

Record World

OCTOBER 13, 1979 \$2.25



Country Music: A Sound Business

Hits of the Week

SINGLES

BARRY MANILOW, "SHIPS" (prod. by Manilow-Dante) (writer: Hunter) (Ian Hunter/April, ASCAP) (3:46). Manilow is the king of the romantic ballad and here he places his inimitable stamp on an Ian Hunter composition. From his new "One Voice" LP, it's a cinch hit. Arista 0464.

ELECTRIC LIGHT ORCHESTRA, "CONFUSION" (prod. by Lynne) (writer: Lynne) (Jet, BMI) (3:42). As a follow-up to their top 5 "Don't Bring Me Down," ELO offers a mellifluous, pop disc with the everpresent falsetto vocals & keyboard gymnastics. Jet 9-5064 (CBS).

MAXINE NIGHTINGALE, "(BRINGING OUT) THE GIRL IN ME" (prod. by Diante-Parker, Jr.) (writer: Parker, Jr.) (Raydiola, ASCAP) (3:30). Nightingale's broad appeal vocal made its impact with the top 5 "Lead Me On" and this successor is even more irresistible. Windsong 11729 (RCA).

MARVIN GAYE, "EGO TRIPPING OUT" (prod. by Gaye) (writer: Gaye) (Buggie/Jobete, ASCAP) (5:10). Gaye lays down a funky-soul rap that, with a concurrent chorus and repetitious rhythm track, becomes a totally enveloping hypnotic experience. From his upcoming "Love Man" LP. Tamla 54305 (Motown).

ALBUMS

STYX, "CORNERSTONE." This group has grown in popularity as well as sophistication over the past two years and this new disc is their most progressive to date. Using more sweetening, the effect is just right. A&M SP 3711 (8.98).

ELTON JOHN, "VICTIM OF LOVE." Opening with a rocking "Johnny B. Goode," John's latest is principally a disco outing produced by Pete Bellotte and featuring Doobies' McDonald & Simmons on one cut. MCA 5104 (8.98).

FUNKADELIC, "UNCLE JAM WANTS YOU." This latest P/Funk ultimatum features the standard cast of characters and a groove guaranteed to make you take the "Exclamation of Funkation." There's something for all. WB BSK 3371 (7.98).

FOGHAT, "BOOGIE MOTEL." Foghat has always had the potential to become America's premiere boogie-rock band and this new disc clearly shows why. Already an AOR must-play, the mood is good timey. Bearsville BHS 6990 (WB) (8.98).



BARRY MANILOW, "ONE VOICE." Manilow shows off a decided maturity on this new album, co-produced by Ron Dante. The selection of tunes is a fine blend of old and new with a number of single possibilities. Arista AL 9505 (8.98).

DARYL HALL & JOHN OATES, "X-STATIC." The duo has experimented with a number of styles over the years and this LP reflects the changes. There's still a discernable R&B influence but a jazz/rock strain as well. RCA AFL1-3494 (8.98).

GLORIA GAYNOR, "I HAVE A RIGHT." The Ferakis/Perren team once again produced a stunning disc for one of disco's premiere vocalists. The title tune is akin to "I Will Survive" and the pop influence is right. Polydor PD-1-6231 (8.98).

MUSIQUE, "II." "In the Bush" helped drive their first album to gold status and several cuts here have the sensuality to do the same for this one. Patrick Adams' production is superb. Prelude PRL 12172 (7.98).

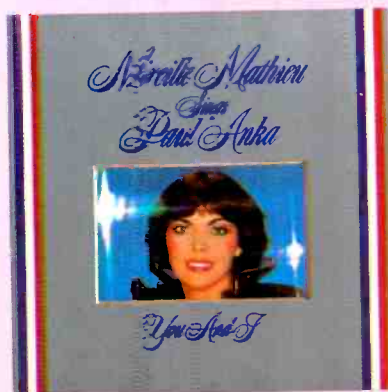


Nirville Mathieu



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From Ariola Records & Tapes



Record World



OCTOBER 13, 1979

Col Pictures Sale Of Arista Completed

■ NEW YORK — Columbia Pictures Industries, Inc. has announced that it has completed the sale of its Arista Records operation to a subsidiary of Bertelsmann AG.

Francis T. Vincent, Jr., president and chief executive officer, said that the net cash received by Columbia was in excess of \$50 million. However, finalization of the terms of the transaction led to a reduction in the previously estimated gain to approximately \$4 million or \$.41 per share. Columbia will initially use the major portion of the proceeds to reduce outstanding bank debts.

Performance Rights Bill Gains In Congress

By BILL HOLLAND

■ WASHINGTON — At the beginning of this session, both the Senate and the House versions of the sound recording performance rights royalty bill appear to be gaining support and heading toward committee hearings.

This past week, Rep. George E. Danielson (D.-Calif.) announced that the performance rights bill he introduced last year, H.R. 997, now has 47 co-sponsors, including nine Congressmen from California and 10 from New York.

Danielson's office has been working on gaining additional support for the bill all through last session.

On the Senate side, Sen Harrison A. Williams Jr. (D.-N.J.) introduced a similar bill, S. 1552, shortly before the last recess. That bill presently has six co-sponsors. Williams' staff told RW that they

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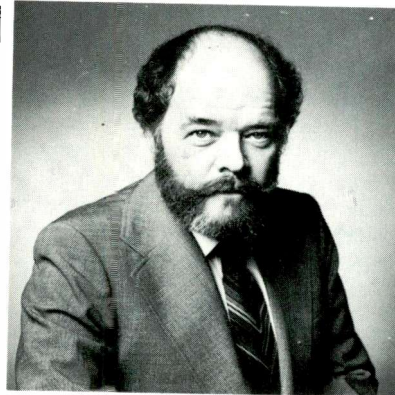
Asher Named Deputy President of CBS Records Group; Allen Davis Tapped To Helm International Division

■ NEW YORK—Walter R. Yetnikoff, president of the CBS/Records Group, announced the promotion of M. Richard Asher to deputy president and chief operating officer of CBS' worldwide records and tape operations. Formerly president of the CBS Records International Division, Asher will now report directly to Yetnikoff on combined U.S. and international record operations.

Yetnikoff also announced that Allen A. Davis has been appointed successor to Asher as president of CBS Records International. The CBS Records Division, the president of which is Bruce Lundvall, and the CBS Records International Division, now under Allen Davis, will report directly to Asher.

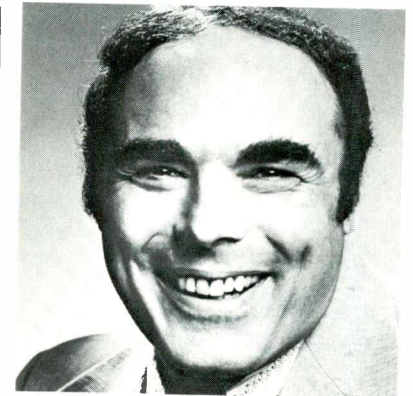
New Products

Commenting on these appointments, Yetnikoff said, "I am convinced that with this new management structure in place, CBS Records is in a



Allen Davis

stronger position than ever to take advantage of the dynamic growth potential of the worldwide record industry. Furthermore, in the near future, the CBS/Records Group intends to form a new ventures division reporting to me which will develop and market products utilizing the new communications technologies. We hope to announce plans and further details shortly."



M. Richard Asher

Yetnikoff told *Record World* that he will continue to devote a major portion of his time—"75 percent of my working day"—to the day-to-day business of the Records Group, in addition to overseeing the new ventures division as it enters the consumer audio-visual market. Cable programming and the development of videodiscs were cited as two areas the new division will be vitally interested in.

"In light of the new sophistication in communications," said Yetnikoff, "I plan to become more involved in the new ventures division as it develops products for consumer use. However, I have no plans to diminish my involvement with music." The appointments of Asher and Davis, he emphasized, will help assure the continued smooth operation of the Records Group.

Asher

Dick Asher, a lawyer who formerly represented a number of independent record companies

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Sony Wins First Round In Home Videotaping Suit

By SAMUEL GRAHAM

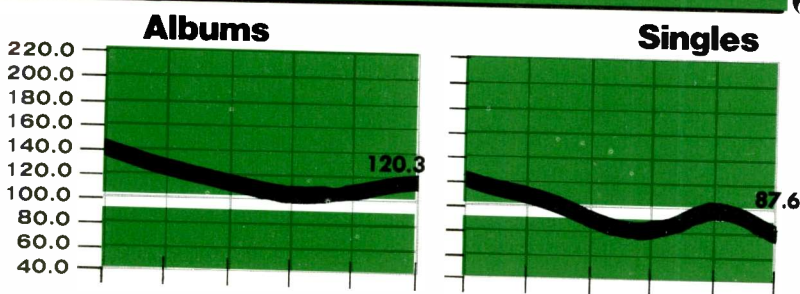
■ LOS ANGELES — In what has been described as "a clear cut victory" for the Sony Corporation—and by implication, for other manufacturers of home videotaping equipment as well—a U.S. District Court judge here ruled last Tuesday (2) that home copying of television programs is not an infringement of the country's copyright law.

Walt Disney Productions and

MCA, Inc. (through its Universal Studios) had filed a lawsuit against Sony more than three years ago, aiming to halt the manufacture, distribution, sale and use of Sony's Betamax units, and seeking as compensation all of the profits earned by Sony from such sales. After Tuesday's ruling against both MCA and Disney by Judge Warren J. Ferguson—who, according to

(Continued on page 123)

Record World Sales Index



The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in June, 1979, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

Taiwanese Record Industry Fights Piracy

(On a recent trip to the Far East, Record World publisher Bob Austin interviewed C.Y. Liao of the Four Seas Record Company on the fight against piracy. The following article is drawn from that interview.)

■ The music industry in the Republic of China (Taiwan) has been plagued with piracy problems since recorded music was introduced to the country. With an increasing awareness of the problem and imminent legislation, the country is now begin-

ning to fight piracy.

C.Y. Liao, president and general manager of Four Seas Record Company in the Republic of China, addressed himself to the problem of piracy and the general state of the music industry in the Republic of China in an interview with *Record World*.

Licensees

Four Seas licenses and distributes WEA product from the U.S. and EMI product from the U.K., aside from recording and manu-

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■ **Opposite Page 32.** It isn't just the White House's open-door policy that has marked country music's continued expansion, as *Record World's* annual spotlight on country labels and artists details. Included are *RW's* coveted annual country awards, and a comprehensive look at who's making news in the field.



■ **Page 12.** In Part II of *RW's* Dialogue with Casablanca Record & FilmWorks principals Neil Bogart and Peter Guber, the two talk about their company's burgeoning involvement in movies and video projects, and forecast Casablanca's future in the entertainment business.

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Powerhouse Picks

(Due to airplay and sales in projectable markets, these records exhibit top five potential)

Styx (A&M) "Babe."

This is one of the blockbuster releases of the last three weeks. The radio action has been exceptional at the primary and secondary level as numerous adds and debuts have been reported.

Commodores (Motown) "Still."

Holding down the number one position in Atlanta and Washington, D.C. Fantastic chart jumps, numerous major adds and explosive BOS chart action are a phenomenal combination . . . A must!

RCA Names Orleans Sales/Distrib. VP

■ **NEW YORK** — The appointment of Arnie Orleans as division vice president, sales and distribution, RCA Records, has been announced by Bob Fead, division vice president, RCA Records—U.S.A.



Arnie Orleans

Reporting to Fead, Orleans will be in full charge of RCA's branch and distribution network with responsibility for the sale of all commercial recordings emanating from RCA and A&M and Associated Labels in the U.S.

A veteran of more than 20 years in marketing and selling records, Orleans most recently was a principal with Montage Records. Prior to that, he was marketing vice president of ABC Records before which he was vice president, marketing, 20th Century-Fox Records. For six years, he was national sales manager of A&M Records.

UA Music Names Bergman Creative VP

■ **NEW YORK** — Harold Seider, president of United Artists Music, has announced the appointment of Barry Bergman as vice president, creative affairs. The appointment, which represents a new executive position within the publishing organization, will call for Bergman to be responsible for professional department direction and promotion of the recording careers of writer/artists and self-contained groups signed by UA.



Barry Bergman

The Bergman appointment, according to president Harold Seider, will also signal the company's conceptual move from its recent writer development activities to a more comprehensive creative involvement in every aspect of the writer/artists career.

The 35 year old Bergman was most recently the vice president, professional manager of Edward B. Marks Music Corp.

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VOL. 36, NO. 1682

Glen Campbell
Highwayman



Highwayman contains the hit single "Hound Dog Man"

SOO-12008

4769



Produced by GLEN CAMPBELL & TOM THACKER
for Omnibus Productions, Inc.

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Casablanca Launches Children's Division With 'Ronald McDonald Discovery Series'



From left: Tom Spitz, director of retail marketing, McDonald's; Ronald McDonald; Neil Bogart, president, Casablanca Record and FilmWorks; Lewis Merenstein, president, Casablanca KidWorks.

■ LOS ANGELES — Casablanca Record and FilmWorks President Neil Bogart, in association with Lewis Merenstein, has announced the creation of a new children's label. Casablanca KidWorks, of which Merenstein will be president, has begun production of children's books, records, and book/record combinations. To launch the new venture, Bogart and Merenstein have announced that the McDonald's Corporation has issued a licensing agreement for Casablanca to produce and distribute The Ronald McDonald Discovery Series.

The series, which features a blend of education and adventure for Ronald McDonald and the McDonaldland characters, is "one of the most important, significant and far-reaching retail programs ever created," noted McDonald's retail marketing director Tom Spitz. "We at McDonald's are pleased to have

Kern & Associates Purchases Ivy Hill

■ NEW YORK — Ivy Hill Communications, Inc. has announced that Ellis Kern & Associates, along with a private investment group, has acquired the assets and business of Ivy Hill. There will be no change in management or principal officers and the new company will assume the use of the Ivy Hill name.

Lewis Garlick serves as chairman of the board; Murray Gordon, co-chairman of the board; Ellis Kern, president & chief executive officer; Russell Muir, executive vice president/Pacific division; Lee Koppelman, senior vice president; Arthur Kern, senior vice president.

The First National Bank of Boston provided a portion of the funds used in the acquisition. This will enable the corporation to expand its present operation and diversify into related fields of packaging.

our characters associated with an organization of Casablanca's caliber."

According to Bogart, who previewed the new product at a recent McDonald's convention, "The Ronald McDonald Discovery Series promises to be one of the most exciting retail programs ever offered to the American public. The careful testing by McDonald's of the material Casablanca has created for them has revealed an eager acceptance by both mothers and children. Under the direction of Lewis Merenstein, who I believe is one of the best marketing men I have ever worked with, I expect that the KidWorks program for Ronald McDonald will be an enormous success."

Hathaway Scholarship Fund Established

By LAURA PALMER

■ LOS ANGELES—In tribute to the late singer/songwriter Donny Hathaway, a scholarship fund has been established in the artist's name by Dick Griffey, president of Solar Records and chairman of the fund, in recognition of Hathaway's musical contributions.

The scholarship began by utilizing one of Hathaway's compositions entitled, "This Christmas," which has been given new lyrics by singer/songwriter



Pictured from left: Mrs. Eulaulah Hathaway (holding proclamation from Los Angeles Mayor Tom Bradley); Hathaway children (Kenya & Eulaulah); Whispers' members Marcus Hudson & Leaveil Degree; Dick Griffey, chairman of Donny Hathaway Scholarship Fund; and Whispers' group member Walter "Scotty" Scott.

N.Y. Music Week Ends With ABBA Show

By KEN SUNSHINE

■ NEW YORK—Music Week in New York concluded last Tuesday, October 2, with the New York debut of ABBA at Radio City Music Hall.

Manhattan Borough President Andrew Stein presented a proclamation to ABBA backstage at Radio City, proclaiming October 2, 1979 as "ABBA Day In Manhattan." Members of the New York Music Task Force, the sponsors of Music Week In New York, attended the ceremonies. ABBA played before a capacity crowd at Radio City.

Thursday, September 27, saw the Citicorp Center feature an evening ASCAP Night. Performing their own works were: Sammy Cahn, emcee Jules Styne, Johnny Marks, Martin Charnin, Steve Karmen, Desmond Child, Mitchell Parish, Gene Bertocini, George Fischhoff, Emma Kemp, and Lisa Garber. Dave Mathews headlined the Citicorp Thursday (27) performance.

Additional Thursday Music Week presentations included classical performances by Polyhymnia at Trinity Church, the Sylvan Woodwind Quartet at the fountain at Lincoln Center, and the Philharmonic Virtuosi of New York, conducted by Richard Kapp, at Goodman House. Tito Puente and his orchestra performed before several thousand at the World Trade Center. Special New

York club presentations on Thursday included Barbara Cook at Reno Sweeney, Joe Pass at Fat Tuesday's, and Gary Puckett and the Union Gap at Club Tomato.

Friday evening, September 28, was BMI Night at Citicorp. Participating BMI artists who performed their own works included Mr. & Mrs. Sheldon Harnick, Gretchen Cryer and Nancy Ford, and Ted Curson, plus the gospel group, the Voices of Unity.

(Continued on page 29)

Belwin-Mills Holds International Meet

■ NEW YORK—Belwin-Mills Publishing Corp. held an international meeting of its European subsidiaries and representatives in London, England September 10-11, 1979. This is the first international meeting since the acquisition of Belwin-Mills by Esquire, Inc. in January of this year, and it served as the introduction of the Esquire management to the various individuals and companies comprising the Belwin-Mills network in England and on the Continent.

Attending were Abe Blinder and Bernard Krauss, chairman of the board and president, respectively, of Esquire; Martin Winkler and Burton Litwin, president and vice president, respectively, of Belwin-Mills; and Cyril Gee, the managing director of Belwin-Mills Music Limited, as the host and coordinator of the meetings. Also attending were the Belwin-Mills representatives from Denmark, France, Germany, Holland, Norway and Sweden.

Productive Forum

The meetings served as a productive forum for review of activities of the various companies, as well as the first "get acquainted" gathering since the entry of Belwin-Mills into the Esquire organization. Discussions involved the publication, sales, educational and pop music activities of the Belwin-Mills companies, as well as opportunities for development.

The meetings reinforced the vigorous expansion in the European market of Belwin-Mills during the past decade, and its continued pattern of growth as a leading publisher in the printed product and educational music markets throughout the world.

Aries II Sets Newton Releases

■ LOS ANGELES — Joey Reynolds, president of Aries II Records, has announced three releases by singer Wayne Newton, set for October 10.

BABE

THE SINGLE
AM 2188

CORNERSTONE



THE ALBUM
SP 3711

MUSIC FOR THE 80'S

ON A&M RECORDS & TAPES



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Chart Analysis

Commodores, Alpert, Jackson Near No. 1; Robert John Single Still Holds Top Spot

By JOSEPH IANELLO

■ After five weeks at the #1 position Robert John (EMI-America) still refuses to yield his lofty ranking even though this week, three bulleted singles: the Commodores (Motown), #2; Herb Alpert (A & M), #3; and Michael Jackson (Epic), #4; made a strong but unsuccessful bid to overtake his sales superiority.

Singles

The Commodores combined black and pop sales to inch one notch closer to the top while their latest release, "Still," made a big 18 slot jump to the #41 position, earning one of this week's Powerhouse Pick awards. Alpert took a three slot jump on the basis of solid radio action and improving sales, plus the hot 12" moves. Even though there are some holdouts on the radio side, Michael Jackson's record is

enjoying great activity at retail, rack and one-stops.

The rest of the action in the top 40 is fairly sluggish; only ten records earned bullets which can be attributed in part to the phenomenal radio response to four releases that have entered in the past two weeks. Joining last week's three: Eagles (Asylum), Fleetwood Mac (Warner Brothers) and Styx (A&M), is this week's Chartmaker, Barry Manilow (Arista), who entered at #39 behind a radio blow-out. Eagles bolted into the top 20 with a bullet at #19 showing upward radio surges, an add at WABC, big sales developing, the #2 Chartmaker album, and all the signs of a smash record. Radio moves are fueling Fleetwood Mac's rise to #24, a seven place increase, but sales also continue to grow although not as rapidly. The Styx single also moved seven slots behind a dozen radio adds for #31 and a Powerhouse Pick.

Another record that's dominat-

ing radio while developing an impressive sales picture is Kenny Rogers (UA), moving 10 places to #22 with adds at KFRC, KHJ and F105.

Donna Summer

Donna Summer (Casablanca) is the other record in the teens with a bullet. Adds at WFIL, KHJ and KRTH, a bullet at #16 on the BOS chart, and break-out sales paced her six slot jump to #11. Joining Rogers and Fleetwood Mac as twenties bullets are the Knack (Capitol) at #20 and Foreigner (Atlantic) at #29. The Knack enjoyed an add at WZZP and heavy movement at rack and retail levels. Foreigner had a big week of sales to move four places.

Nine records have bullets in the thirties with Ian Gomm (Stiff/Epic) on top at #30, making a four position move behind major adds at WKBW and Y100. Sizeable moves were also made by Jennifer Warnes (Arista) and K.C. and the Sunshine Band (TK). Warnes moved to #35 with adds at KHJ, PRO-FM and Q105 after 11 weeks on the chart while K.C. jumped six to #36.

The forties have seven bullets and besides the previously men-

tioned Commodores, three records deserve special attention. Anne Murray (Capitol) continues to sell well while she picked up adds at KGW, KOPA, FM97 and KXOK for an eight spot move to #42. Jimmy Buffett (MCA) took a ten place jump to #44 with exceptional strength in the south and adds at WSGA, KCPX, KGW, KIMN, KOPA, KFI and WHBO. New adds at Z93, WFIL, WGCL and KLIF boosted Lauren Wood (Warner Brothers) to #49, an eleven place move.

While J. D. Souther (Col) and France Joli (Prelude) made five slot moves to #50 and #53 respectively, it was Blondie (Chrysalis) that made the most noise among the three bulleted singles in the fifties. Blondie's eight place jump was paced by growing sales and adds at M91, 96KX, KFRC, WPEZ, WTIK and KTSA.

Adds at KFI, WPEZ and 96KX helped the Who (Polydor) jump eleven slots to #64 and lead four other bullets in the sixties. Cheap Trick (Epic) got adds at WLS, KJR, B100 and WNOE for a twelve place move to #66 in only its second week on the chart. A nov-

(Continued on page 136)

Zeppelin LP Maintains Top Chart Spot; New Eagles Album Enters Strong at #2

By SAMUEL GRAHAM

■ Led Zeppelin (Swan Song) held on to the #1 position on the Album Chart this week, their sixth consecutive in the top spot, but while the Zeppelin album was a clear #1 this week (the top rack item in the country), a serious challenge is taking shape in the form of the Eagles' new "The Long Run" (Asylum). The Eagles product, entering as Chartmaker at #2 bullet, met with immediate response at retail; its delayed arrival at racks, and some retail accounts as well, made it a tough album to track in the first week, with some reports still being tallied when the chart was put together. Look for the album to make a strong run at #1, perhaps as early as next week.

Albums

Elsewhere on the chart, it is once again the new or virtually new product that is making the most noise, as has been the case for several weeks now. In the top twenty, hot albums include Styx (A&M), at #8 bullet in its first

week; the same response accorded to the "Babe" single last week was enjoyed by the LP this week, with excellent rack and retail sales on a national basis (especially strong in the midwest, the group's home area). Meanwhile, Cheap Trick (Epic) continues to make a fine showing, moving to #11 bullet in its second week; the album's fill at retail is improving, although some accounts still are not reporting it, and racks are also doing well.

In the twenties, Kenny Rogers (UA) moves to #23 bullet, with several top 30 retail reports this week joining the heavy rack action enjoyed by the LP all along. Retail is definitely closing the gap here. In the thirties, Molly Hatchet (Epic) remains hot, moving to #35 bullet in only its third week with an impressive retail/rack spread.

In the forties, bullets include Kool and the Gang (De-Lite), at #42 with strong retail/one-stop sales in such areas as Houston, Phoenix, Chicago, Denver, Indianapolis and throughout the east coast (and with the "Ladies' Night" single now breaking on the pop as well as the black side);

Jethro Tull (Chrysalis), at #43 in its second week and selling well in LA, the midwest, Boston, Milwaukee and elsewhere (the turning point for this LP will come in three or four weeks, when sales

must expand beyond the group's loyal legion of fans for the album to continue its upward movement); Herb Alpert (A&M), entering the chart at #44 with immediate response.

(Continued on page 136)

Regional Breakouts

Singles

East:

Eagles (Asylum)
Ian Gomm (Stiff/Epic)
Michael Johnson (EMI-America)
Blondie (Chrysalis)
Sports (Arista)

South:

Knack (Capitol)
Kenny Rogers (UA)
Styx (A&M)
Bob Dylan (Columbia)
Cheap Trick (Epic)

Midwest:

Eagles (Asylum)
Fleetwood Mac (Warner Bros.)
Ian Gomm (Stiff/Epic)
Jennifer Warnes (Arista)
Who (Polydor)
Cheap Trick (Epic)

West:

Eagles (Asylum)
Fleetwood Mac (Warner Bros.)
Jennifer Warnes (Arista)
Cheap Trick (Epic)

Albums

East:

Eagles (Asylum)
Styx (A&M)
Herb Alpert (A&M)
Funkadelic (Warner Bros.)
Blondie (Chrysalis)
Bonnie Raitt (Warner Bros.)

South:

Eagles (Asylum)
Styx (A&M)
Herb Alpert (A&M)
Funkadelic (Warner Bros.)
Blondie (Chrysalis)
Bonnie Raitt (Warner Bros.)

Midwest:

Eagles (Asylum)
Styx (A&M)
Herb Alpert (A&M)
Funkadelic (Warner Bros.)
Blondie (Chrysalis)

West:

Eagles (Asylum)
Styx (A&M)
Funkadelic (Warner Bros.)
Herb Alpert (A&M)
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Power-Pop Dominates New Releases; Short Songs, Strong Melodies Stressed

By JEFFREY PEISCH

■ NEW YORK—Just as the release of disco records exploded six short months ago, labels are now releasing dozens of albums of song-oriented power-pop by groups with one-word names, as fast as you can say "M-M-M-My Sharona." In the last several weeks debut albums in this vein have been released by: the Beat (Columbia), the Now (Midsong), the Headboys (RSO), the States (Chrysalis), 20/20 (Epic), the A's (Arista), the Reds (A&M), the Korgis (Warner Brothers), the Durocs (Capitol), the Motels (Capitol), the Bottles (MCA), the Records (Virgin), the Sinceros (Columbia), Yipes! (Millennium), and the Yachts (Polydor/Radar). Debut albums on major labels by groups that have had import or independent LPs in the past are now available from the Sports (Arista), the Shoes (Elektra) and the Pop (Arista).

Of course all of the above groups do not play exactly the same kind of music. The layered metal-influenced rock of the 20/20 is a far cry from the sparse, jittery rock of the Bottles. All of the groups though, are influenced, to some degree, by '60s pop. Short, catchy songs with strong melodies (the type exemplified by "My Sharona") are something all of the groups strive for. "These groups all share common influences," says Rick Chertoff, producer, Arista Records. "The common denominator is the '60s; each group is influenced by a different side of the era."

It is also unfair to accuse all of the labels of "chasing their own Knack," as one label president put it. As several executives pointed out, in order for a label to release an album 5 weeks after the success of the Knack, the group would have to have been signed and recorded months ago.

There is, nevertheless, a definite trend, that the Knack have so successfully capitalized on. And

no one wants to be left behind. "There are those groups that are merely jumping on the bandwagon and those that really are genuine," says Bruce Harris, director, A&R, east coast, Epic Records.

Because of the desire of every label to have an overnight success, the public is going to have to "sort through a lot of crap," as one executive put it.

"Everyone's going to have to play the waiting game and see what's real and what is merely trendy," says Jimmy Ienner, president of Millennium Records. "What's going to happen is the same thing that happened with disco and with psychedelic music in the '60s. Record people are saying, 'I don't understand why

all of this is happening, but let's sign it.'"

Another executive echoed these sentiments when he said that every group with skinny ties and a short name is getting signed.

"The real quality groups will definitely surface," says Ienner, "and the rest will go by the wayside. This happened with disco. As all the disco groups have come and gone, the real artists—the Donna Summers — have risen through and will stay."

The renewed interest in the tight, punchy pop of the '60s is, of course, nothing new. The Raspberries enjoyed huge critical acclaim and moderate commercial success in the early '70s with

(Continued on page 132)

WB Promotes Two in Merch. Dept.

■ LOS ANGELES — Hale Milgrim and Nancy Gilkyson have been appointed to new positions within the Warner Bros. Records merchandising department it was announced recently by Adam Somers, director of merchandising.

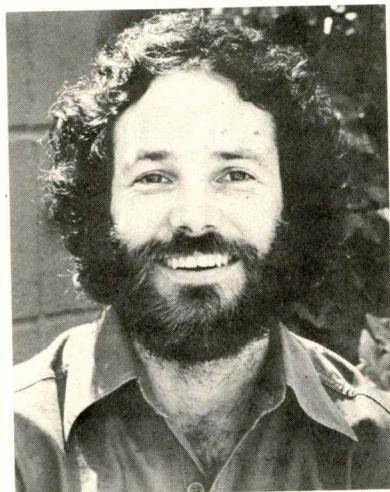
Background

Milgrim, formerly national merchandising coordinator, has been named co-director of merchandising, while Gilkyson, heretofore a merchandising coordina-

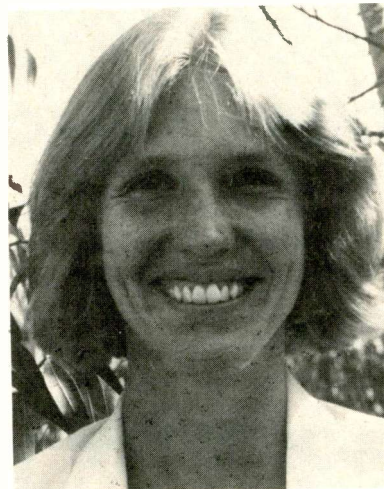
tor, has become national merchandising coordinator.

In his new position, Milgrim will be involved in the evaluation of overall merchandising efforts on a national basis, working in close consultation with Somers in concept and planning areas.

Gilkyson's new responsibilities include the production and implementation of merchandising materials and campaigns on a national basis.

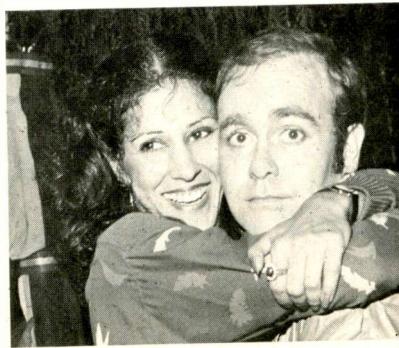


Hale Milgrim



Nancy Gilkyson

Elton Honored



Elton John, MCA recording artist, was honored at a Hollywood gala, September 26 at Universal Studios, after John's opening night concert at the Universal Amphitheatre which was part of his current national 16-city tour. Pictured at left (first photo): Stevie Nicks and John; (second photo): Sue Siner, John and MCA Records president, Bob Siner; (third photo): Rita Coolidge and John.

Delsener, Rudge In Joint Ventures

By JEFFREY PEISCH

■ NEW YORK — Manager Peter Rudge and New York-based concert promoter Ron Delsener have announced their intention to work together in a variety of projects in the future. Although no joint corporation or business has been formed between the two, they are expected to invest equally in projects ranging from film and cable TV, to Broadway and concerts presenting both pop and classical music.

No specific events have been announced yet. According to Rudge, several more-specific announcements will be made in the next several weeks. The gist of the agreement is an arrangement whereby Rudge will seek new ventures for Ron Delsener Enterprises. Rudge has a working relationship with Paramount Pictures and Nik Cohn, writer of "Saturday Night Fever." It is expected that some of the Delsener/Rudge projects will include Paramount. Delsener recently filmed segments of Gilda Radner's theater presentation in New York and Boston, which he produced with Lorne Michaels. Delsener suggested that a film may be released of the Radner shows.

Delsener said that the two would also be presenting con-

(Continued on page 132)

Fleetwood Mac LP 'Leaked' To Radio; Cease & Desist Order Served To Stations

■ LOS ANGELES — Fleetwood Mac's new album "Tusk" leaked out last Wednesday (3) on RKO radio stations in seven markets, more than ten days before its official release date, according to a spokesperson for the band.

Cease and desist orders were sent to the stations in New York, Los Angeles, Boston, Fort Lauderdale, San Francisco, Chicago and Memphis that had been airing the record on Thursday (4) by Warner Brothers, the band's label.

A spokesman for Warner Brothers said that the label is considering further legal action. The album's official release date is October 15.

Arista Taps Lott

■ NEW YORK—Michael Pollack, general attorney, Arista Records, has announced that Roy Lott has joined the Arista law department as an attorney. In this capacity, Lott will be involved with all legal matters concerning Arista, including copyrights, licensing, contracts and litigation.

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The Evolution of Casablanca's Multi-Media Company

By SAM SUTHERLAND

■ While Casablanca president Neil Bogart is among the music industry's most visible executives, his partner and closest executive associate, Peter Guber, has generally maintained a low profile in trade circles. Yet, as the following Dialogue indicates, Casablanca's chairman of the board is more than just a film industry veteran: From a top post with Columbia Pictures, through the development of his own successful film production firm, FilmWorks, and its subsequent merger with Bogart's music interests in Casablanca Records, the New York native has emphasized a multi-media overview encompassing publishing, television and career development as well as the basics of film production and marketing. For his first major interview with the music business press, Guber, along with Bogart, met RW to discuss Casablanca's overall media strategy, how their partnership began and now functions, and where this young entertainment combine is headed.



Peter Guber

Record World: I know both of you have been friends for years. When did you decide to expand that relationship by joining forces between Casablanca and FilmWorks?

Neil Bogart: It was Chinese food.

Peter Guber: We'd talked for a number of years about doing something together. But I think that, really, in order for any relationship to work, each party has to have a certain self-confidence and bring certain strengths. A business partnership is really like any marriage in that respect: the wants and needs can be different, but they should both bring something to it, or at least believe they're bringing something to it.

Neil had an ongoing company at that time, and I had really just left as the head of Columbia Pictures. Before I could do anything, I really had to get my own act together. I really had to feel good about myself before I could feel good about anything else.

After I left and had my company set up and a couple of projects acquired, we had dinner one night. This was just before I went to Bermuda, right?

Bogart: Right.

Guber: I'd bought two properties, "Midnight Express" and "The Deep." We went out to dinner one night, and while walking across the street started chatting about it, and it seemed like an interesting idea to team up.

I had been out on my own long enough after being with Columbia to realize there weren't an inordinate number of people to talk to. It was either the director or the actor; there were five in my company. I saw myself travelling a third of the way around the world to the British Virgin Islands and being out of the mix.

Maybe an association would be good. And the idea kind of exploded from there. We continued the conversation while the film was shooting, and ultimately I went to New York and met you there. We talked some more, then brought in our attorneys, and before we went much further I said, "Hey, you've got to come down to Bermuda and see the movie ['The Deep'] and see what's going on. Because at this point, I can't judge. Maybe you can judge what it is. You don't want to step into something before you know what's going on."

So he came down, dived on the set, and looked around. He was excited by the whole process, but he obviously couldn't tell anymore about the outcome than anybody else could at that time. But we made the deal there, while the film was shooting.

RW: As I recall, the formal announcement came from Bermuda and the set for the film.

Guber: Yes, it was. It was a very unique deal. I don't know if I should say this in print, but I never looked at the Casablanca books, and Neil never looked at the FilmWorks books.

Bogart: What we basically did was we got an attorney and we

both handed over our books and said, "Figure it out. We want to be partners."

Guber: Really, it was something that we decided we wanted to make happen, and the people that were working with us and for us were charged with that responsibility. We didn't ask them, "Do you think it should happen?" We said, "Make it happen."

I think that was really the difference in the whole thing, because there's always lots of reasons not to make a deal, and also reasons to have "naysayers." But, ultimately, our will was to have it happen, and that's what happened.

RW: The company that emerged was distinct from most multi-media companies in that it retained the compact size of the parent companies while addressing a variety of different vehicles. From the start, you tried to unify different media under one roof, rather than set up autonomous divisions to compete with each other. Did you see this as the creation of a new kind of company?

Bogart: I think we did. We certainly knew what was wrong, what we felt was wrong, [with the alternatives]. Through Peter's relationship with Columbia Pictures, and my efforts to break into relationships with other companies for Casablanca, we knew the inner fighting that always went on [at the conglomerates]. What we were looking to do was to form a synergistic company, one company where every division would be able to work together. We would both derive benefits for all those people we represented.

Guber: We decided we wanted to have fun. The company exists to fulfill our aspirations. To use a bad metaphor, it really is our toy store: if we decide singing Picasso dinner plates might work, we'll make them. So we're an entertainment company, but one built around what we enjoy doing ourselves. It's really a manifestation of our personalities, and of our involvement in life and support for one another.

The normal corporate charter says, "This is in perpetuity and for the meaningless benefit of some amorphous group of stockholders that meets once a year in Delaware." That's not the way it happens here. We look at everything in terms of what's best for the company and our own human objectives. And it works that way. Otherwise, this little company—and I use the word "little" in comparing it to a CBS, doing a billion dollars at this time—could never have been the first company in 50 years to win the Academy Award in music for two different films in the same year, for song and score. We did that using new artists, meeting the challenge of marrying music, television, books and film.

That couldn't have existed if it wasn't in our self-interest, on the economic side, and our own emotional interest to have a community of interests that allows us to say, "Hey, if he did better, I did better. If he was really having a good time, I'm having a good time."

“ We look at everything in terms of what's best for the company and our own human objectives. ”

RW: How would you characterize your working relationship?

Guber: It's a support relationship. We're really very different people, in the good sense of the word. We operate differently, and we look at things differently, and those are strengths, not weaknesses.

RW: Neil remarked to me earlier that while you have different backgrounds, you've also learned to overlap. And he said virtually the same thing about satisfaction in a project—that he had to feel good about something to do it.

Guber: What I think is interesting is that you're either a good creative entrepreneur or you're not. People tend to put down things that they don't understand. I'll never understand the complexities of the music business, or the selection of talent. I just know what I like.

I don't know the whole protocol, or all the moves, but we learn from each other. He's had experiences like that too, where I've

(Continued on page 32)

Radio World

Radio Replay

By NEIL McINTYRE



■ The east coast radio and TV sure snapped into action last week by extending newscasts and carrying live coverage of Pope John Paul II's visit to the U.S.A. In New York, the local television stations followed the Pope to and from places where he spoke as well as covering all his speeches. The best coverage of the Pope's visit was done by WINS for radio and WPIX-TV as both stations gave the people of the Apple what they wanted: a chance to be part of a historical and rewarding visit by the Pope.

MOVES: **Jim White** is the new PD at KNUS/Dallas from KMGC . . . **Lee Fowler** leaves KSD/St. Louis to become PD at KDKA/Pittsburgh . . . **Jim Quinn**, formerly of 13Q, becomes the midday personality at WTAE in the Steel City . . . **Charlie Brown** has been appointed PD at KCBQ/San Diego . . . **Dan Vallie** has been promoted to operations manager of Mooney Broadcasting, Nashville division. Vallie will continue to program 92-Q while overseeing operations at WMAK. **Sonja Thrasher** becomes PD of WMAK . . . **J. D. Holliday** is the new PD at WKTU-FM from WBLS-FM/New York . . . **Ken Hoag** named GM at KUDL-FM/Kansas City.

Bob Laurence becomes national PD for Mariner Communications. Laurence's PD position at KBEQ/Kansas City will be filled by **Bobby Kline** . . . **Jerry O'Neill** is the new PD at WAZY/Lafayette . . . **Don LeBrecht** is the new PD at WPAT/Patterson from WDVR/Philadelphia . . . **Lisa Kay** doing overnights at WCAO/Baltimore . . . **Chuck Stevens** leaves KSLY/San Luis Obispo to join KROY/Sacramento. **Brad Ranger** is the new MD at KSLY . . . **Andy Parks** new at WQUD/Memphis doing overnights, from WLVS . . . **Bobby Hattfield** at WAKY/Louisville doing 1 p.m.-4 p.m. from WNAP/Indianapolis. Hattfield will be a programming assistant to PD **Mike McVay** . . . **Ray Quinn** at WFIL/Philadelphia, is accepting air checks for future openings. Send all tapes and resumes to WFIL, 4100 City Line Ave., Philadelphia, Pa 19131 . . . Send moves, changes and station pictures to RW east c/o Neil (Touring) McIntyre.

NEW WAVE TOUR: From the same people who brought you the summer and fall tours of last year comes the new band tours. Just to remind you how this works, I don't want you to run out and try to buy tickets to these fictional tour line-ups because they are designed to encourage creativity in theater marquees and advertising potential only.

For openers try **Laughing Dogs**, **Hounds** and the **Fabulous Poodles** . . . the **Shirts**, **Shoes**, **Cars**, **Yachts**, and the **The** . . . **Police**, **Gangsters**, and **Cops & Robbers** . . . **M**, **A's**, **B-52's** . . . The body tour would be the **Brains**, **Talking Heads**, **Eyes**, **Blockheads**, and the **Toes** . . . For the spectrum of colors the line-up might be the **Reds**, **Blondie**, **James White** and the **Blacks** . . . The finals would feature the **Best** and the **Worst**.

IT SEEMS LIKE I'VE BEEN HERE BEFORE: Yes folks, it's the time that comes too soon for some and not soon enough for others: Ratings. I won't try to tell you how to program your stations since there are so many different styles to choose from, but I will try to remind you of some things you might want to do during the rating period. The biggest problem for the programming people is to make sure if what you're doing is good, the audience knows who is presenting it, otherwise mentioning the call letters or in the case of stations that have been there a long time, the phrase that's associated with the call letters. Most of you know that the call letters are very important, but the talent on the air that has worked there for some time forgets to remind the audience about where all the things they hear are coming from. Even in a time where some of the biggest personalities have proven that they're the tops in the market, there's always new people moving in and old friends moving out, and when they leave they take with them the memories of the good things they've heard on your station, and you must build new memories for the new arrivals.

COUNTRY MOVES: **Terry Amburn** has resigned his post as opera-

(Continued on page 123)

WJR, KGO Top Detroit, San Fran. ARBs

By NEIL McINTYRE

■ NEW YORK—The last of the rating advances for the summer ARBs are in for San Francisco and Detroit, as both radio markets are now preparing for the upcoming survey period of October/November. The comparisons of the following summer ratings are to the April/May book and are overall shares Monday through Sunday in the 12 plus age group.

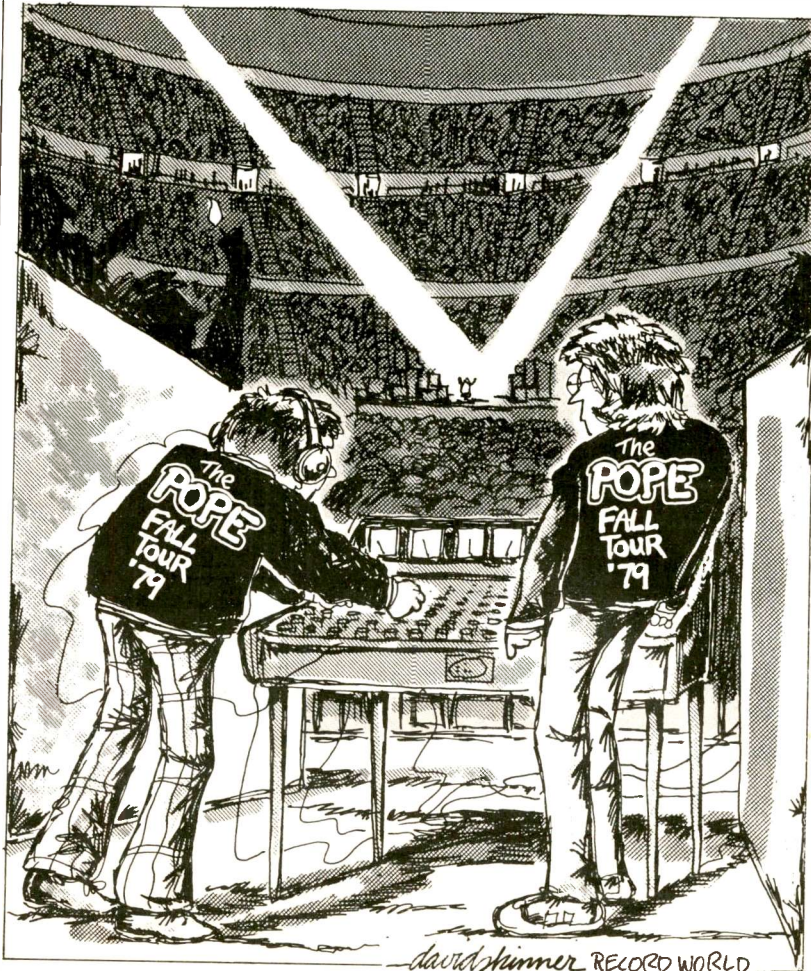
Detroit continues as it has for years keeping WJR radio on top, the station's adult contemporary format mixed with heavy news and sports play by play moved from a 13.3 share to 14.1, more than twice the shares of their nearest competitor. This book showed a continuation of growth on the part of rocker WMJC as the station moved from 5.5 to 6.0 and into third place. WWJ was up with all news from 4.8 to 6.3 and second place. Some of the gainers in the market were WRIF from 4.6 to 4.8, WDRQ with disco from 2.7 to 3.0, WTRW up from 2.0 to 3.3 with oldies and hits, WNIC from 3.3 to 3.5, WWKR from 0.7 to 1.2. WWWW (W-4) was steady from 6.1 to 5.9, WXYZ was off from

5.2 to 3.9, WJZZ with jazz programming was steady from 3.2 to 3.0, WCXI with country from 2.6 to 2.0 and WDEE was down from 2.6 to 1.9, WABX from 3.9 to 3.3.

In San Francisco like many major markets in the country it becomes increasingly difficult for the market leader to have double figures in the ratings. KGO remains on top with news and talk format as they moved from 8.9 to 9.1. KSAN radio moved up from 1.8 to 2.5 with album rock programming, while KFRC, the top forty leader, was off again from 5.8 to 5.3.

The rest of the Bay Area market did the following: KNBR was off from 5.8 to 5.3, while KCBS, with news, was down from 5.1 to 4.5. KABL-FM was up from 2.5 to 3.1 and the AM was steady from 3.5 to 3.6. The disco sound of KSFY was steady from 2.7 to 2.8, KSFO was off from 3.4 to 3.1, and KDIA was down from 3.1 to 2.7. KSOL was off from 3.7 to 3.4, KYA-AM was up from 1.6 to 2.0 and the FM was off from 2.5 to 1.4. KYUU was up slightly from

(Continued on page 136)



Record World Single Picks

TALKING HEADS—Sire 49075
(WB)



LIFE DURING WARTIME
(prod. by Eno-group)
(writer: Byrne)
(Index/Bleu Disque,
ASCAP) (3:35)

Talking Heads are the darlings of new wave music and earlier this year they scored a top 40 hit with a remake of Al Green's "Take Me To The River." Here, David Byrne offers a brilliant futuristic treatise on urban guerilla warfare. His alarming vocals join with a bass/drum rhythm that plows the foreboding rock-disco.

THE POLICE—A&M 2190



MESSAGE IN A BOTTLE
(prod. by Gray-group)
(writer: Sting) (Virgin,
ASCAP) (3:50)

From their new "Reggatta De Blanc" LP comes this initial single that's currently #1 in England. Sharp tempo contrasts are bridged by Andy Summers' hard-edged lead guitar while singer-songwriter Sting pleads an affecting lead vocal. This should top their previous top 40 "Roxanne" and bring yet another new rock group to the forefront of AOR-pop.

CITY BOY—Atlantic 3612



**THE DAY THE EARTH
CAUGHT FIRE** (prod.
by Lange) (writers:
Mason-Thomas-
Slamer) (City Boy/
Zomba, BMI) (3:58)

City Boy, for years a staple on AOR, made their first commercial breakthrough with the top 30 "5.7.0.5." On this title cut from their new LP, keyboards and guitars merge into a thick, driving rhythm that's paced by bombastic percussion. Their progressive-rock stance takes on monumental proportions with the frantic high harmonies in the spotlight.

YIPES!—Millennium 11780 (RCA)



EAST SIDE KIDS (prod.
by Jansen) (writer:
Bartel) (Big Teeth,
BMI) (3:26)

A punkish lead vocal defiantly spouts the hook with screaming lead guitar and urban street choruses as side-kicks on this attractive rocker. The youthful approach should score heavily on AOR-pop as this Milwaukee-based quintet's first release from their impressive self-titled debut LP breaks out with a hit. Midwest rock with an east coast edge.

Pop

VAN MORRISON—Warner
Brothers 49086

BRIGHT SIDE OF THE ROAD (prod. by
Morrison) (writer: Morrison) (Essential,
BMI) (3:44)

This first single from his "Into The Music" LP has a light, keyboard-dominated instrumental track & restrained backup vocals giving Morrison's savory lead the spotlight.

DAN HARTMAN—Blue Sky
9-2782 (CBS)

HANDS DOWN (prod. by Hartman)
(writer: Hartman) (Silver Steed, BMI)
(3:25)

Hartman's got his dancin' shoes on for this rock-disco mover from his upcoming "Relight My Fire" LP. Non-stop percussion, a fluid horn line and lively chorus spell hit.

SNAIL—Cream 7938

TONIGHT (prod. by Segal-Snail) (writer:
O'Neill) (Butter/Blue Ave., BMI) (3:33)

This is quite an impressive debut by the California-based quartet that should find an immediate home on AOR-pop. Imaginative vocal trades and lead guitar chops pace the rhythmic pop-rocker.

OAK—Mercury 76014

DRAW THE LINE (prod. by Raphael)
(writer: Pinette) (Critique, BMI) (3:12)

Oak's first single, "This Is Love," was a regional hit and this second, from an upcoming LP, should spread into a national success. Attractive pop vocals & pinpoint harmonies are this energetic group's forte.

FCC—Free Flight 11744 (RCA)

IT TOOK A WOMAN LIKE YOU (prod.
by Ivey-Woodford) (writer: Boyce)
(Song Tailors, BMI) (3:11)

FCC had moderate success with the title track from their "Baby I Want You" LP and this second release should earn them even more with its soulful lead vocalizing the love message.

HELEN REDDY—Capitol 4786

LET ME BE YOUR WOMAN (prod. by
Day) (writer: Fournier) (Musicways/
Miraleste, BMI) (2:57)

Reddy's classy vocal glistens on this inspired offer that's buttressed by a full-blown chorus & instrumental production. A pop-a/c jewel.

**ALEC R. COSTANDINOS & THE
SYNCHOPHONIC ORCHESTRA**—
Casablanca 2212

SYNERGY (prod. by Costandinos) (writers:
Jacquet-Brion-Alirol) (Cafe Americana,
ASCAP) (3:35)

Classical strings jaunt over a solid disco-rock beat on this title cut from their new LP. There's energy, drama and excitement here for old and young alike.

ROC—Infinity 50,034

AIN'T THAT LOVE (prod. by Luttrell)
(writer: Mazlumian) (Garen/In Rodes,
ASCAP) (3:28)

Winners of the New York Music Task Force's band contest, this quintet puts its first-prize recording contract to good use with this guitar-dominated rocker with a big hook that's right for AOR-pop.

NOEL—Virgin 67001 (Atl.)

DANCING IS DANGEROUS (prod. by Ron
& Russell Mael) (writers: Ron &
Russell Mael) (Ackee, ASCAP) (3:42)

This L.A. model gives the disco-pop genre her own super-slick reading highlighted by attractive synthesizer/percussion runs. Her enchanting vocal performance is an striking debut.

**THE CHARLIE CALELLO
ORCHESTRA**—Midsong 1014

IN THE MOOD (prod. by Randell-Calello)
(writer: Garland) (Shapiro, Bernstein
& Co., ASCAP) (3:46)

Twenty yelars ago, this swinging classic reached #4. Today, the Calello Orchestra shows its timelessness with a stirring rendition featuring Michael Brecker's tenor solo & a host of session stars.

BULLSEYE—Columbia 1-11118

TREAT ME RIGHT (prod. by Stevens)
(writer: Lubahn) (Blackwood/White
Dog, BMI) (3:01)

A dramatic piano intro sets the stage for a smashing hook on this hard-hitting pop-rocker by the N.Y.-based quartet. The initial release from their "On Target" LP, it should get AOR attention.

DANN ROGERS—IA 500

LOOKS LIKE LOVE AGAIN (prod. by
Gardiner) (writer: Marino) (ABC/
Dunhill, BMI) (2:36)

Rogers' rangy lead vocal is showcased to maximum effect on this lovely mid-tempo tune that's headed for the top of a/c formats.

B.O.S./Pop

THE JONES GIRLS—Phila. Intl.
9-3722 (CBS)

WE'RE A MELODY (prod. by Wansel)
(writers: Wansel-Biggs) (Mighty Three,
BMI) (3:32)

Shirley, Brenda & Valorie hit the top 40 with their "You Gonna Make Me Love Somebody Else" and this follow-up is likely to do even better. The three voices merge into one gorgeous sound for several formats.

CANDI STATON—Warner
Brothers 49091

I AIN'T GOT NOWHERE TO GO (prod.
by Staton-Simpson) (writers: Miller-
Louis-Jennings) (Dorun/Cast Iron/
Jamarco, BMI) (3:46)

The incessant funky rhythm gives Staton plenty of room to oh and coo her patented sexy inflections. This should find its way into clubs and upper chart echelons.

**FREDDY HENRY featuring BETTY
WRIGHT**—Clouds 19 (TK)

TELL HER (prod. by Kooper) (writer: Russel)
(Robert Mellin, BMI) (2:54)

Henry and Wright are an explosive duo and here they fuse on this dynamite remake of the Exciters 1963 top 5 hit.

SLAVE—Cotillion 45005 (Atl.)

JUST A TOUCH OF LOVE (prod. by
Douglass) (writers: Adams-Webster-
Hicks-Turner-Arrington-Young)
(Cotillion/Spurtree/Slave Song/It's
Still Our Funk, BMI) (3:14)

The funky motion takes on a swaying attitude with the soft, smooth lead vocal blending well with a graceful falsetto chorus. From the upcoming "Just A Touch Of Love" LP.

ALTON McCLAIN & DESTINY—
Polydor 2029

MY EMPTY ROOM (prod. by Wilson)
(writers: Footman-Wieder) (Specolite/
Traco, ASCAP/BMI) (3:49)

McClain's emotional lead vocal dominates this tearful ballad with Destiny's falsetto chorus amplifying the impact. Great for radio with crossover possibilities.

HALOWEEN—Mercury 76011

LADY MIDNIGHT (prod. by Marcellino)
(writer: Marcellino-Sieff) (Irving, BMI)
(3:40)

There's strong club and radio appeal on this debut disc from the upcoming "Come See What It's All About" LP. The soulful lead vocals add a biting edge to the lilting rhythm. A charttopper.

TEENA MARIE—Gordy 7173
(Motown)

DON'T LOOK BACK (prod. by James-
Stewart) (writers: Robinson-White)
(Jobete, ASCAP) (3:03)

Heavy, jungle percussion merges with a thick rhythm chug to fuel Marie's high-powered vocal shout, with vibrant horn fills adding zest.

SHADOW—Elektra 46540

I NEED LOVE (prod. by Williams-Beck-
Willis-Mizell) (writers: Williams-Beck-
Willis) (Finish Line, BMI) (3:45)

The Williams-Beck-Willis team (formerly with the Ohio Players) works its magic on this first single from the new "Love Lite" LP. Spunky horns, a liquid lead guitar, funky percussion & agile vocals make this a hit.

Influx of Promo Copies Worries Colorado Retailers

By PETER FLETCHER & SAM SUTHERLAND

■ DENVER — Colorado retailers are facing a new challenge in the proliferation of promotional records and tapes now reaching bins in some outlets here. And, in contrast to the peripheral infusion of airplay copies and used product to product mix in other markets, major rack and retail firms are charging a virtual flood of DJ material, apparently entering the market in skids.

That problem surfaced as a major issue during the final day of the Budget Tapes and Records convention, which concluded Friday (28) at the Regency Inn here. After proprietors of Budget stores in the Denver area had commented informally on the growth in promo product sales, some reps raised the topic during a question and answer session with MCA Distributing president Al Bergamo.

Budget president Evan Lasky pinpointed retailers' concern when he held attendees, "It's not the onesies and twosies coming out of radio stations, it's the box lots coming out of pressing plants and warehouses" that are impacting on Denver area sales.

Bergamo himself confided industry concern over such security problems, telling Budget store owners and employees that plant security has become a major issue for the majors. "We have a pressing plant in Gloversville where we were told they could get access to a master within minutes of its arrival at the plant," said Bergamo, alluding to the related problem of counterfeiting. Although that leak had since been plugged, Bergamo conceded security remains a serious problem.

Lasky also noted that he has initiated discussions with his own attorneys, as well as within the majors, to examine available legal recourse, possibly seeking action on the grounds of the unfair competition enjoyed by retailers able to beat legal wholesale prices by handling large volumes of promotional merchandise.

Later, he told RW that most indications are that the disputed DJ goods are being funneled into Denver from the west coast. "There are six or seven stores in the Denver area that appear to be getting their promos from the same source," he asserted, noting that the growth in available DJ records and tapes is now affecting retailers in Boulder, Ft. Collins, Greeley and other Colorado cities, and may be spreading into other western states as well.

In Boulder, Dick Mesec, manager of the Rocky Mountain Records and Tapes outlet there,

agreed that promotional product is being sold. "We don't have time to go and look around," he told RW. "Business is down, and some retailers might want to blame it on the selling of promos."

If Mesec was more equivocal in estimating the gravity of the situation, he did admit he's feeling it. "There are new and used record stores downtown here," he noted. "There's one in our neighborhood, and it doesn't help our business." He also brought up another complaint common among retailers in the area—the lack of DJs for legitimate retailers.

"We like to merchandise things and use the promo copies in store to help sell the records we buy," said Mesec. "But on a lot of major releases, we don't get promos and we wonder where they go. These stores seem to show up with a lot of copies."

"It's just out there blatantly," complained Jack Goodman, branch manager for Lieberman Enterprises' Denver branch operation, of the availability of promotional goods. Goodman said Lieberman Enterprise didn't suffer from those sales when it initially serviced that market through its rack accounts, most situated in isolated market. "Since we've gone into the one-stop business, it's become obvious because our accounts are really screaming about these records," he told RW.

"Now that we do not have a lot of accounts in the metropolitan area, they're tearing their hair out over it, and the availability of \$7.98 and \$8.98 list merchandise that's showing up on the shelf at \$2.99 and \$3.99."

Like Lasky, Goodman says that most retailers believe the DJs are emanating from the west coast, and arriving in skids. Overall, he estimates the number of retailers specializing in used records in the greater Denver area as between 10 and 15 stores.

Lasky also told RW that two pressing plants in particular—Capitol's Glendale facility and PRC's west coast plant—appear to be having problems, based on the tide of promo records originating from those factories and winding up in the region's retail bins.

Goodman, however, feels the problem is wider reaching. "I honestly believe all the majors are having security problems," he concluded. "This area may only account for a small percentage of overall national sales, and I can't really comment on other markets. But if these records are showing up here, I can't believe this is an isolated incident."

Gold for Warwick



Dionne Warwick (center) is shown being presented with a gold album for her Arista debut, "Dionne," by the record's producer, Barry Manilow, and Arista Records president Clive Davis at a Warwick concert in Los Angeles. The gold LP, and top five single "I'll Never Love This Way Again," represents a triumph for Warwick, making a return as a top-selling recording artist. The second single from the album, the Isaac Hayes-composed "Deja Vu," is scheduled for release shortly.

Petty LP Set

■ LOS ANGELES—Now that Tom Petty and The Heartbreakers are legally signed to Danny Bramson's Backstreet Records, an MCA label, a spokesman for Petty noted that the new record company was so confident of ironing out his contested legal status that it completed all technical work on the album—from final mix to art work—while the lawyers are still meeting.

October Release

Because of this, Backstreet will release the LP—"Damn The Torpedoes"—nationally on October 26, backed by a major promotional and sales campaign—also put together before Petty legally signed with the company.

Backstreet's First

The album also marks Backstreet's premiere release following its formal establishment on July 11, 1979.

APA Names Taylor VP

■ LOS ANGELES—Burt Taylor has been elected vice president of The Agency For The Performing Arts by the company's board of directors, it was announced by APA president Marty Klein.

Taylor continues to headquarter out of APA's west coast office in the variety and television departments.

Prior to joining APA in 1977, Taylor was in personal management and earlier the director of club relations for Playboy Clubs International.

Spyro Gyra Gold LP First For Infinity

■ LOS ANGELES — Spyro Gyra's "Morning Dance" album, the six-member jazz rock band's Infinity debut, has been certified gold by the RIAA, announced Infinity vice-president of marketing finance Gary Mankoff.

"Morning Dance" is Spyro Gyra's, and Infinity's first gold LP.

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Extent and nature of circulation	Average No. Copies Each Issue During Preceding 12 Months	Actual No. Copies of Single Issue Published Nearest to Filing Date
A. Total No. copies printed (net press run)	18,211	19,308
B. Paid circulation		
1. Sales through dealers and carriers, street vendors and counter sales	2,179	2,205
2. Mail subscriptions	14,397	14,410
C. Total paid circulation (sum of 10B1 and 10B2)	16,576	16,615
D. Free distribution by mail, carrier or other means samples, complimentary, and other free copies	933	1,655
E. Total distribution (sum of C and D)	17,509	18,270
F. Copies not distributed		
1. Office use, left over, unaccounted, spoiled after printing	517	855
2. Returns from news agents	185	183
G. Total (Sum of E, F1 and 2—should equal net press run shown in A)	18,211	19,308

I certify that the statements made by me above are correct and complete. (Signature of editor, publisher, business manager, or owner): Sidmore Parnes, Editor.



Record World

Album Picks



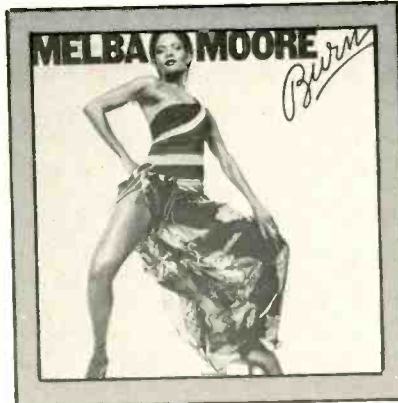
WALKING ON SUNSHINE

EDDY GRANT—Epic JE 36244 (7.98)
If, as predicted, reggae will be the movement of 1980, Eddy Grant will likely be at the top of the field. Already a smash hit in England, this self-produced, self-penned and primarily self-orchestrated debut disc is chock full of wonderfully danceable tunes that are absolutely right for multi-format hit status. Listen to "Living On The Front Line."



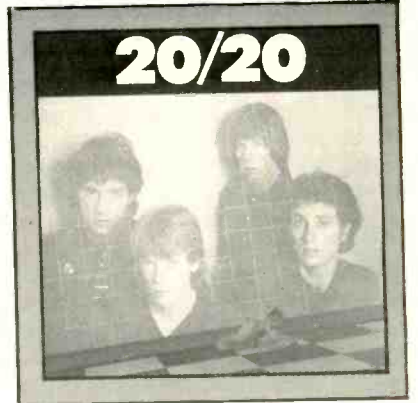
GO!

THE POP—Arista AB 4243 (7.98)
Los Angeles has recently become fertile ground for the new sounds in rock music and The Pop is one of the city's strongest entries. Relying on a '60s pop sound, the material on this debut disc is as reminiscent as it is fresh to the ears. Earle Mankey's production gives special presence to the bass lines and the whole package is on the mark.



BURN

MELBA MOORE—Epic JE 36128 (7.98)
This second Pete Bellotte production of the week is a thundering disco presentation which shows off Moore's astonishing vocal range with a flourish. Her recent success in the disco field has given her a new career and this is the perfect follow-up. The title cut is the stand-out but there's lots more for your multi-format listening pleasure.



20/20

Portrait JR 36205 (7.98)
Using the throbbing and ultimately catchy rhythms of mid-'60s music, this Los Angeles band enters the new rock field with some fine pop material. Another Earle Mankey production, the cut "Cheri" sounds like a Top 40 staple and Phil Seymour adds able vocal support on "She's An Obsession." This is surely a group to watch.

FLOW

SNAIL—Cream CRE 1012 (7.98)



This group, already acclaimed through previous single and album releases, plays the traditional rock 'n' roll AOR programmers may be looking for. The vocal harmonies couldn't be better and there are a number of singles to choose from. A powerhouse.

POTLIQUOR

Capitol ST 11998 (7.98)



If pure, unadulterated southern rock 'n' roll is your cup of tea, Potliquor is for you. The rhythms have a bluesy undertone and drummer Jerry Amoroso's lead vocals are chilling. This debut should get instant midwest support.

USA-EUROPEAN CONNECTION

Marlin 2231 (TK) (7.98)



Soviet emigre Boris Midney is quickly becoming known as the ultrasophisticate of the disco field. Sure you can dance to it but the intricate arrangements and rhythm changes make it a sit-down-and-listen piece as well.

EVITA

ORIGINAL BROADWAY CAST—MCA 2-11007 (11.98)



This first American recording of the Rice-Webber score features the current Broadway cast in a fine execution of the story of the life and loves of Eva Peron. "Don't Cry For Me Argentina" should already be familiar to FM listeners.

SCARED TO DANCE

SKIDS—Virgin Intl. VI 2116 (Jem) (7.98)



Played back to back with such group as The Pop or 20/20 the difference between U.S. and U.K. new wave rock is immediately obvious. The Skids play much more serious, even ominous, material but with an ear towards selective AOR programming.

PERMANENT WAVE

Epic JE 36136 (7.98)



In answer, perhaps, to A&M's "No Wave" and "Propaganda" packages, Epic releases some of their finest new wave material. Spotlight groups include the Only Ones, the Vibrators, the Spikes, and After the Fire.

DELORES HALL

Capitol ST-11997 (7.98)



Hall is the nightly show stopper in Broadway's "Best Little Whorehouse..." and here shows off her sprightly side as a lush disco singer with astonishing pipes. The tunes are just right for her and the arrangements fall into the new "dance" category. A strong debut.

SPECIAL VIEW

THE ONLY ONES—Epic JE 36199 (7.98)



This new English band has one of the most accessible pop sounds in the new wave field and the cut "Another Girl, Another Planet" should find friends at Top 40. The overall sound of the disc is brisk and you should be hearing lots about this group.

MUTINY ON THE MAMASHIP

MUTINY—Columbia JC 36117 (7.98)



The P-Funk influence strikes again on this debut disc by one of that collection's alumni. The feel is funky, natch, and the talk-vocals add an extra edge. This is dancin' music at its finest presentation.

ONE WAY

FEATURING AL HUDSON—MCA 3178 (7.98)



Al Hudson (with his Soul Partners) made a splash this year in the disco cross-over field and he has another hit ("You Can Do It") with this outing. The feel is slick but funky with some excellent vocal presentations.

TOTALLY CONNECTED

T-CONNECTION—Dash 30014 (TK) (7.98)



This latest funk'n' disco group features a strutting guitar line and a persuasive talk-sing vocal. "I Like Funkin' With You" has strong traditional R&B roots and this package has appeal for a number of audiences.

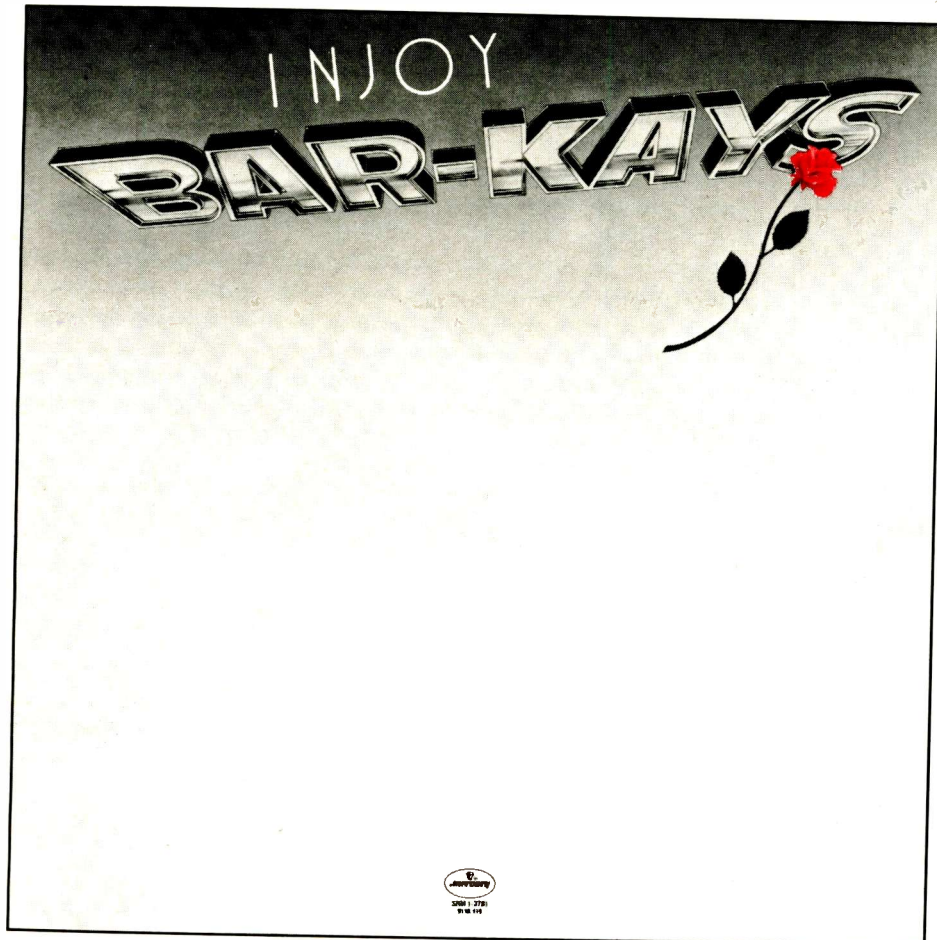
UPROOTED

ROB GRILL—Mercury SRM 1-3798 (7.98)



Grill, the former lead singer of the Grass Roots, debuts as a soloist with a totally accessible pop-rock album. Helped by various Fleetwood Macs, "Rock Sugar" is a stunning single release. The whole package is a pleasant surprise.

**THE BAR-KAYS WILL
MAKE YOUR BODY
BOOGIE WITH THEIR**



NEW ALBUM,

"ENJOY," SRM-1-3781

FEATURING

THE NEW

**SINGLE, "MOVE
YOUR BOOGIE**

BODY." #76015

**THE
BAR-KAYS**

BEGIN AN

**EXTENSIVE NATIONAL
TOUR OCT. 19 IN DALLAS.
WATCH FOR THEM IN
YOUR AREA SOON.**

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Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ Don't ever tell me that disco can't liberate talent. Not when this week's headliner albums are dance-based projects that present well-known artists in new, often rejuvenated form. **Pete Bellotte** produced both, and manages to elicit startling energy and abandon from **Melba Moore**, as well as a renewed sense of youth and spark from **Elton John**.

Elton's "Victim of Love" (MCA) was recorded in Germany and America with all-star supporters like **Thor Baldursson** (also arranger), **Keith Forsey**, **Craig Snyder**, **the Waters**, **Stephanie Spruill**, **Paulinho DaCosta** and **Mike McDonald**. It shares much with Donna Summer's rock-flavored "Bad Girls" style: slugging drums and hard, basic guitar playing filled in with synthesizers; optional "segues" created by timed between-song silences and almost ballsy confidence. The big surprise is that, although Bellotte co-wrote all but Chuck Berry's "Johnny B. Goode" with other Munich colleagues, not Elton, each of the album's six original songs are very much in character with his previous hit singles. So, with the strong rhythmic support of Bellotte's production, the album is not only prime dance material, but also recognizable Elton John music. The title single is available in its album length on a promotional disco disc, as mentioned last week, but in the context of the entire album, seems a compromise choice from two immediately preceding pairs of songs, one AOR-oriented, the other, club oriented. "Spotlight" (4:22) and "Street Boogie" (3:53) is a perfect medley for the clubs, dance-specific

songs spiced with percussion and rich synthesizer overlays. Here, Elton sounds again in touch with the slightly reckless energy that had been obscured in recent albums. One gets the feeling that these songs are rockers at heart, having even more in common with "The Bitch is Back" than with "Philadelphia Freedom" and "Bennie and the Jets," the songs which had been R&B-identified at their release. For the AOR's, there is "Thunder in the Night" (4:40), articulate, emotionally involving and danceable—the most Elton-sounding song on the album, which demonstrates how musically and lyrically potent the mass-appeal rock and disco fusion can be. Also: the unrepentant "Born Bad" (6:20), with a knockout vamping chorus that you walk away humming for the first time. This cut seems particularly rockish in its professed insensitivity, which suggests the Knack to me (no offense, really). Rounding out the album is a disco-flavored "Johnny B. Goode" (8:06), which, again, one wouldn't have been surprised to find on any Elton John album. It leaves me fairly cold because of its obviousness, but the combined shock of song, artist and style, I am told, has caused intense dance floor reactions in pre-release stage. "Victim of Love" does not detract from Elton John's reputation or dignity as a writer or performer—to the contrary, he sounds more on target and dynamic (sexier and more magnetic, too)—than he has in some time, to this admittedly casual fan. Only snobbery would keep album rock stations from playing "Thunder" or "Born Bad," and, as for the rest, this man is partying and there's no denying the joy of it.

Melba Moore's "Burn," her second on Epic, is a significant departure for her: her McFadden-Whitehead and Van McCoy produced albums were generally elegant pop-R&B projects, whereas Bellotte's work with her is all-stops-out raunchy rock-disco. She's singing in an alternately powerful and piercing fashion that very nearly grows wearying by the end of this entirely peak-tempo disco album, but, song for song, Moore is commanding and quite uninhibited. The arrangements of the openers, "Burn" (7:05) and "Hot and Tasty" (5:52) suffer from a surprising lack of fullness, compared to the Elton John album: they're really filled-out catchphrases that are punched up with dry, hard-hitting rhythm tracks, mostly guitars

(Continued on page 20)

Discotheque Hit Parade

LOST AND FOUND/ WASHINGTON, D.C.

DJ: JACK McREYNOLDS
BOYS WILL BE BOYS—Duncan Sisters—Earmarc
COME TO ME—France Joli—Prelude
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic
FANTASY—Bruni Pagan—Elektra
FEVER—Fantasy (LP)
FOUND A CURE—Ashford and Simpson—WB
HANDS DOWN—Dan Hartman—Blue Sky
HARMONY—Suzi Lane—Elektra
I WANNA ROCK YOU/OH WHAT A NIGHT—Giorgio Moroder—Casablanca
LOVE INSURANCE—Front Page—Panorama
MOVE ON UP/UP, UP, UP—Destination—Butterfly
THE BREAK—Kat Mandu—TK
WHEN YOU'RE #1—Gene Chandler—20th Century Fox
WHEN YOU TOUCH ME—Taana Gardner—West End

JUGGERNAUT/PITTSBURGH

DJ: RICKY ROSS
BOYS WILL BE BOYS—Duncan Sisters—Earmarc
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic
FEVER—Fever—Fantasy (LP)
FOUND A CURE—Ashford and Simpson—WB
GET LOOSE/SEXY THING—Bob McGilpin—Butterfly
HANDS DOWN—Dan Hartman—Blue Sky
HARMONY—Suzi Lane—Elektra
I GOT THE HOTS FOR YA—Double Exposure—Salsoul
I WANNA ROCK YOU—Giorgio Moroder—Casablanca
LADIES' NIGHT—Kool and the Gang—De-Lite
LOVE INSURANCE—Front Page—Panorama
MUSIC MAN—Revanche—Atlantic
ROCK IT—Lipps, Inc.—Casablanca
RRRRROCK—Foxy—TK
YOU'RE THE ONE—Rory Block—Chrysalis

BETTER DAYS/NEW YORK

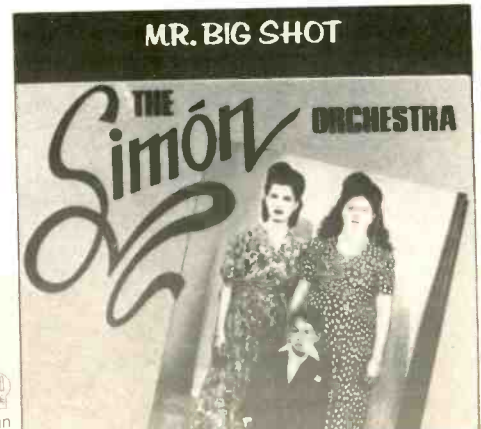
DJ: TEE SCOTT
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic
GIVE YOUR BODY UP TO THE MUSIC—Billy Nichols—West End
HARMONY—Suzi Lane—Elektra
I JUST WANT TO BE—Cameo—Chocolate City
I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra
LADIES' NIGHT—Kool and the Gang—De-Lite
LOOKIN' FOR LOVE—Fat Larry's Band—Fantasy/WMOT
MISS THING—Melba Moore—Epic
POP MUZIK—M—Sire
SHINING—Venus Dodson—WB/RFC
STAY FREE—Ashford and Simpson—WB (LP)
SWEET BLINDNESS—Mighty Pope—WB/RFC
TAKE A CHANCE—Queen Samantha—TK
WEAR IT OUT—Stargard—WB
WHEN YOU TOUCH ME/PARADISE EXPRESS—Taana Gardner—West End

HARLOW'S/ATLANTA

DJ: GEOFF EVERITT
BACKSTREET—Patti Whatley—WB/RFC
DIM ALL THE LIGHTS—Donna Summer—Casablanca
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic
FRANCE JOLI—France Joli—Prelude (LP)
FROM BEGINNING TO END—Destination—Butterfly
GET LOOSE/SEXY THING—Bob McGilpin—Butterfly
GET UP AND BOOGIE—Freddie James—WB (LP)
GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean/Ariola
HARMONY—Suzi Lane—Elektra
HOT STUFF/HOLD ON, I'M COMIN'—Karen Silver—Arista
LOVE INSURANCE—Front Page—Panorama
POP MUZIK—M—Sire
SWEET TALK—Robin Beck—Mercury
THE BREAK—Kat Mandu—TK
WEAR IT OUT—Stargard—WB

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THE SIMÓN ORCHESTRA
IS MAKING IT BIG. ON
POLYDOR/HAREM
RECORDS AND TAPES.



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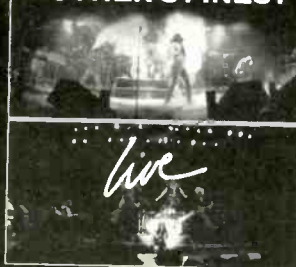
Produced by Simon Soussan

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Hearing them—Baby Jean, Mike, Moses Mo, Glenn, B.B. Queen and Wizzard—perform in concert on their new album comes pretty damn close.

MOTHER'S FINEST



"Mother's Finest Live"

JE 35976

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Management: David Krebs and Steve Leber for Contemporary Communications Corp.

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Record World Disco File Top 50



OCTOBER 13, 1979

OCT. 13	OCT. 6		WKS. ON CHART
1	1	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic (12"★) FE 35745	8
2	2	COME TO ME/DON'T STOP DANCING/PLAYBOY FRANCE JOLI/Prelude (12"★) PRL 12170	11
3	3	POP MUZIK M/Sire (12") DSRE 8887 (WB)	7
4	4	FROM BEGINNING TO END DESTINATION/Butterfly (12"★) FLY 3103 (entire LP) (MCA)	8
5	7	LOVE INSURANCE/YOU GOT THE LOVE FRONT PAGE/ Panorama (12") YD 11677 (RCA)	8
6	9	HARMONY/OOH LA LA SUZI LANE/Elektra (12"★) 6E 207	8
7	8	LADIES' NIGHT KOOL AND THE GANG/De-Lite (12"★) DSR 9513 (Mercury)	6
8	6	POW WOW/GREEN LIGHT CORY DAYE/New York Intl. (12") YD 11669 (RCA)	11
9	10	THE BREAK KAT MANDU/TK (12") TKD 155	10
10	5	FOUND A CURE/NOBODY KNOWS/STAY FREE ASHFORD & SIMPSON/Warner Bros. (12"•) HS 3357	15
11	11	FANTASY BRUNI PAGAN/Elektra (12") AS 1-423	11
12	18	FEVER FEVER/Fantasy F 9580 (entire LP)	5
13	15	WHEN YOU TOUCH ME TAANA GARDNER/West End (12") WES 22122	6
14	14	WHEN YOU'RE #1 GENE CHANDLER/Chi-Sound/ 20th Century Fox (12") TCD 80 (RCA)	9
15	21	HOLD ON, I'M COMIN' KAREN SILVER/Arista (12") CP 707	6
16	16	MUSIC MAN REVANCHE/Atlantic SD 19245 (Entire LP)	10
17	19	BAD REPUTATION/PUT YOUR FEET TO THE BEAT RITCHIE FAMILY/Casablanca (12"★) NBLP 7166	7
18	17	GET UP AND BOOGIE/HOLLYWOOD FREDDIE JAMES/ Warner Bros. (12"/LP cut) DWBS 8857/BSK 3356	15
19	26	BOYS WILL BE BOYS/SADNESS IN MY EYES DUNCAN SISTERS/Earmarc (12"★/LP cut) EMLP 4001 (Casablanca)	3
20	12	THE BOSS/NO ONE GETS THE PRIZE DIANA ROSS/ Motown (12") 026	17
21	22	GET LOOSE/SEXY THING BOB McGILPIN/Butterfly (12"★) FLY 3104 (MCA)	7
22	28	E=MC ² GIORGIO MORODER/Casablanca NBLP 7169 (entire LP)	4
23	13	GROOVE ME FERN KINNEY/TK (12") TKD 401	12
24	29	ROCK IT LIPPS, INC./Casablanca (12") NBD 20186	5
25	25	CATCH THE RHYTHM CARESS/Warner/RFC (12"★) RFC 3384	7
26	27	HANDS DOWN DAN HARTMAN/Blue Sky (12") 4Z8 2778 (CBS)	10
27	30	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425	4
28	23	RISE HERB ALPERT/A&M (12") SP 12022	12
29	34	TAKE A CHANCE QUEEN SAMANTHA/TK (12") TKD 415	2
30	33	IT'S A DISCO NIGHT ISLEY BROTHERS/T-Neck (12") AZ8 2289 (CBS)	9
31	—	DON'T LET GO ISAAC HAYES/Polydor (12"★) PD 1 6224	1
32	42	DANGER/STAND UP AND DANCE GREGG DIAMOND STARCRUISER/TK (12") TKD 408	5
33	—	I JUST WANT TO BE CAMEO/Chocolate City (12") CCD 20016 (Casablanca)	1
34	40	WEAR IT OUT STARGARD/Warner Bros. (12") DWBS 8891	2
35	36	ANOTHER CHA-CHA SANTA ESMERALDA/Casablanca (LP cut) NBLP 7175	4
36	43	MR. BIG SHOT/I CLOSE MY EYES SIMON ORCHESTRA/ Polydor (12"★) PD 1 6216	2
37	41	LOOKIN' FOR LOVE FAT LARRY'S BAND/Fantasy/WMOT (12") D 137	3
38	24	PUT YOUR BODY IN IT STEPHANIE MILLS/20th Century Fox (12") PCD 86 (RCA)	17
39	20	STAND UP—SIT DOWN AKB/RSO (12") RSS 302	12
40	—	DEPUTY OF LOVE DON ARMANDO'S SECOND AVENUE RHUMBA BAND/ZE/Buddah (12") ZEA 12 003	1
41	—	SWEET TALK ROBIN BECK/Mercury (12") MES 40007	1
42	31	THIS TIME BABY JACKIE MOORE/Columbia (12") 23 10994	18
43	46	TUMBLE HEAT MICHELE FREEMAN/Polydor (12"★) PD 1 6222	6
44	44	MISS THING MELBA MOORE/Epic (12") 48 50771 (CBS)	3
45	32	YOU CAN DO IT AL HUDSON AND THE PARTNERS/MCA (12") 1784	17
46	39	GIMME BACK MY LOVE AFFAIR SISTER POWER/Ocean/ Ariola (12") OR 7501	8
47	45	I DON'T WANT THE NIGHT TO END SYLVIE VARTAN/ RCA (12") JD 11594	4
48	48	GOOD TIMES/MY FEET KEEP DANCING/MY FORBIDDEN LOVER CHIC/Atlantic (12"•) SD 16003	17
49	38	ON YOUR KNEES GRACE JONES/Island (12") DISD 8869 (WB)	8
50	35	CAN'T LIVE WITHOUT YOUR LOVE TAMIKO JONES/ Polydor (12") PD D 513	12

(★ non-commercial 12", • discontinued)

Disco File (Continued from page 18)

and percussion. (The same is true of the single, "Miss Thing," 5:32 here, but that cut is more than redeemed by the repeated usage of that time-honored endearment.) Moore is a good deal more purposeful when she gets hold of a more interesting song like "If You Believe in Love" (4:49), which has a great singalong, or "Can't Give it Up" (4:51), which gives her a chance to really stretch out and impress us as one of a few singers who has the pipes to be totally adventurous and inventive. I also like "Night People" (4:50) immensely, even with its downbeat lyric: "Night people, with their glowing eyes/Looking like a superstar/Night people, with their glowing eyes/Looking like they're hypnotized . . . (then, a shout:) Don't stop the party!" "Burn" is at its best when vocal or synthesizer tracks sweeten up the sledgehammer rhythm—we all know what range Moore is capable of, and, while it's great to discover this tough, hair-raisingly "up" delivery, we'll be watching expectantly for future albums that explore more of her sounds. Till then, rock on, Miss Thing . . .

ARE YOU READY FOR THIS? "Musique II" ships this week on the usual Prelude double disco disc package, and, true to form, it's a four track album that should hit in the clubs and on radio immediately. The

inevitable standouts are the offsprings of last year's charttopper, the slightly blue "In the Bush:" "Love Massage" (7:49) and "Good and Plenty Lover" (6:53), both subtler musically, but much more daring lyrically—good clean fun for the family, you might say. "Love Massage" opens with a slinky chant and guitar break: "Make it hot and juicy!" the group coos and keens (they are now a recording and performing trio: **Mary Seymour, Denise Edwards and Gina Taylor**). A later monologue break should have them all over the walls and each other: "work me, work me . . . there you go . . . right there!" and the cut closes with a climactic series of squeals and redoubled energy for the send-off. "Love Massage" strikes me as an especially versatile song, with an unfrantic tempo that nevertheless winds up in a wave of craziness. "Good and Plenty Lover" is a bit slower, really coy and cute, made up of light-stepping chords and chant: "So sweet, so sweet, I'm meltin from the heat . . . mmmh, good and plenty love." Again, the explicitness should put dancers into a frenzy. The remaining two cuts are smooth-flowing numbers that lean toward "Keep On Jumpin'," especially "Glide" (8:25) soaring and

(Continued on page 118)

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Plus

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from Casablanca Record and FilmWorks



Music Slump Cuts EMI Profits; Delfont Optimistic About Upturn

By VAL FALLON

■ LONDON — EMI's annual figures, released on Thursday, confirm predictions that the music industry slump would bring down profits for the whole organization.

Though sales figures were almost comparable to the previous financial year, ending June 30, 1978, this time profits in the music division slumped to \$1.9 million (\$16 million in 1978). This was caused by the loss in the second half of this financial year of \$14.6 million almost wiping out first half profits of \$16.5 million.

Sales in the second half were 22 percent (to 47 million down compared to the same period last year). Naturally enough this downturn is blamed on the record side where the general recession, home taping, piracy and consumer resistance to price rises has taken a large slice off the market. However, the EMI music publishing business continued to earn satisfactory profits, and the notable exception to the worldwide slump is the group's North American operation, Capitol Industries. In dollar terms, Capitol's performance matched last year's, despite the acquisition of UA Records and the launch and reorganization costs of the EMI American label.

This contribution meant that overall, the low EMI results are still not as bad as some observers had expected. A \$15 million profit was anticipated.

But the EMI Group as a whole showed a profit of \$28.5 million (\$38 million in 1978). This is broken down into territories, with the U.K. group up to \$31 million (\$30 million last year), Europe down to a loss of \$8 million compared to a \$6 million profit in '78, and North America up to a \$2.4 million profit compared to \$4.6 million loss in 1978.

The announcement of these figures was accompanied by a

statement which hinted at considerable changes in the organization's music division worldwide.

Said Lord Delfont, recently appointed chief executive of EMI Ltd., "I'm still as optimistic as I was when I took on this task. We're a great company, despite the present setbacks. We are looking for new artists and continuing to sign. After all, we had a similar situation in 1969 and we climbed back up."

Asked to comment on the collapse of the Paramount deal and to justify EMI's asking price of \$70 million for half the music division of a company worth barely \$100 million, Delfont stated, "We could not agree on the price. The difference between the figures was not all that great and we felt justified in our valuation of a company that has, after all, made over \$20 million a year over recent years, and often more. We've just had a bad year, but you have to believe in this industry, and I do. Our music division has considerable assets—for example manufacturing in 21 countries and distribution organizations in 33. We have retail shops and a music publishing catalogue of over a quarter of a million titles. Our assets are not only our artists."

Earlier, the record division's problems had been partly attributed to the non-delivery of new product from major artists. Delfont likened this situation, and the often reported high costs of signing new major acts, to a similar period in the film industry a few years ago. Then, he said, all the studio heads got together and agreed to stop paying actors vast sums for one movie. Now the film business is enjoying another boom and once again studios can afford to pay large fees and to wait for producers to deliver quality product.

Rossington/Collins Band Bows



Former Lynyrd Skynyrd guitarists Gary Rossington and Allen Collins were in New York recently to announce the formation of the Rossington/Collins Band, comprised of the remaining members of Lynyrd Skynyrd: Rossington, Collins, Artimus Pyle, Billy Powell and Leon Wilkeson. The announcement was made on WNEW-FM. MCA will be releasing a Lynyrd Skynyrd "Greatest Hits" package the first of the year, followed by the debut album of the Rossington/Collins Band. Pictured from left are: (sitting) Gary Rossington and Allen Collins of Lynyrd Skynyrd; (standing) Leon Tsilis, southeast projects director for MCA; Scott Muni, program director of WNEW-FM; Barry Goodman, New York promotion manager for MCA.

Budget Projects Continued Growth

By SAM SUTHERLAND

■ DENVER—Problems and potential benefits for retailers in smaller markets were underscored during seminars and discussions at Budget Tapes and Records' third annual convention, held at the Regency Inn here September 26 through 28. And while individual Budget store owner/operators predictably mulled '79 sales problems, the overall forecast for the retail franchising organization was one of continued growth.

While the Budget system of franchised music retail locations coheres around its Danjay distributing facility here and the companion PJJ Distributing site in Seattle, the total complement of 92 Budget outlets in 20 western states is dominated by stores in more isolated suburban and rural markets. With those towns in the Pacific northwest and northern midwest states where record/tape retailers have yet to approach the saturation seen on either coast, the chain's first national convention (RW, October 6, 1979) was

conducted as a primer in basic store merchandising, highlighting not only record and tape marketing, but effective financial management and total product mix, including ancillary sale items.

Budget president Evan Lasky projected year-end tallies for '79 would continue Budget's nine-year upward trajectory, a trend comptroller Jack Kitchell reinforced Thursday (27) morning during his accounting seminar. Kitchell reviewed growth in the size of the system, noting that while a net total of eight locations have been added, that growth has been somewhat obscured by reorganization of existing franchises and the elimination of six stores.

In all, Kitchell said, 14 new Budget franchises were opened, including the first Budget stores in three new states, Minnesota, Wisconsin and Utah.

Both Kitchell and Lasky target-

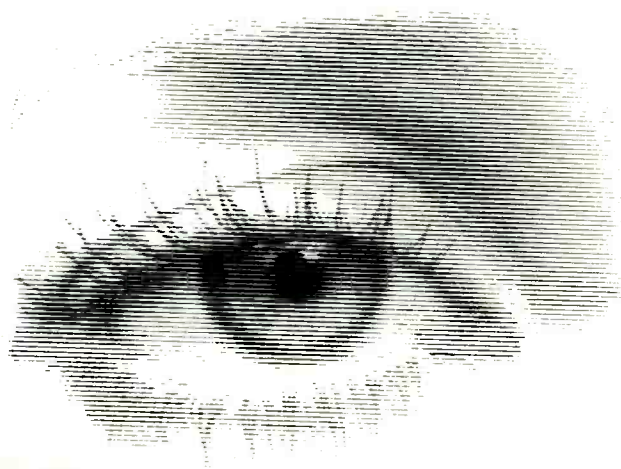
(Continued on page 132)

Bee Gees Donate Cash to King Center



The Bee Gees recently donated the receipts from their Atlanta concert at the Omni to the Martin Luther King Jr. Center for Social Change. The donation, totalling \$50,000, was accepted by Mrs. Coretta King, president of the center. At the ceremony, from left: Robin Gibb, Barry Gibb, Mrs. Coretta King and Maurice Gibb.





“Sad Eyes”

is
Gold

Now it's
“Only Time”

An Artist...An Album

Robert John

On EMI America Records.



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pablo cruise



THE NEW PABLO CRUISE SINGLE IS
"I WANT YOU TONIGHT." AM 2195

IT'S THE FIRST PART OF THE GAME...

ON A&M RECORDS & TAPES. 

From The Forthcoming Album "PART OF THE GAME" SP 3712

Produced by Bill Schnee. Agency: Monterey Peninsula Artists. Management: Bob Brown.

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Record World Singles



OCTOBER 13, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)

OCT. 13	OCT. 6		WKS. ON CHART
1	1	SAD EYES ROBERT JOHN EMI-America 8015 (5th Week)	21
2	3	SAIL ON COMMODORES/Motown 1466	10
3	6	RISE HERB ALPERT/A&M 2151	12
4	7	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742	9
5	2	MY SHARONA THE KNACK/Capitol 4731	17
6	5	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	17
7	4	LONESOME LOSER LITTLE RIVER BAND/Capitol 4748	14
8	9	POP MUZIK M/Sire 49033 (WB)	10
9	8	DON'T BRING ME DOWN ELO/Jet 9 5060 (CBS)	11
10	10	DRIVERS SEAT SNIFF 'N' THE TEARS /Atlantic 3604	13
11	17	DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201	8
12	11	LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA)	18
13	14	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459	16
14	15	LOVIN', TOUCHIN', SQUEEZIN' JOURNEY/Columbia 3 11036	14
15	16	CRUEL TO BE KIND NICK LOWE/Columbia 3 11018	13
16	12	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 8 50700	17
17	13	BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) ROBERT PALMER/Island 49016 (WB)	13
18	18	GET IT RIGHT NEXT TIME GERRY RAFFERTY/United Artists 1316	10
19	23	HEARTACHE TONIGHT EAGLES/Asylum 46545	2
20	25	GOOD GIRLS DON'T KNACK/Capitol 4771	7
21	19	SPOOKY ARS/Polydor/BGO 2001	9
22	32	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315	6
23	24	DIFFERENT WORLDS MAUREEN McGOVERN/Warner/Curb 8835	14
24	31	TUSK FLEETWOOD MAC/Warner Bros. 49077	2
25	26	DEPENDIN' ON YOU DOOBIE BROTHERS/Warner Bros. 49029	10
26	28	FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870	11
27	27	ARROW THROUGH ME WINGS/Columbia 1 11070	8
28	21	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986	16
29	33	DIRTY WHITE BOY FOREIGNER/Atlantic 3618	6
30	34	HOLD ON IAN GOMM/Stiff/Epic 8 50747	7
31	38	BABE STYX/A&M 2188	2
32	30	ROLENE MOON MARTIN/Capitol 4765	9
33	36	WHERE WERE YOU WHEN I WAS FALLING IN LOVE LOBO/MCA/Curb 41065	12
34	37	SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M)	10
35	39	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430	11
36	42	PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	8
37	40	THIS NIGHT WON'T LAST FOREVER MICHAEL JOHNSON/ EMI-America 8019	11
38	41	MIDNIGHT WIND JOHN STEWART/RSO 1000	8



CHARTMAKER OF THE WEEK

39	—	SHIPS BARRY MANILOW Arista 0464	1
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40	22	AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ARC/ Columbia 3 11033	15
41	59	STILL COMMODORES/Motown 1474	3
42	50	BROKEN HEARTED ME ANNE MURRAY/Capitol 4773	4
43	48	SURE KNEW SOMETHING KISS/Casablanca 2205	7

44	54	FINS JIMMY BUFFETT/MCA 41109	6
45	47	REASON TO BE KANSAS /Kirshner 9 4285 (CBS)	6
46	51	IF YOU REMEMBER ME CHRIS THOMPSON/Planet 45904 (Elektra/Asylum)	6
47	52	GOTTA SERVE SOMEBODY BOB DYLAN/Columbia 1 11072	5
48	49	STREET LIFE CRUSADERS/MCA 41054	9
49	60	PLEASE DON'T LEAVE LAUREN WOOD/Warner Bros. 49043	4
50	55	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079	6
51	20	THE BOSS DIANA ROSS/Motown 1462	14
52	53	GOOD FRIEND MARY MacGREGOR/RSO 938	10
53	58	COME TO ME FRANCE JOLI/Prelule 8001	7
54	46	REMEMBER (WALKING IN THE SAND) LOUISE GOFFIN/ Asylum 46521	9
55	29	THE MAIN EVENT/FIGHT BARBRA STREISAND/Columbia 3 11008	18
56	56	I'VE NEVER BEEN IN LOVE SUZI QUATRO/RSO 1001	6
57	69	DREAMING BLONDIE/Chrysalis 2379	3
58	45	GOODBYE STRANGER SUPERTRAMP/A&M 2162	15
59	44	I DO LOVE YOU G.Q./Arista 0426	16
60	43	WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	15
61	35	GOOD TIMES CHIC/Atlantic 3584	18
62	61	BAD GIRLS DONNA SUMMER/Casablanca 988	21
63	66	BOOM BOOM (OUT GO THE LIGHTS) PAT TRAVERS BAND/ Polydor 2003	6
64	75	5:15 THE WHO/Polydor 2022	3
65	65	HELL ON WHEELS CHER/Casablanca 2208	5
66	78	DREAM POLICE CHEAP TRICK/Epic 9 50774	2
67	73	I NEED A LOVER JOHN COUGAR/Riva 202 (Mercury)	5
68	76	VICTIM OF LOVE ELTON JOHN/MCA 41126	3
69	77	RAINBOW CONNECTION KERMIT (JIM HENSON)/Atlantic 3610	4
70	67	THEN YOU CAN TELL ME GOODBYE TOBY BEAU/RCA 11670	11
71	72	STARRY EYES THE RECORDS/Virgin 67000 (Atl)	4
72	80	DAMNED IF I DO ALAN PARSONS PROJECT/Arista 0454	3
73	74	ONE FINE DAY RITA COOLIDGE/A&M 2169	7
74	84	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087	3
75	85	WHO LISTENS TO THE RADIO THE SPORTS/Arista 0468	2
76	100	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	2
77	81	ANGELEYES/VOULEZ VOUS ABBA/Atlantic 3609	6
78	—	THIS IS IT KENNY LOGGINS/Columbia 1 11109	1
79	—	IN THE STONE EARTH, WIND & FIRE /ARC/Columbia 1 11093	1
80	88	LET ME KNOW (I HAVE A RIGHT) GLORIA GAYNOR/ Polydor 2021	2
81	—	I WANT YOU TONIGHT PABLO CRUISE/A&M 2195	1
82	—	PRETTY GIRLS MELISSA MANCHESTER/Arista 0456	1
83	87	DO YOU THINK I'M DISCO STEVE DAHL & TEENAGE RADIATION/Ovation 1132	4
84	—	LOVE PAINS YVONNE ELLIMAN/RSO 1007	1
85	—	IT'S ALL I CAN DO THE CARS/Elektra 46546	1
86	94	HEY HEY, MY MY (INTO THE BLACK) NEIL YOUNG/ Reprise 49031 (WB)	2
87	90	(not just) KNEE DEEP—PART I FUNKADELIC/ Warner Bros. 49040	5
88	—	CONFUSION ELO/Jet 9 5064 (CBS)	1
89	—	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	1
90	91	EASY MONEY REO SPEEDWAGON/Epic 9 50764	3
91	—	HIGHWAY TO HELL AC/DC/Atlantic 3617	1
92	82	STILLSANE CAROLYNE MAS/Mercury 76004	6
93	97	I'M SO ANXIOUS SOUTHSIDE JOHNNY AND THE ASBURY JUKES/Mercury 76007	2
94	86	JUST WANT TO BE CAMEO /Chocolate City 019 (Casablanca)	8
95	96	BREAK MY HEART DAVID RUFFIN/Warner Bros. 49030	3
96	98	PLAIN JANE SAMMY HAGAR/Capitol 4757	2
97	99	BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941	2
98	89	FOR LOVE POUSETTE-DART BAND/Capitol 4764	6
99	62	LET'S GO THE CARS/Elektra 46063	16
100	—	SINCE YOU'VE BEEN GONE CHERIE & MARIE CURIE/ Capitol 4754	1

PRODUCERS & PUBLISHERS ON PAGE 113



Record World Album Airplay

All listings from key progressive stations around the country are in descending order except where otherwise noted.

OCTOBER 13, 1979

FLASHMAKER



BOOGIE MOTEL
FOGHAT
Bearsville

MOST ADDED

- BOOGIE MOTEL**—Foghat—Bearsville (31)
- EAT TO THE BEAT**—Blondie—Chrysalis (26)
- MARATHON**—Santana—Col (21)
- KEEP THE FIRE**—Kenny Loggins—Col (20)
- X-STATIC**—Hall & Oates—RCA (19)
- MESSAGE IN A BOTTLE** (single)—Police—A&M (12)
- THE LONG RUN**—Eagles—Asylum (11)
- FLOW**—Snail—Cream (10)
- OASIS**—Jimmy Messina—Col (10)
- CORNERSTONE**—Styx—A&M (9)

WNEW-FM/NEW YORK

- ADDS:**
- ANYTIME DELIGHT**—Blend—MCA
 - BOOGIE MOTEL**—Foghat—Bearsville
 - EAT TO THE BEAT**—Blondie—Chrysalis
 - FLOW**—Snail—Cream
 - KEEP THE FIRE**—Kenny Loggins—Col
 - MARATHON**—Santana—Col
 - OASIS**—Jimmy Messina—Col
 - SINGLES GOING STEADY** (single)—Buzzcocks—IRS
 - THE POP**—Arista
 - X-STATIC**—Hall & Oates—RCA

- HEAVY ACTION (airplay in descending order):**
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - EAT TO THE BEAT**—Blondie—Chrysalis
 - THE LONG RUN**—Eagles—Asylum
 - DREAM POLICE**—Cheap Trick—Epic
 - THE JUKES**—Mercury
 - HEAD GAMES**—Foreigner—Atlantic
 - VOLCANO**—Jimmy Buffett—MCA
 - LABOUR OF LUST**—Nick Lowe—Col
 - GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic
 - TUSK** (single)—Fleetwood Mac—WB

WPIX-FM/NEW YORK

- ADDS:**
- AT THE CHELSEA NIGHTCLUB**—Members—Virgin Intl.
 - CARS** (single)—Gary Numan—Beggars Banquet (import)
 - ESCAPE FROM DOMINATION**—Moon Martin—Capitol
 - GOOSE BUMPS**—Ian Lloyd—Scotti Brothers
 - MESSAGE IN A BOTTLE** (single)—Police—A&M
 - SUZI AND OTHER FOUR LETTER WORDS**—Suzi Quatro—RSO
 - X-STATIC**—Hall & Oates—RCA

HEAVY ACTION (airplay in descending order):

- EAT TO THE BEAT**—Blondie—Chrysalis
- SLOW TRAIN COMING**—Bob Dylan—Col
- FEAR OF MUSIC**—Talking Heads—Sire
- REASONS TO BE CHEERFUL, PART 3** (12" single)—Ian Dury—Stiff/Epic
- SECRETS**—Robert Palmer—Island
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- S.O.S.**—Yachts—Radar
- I DON'T LIKE MONDAYS** (single)—Boomtown Rats—Ensign (import)
- THE LONG RUN**—Eagles—Asylum
- DREAM POLICE**—Cheap Trick—Epic

WBCN-FM/BOSTON

- ADDS:**
- BAYOU LIGHTENING**—Lonnie Brooks—Alligator
 - BOOGIE MOTEL**—Foghat—Bearsville
 - CORNERSTONE**—Styx—A&M
 - EAT TO THE BEAT**—Blondie—Chrysalis
 - JUST AS I THOUGHT**—David Sancious—Arista
 - MARATHON**—Santana—Col
 - POPE JOHN PAUL II**—Infinity
 - SINGLES GOING STEADY** (single)—Buzzcocks—IRS
 - WHERE THERE'S SMOKE**—Smokey Robinson—Tamla
 - X-STATIC**—Hall & Oates—RCA

HEAVY ACTION (airplay in descending order):

- THE LONG RUN**—Eagles—Asylum
- DREAM POLICE**—Cheap Trick—Epic
- FEARLESS**—Tim Curry—A&M
- X-STATIC**—Hall & Oates—RCA
- EAT TO THE BEAT**—Blondie—Chrysalis
- CANDY-O**—Cars—Elektra
- RUNNERS IN THE NIGHT**—Desmond Child—Capitol
- QUADROPHENIA** (soundtrack)—Polydor
- NIGHTOUT**—Ellen Foley—Cleve. Intl.
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song

WLIR-FM/LONG ISLAND

- ADDS:**
- BOOGIE MOTEL**—Foghat—Bearsville
 - EAT TO THE BEAT**—Blondie—Chrysalis
 - KEEP THE FIRE**—Kenny Loggins—Col
 - MARATHON**—Santana—Col
 - MESSAGE IN A BOTTLE** (single)—Police—A&M
 - NIGHT AFTER NIGHT**—UK—Polydor
 - OASIS**—Jimmy Messina—Col
 - SURVEILLANCE**—FM—Passport
 - WHO LISTENS TO THE RADIO** (single)—Sports—Arista
 - X-STATIC**—Hall & Oates—RCA

HEAVY ACTION (airplay in descending order):

- THE LONG RUN**—Eagles—Asylum
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- THE SOUND OF SUNBATHING**—Sinceros—Col
- QUADROPHENIA** (soundtrack)—Polydor
- GET THE KNACK**—The Knack—Capitol
- INTO THE MUSIC**—Van Morrison—WB
- DREAM POLICE**—Cheap Trick—Epic
- THE JUKES**—Mercury
- JOE'S GARAGE**—Frank Zappa—Zappa
- MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic

WAAF-FM/WORCESTER

- ADDS:**
- BOOGIE MOTEL**—Foghat—Bearsville
 - EAT TO THE BEAT**—Blondie—Chrysalis
 - LOVEHUNTER**—Whitesnake—UA
 - MARATHON**—Santana—Col
 - RUNNERS IN THE NIGHT**—Desmond Child—Capitol
 - X-STATIC**—Hall & Oates—RCA

HEAVY ACTION (airplay, sales, phones in descending order):

- CANDY-O**—Cars—Elektra
- DREAM POLICE**—Cheap Trick—Epic
- THE LONG RUN**—Eagles—Asylum
- HEAD GAMES**—Foreigner—Atlantic
- STORMWATCH**—Jethro Tull—Chrysalis
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- ESCAPE FROM DOMINATION**—Moon Martin—Capitol
- THE RECORDS**—Virgin
- CORNERSTONE**—Styx—A&M
- FEAR OF MUSIC**—Talking Heads—Sire

WPLR-FM/NEW HAVEN

- ADDS:**
- BOOGIE MOTEL**—Foghat—Bearsville
 - EAT TO THE BEAT**—Blondie—Chrysalis
 - KEEP THE FIRE**—Kenny Loggins—Col
 - MARATHON**—Santana—Col
 - THE MOTELS**—Capitol

HEAVY ACTION (airplay, sales, phones in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- SIMMS BROTHERS**—Elektra
- THE LONG RUN**—Eagles—Asylum
- DREAM POLICE**—Cheap Trick—Epic
- STORMWATCH**—Jethro Tull—Chrysalis
- HEAD GAMES**—Foreigner—Atlantic
- GET THE KNACK**—The Knack—Capitol
- JOE'S GARAGE**—Frank Zappa—Zappa
- MIRRORS**—Blue Oyster Cult—Col
- QUADROPHENIA** (soundtrack)—Polydor

WQBK-FM/ALBANY

- ADDS:**
- A TASTE FOR PASSION**—Jean-Luc Ponty—Atlantic
 - BOOGIE MOTEL**—Foghat—Bearsville
 - CORNERSTONE**—Styx—A&M
 - FLOW**—Snail—Cream
 - KEEP THE FIRE**—Kenny Loggins—Col
 - MARATHON**—Santana—Col
 - NIGHT AFTER NIGHT**—UK—Polydor
 - OASIS**—Jimmy Messina—Col
 - THE CHINESE METHOD**—Roy Sundholm—Polydor
 - X-STATIC**—Hall & Oates—RCA

HEAVY ACTION (airplay in descending order):

- THE LONG RUN**—Eagles—Asylum
- EAT TO THE BEAT**—Blondie—Chrysalis
- DREAM POLICE**—Cheap Trick—Epic
- THE GLOW**—Bonnie Raitt—WB
- DO IT YOURSELF**—Ian Dury—Stiff/Epic
- ESCAPE FROM DOMINATION**—Moon Martin—Capitol
- THE RECORDS**—Virgin
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- HEAD GAMES**—Foreigner—Atlantic
- STORMWATCH**—Jethro Tull—Chrysalis

WMJQ-FM/ROCHESTER

- ADDS:**
- BOOGIE MOTEL**—Foghat—Bearsville
 - JOHN COUGAR**—Riva
 - HIGH ENERGY PLAN**—999—PVC
 - NIGHT AFTER NIGHT**—UK—Polydor
 - PRODUCT**—Brand X—Passport

HEAVY ACTION (airplay in descending order):

- THE LONG RUN**—Eagles—Asylum
- CORNERSTONE**—Styx—A&M
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- HEAD GAMES**—Foreigner—Atlantic
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
- STREET MACHINE**—Sammy Hagar—Capitol
- EVE**—Alan Parsons Project—Arista
- CANDY-O**—Cars—Elektra
- FIGHT DIRTY**—Charlie—Arista
- ESCAPE FROM DOMINATION**—Moon Martin—Capitol

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BOOGIE MOTEL**—Foghat—Bearsville
 - EAT TO THE BEAT**—Blondie—Chrysalis
 - NIGHT RAINS**—Janis Ian—Col
 - POPE JOHN PAUL II**—Infinity
 - 20/20**—Portrait
 - WHO LISTENS TO THE RADIO** (single)—Sports—Arista
 - X-STATIC**—Hall & Oates—RCA

HEAVY ACTION (airplay, sales, phones in descending order):

- CANDY-O**—Cars—Elektra
- DESOLATION ANGELS**—Bad Company—Swan Song
- BREAKFAST IN AMERICA**—Supertramp—A&M
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- HEAD GAMES**—Foreigner—Atlantic
- SLOW TRAIN COMING**—Bob Dylan—Col
- GET THE KNACK**—The Knack—Capitol
- LOW BUDGET**—Kinks—Arista
- RUST NEVER SLEEPS**—Neil Young—Reprise
- DREAM POLICE**—Cheap Trick—Epic

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- AT THE CHELSEA NIGHTCLUB**—Members—Virgin Intl.
 - BOOGIE MOTEL**—Foghat—Bearsville
 - EAT TO THE BEAT**—Blondie—Chrysalis
 - FORCE MAJEURE**—Tangerine Dream—Virgin Intl.
 - NIGHT AFTER NIGHT**—UK—Polydor
 - PICK IT UP**—Live Wire—A&M
 - SHOOTING GALLERY**—Phillip Rambow—EMI (import)
 - SURVEILLANCE**—FM—Passport
 - UNCLE JAM WANTS YOU**—Funkadelic—WB

HEAVY ACTION (airplay in descending order):

- SLOW TRAIN COMING**—Bob Dylan—Col
- 8:30**—Weather Report—ARC/Col
- JOE'S GARAGE**—Frank Zappa—Zappa
- PHONETICS**—Jules & The Polar Bears—Col
- FEAR OF MUSIC**—Talking Heads—Sire
- INTO THE MUSIC**—Van Morrison—WB
- THE GLOW**—Bonnie Raitt—WB
- MARATHON**—Santana—Col
- STREET LIGHT SHINE**—Shirts—Capitol

- EYEWITNESS BLUES**—Cattfish Hodge—Adelphi

ZETA 7-FM/ORLANDO

- ADDS:**
- BOOGIE MOTEL**—Foghat—Bearsville
 - COMEDY IS NOT PRETTY**—Steve Martin—WB
 - KEEP THE FIRE**—Kenny Loggins—Col
 - MARATHON**—Santana—Col

HEAVY ACTION (airplay in descending order):

- THE LONG RUN**—Eagles—Asylum
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
- STORMWATCH**—Jethro Tull—Chrysalis
- DREAM POLICE**—Cheap Trick—Epic
- HEAD GAMES**—Foreigner—Atlantic
- CORNERSTONE**—Styx—A&M
- RUST NEVER SLEEPS**—Neil Young—Reprise
- NINE LIVES**—REO Speedwagon—Epic
- HIGHWAY TO HELL**—AC/DC—Atlantic

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- BOOGIE MOTEL**—Foghat—Bearsville
 - COMEDY IS NOT PRETTY**—Steve Martin—WB
 - CORNERSTONE**—Styx—A&M
 - EAT TO THE BEAT**—Blondie—Chrysalis
 - SURVEILLANCE**—FM—Passport
 - VIDEO KILLED THE RADIO STAR** (single)—Buggles—Island (import)
 - X-STATIC**—Hall & Oates—RCA
 - THE JAGS** (ep)—Island (import)

HEAVY ACTION (airplay in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- THE LONG RUN**—Eagles—Asylum
- HEAD GAMES**—Foreigner—Atlantic
- FEAR OF MUSIC**—Talking Heads—Sire
- DREAM POLICE**—Cheap Trick—Epic
- CANDY-O**—Cars—Elektra
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
- VOLCANO**—Jimmy Buffett—MCA
- SLOW TRAIN COMING**—Bob Dylan—Col
- THE B-52'S**—WB

WMMS-FM/CLEVELAND

- ADDS:**
- DANCIN AT THE WIENERLAND**—Charlie Wiener—White Light
 - EAT TO THE BEAT**—Blondie—Chrysalis
 - FLOW**—Snail—Cream
 - KEEP THE FIRE**—Kenny Loggins—Col
 - OASIS**—Jimmy Messina—Col
 - UPROOTED**—Rob Grill—Mercury
 - VICTIM OF LOVE**—Elton John—MCA
 - X-STATIC**—Hall & Oates—RCA

HEAVY ACTION (airplay, sales in descending order):

- THE LONG RUN**—Eagles—Asylum
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- SLOW TRAIN COMING**—Bob Dylan—Col
- GET THE KNACK**—The Knack—Capitol
- RUST NEVER SLEEPS**—Neil Young—Reprise
- HEAD GAMES**—Foreigner—Atlantic
- BREATHLESS**—EMI—America
- DREAM POLICE**—Cheap Trick—Epic
- GREATEST HINTS**—Michael Stanley—Arista
- CANDY-O**—Cars—Elektra

HEAR YE,
HEAR YE.
ALL YOU
FREAKS RISE
AND GET DOWN
WITH THE RULERS
OF THE FLOOR,
FATBACK
AND THEIR HIT,
"KING TIM III"^{SP 199}
(PERSONALITY JOCK).



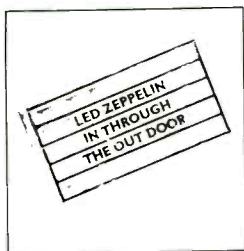
"King Tim III (Personality Jock)"
gets everyone to their feet. Hail
Fatback and their new album, "XII."
On Spring Records and Tapes. SP-1-6723

Record World Album Airplay

All listings from key progressive stations around the country are in descending order except where otherwise noted.

OCTOBER 13, 1979

TOP AIRPLAY



IN THROUGH THE OUT DOOR
LED ZEPPELIN
Swan Song

MOST AIRPLAY

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song (38)
DREAM POLICE—Cheap Trick—Epic (33)
HEAD GAMES—Foreigner—Atlantic (33)
THE LONG RUN—Eagles—Asylum (26)
SLOW TRAIN COMING—Bob Dylan—Col (18)
CORNERSTONE—Styx—A&M (14)
CANDY-O—Cars—Elektra (13)
FLIRTIN WITH DISASTER—Molly Hatchet—Epic (13)
GET THE KNACK—The Knack—Capitol (13)
STORMWATCH—Jethro Tull—Chrysalis (12)

WABX-FM/DETROIT

ADDS:
BOOGIE MOTEL—Foghat—Bearsville
EAT TO THE BEAT—Blondie—Chrysalis
GAMMA—Elektra
LOVEDRIVE—Scorpions—Mercury
MESSAGE IN A BOTTLE (single)—Police—A&M
UNLEASHED IN THE EAST—Judas Priest—Col

HEAVY ACTION (airplay, sales, phones in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
HEAD GAMES—Foreigner—Atlantic
THE LONG RUN—Eagles—Asylum
STRIKES—Blackfoot—Atco
DREAM POLICE—Cheap Trick—Epic
CORNERSTONE—Styx—A&M
HIGHWAY TO HELL—AC/DC—Atlantic
SLOW TRAIN COMING—Bob Dylan—Col
DOWN TO EARTH—Rainbow—Polydor
STORMWATCH—Jethro Tull—Chrysalis

KSHE-FM/ST. LOUIS

ADDS:
BOOGIE MOTEL—Foghat—Bearsville
EAT TO THE BEAT—Blondie—Chrysalis
FLOW—Snail—Cream
KEEP THE FIRE—Kenny Loggins—Col
LOVEHUNTER—Whitesnake—UA
MESSAGE IN A BOTTLE (single)—Police—A&M
OASIS—Jimmy Messina—Col

HEAVY ACTION (airplay, sales, phones in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
THE LONG RUN—Eagles—Asylum
CORNERSTONE—Styx—A&M
HEAD GAMES—Foreigner—Atlantic

STORMWATCH—Jethro Tull—Chrysalis
DREAM POLICE—Cheap Trick—Epic
MARATHON—Santana—Col
STREET MACHINE—Sammy Hagar—Capitol
TOP PRIORITY—Rory Gallagher—Chrysalis
NINE LIVES—REO Speedwagon—Epic

WKDF-FM/NASHVILLE

ADDS:
BOOGIE MOTEL—Foghat—Bearsville
JOHN COUGAR—Riva
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
KEEP THE FIRE—Kenny Loggins—Col
MARATHON—Santana—Col
MIGHTY HIGH—MCA
NIGHT AFTER NIGHT—UK—Polydor
OASIS—Jimmy Messina—Col
THE MOTELS—Capitol
X-STATIC—Hall & Oates—RCA

HEAVY ACTION (airplay, sales, phones in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
THE LONG RUN—Eagles—Asylum
HEAD GAMES—Foreigner—Atlantic
CORNERSTONE—Styx—A&M
STORMWATCH—Jethro Tull—Chrysalis
SLOW TRAIN COMING—Bob Dylan—Col
FLIRTIN WITH DISASTER—Molly Hatchet—Epic
DREAM POLICE—Cheap Trick—Epic
EVOLUTION—Journey—Col
VOLCANO—Jimmy Buffett—MCA

KZEW-FM/DALLAS

ADDS:
BOOGIE MOTEL—Foghat—Bearsville
EAT TO THE BEAT—Blondie—Chrysalis
KEEP THE FIRE—Kenny Loggins—Col
MESSAGE IN A BOTTLE (single)—Police—A&M
QUADROPHENIA (soundtrack)—Polydor
SHAPE OF THINGS TO COME (single)—Headboys—RSO
X-STATIC—Hall & Oates—RCA

HEAVY ACTION (airplay, sales, phones in descending order):

CANDY-O—Cars—Elektra
DESOLATION ANGELS—Bad Company—Swan Song
GET THE KNACK—The Knack—Capitol
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
DREAM POLICE—Cheap Trick—Epic
HEAD GAMES—Foreigner—Atlantic
THE LONG RUN—Eagles—Asylum
CORNERSTONE—Styx—A&M
SECRETS—Robert Palmer—Island
DRIVER'S SEAT (single)—Sniff 'n' The Tears—Atlantic

KBPI-FM/DENVER

ADDS:
BOOGIE MOTEL—Foghat—Bearsville
KEEP THE FIRE—Kenny Loggins—Col
MESSAGE IN A BOTTLE (single)—Police—A&M
OASIS—Jimmy Messina—Col

HEAVY ACTION (airplay, sales, phones in descending order):

RESTLESS NIGHTS—Karla Bonoff—Col
FLIRTIN WITH DISASTER—Molly Hatchet—Epic

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
SLOW TRAIN COMING—Bob Dylan—Col
SECRETS—Robert Palmer—Island
TUSK (single)—Fleetwood Mac—WB
THE LONG RUN—Eagles—Asylum
DREAM POLICE—Cheap Trick—Epic
VOLCANO—Jimmy Buffett—MCA
HEAD GAMES—Foreigner—Atlantic

KSJO-FM/SAN JOSE

ADDS:
EAST SIDE KIDS (single)—Yipes—Millennium
EAT TO THE BEAT—Blondie—Chrysalis
FLOW—Snail—Cream
I DON'T LIKE MONDAYS (single)—Boamtown Rats—Ensign (import)
TAKE ME TO YOUR LEADER (single)—Sinceros—Col
SPECIAL VIEW—Only Ones—Epic
THE STATES—Chrysalis
20/20—Portrait
X-STATIC—Hall & Oates—RCA

HEAVY ACTION (airplay in descending order):

HEAD GAMES—Foreigner—Atlantic
HIGHWAY TO HELL—AC/DC—Atlantic
STREET MACHINE—Sammy Hagar—Capitol
THE BEAT—Col
GAMMA—Elektra
DREAM POLICE—Cheap Trick—Epic
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
THE RECORDS—Virgin
THE LONG RUN—Eagles—Asylum
QUADROPHENIA (soundtrack)—Polydor

KWST-FM/LOS ANGELES

ADDS:
BOOGIE MOTEL—Foghat—Bearsville
EAT TO THE BEAT—Blondie—Chrysalis
EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB
KEEP THE FIRE—Kenny Loggins—Col
LOVEHUNTER—Whitesnake—UA
MESSAGE IN A BOTTLE (single)—Police—A&M
OASIS—Jimmy Messina—Col
X-STATIC—Hall & Oates—RCA

HEAVY ACTION (airplay in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
HEAD GAMES—Foreigner—Atlantic
DREAM POLICE—Cheap Trick—Epic
SLOW TRAIN COMING—Bob Dylan—Col
THE LONG RUN—Eagles—Asylum
FEAR OF MUSIC—Talking Heads—Sire
EAT TO THE BEAT—Blondie—Chrysalis
STORMWATCH—Jethro Tull—Chrysalis
HIGHWAY TO HELL—AC/DC—Atlantic
ESCAPE FROM DOMINATION—Moon Martin—Capitol

KNAC-FM/LONG BEACH

ADDS:
BOOGIE MOTEL—Foghat—Bearsville
CORNERSTONE—Styx—A&M
EAT TO THE BEAT—Blondie—Chrysalis
FLOW—Snail—Cream

MARATHON—Santana—Col
MESSAGE IN A BOTTLE (single)—Police—A&M
20/20—Portrait

HEAVY ACTION (airplay in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
CANDY-O—Cars—Elektra
GET THE KNACK—The Knack—Capitol
FEAR OF MUSIC—Talking Heads—Sire
HIGHWAY TO HELL—AC/DC—Atlantic
RUST NEVER SLEEPS—Neil Young—Reprise
STREET MACHINE—Sammy Hagar—Capitol
DREAM POLICE—Cheap Trick—Epic
EAT TO THE BEAT—Blondie—Chrysalis
PHONETICS—Jules & The Polar Bears—Col

KMEL-FM/SAN FRANCISCO

ADDS:
BOOGIE MOTEL—Foghat—Bearsville
EAT TO THE BEAT—Blondie—Chrysalis
MESSAGE IN A BOTTLE (single)—Police—A&M

HEAVY ACTION (airplay, sales in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
HEAD GAMES—Foreigner—Atlantic
THE LONG RUN—Eagles—Asylum
GAMMA—Elektra
STREET MACHINE—Sammy Hagar—Capitol
EVE—Alan Parsons Project—Arista
EAT TO THE BEAT—Blondie—Chrysalis
DREAM POLICE—Cheap Trick—Epic
STORMWATCH—Jethro Tull—Chrysalis
QUADROPHENIA (soundtrack)—Polydor

KZAP-FM/SACRAMENTO

ADDS:
BOOGIE MOTEL—Foghat—Bearsville
CORNERSTONE—Styx—A&M
THE LONG RUN—Eagles—Asylum

HEAVY ACTION (airplay in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
DREAM POLICE—Cheap Trick—Epic
HIGHWAY TO HELL—AC/DC—Atlantic
CANDY-O—Cars—Elektra
NINE LIVES—REO Speedwagon—Epic
FLIRTIN WITH DISASTER—Molly Hatchet—Epic
HEAD GAMES—Foreigner—Atlantic
ESCAPE FROM DOMINATION—Moon Martin—Capitol
GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
GET THE KNACK—The Knack—Capitol

KZEL-FM/EUGENE

ADDS:
BOOGIE MOTEL—Foghat—Bearsville
EAT TO THE BEAT—Blondie—Chrysalis
FLOW—Snail—Cream
KEEP THE FIRE—Kenny Loggins—Col
PICK IT UP—Live Wire—A&M
THE LONG RUN—Eagles—Asylum
THE WORLD WITHIN—Stix Hooper—MCA

20/20—Portrait
UPROOTED—Rob Grill—Mercury
X-STATIC—Hall & Oates—MCA

HEAVY ACTION (airplay, sales, phones in descending order):

MARATHON—Santana—Col
CORNERSTONE—Styx—A&M
THE GLOW—Bonnie Raitt—WB
EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB
STORMWATCH—Jethro Tull—Chrysalis
DREAM POLICE—Cheap Trick—Epic
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
HEAD GAMES—Foreigner—Atlantic
GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
FLIRTIN WITH DISASTER—Molly Hatchet—Epic

KZAM-FM/SEATTLE

ADDS:
DAYS LIKE THESE—Jay Hoggart—GRP/Arista
KEEP THE FIRE—Kenny Loggins—Col
OASIS—Jimmy Messina—Col
PARTNERS IN CRIME—Rupert Holmes—Infinity
THE LONG RUN—Eagles—Asylum

HEAVY ACTION (airplay in descending order):

RESTLESS NIGHTS—Karla Bonoff—Col
YOU'RE ONLY LONELY—J. D. Souther—Col
SLOW TRAIN COMING—Bob Dylan—Col
FIRST UNDER THE WIRE—Little River Band—Capitol
INTO THE MUSIC—Van Morrison—WB
THE LONG RUN—Eagles—Asylum
BOP TILL YOU DROP—Ry Cooder—WB
THE GLOW—Bonnie Raitt—WB
WATER SIGN—Jeff Lorber Fusion—Arista
THE JUKES—Mercury

KZOK-FM/SEATTLE

ADDS:
BOOGIE MOTEL—Foghat—Bearsville
EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB
MARATHON—Santana—Col
SHAPE OF THINGS TO COME (single)—Headboys—RSO
THE POP—Arista
UNLEASHED IN THE EAST—Judas Priest—Col

HEAVY ACTION (airplay, sales, phones in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
DREAM POLICE—Cheap Trick—Epic
STREET MACHINE—Sammy Hagar—Capitol
HEAD GAMES—Foreigner—Atlantic
SLOW TRAIN COMING—Bob Dylan—Col
GET THE KNACK—The Knack—Capitol
ESCAPE FROM DOMINATION—Moon Martin—Capitol
LOVEDRIVE—Scorpions—Mercury
JOE'S GARAGE—Frank Zappa—Zappa
EVE—Alan Parsons Project—Arista

40 stations reporting this week. In addition to those printed are:

WBAB-FM WOUR-FM KQRS-FM
WCOZ-FM WYDD-FM KFML-AM
WBLM-FM WQDR-FM KAWY-FM
WCMF-FM WWWW-FM KOME-FM
WAQX-FM Y95-FM

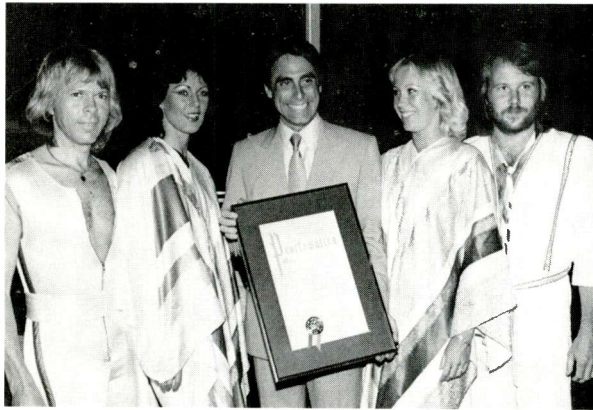
N.Y. Music Week Ends

(Continued from page 6)

Friday's (28) other Music Week performances featured classical works by L'Eliason Woodwind Quartet at St. Paul's Church, the Riverside Brass Ensemble in the lobby of the Pan Am Building, the New York Grand Opera at Trinity Church, and the Metropolitan Brass Quartet at the fountain at Lincoln Center.

Tito Puente was presented with a special proclamation by Borough President Stein at the Friday World Trade Center performance before a crowd of over four thousand. Club dates included Joe Newman at Jazz at Noon, Storytown, and Chris Rush at the Other End. Jimmy Frank and Trouble, The Ad Libs, and the J.R. Bailey Band played to several hundred at the afternoon Citicorp performance. Queens College concluded its Music Week salute with a special performance of "Jesus Christ Superstar" at the Outdoor Amphitheatre.

'ABBA Day' In New York City



Atlantic recording group ABBA, currently in the midst of their first North American concert tour, made a triumphant New York City debut on October 2 before a sold-out house at Radio City. Prior to going onstage, the group was greeted by Manhattan borough president Andrew Stein, who presented ABBA with a proclamation declaring October 2 "ABBA Day" in New York City. Following the concert, Atlantic Records hosted a reception for the group in Rockefeller Center, at which Atlantic chairman Ahmet Ertegun and president Jerry Greenberg formally greeted the musicians and their manager Stig Anderson and presented them with a special plaque commemorating their first American tour. Shown above in the photo at left are, from left: ABBA's Bjorn Ulvaeus and Frida Lyngstad, Manhattan borough president Andrew Stein (holding the "ABBA Day" proclamation) and ABBA's Agnetha Faltskog and Benny Anderson. In the photo at right are ABBA's manager Stig Anderson and Atlantic chairman Ahmet Ertegun.

Arista Begins Campaign for Manilow LP

■ NEW YORK — Arista Records' fall campaign for Barry Manilow's "One Voice," his all-new studio

album, is being described by the label as the most extensive, multi-leveled LP strategy in the label's history. A detailed radio promotion, comprehensive sales and marketing approaches, and a four-tiered advertising plan extending through Christmas are all a part of the campaign to create awareness of the new Manilow album to the greatest number of people over the entire period.

From a promotion standpoint, Richard Palmese, vice president of national promotion for Arista, has orchestrated a top 40 radio

campaign for the "Ships" single. The Arista promotional field force were shipped test pressings of the 45 on Wednesday, September 26, and instructed to hand-deliver the disc to stations for airplay not before 6 p.m.

The Manilow marketing strategy, called a "comprehensive blitz campaign" by Arista VP of artist development Rick Dobbis, took shape over a period of months, beginning at Arista's sales and promotion meetings in Puerto Rico, where tracks from the album were premiered.

Copy Writes

By PAT BAIRD

■ Every so often *RW* receives a visitor of particular charm and interest. So it was recently when **John Stewart** (RSO) stopped by on his return from Europe and before winging back to his California home. Lest you think Stewart jumped out of an oyster shell just this year singing the hit single "Gold," he has, in fact, been writing songs since he first discovered rock 'n' roll in 1956. After stints with various local bands, he became a member of the then enormously successful **Kingston Trio** and became one of its longest tenured members. During the interview Stewart wondered aloud why the Trio, which sold millions of records during its existence, has been nearly completely eliminated from all histories of contemporary music. Why, indeed? After leaving the unit, Stewart put out a number of solo albums (and lived off the revenues of his "Daydream Believer," recorded by **The Monkees**) but it wasn't until the release of "Bombs Away Dream Babies" that his career was once again in the public eye. The album made it into the Top 20 and the first single "Gold" went Top 10. The second single from the disc, "Midnight Wind," is bulleting this week at #38. Surely the success of his latest efforts can be credited in part to the contributions of **Lindsey Buckingham** and the fact that Stewart's record contained the highly successful sound of the **Fleetwood Mac** records, but that certainly wasn't the only element. According to Stewart he's "a songwriter who sings." At the same time he claims that he: "writes records," a talent that many writers must envy. He admits that he someday expects someone to say to him: "Are you kidding Stewart, those charts were printed as a joke." Obviously the music by a solidly professional singer/songwriter is no joke to the record buying public. While in New York, Stewart stopped by the Chappell offices to look



over the new album folio published by Chappell and RSO. He's pictured here (in sunglasses) with **Irwin Schuster** and **Irwin Robinson** of Chappell and **Eileen Rothchild** of RSO Music.

ROCK 'N' ROLL NOTES: **Graham Parker**, who gains acclaim and sales figures with each lp release, is currently looking for a new publisher. Seems his deal with Intersong Music has run out and his entire catalogue is available. If you're in the market for a

(Continued on page 133)

Roy Harris Dies

■ LOS ANGELES—Roy Harris, one of America's most renowned composers of serious music, died last Monday (1) in Santa Monica. Harris, who had been ill for a year, sources said, was 81.

A native of Oklahoma, Harris was raised and educated in southern California; he was once named the state's composer laureate. As a composer, he wrote some 201 major works, including 16 symphonies, the best known of which was No. 4, the "Folk

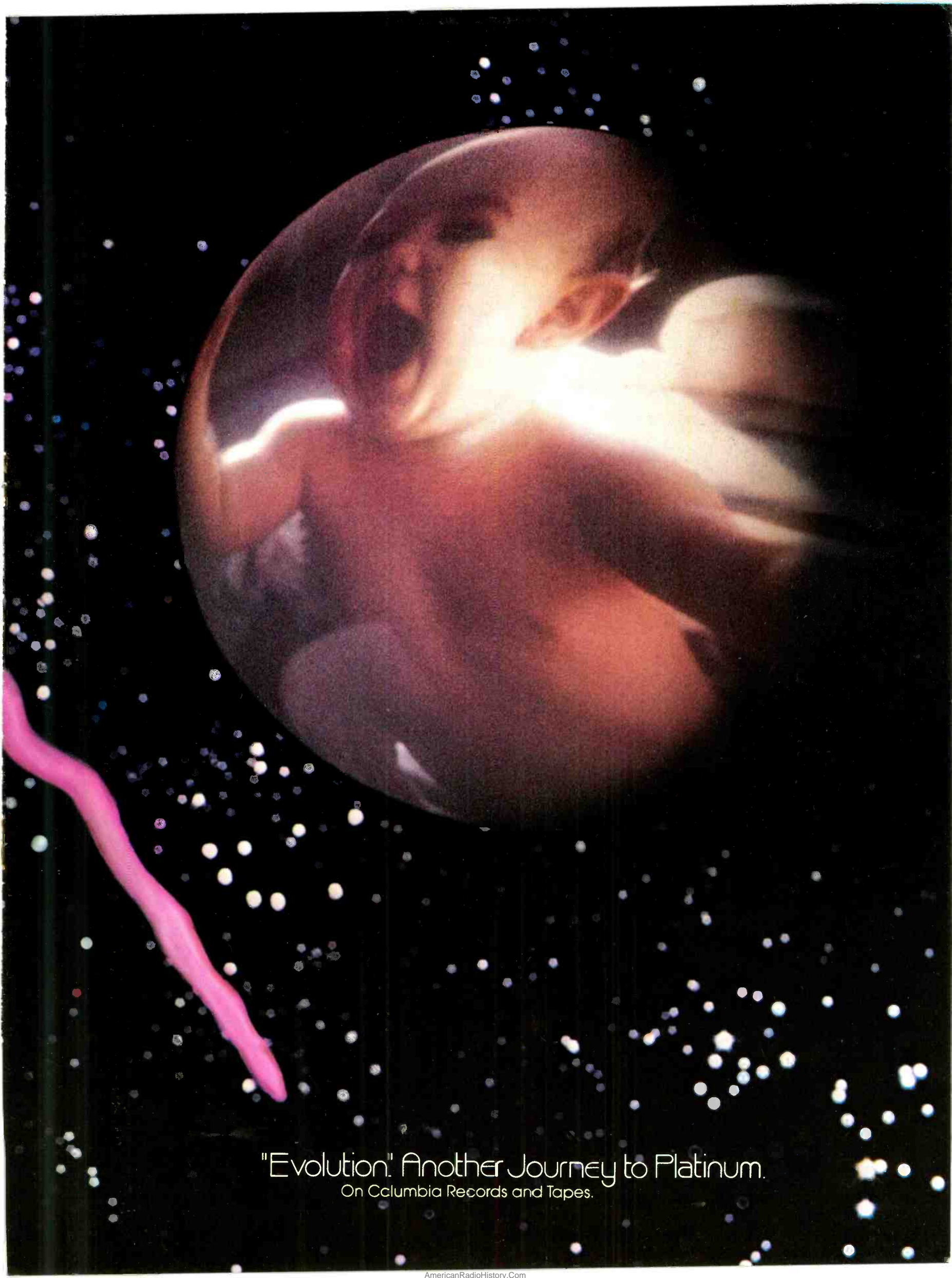
Song Symphony." The latter, like many of Harris' works, was drawn from American themes and history. His style, when introduced in the 1930s, was regarded as essentially avant-garde.

His family—wife Johana, three daughters, two sons and two grandchildren — have requested that any memorial gifts be made to the Roy Harris Archive at Cal State Los Angeles, established at the university's John F. Kennedy Memorial Library in 1973.





Produced by Roy Thomas Baker for RTB (Audio/Visual) Productions, Ltd. Management: Herbie Herbert, Nightmare Inc., San Francisco.
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"Evolution": Another Journey to Platinum.
On Columbia Records and Tapes.

ended up telling him, "You can't tell a director that! You've got to make him think it's his idea."

RW: That sounds more like a similarity between industries than a difference.

Guber: The truth of the matter is that the control factors and the dynamics are different. What it does is give us a certain strength, the ability to play "good cop/bad cop." Sometimes, through lack of sophistication, through a lack of that fixed mold of doing things the same way every time, somebody can look at a problem in a fresh way. Sometimes Neil will say, "Why don't we do it this way," and I'll say, "Well, we don't do it that way." Then you walk off and wonder, "Why?," think about it, and realize there's another way to accomplish it.

The interchange of ideas back and forth gives us that opportunity. What we've come to respect is the idea that what each of us doesn't know may also be an asset, in addition to what we do know.

Bogart: A good example came just recently. We had just closed a major deal that I'd been working on for about 18 months, and my first call was to Peter: "Peter, we've just closed this deal, and the number of records in the initial order is 10 million. We'll give you the press release when it's ready."

From that deal came a whole new set of ideas on where we can take it that I'd never even thought of. I was so consumed with thinking, "Wow, what a deal I just closed," but Peter said, "Well, we can now do this with it, and we can do that and what about this?"

Guber: I was already meeting with our people the next morning to get them working on it to see how it fit into the rest of our framework. It's the idea of trying to make each value you get pyramid into new ones.

RW: I find it interesting that a project brought in through your music division would already be actively pursued within the other sectors within hours after its formal acquisition. At larger conglomerates, that sort of internal dialogue seldom follows so rapidly.

Guber: There's a basic difference. Unless you have the right philosophy and the right people implementing it, I don't think it will work by taking a large company and trying to create that sort of situation. The reason is that a large company is usually publicly held, and, again, those divisions end up competing, not collaborating. They're competing for visibility, for promotion, for profits. For the record division to deflect its interest, its personnel, its time, its creative energy onto one movie and one soundtrack album, when the album really only has the capacity to sell 150,000 units maximum, makes no sense. Even if that album could generate another four million dollars at the box office, that record company doesn't give a rat's ass about it. Why? Because they're not building an artist that's going to have continuity. Whatever they put into the project they're only going to benefit on that one shot. They're deflecting attention from artists for whom they could build continuity, and battling for a film that really isn't in their self-interest in that it won't sell enough units to impact on the record division's profitability.

So what really happens is that self-interest destroys that potential all the time. We work the other way. Big isn't necessarily better, just better is better. What we try to do is influence every decision in a way that enables it to maximize its potential. We're big enough to take advantage of the opportunities, but small enough to look at



them together.

RW: You've already tested that with a number of multi-media projects, not just in terms of tying film to records. I'm interested in your entry into other fields, and how that strategy has been influenced by projected shifts in the balance between theatrical entertainment and home entertainment. For example, a research study was unveiled a year or so ago that projected as much as 90 percent of all films would be sold direct to home markets by the mid-'80s.

Guber: Let me give you a really easy answer. In the late '40s, the movie companies put their heads in the sand. They said, "Television's going to disappear. We're never going to give it any room. We'll never sell pictures to it, and it will go away."

What happened was that television ate them alive. And it wasn't until years later, by the very fortune of television's success, that in needing features they kept the movie companies alive by buying catalogue. Like the train business, which said, "Airplanes will never make it. We'll never buy any airplane businesses. We're in the train business." They saw themselves too narrowly. They saw themselves as being in the train business, not the transportation business.

We are in the entertainment/communication business, not the record business or the movie business. If you look at it that way, there's a more natural flow to what we do. You've got to spend time, money and energy yourself. We would like you to spend it with us, with our product. You may want to go out of the house to a theater or concert, or you may want to stay home and listen to a record, or read a book, or look at a "How To" videocassette on your television. There's any number of things you can do with your money and time, and that's our target: your money and your leisure time.

RW: That diversification also suggests that if such a swing to home distribution occurs, you'll be better equipped to adapt.

Guber: In the middle 1860s—not the 1960s—there was a big move on, among a lot of major people in government, to close the patent office. There were no more inventions that were going to be made; they'd seemed to dry up, so they were projecting that.

I'm not unintelligent when it comes to recognizing new trends, and we're not unintelligent about taking advantage of them. But as far as that report goes, you can equally make a case for the movie business with what's gone on since that report was issued, with an explosion at the movie theater level. The movie business this summer has been enormous, so resilient that you could step on these companies, put morons at the top of them, and they'd still succeed because of the enormous appetite in America for films.

The only thing that report really says is that the theatrical exhibition of films may be reshaped in the future. I think it will, but it will be reshaped by a number of forces, not just the emergence of home entertainment alone.

The cost of marketing a film today has so spiraled, way beyond the inflation rate. There used to be a rule of thumb that a multiple of approximately 2.5 to 3.0 of negative cost was your releasing cost, your bringing-to-market price. That would include prints, advertising and other ancillary releasing costs. If the picture cost three million dollars to make, you took a rough figure of three, and at nine million dollars in rentals—not box office receipts, but the money that was actually dispersed from the box office to the distributor—the film would be clear, and into net profits.

The multiple now must be five or six. You're talking now about a monstrous change in the dynamics of the business that makes movie-going a very expensive operation in which the price must be passed along. You have to look for places where you can cut the cost back.

RW: And that's where television and other ancillary sales of the product come in?

Guber: The issue is, how do you bring that product to the people in another way that might cut down some of the other costs: Home Box Office, DiscoVision, videocassettes, all those different methods of distributing it with a resulting diminution of the costs of bringing it to market.

The average negative cost of making a film today is well over six million dollars, and it's impacted not only by the giant 30 million dollar films, but by the marketing costs as well. So those savings are crucial.

Another factor supporting home entertainment is that it's getting more expensive to leave the home. Gasoline's \$1.05 a gallon, the baby sitter costs more, the meals are more, the parking's more. Add all those elements up, and it's much more expensive. So these are the dynamics that have been created behind the home market.

(Continued on page 129)

Dedicated to the Needs of the Music/Record Industry

Record World

OCTOBER 13, 1979 \$2.25

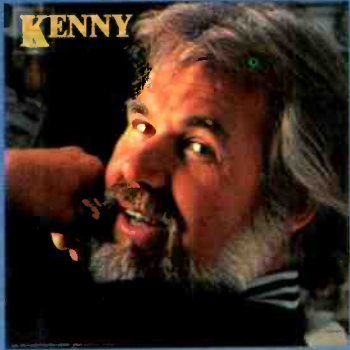


**Country Music:
A Sound Business**

WASHINGTON

NEEDS

WE'RE ALL OVER THE COUNTRY!



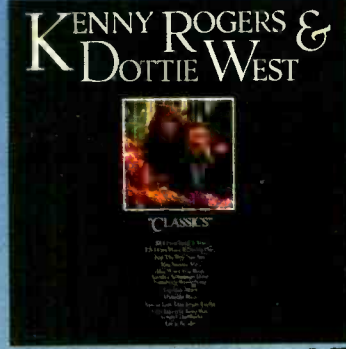
KENNY ROGERS / KENNY
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ANNE MURRAY /
I'LL ALWAYS LOVE YOU SOO-12012



GLEN CAMPBELL / HIGHWAYMAN
SOO-12008



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CLASSICS UALA-946-H



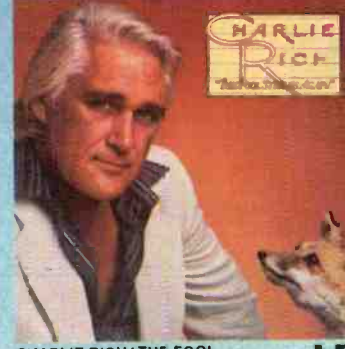
GENE WATSON /
SHOULD I COME HOME ST-11547



BILLY "CRASH" CRADDOCK /
LAUGHING AND CRYING /
LIVING AND DYING ST-11946



BILLIE JO SPEARS / I WILL SURVIVE
UALA-964-H



CHARLIE RICH / THE FOOL
STRIKES AGAIN UALA-925-M



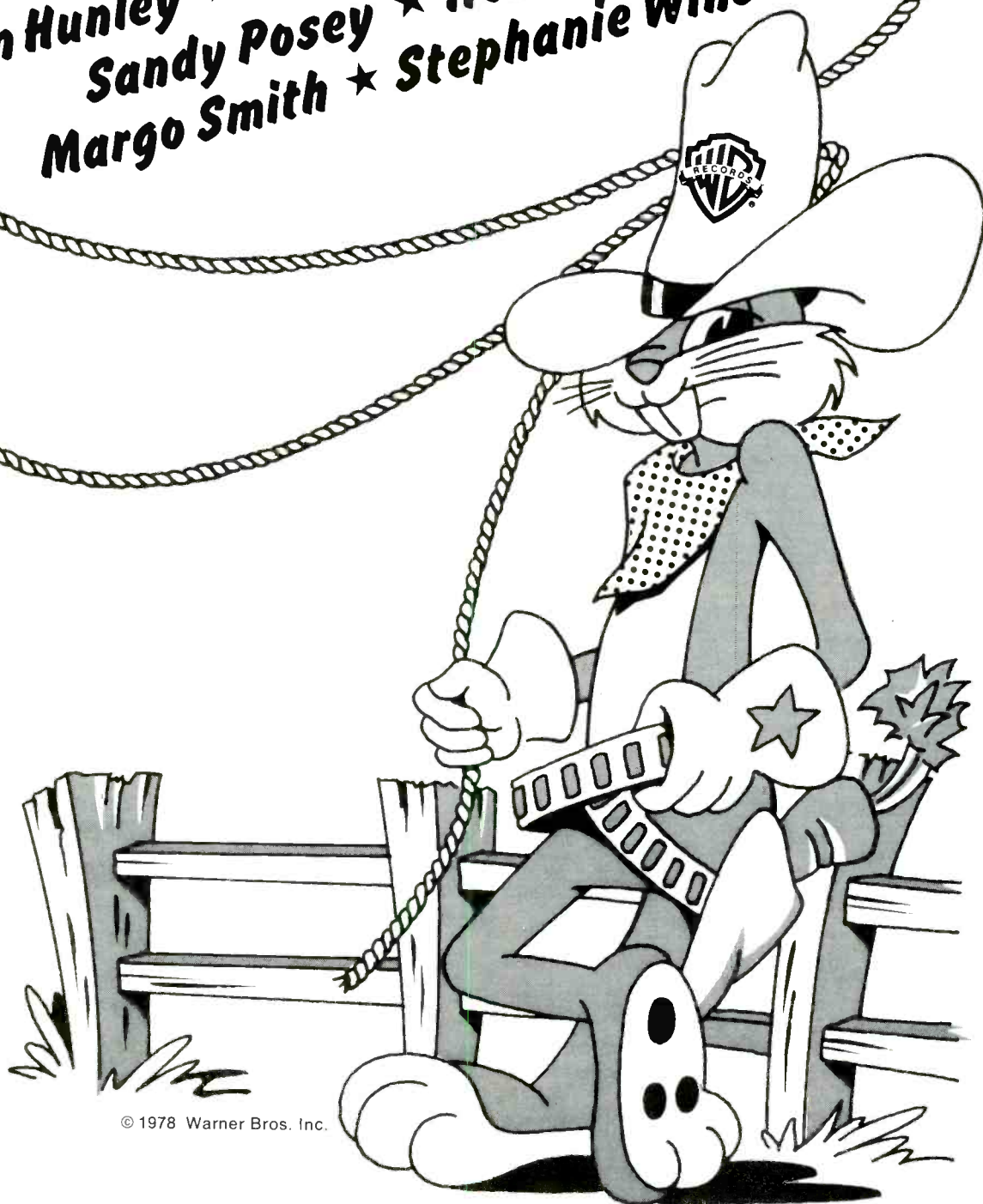
CHRISTY LANE /
SIMPLE LITTLE WORDS UALA-978-H

**AND... ASLEEP AT THE WHEEL, JESSI COLTER,
KENNY DALE,
DR. HOOK, LaCOSTA, RICHARD LEIGH,
MEL McDANIEL,
JUICE NEWTON, SAUNDRA STEELE,
BOBBY SMITH, DAVID WILLS**



THE STARS SHINE BRIGHT ON WARNER COUNTRY

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



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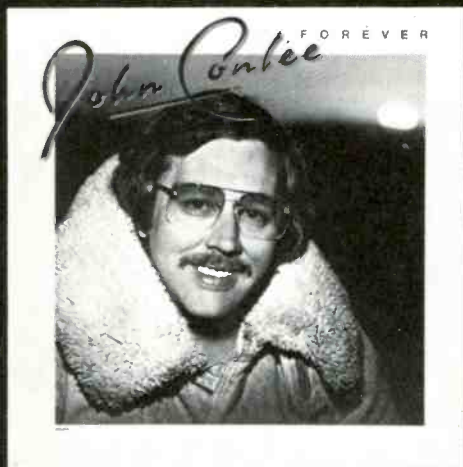
John Conlee's time has come—
from deejay to superstardom in
four smash singles. Now John's
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well spent!

John Conlee

"Before My Time" MCA-41072

1 *Record World*

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54th Annual Grand Ole Opry Birthday Celebration & DJ Convention 1979 Agenda

October 7-12, 1979

Sunday, October 7

6:00 p.m. Nashville Songwriters Association, International Awards Dinner (Hyatt Regency Hotel)

Monday, October 8

9:00 a.m. CMA Fourth Quarterly Board Meeting (First American Center)
6:30 p.m. Third National Bank Reception honoring CMA Board (National Life Hospitality Center, Opryland)
8:30 p.m. 13th Annual CMA Awards Show (Grand Ole Opry House)
10:00 p.m. CMA Post Awards Party (Opryland Hotel)
Oct. 8-10 CMA Talent Buyers Seminar (Radisson Hotel)

Tuesday, October 9

10:00 a.m. FICAP Radio Seminar (Acuff Theatre, Opryland)
2:00 p.m. Bluegrass Show (Grand Ole Opry House)
5:30 p.m. Opry Barbeque and Spectacular (Grand Ole Opry House)
7:00 p.m. BMI Awards Banquet (BMI Building, invitation only)
9:30 p.m. Sho-Bud/Baldwin/Gretsch Birthday Show (Grand Ole Opry House)

Wednesday, October 10

10:00 a.m. RCA Records Show (Grand Ole Opry House)
12:00 noon Lunch (Tent at Opry House)

1:30 p.m. Capitol/United Artists Records Show (Grand Ole Opry House)
5:00 p.m. Dinner (Tent at Opry House)
6:30 p.m. CBS Records Show (Grand Ole Opry House)
7:00 p.m. ASCAP Awards Banquet (Opryland Hotel, invitation only)

Thursday, October 11

9:00 a.m. CMA Membership Meeting (Opryland Hotel)
11:30 a.m. Lunch (Tent)
1:00 p.m. MCA Records Show (Grand Ole Opry House)
6:30 p.m. Cachet Records Show (Grand Ole Opry House)
8:00 p.m. SESAC Awards Banquet (Woodmont Country Club, invitation only)

Friday, October 12

9:00 a.m. Artist/DJ Tape Session (Opryland Hotel)
12:00 noon CMA sponsored Luncheon (Opryland Hotel)
1:30 p.m. Artist/DJ Tape Session (Opryland Hotel)
10:00 p.m. Atlas Artist Bureau Show & Dance (Opryland Gaslight Theatre)

Saturday, October 13

9:30 p.m. Grand Ole Opry 54th Birthday Celebration (Grand Ole Opry House)

**When you listened to 11.6% of the
top 100 Country Singles this year. . .
. . . you listened to us.**

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THE WHITE HOUSE
WASHINGTON

Country Music Month
October 1979

Every year at this time the harvest season is celebrated throughout the hills and valleys of rural America, where country music has its roots. Country music chronicles the richness and fullness of American life, the hopes and dreams, joys and sorrows of those who have raised a great Nation from a bountiful land.

Because it expresses the simple human emotions we all share, country music is in tune with our everyday experiences, whether we live on a farm or in the city. This authentic American art form has grown to be one of the most popular styles of music in our Nation today.

It is fitting, therefore, that October be designated as "Country Music Month." I commend the Country Music Association for its contribution to this annual observance, and I invite all Americans to join me in saluting the talented performers who have given us so many hours of listening pleasure through country music.



THE NAMES BEHIND OUR NUMBERS.

April-Blackwood Music wishes to thank the following songwriters, producers and recording artists, whose talents are primarily responsible for our terrific success on the country singles charts during the past year.

TITLE	ARTIST(S)/LABEL	PRODUCER(S)	WRITER(S)
21 ANYWAY THAT YOU WANT ME	Juice Newton (Capitol)	Otha Young	Chip Taylor
22 DON'T FEEL LIKE THE LONE RANGER	Leon Everett (Orlando)	Jerry Foster & Bill Rice	Roger Murrah
23 EASY	Bobby Hood (Chute)	Gary Lamb	Jerry Fuller
24 EASY TO LOVE	Jimmie Rodgers & Michele (Scrimshaw)	The Hit Men	Ed Martinez & Ron Wilkins
25 FEET	Ray Price (Monument)	Ray Price	Jerry Fuller
26 GIVING UP EASY	Leon Everett (Orlando)	Jerry Foster & Bill Rice	Jerry Foster & Bill Rice
27 I WANNA COME OVER	Alabama (Sonny Limbo Int'l.)	Sonny Limbo	Michael & Richard Berardi
28 I'M GETTING INTO YOUR LOVE	Ruby Falls (50 States)	Johnny Howard	Roger Murrah & Jim McBride
29 JUST LONG ENOUGH TO SAY GOODBYE	Mickey Gilley (Epic)	Jerry Foster & Bill Rice	Jerry Foster & Bill Rice
30 LINES	Jerry Fuller (MCA)	Ron Chancey	Jerry Fuller
31 LOVE AIN'T GONNA WAIT FOR US	Billie Jo Spears (UA)	Larry Butler	Larry Butler & Roger Bowling
32 MY SILVER LINING	Mickey Gilley (Epic)	Jerry Foster & Bill Rice	Roger & Tina Murrah
33 SALT ON THE WOUND	Jerry Fuller (MCA)	Ron Chancey	Jerry Fuller
34 SHARE YOUR LOVE TONIGHT	Ann J. Morton (Prairie Dust)	Larry Morton	Jerry Foster & Bill Rice
35 THAT MAKES TWO OF US	Jacky Ward & Reba McEntire (Mercury)	Jerry Kennedy	Jerry Fuller
36 THE FIRST CLASS FOOL	Jimmie Peters & Linda K. Lance (Vista)	Nelson Larkin	Nelson Larkin
37 THE ONE THING MY LADY NEVER PUTS INTO WORDS	Mel Street (Sunset)	Nelson Larkin & Jim Prater	Mike Huffman
38 THE SONG WE MADE LOVE TO	Mickey Gilley (Epic)	Jerry Foster & Bill Rice	Kenneth Wahle
39 THE SUN WENT DOWN IN MY WORLD TONIGHT	Leon Everett (Orlando)	Leon Everett	Roger Murrah & Scott Anders
40 TOE TO TOE	Freddie Hart (Capitol)	Jack Grayson	Jerry Fuller
41 WE LET LOVE FADE AWAY	Leon Everett (Orlando)	Jerry Foster & Bill Rice	Roger Murrah & Jim McBride
42 WHAT'S THE NAME OF THAT SONG	Glenn Barber (Century 21)	Nelson Larkin	Glenn & Betty Barber

MANY THANKS ALSO FOR LP CUTS TO THOSE TOO NUMEROUS TO MENTION.



april·blackwood music

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Country Music: A Sound Business

By WALTER CAMPBELL

■ The past 12 months have seen a few surprises and in some cases rude awakenings for the music industry, but there is one area where steady growth continues despite the sometimes abrupt peaks and valleys showing up elsewhere. Country music is proving the indicators and analyses to be correct in at least one instance. Its honest appeal instills a strong loyalty with the fans it already has while it attracts new listeners every day, proving that country is indeed a sound business.

The perpetual arguments about what is country and what is not seem to be less in the forefront lately. There are as many different theories as there are people who listen to music, and few are in total agreement on the subject. Fortunately there is something for everyone here, and that is part of the reason why country music, whatever it is, remains as strong as ever in the marketplace.

Styles Merge

The more traditional sounds are holding their own, if not gaining right now, as hits show up by veterans like Hank Thompson, Buck Owens, Johnny Cash, Ernest Tubb, Conway Twitty, Loretta Lynn and Merle Haggard, as well

as younger artists like Emmylou Harris, Moe Bandy, the Kendalls and John Conlee.

The number of country-oriented artists finding their way onto the pop charts is also at an all-time high. Crossover action is a regular occurrence for artists such as Kenny Rogers, Barbara Mandrell, Eddie Rabbitt, Waylon Jennings, Dolly Parton, Anne Murray, the Charlie Daniels Band, and many others. This is the result of both the fading of boundaries between categories of music and the maturing of the generation of people who keep music as a priority in their lives.

Country Radio Grows

Additional excitement has been created with new faces and ideas. Willie Nelson (notably with "Stardust"), Joe Sun, Gail Davies, Big Al Downing, Rosanne Cash and others have come up with pleasant surprises this year, keeping the sound vital and fresh.

Country music in all its variety continues to appear with increasing frequency in all areas of the media, too. The number of country format radio stations has grown significantly with healthy ratings in virtually every market—large metropolitan centers like New York, Los Angeles, Atlanta

and Chicago, along with the country strongholds of Texas, the southwest and the midwest. Once almost exclusively heard on the AM band, the music is now spreading into FM stereo next to AOR, top 40 and disco stations.

International Media

Network television is another area where country music has seen dramatic growth, probably more than any other musical style. It is now commonplace to see a country artist featured or sitting in as the host on programs like the Tonight Show or the Midnight Special; dramatic series like The Dukes of Hazzard regularly include country music as well as its artists; and television specials featuring country stars are popping up all over the place. Statistics have shown that country results in higher television ratings than any other kind of music.

Live appearances remain an important and profitable means of exposure, as gasoline shortages did little to deter fans from turning out for last summer's numerous shows around the world. New territories were also tried out this year with country shows on Broadway in New York, at the Montreux Festival in Switzerland,

and at the Ford Theatre in Washington. Meanwhile annual events such as Willie Nelson's Fourth of July Picnic in Austin, the Wembley Festival in England, and Fan Fair in Nashville have evolved into major events with people of all ages attending. Las Vegas shows are also featuring more and more country artists.

Most recently, country is hitting the silver screen in a big way. Clint Eastwood's "Every Which Way But Loose" was one of Warner Films' biggest movie draws ever, and the soundtrack was a big selling country album, yielding three number one singles. Other major motion pictures nearing release or in the production stages are "Urban Cowboy," "Coal Miners Daughter," "Middle Aged Crazy" and "Electric Horsemen," all of which are based on some aspect of country music.

Album Sales Up

All this activity is reflected in record sales. The past 12 months have not exactly been a banner year at the retail level, but country has remained relatively healthy. In fact, Kenny Rogers, Anne Murray, Willie Nelson, Waylon Jennings, and the Charlie Daniels

(Continued on page 56)

REPUBLIC'S THREE SOUND INVESTMENTS



Randy Barlow



David Rogers



Tom Grant

MOST ACTIVE INDEPENDENT RECORD COMPANY
THANKS TO OUR CHART MAKERS - IT'S BEEN A GREAT YEAR

Vintage '79

C M A A W A R D S

The past year has been a very successful one for CBS Records. We would like to take this opportunity to toast our nominees in the 1979 Country Music Association Awards.

Entertainer of The Year

CRYSTAL GAYLE
WILLIE NELSON

Single Record of The Year

"THE DEVIL WENT
DOWN TO GEORGIA"
Charlie Daniels Band

Album of The Year

"ARMED AND CRAZY"
Johnny Paycheck
"ONE FOR THE ROAD"
Willie Nelson and Leon Russell

Female Vocalist of The Year

JANIE FRICKE
CRYSTAL GAYLE

Male Vocalist of The Year

WILLIE NELSON
LARRY GATLIN

Vocal Group of The Year

THE CHARLIE DANIELS BAND

Vocal Duo of The Year

JOHNNY DUNCAN
and JANIE FRICKE

Instrumental Group of The Year

GATLIN FAMILY AND FRIENDS
THE CHARLIE DANIELS BAND

Instrumentalist of The Year

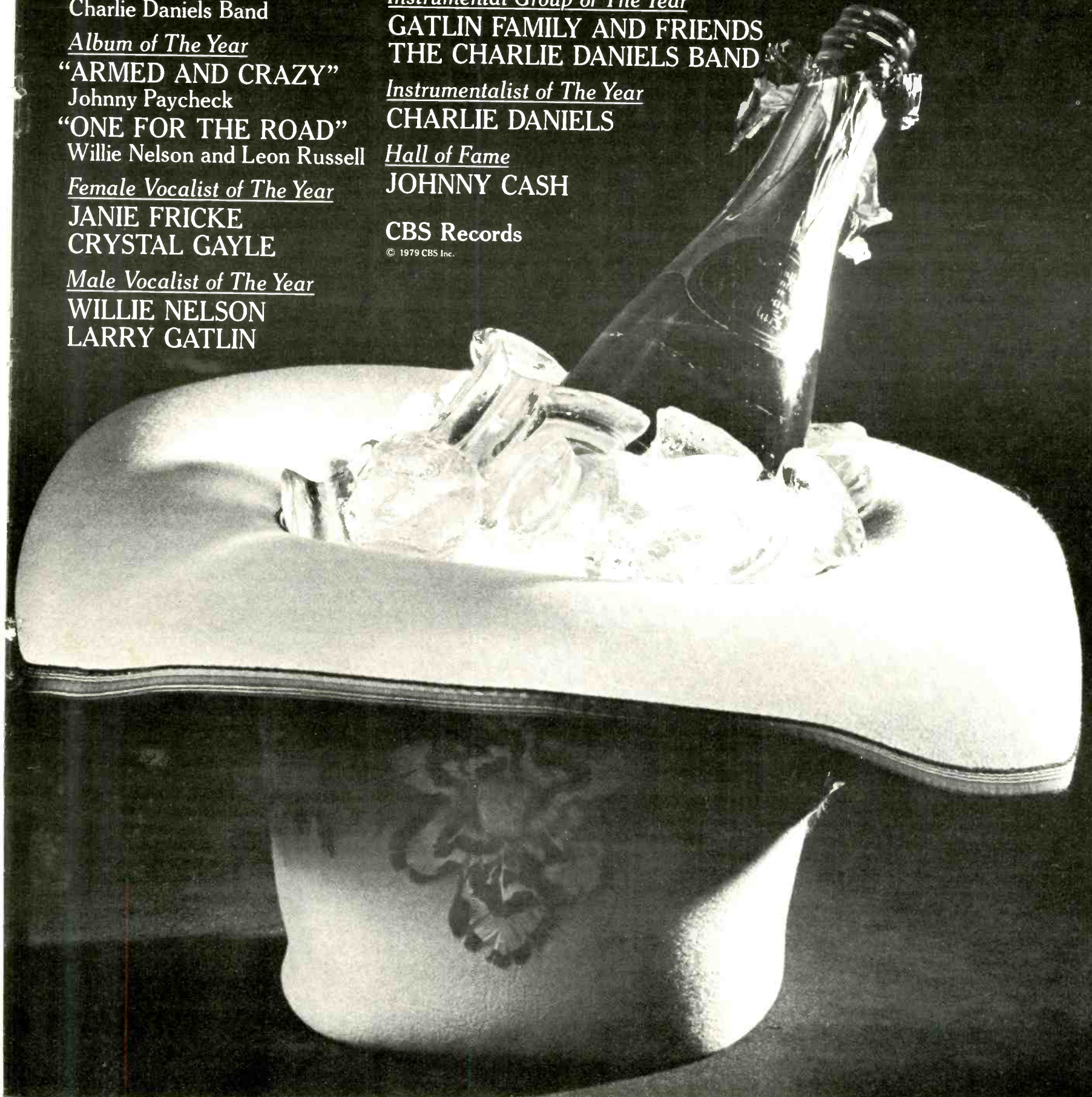
CHARLIE DANIELS

Hall of Fame

JOHNNY CASH

CBS Records

© 1979 CBS Inc.



Record World 1979 Country Singles Awards



TOP MALE VOCALIST

1. **RONNIE MILSAP**/RCA
2. **Willie Nelson**/Columbia
3. **Eddie Rabbitt**/Elektra
4. **Conway Twitty**/MCA
5. **Waylon Jennings**/RCA
6. **Don Williams**/MCA
7. **Mel Tillis**/Elektra
8. **T. G. Sheppard**/Warner/Curb
9. **Charley Pride**/RCA
10. **Moe Bandy**/Columbia
11. **Gene Watson**/Capitol
12. **John Conlee**/MCA
13. **Kenny Rogers**/United Artists
14. **Rex Allen, Jr.**/Warner Bros.
15. **Charlie Rich**/United Artists
16. **Johnny Rodriguez**/Epic
17. **Joe Stampley**/Epic
18. **Mickey Gilley**/Epic
19. **Randy Barlow**/Republic
20. **Con Hunley**/Warner Bros.
21. **Merle Haggard**/MCA
22. **Jacky Ward**/Mercury
23. **Tom T. Hall**/RCA
24. **Johnny Duncan**/Columbia
25. **Billy Crash Craddock**/Capitol
26. **Marty Robbins**/Columbia
27. **Larry Gatlin**/Columbia
28. **Glen Campbell**/Capitol
29. **Johnny Cash**/Columbia
30. **Vern Gosdin**/Elektra
31. **Kenny O'Dell**/Capricorn
32. **Bobby Bare**/Columbia
33. **Jerry Reed**/RCA
34. **Ray Price**/Monument
35. **Eddy Arnold**/RCA
36. **Hank Williams, Jr.**/Elektra
37. **Tommy Overstreet**/Elektra
38. **Joe Sun**/Ovation
39. **Kenny Dale**/Capitol
40. **Freddy Fender**/Starflite
41. **Johnny Paycheck**/Epic
42. **Narvel Felts**/MCA
43. **Jerry Lee Lewis**/Elektra
44. **Freddy Weller**/Columbia
45. **Mundo Earwood**/GMC
46. **John Wesley Ryles**/MCA
47. **Sonny James**/Monument
48. **David Rogers**/Republic
49. **Bill Anderson**/MCA
50. **Don King**/Con Brio



TOP FEMALE VOCALIST

1. **DOLLY PARTON**/RCA
2. **Crystal Gayle**/Columbia
3. **Margo Smith**/Warner Bros.
4. **Anne Murray**/Capitol
5. **Tammy Wynette**/Epic
6. **Cristy Lane**/United Artists
7. **Susie Allanson**/Elektra
8. **Barbara Mandrell**/MCA
9. **Emmylou Harris**/Warner Bros.
10. **Donna Fargo**/Warner Bros.
11. **Charly McClain**/Epic
12. **Loretta Lynn**/MCA
13. **Janie Fricke**/Columbia
14. **Tanya Tucker**/MCA
15. **Dottsy**/RCA
16. **Billie Jo Spears**/United Artists
17. **Lynn Anderson**/Columbia
18. **Gail Davies**/Lifesong
19. **Mary K Miller**/RCA
20. **Zella Lehr**/RCA
21. **Stella Parton**/Elektra
22. **Sandy Posey**/Warner Bros.
23. **Sammi Smith**/Cyclone
24. **Reba McEntire**/Mercury
25. **Olivia Newton-John**/MCA
26. **Peggy Sue**/Door Knob
27. **Jennifer Warnes**/Arista
28. **Debby Boone**/Warner/Curb
29. **Helen Cornelius**/RCA
30. **Terri Hollowell**/Con Brio



TOP VOCAL GROUP

1. **OAK RIDGE BOYS**/MCA
2. **Statler Brothers**/Mercury
3. **Dave & Sugar**/RCA
4. **Earl Scruggs Revue**/Columbia



TOP PROGRESSIVE GROUP

1. **CHARLIE DANIELS BAND**/Epic
2. **Dr. Hook**/Capitol
3. **Asleep At The Wheel**/Capitol
4. **Shylo**/Columbia
5. **Amazing Rhythm Aces**/Columbia



TOP DUO

1. **THE KENDALLS**/Ovation
2. **Jim Ed Brown & Helen Cornelius**/RCA
3. **Kenny Rogers & Dottie West**/United Artists
4. **Bellamy Brothers**/Warner Bros.
5. **Jacky Ward & Reba McEntire**/Mercury
6. **The Cates**/Ovation



TOP INSTRUMENTALIST

1. **CHARLIE MCCOY**/Monument
2. **Floyd Cramer**/RCA



TOP NEW MALE VOCALIST

1. **RAZZY BAILEY**/RCA
2. **Big Al Downing**/Warner Bros.
3. **Burton Cummings**/Portrait
4. **Cliff Cochran**/RCA
5. **Earl T. Conley**/Warner Bros.
6. **Larry G. Hudson**/Lone Star
7. **Jess Garron**/Charta
8. **Kim Charles**/MCA
9. **Nick Noble**/TMS
10. **Wood Newton**/Elektra
11. **Sonny Throckmorton**/Mercury
12. **Tom Grant**/Republic
13. **Leon Everett**/Orlando
14. **Bobby "So Fine" Butler**/IBC
15. **Ron Shaw**/Pacific Challenger
16. **Paul Schmucher**/Star Fox
17. **Bobby Hood**/Chute
18. **Chuck Pollard**/MCA
19. **Bill Woody**/MCA/Hickory
20. **Glenn Sutton**/Mercury



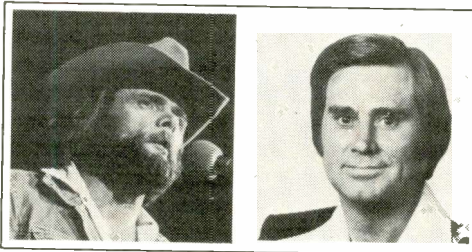
TOP NEW FEMALE VOCALIST

1. **JEWEL BLANCH**/RCA
2. **Diana**/Elektra
3. **Sandra Kaye**/Door Knob
4. **Linda Naile**/Ridgetop
5. **Becky Hobbs**/Mercury
6. **Louise Mandrell**/Epic
7. **Lorrie Morgan**/MCA/Hickory
8. **Terri Sue Newman**/Texas Soul
9. **Sherry Brane**/Oak
10. **Micki Fuhrman**/MCA
- Kelly Warren**/RCA



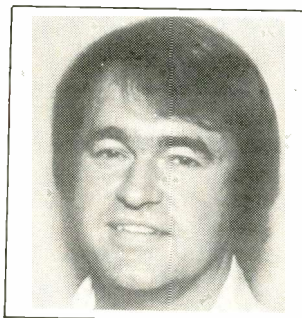
TOP NEW VOCAL GROUP

1. **FOXFIRE**/NSD
2. **Bee Gees**/RSO
3. **Dandy**/Warner/Curb
4. **Tennessean**/Capitol



TOP NEW DUO

1. **GEORGE JONES & JOHNNY PAYCHECK**/Epic
2. **Charlie Rich & Janie Fricke**/Epic
3. **Buck Owens with Emmylou Harris**/Warner Bros.
4. **R. C. Bannon & Louise Mandrell**/Epic
5. **Merle Haggard & Leona Williams**/MCA



TOP NEW INSTRUMENTALIST

1. **FRANK MILLS**/Polydor
2. **George Fischhoff**/Drive

TOP LABEL PRODUCER
BILLY SHERRILL/CBS

TOP INDEPENDENT PRODUCER
LARRY BUTLER

TOP PUBLISHER
TREE INTERNATIONAL

MOST ACTIVE RECORD LABEL
(most charted)

1. **CBS**
2. **RCA**
3. **MCA**
4. **Warner Bros.**
5. **Capitol**

HOTTEST RECORD LABEL
(most #1 records)

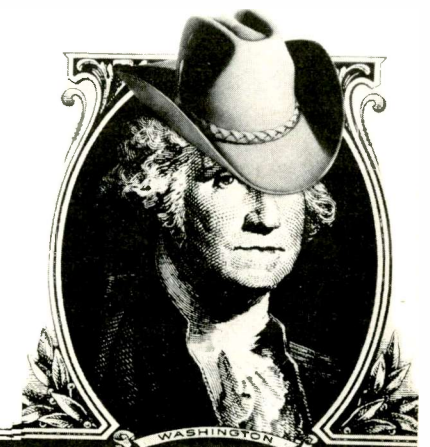
1. **RCA**
2. } **MCA**
- } **United Artists**
- } **ABC**
3. **Elektra**

MOST ACTIVE RECORD LABEL
(INDEPENDENT)

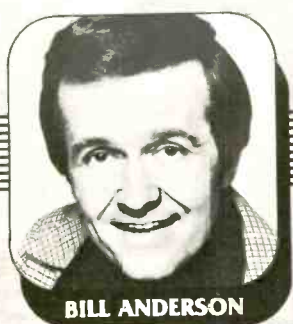
1. } **CON BRIO**
- } **REPUBLIC**
2. **Ovation**

HOTTEST RECORD LABEL
(INDEPENDENT)

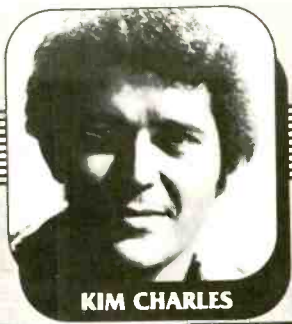
1. **OVATION**
2. **LS Records**



MCA'S WORLD OF COUNTRY MUSIC.



BILL ANDERSON



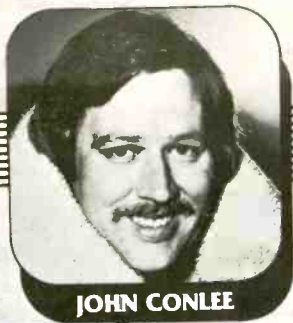
KIM CHARLES



ROY CLARK



JERRY CLOWER



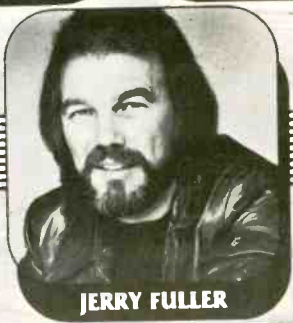
JOHN CONLEE



JOE ELY BAND



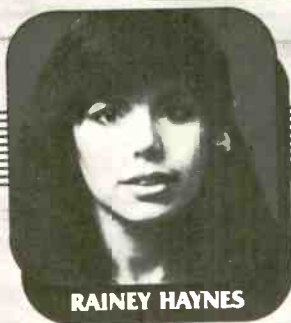
MICKI FUHRMAN



JERRY FULLER



MERLE HAGGARD



RAINEY HAYNES



MELANIE JAYNE



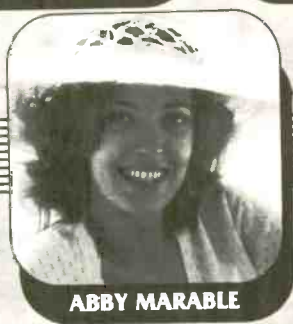
BRENDA LEE



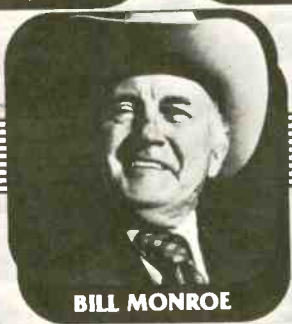
LORETTA LYNN



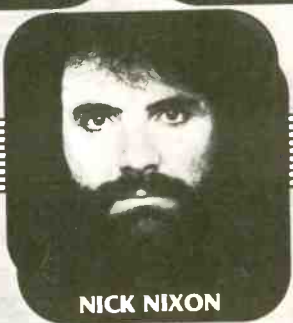
BARBARA MANDRELL



ABBY MARABLE



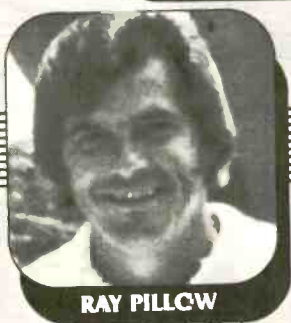
BILL MONROE



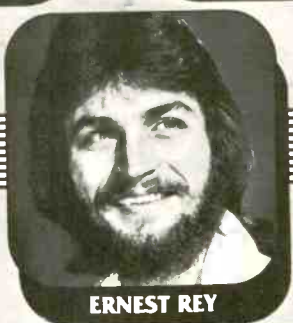
NICK NIXON



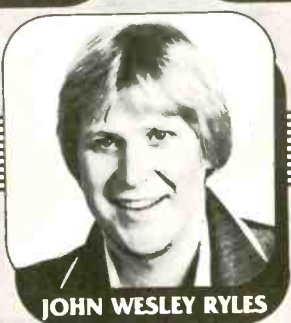
OAK RIDGE BOYS



RAY PILLCW



ERNEST REY



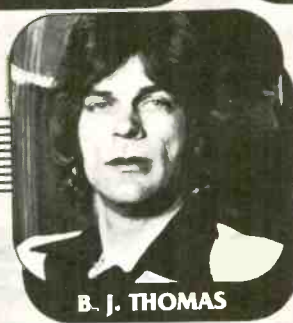
JOHN WESLEY RYLES



RONNIE SESSIONS



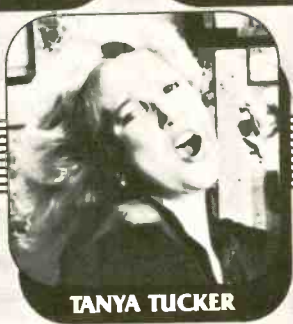
CAL SMITH



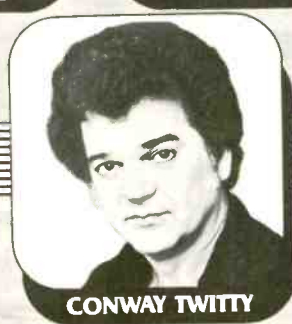
B. J. THOMAS



HANK THOMPSON



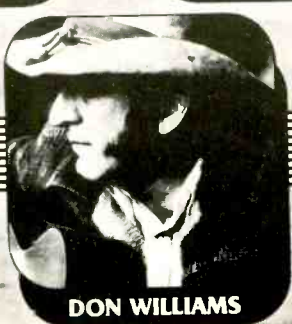
TANYA TUCKER



CONWAY TWITTY



RAFE VAN HOY



DON WILLIAMS



MCA
RECORDS



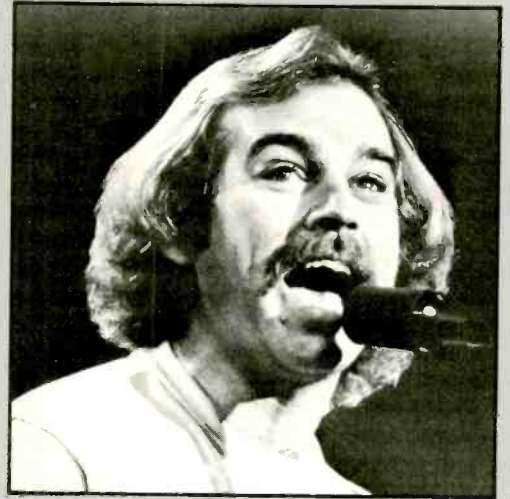
LEONA WILLIAMS



FARON YOUNG



Top Vocal Group/Singles: OAKRIDGE BOYS #1



Top Progressive Vocalist/Albums: J. BUFFETT #1



Top New Male Vocalist/Albums: JOHN CONLEE #1



Top Comedian Artist/Albums: J. CLOWER #1



Top Vocal Group/Albums; OAKRIDGE BOYS #1



Top Instrumental Duo/Albums: ROY CLARK & BUCK TRENT #1

MCA RECORDS
© 1979 MCA Records, Inc.

THANK YOU

HOTTEST RECORD LABEL-SINGLES
HOTTEST RECORD LABEL-ALBUMS



DOLLY PARTON

Top Female Vocalist-Singles

RONNIE MILSAP

Top Male Vocalist-Singles

RAZZY BAILEY

Top New Male Vocalist-Singles

THANK YOU, FROM ALL OF US AT RCA

SYLVIA

EDDY ARNOLD

CHET ATKINS

RAZZY BAILEY

JIM ED BROWN

CLIFF COCHRAN

HELEN CORNELIUS

FLOYD CRAMER

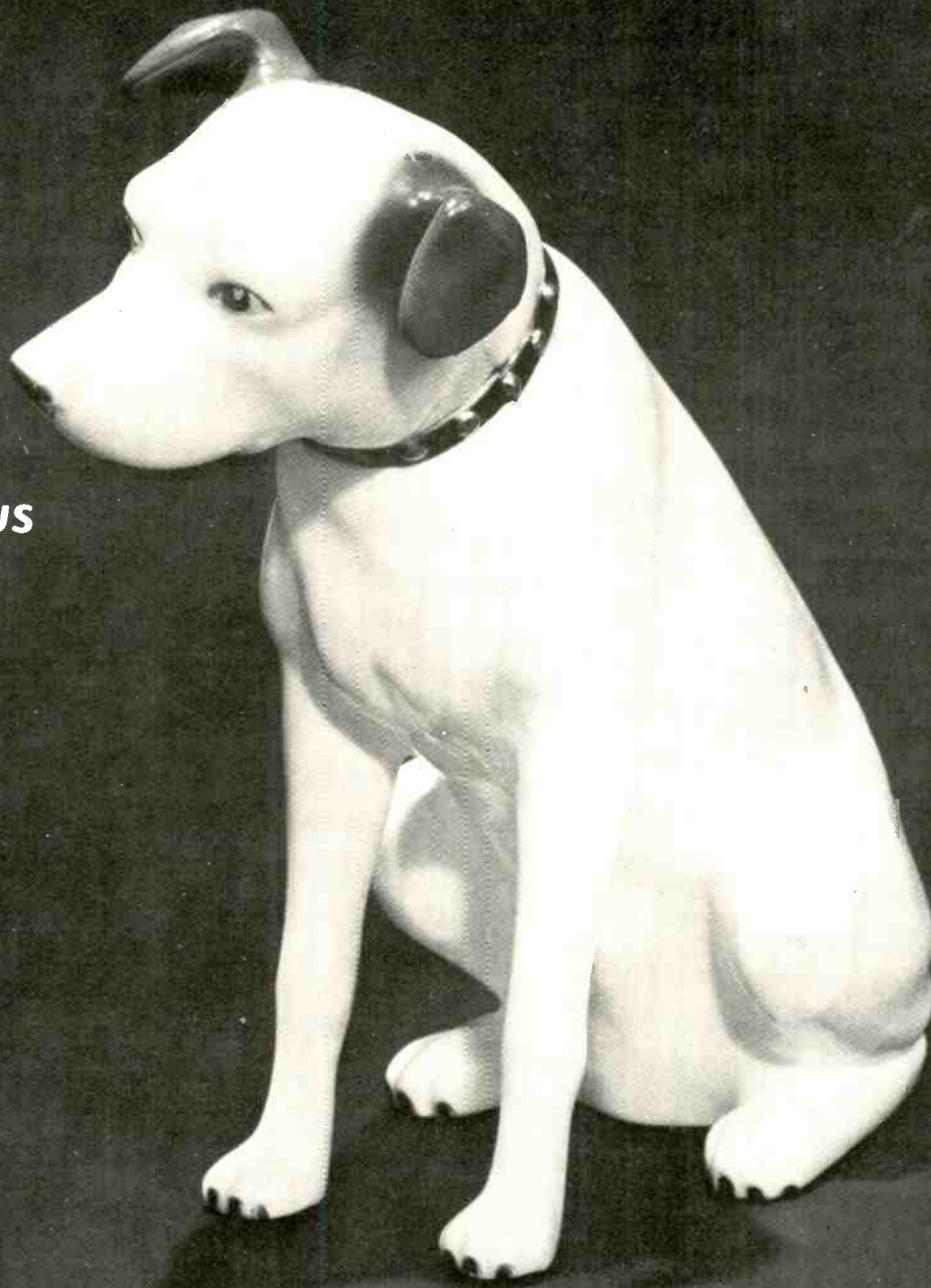
DAVE & SUGAR

DANNY DAVIS

DOTTSY

RANDY GURLEY

TOM T. HALL



WAYLON

ZELLA LEHR

MARY K MILLER

RONNIE MILSAP

DOLLY PARTON

CHARLEY PRIDE

JERRY REED

JIM REEVES

HANK SNOW

GARY STEWART

**PORTER
WAGONER**

STEVE WARINER

RCA
RECORDS

RCA
RECORDS

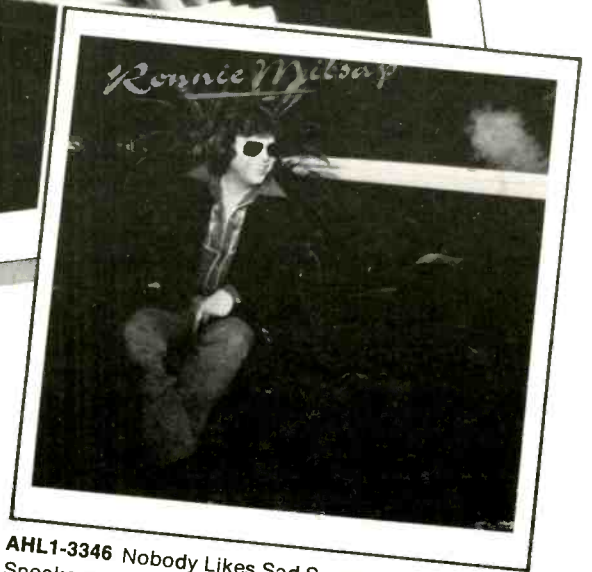
RONNIE MILSAP



**Singles-Top
Male Vocalist**

the latest single release, **"IN NO
TIME AT ALL"**

PB 11695



AHL1-3346 Nobody Likes Sad Songs, High Heel Sneakers, All Good Things Don't Have to End

I Love Ya!



WILLIAM MORRIS AGENCY, INC.
P.O. Box 15245
Nashville, Tenn. 37215
(615) 385-0310



Aggressive Mktng. Pays Off for RCA

■ From being the first label to debut a country LP at number one to the first RIAA-certified platinum country album, RCA/Nashville is nothing if not a consistent winner. Following suit this year, RCA was named by *Record World* the Number One Singles Label and Number One Album while Ronnie Milsap snatched up "Top Male Vocalist" and Dolly Parton "Top Female Vocalist." Razy Bailey is "Top New Male Vocalist."

The newly-realigned marketing operation swung into action in 1979 with its "Country's Winning Team" merchandising campaign. With a combination of new and catalog product including Dolly Parton, Ronnie Milsap, Tom T. Hall, Waylon Jennings, Charley Pride, Jerry Reed, Dave & Sugar and others, the program featured opened design allowing retail and radio to inject their own ideas to the baseball and winning team themes. RCA provided a variety of point-of-sale materials; from posters to mobiles, and items for giveaway, such as baseball caps, gloves, bats and balls. Product outside the "Winning Team" promotion, also received a heavy merchandising push with posters, centerpieces and mobiles, T-shirts and other items.

RCA/Nashville also embarked on a series of regional artist showcases for radio personnel, account representatives and press. Showcases have been staged this year in New York at the Lone Star Cafe featuring Tom T. Hall; at Chicago's Nashville North spotlighting Jim Ed Brown & Helen Cornelius with special guest Razy Bailey; at a dude ranch just out of Dallas with Razy Bailey, Randy Gurley and Steve Wariner; in Atlanta's Midnight Sun Dinner Theatre for Dave & Sugar; and a Denver showcase of Ronnie Milsap's talents. According to Joe Galante, division vice-President, Marketing, RCA, Nashville, the purpose of the regional showcases is to take the artists to audiences that may never have the opportunity to see them in a live situation.

Setting the marketing group apart from other Nashville operations is the regional pop promotion staff reporting to Galante. Its sole function is the promotion of Free Flight/RCA product and RCA/Nashville crossover records. This affords RCA/Nashville the ability to react immediately to the first signs of multi-format potential.

Leading the pack of artists enjoying multi-format exposure is Dolly Parton. Last year's CMA "Entertainer of the Year" has spent this year entertaining America first on TV with appearances on the Tonight Show; on the Mid-



Waylon Jennings

night Special, both as a hostess and guest; and in prime-time specials with Cher and Carol Burnett. Yet to hit the airwaves will be appearances on NBC's Country Music Special from Washington's Ford Theatre in mid-October; a slot on the CMA Awards Show Oct. 8, and a slated special of her own in early Spring for NBC. In person, Dolly has entertained the Far East with a month-long tour and is in the midst of a two-month long tour of the United States. This year also saw her "Heartbreaker" album turn gold, while her latest release, "Great Balls of Fire" (which along with the single, "Sweet Summer Lovin'"/"Great Balls of Fire" is seeing action on both the pop and country charts), nears gold status.

Waylon Jennings continued his dominance of the musical gold standard, racking up two gold LP's ("I've Always Been Crazy" which shipped gold and "Greatest Hits," now platinum), while the landmark "Wanted: The Outlaws" nears the double-platinum level. Waylon is looking to his current album, "What Goes Around Comes Around" and new single "Come With Me" to maintain the level of success. Waylon, too, was beamed to larger-than-ever audiences as he appeared on the Johnny Cash spring special and a Cheryl Ladd special, reaching a combined audience of nearly 50 million. Coming up on the tube for Waylon is an appearance on the syndicated coverage of the "Muhammed Ali Farewell" benefit from LA's Forum.

Ronnie Milsap, the only man to win three consecutive CMA awards for the best album, started this year with a gold album, "Only One Love In My Life," and his newest, "Images" (which he produced for the first time in his own studio), is nearing gold. Milsap also maintains a constant road schedule, highlighted this year by his Alabama State Fair show for 30,000 people. As his career expands, with the help of new manager Dan Cleary, Milsap will be seen on a special edition of the Today Show and the "Ford Theatre Special" in the near future.

Jim Ed Brown and Helen Corne-



Ronnie Milsap

lius are nominated again this year for CMA Vocal Duo of the Year topping another banner year. Their current LP, "Jim Ed Brown and Helen Cornelius," has yielded the top 10 single, "You Don't Bring Me Flowers," number one, "Lying In Love With You" and Grammy nominee "If the World Ran Out of Love Tonight."

Jerry Reed spent the better part of last year balancing time between two careers, music and movies. In the last year, Reed has filmed two movies; "Hot Stuff" with Suzanne Pleshette and Dom DeLuise, and a CBS made-for-TV movie entitled "Concrete Cowboy" set to air in early November. He's also appearing to shoot a sequel to "Smokey" while his latest album, "Jerry Reed Live! Featuring "Hot Stuff," features the theme Reed wrote for the movie. This year also saw "I Love You (What Can I Say)," reach the top 10.

Dave & Sugar, nominated again this year for CMA Vocal Group of the Year, moved into the year with a new member, Melissa Dean. With changes in booking, management and personnel, Dave & Sugar have proven to be consistent chart-makers and a dynamic live act. This year Dave and the girls have performed at the Lone Star Cafe in New York and Dodger Stadium, doing the national anthem for a recently televised home game.

Tom T. Hall's year was highlighted by the release of his second children's album (the first for RCA) and his autobiography. While in New York as the featured artist on a Lone Star Cafe showcase, Hall appeared on the Today Show.

Charley Pride recorded for the first time in England this year, and the resulting album yielded two number one singles, "You're My Jamaica" and "Where Do I Put Her Memory." Pride, too, continues his constant cross-country tour schedule supporting his albums and singles.

Several RCA artists have recently seen a resurgence in their careers with new singles and a refreshed approach. Among them are veterans Eddy Arnold (with "Goodbye") Hank Snow (who

Growth, Productivity, Key Drake Productions

■ The past year has been one of great growth and productivity for Pete Drake Productions, the diversified musical empire of steel guitarist Pete Drake.

As a musician Drake was once again awarded the Super-picker award as the top studio musician on his instrument, having played on more number one country records than any other steel guitarist in the past year.

As a producer, Drake is producing Pam Rose for Epic Records, Marshall Chapman for Epic's pop division, Ronnie Prophet, Melba Montgomery, and Ferlin Husky for Cachet Records, and of course Ernest Tubb for his own First Generation label, distributed by Cachet.

"Producing the Ernest Tubb album is perhaps the most exciting and fulfilling project of my career," Drake claims. On this album, "Ernest Tubb: the Legend and the Legacy," over a dozen of the greatest stars of country music sang duets with the legendary Tubb, creating a classic album that has already reached the top 10 album charts and is nearing the quarter million mark in sales.

Drake's publishing companies, Window Music Publishing Company, Inc., and Tomake Music, have enjoyed chart success with the Oak Ridge Boys' "Come On In," George Jones' "Someday My Day Will Come," "Everytime Two Fools Collide" by Kenny Rogers and Dottie West, and Linda Hargrove's "You're the Only One of You I've Got" and "You Are Still the One," as well as album cuts by Cooder Browne, Tammy Wynette, the Kendalls, and Vern Gosdin.

Drake is assisted by Rick Sanjek, vice president of creative affairs, and Rose Trimble, vice president of publishing. Staff writers include Linda Hargrove, Pam Rose, Rick Beresford, Mary Ann Kennedy, and Darryl Puckett.

also has an instrumental album coming up), and Jim Reeves, who continues as a consistent seller on the 15th anniversary of his death.

While the veterans pulled their weight, the newer artists were doing their share helping Nipper to a record breaking year. Razy Bailey breaking from his stronghold in the Southeast, garnered three consecutive top five singles while Zella Lehr, Steve Wariner, Mary K. Miller and Cliff Cochran also made laudable chart showings as they continue to develop.

With progressive foresight and solid talent, RCA and its artists are building for the future with the pride instilled by being a traditional winner.

JIM ED BROWN



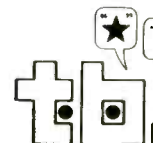
“You’re the Part of Me”

JIM ED'S NEW SINGLE IS

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RCA
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year"*
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Quality Product Keys Columbia's Year

■ Through artistic diversity and consistency, combined with product explosion in the marketplace, Columbia Records retains its status as a trend setter and leader in the country music industry.

The success experienced by the label this year can be attributed to the consistency of quality releases by established artists as well as powerhouse newcomers, according to CBS Nashville director of promotion Joe Casey. "Columbia is exploding with its creative cast of characters, and the results have been awesome."

Kicking off the 1978 fourth quarter for Columbia were greatest hits packages released by established artists Johnny Cash, Marty Robbins, Johnny Duncan, David Allan Coe, and Sonny James, all scoring country chart activity.

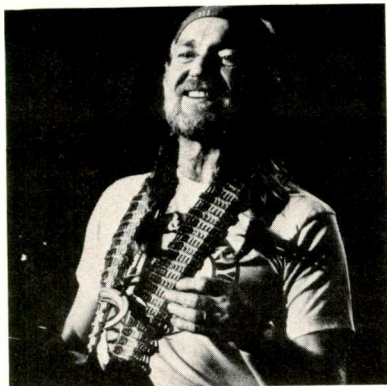
Willie Nelson once again has proven to be a leader in Columbia's lineup. Moving into 1979 on the top five single success of "All Of Me" from his landmark platinum LP, "Stardust," Nelson promptly came back with a top 20 single from his double LP, "Willie And Family Live." Next came "September Song" from "Stardust," scoring in the top 15. "One For The Road," Nelson's duet LP with Leon Russell, directly followed, attaining a top five country spot and crossing over into AOR airplay with the help of the single "Heartbreak Hotel."

"Outlaw Is Just A State Of Mind," an LP turning point in Lynn Anderson's redefined career focus, restored her sights in gaining top chart album status and yielded two single hits with "Isn't It Always Love" and "Love How You Love Me."

Major Columbia signings this year were the addition of Crystal Gayle and Larry Gatlin, two established artists whose artistic endeavors have found new impetus at Columbia, and Rosanne Cash. Crystal's debut single, "Half The Way," from her LP "Miss The Mississippi" moved quickly up the charts. Gatlin's initial LP for Columbia, "Straight Ahead," has yielded the hot single, "All The Gold In California."

Johnny Cash, celebrating his 25th year as a recording artist, has also caused a stir this year with a series of top releases, including the singles "It'll Be Her" and "I Will Rock And Roll With You." His stunning late summer album release, "Silver," has yielded the top charting singles "Ghost Riders In The Sky" and "I'll Say It's True," with George Jones.

One of Columbia's most consistent artists on the charts, Moe Bandy continued his string of suc-



Willie Nelson

cesses with "It's A Cheatin' Situation," a top 20 album which yielded a number one single, the title cut, and a top ten single with "Barstool Mountain." His current release is "I Cheated Me Right Out Of You" from his forthcoming "One Of A Kind" LP. His most ambitious effort to date is his recent collaboration with Epic's Joe Stampley on the "Just Good Ol' Boys" album which yielded a number one single with the title cut.

Marty Robbins continues his strength in the country market with at least three top 20 singles this year. Bobby Bare also continued with new surges from his "Sleeper Wherever I Fall" album from which the singles "Sleep Tight, Goodnight Man" and "Healin'" went high on the charts.

The Earl Scruggs Revue, with producer Larry Butler, revitalized their record activity with the hit single, "I Sure Could Use The Feeling."

One of Columbia's, and the music industry's, most promising new artists is Rosanne Cash. Her impeccable debut album, "Right Or Wrong," produced by husband Rodney Crowell, is making waves in all kinds of musical formats. The first single from that LP is "No Memories Hangin' Around" with assistance from Bobby Bare.

From "See You When The Sun Goes Down," Johnny Duncan made notable chart progress with the single, "Slow Dancing," which climbed to the top ten of the country chart. Most recently, Duncan's "The Lady In The Blue Mercedes" from the album of the same title being released this fall, is climbing the charts.

"Love Got In The Way" from Freddy Weller's "Fantasy Island" LP scored in the top 25. The soon-to-be-released album "Let's Strike While The Iron Is Hot" has thus far resulted in two hit singles for Weller, "Nadine" and "Run Away Woman."

Legendary David Allan Coe continues to dazzle his loyal following with his "Human Emotions" and "Spectrum VII" albums. Notable single releases from R.C. Bannon have also re-



Crystal Gayle

ceived recognition. R.C. is currently working with Louise Mandrell on several projects.

CBS Nashville vice president of A&R Billy Sherrill's newest find is Lacy J. Dalton, who has recently released her debut single for Columbia, "Crazy Blue Eyes." Aiding Sherrill in the Columbia production staff are director of A&R Bonnie Garner and manager of A&R Emily Mitchell.

Across the street, Columbia's Nashville marketing and promotion operation is headed by vice president of marketing Rick Blackburn and director of marketing Roy Wunsch. With them, the department is rounded out by Joe Casey, director of promotion for CBS Nashville; Jeff Lyman, director of Columbia promotion; Susan Gibson, promotion coordinator; Jim Carlson, Columbia product manager; Mary Ann McCready, CBS Nashville director of artist development; and Sue Binford, director of press and public information for CBS Nashville. A vital element in the merchandising, marketing, and promotional gameplan of each CBS Nashville artist is the creative services department, headed by art director Virginia Team. Team, assistant art director Bill Johnson and production coordinator Cheryl Schmidt create and design all album packages in-house with the only graphic department housed internally by a record label in Nashville.

NSD Expects Country Revival

■ Nationwide Sound Distributors, now in its eighth year of operation, reports moderate growth for the last twelve months despite a spring and summer sales slump.

"We started recovering some in mid-August and expect to be back in full swing by late fall," reports NSD president Joe Gibson, who adds that his company will continue to direct the main thrust of its efforts to country product rather than crossover music.

The NSD promotion staff, headed by Betty Gibson, includes Eddie McCroskey, Debbie Gibson and part-time staffer Jerry Duncan.

Some of the more successful charted records were by Glenn

Con Brio Label Continues To Grow

■ Con Brio Records continues its growth during its fourth year of operation with strides being made in the careers of its artists. Currently on the roster are Dale McBride, Reg Lindsay, Terri Hollowell, Scott Summer, and Chester Lester.

After hard work in the establishment of the label, the name Con Brio has become associated with quality artists, production, and material. A prudent release pattern of saleable singles and albums, coupled with a network of independent distributors and the promotion team have brought marginal sales gains over the past year and has stimulated consumer response in sales.

Terri Hollowell has four charted singles this year, and at least 15 singles have charted for Don King, Scott Summer, Dale McBride, Chester Lester and Reg Lindsay. These artists have also gained exposure with television appearances, radio interviews and live appearances at shows like the Wembley Festival.

In order to broaden its base, a distribution agreement was signed in May with WMI Records, Dale McBride's own label, for the release and promotion of its product. Monty Holmes and Sheila Renfro are artists being produced by McBride for the label.

Con Brio's affiliated publishing companies continue to grow with a catalogue of nearly 800 songs. Worldwide representation is by Burlington Music in London and its affiliates.

Key officers at Con Brio include producer Bill Walker, Jeff Walker, vice president of operations; Bruce Davidson, vice president of sales; Johnny "K" Koval, vice president of promotion; Jeanie Walker and Colin Walker, publishing administrators; and Kathy Keyes and Jill Roof, office administration.

Barber, Foxfire, Jess Garron, Ann J. Morton, Arnie Rue, Wynn Stewart, and B. J. Wright.

Seven NSD affiliated labels with three or more nationally charted records for the year included Charta, MMI, MRC, NSD, Prairie Dust, Starfox, and Soundwaves.

Other labels with one or more charted records for the period are Cemo, Creole Gold, Granny White, King Coal, Lineman, Little Giant, MDJ, Scorpion, Southern Star, Texas Soul and Wins. In all, 18 different labels in association with NSD enjoyed nationally charted product during the year.

A recent addition to the NSD family is Boot Records, a successful Canadian label.

TOM T. HALL



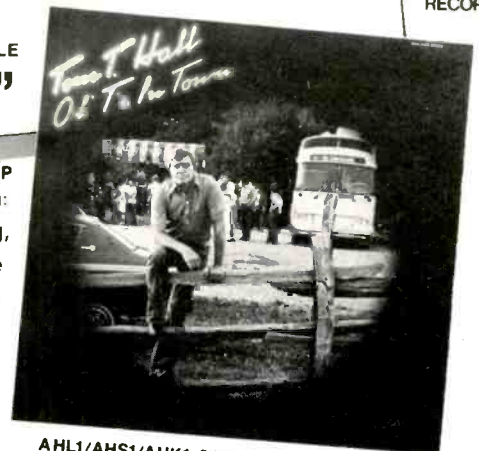
TOM T.'S NEW SINGLE
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FROM HIS NEW LP

Featuring:
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Epic Strengthens Its Role as a Leader

■ Maintaining its standards on release quality, Epic Records has undergone unprecedented growth this year with the addition of talent to the already existing stable of prominent mainstays.

"Epic this year has strengthened its role as an innovative leader in a broadening musical spectrum," notes Joe Casey, director of promotion for CBS Records, Nashville. "The label is comprised of new and developing young talent whose album success stories are just around the corner, as well as legendary artists whose activity is accelerating with renewed energy."

Kicking off the 1978 fourth quarter for Epic were greatest hits packages released by established artists Joe Stampley, Johnny Paycheck, Tammy Wynette and Charlie Rich, all scoring in the top 25 on the charts.

Johnny Paycheck's "Armed And Crazy" album, released shortly after his greatest hits LP, contained the singles "Friend, Lover, Wife" and "Outlaw's Prayer." Joe Stampley also followed his greatest hits album with a new LP release, "Red Wine And Blue Memories," from which came the single "Do You Ever Fool Around," a top five country hit. Stampley has recently teamed up with Moe Bandy and scored a number one single with "Just Good Ol' Boys" from the album of the same name.

Tammy Wynette easily maintains her status as the First Lady of Country Music. With record sales well over the 20 million mark, she continues to top the charts with hits such as "They Call It Making Love" and "No One Else In The World," both from her top 20 album, "Just Tammy."

Epic's success story of the year belongs to the Charlie Daniels Band, whose "Million Mile Reflections" LP hit high on both the country and pop charts and was certified platinum in August. The first single from the album, "The Devil Went Down To Georgia," rapidly hit the number one spot in the country charts and number three in *RW's* pop singles chart.

Maintaining his usual consistent quality, Mickey Gilley stayed high on the singles chart with "The Song We Made Love To" and "Just Long Enough To Say Good-Bye" from his "The Song We Made Love To" LP.

Charly McClain also continued her progress with hit singles such as "Take Me Back," "When A Love Ain't Right" and her current release, "You're A Part Of Me." Album releases include "Let Me Be Your Baby" and "Alone Too Long."



Charlie Daniels Band

Duet single efforts, "I Thought You'd Never Ask" and "Reunited" by R. C. Bannon and Louise Mandrell, achieved both chart and critical recognition, setting up the release of a combined album effort entitled "Inseparable." Single releases "Everlasting Love" and "I Never Loved Anyone" from Mandrell have also scored on the charts.

The signing of Johnny Rodriguez added a major talent to Epic's roster. "Down On The Rio Grande" and "Fools For Each Other" from the album "Down On The Rio Grande" were the start of his Epic success story.

Another newcomer to Epic is Ronnie McDowell, whose single, "The World's Most Perfect Woman"

from the album of the same name, hit the top 15. His latest single is entitled "Love Me Now."

George Jones continues his classic style turning out quality releases which have made him a legend in his own time and the most sought after and emulated male country singer today. Teaming with Johnny Paycheck, Jones hit the top 10 in *RW's* Country Singles Chart with "Maybelline" and "You Can Have Her." "Somebody My Day Will Come," a solo single, also continued his tradition of excellence.

Starflite, Epic's newly acquired associated label headed by legendary producer Huey Meaux, brought the Epic Nashville roster the considerable talents of Freddy

Fender, Tommy McClain and Warren Storm. Fender's debut single for the label, "Yours," from the album "The Texas Balladeer," went high on the charts, and Storm's debut, "Things Have Gone To Pieces," is currently climbing.

Heading up the Epic production staff is Billy Sherrill, vice president of A&R for CBS Nashville; Bonnie Garner, director of A&R; and Emily Mitchell, manager of A&R.

The marketing and promotion operation is Rick Blackburn, vice president of marketing for CBS Nashville, and director of marketing Roy Wunsch. With them the promotion department consists of Joe Casey, director of promotion for CBS Nashville; Rich Schwan, manager of Epic promotion; Susan Gibson, promotion coordinator; Jack Lameier, western regional country marketing manager; Jay Jenson, southwestern regional country marketing manager; B. J. Kelch, midwestern regional country marketing manager; and Tim Pritchett, southeastern regional country marketing manager.

The marketing department for Epic Nashville is rounded out by Jim Kemp, Epic product manager; Mary Ann McCready, CBS Nashville director of artist development; and Sue Binford, CBS Nashville director of press and public information.

Chappell Chalks Up a Banner Year

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

Voted Top Publisher of the Year by ASCAP and winner of 10 ASCAP and BMI citations in 1978, the division has continued its hot chart showing through 1979. Major records have included Anne Murray's singles "You Needed Me" and "Shadows In The Moonlight;" Dolly Parton's "You're The Only One" and "Heartbreaker;" Jennifer Warnes' "I Know a Heartache When I See One," Emmylou Harris' version of "Save The Last Dance For Me," and more.

Headed by Chappell vice president and general manager Henry Hurt and Intersong vice president Pat Rolfe, the division tripled its office space in 1978 in order to cope with its increased volume and activities. Now located at 21 Music Circle East, the enlarged offices accommodate both the Chappell roster of writers—Charlie Black, Rory Bourke, Gene Dobbins, Jerry Gillespie, Randy Goodrum; and the Intersong roster, consisting of Skippy Barrett, Rebecca Brown, and Barbara Wyrick. In addition, the staff includes Chappell/Intersong general professional manager, Celia

Hill, office manager Charlene Dobbins, and Sharon Purcifull, secretary.

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

Other records include "I Just Can't Stay Married To You," re-

corded by Cristy Lane; "Sweet Fantasy," recorded by Bobby Borchers; "I Want To Thank You," recorded by Kim Charles; "Any Day Now," recorded by Don Gibson; "I Just Wanna Feel The Magic," recorded by Bobby Borchers; "Second Hand Emotion," recorded by Faron Young; "Cheaters Kit," recorded by Tommy Overstreet and "There's Always Me," recorded by Ray Price.

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

During the year, numerous country and pop artists have recorded Chappell and Intersong Nashville division copyrights for their albums such as Cher, Dottie West and Kenny Rogers, Elvis Presley, Charlie Pride, Ronnie Milsap, Johnny Cash, Crystal Gayle and John Conlee.

DAVE & SUGAR



The single
"My World Begins And Ends With You"
PB11749A

"Why Did You Have To Be So Good"
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Golden Tears, Don't Stop Now
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RCA
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EMI/UA Rides High with Rogers

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

Kenny Rogers, though he is a major international artist who transcends musical barriers, has anchored the growth of EMI/UA's country division with three gold, one platinum and one double platinum album in the past year and a half. His past seven albums have resulted in over eight million units sold.

This year Rogers has received the Hollywood Walk of Fame award, Grammy, and Academy of Country Music Awards. These awards along with numerous others place Rogers at the forefront of not only the EMI/UA country roster, but its pop roster as well.

Joining Rogers on both live performances and in the studio during the past two years is Dottie West. The duet LP, "Every Time Two Fools Collide," has been critically acclaimed, helping to bring her the recognition she deserves. Dottie West has a new album this fall which will be a focal point of a coordinated marketing program designed to spotlight LPs by Rogers ("Kenny"), Billie Jo Spears and Crystal Gayle ("Greatest Hits").

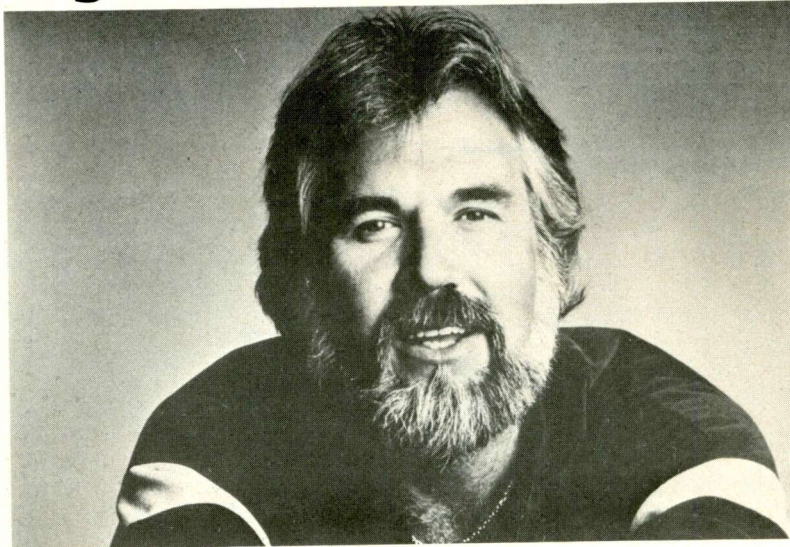
Another highlight in 1979 for UA's country division has been the acquisition of Cristy Lane. Having been named Best New Female Artist by the Academy of Country Music after her hit single, "Simple Little Words," she has just released her debut UA album.

The Dirt Band, another major act that has broken down musical barriers, has just released "An American Dream," a new album which retains a country charm and has an updated version of the 60s hit, "Wolverton Mountain."

Charlie Rich, the Silver Fox himself, is another important member of UA's country roster. His latest LP for the label is also due out this fall.

Much of the credit for UA's success in country music in the past year can be attributed to the label's Nashville staff. Catalogue sales of Crystal Gayle and singles activity for Bill Medley and David Wills as well as the across-the-board success of Rogers have been among the priorities for national country promotion director and director of Nashville operations Jerry Seabolt and his team.

The growth of the UA country



Kenny Rogers

roster in 1980 will be a direct result of the positive profile created by both the artists and executive talent, according to Seabolt, who is quick to point out the achievements of assistant promotion director Hylton Hawkins, southwest regional country promotion manager Gerry McDowell, administrative assistant and A&R coordinator Pat Cianciabella, and local pop promotion man-

ager Bob Alou.

The direction of UA's country division in the coming months will be to further develop artists such as Dottie West, Billie Jo Spears and Cristy Lane, maintaining the superstar status of Kenny Rogers and Charlie Rich by stimulating catalogue sales, and aggressively seeking new talent that the label feels has immediate market potential.

Staff Additions Key Welk Music Group's New Emphasis On Service & Creativity

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

The appointment of Roger Sovine as vice president of professional services was the first major step in this direction. Sovine is concentrating primarily on writer development and new production deals; and is continually traveling across the country overseeing the publishing and production activities of the Hollywood and New York offices, managed by Gaylon Horton and Joe Abend, respectively. Nashville division manager Bill Hall's primary efforts are focused on Welk's Nashville and Muscle Shoals staff of writers and Nashville-based artists and producers, further exposing the organization's country songs and writers.

The second major step in the publishing company's new development was the Nashville operation's move to brand new, expanded facilities at 1509 Laurel Street, Nashville, Tenn. 37203. The new facilities house the Nashville administration, Jim Vienneau and Vogue Productions, and staff writers Bob McDill, Dickey Lee, Larry Kingston, Don Williams, Wayland Holyfield, Marcia Routh, Danny Flowers, David William-

son; and Kenneth Bell, Terry Skinner & J. L. Wallace of Muscle Shoals.

Writers McDill, Holyfield, Williams and Flowers were responsible for six top five country songs in the charts this year, three of which were #1, including: Ronnie Milsap's "Nobody Likes Sad Songs," written by McDill and Holyfield; "Tulsa Time," written by Flowers and recorded by Don Williams; and McDill's "Amanda," a tremendous cross-over hit by Waylon Jennings, published by Gold Dust Music, and nominated for CMA Awards "Single of the Year" and "Song of the Year."

Welk has also seen continued success with the catalogue material of writers Foster & Rice, Larry Kingston, Marcia Routh and Dave Loggins.

Don Williams, while continuing his writing career with the Welk Group, re-signing with MCA and recording a new album, has also been touring the U.S. and remains the top country artist in Europe. Williams has been nominated for "Male Vocalist of the Year" by the CMA.

Dickey Lee, in addition to his writing, has signed a new contract with Mercury Records, and has released a new album, entitled "Dickey Lee," and a single, "I'm Just A Heartache Away," written by Lee and Holyfield.

Ovation Connects With Quality Product

■ In the area of the conglomerate, the success of Ovation Records has lent credence to independent labels throughout the nation. Having expanded and developed its chart-topping repertoire of the Kendalls, Joe Sun, the Cates and Sheila Andrews, the label's total commitment to country music and its Nashville operation is strong.



The Kendalls

Recording, however, is only one venture of Ovation Inc. which also includes publishing, television and film production. In a March Nashville showcase, Ovation founder and president Dick Schory announced future plans for the company's expanding Nashville operations, including new publishing acquisitions, TV and film production of country-oriented projects, and development of Videodisc product on country artists.

Ovation's Nashville office, under the direction of VP/Nashville operation Brian Fisher and general manager Robert John Jones, seeks to maintain the level of quality that has become to be associated with the label's country output.

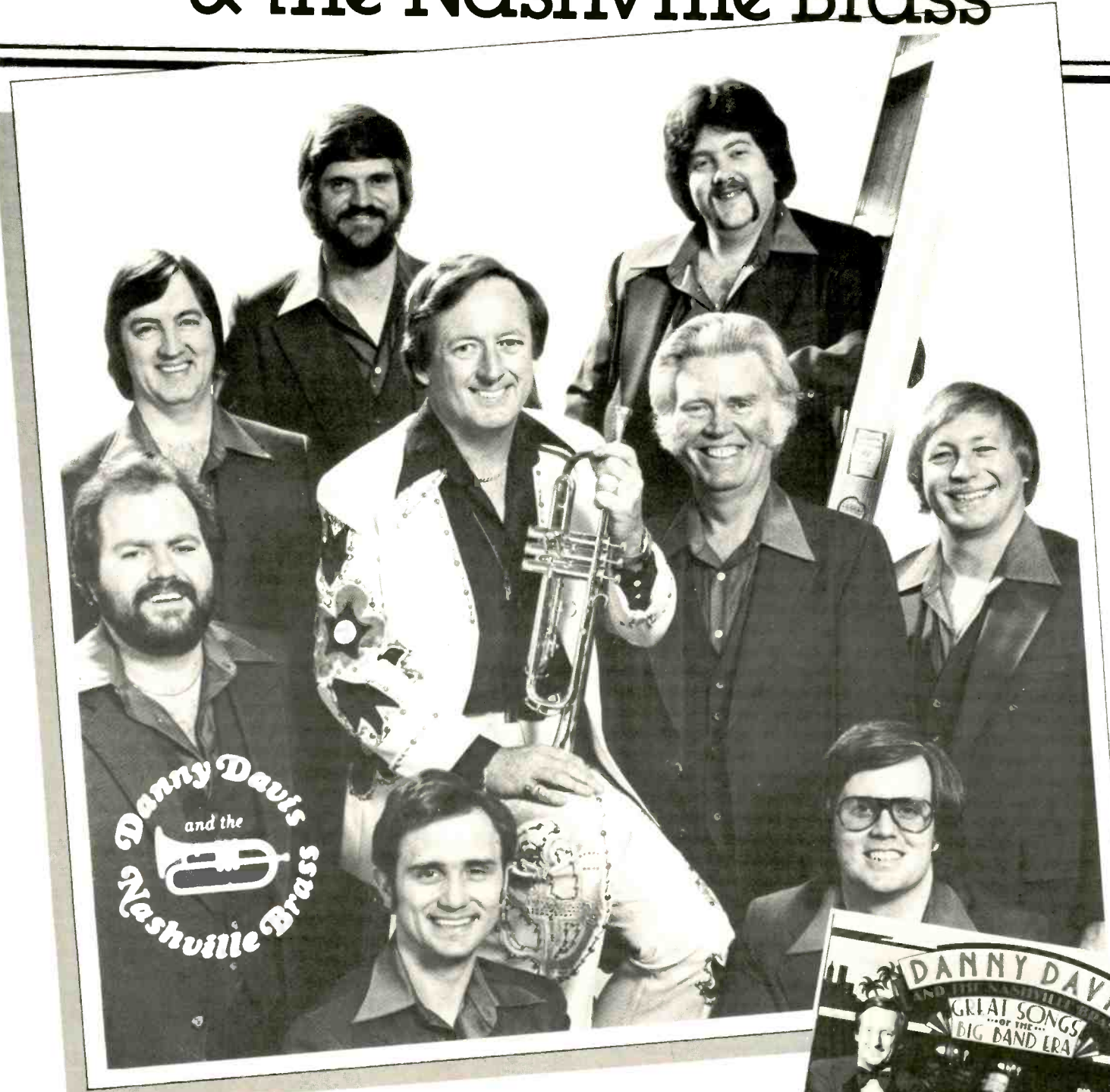
In addition, an expanded promotion staff with several auxiliary forces coast to coast has helped assure top chart action for eight consecutive Kendalls hits and build a solid base for Sun, Andrews and The Cates, each of whom report improved sales with each new release.

The Kendalls need no introduction to country music followers. Seldom does a country chart fail to contain a hit record by this award-winning father/daughter duo, and a steady string of hits have followed the lead of "Heaven's Just A Sin Away," one of 1977's top country hits. Recipients of Grammy, CMA and SESAC Awards (and presently nominated for the 1978 CMA "Group of the Year"), Ovation has proven its ability to break and sustain a great act.

Joe Sun, a gifted singer/song-
(Continued on page 28)

DANNY DAVIS

& the Nashville Brass



Current Single:

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and Write Myself A Letter"

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from the LP



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Involvement Is the Byword for BMI

■ The BMI building on Music Row in Nashville has become a center not only for the gathering of affiliated writers and publishers but also for meetings of a variety of major music organizations and functions. Over the past year BMI Nashville has remained totally involved with the country music community, reaching out to form lasting relationships with other segments of the American community as well.

"In helping to develop the southern area as an essential segment of the music industry we are constantly seeking the writers and publishers of today and the future and actively make an effort to put ourselves in a position where we can enhance the thrust of all music in America," noted BMI vice president Frances Preston. "We have an experienced staff which has become immersed in all music wherever and whenever it happens in our territory. Of course a chief concern of ours is Nashville and its position as a complete music center which attracts, assists and develops talent from all over the world."

In order to produce such extensive results, the executives of BMI Nashville make a special effort to be involved. Preston, for example, serves on and often heads key committees and organizations in Music City. Her involvement, however, doesn't deter her from daily activities overseeing the Nashville operation, staying abreast of the activity on the streets and spending time with new writers and publishers. She has recently been named by Rosalyn Carter to the commission which is selecting new recordings for the White House library. She is also heading a project with the Country Music Association to take country music to China.

Other BMI Nashville executives include Del Bryant, director of performing rights relations; Jerry Smith, assistant director of writer relations; Joe Moscheo, director of affiliate relations; and Patsy Bradley, director of publisher administration. Bryant's involvement includes serving on the Nashville Songwriters Association executive committee, among others. Smith serves on the Tennessee Bar Entertainment Seminar and the board of governors of the Music Industry Association of Memphis, and he was chairman of the Muscle Shoals Record and Producers Seminar this year. Moscheo is especially active in the gospel music industry, serving on the board of the Gospel Music Association and producing the gospel show recently at the White House. He has also produced several NARAS showcases in Nashville. Bradley's involvement is equally diverse, in-

cluding work as a member of American Women in Radio and Television.

Equally important, the people at BMI Nashville have become increasingly involved in the activities of the music community by attending concerts, clubs, studios and listening rooms, keeping an open and understanding ear to songwriters and publishers and their needs.

This year BMI hosted a luncheon, the first of its kind, honoring the southern writers and publishers of million performance songs, and a luncheon for Nashville's disco writers. In addition,

ASCAP Country Comes on Strong

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

"The record breaking growth which began in ASCAP's Nashville southern offices in the late sixties has again produced unprecedented success as reflected by the society's 18 number one country songs in *Record World's* charts just this year," noted ASCAP southern regional executive director Ed Shea. "Our total involvement in Nashville, as the pivot, and the surrounding territories in the past decade has mushroomed to the point where 1979 has truly been our greatest year ever."

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

Other 1979 Awards

ASCAP country writers also figured prominently in other 1979 awards presentations. Don Schlitz won a Grammy earlier this year for the Best Country Song of the Year, "The Gambler," and the Nashville Songwriters Association International Award for Best Song went to "You Needed Me" (Randy Goodrum), and for Best Songwriter of the Year to Sonny Throckmorton.

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

In 1978, the CMA Awards included ASCAP writers in the categories of Best Song: "Don't It Make My Brown Eyes Blue" (Rich-

BMI Nashville has hosted the Copyright Tribunal, the National Music Publishers Association, the Black Music Association, and U.S. Rep. Albert Gore, meeting with music business representatives to discuss problems and issues in the music industry as they relate to government.

All this activity—local, regional and international—will continue on an escalated level, according to Preston who insists that the future of BMI in Nashville as well as the entire music industry depends on involvement and interaction with all facets of music and its related businesses.

ard Leigh); Male Vocalist, Don Williams; Album of the Year, Ronnie Milsap; and Best Duo, Kenny Rogers and Dottie West. In the same year Grammys were won by Kenny Rogers. In the same year Grammys were won by Kenny Rogers for best country vocal performance; by Richard Leigh for best country song ("Don't It Make My Brown Eyes Blue"); and by Hargus "Pig" Robbins for best country instrumental performance as well as for country instrumental for the year.

ASCAP Membership

ASCAP's current success in the country market is attributed to a culmination of years of concentrated membership activity in that area as well as to the fact that more writers and publishers are now aware of the advantages of ASCAP membership, according to Shea. In 1969, 27 songs earned ASCAP country awards. With ASCAP songs currently on the charts, the number of 1979 award winners is well over 100 and still growing.

New members who have joined ASCAP in '79 include Glen Barber, Charlie Black, members of the rock group Mighty High, Dwayne Orender, Blake Mevis, Charly McClain, Don Williams, Earl Conley, Cristy Lane, the team of Jeff Silbar and Sam Lorber, Porter Wagoner, and Kent Westbury, among others.

ASCAP Staffers

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

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

A New Image Scores for SESAC

■ 1979 was a year of dramatic change for SESAC, both in Nashville and throughout the music world. Early in the year, a totally new image was adopted for the 48 year old music licensing firm, stressing a greater involvement in new musical trends. The firm's logo, well established throughout the industry took on a new look, and became a stylized musical cleft, encompassing the SESAC world of music.

In the Nashville office, a complete reorganization took place with C. Dianne Petty, one of Nashville's leading executives, taking over the role of SESAC's director of country music. To her new post, Petty brought a wealth of music industry experience. For many years, she had been affiliated with ABC Music Companies, Inc. In 1978, she became the first woman to be elected a vice president of ABC Music Companies, Inc., a post she held until accepting the SESAC assignment.

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

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

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

1979 found SESAC copyrights appearing regularly on the charts by some of the industry's leading artists. Both in the U.S. and throughout the world, the hit motion picture, "Convoy," brought added performance to that already record-breaking C. W. Mc-

(Continued on page 28)

DOLLY



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WB Music Stays Hot

■ Warner Bros. Music has stayed consistently hot in 1979, beginning with the number one Eddie Rabbitt single, "Every Which Way But Loose," nominated for the CMA Song of the Year award. WB has also scored with singles by Olivia Newton-John, Johnny Duncan, Jacky Ward, Charlie Rich, Con Hunley, David Rogers, Joe Sun, Hank Thompson, Red Steagall, R. C. Bannon and Louise Mandrell, to name a few.

In addition, Warner Bros. Music has songs in current albums by Waylon Jennings, Crystal Gayle, Kenny Rogers, Willie Nelson, Johnny Paycheck and Jacky Ward, along with self-penned singles and albums by R. C. Bannon, David Allan Coe, Michael Clark and Bobby David.

The publishing company is currently involved in several movie and television projects, including a movie scheduled to go into production based on the David Allan Coe number one song, "Take This Job And Shove It," according to Nashville general manager Tim Pipperman and professional manager Johnny Wright. With the current momentum and increasing activity, Warner Bros. Music looks forward to 1980 as its best year ever.

SESAC

(Continued from page 26)

Call hit. The Kendalls chart-topping "Heaven's Just a Sin Away" continued to get heavy exposure, both on the air and at clubs, arenas and music spots throughout the world. This #1 song is rapidly moving into the "standard" category, along with such other SESAC all-time greats as "Hillbilly Heaven," "Burning Bridges," "Crystal Chandeliers," and others.

Throughout the year, SESAC participated in numerous seminars, meetings, conventions, etc. Panels for the various songwriters' associations in Nashville, Atlanta, Tulsa, Los Angeles, Miami, etc., have found SESAC executives such as Dianne Petty, Vincent Candilora (director of affiliation), Jim Black, and Rick Weiser (director of the Los Angeles office), appearing with many of the industry's top music people. In addition SESAC executives from New York, Nashville and Los Angeles lectured to songwriters at numerous colleges and universities throughout the country.

On October 1, SESAC introduced a new writer/publisher rate card offering even further incentives to its affiliates by substantially increasing release and chart payments and by extending bonus payments by significant amounts.

Warner Brothers Homes is on the Hits

■ A record sales year, consistently high chart penetration, and an increased emphasis on artists capable of selling albums as well as singles highlight Warner Bros. Records country division's fifth year. Indications of Warner's growth in the country market are reflected in several key artist signings, continuing development of newer artists while maintaining the growth of established careers, and staff expansion.

During the past 12 months, WB has implemented a variety of marketing and merchandising programs aimed at broadening the exposure of its country product with special emphasis on penetrating mass merchandising retail outlets.

Emmylou Harris continues as one of country music's superstars. "Profile — The Best Of Emmylou Harris" was released to coincide with the 1978 holiday season and is still lodged firmly on the charts. "Blue Kentucky Girl," her most recent album, is nearing gold certification and has produced two top five singles, "Save The Last Dance For Me" and the title cut. Emmylou, whose records were included in several strong sales campaigns, headlined a national tour last summer and has been nominated as one of the CMA's top five female vocalists for the third consecutive time.

T. G. Sheppard, the record executive turned artist from Memphis, hit the top five with "You Feel Good All Over" and went to number one on RW's Country Singles Chart with his follow-up, "Last Cheater's Waltz." Both singles were culled from his "3/4 Lonely" LP, a project combining the talents of Sheppard and veteran producer Buddy Killen which immediately outsold his two previous efforts.

The Bellamy Brothers, who had a number one pop single in 1976 with "Let Your Love Flow," duplicated the feat on the country charts in '79 with "If I Said You Had A Beautiful Body Would You Hold It Against Me," a single that topped the charts for three weeks. Howard and David's follow-up, "You Ain't Just Whistlin' Dixie," also moved to the top five. The duo has established a "Florida sound" they take to the road 200 times annually, and enjoys considerable success in Europe.

Donna Fargo continued in the top ten with "Somebody Special" and "Daddy." Her latest LP, "Just For You," has just been released. Margo Smith hit the top ten with "Still A Woman" and "If I Give My Heart To You," while her current single, "Baby My Baby," also went high up the country singles chart. Her latest album is entitled



Bellamy Bros.

"Just Margo."

Con Hunley, under the guidance of A&R director and producer Norro Wilson, continues to grow as an artist, demonstrated by the top 15 singles "I've Been Waiting For You All Of My Life," "You've Still Got A Place In My Heart" and "Since I Fell For You." His current single, "I Don't Want To Lose You," has just been released.

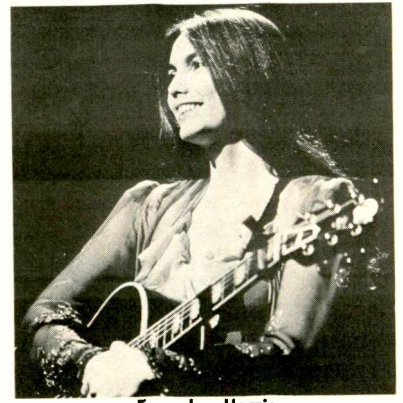
Buck Owens returned to the top of the country charts with "Play Together Again, Again" and is currently riding a hit with "Hangin' In And Hangin' On."

Rex Allen, Jr., who signed with the Jim Halsey Company in July, hit the top 10 with "Me And My Broken Heart," the title cut from his latest album. John Anderson also hit high with "Low Dog Blues" followed up with his latest single, "Your Lyin' Blue Eyes." The ETC Band (with Earl Thomas Conley) also hit the charts with "Middle Aged Madness."

Hit songwriter Rodney Crowell, who has also worked with Emmylou Harris' Hot Band, came out with a critically acclaimed album, "Ain't Living Long Like This" on Warner Bros. Crowell, who recently produced an album by Rosanne Cash, has his second WB album scheduled for February.

Another young, talented WB artist with a bright future is Gail Davies, signed to the label this summer. She is currently recording (and producing) her first LP for the label in Nashville and Muscle Shoals, to be released in January. Also currently in the studio putting together an album (his second for Warner Bros.) is Guy Clark. Big Al Downing, country music's hottest new black artists since Charley Pride, hit the top ten this year with "Mr. Jones" and "Touch Me (I'll Be Your Fool Once More)".

To coordinate in the efforts to make all these records hits, Bob Kirsch was appointed general manager of Warner's country division in April, reporting directly to VP/director of country music Andy Wickam. Kirsch coordinates all marketing activities pertaining to country and involves himself



Emmylou Harris

in publicity, artist relations and other division functions.

Warner Bros. has been a part of a number of major marketing, merchandising and sales campaigns in the past 12 months, involving such major accounts as Pickwick, Handleman and the Gibson chain. The efforts, primarily under the direction of national country promotion chief Stan Byrd, focus on major artists, running throughout the year. The latest such campaign features Emmylou Harris, T. G. Sheppard and the Bellamy Brothers.

Ovation

(Continued from page 24)

writer, broke onto the horizon with last year's "Old Flames," "High & Dry" and "Blue Ribbon Blues." Now, with a new LP, "Out Of Your Mind," and a hot single, "I'd Rather Go On Hurtin'," it's no wonder Johnny Cash calls him "the greatest new talent I've heard in 20 years."

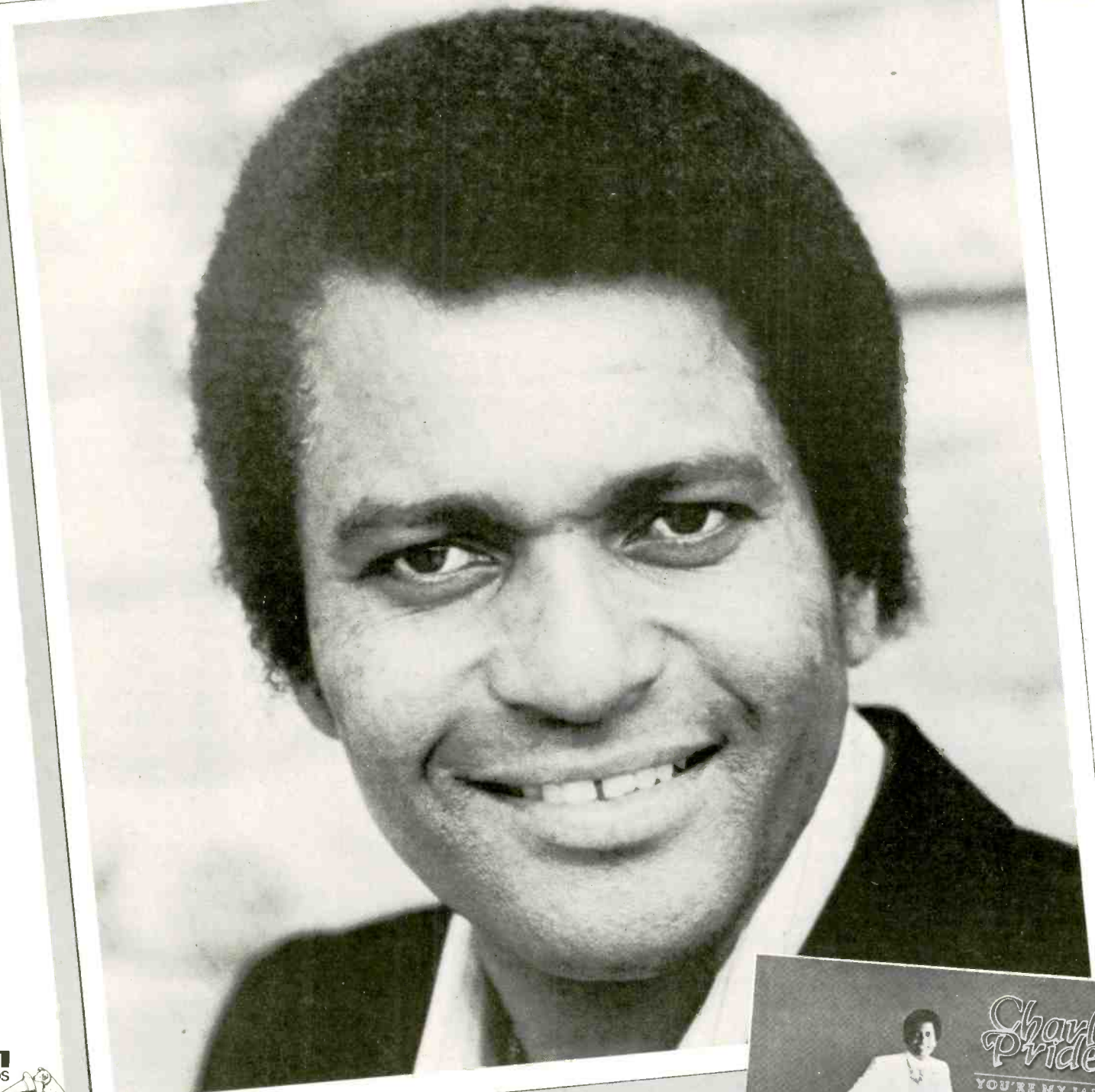
Margie & Marcy Cates have been fixtures on the Nashville studio scene for years, but their "Steppin' Out" LP and "Make Love To Me" single have established them as spotlight performers. The single charted country, then crossed over top 40, adult contemporary and disco.

Sheila Andrews has been compared with many country music legends, but her bluesy, gospeling voice is unique among contemporary country artists. Her debut LP, "Love Me Like A Woman," has been critically hailed, and her hit, "I Gotta Get Back The Feeling," is winning new followers daily. Lois Kaye, introduced in Ovation's successful Country Summerfest '79 promotion, has just released a new single, "Drown In The Flood."

Ovation Records also boasts a strong pop and r&b roster (Tantum, Steve Dahl & Teenage Radiation, Mark Gadis and Cleveland Eaton). Most recently, AOR DJ Dahl scored a national hit with his "Do You Think I'm Disco."

Ovation's corporate offices remain in the Chicago suburb of Glenview with branch offices in Nashville and Beverly Hills.

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International Exposure, New Subsidiaries Highlight The Jim Halsey Company's Year

■ The successes and coups accomplished in country music this past year by the Tulsa-based Jim Halsey Company fall into three categories: international exposure, television and film developments, and the creation of subsidiary agencies.

The Tulsa International Music Festival, held Nov. 4-5, 1978, involved more than 20,000 participants and showcased 10 international acts. Hosted by the Halsey Company, the festival was taped by Osmond Productions for Home Box Office.

In January, 1979, Halsey artists Roy Clark, the Oak Ridge Boys, Buck Trent, and Don Williams presented the first Country Music Showcase at the MIDEM Festival, Cannes, France, by invitation of Bernard Chevry. Following MIDEM, the stars performed at the International Year of the Child Benefit at the Sporting Club of Monte Carlo, hosted by Princess Caroline of Monaco and by invitation of Jose Bartell.

The BBC filmed the "Roy Clark Music Special" in January and it was aired in March.

In January the "Show Time" film special, featuring Roy Clark and the Oak Ridge Boys, was also presented in Las Vegas. Jim Halsey served as executive producer.

In April, 1979, Halsey artists Tammy Wynette, Freddy Fender, Joe Stampley, Jana Jae, and Barbara Fairchild entertained audiences at the Eleventh International Festival of Country Music at Wembley, England.

International invitations took Roy Clark, the Oak Ridge Boys, Gatemouth Brown, Buck Trent, Jana Jae, and Jimmy Henley across the Atlantic again in July, 1979, for a three-city tour in Europe.

The first Country Music Showcase was presented at the Montreux International Jazz Festival, Montreux, Switzerland, by invita-

tion of Claude Nobs. Ken Shapiro Productions created a television special, "Switzerland, Country Style," featuring the MCA artists and their performances in Montreux. Jim Halsey again was executive producer. From Switzerland to England, the Halsey artists performed at London's Dominion Theatre and also at the International Year of the Child Benefit hosted by Princess Anne. A final stop took the stars to the Brussels Millennium Celebration.

Country, blues and jazz artist Gatemouth Brown led a six-week SRO tour of the Soviet Union following the Montreux Jazz Festival.

During this past year, the Jim Halsey Company created two subsidiary agencies, Jim Halsey Contemporary Ltd. and Thunderbird Artists, both located in Tulsa. Contemporary Ltd., formed in October, 1978, lists Michael Murphy and Gatemouth Brown. Thunderbird Artists, the newest agency, formed in August, 1979, boasts nine artists, including Randy Barlow, Ed Bruce, Paul T. Morris, Dale Smith, Joe Sun, the Shoppe, James Talley, Tweed, and Freddy Weller.

Two very important additions were also made to the Jim Halsey Company roster this year: Warner Bros. artists Rex Allen, Jr. and Margo Smith.

April/Blackwood: The Hits Keep Comin'

■ With over 20 country chart singles, multiple cuts in as many chart albums, and nine current active singles, April/Blackwood Music's Nashville office is having one of its most successful years yet. According to A/B Nashville head Charlie Monk, A/B has country music's most-awarded, longest-running writing team in Jerry Foster and Bill Rice; the writing and singing of Dottie West and Jerry Fuller; the writing

CMA Expands on Several Fronts

■ 1979 marked the beginning of the Country Music Association's third decade and saw the introduction manifested in major growth internally as well as externally.

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

Following Fan Fair, U.S. Sen. Jim Sasser brought the five members of the National Copyright Tribunal to Nashville to meet with country music industry personnel. CMA hosted a breakfast for the Tribunal members during their visit.

In 1979—for the first time—CMA presented a Special Award to the person who had contributed most to country music during the past year. The recipient of the award—unanimously voted upon by CMA's board of directors—was President Jimmy Carter. A CMA delegation travelled to Washington in May to present the

award to Carter, including Willie Nelson and Charley Pride, who actually made the presentation. The award consisted of an engraved Steuben glass bowl and a certificate.

CMA has enjoyed a long and pleasant relationship with NARM, which is approximately the same age as CMA. Since 1967, CMA has presented country music during NARM's annual conventions. The two organizations have also worked together on regional meetings, with the latest one held in Nashville in September.

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

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

In preparation for Country Music Month in October, CMA arranged for Willie Nelson to send letters to governors requesting Country Music proclamations from their respective states. To promote Country Music Month, CMA produced and mailed out public service spots by various artists; worked on a promotional display with 600 shopping centers throughout the U.S.; and placed a display in the Nashville Airport.

On October 8, the 13th Annual CMA Awards Show is being telecast live from the Grand Ole Opry House in Nashville. This year—for the second time—CMA has also offered a simulcast of the Awards Show to several radio stations.

During the past year, McManis and Associates, a management consulting firm in Washington, D.C., was engaged to assist in restructuring the office of CMA, which went into effect in mid-August. A new associate executive director, Ed Benson, was added to the staff, and four new departments were created: programming and special projects; membership development; public information; and administrative services.

and production of Larry Butler; plus the pop catalogues of Billy Joel, Walter Egan, Laura Nyro, Kansas, and Dave Mason.

More emphasis has been put on developing new writers and writer-artists this year. Roger Murrah is a good example of a total April/Blackwood effort. Monk states, "With the help of Jerry Foster and Bill Rice, we've been able to get over 30 covers of Murrah's tunes including the current Top 10 'My Silver Lining' by Mickey Gilley. We're excited about our uncharted writers," Monk continued. "We've already gotten eight covers on just one title written by newcomer Chris Waters."

In the writer/artist category, Monk has signed Keith Stegall to Capitol Records and is helping to groom Murrah, Waters, and Michael Garvin for major record deals.

"With just me, Judy Harris, and Bob Mather, we've had to work twenty-five hours a day to compete with the bigger teams," Monk confessed, "but this week we've got five chart singles and—the hits just keep coming."



The Oak Ridge Boys

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Rabbitt, Stevens Score For DebDave/Briarpatch

Combine the talents of Eddie Rabbitt and Even Stevens, and you have the beginnings of two of the most successful music publishing companies around today, DebDave and Briarpatch.

After meeting in 1971, Stevens and Rabbitt began writing songs together, and today have over 650 titles to their credit. In 1972, Stevens met producer Jim Malloy, who was in search of a promising songwriter. Stevens soon signed with Malloy, and DebDave Music was born.

Rabbitt arrived in Nashville in 1968 and had considerable success with Hill and Range Music as a staff writer with his songs "Kentucky Rain" (written with Dick Heard) and "Patch It Up" (with Rory Bourke), both hits for Elvis Presley. In 1972, Rabbitt started his own publishing company, Briarpatch Music, and that same year Ronnie Milsap recorded one of his songs, "Pure Love," which became a number one country hit.

In the years that followed, Stevens-Rabbitt compositions have been cut by such artists as Sammi Smith, Roy Clark, Mel Street, Billy Walker, Jim Ed Brown & Helen Cornelius, George Jones, Dave & Sugar, Conway Twitty, Stella Parton, and the Oak Ridge Boys. In fact, over 300 artists have recorded their songs, and the efforts of Rabbitt, Stevens and other DebDave/Briarpatch writers have been responsible for 11 of Rabbitt's 12 number one country records.

Other Writers

Other writers turning out hits for DebDave are Alan Ray and Jeff Raymond ("You Don't Love Me Anymore"), Dan Tyler ("The Room At The Top Of The Stairs," "Last Exit For Love," "Hearts On Fire," etc.), and Paul Overstreet ("Long Lost Love").

Currently DebDave and Briarpatch are hotter than ever. Even Stevens' "When You're In Love With A Beautiful Woman," recorded by Dr. Hook, has achieved gold status and has now become an international hit. "All The Time In The World," another Dr. Hook hit written by Stevens and Shel Silverstein, is also on Dr. Hook's "Pleasure & Pain" LP which recently went platinum.

Eddie Rabbitt is also at an all-time high with the success of his best selling album, "Loveline." Rabbitt's career plans include two network specials to be taped this fall.

The affairs of DebDave and Briarpatch are under the direction of Keni Wehrman, who was hired in 1977 as manager and songplugger.

Change and Growth Key Capitol Country

Capitol Records' involvement in country music over the past year has undergone significant change as well as continuity in its progress in a steadily growing musical field.

The change involves the appointment earlier this year of Lynn Shults, former head of UA's country operations, to the position of divisional vice president in charge of Capitol's Nashville operations. The label's country operation was subsequently moved back from Hollywood to Nashville, and Ed Keeley, head of country promotion, returned to a Nashville-based headquarters. Capitol's artists continued to break new ground in country music moving higher than ever in the charts and reaching unprecedented sales figures.

Murray

Anne Murray continued her string of number one singles with "I Just Fall In Love Again" and "Shadows In The Moonlight," both from her gold album, "New Kind Of Feeling," while her platinum LP, "Let's Keep It That Way," continues to show strong sales activity.

Gene Watson reached new sales highs with "Reflections," an album containing three major hit singles, including "Farewell Party" and "Pick The Wildwood Flower." Billy "Crash" Craddock also scored high on the singles charts with "If I Could Write A Song As Beautiful As You" and is continuing his string of hits with "Robin-



Anne Murray

hood," taken from his latest LP, "Laughing And Crying Living And Dying."

Glen Campbell in late 1978 showed a new musical direction with his "Basic" album, containing the hit single "Can You Fool." He continues even further in this direction with his new LP "Highwayman," containing his latest single, "Hound Dog Man."

Kenny Dale has teamed up with one of Bob Montgomery, one of Nashville's hottest producers, and their first release, "Down To Earth Woman," hit the top 20, and "Only Love Can Break A Heart," their second release, went further into the top ten.

Fall Releases

Capitol's fall releases include albums by Juice Newton, Kenny Dale, Gene Watson, Anne Murray and Glen Campbell. In efforts to maximize sales, Capitol continues to be innovative in the merchandising of its product. All media have been used extensively to

expose the talents of Capitol's artists, and the acquisition of United Artists has allowed the label to unveil a major campaign involving Campbell, Murray, Crystal Gayle and Kenny Rogers. The campaign, which involved radio, television, print, posters, easels and mobiles, led to two gold and two platinum albums.

In addition to Shults and Keeley, Capitol's Nashville operations include Kay Smith, Shults' assistant; Chuck Flood, director of talent acquisition; Bernie McMaken, Keeley's assistant; Jack Pride, regional promotion manager; Pat King, regional promotion manager (Dallas); Ralph Black, regional sales manager; Michelle Peacock, regional promotion manager (pop); Sherrie O'Donnel, receptionist; and Steve Craft, mail and stock clerk.

Open-Door Policy

Not only Nashville, but the entire world of music is about to embark on the most exciting era the entertainment world has ever known, according to Shults. "The combination of recorded music and video, the reality of AM stereo radio, and the availability of stereo to television makes for unlimited possibilities," he notes. "Each day we see new people arrive in Nashville. We have an open-door policy and are fully committed to the involvement of helping our artists not only reach their immediate goals, but also to help them understand all facets of our industry."

Educational Involvement Keys NSAI

From October to October, the past year has been an active one for the Nashville Songwriters Association, International, beginning last February when the annual election of the board of directors was held.

Directors

Elected were Patsy Bruce, Wayland Holyfield, Liz Anderson, Paul Craft, Don Wayne, Hal Bynum, Paul Richey, Rory Bourke, Ed Bruce, Del Bryant, John Denny, Danny Dill, Linda Hargrove, Diane Petty, Charlie Monk, Bob Montgomery, Ray Pennington, Frances Preston, Ed Shea, Nat Stuckey, Sonny Throckmorton, Marijohn Wilkin, Norro Wilson, and Jean Zimmerman. Directors at large are Chris Collier, Ralph Emery, Pee Wee King, Brenda Lee, Clarence Reynolds, Don Robertson, Joe Sullivan, Cliffie Stone, Bernie Wayne and Tommy West.

Symposium

Also in February, NSAI offered its first symposium, "Songwriting A to Z," now an annual event of-

ferred as a service to members of the association, culminating with the annual songwriter achievement ceremony and dinner. Twenty songwriters were honored, along with the award for the song of the year presented to Randy Goodrum for "You Needed Me." Songwriter of the year honors went to Sonny Throckmorton, and finalists included Bob McDill, Wayland Holyfield, and Billy Sherrill. The 1980 symposium and songwriter honor event is scheduled for Feb. 29 and March 1.

College Visits

In NSAI's educational service, members, directors and executive director Maggie Cavender have traveled to colleges to participate in panel discussions and classroom lectures. The latest of these was Sept. 28 and 29 at a seminar in conjunction with Georgia Music Week.

To further the educational involvement, NSAI inaugurated in December its first area workshop. Songwriters Bob McCracken and Tom Pallardy lead the bi-weekly

sessions during which guest songwriters and publishers drop in and join in discussions and song critiques. NSAI also participated in Fan Fair '79 in June with songwriters manning the organization's booth to meet and sign autographs for the fans. The NSAI show featured writers who were award winners.

Staff

The administrative office of NSAI, through Maggie Cavender and membership coordinator Dot Thornton, counsel with songwriters on a daily basis. Songwriter workshops and associations all over the country have started with the guidance and assistance of NSAI's staff.

Much of this year has also been devoted to research of songwriter earnings which will be used in the Copyright Royalty Tribunal hearings in early 1980.

The year is climaxed for NSAI when the organization kicks off Country Music Week Sunday, Oct. 7, with the induction of four songwriters into its hall of fame.

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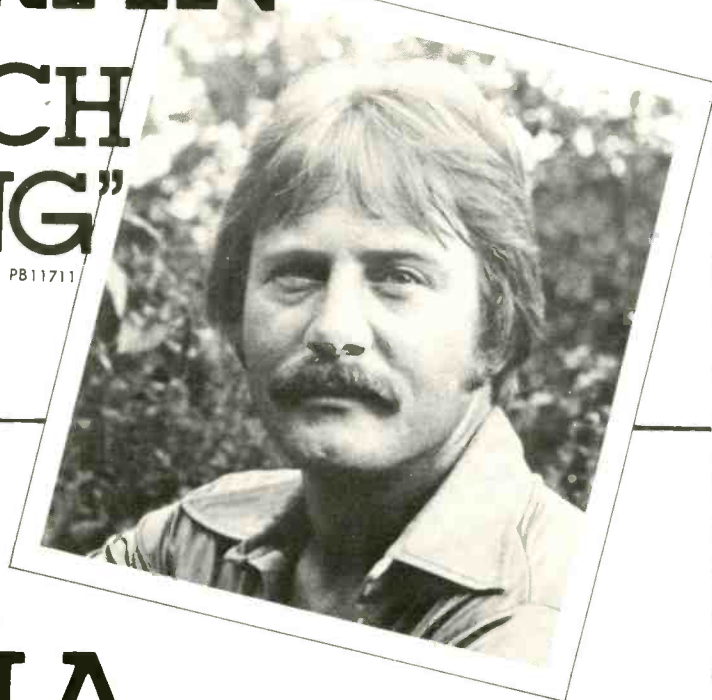
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MCA Makes Magic with a Top Flight Roster

■ In one of the more significant moves in the history of Nashville's record industry, MCA Records acquired the artist roster and entire staff of ABC Records' Nashville division this past year to become a pacesetter among Nashville record labels.

In both the Country Music Association Awards last fall and the Academy of Country Music Awards this spring, artists of the new MCA roster gathered more honors than those of any other label. MCA's share of the country charts continues to increase, and in many areas the company leads the industry.

The entire artist roster of the merged companies accounted for 81 charted singles, more than any other record label, during the last 12 months, with 26 of these climbing to the top 10. The roster tallied 10 number-one singles.

The number of MCA artists reaching the top of the charts has grown steadily since March, when MCA president Bob Siner appointed former ABC/Nashville chief Jim Foglesong as president of MCA/Nashville division. Foglesong brought his staff to MCA, with Erv Woolsey as director of promotion, Ron Chancey as vice president of A&R and Jerry Bailey as publicity director. MCA marketing veteran Chic Doherty was retained as marketing vice president.

The purchase of ABC's Nashville division by MCA brought some momentum and solidarity to an operation that had seemingly been experiencing constant change. Almost every artist on the roster has experienced increased activity and sales since the merger, and even though overall industry sales have been down, Foglesong estimates that sales for the division have more than doubled in the last year. Tape sales have increased dramatically for the country roster since the purchase of GRT Tapes by MCA Records.

MCA Records declared the month of July as "Country Music Month" with a marketing campaign designed to give the label's solid country roster high visibility in the marketplace—and exceeded the projected sales quota by half a million dollars in the midst of an industry recession. The program, titled "I Love Country—Yours and Mine," promoted 65 album selections. New releases, major current releases and the best catalogue items from 34 artists, including Conway Twitty, Loretta Lynn, the Oak Ridge Boys, Barbara Mandrell, Don Williams, Tanya Tucker, Merle Haggard, Poco, Roy Clark and Mel Tillis, were featured.

Tanya Tucker had the first gold album of her career during the



Barbara Mandrell

last year, with sales of "TNT" approaching 700,000 units. Barbara Mandrell's career exploded into new dimensions this year with singles which held stubbornly to the top of the country charts and climbed high in the pop and R&B charts as well. Loretta Lynn's life story was made into a movie this year with an \$8.5 million budget—set to premiere in early March next year. Conway Twitty and Merle Haggard both experienced surges in their careers with a series of strong singles boosting their album sales.

The Oak Ridge Boys performed before record-breaking crowds as they toured with Kenny Rogers during the spring and fall. In ad-



Loretta Lynn

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

Roy Clark, Barbara Mandrell and the Oak Ridge Boys were the first country artists ever to appear at the famed Montreux Jazz Festival in Montreux, Switzerland. John Conlee took quick steps toward superstardom as he contin-

ued to bag number one records and awards as top new male vocalist of the year. Don Williams continued to reign as country music's gentle giant in the U.S. and abroad with consistent chart-topping records and awards. Williams renewed his contract with MCA recently. Also signing a new contract with MCA was Brenda Lee, returning to the label which had sold more than 80 million of her records during her enduring international career.

Foglesong is optimistic about the coming year, stressing the strength of the MCA artist roster. Considering the names on that MCA team—Bill Anderson, Kim Charles, Roy Clark, Jerry Clower, John Conlee, Joe Ely, Micki Fuhrman, Jerry Fuller, Merle Haggard, George Hamilton IV, Rainey Haynes, Lee Hazelwood, Melanie Jayne, Brenda Lee, Loretta Lynn, Barbara Mandrell, Abby Marable, Bill Monroe, Nick Nixon, the Oak Ridge Boys, Ray Pillow, Ernest Rey, John Wesley Ryles, Ronnie Sessions, Cal Smith, Hank Thompson, Tanya Tucker, Conway Twitty, Rafe Van Hoy, Don Williams, Leona Williams and Faron Young—MCA has never been in better shape to set the pace for the country music industry.

Progress, Expansion Mark 1979 For Country Music Foundation

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

The museum added more exhibits than at any previous time in the past three years, including "Songs and Songwriters," a tribute to country tunesmiths that includes original manuscripts of hit songs and push-button games featuring publishing facts; and "How Stringed Instruments Work," which lets people hear the sounds made by the banjo, guitar, fiddle, and piano by playing replicas of the instruments.

The Country Music Foundation Library and Media Center added about 7,500 recordings to its collection, boosting its holding of sound recordings to well over 75,000 discs. In addition, the library, after two years of negotiations, has initiated an agreement with the Library of Congress which will enable the foundation library to acquire a complete set of Armed Forces Radio & Tele-

vision Service transcriptions, and copies of other government-produced discs, dating from 1943. This agreement will add up to 300,000 discs over the next several years to the foundation library's collection.

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

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

The foundation's publication department has expanded its range of activities, and has taken a new interest in more commercial publications, including a historical country music calendar, a calendar spotlighting the museum's exhibits, and a redesigned "Journal of Country Music," which is now geared to present popular articles as well as features of a scholarly nature. Recent in-

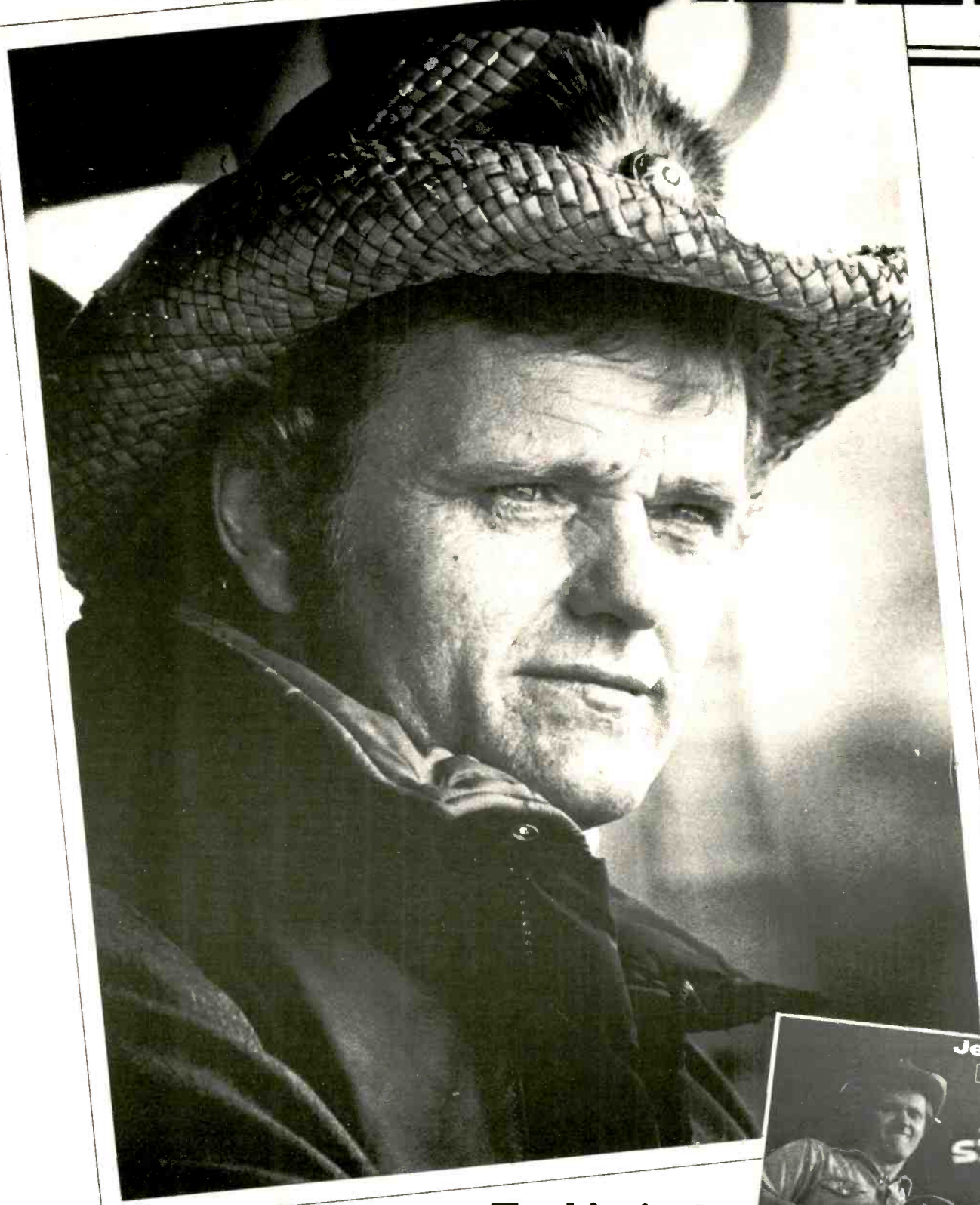
depth interviews with Billy Sherrill and Don Williams indicate the new direction of the journal.

These full-time staff members joined the foundation in 1979: Al Cuniff, director of publicity and advertising; John Lomax, oral historian; Kookie Liles, publications assistant; Melissa McCrary, an assistant in tour, travel, and museum operations; and Linda Chestnut, an accounting department assistant.

In 1979 the foundation hosted a visit by Sen. Robert Byrd, the installation of new members of its Walkway of Stars, the Fan Fair's Reunion of veteran country musicians, and visits by members of the boards of CBS, Inc. and the Black Music Association.

The Country Music Hall of Fame and Museum, like almost all other tourist attractions, was hurt by this summer's drop in tourism due to the gas shortage. But the museum, which derives over 95 percent of its income from admission fees and souvenir sales, and the foundation, which relies on the museum for much of its revenue, were able to adjust their programs and continue with important services without any serious cutbacks.

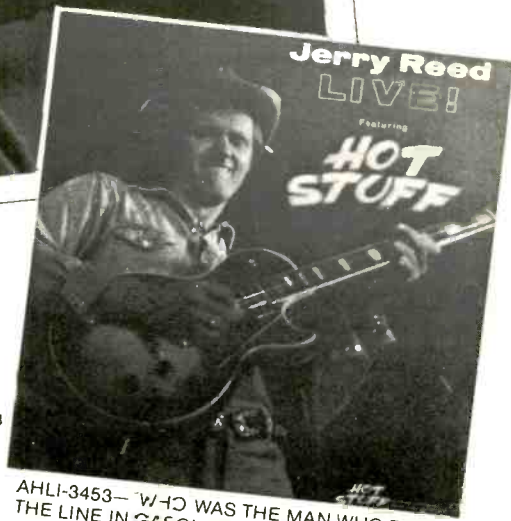
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Country Radio Broadens Its Reach

By CINDY KENT

Over the past few years, a hot controversy in country radio programming has been product dilution to attract a broader audience. Although it is still a topic of conversation, stations are increasing play on a wider blend of country styles, and have the ratings to back them up. A general acceptance of the growth of country music seems to be permeating the industry, and traditional "purists" haven't yet halted or detoured the mainstream. That doesn't mean that listeners are settling for less, however. If anything, the average country listener is more sophisticated than ever before, and wants the music that way. He or she wants quality in country music, whether it be the styles of Moe Bandy, Kenny Rogers, Hank Thompson or Eddie Rabbitt.

Broadcasters agree you must play what your listeners want to hear, and market by market, what is emerging is a polished blend. KVET in traditional country stronghold Austin, Texas, came up with a 15 share (April/May) from 12.6, making it the top station in the market. PD Joe Ethridge reports the playlist is a mixture of old and new country—a blend of violins and fiddles. WHN PD Ed Salamon holds that although New York is a unique market for country music, listeners like Moe Bandy and Conway Twitty as much as Elvis Presley and Kenny Rogers. "It's not so easy to categorize country into contemporary and traditional anyone—it's just plain music that the audience likes or doesn't like," Salamon said. "WHN plays artists who make good records—the best music, no matter what 'category' of country it may fall into."

In Cleveland, where pop and adult oriented rock have dominated the market for the past few years, WHK's "pre-programmed blend" took over the number one spot last October/November. According to then-MD Terry Stevens, it was a balance of hot country, both well-known and newcomer, new and old, with even a little adult contemporary. "One trend that's developed in country programming this year is country artists are cutting higher quality sessions," says Stevens. "They're paying attention to the quality of pop-mass appeal records, and trying harder to be innovative on their production, and it's working." This sentiment is echoed by KSON/San Diego MD Ron West and WEEP/Pittsburgh PD Joel Raab, adding that listeners are tuned in as long as it's

first rate country, whether it be a waltz like T.G. Sheppard's "Last Cheater's Waltz," the lush arrangements of Ray Price or Kenny Rogers, or Billie Jo Spears' cover version of "I Will Survive."

Ratings

A certain sophistication in the workings of country radio has continued to develop in areas such as heavy personality, news services, and promotions—all elements of a good radio station station regardless of format, and the result is better ratings. Listeners have become more sophisticated too, responding to personality, full service radio programming country music.

Personality radio, along with a pre-programmed blend of country music, proved to be the key to success for WHK/Cleveland, which jumped from sixth place to number one in the market in the October/November ratings (9.3 share). And, although the April/May figure dipped to 7.2, it topped last spring's share (6.6). "In days gone by, there was more of a collective effort around the clock to have personalities sound alike, but that's not the case now, with everybody having a distinct style that still goes around the clock like teamwork," said Terry Stevens, then WHK music director and air personality.

PD Russ Knight, and strong personalities Terry Stevens (MD) and Don Imus have since been tapped for greener pastures, Knight to the PD slot at WNEW/New York, Imus to the WNBC/New York airstaff, and Stevens to the WMAQ/Chicago airstaff.

WMAQ's "Good Morning Guys" on Lee Sherwood's show combined heavy personalities with news, sports commentary, and weather by a staff meteorologist to help WMAQ garner fourth place in the market with a 6.5 (October/November). WMC/

Memphis continued to top that market with a 14 share (April/May) from a 11.6 (October/November). Even with an 11.6 WMC was tied for number one with WEZI-FM). PD Les Acree credits a personality oriented approach (some staffers have been there for six or seven years) combined with heavy news services.

Other ratings successes are KLAC/Los Angeles and WIRE/Indianapolis. KLAC reached an all time high in October's book with a 3.9 share. Bill Ward, then vice president and general manager, credited concerts, parties, chili cook-offs, and billboard promotions as a key factor, using such artists as Merle Haggard, Marty Robbins, Kenny Rogers, Crystal Gayle, and more. Ward told RW that at KLAC, promotion was just the icing on the cake for an already successful station, with solid three-four year personalities, as with WIRE. GM Don Nelson holds "a station doesn't have to panic and change DJs every time the numbers go down," citing promotion as the jolt out of a four-book rating decline, with no changes in the daytime airstaff in eight years. (Indianapolis also had an extended measurement market in the April-May book, in which WIRE had a 11.9 share).

Live Broadcasts

One of the biggest trends to develop and pick up speed has been regular live country broadcasts. Whether through direct remote broadcasts or through syndication, the music industry has increased its respect and participation in live broadcasts, recognizing the promotional value for radio, individual artists, and record companies.

Live broadcasts in country radio are hardly new, as WSM/Nashville and WWVA/Wheeling will testify, with the success of

the Grand Ole Opry and Jamboree U.S.A. over the years. In both cases, however, events have occurred this year which rallied listeners to WSM's and WWVA's support, proving the increasing popularity of live broadcasts.

With WSM, the station's class 1A clear channel status (enabling the Opry to reach 34 states) was threatened by a FCC proposal to limit the range of all 25 class 1A clear channel stations, including WMAQ/Chicago and WBAP/Ft. Worth. Although the proposal was intended to make room for more stations on AM radio, over 100 country broadcasters along with hundreds of Opry fans formed a support group, "Friends of the Grand Ole Opry," to oppose the proposal through letters, petitions, and legislation, introduced in Washington by Sen. Bill Boner of Nashville. These responses are now on file with the FCC, which will study them before going any further with the proposal.

With WWVA, the clear channel issue was not a direct threat because the station is a class 1B clear channel (not included in the FCC proposal). However, WWVA was concerned about the proposal in case a precedent could be set by the initial proposed limitations. Much of the station's worries were put to rest, however, when Mutual Broadcasting began syndicating the Jamboree in February. Mutual now carries the Jamboree to 220 stations (Mutual's Friday night broadcasts are actually tapes of live shows).

Lined up for syndication in 1979 have been "Live from the Lone Star Cafe" from New York, and "Louisiana Hayride U.S.A." from Shreveport. Two weekly broadcasts will emanate live from the Lone Star Cafe, and will air over 170 stations, according to cafe owner Mort Cooperman, who views the broadcasts as career builders for artists. The "Louisiana Hayride U.S.A." has set syndication over 10 stations and is aiming for national syndication, according to president David Kent. The Hayride, now broadcast over KRMD/Shreveport after 31 years of broadcasting over KWKH/Shreveport, is trying to regain the 150-station syndication status it had several years ago.

WHN/New York has been broadcasting its live concert series weekly since 1977, following the success of "Country Comes to Carnegie Hall," featuring Don Williams and Roy Clark, and shortly thereafter began regular broadcasts from the Lone Star Cafe and the Bottom Line.

(Continued on page 70)

Murray at WHN



WHN midday air personality Lee Arnold hosted Anne Murray while she was in New York for a concert at Carnegie Hall. Arnold, assistant PD Robbie Roman, and afternoon drive personality Mike Fitzgerald are shown with Anne Murray and program director Ed Salamon.

PORTER WAGONER



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PB 11671

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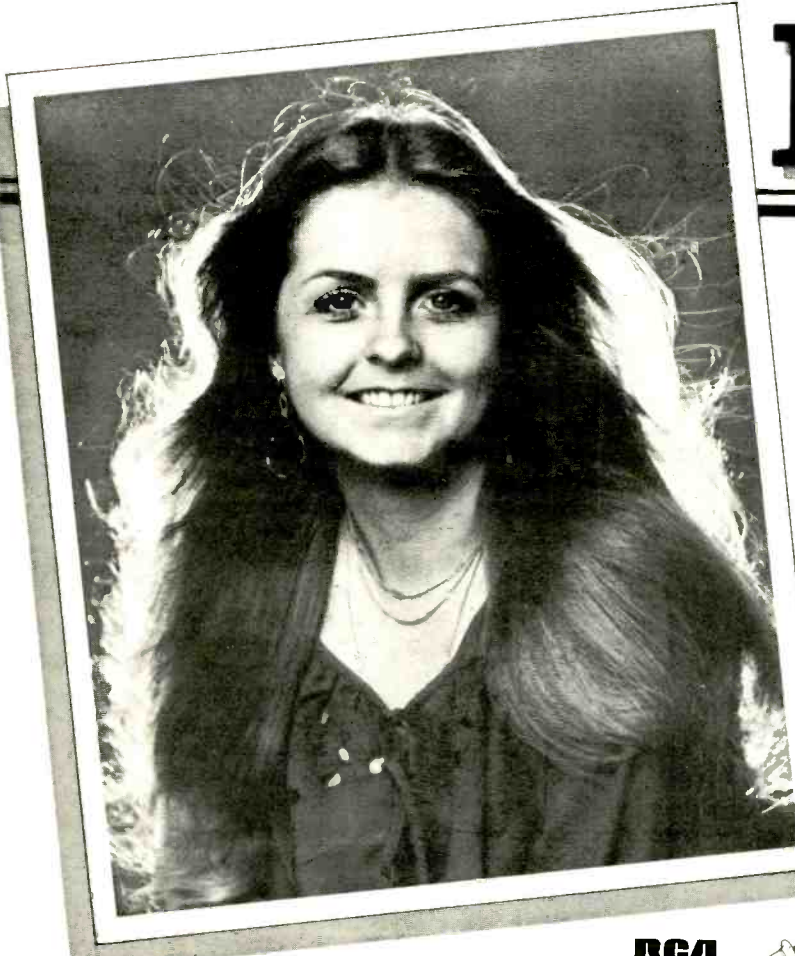
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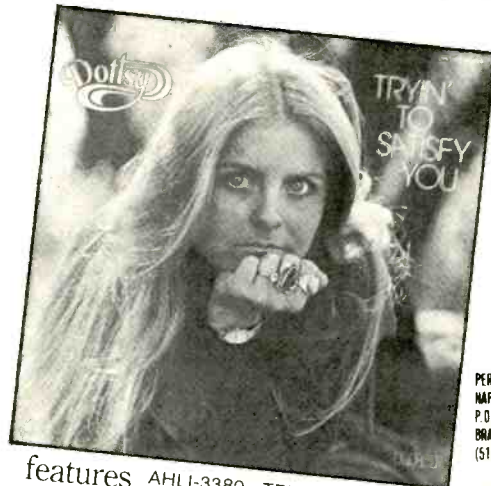


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PB 11743



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THANKS For all your continued support.

Statler Bros., Ward Work Wonders for Mercury

■ The Statler Brothers, with more than just a little help from Jacky Ward, led the way for the country division of Phonogram, Inc./Mercury Records, according to Lou Simon, senior vice president/director of marketing for the firm.

During the past year, the quartet from Staunton, Va., scored their second gold album ("Entertainers . . . On and Off the Record"), had one of the past Christmas' biggest seasonal albums with "The Statler Brothers Christmas Card," incredible success on their latest LP, "The Originals," and have been nominated in three categories for the Country Music Association awards.

The Statlers' first gold LP (and platinum album, for that matter) was "The Best of the Statler Brothers," declared platinum in June of last year. "The Originals" has been nominated for Album of the Year by the CMA. The group was also one of the finalists in the Group of the Year and Entertainer of the Year categories.

"The Originals" also spawned two Top 10 singles with "How To Be A Country Star" and "Here We Are Again." The next Statler Brothers album, scheduled for early 1980 release, will be the second volume of "The Best of the Statler Brothers." A brand new single is expected to be released from the album in advance.

"What we have succeeded in doing the past year, and what is still a priority for us, is to strengthen our commitment to artist development," said Frank Leffel, national promotion/country for Phonogram/Mercury. "Tremendous strides have been taken the past year in furthering the careers of Jackie Ward and Reba McEntire. We have strong beliefs in these and other new artists on the Mercury country roster."

The man responsible for giving many of Mercury's artists their distinctive sound is Jerry Kennedy, vice president/A&R, Nashville for Phonogram.

Jacky Ward kept his hot hit streak intact with Top 10 singles such as "Rhythm Of The Rain," "Wisdom Of A Fool," and his current chart climber, "You're My Kind Of Woman." Jacky also enjoyed success on two duets with fellow Mercury artist Reba McEntire, especially the most recent, "That Makes Two Of Us." Reba's latest solo single is "Sweet Dreams," taken from her album, "Out Of A Dream." Jacky's latest album is a compilation entitled "The Best Of Jacky Ward . . . Up 'Til Now."

Sonny Throckmorton's year was capped by his being named Songwriter of the Year by the Nashville Songwriters Association.



Statler Brothers

Another person normally noted for his songwriting ability, Glenn Sutton, scored his first hit as a solo artist with "The Football Card," and his new single, "Red Neck Disco," is getting good airplay.

New to the Mercury family this July was Dickey Lee, one of the most consistent country hitmakers since the mid-1970s. For Dickey, it's his second time with

Phonogram, as his career started in the early 1960s with two pop hits on Smash Records entitled "Patches" and "I Saw Linda Yesterday." His first LP with Mercury was released in July, entitled simply "Dickey Lee."

Becky Hobbs won the American Song Festival with her song, "Can't Say Goodbye To Love," which was also a Top 50 country hit.

Combine Group Expands Its Scope

■ Already one of the most active music publishing operations in Nashville, the Combine Music Group further expanded its scope this year with the opening of a west coast office. According to Combine president Bob Beckham, the office, under the direction of Bill Anthony, will allow the company's growing catalogue to be worked for even more country artists as well as open up new inroads in the pop market.

Meanwhile back at Combine's Nashville headquarters, the most recent cause for celebration is the release of Kenny Rogers' latest single, "You Decorated My Life," co-written by Combine's Bob Morrison and Debbie Hupp. Rogers and his producer Larry Butler also included the Combine songs "In And Out Of Your Heart," by Dennis Linde, Alan Rush, Thomas Cain and Randy Cullers, and "Goodbye Marie," by Linde and Mel McDaniel, on his latest UA album, "Kenny."

Kris Kristofferson, the dean of Combine's writers, has been busy with several projects including the release of his latest Columbia album, "Shake Hands With The Devil." He has also recently finished work on the new Michael Cimino film, "Heaven's Gate," and is co-starring with Muhammed Ali in "Freedom Road," to air this fall on NBC television. To top all that off, Willie Nelson is releasing an entire album of Kristofferson songs this month.

Larry Gatlin recently signed a new writing agreement with the Combine Music Group. His songs were previously published by First Generation Music, another Combine subsidiary. Gatlin's first

Columbia single, "All The Gold In California," is also his first song released under the newly-formed Larry Gatlin Music (BMI).

Two other publishing divisions have also been recently created as part of the Combine group, Bob Morrison's Southern Nights Music (ASCAP) and Thomas Cain's Sweet Baby Music (BMI).

Bob Morrison, last year's ASCAP Songwriter of the Year, stayed high on the charts again this year with songs recorded by Charly McClain, Janie Fricke, Mel McDaniel, Roy Clark, Reba McEntyre, Ray Price, and Jewel Blanche.

Other Combine activities include a new album cut by Tony Joe White (Tennessee Swamp Fox Music, ASCAP) recorded live at the Exit/In, Mel McDaniel's new Capitol single, "Loving Starts Where Friendship Ends," co-written by Dennis Linde and Alan Rush, and Lee Clayton's second Capitol album, "Naked Child." In addition, Andy Williams has cut Chris Gantry's "We Knew," Kinsman Dazz recorded Thomas Cain's "I Guess I Might As Well Forget About Loving You," and Dennis Linde charted with a re-release of "I Got A Feeling In My Body," sung by Elvis Presley.

The Combine Music Group staff includes Bob Beckham, president; Johnny MacRae, vice president; Al Bianculli (Cooley), general manager; Johnny Wilson, professional manager; Bill Anthony, west coast professional manager; Alan Rush, studio manager; Johnny Johnson, studio engineer; Carolyn Sells and Carol Phillips, executive secretaries; and Libbi Dalton, receptionist.

Casablanca West Plans Pop/Country Thrust

■ Recognizing the solid future in store for country music, Casablanca Records this year entered into a venture along with Snuff Garrett Music Enterprises to create Casablanca West, a custom label headed by Garrett and distributed by Casablanca. The label is designed to specialize in pop/country oriented music.

Casablanca West is a joint venture between Garrett Music Enterprises and Casablanca, according to Garrett who will produce some of the records as well as go to independent producers for product.

"I have long desired that Casablanca enter the country music field," Casablanca president Neil Bogart said in announcing the new label. "Under the direction of Snuff Garrett, I fully expect Casablanca West to become one of the leading country labels." Bogart also noted Garrett's successful relationship within the film industry, and plans include further involvement for Garrett with forthcoming Casablanca film projects.

Also on the staff of Casablanca West are Don Blocker, general manager; John Brown, marketing director; and Wade Conklin, general manager of Casablanca's Nashville office which is currently being expanded.

Casablanca West's first artist signed is Carol Chase, who has worked as a background singer in Los Angeles. Coinciding with the formation of the label is the creation of two publishing companies, Happy Trail Music (ASCAP) and Palomino Music (BMI) administered by Steve Dorff.

Ben Peters Music Makes Chart Inroads

■ Writer Ben Peters and his publishing company, Ben Peters Music, have chalked up strong chart activity over the past 12 months. Included are "Burgers And Fries" recorded by Charley Pride, "Lovin' On" by the Bellamy Brothers, "Love Ain't Gonna Wait For Us" by Billie Jo Spears, "Before My Time" by John Conlee, "Livin' Our Love Together" by Billie Jo Spears, "San Francisco Is A Lonely Town" by Nick Nixon, and a new MCA single by Brenda Lee, "Tell Me What It's Like."

Other artists cutting Peters' songs recently are Johnny Mathis, Mac Davis and Dickey Lee.

Foreign artists cut songs in Sweden, Germany, Australia, England, Canada and Mexico. The Peters catalogue also contains such hits as "Daytime Friends" and "Kiss An Angel Good Morning."

THE GREATEST COUNTRY

IN THE WORLD





CBS MEMORANDUM

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

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

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

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

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

Regards,



cc: Lynn Anderson, Moe Bandy, R.C. Bannon, Bobby Bare, Bobby Borchers, Johnny Cash, Rosanne Cash, David Allan Coe, The Charlie Daniels Band, Lacy J. Dalton, Johnny Duncan, Freddy Fender, Janie Fricke, Larry Gatlin, Raymond Froggatt, Crystal Gayle, Mickey Gilley, George Jones, Kris Kristofferson, Audrey Landers, Louise Mandrell, Charly McClain, Tommy McLain, O.B. McClinton, Ronnie McDowell, Willie Nelson, Johnny Paycheck, Marty Robbins, Johnny Rodriguez, Pam Rose, The Earl Scruggs Revue, Joe Stampley, Freddy Weller, Tammy Wynette

Top Country Albums of 1979

1-30

- | | | |
|--|---------------------------------|----------------|
| 1. STARDUST | Willie Nelson | Columbia |
| 2. WHEN I DREAM | Crystal Gayle | United Artists |
| 3. THE GAMBLER | Kenny Rogers | United Artists |
| 4. WILLIE AND FAMILY LIVE | Willie Nelson | Columbia |
| 5. LET'S KEEP IT THAT WAY | Anne Murray | Capitol |
| 6. HEARTBREAKER | Dolly Parton | RCA |
| 7. TNT | Tanya Tucker | MCA |
| 8. BEST OF THE STATLER BROTHERS | | Mercury |
| 9. TEN YEARS OF GOLD | Kenny Rogers | United Artists |
| 10. I'VE ALWAYS BEEN CRAZY | Waylon Jennings | RCA |
| 11. NEW KIND OF FEELING | Anne Murray | Capitol |
| 12. EXPRESSIONS | Don Williams | MCA |
| 13. MOODS | Barbara Mandrell | MCA |
| 14. WAYLON & WILLIE | Waylon Jennings & Willie Nelson | RCA |
| 15. LARRY GATLIN'S GREATEST HITS, VOL. I | | Monument |
| 16. LOVE OR SOMETHING LIKE IT | Kenny Rogers | United Artists |
| 17. EVERY WHICH WAY BUT LOOSE | Various Artists | Elektra |
| 18. THE BEST OF BARBARA MANDRELL | | MCA |
| 19. THE OAK RIDGE BOYS HAVE ARRIVED | | MCA |
| 20. CLASSICS | Kenny Rogers & Dottie West | United Artists |
| 21. SWEET MEMORIES | Willie Nelson | RCA |
| 22. GREATEST HITS | Waylon Jennings | RCA |
| 23. ONLY ONE LOVE IN MY LIFE | Ronnie Milsap | RCA |
| 24. ROOM SERVICE | Oak Ridge Boys | MCA |
| 25. VARIATIONS | Eddie Rabbitt | Elektra |
| 26. PROFILE | The Best of Emmylou Harris | Warner Bros. |
| 27. ROSE COLORED GLASSES | John Conlee | MCA |
| 28. BLUE KENTUCKY GIRL | Emmylou Harris | Warner Bros. |
| 29. ARMED AND CRAZY | Johnny Paycheck | Epic |
| 30. THE ORIGINALS | Statler Brothers | Mercury |

The Oak Ridge Boys



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MCA RECORDS

Revamped Cedarwood Publishing Eyes Move Into Soundtracks

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

The recent announcement that Cedarwood's "Teddy Bear" would be the subject of a full-length motion picture also marked the start of what Cedarwood president Bill Denny hopes is a new trend for his company: music for films, both as story themes and soundtrack music.

"Teddy Bear," "Tobacco Road," and "Ruby (Don't Take Your Love to Town)," all Cedarwood classics, have each had at least five cover versions in the past year in Europe, a sign of the company's new effort to increase foreign royalties.

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

In addition Cedarwood enjoyed exposure on two major re-issues: an album of Kenny Rogers' greatest hits (which included "Ruby"), and a Buddy Holly album (including Cedarwood's "Think It Over").

Larry Lee has joined the Cedarwood staff as a professional manager. Larry formerly worked in this capacity for House of Cash

and Screens Gems publishers. Barney Evans has been promoted to manager of Cedarwood's recording studio, and Michael Heeney has been named director of creative services. A new staffer, Keven Haggerty, has been assigned to commercial sales.

Cedarwood is interested in developing new songwriters, especially writers with performing talents. The current lineup of Cedarwood writers includes Dewayne Orender, Lee Morris, Zack van Arsdale, Larry Lee, Duke Faglier, Michael Heeney, Mitch Torok, Ramona Redd, Dale Royal, and Rusty Summerville. Cedarwood has a catalogue of over 5,000 songs, and has earned 67 BMI awards and two Grammys. The company has sub-publishing agreements in 19 foreign countries.

Cedarwood also made a major commitment to remodeling its offices and recording studio in 1979. The company built three new writers' rooms, redesigned its reception area, and improved its 16-track recording studio by adding noise reduction equipment, installing a drum booth, and adding other features geared to increase outside bookings.

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

Pi-Gem/Chess:

A Continuing Success Story

■ The Pi-Gem (BMI) and Chess (ASCAP) music publishing organization, currently one of Nashville's hottest publishing companies, continues its success story of 1979 with an impressive string of hits.

Holding the number one spot on the *Record World* Country Singles Chart for two weeks was Chess writer John Schweers' "Golden Tears," recorded by Dave & Sugar. While Pi-Gem's Kye Fleming and Dennis Morgan, co-writers of "Sleeping Single In A Double Bed," recorded by Barbara Mandrell, which stayed at number one for two weeks, scored again with "Fooled By A Feeling," Mandrell's latest single. Gary Harrison and Dean Rutherford, also Pi-Gem writers, made it to the top of the chart with "Lying In Love With You," recorded by Jim Ed Brown and Helen Cor-

nelius.

Also hitting number one were "You're My Jamaica," written by Pi-Gem's Kent Robbins and recorded by Charley Pride, and "Burgers And Fries," written by Ben Peters and recorded by Pride. Ronnie Milsap had double success with "Back On My Mind," written by Chess writers Charles Quillen and Conrad Pierce, and "Santa Barbara," by Chess writer Archie Jordan and Hal David.

Schweers and writer-artist David Wills wrote "Love Me Like A Stranger," released by Cliff Cochran on RCA, which hit the top 20 of *RW's* Country Singles Chart. Cochran has a new single by Kye Fleming and Dennis Morgan entitled "First Thing Each Morning, Last Thing At Night."

Other Pi-Gem/Chess singles and album cuts include "Fools," written by Johnny Duncan and

E/A Heightens Its Country Profile

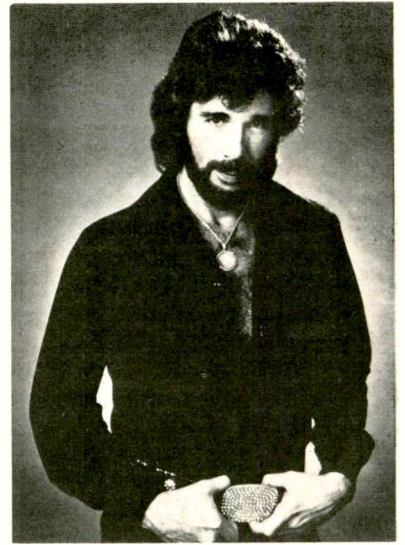
■ The past 12 months have been marked by a higher profile for Elektra/Asylum Records in Nashville and in country music. The label had a winner in the "Every Which Way But Loose" soundtrack, a top 10 country album with a number one single for Eddie Rabbitt in the title song. Rabbitt's "Loveline" album went top 10 with substantial pop crossover, and at one point shared the country top 10 with the soundtrack.

Hank Williams, Jr. provided the label with a hit album and single with "Family Tradition," his most successful record in some time. Susie Allanson also began to come into her own with her Elektra/Curb debut, "Heart To Heart," which went top 10 along with her singles "Words" and "Two Steps Forward, Three Steps Back." Other E/A artists securely riding the charts in the past year are Jerry Lee Lewis, Tommy Overstreet, Vern Gosdin and Stella Parton.

New Signings

These names show the mixture of the old and new which characterizes the E/A Nashville roster. The past year saw the signings of Mel Tillis, Hank Williams, Jr., Jerry Lee Lewis, Tommy Overstreet, Susie Allanson, Roy Head, Jim Weatherly and Red Steagall. These are balanced by new talent like Diana, Rock Killough, Troy Seals, Sterling Whipple, Bobby Braddock and Dennis William Wilson. Many of these artists are songwriters stepping forward as performers, continuing the E/A tradition of singer-songwriters with a Nashville inflection.

The lessening of a distinction



Eddie Rabbitt

between pop and country is a belief of Jimmy Bowen, who joined E/A last December as its first vice president/general manager of Nashville operations. Among Bowen's declared policies is that a Nashville-based artist will be taken with the same commitment as an artist like Jackson Browne, Linda Ronstadt or the Eagles, and that he or she will have the benefit of the resources of the entire company in promotion, merchandising, publicity and every other area.

Staff Realignment

A realignment of the E/A Nashville staff has allowed the office to function with increased effectiveness. Norm Osborne, Nashville promotion director, also coordinates sales activities, acting as a liaison between WEA branches and the west coast home office. He is assisted by Teresa Grier. Ewell Roussell is director of Nashville operations, assisted by Carolyn Gilmer, who also serves as A&R coordinator. Martha Sharpe has also joined E/A as assistant to Bowen. The Nashville office also houses an artist development staff under Deborah Pardue and Rhett Walker, E/A local promotion rep for Nashville.

E/A's Nashville team moves into fall '79 with a series of new releases including "Best Of" albums by Stella Parton, Vern Gosdin and Eddie Rabbitt. E/A debuts by Mel Tillis and Roy Head are also on the way, along with Hank Williams Jr.'s second album for the label. The coming months will see new albums by Bobby Braddock, Sterling Whipple, Rock Killough, and Jerry Lee Lewis.

The economic downturn has not affected E/A's policies toward its Nashville artists, according to Roussell. "Knowing up front that some of our acts will take time to develop, we're fully prepared to work their records until we're proven wrong."

recorded by Jim Ed Brown and Helen Cornelius; "I Never Said I Love You," by Jordan and David, recorded by Orsa Lia; "In No Time At All," by Jordan and Richard Leigh, recorded by Milsap; "I'm Being Good," by Jordan and Naomi Martin, and "Endless," by Gary Harrison and Don Pfrimmer, both recorded by David Wills. Pi-Gem writer Geof Morgan also had three cuts on Barbara Mandrell's newest MCA album.

Sylvia, a newly-signed artist on RCA, also released a Pi-Gem song in mid-September entitled "You Don't Miss A Thing," written by Morgan and Fleming, and Joe Sun's latest single was written by Bud Reneau and Don Goodman.

Altogether Pi-Gem/Chess Music, under the leadership of president Tom Collins, had 17 country chart songs this year, seven of which went to number one.

Screen Gems Sees Sustained Activity

■ The Nashville operations of Screen Gems-EMI/Colgems-EMI Music publishing companies, under the direction of general manager Charlie Feldman, has grown steadily over the past year with additions to its songwriting staff, extensive catalogue activity, and sustained activity of its writers in the pop as well as country market.

Casey Kelly, Julie Didier and Beth Nielson are the newest Screen Gems writers. Kelly and Didier have songs recorded by such artists as Kenny Rogers and Dottie West, America, Helen Reddy, the Nitty Gritty Dirt Band, Ed Bruce, Loretta Lynn, Johnny Rivers, Charlie Rich and Janie Fricke. A recording deal with Capitol Records is in the works for Nielson, who will be produced by Barry Beckett of Muscle Shoals Sound.

Catalogue activity includes such singles as "Come On In," recorded by the Oak Ridge Boys; "My Heart Has A Mind Of Its Own" and "Breakin' In A Brand New Heart," recorded by Debby Boone; "Spanish Eyes," a recent top 20 country hit for Charlie Rich; and "I Love How You Love Me," cut by Lynn Anderson. In addition, "Always On My Mind," recorded by John Wesley Ryles,

has just been released as a single.

Screen Gems/Colgems is also included on 20 albums now on RW's Country Album Chart, including "Waylon's Greatest Hits," "Classics" by Kenny Rogers and Dottie West, "New Kind Of Feeling" by Anne Murray, "Waylon And Willie," "Willie & Family Live" and "The Best Of Dolly Parton."

Making inroads into the pop market is Mark James, who has written "Hooked On A Feeling," "Suspicious Minds," and "Eyes Of A New York Woman." He has also had songs out this year recorded by Dobie Gray, Charly McClain, Dickie Lee, R. C. Bannon and Louise Mandrell. Frank Saulino and Jim Valentini (professionally known as Birdie and Val) have seen recent activity with songs on two of Crystal Gayle's current LPs, Roy Orbison's first Elektra album, and Johnny Paycheck's current LP.

Staff writer/artists Gail Davies (Warner Bros.) and Rayburn Anthony (Mercury) have both been active with two top 20 country singles each. Topping off all the current activity is Screen Gems/Colgems' Country Gold Programming album which features 14 country standards.

Roster Expansion Keys Dick Blake Intl.

■ In the past 12 months, Dick Blake International has undergone expansion in its roster as well as staff, necessitating a move to larger facilities at 11 Music Circle South.

Staff additions include the appointment of John McKeen as vice president and a full-time technical staff headed by Michael Blake, road manager. This sound, light and prop crew travels with Dick Blake International shows, familiar with every detail in the production process.

A number of important artists have been added to the Blake roster in 1979, including Don Williams, Stella Parton, and Dave & Sugar.

One of the more significant developments at Dick Blake International in the past year has been the strengthened association with the promotional firm of Lon Varnell Enterprises. Varnell and V. E. Promotions chief Ben Ferrell are now handling tour promotion of Dick Blake artists on an exclusive basis.

Another developing aspect of the agency is the television appearances made by its artists. In addition to frequent appearances on such country music favorites as "Pop Goes The Country," "That Nashville Music" and "Hee Haw,"

artists have appeared on such wide appeal shows as "Dukes of Hazzard." Barbara Mandrell appeared in both a singing and comedy role in a Lucille Ball television special, and both Barbara and the Statler Brothers starred on "Christmas At The Opry." Movies also featured the talents of Dick Blake artists, as Barbara Mandrell appeared in "Murder In Music City" and "Concrete Cowboy."

Increased emphasis is now being placed on the European market with tours scheduled for Stella Parton, Barbara Mandrell and Don Williams.

Probably the most important new direction for the upcoming year is a new priority being placed on professional development and marketing of the concert tour package. In upcoming weeks, in addition to a Statler Brothers-Barbara Mandrell package, Dick Blake International will offer a Don Williams-Dave & Sugar package, and one is underway headlining Stella Parton.

This emphasis of the tour package is a direct outgrowth of the success of the Statler Brothers-Barbara Mandrell package which grossed over \$5 million at the box office, breaking 19 attendance records with 39 sell-outs.

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• Vern Gosdin • Vern Gosdin & Emmylou Harris • Nate Har- Dotts • Olivia Dotts • Cristy Lane • Janie Frickie • Merle Haggard • Merle Haggard & Leona Williams • Tom T. Hall • Dr. Hook • Con Hunley • Sonny James • Waylon Jennings • Waylon Jennings & George Jones • George Jones & Johnny Paycheck • Kendall Lane • Jerry Lee Lewis • Loretta Lynn • Barbara Mandrell • Louise Mandrell • R.C. Bannon • Charly McClain • Ronnie McDowell • Mary K. Miller • Frank Mills • Ronnie Milsap • Moe & Joe • Anne Murray • Willie Nelson • Willie Nelson & Leon Russell • Olivia Newton-John • Oak Ridge Boys • Kenny O'Dell • Tommy Overstreet • Buck Owens & Emmylou Harris • Dolly Parton • Johnny Paycheck • Elvis Presley • Elvis Presley & Linda Ronstadt • Ray Price • Charley Pride • Poco • Eddie Rabbitt • Jerry Reed • Jim Reeves & Deborah Allen • Charlie Rich • Charlie Rich & Janie Frickie • Marty Robbins • Johnny Rodriguez • David Rogers • Kenny Rogers • Kenny Rogers & Dottie West • Linda Ronstadt • John Wesley Ryles • T. G. Sheppard • James Taylor & Carly Simon • Margo Smith • Sammi Smith • Joe Stampley • Statler Brothers • Rachel Sweet • Joe Sun • Mel Tillis • Tanya Tucker • Conway Twitty • Conway Twitty & Loretta Lynn • Bonnie Tyler • Randy Vanwarmer • Jacky Ward • Jennifer Warnes • Gene Watson • Dottie West • Don Williams • Hank Williams Jr. • Tammy Wynette • Susie Allanson • Rex Allen Jr. • Bill Anderson • Lynn Anderson • Eddy Arnold • Atlanta Rhythm Section • Hoyt Axton • Razy Bailey • Moe Bandy • Barbra & Neil • Bobby Bare • Randy Barlow • Bellamy Brothers • Jim Ed Brown & Helen Cornelius • Debby Boone • Glen Campbell • Johnny Cash • Johnny Cash & Waylon Jennings • Rosanne Cash & Bobby Bare • Randy Barlow • Bellamy Brothers • Jim Ed Brown & Helen Cornelius • Debby Boone • Glen Campbell • Johnny Cash •

Annual Publishers List

A Comprehensive List of Country Chart Activity by Publisher from August 19, 1978 through August 18, 1979

Publisher	Charted	Top 10	#1	Publisher	Charted	Top 10	#1	Publisher	Charted	Top 10	#1	Publisher	Charted	Top 10	#1
A BC/Dunhill	2	1	—	Dick & Don	1	—	—	Kenwall	1	—	—	Rogan	1	1	—
Acuff Rose	12	2	—	Dickerson	1	—	—	Kimlyn	1	—	—	Roger Cook	1	1	1
Ahab	2	—	—	Don Wayne	2	—	—	King Coal	1	1	—	Rondor	1	—	—
Al Gallico	12	3	—	Doorknob	5	—	—	Klondike	1	1	1	Ronnie McDowell	1	—	—
Alan Cartee	2	—	—	Double Play	1	—	—	Knox	1	—	—	Rose Bridge	4	2	—
Algee	9	5	—	Down 'N Dixie	1	—	—	L. A. I. M.	1	—	—	Royal Oak	2	1	—
Almarie	1	—	—	Dream City	3	—	—	Lady Jane	1	—	—	Rumbalero	2	—	—
Altam	1	—	—	Duchess	5	—	—	Lariat	1	—	—	Rubicore	1	—	—
Amber Ways	1	—	—	Dusty Roads	1	1	—	Le Debra	1	—	—	Sabal	2	—	—
American Broadcasting	2	1	—	E arl Barton	1	—	—	Leeds	1	—	—	Sailmaker	2	—	—
American Cowboy	4	3	1	East Memphis	1	1	1	Leo Feist	2	1	—	Sawgrass	1	—	—
Ampco	1	—	—	Easy Listening	3	1	—	Let There Be Music	2	—	—	Scott Wolfe	1	—	—
Amy's Mom's	1	—	—	Easy Nine	1	—	—	Little David	1	—	—	Screen Gems-EMI	10	1	—
Angel Wing	1	1	1	Edwin H. Morris & Co.	4	1	—	Lively	1	—	—	Sea Dog	1	1	—
Anlou	1	—	—	Elvis Presley	2	—	—	Lodestar	1	—	—	Senor	1	1	1
Annie Over	2	—	—	Ensign	2	—	—	Longmanor	1	—	—	September	2	—	—
Ape-Leg	1	—	—	Ernest Tubb	1	—	—	Lowball	1	—	—	Seventh Son	1	1	—
April	5	—	—	ETC	2	—	—	Lyn-Lou	1	—	—	Shade Tree	4	3	1
Arc	4	1	—	Evil Eye	1	—	—	M aclen	2	—	—	Shelmer-Poe	1	—	—
Arch	1	—	—	F ame	1	—	—	Magic Castle	4	—	—	Sheri Kay	1	—	—
Arnie Rue	1	—	—	Famous	2	—	—	Mailing	1	1	—	Shermari	1	—	—
Asleep At The Wheel	1	—	—	Far Out	1	—	—	Malen	1	—	—	Shillelagh	1	—	—
ATV	8	1	—	Fedora	1	1	1	Malkeye	4	4	4	Show Biz	1	—	—
Aunt Polly's	1	—	—	Fiddleback	1	—	—	Malmek	1	—	—	Silver Blue	1	—	—
Aznavour	1	—	—	Fireweed	1	—	—	Mann & Weil	1	1	—	Singletree	3	—	—
B aby Chick	1	—	—	First Generation	2	1	—	Mandy	1	—	—	Six Continents	1	—	—
Bacek-Burns	1	—	—	First Lady	1	—	—	Mandy Kicarillo	1	—	—	Sky Harbor	1	1	—
Baray	1	—	—	Flagship	4	1	—	Maplehill	5	1	1	Sleepy Hollow	1	1	—
Baron	2	1	—	Forrest Hills	2	1	1	Mariposa	2	—	—	Slimbull	1	—	—
Beartracks	1	—	—	Fort Knox	1	—	—	E. B. Marks	1	—	—	Snow	2	—	—
Beechwood	3	1	—	Four Star	2	—	—	Marson	1	—	—	Song of Cash	2	—	—
Beef Baron	1	—	—	Fourth Floor	2	—	—	Maryou	1	—	—	Song Painter	1	—	—
Begonia Melodies	2	2	2	Frank	1	—	—	MCA	1	—	—	Songs of Manhattan	—	—	—
Belinda	4	—	—	Frank & Nancy	3	—	—	Me and Sam	2	—	—	Island	1	1	1
Bellamy Brothers	2	1	1	Frebar	6	—	—	Melody Lane	1	—	—	Sound	1	—	—
Ben Peters	5	—	—	Fred Rose	5	1	—	Mercer	1	—	—	Sound Corp.	3	—	—
Bestway	1	—	—	Freddy Bienstock	1	—	—	Merilark	2	—	—	Spooner Oldham	1	—	—
Bibo	1	1	1	Fullness	3	—	—	Methapor	1	—	—	Springcreek	1	—	—
Bienstock	1	—	—	G alamar	1	1	—	Milene	10	1	—	St. Nicholas	1	—	—
Big Billy	1	—	—	Galleon	3	1	—	Miller	1	1	—	Stallion	1	—	—
Big Hair	1	—	—	Garpax	2	—	—	Milwaukee	1	—	—	Starcast	2	—	—
Big Heart	1	—	—	Gary S. Paxton	2	—	—	Moose	1	—	—	Starship	1	—	—
Big Seven	2	1	—	George Fischhoff	1	—	—	Morning Music	1	—	—	Stigwood	2	—	—
Big Swing	2	—	—	Ghost Dance	1	—	—	Mother Tongue	1	1	1	Stonebridge	4	1	—
Bill Black	1	—	—	Gladys	2	—	—	MPL Communications	1	—	—	Sugarplum	1	1	—
Blackwood	10	—	—	Glen to Glen	2	—	—	Mr. Mort	2	—	—	Sweet Harmony	1	—	—
Blue Book	2	1	—	Gold Dust	1	1	1	Mullet	3	2	—	T anta	1	—	—
Blue Creek	1	—	—	Good Music	1	—	—	Mundy	1	—	—	Tanya Tucker	1	—	—
Blue Lake	1	1	—	Great American's Music	1	—	—	Music City	12	2	—	Ten Speed	1	—	—
Bob Moore	1	—	—	Emporium	1	—	—	Music Craftshop	3	—	—	Terrace	2	2	1
Bobby Fischer	2	—	—	Guitar Man	2	—	—	Music Garden	1	—	—	Tessa	1	—	—
Bobby Goldsboro	7	2	—	Gurrey	1	—	—	Music Mill	1	—	—	Texas Red Songs	1	—	—
Bocephus	1	1	—	H al Freeman	1	—	—	Music West of the Pecos	4	—	—	Threesome	2	1	—
Bounce	1	1	—	Hall-Clement	17	3	2	Mystery	1	—	—	Tiger	1	—	—
Boxer	3	3	—	Hallnote	5	2	1	N arwhal	1	—	—	Trascotti	1	1	—
Braintree	2	—	—	Hampshire	1	—	—	Natural Songs	1	—	—	Tredlew	1	—	—
Brandwood & Muller	1	—	—	Harkeu	1	—	—	Neverbreak	1	—	—	Tree International	53	10	3
Briarpatch	7	2	2	Harlan Howard	1	—	—	New Ground	1	—	—	Tri-Chappell	4	—	—
Brim	2	—	—	T. B. Harms	1	—	—	Newkeys	1	—	—	Trio	2	1	—
Broken Lance	1	—	—	Harvard	1	—	—	On The House	1	—	—	TRO	1	—	—
Bucksnot	1	1	—	Hat Band	2	1	—	One More	1	—	—	TRO-Chappell	2	2	1
Bus Ride	1	—	—	Haystack	1	—	—	Onhisown	1	—	—	TRO-Cromwell	1	—	—
Buzz Cason	3	—	—	Heavy Duty's Songs	1	—	—	Our Children's	1	—	—	Troy Martin	1	1	—
C areers	2	—	—	Hemphill	1	—	—	Owepar	2	—	—	Troy Shondell	3	—	—
Carlene	1	—	—	Hi Lo	1	1	1	P acific Challenger	1	—	—	Turtle	1	—	—
Caseyem	1	—	—	Hice Haus	1	—	—	Pangola	1	—	—	Twitty Bird	3	2	—
Casserole	3	—	—	Highball	1	—	—	Partnership	1	—	—	U nart	4	—	—
Cedarwood	6	2	—	Hightree	1	—	—	Pat Hand	1	—	—	Pangola	10	3	2
Central Songs	1	—	—	Hobby Horse	1	1	1	Paw Paw	4	1	—	United Artists	9	1	1
Cham	1	—	—	Hot Cider	1	—	—	Pedro	1	—	—	V alance	1	—	—
Champion	1	—	—	House of Bryant	3	1	—	Peer Intl.	2	1	—	Vango	1	—	—
Chappell	15	3	1	House of Gold	18	5	1	Pepper Tunes	1	—	—	Vector	1	—	—
Chardon	1	1	—	Hudson Bay	1	—	—	Perren Vibes	2	1	—	Velvet Apple	1	1	1
Cherry Lane	2	—	—	Hungry Mountain	3	2	—	Phase 3	6	5	5	Venice	1	—	—
Chess	7	3	2	I ntersong	2	—	—	Phone	1	—	—	Vogue	6	1	1
Chinnichap	4	1	—	Iron Blossom	1	—	—	Pi-Gem	9	4	3	W arner Brothers	5	1	—
Chip N' Dale	3	—	—	Ironside	1	—	—	Pick A Hit	3	1	—	Warner-Tamerlane	11	3	2
Chriswood	1	1	1	Irving	2	—	—	Planetary	2	1	—	Warock	1	—	—
Chrysalis	1	—	—	Irving Berlin	1	1	1	Play	1	—	—	Waylon Jennings	2	2	1
Churchill	1	—	—	I've Got the Music	1	—	—	Pollavan	2	—	—	Web IV	1	—	—
Cindy Lee	1	—	—	J ack	2	1	—	Pommard	1	1	1	Wednesday Morning	1	—	—
Clancy	1	—	—	Jack & Bill	4	1	—	Progressive	1	—	—	Welbeck	2	—	—
Coal Miner's	2	1	—	Jack Lebsack	1	—	—	Q uee-Quack	1	—	—	Western Hills	1	1	—
Combine	7	—	—	Jando	1	—	—	Quintet	1	—	—	Whispering Wings	1	—	—
Commodores	1	—	—	Jay & Cee	1	—	—	R acer	1	1	1	White Bluff	1	—	—
Entertainment	1	—	—	Jazz Bird	1	1	—	Rantego Sound	1	1	—	Widmont	1	—	—
Con Brio	5	—	—	Jeanne Pruett	1	—	—	Ray Stevens	4	—	—	Wiljex	7	—	—
Conrad	1	—	—	Jerry Chestnut	2	—	—	Reico	1	—	—	Willie Nelson	1	—	—
Contention	1	—	—	Jidobi	1	—	—	Rightsong	3	—	—	Windchime	1	—	—
Cotton Pickin' Songs	1	1	1	Jobete	2	—	—	Rising Sons	2	—	—	Windstar	2	—	—
Crazy Cajun	1	—	—	Joe Allen	1	1	—	Riva	1	—	—	Window	3	1	—
Cristy Lane	2	1	—	John Farrar	1	—	—	Robchris	1	—	—	Wolfhound	1	—	—
Crosskeys	13	4	1	Johnny Bienstock	1	—	—	Rocky Top	1	—	—	Woodeye	1	—	—
Curtis Wood	1	—	—	Johnny Morris	1	—	—	Rogers	1	1	1	World Song	2	—	—
Cypress	2	—	—	Julep	1	—	—	Wren	1	—	—	Wormwood	1	—	—
D anor	2	1	1	K -Sol	1	—	—	Writer's Night	1	1	1	WUB	1	—	—
Dark Stream	1	1	—	K & T	1	—	—	Y atahey	2	—	—	Z oobe	1	—	—
Darson	1	—	—	Kags	1	—	—	Young World	2	—	—				
Dave	1	—	—	Kaysey	1	—	—								
Dawnbreaker	1	—	—	Keca	2	1	1								
Daydreamer	1	—	—												
DebDave	10	2	2												
Denny	1	—	—												

Tree, the place to be!

Number One Country Music Publisher in the World again in 1979.



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



Tree opened its West Coast office with a big bash at Chasen's in Hollywood. They are now open for business at 6255 Sunset Boulevard, Suite 708, Phone 213-465-5588. Just give Beverly Hills (Administrative Assistant) a call, she'll be happy to assist you with hits.



Harriane Conda Promoted to head Copyright Administration.

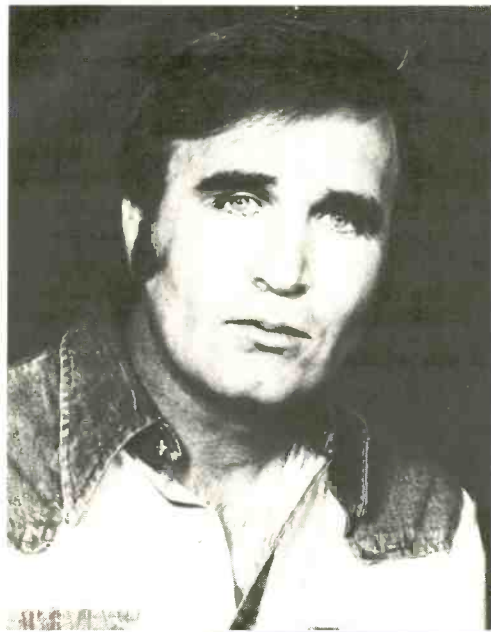
Tree's Into Movies: Betty Fowler, heading royalty division & rates for Tree, reports that Tree songs have gone to the movies: with *Tattletale Eyes* being in "The Deer Hunter,"; *I Can't Stand It* being in "Summer Affair,"; *The Good Ole Days*, being in "Americathon,"; *Mamas Don't Let Your Babies Grow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



Dan Wilson promoted to Professional Manager, Terry Choate & Chris Dodson added to the staff of professionals assisting him. Together with Gant & Killen, they had a banner year for Tree. Tree is again number one, controlling the charts in all three trades.



Sonny Throckmorton chosen "Songwriter of the Year" by NSA



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



Tree Productions, under the directorship of its president & producer, Buddy Killen, saw many of their artists hitting the top of the charts. Bill Anderson, O. B. McClinton, Louise Mandrell, R. C. Bannon, Rex Allen, Jr., T. G. Sheppard, Joe Tex, Sonny Throckmorton, Bobby Wright, Rafe Van Hoy, Rock Kilgough, Billy Earl McClelland, Alan Rhody, Jay Patten, Del Reeves, Bobby Braddock, Kieran Kane, Sterling Whipple, Dennis Wilson and Angela Wilson, are just a few of the writers to either record under the production company or through the company for major labels.



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



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

Tree International

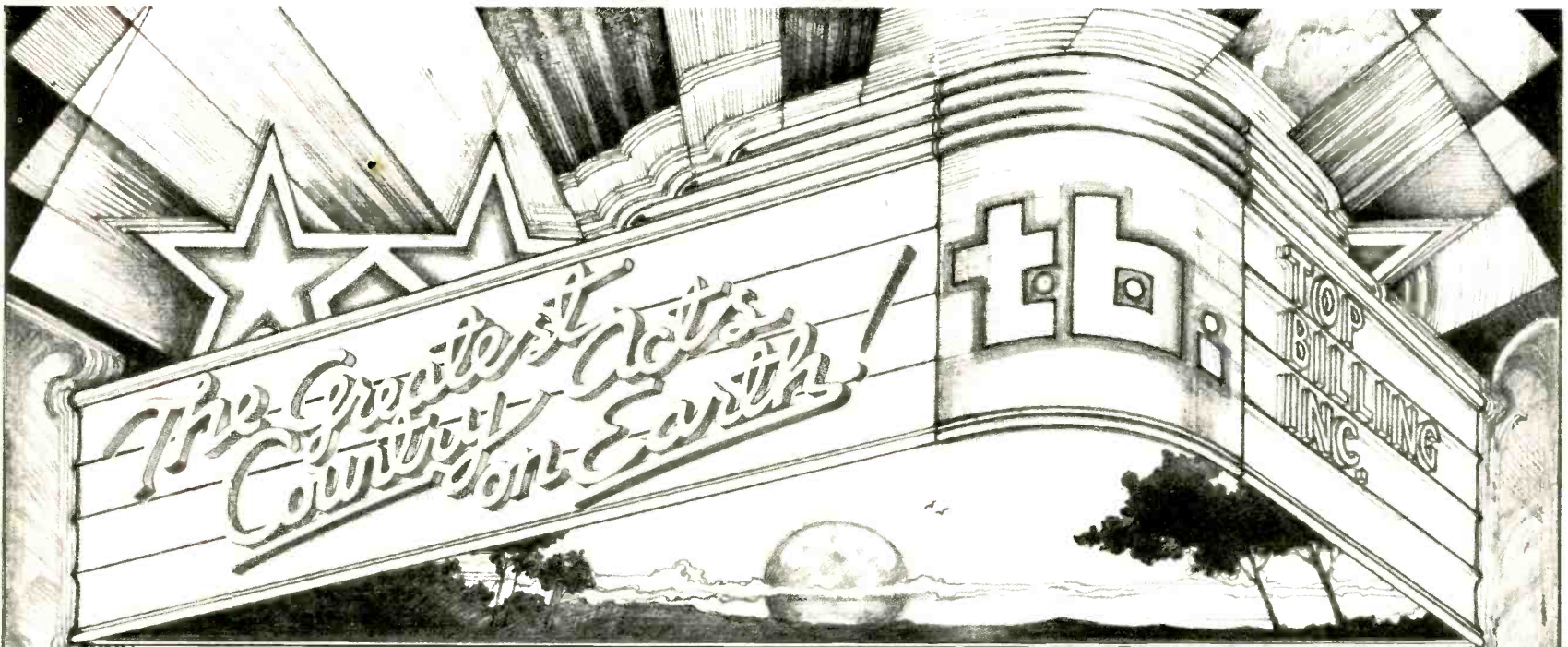
8 Music Square, West P.O. Box 1273 Nashville, Tennessee 37202
 JACK STAPP, Chairman of the Board-Chief Executive Officer BUDDY KILLEN, President DON GANT, Senior Vice President
 DONNA HILLEY, Vice President

• TREE PUBLISHING (BMI) • CROSS KEYS MUSIC (ASCAP) •
 Represented Worldwide by EMI

Number One Country Singles

The number one country singles from Record World's chart each week from October 14, 1978 through October 6, 1979

DATE	RECORD & PUBLISHER	ARTIST	LABEL	DATE	RECORD & PUBLISHER	ARTIST	LABEL
10/14	HEARTBREAKER (Songs of Manhattan Island/ Unichappell/Begonia Melodies, BMI)	Dolly Parton	RCA	4/7	I JUST FALL IN LOVE AGAIN (Peso, Hobby Horse, Cotton Pickin' Songs, BMI)	Anne Murray	Capitol
10/21	IT'S BEEN A GREAT AFTERNOON (Shade Tree, BMI)	Merle Haggard	MCA	4/14	IT'S A CHEATING SITUATION (Tree, BMI)	Moe Bandy	Columbia
10/28	TEAR TIME (Forrest Hills, BMI)	Dave & Sugar	RCA	4/21	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT (East Memphis/Klondike, BMI)	Barbara Mandrell	MCA
11/4	LET'S TAKE THE LONG WAY AROUND THE WORLD (Chess, ASCAP/Pi-Gem, BMI)	Ronnie Milsap	RCA	4/28	ALL I EVER NEED IS YOU (United Artists/Racer, ASCAP)	Kenny Rogers & Dottie West	United Artists
11/11	SLEEPING SINGLE IN A DOUBLE BED (Pi-Gem, BMI)	Barbara Mandrell	ABC	5/5	WHERE DO I PUT HER MEMORY (Keca, ASCAP)	Charley Pride	RCA
11/18	SLEEPING SINGLE IN A DOUBLE BED (Pi-Gem, BMI)	Barbara Mandrell	ABC	5/12	BACK SIDE OF THIRTY (House of Gold/Pommard, BMI)	John Conlee	MCA
11/25	SWEET DESIRE (Terrace, ASCAP)	Kendalls	Ovation	5/19	DON'T TAKE IT AWAY (Danor, BMI)	Conway Twitty	MCA
12/2	I JUST WANT TO LOVE YOU (Briarpatch/DebDave, BMI)	Eddie Rabbitt	Elektra	5/26	IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME (Bellamy Brothers, ASCAP)	Bellamy Brothers	Warner/Curb
12/9	ON MY KNEES (Hi Lo, BMI)	Charlie Rich & Janie Fricke	Epic	6/2	IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME (Bellamy Brothers, ASCAP)	Bellamy Brothers	Warner/Curb
12/16	BURGERS AND FRIES (Pi-Gem, BMI)	Charley Pride	RCA	6/9	SAIL AWAY (Tree, BMI)	Oak Ridge Boys	MCA
12/23	THE GAMBLER (Writer's Night, ASCAP)	Kenny Rogers	United Artists	6/16	SHE BELIEVES IN ME (Angel Wing, ASCAP)	Kenny Rogers	United Artists
12/30	TULSA TIME (Bibo, ASCAP)	Don Williams	ABC	6/23	SHE BELIEVES IN ME (Angel Wing, ASCAP)	Kenny Rogers	United Artists
1/6	TULSA TIME (Bibo, ASCAP)	Don Williams	ABC	6/30	NOBODY LIKES SAD SONGS (Hall-Clement/Maplehill/Vogue, BMI)	Ronnie Milsap	RCA
1/13	LADY LAY DOWN (Tree, BMI/Crosskeys, ASCAP)	John Conlee	ABC	7/7	AMANDA (Gold Dust, BMI)	Waylon Jennings	RCA
1/20	BABY, I'M BURNIN'/I REALLY GOT THE FEELING (Velvet Apple, BMI)	Dolly Parton	RCA	7/14	AMANDA (Gold Dust, BMI)	Waylon Jennings	RCA
1/27	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR (Mother Tongue, ASCAP)	Crystal Gayle	United Artists	7/21	SHADOWS IN THE MOONLIGHT (Chappell, ASCAP/TRO-Chappell, SESAC)	Anne Murray	Capitol
2/3	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR (Mother Tongue, ASCAP)	Crystal Gayle	United Artists	7/28	YOU'RE THE ONLY ONE (Unichappell/Begonia Melodies/ Fedora, BMI)	Dolly Parton	RCA
2/10	EVERY WHICH WAY BUT LOOSE (Peso/Warner-Tamerlane/ MalkeyLe, BMI)	Eddie Rabbitt	Elektra	8/4	YOU'RE THE ONLY ONE (Unichappell/Begonia Melodies/ Fedora, BMI)	Dolly Parton	RCA
2/17	EVERY WHICH WAY BUT LOOSE (Peso/Warner-Tamerlane/ MalkeyLe, BMI)	Eddie Rabbitt	Elektra	8/11	SUSPICIONS (DebDave/Briarpatch, BMI)	Eddie Rabbitt	Elektra
2/24	BACK ON MY MIND AGAIN (Chess, ASCAP)	Ronnie Milsap	RCA	8/18	COCA COLA COWBOY (Peso, MalkeyLe, Senor, BMI/ ASCAP)	Mel Tillis	Elektra
3/3	BACK ON MY MIND AGAIN (Chess, ASCAP)	Ronnie Milsap	RCA	8/25	THE DEVIL WENT DOWN TO GEORGIA (Hat Band, BMI)	Charlie Daniels Band	Epic
3/10	I'LL WAKE YOU UP WHEN I GET HOME (Peso/Warner-Tamerlane/ MalkeyLe, BMI)	Charlie Rich	Elektra	9/1	THE DEVIL WENT DOWN TO GEORGIA (Hat Band, BMI)	Charlie Daniels Band	Epic
3/17	SEND ME DOWN TO TUCSON/ CHARLIE'S ANGELS (Peso/MalkeyLe, BMI)	Mel Tillis	MCA	9/8	I MAY NEVER GET TO HEAVEN (Tree, BMI)	Conway Twitty	MCA
3/24	I JUST FALL IN LOVE AGAIN (Peso, Hobby Horse, Cotton Pickin' Songs, BMI)	Anne Murray	Capitol	9/15	YOU'RE MY JAMAICA (Pi-Gem, BMI)	Charley Pride	RCA
3/31	I JUST FALL IN LOVE AGAIN (Peso, Hobby Horse, Cotton Pickin' Songs, BMI)	Anne Murray	Capitol	9/22	JUST GOOD OL' BOYS (Branwood/Muller, BMI)	Moe & Joe	Columbia
				9/29	IT MUST BE LOVE (Hall-Clement, BMI)	Don Williams	MCA
				10/6	LAST CHEATER'S WALTZ (Tree, BMI)	T. G. Sheppard	WB



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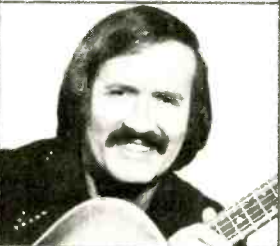
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Nashville Studios Rack Up Another Busy Year

By MARGIE BARNETT

■ A healthy dose of country music amid other music styles has kept studios busy this past year. Recording facilities in the Nashville area and beyond have turned out hit product on top new and established acts in pop and country fields alike.

Eight number one records came out of Woodland Studio during the year: John Conlee's "Lady Lay Down" and "Backside Of Thirty," Barbara Mandrell's "Sleeping Single In A Double Bed" and "If Loving You Is Wrong," Conway Twitty's "Don't Take It Away" and "I May Never Get To Heaven," Eddie Rabbitt's "Suspicious" and the Charlie Daniels Band's "The Devil Went Down To Georgia." Other artists cutting top ten records there included the Oak Ridge Boys, Randy Barlow, Larry Gatlin, Ronnie Milsap, Billy "Crash" Craddock, Donna Fargo and the updated version of Jim Reeves' "Don't Let Me Cross-over" with Deborah Allen. Internationally, Woodland was used by Carroll Baker, Murray McLachlan and Eddie Eastman from Canada, the group Alice from Japan, Frank Ifield from England and Slim Whitman.

According to Clement Studios, a weekly average of 11.6 percent of RW's Country Single Chart and 11.5 percent of the Country Album Chart were recorded there. Kenny Rogers' "The Gambler," "She Believes In Me;" Kenny and Dottie West's "All I Ever Need Is You;" Moe Bandy's "It's A Cheating Situation;" Johnny Cash's "(Ghost) Riders In The Sky" and Don Williams' "Tulsa Time" all went number one. Other artists working at Clement include Dolly Parton, Gene Watson, Charlie Rich, Mac Davis, Willie Nelson and Billie Jo Spears. Pop action includes Don McLean, Julie Andrews, Bill Medley and Steve Lawrence and Edye Gormé.

Owen Bradley of Bradley's Barn was employed by Universal Pictures to be the musical director for the movie of Loretta Lynn's life "Coal Miner's Daughter." Bradley coached actresses Sissy Spacek and Beverly D'Angelo to portray Lynn and Patsy Cline respectively. Parts of the movie were filmed at the studio, and the soundtrack was recorded and mixed there.

LSI Studio produced a number one single with the Kendalls' "Sweet Desire," top tens with "Just Like Real People" and "I Had A Lovely Time" and are currently bulleted with "I Don't Do Like That No More/Never My Love." Cristy Lane's top ten singles "Simple Little Words" and

"I Just Can't Stay Married To You" came out of LSI along with her current release "Slippin' Up Slippin' Around." Other artists include Mickey Gilley ("My Silver Lining"), Billy Larkin, Leon Everette, Paul Evans, the Silver Spurz Orchestra and Miller Beer commercials with Johnny Paycheck and Levon Helm. LSI's chief engineer Steve Messer is producing a rock band from Nashville on MCA called Mighty High with product due out this month.

Glaser Sound hit the number one mark with Mel Tillis' "Coca Cola Cowboy" and "Charlie's Angel" and top ten with Merle Haggard and Leona Williams' duet "The Bull And The Beaver" and Hank Williams, Jr.'s "Family Tradition." B. J. Thomas' inspirational album "Happy Man" cut earlier at Glaser won a Grammy this year. Other artists recording at Glaser were Orsa Lia ("I Never Said I Love You"), Jimmy Rodgers, Hank Snow, Roy Head, Tom-pall and the Glaser Brothers and Tom-pall and Jim Glaser individually. Dobie Gray and Orsa Lia recently cut a duet to be released soon.

The Sound Stage has also hosted Mel Tillis, Roy Head and Hank Williams, Jr. as well as KC and the Sunshine Band, Troy Seals, Sonny Curtis, Johnny Russell, Reba McEntire, Jacky Ward, Dickey Lee, Johnny Rodriguez, Ed Bruce and Gail Davies. The Statler Brothers cut three top ten singles there with "The Official Historian On Shirley Jean Berrell," "How To Be A Country Star" and "Here We Are Again." Gospel groups the Bill Gaither Trio, Truth and a special album project "Kids Under Construction" add another dimension to Sound Stage.

Creative Workshop's chief engineer Brent Maher co-produces

Michael Johnson ("This Night Won't Last Forever"), Dave Loggins ("Pieces Of April"), and Dottie West who is currently at work on an album there. Randy VanWarmer's "Just When I Needed You Most," Hotel's "Hold On To The Night" and the mix of Dr. Hook's "Sharing The Night Together" were done at Creative. Mike Douglas, Dan Hill, John Conlee, Steve Gibb and Austin Roberts are completing projects at this time.

Music City Music Hall was the site for Dave & Sugar's number one single "Tear Time" and the top ten "Golden Tears" plus number ones on Charley Pride's "Burgers And Fries" and "Where Do I Put Her Memory" and Waylon Jennings' "Amanda." Steve Wariner, Gary Stewart, Jim Ed Brown, Helen Cornelius, Dotsy, Stella Parton, Del Reeves, Hank Snow, Rayburn Anthony and Rusty Weir have also cut there.

The CBS recording facilities in Nashville have seen action with Con Hunley, Janie Fricke, Johnny Rodriguez, Margo Smith, Tammy Wynette, Marty Robbins, Bobby Bare, Buck Owens, Vern Gosdin and Narvel Felts. The Soundshop has played host to Eddy Arnold, Louise Mandrell & R. C. Bannon, Bill Anderson, John Hartford, Rex Allen, Jr., Kenny Dale, John Wesley Ryles, Ronnie McDowell, James Brown, Millie Jackson and Issac Hayes along with jingle activity from Plymouth Duster, Clair-ol Herbal Essence Shampoo and Budweiser among others.

Richey House recently completed soundtracks for the motions pictures "Electric Horseman" starring Robert Redford, Jane Fonda and Willie Nelson with music by Willie Nelson, and "Urban Cowboy" starring John Travolta with music by Mickey

Gilley. Other projects included T. G. Sheppard, German artist Gunter Gabriel, Jack Greene, Hank Cochran, Ray Griff, Sandra Steele, disco artists Thunder and Lightning, Phun and Lady Love and jingles for the Bell System, McDonalds, United Airlines and Heath Candy Bars.

Quadrophonic worked mainly with pop/rock acts including the mix of Jimmy Buffett's "Volcano" LP and other tracks by Leo Kotke, Steve Forbert, Gene Cotton, ETC, Toby Baeu, Pousette-Dart Band and Alias composed of former Lynyrd Skynyrd members.

Muscle Shoals Sound Studio in Muscle Shoals, Ala., worked with several country acts this year including Eddie Rabbitt ("Loveline" LP), Stella Parton ("Love Ya" LP), Dr. Hook, the Amazing Rhythm Aces, Gail Davies and Wood Newton.

The Enactron Truck, a mobile studio based in Los Angeles, has recorded product on Emmylou Harris ("Blue Kentucky Girl" LP), Rosanne Cash ("Right Or Wrong," LP "No Memories Hangin' Around" single with Bobby Bare), Johnny Cash ("Silver" LP), Buck Owens ("Play Together Again, Again"), Rodney Crowell, Willie Nelson ("Willie & Family Live" LP and a forthcoming Christmas album), and the Amazing Rhythm Aces.

LSI Studio has added UREI 813 time aligned monitors and MDM4 mixdown speakers. They are also working with PZM's and microphone techniques for improved stereo recording. Creative Workshop is adding Creative II studio which will be fully automated and feature a Sphere Eclipse C console. Woodland installed a 24 track NEVE 8078 console and new lighting system in Studio A redecorated the entire studio.

Soundshop upgraded its MCI-500 console by installing trans-amps and Allison VCA's and replacement to low noise, low distortion and high slew rate op-amps. The studio added a TRS-80 computer for storing information and providing data on all previous orders. Mike Meyers joined the Soundshop staff as vice president and Travis Turk was added to the technical staff.

The CBS studios in Nashville reported an increase in business of 20 percent over last year. Studio A received a Sphere Eclipse C console, Super Graphic equalizers, 40 VCA to monitor switching and UREI 813 Time Aligned monitors among other equipment plus a new decor, drum booth and vocal booth. Extensive remodeling of Studio B is planned.



Willie Nelson's annual Fourth of July Picnic was a success as usual in Austin this year on the grounds of the Pedernales Country Club, which Willie bought this year, and like the six previous picnics this one was full of surprises, including an appearance by Ernest Tubb (right) and the Texas Troubadours.



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Europe Is Conn Country

By VAL FALLOON

■ Just over a decade ago, British promoter Mervyn Conn made the name Wembley synonymous with country music in Europe when he launched his first international festival at the giant stadium in North London.

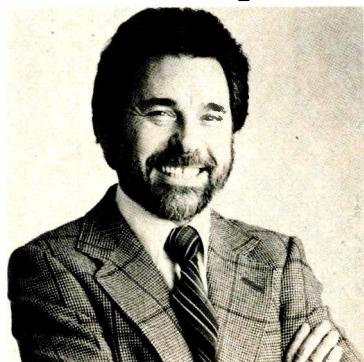
Since then, the annual festivals, held over the Easter holiday, have grown and spread to other European countries.

The artists featured have appeared in TV specials, the music has found new fans, and the record industry has responded by giving Wembley its support and had the satisfaction of seeing many of the artists appearing grow into important disc sellers as the market steadily increases.

For the past three years Wembley's success has been consolidated and commanded the serious attention of the media—both BBC TV and radio are in attendance full time, and the televised specials are screened for several weeks after Nashville's finest have left these shores. Trade and consumer magazines run country issues and the specialist papers have mushroomed. The finals of the Marlboro Country Music Contest are held at Wembley too. Though the market has still a long way to go, and vast areas of Europe and the rest of the world are as yet untapped for country potential, Conn is moving into the eighties with a mood of expansion, and next year's festival will be the biggest ever.

Said Conn, "For the first time, Wembley will be a four day event and include Good Friday. This is an experiment for us but I felt the mood of Good Friday has changed here, shops stay open, and people want entertainment."

A major breakthrough, both from the country point of view and more important the music point of view, is Conn's new deal with the British Broadcasting Corporation. "We have just signed a five-year contract with the BBC to televise specials featuring the



Mervyn Conn

festival artists, in peak-time week-day viewing. The number of programmes has been increased from six to eight."

This is the first time the BBC has signed a long-term contract for a music programme, mainly because until now it was essential to know which artists would be performing.

"This is confirmation of the good rapport we have built up with the BBC in recent years, and has established a new precedent in music programming because of the calibre of the festivals and the artists who appear," explained Conn.

But the expansion is not restricted to the U.K.—in 1980, the New German Festival, last year a one-day event, will now be for two days preceding Wembley. The Dutch Festival will also be expanded to two days and Sweden is again on the map. Another major move is the first Conn festival in Paris, France. "This is a gamble," said Conn. France is uncharted territory as far as the music is concerned, but Conn takes the long term view. He is also presenting festival artists in Zurich, Switzerland for the first time.

And he will not stop there. Conn is looking to alternatives outside Europe in major English-speaking territories such as Australia. There are plans for shows behind the Iron Curtain too—Conn was the first promoter to take country to the U.S.S.R., with

George Hamilton IV five years ago.

As all the festivals are around Easter, getting the artists back and forth to the various European dates is like a military operation, said Conn. "There is no room for error," he added. "We really do work on split-second timing."

Next year's International Festival is expected to feature a few more contemporary names, though last year's was more traditional. Conn continued, "There is too much emphasis on labels, but here in Britain we have the advantage of radio programming crossing many frontiers and the music therefore reaching a wider audience. In the U.S. it is, after all, their own music. It's over-exposed and taken for granted. Here in Europe it's not over-exposed. It's a more difficult marketplace, yes, but the boundaries are not fixed so there is room to broaden the base." Country is becoming MOR.

Alongside the International Festival, planning for which started the day after last Easter Monday's farewells, Conn runs a concert promotion business.

Don Williams, for example, a Wembley favorite expected to appear next year, has just completed a record-breaking U.K. tour. At one venue the attendance broke the house records and at the Brighton date, Eric Clapton jammed on stage at the end of the show. Future Conn attractions are the Billy Jo Spears and Bobby Bare tours.

Mervyn Conn will be in Nashville this month and at the end of October will announce the artists signed to appear at next year's festival. The company may also develop in other areas of the music business in the eighties. Conn clearly reflects a mood of confidence, optimism and growth despite the economic recession and the music industry's current malaises.

"We are making giant strides," he concluded.

Republic Looks To The Future

■ When talking about Republic Records, the central figure that emerges in the company's history is Gene Autry, founder and original owner of the label. Also an integral part of the label's development over the years is Dave Burgess, who after 25 years of association with Autry, last year purchased Republic and became its president.

Due to a lasting friendship between Autry and Burgess, the company retains ownership of Autry's recording masters. The singing cowboy's legend continues through these tapes from which Republic is releasing an LP this fall featuring the original sound.

Republic is proud not only of its success with country music of the past but also its records cut today, as exemplified by the continuing progress of Randy Barlow. His second LP for Republic, featuring "Sweet Melinda," has already surpassed his last record on the charts. Barlow is scheduled to perform at the Wembley festival in England, among other dates on his touring agenda.

"Darlin'," David Rogers' latest hit single, is featured on his third Republic album, being released this fall. Rogers maintains a heavy touring schedule and is currently negotiating a network television show.

Tom Grant, Republic's latest discovery, has had success from the very start. His first single, "If You Could See You Through My Eyes," hit the top 40 in the country singles chart, and "Sail On," his latest, is headed even higher. Grant is scheduled for appearances on several syndicated television series this fall.

The newest signing to Republic is Pam Martin from Detroit. She and Burgess are now in the planning stages of her first studio sessions using country and MOR material.

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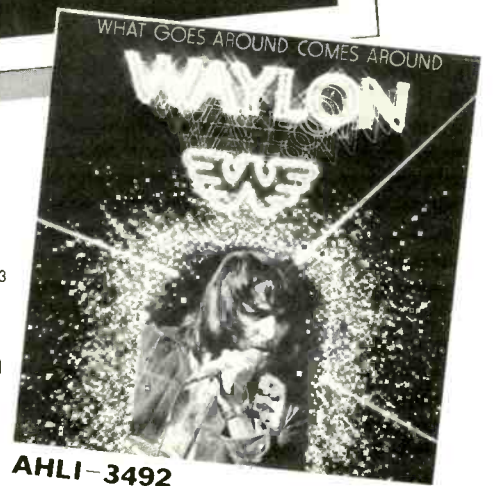


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Top Billing: 'We Get Bigger Every Year'

■ Marked progress characterizes an eventful year for Top Billing, a leader among management and booking agencies, giving credence to the company slogan "we get better every year." Activity has centered on new artists, talent development, artist commercial endorsements, innovative booking venues, international tours, television special promotions, and awards from the music industry.

Expanded Roster

Recent additions to the Top Billing roster include the Bellamy Brothers, Big Al Downing, Charly McClain, Jimmy C. Newman, Cal Smith, and Tommy Cash. They join Top Billing veterans Jim Ed Brown, Helen Cornelius, Johnny Carver, Jerry Clower, Floyd Cramer, Jimmy Dean, Don Gibson, Tom T. Hall, Wendy Holcombe, the Kendalls, Dickey Lee, Jeannie C. Riley, Carl Smith, Red Sovine, Porter Wagoner, Kitty Wells, Johnny Wright and Bobby Wright, in addition to First Brother Billy Carter and a full group of speakers in the Top Billing platform division.

One of 1979's highlights in talent development was an ABC-TV contract for Wendy Holcombe, already a regularly featured star of the syndicated "Nashville On The Road" show. There are now options to include her in dramatic roles, on specials, variety shows or in her own series.

Commercial endorsements include Jim Ed Brown's representation of Dollar General Stores, Jerry Clower's endorsement of Southland Lumber and Ambush insecticide, and Jeannie C. Riley's and Tom T. Hall's commercials for Purina dog food.

With increasing interest in and demand for country music, Top Billing has engaged a variety of prestigious performance outlets for its artists. Among those are Jim Ed Brown, Helen Cornelius, the Kendalls, and Charly McClain at the Wolf Trap Festival in Vienna, Va., Hall and Don Gibson at the Smithsonian in Washington, Gibson and Floyd Cramer on Broadway Opry in New York, and the Kendalls at ChicagoFest. Top Billing artists also grandstanded at state fairs around the country.

International Tours

Top Billing's foray into the international market has resulted in major tours. The Kendalls and Charly McClain are set for an extended Marlboro-sponsored tour of Germany in October. Red Sovine completed a tour of England in July, and Tom T. Hall has been booked there for appearances in December. The Bellamys, already a major act in Europe, have been set for a tour of New Zealand and Australia in November. Floyd Cramer and Don Gibson per-

formed at the Wembley Festival in London this year and the international festivals of country music in Sweden, Germany and Holland. Presently Top Billing is in negotiation for a Saudi Arabian tour.

Syndicated Television

Three Top Billing artists host their own syndicated television shows. Porter Wagoner heads up The Porter Wagoner Show, the longest running syndicated country music TV show, and Jim Ed Brown and Jerry Clower co-host Nashville On The Road with Helen Cornelius and Wendy Holcombe as regularly featured performers. Other shows which have featured Top Billing artists include Pop! Goes The Country, That Nashville Music, Country Roads and the Music City News Cover Awards Show. Guest appearances have been made on shows such as Nashville Salutes America, Hee Haw, Mike Douglas, the Today Show, Austin City Limits and the PBS telecast of the Grand Ole Opry.

Country Music: A Sound Business

(Continued from page 6)

Band are among the hottest artists of the year for the entire music industry.

Regional Factors

The good news is the result of several factors, according to the people who actually sell the records. Country music has always been especially popular in the Sunbelt, the region probably least affected by recent economic setbacks, one major national distributor reports. Smaller markets, also strong for country, also are not affected quite as severely by economic ups and downs, according to another. The tendency of top 40 radio to now play more hits across the board, country as well as black, jazz and disco music, is still another reason that shows up in sales.

Country doesn't have the problem of consumer fickleness that some other kinds of music have, notes a national record retailer. The music is highly personality-oriented, and the result is the loyalty that country fans are famous for.

More care in the production and material used on country records is also beginning to pay off, note several label, radio and retail executives. As the saying goes, it's what's in the grooves that counts, and improving techniques mean better records as quality rises to the top.

While some areas have been forced to cut back, country music publishers and record labels continue to grow. Lavish spending and high budgets have been the

Special projects, always a priority at Top Billing, include a massive press campaign for Kitty Wells, who recently celebrated her 60th birthday and 43 years in the entertainment business. In Nashville, Top Billing and WJRB radio honored her with a birthday party. Other special projects have involved Wendy Holcombe, the Kendalls, Jeannie C. Riley, Jim Ed Brown, Helen Cornelius, Jerry Clower, Jimmy C. Newman, Tom T. Hall, Dickey Lee, Big Al Downing, and the Bellamy Brothers.

Administrative Staff

President Tandy Rice oversees the Top Billing administrative staff which includes Karen Howell, Sharon Hubbard, Gwen Rowland, Stephanie Saeger, Tracey Smith and Joyce Douglas; the creative services division which includes Kathy Hooper, Arletta Breidenbaugh Newton, Susan Roberts, and Kim McGarvey; agents Don Fowler, Ginger Hennessey, Chip Peay, Andrea Smith and Jack Sublette; and platform division head Barbara Farnsworth.

exception rather than the rule in the country industry, so there is less fat to trim, according to the heads of at least four major label country divisions. Publishers' profits are going up, too, as their songs get more and more exposure on several fronts.

One major record label, Casablanca Records which successfully recognized the potential of disco music in its carrier stages of development is in the processing of forming a country division. Other labels already established in the field continue to sign new talent.

The general growth of country music seems healthy for the future, especially in light of the priority being put lately on returning to basics, which is what the music is about in the first place. As it continues to increase in influence and importance within the various aspects of the music industry, the benefits will grow for those involved in perpetuating its development and improving its sounds.

Memnon Moves Into Country

■ Memnon, Ltd., along with its affiliates is going in new directions with Country entries. In publishing, Memnon currently has in release, "We Can Make Together," by Gene Huddleston on the Puzzle label, out of Texas. However, K. Z. Purzycki, president of Memnon, Ltd., is excited with the project regarding Bobbie Roberson. In addition to having four songs on her debut album on Bolivia Records, as publisher,

SOS/Creative Concepts Offers Varied Services

■ Specialized Office Services celebrated its second anniversary in September, and co-owners Jim P. Kent and Vernell Hackett are optimistic about the future of their Music Row company.

Background

Originally opened as a secretarial and temporary office personnel company, SOS expanded into a public relations-advertising-promotion company with the creation of Creative Concepts in mid-1978. Clients for the company have included OK Fest I, Elliott Ozment for Congress, and Stu Stevens. Current clients on the CC roster are Chris LeDoux, Highland Rim Speedway, and several other companies who hire CC to write their press material but mail the releases and biographies under their company letterhead.

Creative Concepts works closely with LeDoux, designing special mailers for his single releases and doing special record promotion for him. They placed him on "That Nashville Music," and set up interviews for him. In conjunction with Highland Rim Speedway, CC has helped promote several special events at the raceway, including a Mid Season Championship Race and a Spectator 100 Lapper.

Telex Service

This past summer, SOS added another service when a telex machine was installed and made available to Nashville businesses for sending and receiving telex messages to overseas and U.S. companies. The service also includes night letters and mailgrams.

The temporary office personnel division of SOS is aimed toward the music business, with the majority of employees already familiar with the music industry and its uniqueness.

A partial list of services offered by SOS includes typing, hand addressed envelopes, writing biographies, ghost writing, research, resumes, tape transcription, printing and typesetting, art work, layout and design, and original idea concepts.

Memnon also co-publishes her new single, "I've Changed To Your Kind of Life."

Exclusive Management

Recently, agreement was reached whereby Memnon Talent Corp. is handling exclusive management of Roberson. Roberson, not content with only singing, also plays guitar, wrote two songs in the album, and co-wrote two others. Plans are under way for a tour.

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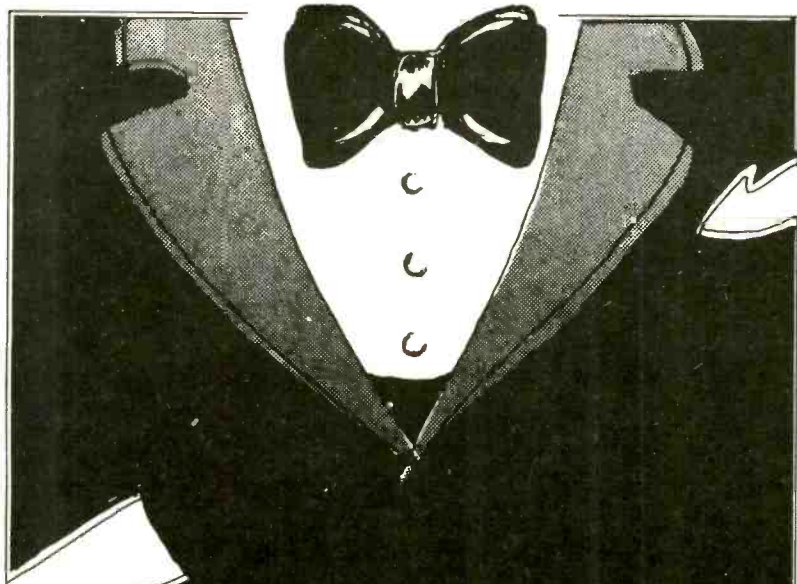
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AND AROUND THE WORLD

Red O'Donnell's Year in Review

(Continued from page 16)

quickly returned to action . . . **Ray Price's** first single for Monument was "Feet" and it began trotting at a fast pace . . . MCA artist **Barbara Mandrell's** "Sleeping Single in a Double Bed" was No. 1 on RW's country singles chart as of Nov. 11 . . . Back in the pack **Larry Gatlin's** "I've Done Enough Dyin' Today" was showing plenty of speed.

"I've Always Been Crazy" by you-know-whom was the top album—again . . . The **Statlers**—all four of 'em—were appointed honorary Attorney Generals of North Carolina by the state's attorney general **Rufus Edmisten** . . . Singer-actress **Audrey Landers** signed with Epic, to be produced by Tree Music exec. **Buddy Killen** . . . **Burl Ives** slipped into town and cut "It's Gonna Be A Mixed Up Christmas" for the new Monkey Joe label . . . "Hee Haw" comedienne-banjoist **Roni Stoneman** was recovering from surgery (hernia) in a Winston Salem Hospital.

Vicki Branson was appointed general office manager at Republic Records . . . **Gail Davies** Lifesong LP, "Gail Davies," was showing plenty of clout . . . **Tanya Tucker's** not-so-country "TNT" (MCA) was dynamite—especially the LP cover . . . **Dolly Parton's** new one was "I Really Got the Feeling" . . . **Rex Allen, Jr.** had a contender in "It's Time We Talked Things Over" (Warner Brothers) . . . Talent tycoon **Jim Halsey's** annual festival in Tulsa was a big success . . . "Why Have You Left The One You Left Me For" was going good for **Crystal Gayle**.

Jimmy Bowen left his vice president-general manager desk at MCA's Nashville office. (He later surfaced at Elektra) . . . **Merle Haggard** underwent surgery for removal of a growth on his back. Merle termed it "minor" . . . **Willie Nelson's** "Willie and Family Live" was an album causing more than tepid reaction . . . Monument chief **Fred Foster** and singer-contest winner **Lisa Lawalin** were wed at a quiet ceremony.

Opry dean **Roy Acuff** was honorary ringmaster at performance of the Ringling Brothers and Barnum & Bailey circus in Nashville . . . **Johnny Rodriguez** was back in the singles picture with "Alibis" . . . **Johnny Paycheck's** "Armed and Crazy" (Epic) was doing okay . . . The **Oak Ridge Boys** rode a float in the annual Macy's Thanksgiving Day Parade in N.Y. City . . . **Eddy Arnold's** "If Everyone Had Someone Like You" was generating radio spins and record shop purchases . . . As the month near its end, the **Kendalls'** "Sweet Desire" (Ovation) had become the No. 1 country single in the RW chart.

DECEMBER

Elektra's **Eddie Rabbitt** was tapped to sing the theme in **Clint Eastwood's** "Every Which Way But Loose" movie . . . **Willie Nelson** also went the flick route: He signed to play feature role in "The Electric Horseman," starring **Robert Redford**. It is a semi-western and Willie plays Redford's manager. Ride 'em cowboy! . . . **Larry Gatlin** guested on the "Tonight" show and bandleader **Doc Severinsen** gifted him with one of his colorful sport coats. A week later the jacket (with Gatlin inside) made its debut on the Grand Ole Opry.

Kelly Warren's RCA release "One Man's Woman" rated a "sleeper" nod in RW . . . **Don Williams** said: "Charley Pride and Merle Haggard had as much to do as anybody with me getting into the country music. It was listening to the kind of material they were doing that encouraged me to opt for country." Williams had been a member of the **Pozo Seco** group.

The **Oak Ridge Boys'** single of "Come On In" was coming on strong . . . So was **Eddie Rabbitt's** "I Just Want to Love You"—a No. 1 platter . . . The Benson Company purchased the Hamphill Music catalogue—and that's the gospel truth . . . There were rumors on the Row that **Jimmy Bowen** was going to skip his executive suite at MCA—and settle down at Elektra. It happened, as RW predicted.

Lynn Shults, who has been around, got around to joining Capitol Records as divisional vice president as of Dec. 4, 1978 . . . **Mel Tillis** decided to invest some of his royalty riches in the Amarillo, Texas radio station KIXZ. What Mel did was he b-b-b-bought it. And you read that first too in the RW. (Ain't we the scooping ones?) . . . **Tom Collins** was inducted as board chairman of CMA; **Ralph Peer** assumed duties as president.

Zella Lehr's "Play Me A Memory" (RCA) was picking up beau coup play on radio . . . **Floyd Cramer** came out with "Our Winter Love"—and it was just the season for such keyboarding . . . **Chet Atkins** shot a bad round of golf and blamed it on the weather . . . **Merle Haggard** and **Marty Robbins** signed to co-headline a string of personal appearances . . . The Amusement & Music Operators Association (AMOA) voted **Crystal Gayle's** "Don't It Make My Brown Eyes Blue" the jukebox record of the year? No surprise?

The **Statler Brothers'** "Christmas Card" LP was more of same success for the genial foursome . . . **Charlie Rich & Janie Fricke's** teaming

on Columbia's "On My Knees" was standing tall in the RW charts . . . **Ole Waylon's** "I've Always Been Crazy" was No. 1 for the fourth consecutive week . . . **Eddie Arnold** was back in the chart picture with "If Everyone Had Someone Like You" . . . **Willie Nelson's** father, **Ira D. (Pop) Nelson**, 65 died in Austin, Tex. Pop had been a pretty fair country musician in his day.

The fast-food salute, "Burgers and Fries," was being served up tunelessly by **Charley Pride** . . . **Lynn Anderson** announced she and her husband **Harold (Spook) Stream** were expecting a little "streamer" (screamer?) in May, 1979 . . . **Glenn Sutton** recorded "The Football Card" and the gambling gentry was asking if the song was inspired by odds-maker **Jimmy the Greek**.

Newcomer **Steve Wariner's** "Marie" was a wide-awake sleeper for RCA . . . Mercury production chief **Jerry Kennedy's** football-star son **Bryan Kennedy** signed a scholarship with Ole Miss . . . He's there now doing okay as a freshman lineman . . . **Wynn Stewart**, after long absence, was back with "Eyes Big As Dallas" . . . The "Willie & Family" LP was No. 1 on the RW charts as Christmas arrived . . . Along about same Christmas week **Kenny Rogers'** "The Gambler" hit the No. 1 spot—and word was out: "Watch it for staying power." It sure had it! Written by Nashville's **Don Schlitz** (while he was sipping a Bud.)

As the month passed into history, **Donna Fargo's** "Somebody Special" (for Warner Bros.) was making the year's end very special for a very special lady . . . **Johnny Rodriguez** was ready for a comeback—and talent agent **Jim Halsey** was handling his bookings . . . It was time for **Don Williams** to celebrate New Year's Eve and he celebrated it with fine reports on action of his "Tulsa Time" . . . **Barbara Mandrell** was also celebrating—her birthday on Christmas Day! . . . **Billy "Crash" Craddock** was crashing through with "If I Could Write A Song As Beautiful As You" (Capitol).

And all around the town music folks were saying it had been a very good year (so far).

JANUARY

Kenny Rogers started off the New Year by shaving off his beard so his wife **Marianne Gordon** could see how he looked sans the hirsute adornment. The clean-shaven look didn't last too long. (Marianne liked him better with the whiskers?) . . . **Tom T. Hall**, the Storyteller, had a nifty version of "Son of Clayton DeLaney" . . . **Margo Smith's** "Still A Woman" wasn't standing still in the charts.

George Jones and **Johnny Paycheck** got together and did a new version of the "Maybelline" oldie (or is it?). Anyway, Epic okayed it (produced by **Billy Sherrill**) . . . **Chet Atkins** played another bum round of golf and blamed his high score on the weather. Excuses! Excuses! . . . A CBS-TV production top-lining **Carol Burnett** and **Dolly Parton** was taped at the Opry House . . . **Jimmy Gilmer** was named vice president of United Artists Music's Nashville operation . . . **Roy Dea** was producing a recording session for singer **Dottsy**—and **Ole Waylon** just happened to drop into the studio and lingered long enough to sing background on a cut or two . . . **Mel Tillis'** "Send Me Down to Tucson" (MCA) was sending his fans to the recording shops for purchases . . . **Tanya Tucker** made her dramatic acting debut in an NBC film feature called "Amateur Night." She played a singer overcome by stagefright, something that has never happened in real life for TNT . . . Singer **Kim Charles** signed with RCA.

The **Kendalls'** Ovation offering of "I Had A Lovely Time" was doing lovelier . . . The CMA board dodged the snow and ice—and met for a quarterly meeting in Puerto Rico . . . Getting back to the **Kendalls**: **Jeannie Kendall** and her lead guitar player **Mack Watkins** leaked the news they were wed Dec. 21 . . . **Sonny Throckmorton's** Mercury disc of "Last Cheaters Waltz" showed up on the RW's "sleeper" list . . . Shooting of the **Loretta Lynn** filmbiog got underway. It got finished and is scheduled to premiere across the country next March . . . It was learned that **Donna Fargo's** fan club letter is called "The Fargo Express"—and don't leave home without it?

MCA's **John Conlee** had a goodie in "Lady Lay Down" . . . **Sara Carter**, 81, the only remaining original member of the singing **Carter Family**, died at her home in Lodi, Calif. She had been suffering with a heart condition for several years . . . Local producers and performers were cutting disco-type records. Just to keep in step with the music fad, of course.

Australian **Reg Lindsay** had a winner in "Rhinstones Are Forever" for the indie Con Brio label, owned by well known talented Nashville musician **Bill Walker** . . . **Freddy Weller** wrote and recorded "Fantasy Island," all about that TV series set in the tropics. (Wait a

(Continued on page 62)

Mercury artists light up country music.



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Top Country Singles of 1979

1-28

1. BACK ON MY MIND AGAIN	Ronnie Milsap	RCA
2. LADY LAY DOWN	John Conlee	ABC
3. EVERY WHICH WAY BUT LOOSE	Eddie Rabbitt	Elektra
4. NOBODY LIKES SAD SONGS	Ronnie Milsap	RCA
5. THE GAMBLER	Kenny Rogers	United Artists
6. I JUST FALL IN LOVE AGAIN	Anne Murray	Capitol
7. BURGERS AND FRIES	Charley Pride	RCA
8. ALL I EVER NEED IS YOU	Kenny Rogers & Dottie West	United Artists
I JUST WANT TO LOVE YOU	Eddie Rabbitt	Elektra
10. SHE BELIEVES IN ME	Kenny Rogers	United Artists
11. IT'S BEEN A GREAT AFTERNOON	Merle Haggard	MCA
12. SLEEPING SINGLE IN A DOUBLE BED	Barbara Mandrell	ABC
13. SOMEBODY SPECIAL	Donna Fargo	Warner Bros.
14. WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR	Crystal Gayle	United Artists
15. SWEET DESIRE	The Kendalls	Ovation
YOU'RE THE ONLY ONE	Dolly Parton	RCA
17. WHEN I DREAM	Crystal Gayle	United Artists
18. ANYONE WHO ISN'T ME TONIGHT	Kenny Rogers & Dottie West	United Artists
TEAR TIME	Dave & Sugar	RCA
20. AMANDA	Waylon Jennings	RCA
BACK SIDE OF THIRTY	John Conlee	ABC
TULSA TIME	Don Williams	ABC
23. SHADOWS IN THE MOONLIGHT	Anne Murray	Capitol
24. HEARTBREAKER	Dolly Parton	RCA
IT'S A CHEATIN' SITUATION	Moe Bandy	Columbia
26. LITTLE THINGS MEAN A LOT	Margo Smith	Warner Bros.
27. SAIL AWAY	Oak Ridge Boys	MCA
28. COME ON IN	Oak Ridge Boys	ABC

Top Country Singles of 1979

29-50

29. I CAN'T FEEL YOU ANY MORE	Loretta Lynn	MCA
LET'S TAKE THE LONG WAY AROUND THE WORLD	Ronnie Milsap	RCA
THE OFFICIAL HISTORIAN ON SHIRLEY JEAN BERRELL	Statler Bros.	Mercury
32. (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT	Barbara Mandrell	ABC
33. WHERE DO I PUT HER MEMORY	Charley Pride	RCA
34. IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME	The Bellamy Brothers	Warner Bros.
35. SEND ME DOWN TO TUSCON/ CHARLIE'S ANGELS	Mel Tillis	MCA
36. WHO AM I TO SAY	Statler Bros.	Mercury
37. I JUST CAN'T STAY MARRIED TO YOU	Christy Lane	LS
38. GOLDEN TEARS	Dave & Sugar	RCA
YOUR LOVE HAS TAKEN ME THAT HIGH	Conway Twitty	MCA
40. CRYIN' AGAIN	Oak Ridge Boys	ABC
I'VE ALWAYS BEEN CRAZY	Waylon Jennings	RCA
42. BABY, I'M BURNIN'	Dolly Parton	RCA
43. IF THE WORLD RAN OUT OF LOVE TONIGHT	Jim Ed Brown & Helen Cornelius	RCA
44. I'LL WAKE YOU UP WHEN I GET HOME	Charlie Rich	Elektra
ON MY KNEES	Charlie Rich & Janie Fricke	Epic
46. DON'T TAKE IT AWAY	Conway Twitty	MCA
LAY DOWN BESIDE ME	Don Williams	ABC
YOU FEEL GOOD ALL OVER	T. G. Sheppard	Warner/Curb
49. THEY CALL IT MAKING LOVE	Tammy Wynette	Epic
50. (GHOST) RIDERS IN THE SKY	Johnny Cash	Columbia
I HAD A LOVELY TIME	The Kendalls	Ovation

Red O'Donnell's Year in Review

(Continued from page 58)

minute! **Buzz Cason** was the co-writer.) . . . **Anne Murray's** "I Just Fall In Love Again" was a strong contender for popularity . . . As of Jan. 20 "Willie and Family Live" was back in the No. 1 spot on the RW's country album tally. It didn't surprise the Columbia waxworkers.

Dolly (you-know-whom) was very hot for January with "Baby, I'm Burnin'" . . . RW computers, etc. picked **Emmylou Harris'** "Too Far Gone" as a pick-of-the-week . . . **Hank Williams, Jr.** and his sidekick **Merle Kilgore** were in Hollywood filming scenes for an upcoming CBS-TV movie, "Willa," for which Hank Jr. wrote some of the music and in which he did some singing . . . **Sonny James** signed with **Fred Foster's** Monument label.

Lovely **Susie Allanson** was receiving bravos for her "Words" Elektra single . . . Gadabout champ **Mae Boren Axton** was gadabouting to push and promote artists she represents . . . BMI's **Frances Preston** made a bid for inclusion in the Guinness Book of Records by attending in one 24-hour day six business-related breakfasts, luncheons, dinners, cocktail parties, etc. ASCAP's **Eddie Shea**, on a diet, missed one of the eating events.

January 27th's RW Country Singles rundown had Crystal Gayle's "Why Have You Left The One You Left For Me?" at the top of the pack . . . Yes, you guessed correctly. As the month concluded, "Willie & Family Live" was the No. 1 LP for sixth week . . . **Barbara Mandrell's** cover pose on "The Best of Barbara Mandrell" was by a fur piece the most eye-catching of the month. Was that mink?

FEBRUARY

It was cold outside, but **Tammy Wynette** was very warm with "They Call It Making Love" . . . Epic signed **Johnny Rodriguez** . . . **Anne Murray's** "New Kind of Feeling" rated a pick by RW . . . Acuff-Rose Publications promoted **Ronnie Gant** to director of its professional department . . . **Faron Young**, slick-hair and smiling, joined MCA's roster of artists after several months of being "at liberty" labelwise . . . **Dr. Hook** had "All the Time in the World" going, and **Juice Newton's**

1979: An Active Year for MCA Music

■ The year 1979 has been a very active one for MCA Music in Nashville as the charts demonstrate in both singles and albums. This same period has also seen other developments to enhance excitement at MCA Music.

MCA Music in Nashville, with its individual catalogues, including Leeds Music, Duchess Music and Champion Music, is headed by vice president Jerry Crutchfield, director of operations. Crutchfield is himself a successful writer and producer as well as publishing executive. His songs have been recorded by several major artists, and as a producer he has been in the charts countless times, including seven times at number one.

MCA Music, with a Nashville operation since 1965, is firmly committed to Nashville as a music center with country, MOR, pop and more in its repertoire. Some of MCA's chart activity in the past year includes "Dream On" by the Oak Ridge Boys, "Two Steps Forward, Three Steps Back" by Susie Allanson, "Danger: Heartbreak Ahead" by Zella Lehr, "Guess Who Loves You" by Mary K Miller, "Crazy Arms" by Willie Nelson, and "Pieces Of April" by David Loggins.

Recently MCA Music's songs were included in 20 of the top chartered country albums by artists such as Elvis Presley,

Kenny Rogers & Dottie West, John Conlee, the Oak Ridge Boys, Crystal Gayle, and Tammy Wynette. This activity comes as the result of the combined efforts of the MCA Music staff, consisting of Ted Barton and Pat Higdon, associate directors of creative services; Colby Detrick, director of administration; and Dee Williams, administrative assistant.

Recently completed at MCA Music in Nashville is a 16-track studio providing a workshop atmosphere, enabling the songwriters to develop their creative potential and offering opportunities for collaboration.

The past year also saw the acquisition of the ABC Music catalogues which have greatly expanded the MCA Music coverage and penetration with contemporary material as well as standard hits.

Knowing full well that the success of any publishing operation depends upon the successful writer, MCA Music is constantly striving to develop new writers as well as sign writers with track records. Prominent MCA writers include Gerry House, Deborah Allen, Jan Crutchfield, John Volinkaty, Owen Davis, David Loggins, and Jerry Crutchfield. Newer writers like Mike Black, Claire Cloninger, Gene Harris, and Pamela Miller help to round out the roster.

recorded retort was "Let's Keep It That Way."

Chet B. Atkins played a round of golf and blamed his high score on the icy condition of fairways. "The terrain compared to a tundra," groaned Mr. Guitar . . . **Glen Campbell's** "I'm Gonna Love You" had the sound of a sure shot in the ears of RW's **Marie Ratliff** . . . **Don Davis** produced "Six Feet Tall and Handsome" for **Tommy Cash** . . . **Loretta Lynn's** "We've Come A Long Way, Baby" LP figured to go a long way . . . **Barbara Mandrell's** "If Loving You Is Wrong (I Don't Want to Be Right)" was, as of the Feb. 3 RW, a country song of the week . . . Seeing as how her Elektra single of "Stormy Weather" was a success overseas, **Stella Parton** booked a tour of Great Britain and Europe . . . **John Conlee** was in Texas and met **John Connally!** The latter is son of the GOP Presidential nominee hopeful and his name is John II.

It was a short, cold month (as per usual), but things were happening: Like **Minnie Pearl** taping a co-starring role (with **Arthur Godfrey**) in "The Love Boat" series. They portrayed a mature wedded couple . . . **Kenny Rogers** "purchased" the Possum Holler nightclub in Nashville's famed Printers Alley strip. The nightclub was formerly "owned" by **George Jones**.

Veteran **Charlie Bragg** was named staff engineer at Columbia Studios. It was a case of "you can come home again" for Charlie, who had left Columbia three years previously to join the House of Cash Studios . . . **Eddie Rabbitt** left some of his tracks in the Country Music Hall of Fame (The Palomino Club "Hall" in North Hollywood) . . . Somebody described BMI's Nashville boss **Frances Preston** executive

(Continued on page 66)

House of Gold Glitters with Hits

■ With gold reaching record highs on the market daily, it is only fitting that House of Gold also attain new heights on the charts. In the past year, the company has become one of the hottest publishers in the country.

House of Gold Music, Inc., parent company to Bobby Goldsboro Music and Hungry Mountain Music, also administers Bill Boling's Bus Ride Music, west coast based Paukie Music and Calente Music, Windchime Music, Sandstorm Music, and the newly acquired Prime Time Music, the company of noted gospel writer Aaron Wilburn. House of Gold also administers J.W.R. Publications on behalf of MCA artist John Wesley Ryles.

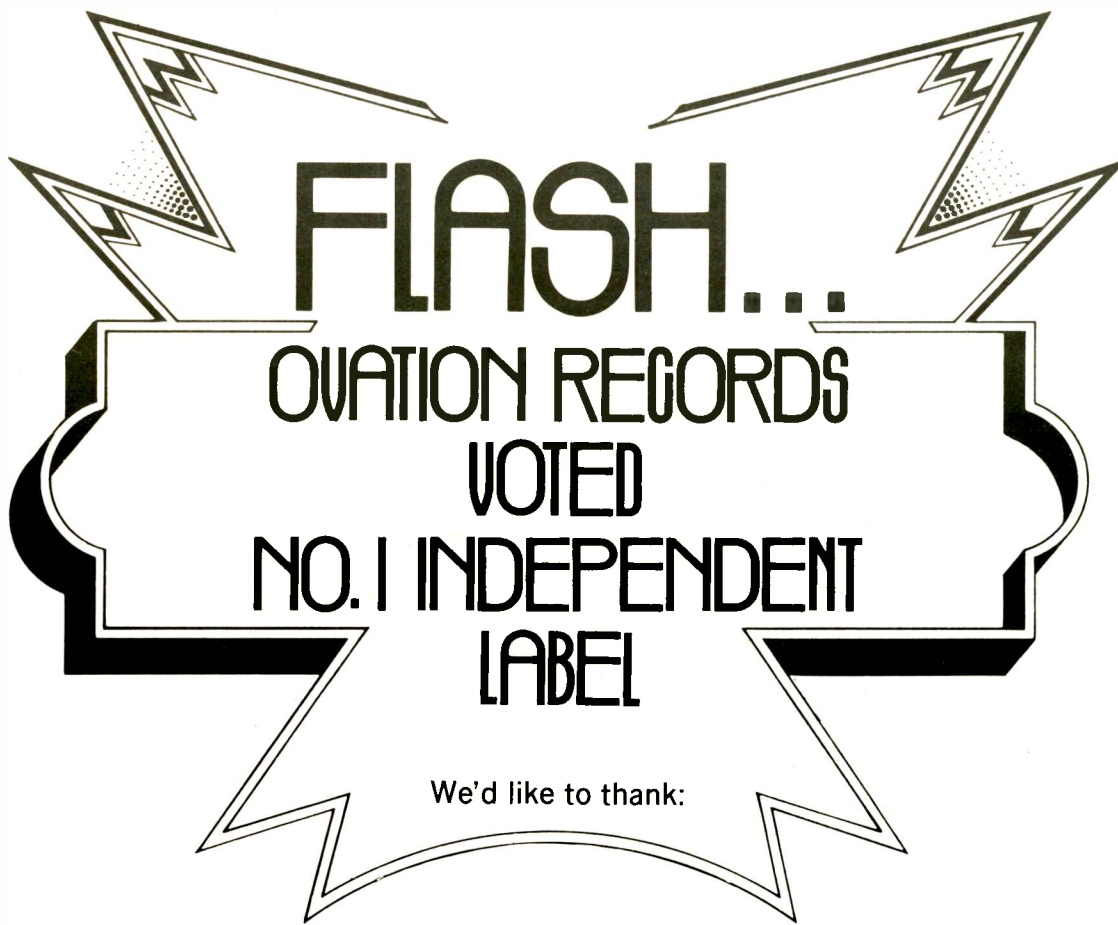
The company has continued to grow over the years from a very small one-writer company consisting of Kenny O'Dell to a staff of 17 writers including Razy Bailey, Bill Boling, Larry Henley, Jim Hurt, Steve Jobe, Larry Keith, Sam Lorber, Donny Morrison, O'Dell, Steve Pippin, Jeff Silber, John Slate, Bobby Springfield, Van Stephenson, and Aaron Wilburn. Other writers included in the catalogue are John Conlee, Sonny Curtis, Johnny Duncan, Bobby Goldsboro, Julie Didier, Casey Kelly, John Wesley Ryles, Austin Roberts, Lynda Ray Lance, Ron Ontes, Mike Settle, Kenny Walker, and Marc Rossi, along with John Potts, Mike Noble and Jack Kennedy.

Under the leadership and talent of writer-producer-publisher Bob Montgomery, the company thrives with the help of

the office staff which includes Sue Duncan, administrative assistant; Linda Terrana, copyright department and assistant office manager; Jeff Silber, professional manager; Danny Morrison, assistant professional manager and songwriter; and Ben Hall, studio engineer.

The impressive list of country and pop House of Gold hits includes John Conlee's number one "Rose Colored Glasses" and "Backside of Thirty," Eddy Arnold's "If Everyone Had Someone Like You." The year has been especially bright for RCA artist Razy Bailey with the hits, "What Time Do You Have To Be Back in Heaven," "Tonight She's Gonna Love Me Like There Was No Tomorrow," "If Love Had A Face," and his latest, "I Ain't Got No Business Doin' Business Today," all House of Gold songs.

Kenny Dale's Capitol LP just released, "Only Love Can Break A Heart," contains a number of House of Gold and Bobby Goldsboro Music songs. Zella Lehr's "Once In A Blue Moon," Johnny Rodriguez's "Mexico Holiday," "Fools For Each Other" and "Down On The Rio Grande," Crystal Gayle's "Your Kisses Will," Dr. Hook's "Better Love Next Time," Bobby Lewis' "She's Been Keeping Me Up Nights," Charlie Rich's "I Lost My Head," and Janie Fricke's "Playin' Hard To Get" are all written by House of Gold writers. One of the most recent successes is the latest release by Lobo, "Where Were You When I Was Falling In Love," which Montgomery produced.



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

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

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

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

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

We Love You All!



1249 Waukegan Road
Glenview, IL 60025

803 18th Avenue, South
Nashville, TN 37203

Hudson Agency Battles for Opry

■ Bill Hudson & Associates, whose 15 year association with the entertainment industry has included public relations services for music companies and the film industry, launched one of its most unique campaigns during the year for the famous Grand Ole Opry.

The agency was retained to rally support of the clear channel voice of WSM whose Grand Ole Opry is beamed out each week to millions of listeners in 34 states. The first step was to organize "Friends of the Grand Ole Opry" with Roy Acuff as honorary chairman, and the effort was launched.

Thousands of letters were sent from listeners in the U.S. and foreign countries to the F.C.C., in addition to letters and peti-

tions sent to legislators from the fans and the industry's stars. Over 100 country music radio stations joined in the effort by running radio spots recorded by recording artists Ronnie Milsap, Danny Davis and Tom T. Hall.

Hundreds of items ran nationwide in the press, including many editorials in support of the Opry, and the television networks came to Nashville to air reports on the pending threat to the Opry. Minnie Pearl flew to Washington and testified before the Congressional Sub-committee on Communications, requesting the continuance of the Opry broadcast.

Tennessee Congressman Bill Bonre introduced a bill to prohibit the F.C.C. from reducing

the coverage area of the nation's 25 Class 1-A clear channel stations and to date has 56 co-sponsors in the House. Both Senators Baker and Gore provided guidance and support of the efforts, in addition to a bill introduced by Sen. Barry Goldwater before the Senate. Both bills are pending before the respective Congressional Communication Sub-Committees.

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

Nashville NARAS Continues To Expand

■ Under the leadership of president Bill Justis (who was re-elected to a second term), executive director Francine Anderson and the board of governors, the Nashville chapter of NARAS continues to expand its scope of activities to include several projects of both local and national significance.

In May, 1979, the chapter hon-

ored Nashville's most valuable musicians, background vocalists and engineers at a gala awards banquet held at Richland Country Club.

The chapter continued its series of showcases featuring local artists and record labels with proceeds providing supplemental revenue to further develop and expand the Nashville chapter's activities and membership benefits. Among the showcases held during this year were a gospel music showcase in conjunction with the Gospel Music Association, a disco music showcase in conjunction with Dillard & Boyce Productions, a country music showcase in conjunction with Ovation Records and the WORST (World's Oldest Rock Stars Together) showcase which was held Sept. 25 at the National Guard Armory.

Scholarship Fund

The Nashville chapter's scholarship fund was activated in January, 1979 to lend a financial aid to talented and deserving students presently studying the music business. Belmont College, Middle Tenn. State University and Fisk University were the recipients of \$1,000 scholarships each. The NARAS Institute Journal is now being sent to all Nashville Chapter members as a newly added membership benefit.

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

Activity Builds for Al Gallico Music

■ Now ending his fifth year in his west coast headquarters, veteran publisher Al Gallico reports that activity via his Al Gallico Music Corp. complex continues to build.

For the New York native, that growth has stemmed from a long-term familiarity with both mainstream pop and country markets, the Gallico company's chief areas of concentration. In the latter area, Gallico's decades in aggressive publishing enabled him to achieve consistent publishing whether based in New York or Los Angeles, due to strong Nashville ties to such producer/writers as Norro Wilson and Billy Sherrill.

Al Gallico and Algee Music have accounted for 21 songs on RW's Country Singles Chart in the past year, eight of which hit the top ten. Among the companies' hit writers are Sherrill, Wilson, Glenn Sutton, Steve Davis, Mark Sherrill, Linda Kimball, and singer/songwriter Becky Hobbs.

Among the highlights: "Too Far Gone," recorded by Emmylou Harris; "I've Been Waiting For You All Of My Life," by Con Hunley; "Still A Woman," by Margo Smith; "Put Your Clothes Back On," by Joe Stampley; "The Fool Strikes Again," by Charlie Rich; and "The Girl At The End Of The Bar," recorded by John Anderson.

Acuff-Rose: Country Pioneer

■ A true pioneer in the country music industry, Acuff-Rose Publications continues in its position of prominence in the total music industry with both a strong catalogue and an active staff of writers creating new quality material.

Acuff-Rose (DMI) and Milene (ASCAP) Music accounted for 22 songs on the country singles chart over the past year, three of which hit the top ten. At the first annual BMI "Million-Aire Banquet," last spring recognizing songs that have attained million performance status, Acuff-Rose received more than any other publisher.

Acuff-Rose has had an image of being a catalogue company of country hits, according to president Wesley Rose, but the fact is that the company is one of the most active in Nashville publishers on the pop charts as well as country. This is due both to a catalogue of songs which defy musical classification and the number of new writers signed to the company. Acuff-Rose's staff of writers now consists of approximately 50 composers.

Four new writers rooms have been constructed at Acuff-Rose's offices on Franklin Road in Nashville. This is for the convenience of writers who want a place to work where they can concentrate in privacy.

G. Hill & Company Wins Numerous Awards

■ Located on Music Row, Gayle Hill, along with office and production assistant Donna Songer, utilizes free-lance writers such as Thomas Cain, John Grazier, Marianna Phelps and Beckie Foster, and mixes with them musicians and singers in studios to create jingles that are heard across the country on radio and television. The results of all this are awards such as Clios for the Coca-Cola, Country Sunshine advertisements, and awards for "Happy Facts," "Stouffers," "GMC" and "Kaufmann's Department Stores."

Gayle works from start to finish, from conceiving and designing an idea for each specific product and target market and then, working as a creative arm of the advertising agency, custom tailors each sound to be the best possible music for each client.

In recent months they have completed projects for Rubbermaid, Magic Chef, Ruby Tuesday's restaurants, Kaufmann's Department Stores, Citizen's National Bank, Huntington Banks, Ortho Chemicals, Liberty National life, Dayton Daily News and Journal Herald, Camellia Foods, and more.

Berry Hill Group Covers Many Bases

■ The Berry Hill Group, Inc., a Nashville based public relations and management firm, formed in March of 1979, has established a strong reputation in its first six months of operation. Catering its services to an ever changing music industry, The Berry Hill Group, Inc. is made up of three divisions: Berry Hill Public Relations, Berry Hill Artists, and Woody Bowles & Associates. Clients currently represented under the firm's public relations division include Columbia artist Moe Bandy, Republic artist Randy Barlow, RCA artist Dotts, Orlando artist Leon Everette, Elektra artist Vern Gosdin, the Grapevine Opry in Grapevine, Tex., Con Brio artists Reg Lindsay and Dale McBride, and Columbia artist Freddy Weller. Additionally, the firm is involved in management with Steve Gibb, composer of Kenny Rogers' hit, "She Believes in Me."

Heavy emphasis has been placed on the importance of television in the artists' overall programs, and special attention has been paid to placing the artists on shows which are not normally regarded as outlets for country stars. Woody Bowles, president of The Berry Hill Group, negotiated for Freddy Weller to appear on the popular ABC-TV series "Fantasy Island." Moe Bandy and Dotts have also taped appearances as celebrity contestants on the popular syndicated game show, "Make Me Laugh." The company is also involved in placing their artists on major country music television shows.

M/C



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INTERNATIONAL FESTIVALS OF COUNTRY MUSIC

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APRIL

1980

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**MERVYN CONN
PROMOTIONS**

Red O'Donnell's Year in Review

(Continued from page 62)

title as "vice president in charge of perpetual motion." ASCAP's **Eddie Shea** grinned and said, "Yeah, but I can smile better."

I'm writing—are you still reading?

It was time to celebrate Nashville Songwriters Association Week. And so be it, Feb. 19-24 . . . **John Conlee** was out front with one called "Backside of Thirty" . . . **Jim Weatherly**, the former Ole Miss football star, wrote "Where Do I Put Her Memory?" and **Charley Pride** recorded it for the RCA . . . UA's **Billie Jo Spears** was being heard singing "Yesterday" today and tomorrow . . . **Melvin the Tillis** had a nifty album in the racks and on the turn tables in "Are You Sincere?"

Kenny Rogers' "The Gambler" was atop the RW country albums list for fourth week and the prognosticators were saying, "I told you so" . . . It was "You Don't Bring Me Flowers" for **Jim Ed Brown & Helen Cornelius**.

Cristy Lane's "I Just Can't Stay Married To You" (LS Records) was crossing over to MOR . . . Soul singer **James Brown** was **Porter Wagoner's** special guest on the Grand Ole Opry . . . Young **Wendy Holcombe** hired a four-member band—which included her guitar-picking father—to back her up on tours . . . **Jack D. Johnson** was elected president of the Nashville Association of Talent Directors. (**Billy Deaton** was named "town crier" of the organization.)

Jerry Reed was among three nominees for "Best Supporting Actor" in the fifth annual "People's Choice Awards" competition. (He was the winner!) . . . **Lynn Anderson**, the expectant mother, was singing "Isn't It Always Love?" . . . RW's Feb. 24 rundown of the top 100 country singles had **Ronnie Milsap's** "Back On My Mind Again" in the No. 1 slot . . . RCA's **Jewel Blanch's** "Can I See You Tonight?" was a chartmaker . . . The **Kendalls'** "Just Like Real People" album was for real—another biggie for a really talented twosome.

MARCH

Although it was not scheduled until June, the 8th annual Country Music Fan Fair's advance registrations showed a considerable increase over 1978. In the number of people it attracts to Nashville, the Fan

Chart Activity/Singles

A Comprehensive List of Country Singles Chart Activity from August 19, 1978 through August 18, 1979

Label	Charted	Top 10	#1	Label	Charted	Top 10	#1
A & M	3	—	—	LS	3	2	—
ABC	31	10	5	MC	1	—	—
ABC/Hickory	6	—	—	MCA	50	16	5
Arista	1	—	—	MCA/Hickory	4	—	—
ASI	1	—	—	MCM	2	—	—
Asylum	3	—	—	Mercury	29	7	1
Bang	1	—	—	MMI	3	—	—
Bearsville	1	—	—	Monument	14	1	—
Cachet	1	—	—	MRC	4	—	—
Capitol	37	8	2	NSD	2	—	—
Caprice	4	—	—	Oak	2	—	—
Capricorn	4	2	—	Orlando	2	—	—
Casablanca	1	—	—	Ovation	10	4	1
Charta	2	—	—	Pacific Challenger	4	—	—
Checkmate	1	—	—	Parachute	1	—	—
Cherry	1	—	—	Paula	1	—	—
Churchill	5	—	—	Polydor	2	—	—
Chute	3	—	—	Portrait	1	—	—
Cinkay	1	—	—	Prairie Dust	3	—	—
Colonial	1	—	—	Ranwood	1	—	—
Columbia	48	11	2	RCA	76	26	11
Compass	1	—	—	Republic	15	—	—
Con Brio	14	—	—	Ridgetop	2	—	—
Cyclone	3	—	—	Robchris	1	—	—
Derrick	1	—	—	RSO	3	—	—
Door Knob	9	—	—	Scorpion	21	—	—
Drive	1	—	—	SCR	2	—	—
Eagle International	1	—	—	Scrim Shaw	2	—	—
Elektra	34	7	4	Soundwaves	4	—	—
Epic	42	16	1	Spring	1	—	—
Epic/Playboy	3	—	—	Starflite	1	—	—
Fifty States	2	—	—	Starfox	3	—	—
Four Star	3	—	—	Sun	3	—	—
GMC	4	—	—	Sunshine Country	2	—	—
Granny	1	—	—	Texas Soul	1	—	—
Grape	1	—	—	TMS	1	—	—
Gusto	1	—	—	21st Century	2	—	—
IBC	2	—	—	United Artists	27	9	5
Inergi	3	—	—	Vista	1	—	—
Jeremiah	1	—	—	Warner Brothers	42	17	1
JMI	1	—	—	Warner/Curb	16	3	—
Lifesong	4	—	—	Whiskey River	1	—	—
Little Darlin'	3	—	—	WINS	2	—	—
Lone Star	3	—	—				

Fair is the No. 1 country music event, far overshadowing locally the October "Country Music DJ and Opry Birthday Celebration Week."

Ernest Tubb's "The Legend and the Legacy," which included vocal aid from some of E. T.'s bigtime buddies, was selling and also figured to be a "collector's item" of interest . . . Atlanta songwriter **Harris Taft** underwent brain surgery.

Chet B. Atkins shot a terrible round of golf and griped, "I would have done much better if it hadn't been for the March wind!" . . . **Minnie Pearl** brought her racquet out of hibernation and played her first tennis match of 1979. So much for the "Old Sports!"

The **Bellamy Brothers** were warming up in the bullpen with their "If I Said You Had A Beautiful Body Would You Hold It Against Me." 'Twas a swinging solid hit for the Bellamys and Warner Brothers. Its title didn't cause any unfavorable public comment from censors, self-appointed or otherwise.

Freddy Fender got around to singing an album tagged "Tex-Mex," and who better for such than the original "Mex-Tex"? . . . After much talk and predictions, RCA re-signed Ole **Waylon** to a "long-term arrangement" contract . . . **Big John Tate**, a contender for the heavy-weight boxing title, came in to applaud (with his Big John paws) longtime friend singer **Con Hunley's** appearance at the Exit-In. Con and Big John grew up together in Knoxville.

Sultry (looking) **Janie Fricke's** single for Columbia was "I'll Love Away Your Troubles for Awhile," an offer not too many could refuse? . . . **Mel Tillis'** single of "Send Me Down to Tucson" was again sending Melvin fans to the record marts. No. 1 it was in early March . . . **Hank Williams, Jr.** signed with Elektra-Asylum . . . **Ray Stevens** released "I Need Your Help, Barry Manilow," which Ray described as "nutty but not zany." Even Barry himself liked it.

Playboy Magazine didn't use a picture of **Roy Clark** as its centerfold, but did vote him "Picker of the Year" for third time in its annual poll of readers . . . The **Statler Brothers** had a "sure shot" selection in "How To Be A Country Star" . . . **Jessi Colter's** "Love Me Back to Sleep" was the country song of the week as of St. Pat's Day (March 17) . . . **Lynn Anderson's** photo on cover of her "Outlaw Is Just A State of Mind" was a definite eye-catcher.

Jim Carlson was named product manager at Columbia Records' Nashville office . . . **Moe Bandy**, the rodeo clown, came bucking in with "It's A Cheating Situation." Listeners and purchasers weren't "cheated" . . . **Anne Murray** was still going strong. This time with "I Just Fall in Love Again" . . . The big corporate news on the scene was merger of MCA & ABC. **Jim Foglesong** was retained as boss of the country music division. **Ron Chancey** stayed as the production dept. key man. **Chic Doherty** qualified for a position in the restructuring.

Rex Allen, Jr. of Warner Bros. was doing more than a bit all right with "Me and My Broken Heart" . . . **Jerry Lee Lewis'**, often down but never out, was singing "Rockin' My Life Away" to prove it . . . Mercury's **Jacky Ward**, an under-rated singer, had "Wisdom of a Fool" going for him . . . Just for the Record (World) **Kenny R.'s** "The Gambler" continued on a hot streak. The No. 1 album for 10th week.

The **Statler Brothers-Barbara Mandrell** road show was playing to sell-out audiences . . . **Sonny James'** "Hold What You've Got" was holding on among the popular recordings.

APRIL

No foolin': **Ronnie Milsap** changed his studio strategy and began producing his own sessions with cue aids from **Rob Galbreath** . . . **Bob Kirsch** was named general manager of Warner Bros. Records country division . . . **Razzy Bailey** (whatta first name) was beaming. Razzy's "If Love Had A Face" was nothing to rate a razzberry for Razzy . . . **Elvis Presley's** singles were still being released. Latest was "Are You Sincere," the golden oldie . . . A new black country singer, **Big Al Downing**, appeared on the scene with "Touch Me." Now if black female singer **Ruby Falls** could just come up with the right song to match her listenable tones? . . . "Red Bandana" was more than a neck-kerchief. It was one of **Merle Haggard's** better singles for 1979.

David Houston, still trying to come up with another "Almost Persuaded," had one-to-watch in "Faded Love and Winter Roses" . . . **Tammy Wynette** cut a jingle for the telephone company. (Ma Bell, as the jargon set says.)

April showers were in vogue and **Kenny Rogers'** reign continued with a for-real single of "She Believes In Me" . . . Ole **Waylon** signed for his dramatic acting debut. A major part in "Urban Cowboy," which was to star **John Travolta** and be filmed mainly in **Mickey Gilley's** Pasadena, Texas king-size nightclub . . . **Ronnie Milsap** was happy about his "Nobody Likes Sad Songs"—and so were his record-purchasing fans.

(Continued on page 68)

Tree Continues Its Steady Growth

■ With more charted songs and more top ten songs than any other publisher of country music in the past year, Tree International continues its steady growth and has taken steps for even further expansion. Widening its activity in country as well as moving stronger into the pop field, Tree opened a Los Angeles office last June.

The office serves to open up the west coast for Tree material, according to Jack Stapp, chairman and chief executive officer, affording Tree's writers more opportunities to get their songs cut. "Great writers have given Tree International the key to our success . . . great songs. Thanks to all of them, we've had another banner year here," he notes.

Among Tree's number one country songs this year are "Lady Lay Down," recorded by John Conlee; "It's a Cheatin' Situation," recorded by Moe Bandy;

ATV Music Group: Here To Stay

■ The ATV Music Group first opened offices in Nashville in late 1973. Since that time it has been gradually expanding to the point where it is clear it is here to stay.

As part of its expansion program, ATV recently purchased a new building on Music Row, located at 1217 16th Avenue South and is currently in the process of building a recording studio on the premises which should be in operation by November of this year. Gerald Teifer, vice president and general manager of ATV's Nashville operation, stated recently that "1978 and 1979 have been fantastic years for us in terms of chart action, hit songs, and the growth of ATV, but the best is yet to come."

The ATV Music Publishing companies, ATV Music Corporation (BMI) and Welbeck Music Corporation (ASCAP), have at the moment such exclusive writers as Roger Bowling, Brent Maher, Byron Hill, Dan Tyler, Dennis Knutson, Eddie Burton, Rick Schulman, Micki Fuhrman, Jonathan Lee and J.R. Wilde. Other exclusive writers who are signed to the west coast and New York offices, who provide ATV with hit material are Barry Mann, Cynthia Weil, Dan Hill, Harry Shannon, Steve Stone, John Parker, Joe Nixon, Paul Kelly, Cathy Lord and Eddie Schwartz.

Assisting Teifer in Nashville are Byron Hill, professional manager; Jean Williams, administration assistant; J. Remington Wilde, associate professional manager; and Margaret Jones, secretary.

"Sail Away," by the Oak Ridge Boys; and "I May Never Get To Heaven," by Conway Twitty.

Stapp is quick to point out that it is the writers' success story that is the basis upon which he claims the number one Publisher of the Year.

Tree is continually adding new writers to its staff, according to president Buddy Killen who also notes the success of another facet of Tree International, Tree Productions. With the firm's 24-track studio for the writers' use, they have been able to work on new ideas for some of the writers.

Killen's production includes top artists such as Bill Anderson, O. B. McClinton, Ronnie McDowell, Louise Mandrell; and R.C. Bannon, and T.G. Sheppard. Other Tree writers with recording careers include Sonny Throckmorton, Bobby Braddock, Dennis William Wilson, and Rock Kilough.

Down 'n Dixie Makes an Impact

■ Taking the intimate, yet progressive stance, Down 'n Dixie Music, the country music wing of Almo/Irving Music Publishing, has made quite an impact on the country music scene in Nashville.

Troy Seals

Down 'n Dixie is headed by Troy Seals. Seals had been a guitarist for James Brown for more than 10 years. He was also a very talented songwriter. Since the beginning of Down 'n Dixie Music, he has also shown great business sense as well.

"We knew we had to take an interest in the country music field, but we didn't want to just jump into it cold," says Almo/Irving executive vice president Lance Freed. "So what we did was sign a writer (Seals) and pay the rent on a small office, supplying it with only a piano and a telephone. That's exactly how Down 'n Dixie Music started. As the company grew musically and financially, it also grew physically. It all happened very naturally, which is the best way to do things anyway."

Down 'n Dixie has since moved on from that original rental space to its own, self-contained offices, fully-staffed at 1610 16th Avenue South in Nashville.

While the company enjoyed success on the country charts with Conway Twitty's No. 1 hit, "Don't Take It Away," and other hits like Con Hunley's "Weekend Friends" and the Twitty-Loretta Lynn duet, "Lovin' From Seven to Ten," it has also made inroads in other areas.

CACHET RECORDS

Cachet Means Excellence



Ernest Tubb "The Legend and the Legacy"

IN THE TOP 10 LP'S AND STILL CLIMBING. NEW SINGLE RELEASE **WALKIN THE FLOOR OVER YOU**

Ernest Tubb & Friends



Nana Mouskouri "Roses and Sunshine"

ALREADY GOLD AND PLATINUM IN CANADA... RISING FAST IN THE U.S. NEW SINGLE RELEASE SOON!



Ronnie Prophet "The Phantom of the Opry"

NEWEST SINGLE RELEASE... BOUND TO TOP THE CHARTS



Johnny Cash "A Believer Sings The Truth"

THE ULTIMATE JOHNNY CASH... THE ALBUM HE'S ALWAYS WANTED TO DO. RELEASED THIS MONTH!



Ferlin Husky "Entertainer of the Decade"

ONE OF COUNTRY MUSIC'S GREATEST STARS... NEWEST SINGLE **BABY** TO BE RELEASED SOON!

Excellence...from CACHET.

Red O'Donnell's Year in Review

(Continued from page 66)

Young **Ronnie McDowell** (now moved to Epic) continued to succeed. This time with "World's Perfect Woman." (Ronnie was gradually moving away from his Elvis sound-alike) . . . **Olivia Newton-John's** "Deeper Than the Night" and **Linda Ronstadt's** "Alison" showed up among RW's country singles picks . . . Thoroughly classic songwriter-singer **Glenn Sutton** came out with a "Sutton Doll," explaining "You wind it up and it drinks too much, gets sick, never goes home before 5 a.m. and then only three nights a week."

Tommy Overstreet's Elektra cut of "I'll Never Let You Down" was not letting him down popularity-wise . . . Despite hints of a slow-down in the economy, Nashville studios were busy with day and night sessions . . . **Mervyn Conn's** annual Wembley (London) Country Music Festival was a mid-April event in England with numerous country music performers on hand.

Conway Twitty appeared on show at Pontiac, Mich.'s Silverdome that attracted an estimated 50,000 . . . **Johnny Cash** was happy over his "Ghost Riders in the Sky," which was a major hit for the late **Vaughan Monroe** in 1949 or thereabouts. It was to be Johnny C.'s best received recording in many months . . . **Susie Allanson** appeared to be vocally undecided. Just April foolin'. She was very warm for early spring in the charts with "Two Steps Forward and Three Steps Back." It wasn't symbolic of Susie's moving career.

The number 13 wasn't unlucky for **Kenny Rogers' "The Gambler."** It hit that number—and kept going! . . . One to watch in the third week of the month was the **Statlers' "The Originals"** . . . The Tennessee State Legislature, in a bouncy mood, voted 95-0 that the attest stretch of highway in Sevier County should be renamed "**Dolly Parton Parkway.**" The 2.6 miles of U.S. 411 are near Dolly's birthplace in Sevierville. The resolution did meet with some opposition (?). One unoriginal legislator quipped, "I think this bill is a big bust!"

Kenny O'Dell's Capricorn single of "Medicine Woman" reportedly met with a favorable reception among feminists . . . Just as many anticipated, as the month prepared to end **Barbara Mandrell's** "(If Loving You Is Wrong) I Don't Want to Be Right" was a No. 1er . . . **Chet B. Atkins** parked his golf clubs and went to White House for very brief meeting with President **Jimmy Carter.** Explained Atkins: "We didn't touch too much on earth-shaking subjects. I was only in the oval office about three or four minutes. I did tell him he wasn't going to help his reputation hanging out with guitar pickers." "I've been around worse people than guitar pickers."

The rumors that had been circulating for months were true. **Crystal Gayle** departed UA and signed with Columbia . . . BMI's Nashville office celebrated its 20th year in Nashville. **Frances W. Preston** was its first employee. She'll still around—but has moved ahead to regional vice president . . . **Loretta Lynn's** "I Can't Feel You Anymore" had the sound of a hit. "The Coal Miner's Daughter" had struck again! . . . **Charlie Rich's** "Spanish Eyes" got him back on the radio turntables . . . Yes, as the month went its wet way, "The Gambler" was still in front of the pack of the LP packages. The 14th week!

MAY

The third annual Acuff-Rose Golf Invitational attracted such celebrities as **Eddy Arnold, John Conlee, Floyd Cramer, Con Hunley, Norro Wilson, Dave Wheeler, Bob Beckham, Chet Atkins, Tom T. Hall and Boots Randolph.** (A non-celebrity, whose name escapes me won it.) . . . **George Hamilton IV** kicked off a 17-city tour of Great Britain . . . **The Charlie Daniels** band showed off its new band at a concert at Vanderbilt University . . . The reception was very warm for May—and Charlie et al..

Flowers were blooming brightly and so was "Play Together Again, Again" by **Emmylou Harris & Buck Owens** on the WB label . . . **Frank Jones**, formerly at Capitol, was elected president of the Country Music Foundation board. Ace DJ **Ralph Emery** was named president . . . New from Emmylou was "Blue Kentucky Girl," an album produced by **Brian Ahern** for his wife.

Charley Pride came through with a No. 1 single, "Where Do I Put Her Memory." (In your bank lockbox, Charles?) . . . A new month but **K. Rogers' "The Gambler"** was leading LP for 15th week, according to the RW gospel . . . Coming up strong like Spectacular Bid was **Waylon's "Greatest Hits"** . . . **C. Dianne Petty** was named director of country music for SESAC. She was former vice president of ABC Music Companies, Inc.

It seemed that **W. Jennings** could do no wrong with recordings. "Amanda" went on sale and people who know were predicting it would be a fast mover . . . **Cliff Cochran**, cousin of the unflappable **Hank Cochran**, signed with RCA Records . . . **Kenny Rogers**, the **Oak**

Ridge Boys and **Barbara Mandrell** were major winners in the 14th annual Academy of Country Music awards presentation show . . . MCA's roly-poly funnyman **Jerry Clower** was chosen "Mississippian of the Year" by that state's broadcasters association . . . Soul singer **James Brown**, here for waxy sessions, cut **Bill Anderson's** evergreen, "Still," but whispered nary a note. "I did it soul-country style, a slightly different treatment. No way I could—or would—imitate Bill's version," Brown said. (**Brad Shapiro** was the producer.) . . . **Steve Gibb's** "Don't Blame It On Love" was an action-getter. New York publisher-writer **Jim Pelton** asked, not too impertinently: "If Steve doesn't blame it on love, does he blame it on hate?" Gibb was not available for comment.

"Red Bandana" was gaining ground and royalties for **Merle Haggard.** "Why not?" quipped The Hag. "It's from a 'Serving 190 Proof' LP" . . . Con Brio's young **Terri Hollowell** saluted the month with a single timely tagged "May 1" . . . **Tom T. Hall** created much favorable comment with his "There Is A Miracle In You." (A Chartmaker of the

(Continued on page 72)

Cachet Cashes in Quickly

■ Cachet Records was formed a mere six months ago, proclaiming a "whole new concept" from its formation in that it incorporates traditional promotional techniques with direct response television marketing.

These six months and their concept have proven to be fruitful for the new label. Nana Mouskouri was signed almost immediately after its formation with her single release of "Nickles and Dimes," followed by release of her "Roses and Sunshine" LP which is already double platinum in Canada. A second Cachet single is set for U.S. release in the near future.

On the heels of the Mouskouri signing came a lease-purchase arrangement between Cachet and Pete Drake Productions on the Drake-produced "Ernest Tubb: The Legend and the Legacy" LP, already certified gold in Canada and securely riding to top ten on the country charts. Tubb's rendition of "Waltz Across Texas" in duet with Willie Nelson was the first single released, and his harmonious version of "Walkin' the Floor Over You" with Charlie Daniels and Merle Haggard is set for immediate release.

Additional signings to Cachet brought in Ronnie Prophet, whose first Cachet LP, "Just For You," was recently certified gold in Canada, and his first single release there is "Everybody Needs A Love Song." Prophet, host of the Juno Award-winning "Grand Ole Country" TV show in Canada, was nominated again this year in Canada's RPM Big Country Awards in the Male Vocalist, TV Show and Entertainer of the Year categories. His new Cachet single, "Phantom of the Opry," was simultaneously released this month in the U.S. and Canada.

Ferlin Husky was recently signed to the label and has a new single, "Baby," set for release now with an album to follow in November.



Ernest Tubb

Then, in August, Johnny Cash brought "the album I've wanted to do all my professional life" to Ed LaBuick, president of Cachet, and an exclusive North American release deal was finalized. Entitled "A Believer Sings the Truth," the new, collector-packaged double album was preceded with release of the "There Are Strange Things Happening Every Day" single in September, with the full record set shipping this month complete with a major marketing and TV promotional campaign.

A division of Global Communications of Canada, Cachet maintains offices in Los Angeles, Nashville and Toronto. Its founder and president, Ed LaBuick, is headquartered in Toronto. Sol Greenberg serves as general manager of all U.S. operations and moved recently into new quarters in Los Angeles with Patricia Paul as his assistant. Ted Kleinman recently joined the company as controller in the L.A. Office.

Heading up the Nashville offices, which house all Cachet promotional activities, are Mike Kelly, national promotion director, and Randy Lavigne, director of operations, Nashville.

A full-fledged participation in this year's Grand Ole Opry Celebration, including presentation of a star-studded show on the Thursday night of Convention Week, rounds out Cachet Records' "six-month year."

**IT'S BEEN
A GREAT YEAR,
AND I AM
VERY PROUD.**

Independent
Producer
of the Year,
Larry Butler

Country Radio Broadens Its Reach

(Continued from page 36)

Program director Ed Salamon attributes the national increase in live broadcasts to the snowballing effect of its success, being tried in more and more markets on a local level. Listener response at WHN has been so favorable that tapes of concerts are periodically rebroadcast.

KLAC/Los Angeles and KENR/Houston are two other major market stations doing more live broadcasts. KLAC's broadcasts from the Palomino and other clubs have increased to a monthly basis this year, according to VP/VG Stuart Levy. KENR/Houston began weekly broadcasts from Gilley's renowned nightspot in April, and operations manager Ric Libby reports the broadcasts so successful that KENR plans to continue on a regular basis.

Country Radio Seminar

This year's Country Radio Seminar marked 10 years of success for the non-profit organization. With a record turnout of over 400 registrants at 1979's seminar at Nashville's Hyatt-Regency March 9-10, for the first year the seminar approached financial self-sufficiency. As an organization, the seminar directs revenue over and above operating costs to college scholarships in broadcasting and mass communications. Also adding to the seminar's success was the increased number of medium and small market attendees. 1980's seminar is set for March 14-15 at the same location.

FICAP

The Federation of International Country Air Personalities marked 1979 with several firsts, which helped gain national recognition for the organization and its goals. The first FICAP annual radio was held June 23 in Roanoke, Va. Hosted by WSLC, the clinic focused on career development for individual radio personalities in smaller markets. Also, the first benefit concert took place in February, raising \$10,000 for FICAP. Waylon Jennings, the Waylors, and the original Crickets headed the bill. Waylon also became a lifetime member. Money raised will help establish retirement benefits and the possible creation of a country DJ credit union. Other main events in FICAP's year included the induction of Biff Collie and Pappy Hal Horton (posthumous) into the DJ Hall of Fame, and the appointment of additions to the 1979 board: Jerry Adams, KFDI; Ray Bayne, WKAI; Bob Cole, KOKE; James Devane, WSBP; Tiny Tughes, WROZ; Jay Marvin, WMPS; King Edward Smith IV, WSLC; Marty Sullivan,

KNEW; Chris Taylor, KYNN; Dale Turner, WSAI; Carl Wendelken, WMNI; Mike Burger, then at WHOO; and Ron Tater, KVOC.

Format, Ownership Changes

TO COUNTRY: Things are looking good for FM-country, with KYNN / Omaha, KGA / Spokane, KWJJ / Portland, and WBAM / Montgomery acquiring FM facilities and turning them to country . . . In Chicago, WJJD sister station WJEZ-FM changed to country in December, and Omaha added KEFM-FM . . . Sam Phillips' owned WLVS-FM (named after Elvis) changed to country in August . . . In Oklahoma City, KCAN changed to country . . . KITE (KCCW) in San Antonio went country late fall, 1978 . . . WIST/Charlotte switched to country in January . . . WDBX/Chattanooga changed to country in June . . . KFH/Wichita changed to country as 1978 came to an end . . . WVOV/Huntsville switched to country in February . . . WSM/Nashville made a gradual change to 24 hour country in September.

FROM COUNTRY: WOKO/Albany, changed to adult contemporary in August . . . WRRD/Minneapolis changed to rock in July . . . WEMP/Milwaukee changed to pop in August . . . WDEE/Detroit changed to beautiful music in August (call letters also changed to WCZY) . . . WJOK-FM, sister to WWOK/Miami, changed to a bi-lingual program after its purchase by Susquehanna Broadcasting . . . WAME/Charlotte changed to Christian contemporary after its purchase in January by Jimmy Swaggart . . . ETC.: Swapping formats were sister stations KYTE-AM (from rock to country) and KLLB-FM (from country to rock) in Portland . . . two country strongholds achieved 24 hour status this year; WGTO/Cypress Gardens, FL., and WYDE/Birmingham, AL.

OWNERSHIP: Mel Tillis formed "Tillis Communications, Inc." for the purpose of purchasing radio stations, the first property being KIXZ/Amarillo, in March . . . Storer Broadcasting sold WHN/New York to Mutual Broadcasting . . . In November, 1978, the FCC approved the sale of KMPS/AM-FM/Seattle and KRAK/KEWT-FM Sacramento by Hercules Broadcasting (new owner: Affiliated Broadcasting) . . . WAME/Charlotte was sold by Mission Broadcasting to Jimmy Swaggart in late 1978 . . . KLAK/Denver was purchased in March by the Des Moines Register and Tribune News . . . General Electric agreed to sell WSIX/AM-FM/Nashville to the Katz Agency in July . . . KAYO/Seattle owner Jessica

Longston sold to Obie Communications in August . . .

Moves

This year has seen too many moves in country radio (that's nothing new!) to print them all, but here are a few highlights. Market by market, most of these changes reflect current positions. New York: WHN named Nick Verbitsky VP/GM in December . . . Chicago: WMAQ named Burt Sherwood president in April, and brought in WHK/Cleveland's MD Terry Stevens as an air personality . . . Los Angeles: Stuart Levy was appointed VP/GM at KLAC, replacing Bill Ward. Ward was upped to executive VP of Metro-media Broadcasting, owner of KLAC . . . St. Louis: Mike Carta was named PD at WIL/St. Louis. Former PD Walt Turner was promoted to GM in August . . . Cleveland: Ron Jones, former PD, KLZ/Denver, was named PD, WHK in August. He replaced Russ Knight, who left for the PD post at WNEW/New York. Other WHK personalities departing include Don Imus (for WNBC/New York,) and Terry Stevens (for WMAQ/Chicago) . . . Miami: WWOK named Dave Donahue PD, formerly of WBHP/Huntsville . . . Denver: KERE appointed John MacRae as GM and Jay Hoffer as PD in October 1978 (Hoffer was upped to operations manager in January). At KLZ, R. T. Simpson replaced Ron Jones as PD in August . . . San Diego: Ron West was appointed MD in late 1978 . . . St. Petersburg: WSUN promoted Les Howard to MD in April . . . Seattle: Bob Burke was named GM at KAYO in July . . . Cincinnati: Bob English was named GM at WUBE, Paul O'Brien was appointed PD, and Duke Hamilton was upped to assistant PD in August . . . WSAI brought in Dale Turner as an air personality in March, and later appointed him MD, formerly PD, WKDA/Nashville. Terry Wood was named PD at the station in August . . . Kansas City: At KCKN, GM Verl Wheeler and PD Chris Collier resigned in June. Neil Maberry was appointed GM. Wes Cunningham was named PD/MD in September following the departure of interim PD John Leslie . . . Portland: The Wheeler Collier team surfaced as GM and PD at KYTE-AM/KLLB/FM. At KWJJ, Bernie Thompson was named GM in August . . .

Columbus, Ohio: Tim Rowe was named MD at WMNI in June . . . Louisville: At WINN, Dave Wolfe was named MD in late 1978, and in September 1979, Tom Hardin was named PD, Chuck Legette named VP/GM,

after the departure of Bucks Braun and Max Rein . . . Memphis: Bob Knight resigned his post as PD, WMPS . . . Oklahoma City: KEBC appointed Dave Martin PD, formerly PD, KWKH/Shreveport . . . Orlando: At WHOO, Bob Nyles was named MD in January, and in September, Bucks Braun replaced Bob Grayson as PD, and Max Rein replaced GM Bill Stake-lin. Stake-lin was upped to executive VP at WHOO parent Bluegrass Broadcasting . . . Omaha: KYNN named Billy Cole as MD, formerly at WHO/Des Moines . . . West Palm Beach: WIRK-FM appointed Barry Grant as PD and Terry Wunderlin as MD in late fall, 1978 . . .

Austin: KVET named Tom Allen operations director, formerly the operations director at WDEE/Detroit . . . Knoxville: WIVK appointed Allen Dick assistant PD/MD . . . El Paso: Charlie Russell was upped to operations manager and Ray Potter was upped to PD in November. Later, Dick Buchanan was named MD . . .

Las Vegas: Morgan Hellbent was named MD, KRAM in September . . . Little Rock: Hal Shope was named GM at KXLR and Rick Warren as PD in March. Later, Larry Dean was named MD . . . Spokane: Dennis Bookey was appointed MD, KGA, replacing Pete Hicks in April . . . Fayetteville, N.C.: Tim Williams, former employee of Inergi Records, was named MD at WFAI, taking over the slot after Mike Edwards' departure . . . Lubbock: Mike Corbin was named MD at KLLL in late 1978 . . . Savannah: Scott Seiden was appointed PD at WQQT in November . . . Springfield, Mo: KTTS named Bill Perkins MD in May . . . Wheeling: WWVA appointed Bill Berg as PD and Bud Forte as MD in July.

OAS Music Group Increases Activity

■ The past year has seen OAS Music Group, Inc., headed by Dane Bryant and Steve Singleton, broaden its established publishing companies — Onhisown Music (BMI), Arian Music (ASCAP) and Shadowfax Music (BMI)—and recording studio with the addition of staff members and the launching of Spirit Horse Productions, an independent company involved in the production of new as well as established artists.

The publishing companies have increased activity this year with songs recorded by Dickey Betts, Billy "Crash" Craddock, Crystal Gayle, Waylon Jennings, Lorraine Johnson, Charley Pride, and Gary Stewart, to name a few.

**31 of the 40 nominees
for
1979 CMA Awards
are BMI writers.**

Another reason why over

70%

**of the 1979 Country music
charts are licensed by
BMI**

BMI

What the world expects from
the world's largest music licensing organization.

Red O'Donnell's Year in Review

(Continued from page 68)

week on the RW book.) . . . **Eddie Rabbitt's** "Loveline" album was recorded in Nashville, Muscle Shoals, Ala. and Los Angeles, and the finished product was getting around and heard in all of the 50 states—and Canada . . . the Nashville chapter of NARAS named the **Shelly Kurland Strings** for the "Super Picker of the Year" prize.

Wendy Holcombe celebrated her 16th birthday performing in a Grand Ole Opry show. Wendy's special guest was 101-year-old **Phil Bennett**, a strong contender for the "oldest living active fiddle player" title . . . **Tammy Wynette**, **Michael Murphey** and **Johnny Rodriguez** were headliners at New York's Carnegie Hall . . . **Hargus (Pig) Robbins** pounded out "Unbreakable Hearts" on the keyboard for Elektra—and RW cited it with a "pick" of the week . . . Business was so upbeat at **Buzz Cason's** Creative workshop Studio, he drafted plans for construction of Creative II, with all the newest modern equipment.

DJ **Ralph Emery** got a "left fielder" nod for his recitation of "Kiss and Say Goodbye." . . . **Conway Twitty** was back again in the No. 1 singles lineup. This time with "Don't Take It Away" . . . President **Jimmy Carter** was presented with the CMA "Special Award" at a White House ceremony. **Willie Nelson** and **Charley Pride** were the artists you heard for the honoring.

There was sadness with the gladness. **Lester Flatt**, veteran bluegrass music picker and recording artist for numerous labels, died at age 64 in a Nashville hospital. He had suffered with heart trouble for almost a year . . . "Waylon's Greatest Hits" was certified gold by the RIAA . . . **Joe Stampley's** Epic LP had a ring of stated truth. It was titled "I Don't Lie." Sing it like it is, Joe.

It was May but **David Loggins'** was singing "Pieces of April" . . . There was talk that **Don Gibson's** Hickory single of "Forever One Day At A Time" was going to be a success . . . A new movie, "Middle Age Crazy," starring **Ann Margaret** and **Bruce Dern**, went into production. It was based on a song recorded by **Jerry Lee Lewis** (Sonny Throckmorton wrote it) . . . **Kenny Rogers** was mentioned as No. 1 choice to MC the annual CMA awards. (Another "first" for RW . . .) **R. C. Bannon** and **Louise Mandrell** (Mr. & Mrs. in real life) got together to duet on "Reunited"—and it was recorded . . . A first for Nashville! A country music-comedy program for paid TV was produced at **Boots Randolph's** dinner club in Nashville. Performers included **Jim Stafford**, **Minnie Pearl**, **Mel Tillis**, ventriloquist **Alex Houston** and **Boots**. Minnie and Mel co-hosted . . . The **Bellamy Brothers'** "If I Said I Love You, etc." was bold-lettered as the No. 1 single in RW's May 26 issue—and as the month took it on the lam, "The Gambler" was at the top of the list for 18th week. (Whoever gambled on that sure knew a sure thing when he heard it.)

JUNE

June was busting out all over and so was **Gene Watson** with "Pick the Wildwood Flower" (A Capitol gain?) . . . MCA signed a cutie named **Micki Fuhrman**; 19-years-old and a four-year performer on the "Louisiana Hayride" . . . **Don Williams** signed with longtime booking niceguy **Dick Blake** . . . Guess what? **Roy Orbison's** "Laminar Flow" (Asylum) was a-selling. I think I know the meaning of word "laminar" but can't come up with a word it rhymes with. (Don't clue me; let me keep trying.)

Faron (The Baron) **Young** bought a 50-foot yacht and at \$1,000 per foot you can figure up the cost. It would have been cheaper for Faron to join the Navy and ask for sea duty . . . U.S. Senate leader **Robert C. Byrd** taped an appearance on the "Hee Haw" teleseries. Sen. Byrd fiddles; pretty darn good, too . . . **Charley Pride** came to town for a recording session. He taped 12 hours Monday and 15 hours Tuesday. He then caught a plane and headed for his home in Big D . . . After 18 weeks (as of June 2) **Kenny Rogers'** "The Gambler" was knocked out of No. 1 on the country album charts. It was dethroned by **Waylon's** "Greatest Hits."

Emmylou Harris' "Save The Last Dance for Me" was traveling upwards in the singles chart at a pace much faster than waltztime . . . The hottest songwriter in the village was **Randy Goodrum**. One of his biggies was "You Needed Me," recorded by **Anne Murray**. (Another Capitol gain?) . . . Fan Fair was underway with more people on hand than you could shake **Johnny Russell** or **Kenny Price** at. (I don't understand that figure of speech either.)

Sammi Smith was heard from with her album "Girl Hero" . . . The one to watch and weave with was **Moe Bandy's** "Barstool Mountain" . . . It was officially announced that **Kenny Rogers** would host the annual CMA Awards presentation show (Oct. 9 at Opry House; see you there.) . . . Tree International Music opened a Los Angeles office . . . **Tammy Wynette** and **Johnny Rodriguez** were touring together.

RCA launched a really big promo of **Dolly Parton's** "Great Balls of Fire" LP . . . England's **Merv Conn** set some country music tours for next winter in New Zealand . . . **Chris LeDoux** signed with Jupiter Records, the first country artist inked by the label, a division of Germany's Siegel Music Companies . . . **Conway Twitty**, expanding his holdings, opened a record-souvenir shop on Music Row . . . "The Concrete Cowboy," a 2-hour CBS-TV movie, was filming in Nashville under direction of **Ernie Frankel**—with **Jerry Reed** in the starring role.

And home on the range were "Coca Cola Cowboy" by **Mel Tillis** and "All Around Cowboy" by **Marty Robbins** . . . **Cristy Lane** hosted the "Pop Goes the Country" syndicated show—the first female to be so assigned, according to regular MC **Ralph Emery** . . . **Jeannie C. Riley's** gospel-type single was "It's Wings That Make Birds Fly."

Willie Nelson and **Leon Russell** were pushing their Columbia winner of "One for the Road" . . . The **Oak Ridge Boys** had their "Sail Away" in first place on the RW singles chart . . . **Dolly Parton** was making listenable sounds with "You're the Only One."

Warner Bros. designated hitmaker **Margo Smith** opened a finance company at her home in New Carlisle, Ohio. (Low interest rates—and easy payments?) . . . **Crystal Gayle** had releases on her old (UA) and new (Columbia) labels . . . **Con Hunley** recalled that he was paid \$12 for his first professional appearance at a nightclub in Knoxville . . . New artist **Tom Grant** was on the scene but he wasn't booked by agent **Buddy Lee**. Generally, Lee and Grant don't get together . . . Back again in the No. 1 country album spot was **Waylon's** "Greatest Hits." Were he and **Kenny Rogers** playing a game? However, **Kenny's** "She Believes in Me" was another single hit for him . . . **Rex Allen, Jr.** signed booking deal with **Jim Halsey**.

George Jones surfaced with "Someday My Day Will Come" for Epic . . . **John Dotson** was appointed publicity services administrator for Nashville's RCA division . . . MCA president **Bob Siner**, on visit to Nashville, praised MCA's country operation . . . Niceguy **Hank Thompson** became the first country artist to perform at the Cooper Union Great Hall in Greenwich Village, N. Y. . . **Willie Nelson**, who rarely shoots golf, bought an 18-hole course near Austin, Texas.

Charlie Daniels Band's "The Devil Went Down to Georgia" was becoming hotter than the devil with buyers and listeners . . . This is getting monotonous: as of June 23, "The Gambler" was the No. 1 album; "Greatest Hits" was second. What are **Kenny** and **Waylon** doing? Operating a swap shop?

John and **June Carter Cash** hosted a party for **Dr. and Mrs. Billy Graham**—on June's birthday . . . **Derrick Records** signed **David Houston** . . . As the so rare days of June headed for the exit, **Ronnie Milsap's** "Nobody Likes Sad Songs" was a hit.

JULY

Capitol Records moved its country division from Hollywood back to Nashville . . . **Michael Radford** was named director of country promotion for **Ovation Records** (Do that label's artists get standing or sitting ovations?) . . . After a week's hospitalization, **Brenda Lee** was back in circulation and formulating plans for her return to the MCA roster . . . Also on the agenda: planning with her husband (**Ronnie Shacklett**) construction of a new home . . . The town of Olive, Ky. celebrated its annual "Tom T. Hall" for one of its best known favorite native sons.

Crystal Gayle's single of "Your Kisses Will Tell" was a contender for chart honors along with **Jerry Lee Lewis'** "Who Will The Next Fool Be?" . . . July was a replay of June: "The Gambler," No. 1 in the LP sales race . . . Even the gourmets were listening to "Served Live" by **Asleep at the Wheel**.

Donna Fargo came through with a nifty called "Daddy," which she also wrote . . . Sultry **Charly McClain's** "Alone Too Long" for Epic was a hot LP . . . **Waylon's** "Amanda" boomed to No. 1 on the RW country singles chart . . . "The Devil Went Down to Georgia" was moving up at a helluva rate of speed . . . **Ewell Rousell** was appointed to the newly created post of director of Nashville operations at Elektra/Asylum . . . **Dickey Lee's** first for Mercury was plainly and correctly titled "Dickey Lee."

Loretta Lynn went to Hollywood and filmed a guest-starring role in "The Dukes of Hazzard" CBS series . . . RW asked: "Is Casablanca Records establishing a country division on the west coast headed by **Snuff Garrett**?" How true the rumor; how true! . . . **Bill Anderson's** "The Dream Never Dies" was a singles pick . . . **Ray Sawyer** (of **Dr. Hook**) was singing "I Want Johnny's Job." Not **Johnny Cash's**; **Johnny Carson's**!

Mac Davis ended his 10-year affiliation with Columbia and signed

(Continued on page 74)

The Grand Ole Opry:

54 Years as an American Institution

■ The Grand Ole Opry, an American institution, is still spry, entertaining and enthusiastic after 54 years on the airwaves.

The radio show, a pioneer in broadcasting, continues to be a source of country music for millions of devoted fans. It began in the WSM Studios at the National Life & Accident Insurance Building in Nashville on Nov. 28, 1925, when 83-year-old Uncle Jimmy Thompson stepped up to the microphone and hit the first notes on his fiddle on the "WSM Barn Dance."

The early broadcasts, directed by the "solemn old judge" George D. Hay, featured Uncle Jimmy, Dr. Humphrey Bate and his daughter Alcyone; plus the Crook Brothers and Kirk McGee.

One night, two years later, Hay accidentally gave the show its permanent name with an on-the-air ad lib. Hay opened the WSM country music show, which followed an NBC program of classical music, with the famous words, "For the past hour, you've been listening to the Grand Opera. Now we'll present you with the Grand Ole Opry!"

Today, over a half-century later, the Grand Ole Opry is the oldest continuous radio program in the

USA and has never missed a weekly broadcast. The colorful cast now has over 20 singers, musicians, dancers and comedians. And the clear channel radio broadcast over WSM on 650 kilocycles is regularly heard throughout most of the U.S. and Canada. Over 800,000 of these faithful listeners visit the Opry in person each year.

The Opry has been staged for years and has outgrown in succession the old WSM Radio Studios, an east Nashville tabernacle, a theatre, the War Memorial Auditorium, and the famous Ryman Auditorium in downtown Nashville. Opryland USA is now the site of the Grand Ole Opry House, one of the highest quality acoustical theatres in the country.

This year the Opry is celebrating its 54th birthday Oct. 7-12 in Nashville. The Opry birthday celebration involves over 4,000 representatives employed in the production, promotion, and distribution of country music, as well as the industry's greatest artists, movie stars and other celebrities from around the world.

One half of the registration fee for the celebration is channeled to the Opry Trust Fund, established in 1965 to give financial

The Shorty Lavender Agency Offers A Variety of Excellence

■ The Shorty Lavender Talent Agency has undergone change in the past year by virtue of the steady growth of its roster, offering a variety of excellence. The talent has provided a solid choice to the buying public with the addition of such artists as Mel McDaniel, Susie Allanson and Hank Williams, Jr.

Working with Hank Jr. has been especially significant in that he has worked more dates in 1979 than in any previous year. And Susie Allanson has appeared on tours with other name acts such as the Oak Ridge Boys, Eddie Rabbitt, Kenny Rogers and Marty Robbins. Other artists included on Lavender's roster are George Jones, Barbara Fairchild, Vern Gosdin, Jeane Pruett, and Hoyt Axton.

With its increasing activity as well as roster of artists, the agency has recently relocated to larger offices at 50 Music Square West in Nashville, with an experi-

enced staff consisting of Shorty Lavender, president; Ken Rollins, vice president; Dan Wojcik, agent; Denise Haas, office manager; and Valerie Spivey, secretary.

The development of a subsidiary company, Starbird Productions, has brought new contacts as well as revenue to Shorty Lavender Talent. Starbird is a completely separate company from Lavender but is housed in the same offices. One of its most recent projects has been working with Chubby Checker on several shows.

The outlook for both Shorty Lavender Talent and Starbird Productions is to provide for the entire artist, not just booking needs. This includes fairs, tours, television, management, and in-house production. The agency is also working toward providing a varied choice for buyers, including country, gospel, today's rock, and original rock 'n' roll artists.

No Limits

There will be no limitations established for booking any type of act, according to Lavender, who goes by the concept that different artists have different needs in all areas of the entertainment field.

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DEMAND**



THE NEW SINGLE
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Red O'Donnell's Year in Review

SEPTEMBER

(Continued from page 72)

with Casablanca . . . **Charlie McCoy's** "Ramblin' Music Man" was rated "a sleeper." A Real McCoy type instrumental . . . **Dolly Parton**, as result of performance in Auckland, New Zealand, was given the name of "Princess Sunlight" by the Maroi tribe of Papakura. Speaking of Dolly, her "You're the Only One" single was No. 1 bound.

Waylon and wife **Jessi Colter** hosted a "christening party" at their home for son **Waylon Albright Jennings**—now two months old—and among guests were heavyweight boxing king **Muhammad Ali**, who identified himself as a "friend of the Jennings family."

The CMA board knew how to keep cool. Directors met for their third quarterly meeting in Calgary, Alberta (Canada) . . . **Jim Ed Brown** & **Helen Cornelius** had a smart live one in "Fools" . . . The **Statlers'** annual 4th of July picnic attracted an estimated 52,000—a genuine people invasion for Staunton, Va.

Frankly, the month was a slow one for news. Even the rumor-mongers were famishing from lack of gossip.

AUGUST

The first RW issue of the month had **Eddie Rabbitt's** "Suspicious" as the front-running single . . . **Hank Williams, Jr.'s** "Family Tradition" and **Mel Tillis'** "Coca Cola Cowboy" were moving up fast . . . Veteran **Bob Neal** resigned as manager of William Morris Agency, Inc.'s Nashville office. Bob's No. 1 son, **Sonny Neal**, was named as his successor.

Charlie McCoy and wife **Susan** returned from month's vacation in Japan. (Just had a yen to see the Orient, observed a punster.) . . . **Hank Williams, Jr.** underwent oral surgery, to correct problems resulting from his near-fatal mountain-climbing accident several years ago in Montana . . . **Carolyn Gilmer** was named A&R coordinator for Elektra/Asylum in Nashville.

The **Bellamy Brothers'** came out with "You Ain't Just Whistlin' Dixie" . . . **Eddie Rabbitt** was at Lake Tahoe's Sahara for 1000th performance of his career. California's lieutenant-governor **Mike Curb** was at ringside.

The Wright family—**Kitty Wells** and **Johnny**—formed the Ruboca label and premiered with "Thank You for the Roses" by Kitty. The unusual name for the label is an "acronym" of sorts formed by first two letters of their three children—Ruby, Bobby and Carol Sue.

Phil Everly—remember him?—had a "leftfielder" in "Living Alone" in the RW Country Hotline . . . As of August 11 **Kenny Rogers** "The Gambler" was a No. 1 album for 28 weeks—or almost seven months!

Earl Scruggs and his **Revue** were in the picture—also the charts—with "Today and Forever" . . . Cachet Records was justifiably taking bows for **Ernest Tubb's** "The Legend and the Legacy," produced by **Pete Drake**.

R. C. Bannon wrote "I Never Loved Anyone Like I Loved You" and his wife **Louise Mandrell** recorded it for Epic—under direction of producer **Buddy Killen**. It was doing just lovely.

Jerry Reed's movie "Hot Stuff" hit the nation's movie screens—and RCA released a single of same title . . . By August 18, **Mel Tillis'** "Coca Cola Cowboy" "hit the spot"—the No. 1 spot in the country singles category . . . The **Oak Ridge Boys'** "Dream On" was a wide awake product . . . RCA young newcomers **Randy Gurley** and **Steve Wariner** performed at LA's Palamino Club.

Jerry Naylor signed with **Hoyt Axton's** Jeremiah Records . . . **Dick Blake** celebrating his 30th year as an agent-promotor-booker-manager had this to say about E. Tubb: "One of the nicest I was ever associated with. A genuine gentleman" . . . **The Killer**, always the truthful one, said: "There's never been another entertainer like me. But I hope one will come along some day. Imagine what a dull world this would be without a **Jerry Lee Lewis!**"

Merle Haggard appeared on ABC's "Good Morning, America." The Hag's interview with host **David Hartman** came off interestingly . . . **Larry Gatlin's** glittering "All the Gold in California" was an added chart contender, according to **Marie Ratliff's** "Country Hotline" in RW.

Willie Nelson officially signed for his first co-starring role in a major movie. It's tentatively titled "Sad Songs and Waltzes," from a song he wrote and recorded years ago . . . "The Gambler," after 37 weeks on RW's Country Album Chart, had held the No. 1 position for 29 weeks, the longest time any LP has been at that pinnacle . . . **Rosanne Cash** and **Bobby Bare** were teamed in "No Memories Hangin' 'Round."

Pianist and RCA artist **Floyd Cramer** became grandfather for first time when his daughter **Diana Nichols** gave birth to a girl, named **Donna** . . . **Ray Griff** completed an 11 week tour of his native Canada. (Isn't that a traveling on record?)

As August ended "The Devil Went Down to Georgia" had fiddled its way into the No. 1 spot. Yes, it's by the **Charlie Daniels Band**.

On the 9th of the month, a 9 lb. daughter arrived at St. Joseph's Hospital in Burbank, Calif. for singer **Emmylou Harris** and her husband **Brian Ahern**, who also is producer for Emmylou's Warner Bros. material. The doll was tagged with the fine Irish name of **Megan Theresa**. (An Ahern-Harris production to be proud of!)

Cross Country artist **Jeannie C. Riley** was interviewed at her suburban ante-bellum home and photographed by Saturday Evening Post staffers. Jeannie C. is scheduled to be a covergirl on the magazine's December issue . . . **Jane Pauley** of NBC's Today show was in Nashville to tape interviews with **Tom T. Hall**, **Mel Tillis** and **Ronnie Milsap** . . . Speaking of Milsap, the first "celebrity" suite in Nashville's new Radisson Plaza hotel (downtown) was named "The Ronnie Milsap Suite." (It's on the 6th floor, if you want to take a look during the big country doings here in early October.)

Chet Atkins soloed with the Honolulu Symphony Orchestra. (Nope, he didn't play golf—so no alibi this month for a bad score. . . . **Crystal Gayle** taped (with **Judy Collins** and **B. B. King**) segments at the Opry House for her upcoming CBS special . . . Nashville sidemen (musicians) cut the tracks for a Yuletide LP on which talk show host **Mike Douglas'** voice will be added later.

Faron Young was humming his MCA single of "That Over Thirty Look" . . . **Conway Twitty's** "I May Never Get to Heaven" was atop the RW Country Singles chart.

President and **Mrs. Jimmy Carter** hosted a Gospel Music Sing on south lawn of White House. Fried chicken was served to the guests, who later toured the White House . . . Just for the record, **Barbara Mandrell** appeared to have another big LP in "Just for the Record" . . . CMA Awards finalists were announced—and it came as a surprise in some quarters that **Dolly Parton**, last year's "Entertainer of the Year," was not nominated in any of the categories in which she was eligible.

Dolly took it all graciously. "I've had my share of awards—and frankly I haven't had such a great year. However, I'll be on the October 8 telecast of the presentation ceremonies."

The **Oak Ridge Band** signed with MCA . . . Back to Dolly: She began touring in a new bus—a \$150 thousand kingsize—that includes bedroom, living room, kitchen. The vehicle's paneling in the bedroom came from the Sevierville, Tenn. cabin where Dolly and her brothers and sisters—many of them—were born and raised.

Kitty Wells celebrated birthday No. 60 . . . As the month neared its end, **Kenny Rogers'** "The Gambler" was still No. 1, setting records for consistent chart-leading among the albums . . . **Waylon Jennings'** newest was "Come With Me."

The Black Music Association met in Nashville for an organizational meeting—and among those present was **Stevie Wonder** . . . **Ed Benson** was appointed associate executive director of the Country Music Association. (Ed is a member of the Benson family, pioneers in gospel music publishing and recording) . . . **Freddy Fender** made his debut on commercials as one of the voices for Coke . . . The **Charlie Daniels Band's** "Mississippi" was an RW single pick. (Charlie made a "state" shift from Georgia—where the devil fiddles—to Mississippi?)

Rosanne Cash's "Right Or Wrong" LP on Columbia was creating some action. (Yup, she's one of the Johnny Cash daughters) . . . Music publisher **Jim Pelton** figured **Olivia Newton-John's** "Dancin' Round," is dedicated to the fellow who never mastered the "box step" . . . Nashville Mayor **Richard Fulton** presented **Dolly Parton** with the 15th annual Metronome Award. The award—generally announced during October's Country Music Week—goes to the person who has made the most outstanding contribution to the development of Music City, USA during the preceding year . . . So Dolly got an award, after all!

Show Biz Focuses on Emery Shows

■ Country music personality **Ralph Emery** this year became the focus of expansion moves in both television and radio for Show Biz, Inc. MC of "Pop! Goes The Country," Emery saw his program move into additional major markets as the list of stations topped the 140 mark.

Expanded Market

In addition, Show Biz launched a drive for additional stations for his syndicated radio strip, "The

Ralph Emery Show." The hour-long program has been moved into 281 markets on a Monday through Friday basis. The combination of national television and radio gives **Ralph Emery** strong clout in the country music field.

Nine specials, a new network sitcom and two new weekly series are now in pre-production for the 1980 season, according to Show Biz president **Reg Dunlap**.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Mel McDaniel — "Lovin' Starts Where Friendship Ends"

Brenda Lee — "Tell Me What It's Like"

Dave & Sugar — "My World Begins and Ends With You"

Narvel Felts — "Because of Losing You"



Ernest Tubb

Alabama has a new label affiliation (MDJ) and their "I Wanna Come Over" has been reservised with great results. Already on it with numbers are WESC (#13), WIVK (#33), WFAI (#20), WPNX (#32), WPLO (#30). Just added are WWVA, WDEN, WQQT, WQIK, WSLC, WWNC, KEEN, WGTO, WXCL, KFDI, WNYN.

Ernest Tubb (and Friends) come on strong with "Walkin' The Floor Over You" at KCKC, KENR, WESC, KDJW, KTTS, KKYX, KGA, KSOP, WTMT, KMPS, WIRK, WMZQ, WSLC, KLLL, KVOO, KFDI, KHEY, WBAM, KERE, WPNX, WQQT, WFAI, WJQS, KBUC, KSSS.

There's a move on to pull a cut from the Kenny Rogers LP "Kenny." First reported by Steve Cantrell at WMNI, "Coward of the County" has also been added at WWNC (#36) and KWKH.



Mary Lou Turner

Johnny Cash is enjoying split play on his latest: "I'll Say It's True" has the edge with adds at WCXI, KXKR, KFDI, KAYO, KWMT, KMPS, WKDA, KTTS, KSSS. "Cocaine Blues" gets the nod at KRMD, KWKH, WBAM, KSOP.

in the south and southwest; George Randy Cornor's "Sad Eyes" showing James' "When Our Love Began" begin-

ning in the midwest.

Newcomer David Smith has interest on "Heroes and Idols (Don't Come Easy)" at WFAI, KFDI, WPNX, KLLL, KGA, WIVK, KYNN, KMPS, WWVA, KSO. Charley Pride's ode to the "Dallas Cowboys" spinning at KERE, WBAM, KDJW, KTTS, KSO, KGA, KSOP.

Mel McDaniel looks strong with "Lovin' Starts Where Friendship Ends" at KEEN, WHOO, KKYX, KXLR, KFDI, WKDA, KRAK, KBUC, WDEN, WMNI, KSOP, KRMD, WUNI, KSO, WESC, KLZ, WIVK, WBAM, KWKH, WPNX, WCXI.

Brenda Lee's "Tell Me What It's Like" playing at WPLO, WMC, WKKN, KENR, KSO, KRMD, KAYO, KGA, WIVK, WWVA, WFAI, KSOP, KFDI, WCXI, WUNI, WNYN, KWKH, WBAM, KLLL.

It's split action on Mary Lou Turner: Going with "Caught With My Feelings Down" are WDEN, WWVA, WSLC, KAYO, KWMT, KRMD, KSSS, WTMT. Opting for "You Can't Remember and I Can't Forget" are KVOO, KFDI, WSDS. Both are played at WFAI.

Super Strong: Loretta Lynn, Hoyt Axton, Jim

(Continued on page 77)

Country Single Picks

COUNTRY SONG OF THE WEEK

BRENDA LEE—MCA 41130

TELL ME WHAT IT'S LIKE (prod.: Ron Chancey) (writer: B. Peters) (Ben Peters, BMI) (2:57)

A recitation starts things off here, and then the artist moves into the song, which takes off with ease. Brenda Lee sounds as good as ever here, backed by clear production on a strong song.

DOTTIE WEST—United Artists X1324-Y

YOU PICK ME UP (And Put Me Down) (prod.: Brent Maher & Randy Goodrum) (writers: R. Goodrum/B. Maher) (Chappell/Sailmaker/Welbeck/ Blue Quill, ASCAP) (2:42)

For her first solo effort in some time, Dottie West chooses a song with a strong, catchy chorus hook. There is plenty of potential here for pop as well as country action.

JIM ED BROWN—RCA PB-11742

YOU'RE THE PART OF ME (prod.: Tom Collins) (writers: J. Schweers/H. Martin) (Chess, ASCAP) (3:23)

Jim Ed also sings solo here, on a romantic love ballad. Production is full with plenty of strings and booming drums for added drama.

EARL SCRUGGS REVUE—Columbia 1-11106

PLAY ME NO SAD SONGS (prod.: Larry Butler) (writers: L. Butler/R. Bowling/M. Jackson) (Unart/Brougham Hall, BMI) (2:55)

Mournful-sounding vocals and lyrics are supported by a strong bass line and some nice guitar work. A nice follow-up to the Revue's recent single success.

ROY HEAD—Elektra 46549

IN OUR ROOM (prod.: Jimmy Bowen) (writers: T. Seals/M.D. Barnes) (Irving/Down 'N Dixie, BMI) (2:58)

Head starts off with a quiet, soulful sound and kicks into a more intense chorus which soars with strings and background singers. The mood is romantic with a touch of drama.

HANK SNOW—RCA PB-11734

IT TAKES TOO LONG (prod.: Chuck Glaser) (writers: B. Cannon/J. Darrell) (Sawgrass, BMI/Sabal, ASCAP) (2:20)

A strong, steady rhythm track lays the groundwork as Snow does a catchy tune here. Performance and production are top quality on one of his best singles in some time.


DICKEY LEE—Mercury 57005


HE'S AN OLD ROCK 'N' ROLLER (prod.: Jerry Kennedy) (writer: J. Stevens) (Jack and Bill, ASCAP) (3:30)

As the title indicates, Lee sings about time and its effects. The mood of nostalgia mixed with a little sadness is well illustrated by vocals and production.

(Continued on page 77)

PICKS OF THE WEEK

SINGLE  **JOHN ANDERSON, "YOUR LYING BLUE EYES"** (prod.: Norro Wilson) (writer: K. McDuffie) (Acuff-Rose, BMI) (3:00). This mournful country blues tune begins with a slow, deliberate pace and gradually gains momentum. An acoustic guitar, bass, fiddle and steel back the artist in a simple, straightforward production. Warner Bros. 49089.

SLEEPER  **JIM WEATHERLY, "SMOOTH SAILIN'"** (prod.: Jim Ed Norman) (writer: J. Weatherly) (KECA, ASCAP) (3:22). Weatherly's debut single is a soft, easy flowing love song. Instrumental accompaniment is smooth and subtly creates a dreamy, romantic mood. Elektra 46547.

ALBUM **DENNIS WILLIAM WILSON, "ONE OF THOSE PEOPLE."** Wilson's debut album is a collection of mostly quiet, laid-back love songs, all of which he wrote himself. Produced by Jimmy Bowen and Sterling Whipple, arrangements spotlight the artist's full and easy vocals. Standouts: "Man Made Of Glass," "A Little Bit Gone" and the title cut. Elektra 6E-230.



Record World Country Albums

OCTOBER 13, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)

OCT. 13	OCT. 6		WKS. ON CHART
1	1	THE GAMBLER KENNY ROGERS United Artists LA 834 H (36th Week)	44
2	3	KENNY KENNY ROGERS/United Artists LWAK 979	3
3	2	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	24
4	6	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165	5
5	4	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	23
6	5	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064	17
7	11	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	3
8	7	LOVELINE EDDIE RABBITT/Elektra 6E 181	20
9	8	STARDUST WILLIE NELSON/Columbia KC 35305	75
10	9	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	91
11	16	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	46
12	12	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	21
13	10	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	27
14	14	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	21
15	13	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	23
16	21	THE LEGEND AND THE LEGACY, VOL. I ERNEST TUBB/ Cachet CL 3 3001	11
17	22	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	87
18	18	VOLCANO JIMMY BUFFETT/MCA 5102	5
19	20	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	28
20	19	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 18849	35
21	24	GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361	17
22	17	OUR MEMORIES OF ELVIS, VOL. II ELVIS PRESLEY/RCA AQL1 3448	9
23	27	GOLDEN TEARS/STAY WITH ME DAVE & SUGAR/RCA AHL1 3360	6
24	25	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	68
25	36	SERVED LIVE ASLEEP AT THE WHEEL/Capitol ST 11945	15
26	30	IMAGES RONNIE MILSAP/RCA AHL1 3346	18
27	35	FOREVER JOHN CONLEE/MCA 3174	4
28	28	LARRY GATLIN'S GREATEST HITS/Monument MG 7628	48
29	57	TODAY AND FOREVER EARL SCRUGGS REVUE/Columbia JC 36084	10
30	32	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	193



CHARTMAKER OF THE WEEK

31 — STRAIGHT AHEAD
LARRY GATLIN
Columbia JC 36250



32	26	WE SHOULD BE TOGETHER CRYSTAL GAYLE/United Artists LA 969 H	13
33	33	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155	3
34	31	MR. ENTERTAINER MEL TILLIS/MCA 3167	11
35	34	THE VERY BEST OF LORETTA AND CONWAY LORETTA LYNN & CONWAY TWITTY/MCA 3164	11
36	29	SHOT THROUGH THE HEART JENNIFER WARNES/Arista 4217	7
37	37	3/4 LONELY T. G. SHEPPARD/Warner Bros. BSK 3353	10
38	15	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA AHL1 3441	9
39	39	A RUSTY OLD HALO HOYT AXTON/Jeremiah JH 5000	12
40	49	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016	26
41	38	THE BEST OF BARBARA MANDRELL/MCA AY 1119	36
42	23	SILVER JOHNNY CASH/Columbia KC 36086	7
43	44	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	89
44	46	MOODS BARBARA MANDRELL/MCA AY 1088	52
45	40	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	79
46	42	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	105
47	45	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	103
48	47	EXPRESSIONS DON WILLIAMS/MCA AY 1069	57
49	48	CROSS WINDS CONWAY TWITTY/MCA 3086	19
50	50	SERVING 190 PROOF MERLE HAGGARD/MCA 3089	18
51	65	DON'T LET ME CROSS OVER JIM REEVES/RCA AHL1 3454	3
52	55	ROOM SERVICE OAK RIDGE BOYS/MCA AY 1065	49
53	52	JERRY CLOWER'S GREATEST HITS/MCA 3092	4
54	63	BEST OF JACKY WARD—UP TIL NOW/Mercury SRM 1 5021	3
55	51	THE TWO AND ONLY THE BELLAMY BROTHERS/ Warner/Curb BSK 3347	14
56	54	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105	48
57	56	PROFILE—THE BEST OF EMMYLOU EMMYLOU HARRIS/ Warner Bros. BSK 3258	46
58	58	TNT TANYA TUCKER/MCA 3066	47
59	68	ALL AROUND COWBOY MARTY ROBBINS/Columbia JC 36085	5
60	—	BEST OF VERN GOSDIN/Elektra 6E 228	1
61	—	SHOULD I COME HOME GENE WATSON/Capitol ST 11947	1
62	62	SHAKE HANDS WITH THE DEVIL KRIS KRISTOFFERSON/ Columbia JZ 36135	2
63	66	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	192
64	60	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35444	49
65	59	SWEET MEMORIES WILLIE NELSON/RCA AHL1 3243	36
66	67	SKETCHES JOHNNY RODRIGUEZ/Mercury SRM 1 5022	3
67	—	THE REAL TOMMY OVERSTREET/Elektra 6E 226	1
68	43	OUT OF YOUR MIND JOE SUN/Ovation OV 1743	3
69	—	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	1
70	—	BEST OF STELLA PARTON/Elektra 6E 229	1
71	41	JERRY REED LIVE/RCA AHL1 3453	7
72	69	HONKY TONKIN' VARIOUS ARTISTS/RCA AHL1 3422	13
73	73	ROCKIN' YOU EASY, LOVIN' YOU SLOW RONNIE McDOWELL/Epic JE 36142	9
74	61	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	43
75	71	I DON'T LIE JOE STAMPLEY/Epic KE 36016	20

THE NEW HIT
SINGLE

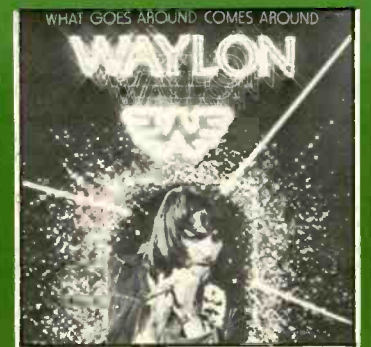
"COME
TO ME"
PB11723

BB13* CB12* RW21*

WAYLON

WE

THE NEW
FORTHCOMING LP



AHL1-3493

A Ford in Their Future



Former President Gerald R. Ford visited backstage at the Mabee Center, Tulsa, with Buck Trent (far left), Roy Clark and their manager Jim Halsey (2nd from right) before the "Star Night" concert held in conjunction with the Roy Clark Celebrity Golf Classic weekend. Also on that bill were Glen Campbell, Foster Brooks, the Oak Ridge Boys and John Schneider of the CBS series "Dukes of Hazzard." Ford played 18 holes of golf the following day for the benefit of the Children's Medical Center.

ASCAP Sets Scholarship

■ NASHVILLE — In memory of Howard Conners, the late ASCAP southeast stations representative, the ASCAP Foundation has set up a \$1,000 broadcast scholarship. The announcement was made at the Tennessee Association of Broadcasters' convention at the Opryland Hotel Oct. 4-6, by Louis Weber, ASCAP director of broadcast licenses and assistant to the president.

The scholarship will be presented on a rotating basis to state broadcast associations in the southern region covered by Conners: Alabama, Georgia, Florida, Mississippi, and Tennessee. The associations in turn will present the scholarship to a deserving student each year.

Country TVer Set



On December 17, NBC-TV will air television's first country musical, "A Country Christmas Carol." The musical is scripted by Mel Mandel, with music and lyrics by Norman Sachs and Mandel. Aaron Schroeder is also collaborating on the show. Based on the Dickens classic, the show will star Hoyt Axton, Larry Gatlin, Mel Tillis, Lynn Anderson, Barbara Mandrell, the Statler Brothers and others. Shown working on the musical, from left: Mel Mandel and Norman Sachs.

Country Hotline

(Continued from page 75)

Chestnut, Hank Williams, Jr., Marty Robbins.

LEFT FIELDERS

Tina Turner — "If This Is The Last Time"
Earl Scruggs Revue — "Play Me No Sad Songs"
John Anderson — "Your Lying Blue Eyes"
Roy Head — "In Our Room"

AREA ACTION

Carlene Carter — "Do It In A Heartbeat"
 (WWVA, WFAI, KRMD)
Ronnie Prophet — "The Phantom of the Opry"
 (WWNC, WSLC)
Red Simpson "Flying Saucer Man and the Truck
 Driver" (KV00, WSDS, KRAM)

Country Singles Picks

(Continued from page 75)

DAVE & SUGAR—RCA PB-11749

MY WORLD BEGINS AND ENDS WITH YOU (prod.: Jerry Bradley & Dave Rowland) (writers: S. Pippin/L. Keith) (Tree/Windchime, BMI) (2:50)

The trio's harmonies are spotlighted on this single which leans strongly to MOR in terms of both material and glossy production.

CAL SMITH—MCA 41128

THE ROOM AT THE TOP OF THE STAIRS (prod.: Walter Haynes) (writer: L.J. Dillon) (Coal Miners, BMI) (3:07)

A traditional country blues arrangement prevails here as Smith sings clear and solid. A steel guitar weaves its way throughout for a subtle effect.

ASCAP Honors Tenn. B'casters

■ NASHVILLE—Tennessee Broadcasters who have been in operation for 50 years or more were honored with commemorative plaques by ASCAP at the Tennessee Association of Broadcasters Sept. 27 convention luncheon at the Opryland Hotel here.

Louis Weber, ASCAP's director of broadcast licensing, who along with Ed Shea, ASCAP's southern executive regional director, made the presentations, noted that ASCAP not only recognizes the radio industry's 50 years of continuous entertainment achievement, but also considers this as a mark of its own 65th birthday celebration.

The week long T.A.B. convention culminated with a Friday night buffet supper, dance and performance of "For Me And My Gal" at Opryland's Gas Light Theatre for approximately 200 guests. The evening was dedicated to the memory of ASCAP's Howard Conners, who was killed earlier this year in an automobile accident.

Peay To Top Billing

■ NASHVILLE — Tandy Rice, president of Top Billing Inc., has announced the hiring of Chip Peay as a sales agent.

MCA/Nashville Moves

■ NASHVILLE — Effective immediately, MCA Records' Nashville operations have been moved from 21st Avenue South to 27 Music Square East, Nashville, Tenn. 37203. The new telephone number is (615) 244-8944.



Memnon, Ltd.

PUBLISHING:

"WAS YOUNG LOVE
BORN TO DIE"

by Bobbie Roberson
("Female Charlie Pride")
MGT: Memnon Talent Corp.
on Bolivia Records

&

"WE CAN MAKE
IT TOGETHER"
by Gene Huddleston
on Puzzle Records

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a sincere thanks to our writers
for another outstanding year

Back On My Mind Again
Burgers and Fries
Fooled By A Feeling
Fools
Golden Tears
I Never Said I Love You
In No Time At All
It's A Heartache
Let's Take The Long Way
Around The World
Lying In Love With You
Sleeping Single
In A Double Bed
You're My Jamaica

Record World Country Singles

OCTOBER 13, 1979

TITLE, ARTIST, Label, Number

OCT. 13	OCT. 6		WKS. ON CHART
1	2	BEFORE MY TIME JOHN CONLEE MCA 41072	10
2	1	LAST CHEATER'S WALTZ T. G. SHEPPARD/Warner/Curb 49024	11
3	5	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077	10
4	6	DREAM ON OAK RIDGE BOYS/MCA 41078	9
5	8	IN NO TIME AT ALL RONNIE MILSAP/RCA 11695	9
6	10	ALL THE GOLD IN CALIFORNIA LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11066	8
7	9	YOU AIN'T JUST WHISTLIN' DIXIE THE BELLAMY BROTHERS/Warner/Curb 49032	9
8	3	FOOLS JIM ED BROWN & HELEN CORNELIUS/RCA 11672	11
9	11	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE DOLLY PARTON/RCA 11705	7
10	14	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087	7
11	13	I DON'T DO LIKE THAT NO MORE THE KENDALLS/ Ovation 1129	9
12	15	I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY RAZZY BAILEY/RCA 11682	9
13	4	IT MUST BE LOVE DON WILLIAMS/MCA 41069	11
14	19	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315	5
15	17	CRAZY ARMS WILLIE NELSON/RCA 11673	9
16	7	THERE'S A HONKY TONK ANGEL (WHO WILL TAKE ME BACK IN) ELVIS PRESLEY/RCA 11679	10
17	20	SLIPPIN' UP, SLIPPIN' AROUND CRISTY LANE/ United Artists 1314	8
18	21	PUT YOUR CLOTHES BACK ON JOE STAMPLEY/Epic 9 50754	7
19	25	SHOULD I COME HOME (OR SHOULD I GO CRAZY) GENE WATSON/Capitol 4772	5
20	24	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE MERLE HAGGARD/MCA 41112	5
21	26	COME WITH ME WAYLON JENNINGS/RCA 11723	4
22	22	WHAT MORE COULD A MAN NEED TOMMY OVERSTREET/ Elektra 46516	8
23	28	NO MEMORIES HANGIN' AROUND ROSANNE CASH WITH BOBBY BARE/Columbia 1 11045	7
24	29	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. 49056	4
25	27	HOUND DOG MAN GLEN CAMPBELL/Capitol 4769	7
26	30	SAIL ON TOM GRANT/Republic 045	6
27	34	BROKEN HEARTED ME ANNE MURRAY/Capitol 4773	3
28	31	LOVE ME NOW RONNIE McDOWELL/Epic 9 50753	8
29	33	I'D RATHER GO ON HURTIN' JOE SUN/Ovation 1127	5
30	36	BLIND IN LOVE MEL TILLIS/Elektra 46536	3
31	35	I HEAR THE SOUTH CALLIN' ME HANK THOMPSON/MCA 41079	8
32	32	BABY MY BABY MARGO SMITH/Warner Bros. 49038	6
33	37	YOU'RE A PART OF ME CHARLY McCLAIN/Epic 9 50759	5
34	12	JUST GOOD OL' BOYS MOE & JOE/Columbia 3 11027	14
35	40	YOU'RE MY KIND OF WOMAN JACKY WARD/Mercury 57004	4
36	41	THE LADY IN THE BLUE MERCEDES JOHNNY DUNCAN/ Columbia 1 11097	4
37	42	HANGIN' IN AND HANGIN' ON BUCK OWENS/ Warner Bros. 49046	5
38	44	YOU SHOW ME YOUR HEART (AND I'LL SHOW YOU MINE) TOM T. HALL/RCA 11713	3
39	18	ROBINHOOD BILLY "CRASH" CRADDOCK/Capitol 4753	11
40	16	IF I FALL IN LOVE WITH YOU REX ALLEN, JR./Warner Bros. 49020	11
41	51	I CHEATED ME RIGHT OUT OF YOU MOE BANDY/ Columbia 1 11090	2
42	23	ONLY LOVE CAN BREAK A HEART KENNY DALE/Capitol 4746	12
43	53	SAY YOU LOVE ME STEPHANIE WINSLOW/Warner/Curb 49074	3
44	38	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA 11655	14
45	70	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 46535	2
46	55	LET'S TAKE THE TIME TO FALL IN LOVE AGAIN JIM CHESNUT/MCA/Hickory/Curb 41106	5
47	56	FIRST THING EACH MORNING CLIFF COCHRAN/RCA 11711	4
48	57	SWEET DREAMS REBA McENTIRE/Mercury 57003	4
49	52	THE SUN WENT DOWN IN MY WORLD TONIGHT LEON EVERETTE/Orlando 104	5



50	58	WINNERS AND LOSERS R. C. BANNON/Columbia 1 11081	4
51	39	MY SILVER LINING MICKEY GILLEY/Epic 8 50740	13
52	46	SEE YOU IN SEPTEMBER DEBBY BOONE/Warner/Curb 49042	6
53	43	LIVIN' OUR LOVE TOGETHER BILLIE JO SPEARS/ United Artists 1309	11
54	69	THE ONE THING MY LADY NEVER PUTS INTO WORDS MEL STREET/Sunset 100	2
55	80	A RUSTY OLD HALO HOYT AXTON/Jeremiah 1001	2
56	63	GOODTIME CHARLIE'S GOT THE BLUES RED STEAGALL/ Elektra 46527	3
57	45	ANOTHER EASY LOVIN' NIGHT RANDY BARLOW/Republic 044	10
58	47	YOUR KISSES WILL CRYSTAL GAYLE/United Artists 1306	12
59	50	DADDY DONNA FARGO/Warner Bros. 8867	13
60	75	CRAZY BLUE EYES LACY J. DALTON/Columbia 1 11107	2

CHARTMAKER OF THE WEEK

61	—	I'VE GOT A PICTURE OF US IN MY MIND LORETTA LYNN MCA 41129	1
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62	76	STRANDED ON A DEAD END STREET THE ETC BAND/ Warner Bros. 49072	2
63	73	MISSISSIPPI CHARLIE DANIELS BAND/Epic 9 50768	2
64	54	MY EMPTY ARMS ANN J. MORTON/Prairie Dust 7632	8
65	—	BUENOS DIAS ARGENTINA MARTY ROBBINS/Columbia 1 11102	1
66	48	DANCIN' ROUND AND 'ROUND OLIVIA NEWTON-JOHN/ MCA 41074	11
67	—	(STAY AWAY FROM) THE COCAINE TRAIN JOHNNY PAYCHECK/Epic 9 50777	1
68	79	HIDE ME (IN THE SHADOW OF YOUR LOVE) JUDY ARGO/ MDJ 4633	3
69	71	THAT OVER THIRTY LOOK FARON YOUNG/MCA 41046	4
70	74	WILD SIDE OF LIFE RAYBURN ANTHONY WITH KITTY WELLS/Mercury 57006	2
71	72	ENDLESS DAVID WILLS/United Artists 1319	2
72	—	WALKIN' THE FLOOR OVER YOU ERNEST TUBB & FRIENDS/ Cachet 4 4507	1
73	—	YOU DON'T MISS A THING SYLVIA/RCA 11735	1
74	49	EVERYTHING I'VE ALWAYS WANTED PORTER WAGONER/ RCA 11671	10
75	—	YOU ARE ALWAYS ON MY MIND JOHN WESLEY RYLES/ MCA 41124	1
76	—	LONELY TOGETHER DIANA/Elektra 46539	1
77	77	THE COWBOY SINGER SONNY CURTIS/Elektra 46526	4
78	68	RED NECK DISCO GLENN SUTTON/Mercury 57001	5
79	—	PHILODENDRON MUNDO EARWOOD/GMC 108	1
80	91	I WANNA GO BACK NICK NOBLE/TMS 612	3
81	84	GET YOUR HANDS ON ME BABY DALE McBRIDE/Con Brio 158	3
82	59	I MAY NEVER GET TO HEAVEN CONWAY TWITTY/MCA 41059	14
83	60	TILL I CAN MAKE IT ON MY OWN KENNY ROGERS & DOTTIE WEST/United Artists 1299	14
84	65	THE DEVIL WENT DOWN TO GEORGIA THE CHARLIE DANIELS BAND/Epic 9 50700	15
85	83	ANY WAY THAT YOU WANT ME JUICE NEWTON/Capitol 4768	5
86	97	A LITTLE BIT SHORT ON LOVE (A LITTLE BIT LONG ON TEARS) BILLY WALKER/Caprice 2059	3
87	92	TODAY I STARTED LOVING YOU AGAIN ARTHUR PRYSOCK/ Gusto 4 9023	2
88	—	I WANNA COME OVER ALABAMA/MDJ 7906	1
89	—	SEA OF HEARTBREAK LYNN ANDERSON/Columbia 1 11104	1
90	—	SQUEEZE BOX FREDDY FENDER/Starlite 9 4904	1
91	78	I NEVER LOVED ANYONE LIKE I LOVE YOU LOUISE MANDRELL/Epic 9 50752	7
92	61	GOODBYE EDDY ARNOLD/RCA 11668	11
93	62	SOAP O. B. McCLINTON/Epic 9 50749	8
94	94	WHAT THE WORLD NEEDS NOW (IS LOVE SWEET LOVE) RON SHAW/Pacific Challenger 1635	3
95	93	I GOTTA GET BACK THE FEELING SHEILA ANDREWS/ Ovation 1128	4
96	67	THAT RUN-AWAY WOMAN OF MINE FREDDY WELLER/ Columbia 1 11044	10
97	66	MIDNIGHT LACE BIG AL DOWNING/Warner Bros. 49034	6
98	64	HOT STUFF JERRY REED/RCA 11698	6
99	90	SAN FRANCISCO IS A LONELY TOWN NICK NIXON/ MCA 41100	4
100	87	THAT'S YOU, THAT'S ME DAWN CHASTAIN/Sunshine Country 178	4

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

AFTER THE LOVE HAS GONE White (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP).....	40	I'M SO ANXIOUS Beckett (War/Amunda, ASCAP).....	93
ANGELEYES/VOULEZ VOUS B. Andersson & B. Ulvaeus (Countless, BMI).....	77	I NEED A LOVER J. Punter (H.G. Music, ASCAP).....	67
ARROW THROUGH ME P. McCartney & C. Thomas (MPL, ASCAP).....	27	IN THE STONE White (Sagfire, ASCAP/Ninth/Irving/Foster Frees, BMI).....	79
BABE Group (Stygan/Almo, ASCAP).....	31	IT'S ALL I CAN DO R. T. Baker (Lido, BMI).....	85
BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) R. Palmer (Rockslam, BMI).....	17	I'VE NEVER BEEN IN LOVE M. Chapman (Big Neck, ASCAP).....	56
BAD GIRLS G. Moroder & P. Bellotte (Starrin/Earborne/Sweet Summer, BMI).....	62	I WANT YOU TONIGHT Schnee (Irving/Pablo Cruise, BMI).....	81
BETWEEN YOU BABY AND ME C. Mayfield (Mayfield, BMI).....	97	LADIES NIGHT E. Deodato (Delightful/Gang, BMI).....	76
BOOM, BOOM (OUT GO THE LIGHTS) Travers-Allom (ARC, BMI).....	63	LEAD ME ON Diante (Almo, ASCAP).....	12
BORN TO BE ALIVE Jean Vanloo (Radmus/Seldagamous, ASCAP).....	28	LET ME KNOW (I HAVE A RIGHT) Fekaris (Perren-Vibes, ASCAP).....	80
BREAK MY HEART D. Davis (Groovesville/Forgotten, BMI).....	95	LET'S GO R. T. Baker (Lido, BMI).....	99
BROKEN HEARTED ME Norman (Chappell/Sailmaker, ASCAP).....	42	LONESOME LOSER Group & J. Boylan (Screen Gems-EMI, BMI).....	7
COME TO ME T. Green (Cicada, PRO/Trumar, BMI).....	53	LOVE PAINS S. Barri (World Song/Golden Clover, ASCAP).....	84
CONFUSION J. Lynne (Jet, BMI).....	88	LOVIN', TOUCHIN', SQUEEZIN' Baker (Weed High Nightmare, BMI).....	14
CRUEL TO BE KIND N. Lowe (Anglo-Rock/Albion, BMI).....	15	MIDNIGHT WIND J. Stewart (Bugle/Stigwood/Unichappell, BMI).....	38
CRUISIN' S. Robinson (Bertram, ASCAP).....	89	MY SHARONA Mike Chapman (Eighties/Small Hill, ASCAP).....	5
DAMNED IF I DO A. Parsons (Woolfsongs/Careers, BMI).....	72	(not just) KNEE DEEP PT. 1 George Clinton & Co. (Mal-Biz).....	87
DEPENDIN' ON YOU T. Templeman (Soquel, ASCAP/Snug, BMI).....	25	ONE FINE DAY Anderle-Jones (Screen Gems-EMI, BMI).....	73
DIFFERENT WORLDS M. Lloyd (Bruin, BMI).....	23	PLAIN JANE Hagar (Big Bang/Warner Tamerlane, BMI).....	96
DIM ALL THE LIGHTS Moroder-Bellotte (Sweet Summer Night, BMI).....	11	PLEASE DON'T GO Casey/Finch (Sherlyn/Harrick, BMI).....	36
DIRTY WHITE BOY R. T. Baker-M. Jones-I. McDonald (Somerset/Evansongs, ASCAP).....	29	PLEASE DON'T LEAVE M. J. Jackson & T. Templeman (Creeping Licking, BMI).....	49
DON'T BRING ME DOWN J. Lynne (Unart/Jet, BMI).....	9	POP MUZIK Midascare (Robin Scott, ASCAP).....	8
DON'T STOP 'TIL YOU GET ENOUGH Jones (Miran, BMI).....	4	PRETTY GIRLS Buckingham (Neva Bianca, ASCAP).....	82
DO YOU THINK I'M DISCO T. Pabich & D. Webb (Riva/WB/Nite-Stalk/Coho, ASCAP).....	83	RAINBOW CONNECTION P. Williams (Welbeck, ASCAP).....	69
DREAM POLICE T. Werman (Screen Gems-EMI/Adult, BMI).....	66	REASON TO BE Group (Don Kirshner/Blackwood, BMI).....	45
DREAMING M. Chapman (Rare Blue/Monster Island, ASCAP).....	57	REMEMBER (WALKING IN THE SAND) D. Kortchmar (Trio/Mellin/Tender Tunes, BMI).....	54
DRIVER'S SEAT L. Salvoni (Complacent Toonz, BMI).....	10	RISE Albert-Badazz (Almo/Badazz, ASCAP).....	3
EASY MONEY K. Cronin-G. Richrath-K. Beamish (Buddy, BMI).....	90	ROLENE C. Leon (Rockslam, BMI).....	32
FINS Putnam (Coral Reefer, BMI).....	44	SAD EYES G. Tobin (Careers, BMI).....	1
5:15 J. Entwistle (Towser Tunes, BMI).....	64	SAIL ON J. A. Carmichael (Jobete/Commodores, ASCAP).....	2
FOR LOVE N. Putnam (Closed Door, ASCAP).....	98	SHIPS Manilow-Dante (Ian Hunter/April, ASCAP).....	39
FOUND A CURE Ashford & Simpson (Nick-o-val, ASCAP).....	26	SINCE YOU'VE BEEN GONE J. Winding (Island, BMI).....	100
GET IT RIGHT NEXT TIME H. Murphey & G. Rafferty (Colgems/EMI, ASCAP).....	18	SO GOOD, SO RIGHT A. Fisher (Rutland Roads, ASCAP).....	34
GOODBYE STRANGER Group & P. Henderson (Almo/Delicate, ASCAP).....	58	SPOOKY Buie (Lowery, BMI).....	21
GOOD FRIEND E. Bernstein & N. Gimbel (Bernal/ASG/Haliburton/Summercamp, ASCAP/BMI).....	52	STARRY EYES W. Birch & D. Weinreich (Virgin, ASCAP).....	71
GOOD GIRLS DON'T M. Chapman (Eighties, ASCAP).....	20	STILL Carmichael & Group (Jobete/Commodores Entertainment, ASCAP).....	41
GOOD TIMES Nile Rodgers & Bernard Edwards (Chic, BMI).....	61	STILLSANE Burgh (Eggs and Coffee/Chappell, ASCAP).....	92
GOTTA SERVE SOMEBODY Wexler-Beckett (Special Rider, ASCAP).....	47	STREET LIFE Group (Four Knights/Irving, BMI).....	48
HALF THE WAY Reynolds (Chriswood, BMI/Murfeezongs, ASCAP).....	74	SURE KNEW SOMETHING Ponia (Kiss, ASCAP/Mad Vincent, BMI).....	43
HEARTACHE TONIGHT Szymczyk (Cass County/Red Cloud/Gear/Ice Age, ASCAP).....	19	THE BOSS Ashford & Simpson (Nic-o-Val, ASCAP).....	51
HEAVEN MUST HAVE SENT YOU Bowen (Stone Agate, BMI).....	13	THE DEVIL WENT DOWN TO GEORGIA J. Boylan (Hat Band).....	16
HELL ON WHEELS Esty (Rick's/Aller/Esty, BMI).....	65	THE MAIN EVENT/FIGHT Bob Esty (Primus Artists/Diana Rick's, BMI).....	55
HEY HEY, MY MY (INTO THE BLACK) Young-Briggs-Mulligan (Silver Fiddle, BMI).....	86	THEN YOU CAN TELL ME GOODBYE N. Putnam (Auff Rose, BMI).....	70
HIGHWAY TO HELL Lange (E. B. Marks, BMI).....	91	THIS IS IT T. Dowd (Milk Money, ASCAP/Snug, BMI).....	78
HOLD ON Rushent (Albion).....	30	THIS NIGHT WON'T LAST FOREVER Maher-Gibson (Captain Crystal, BMI).....	37
I DO LOVE YOU Simpson & Fleming (Chevis, BMI).....	59	TUSK Group (Fleetwood Mac, BMI).....	24
IF YOU REMEMBER ME R. Perry (Chappell/Red Bullet, ASCAP/Unichappell/Begonia, BMI).....	46	VICTIM OF LOVE P. Bellotte (British Rocket, ASCAP).....	68
I JUST WANT TO BE Blackman (Better Days, BMI/Better Nights, ASCAP).....	94	WHATCHA GONNA DO WITH MY LOVIN' Mtume-Lucas (Scarab, BMI).....	60
I KNOW A HEARTACHE WHEN I SEE ONE R. Fraboni (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC).....	35	WHERE WERE YOU WHEN I WAS FALLING IN LOVE B. Montgomery (Bobby Goldsboro, ASCAP/House of Gold, BMI).....	33
I'LL NEVER LOVE THIS WAY AGAIN B. Manilow (Irving, BMI).....	6	WHO LISTENS TO THE RADIO P. Solley (Aust T'weed, EMU).....	75
		YOU DECORATED MY LIFE L. Butler (Music City, ASCAP).....	22
		YOU'RE ONLY LONELY J. D. Souther (Ice Age, ASCAP).....	50

Record World Singles

101-150

OCTOBER 13, 1979

OCT. 13	OCT. 6	
101	107	SHE BROKE YOUR HEART IAN LLOYD/Scotti Brothers 501 (Atl) (Howling Dog, ASCAP)
102	103	HOLD ON TO THE NIGHT HOTEL/MCA 41113 (ATV/Mann & Weill/Blair/Bell Hop, BMI)
103	102	DANCIN' ROUND & ROUND OLIVIA NEWTON-JOHN/MCA 41074 (John Farrar/Irving, BMI)
104	105	IF YOU WANT IT NITEFLYTE/Ariola 7747 (Face, BMI)
105	106	YOU AND I MADLEEN KANE/Warner Bros. 49069 (Bonna/Firehold, ASCAP)
106	108	BLIND FAITH POINTER SISTERS/Planet 45906 (Elektra/Asylum) (Baby Bun/Rafferty Songs, BMI)
107	—	I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/Infinity 50,027 (Willow Girl, BMI)
108	122	GET IT UP RONNIE MILSAP/RCA 11695 (I've Got The Music, ASCAP)
109	112	IT'S A DISCO NIGHT (ROCK DON'T STOP) ISLEY BROTHERS/T-Neck 9 2287 (CBS) (Bovina, ASCAP)
110	110	ARE YOU AFRAID OF ME SHAUN CASSIDY/Warner/Curb 49039 (KCM/Shongs, ASCAP)
111	115	SHE'S GOT A WHOLE NUMBER KEITH HERMAN/Radio 417 (Rennal/Twin Bull, ASCAP)
112	117	BRIGHT SIDE OF THE ROAD VAN MORRISON/Warner Bros. 49086 (Essential, BMI)
113	—	COME GO WITH ME TEDDY PENDERGRASS/Phila. Intl. 9 3717 (CBS) (Mighty Tree, BMI)
114	116	TELL ME ANOTHER ONE KID BROTHER/MCA/Montage 41111 (Home Fire/Little Sue, BMI)
115	—	I STILL HAVE DREAMS RICHIE FURAY/Asylum 46534 (Batroc/Song Mountain, ASCAP)
116	118	TOUCH ME WHEN WE'RE DANCING BAMA/Free Flight 11629 (RCA) (Hall-Clement, BMI)
117	119	EMPTINESS SAD CAFE/A&M 2181 (Man-Ken, BMI)
118	120	YOU GET ME HOT JIMMY BO HORNE/Sunshine Sound 1014 (TK) (Sherlyn/Harrick, BMI)
119	121	ROCK SUGAR ROB GRILL/Mercury 76009 (Durango, ASCAP)
120	—	WHAT'S A MATTER BABY ELLEN FOLEY/Epic/Cleveland Intl. 9 50770 (Times Square/Eden, BMI)
121	—	SINCE YOU'VE BEEN GONE RAINBOW/Polydor 2014 (Island, BMI)
122	124	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077 (Pi-Gem, BMI)
123	128	TAKIN IT BACK BREATHLESS/EMI-America 9170 (G. Jonah Koslem/Bema, ASCAP)
124	125	ALL THINGS ARE POSSIBLE DAN PEEK/MCA/Songbird 41123 (Christian Soldier, ASCAP/Home Sweet Home, BMI)
125	—	STRATEGY ARCHIE BELL & THE DRELLS/Phila. Intl. 9 3710 (CBS) (Mighty Three, BMI)
126	130	TROUBLE AGAIN KARLA BONOFF/Columbia 1 11041 (Seagrape, BMI)
127	129	I DO THE ROCK TIM CURRY/A&M 2166 (Arriviste Ink/Mother Fortune, BMI)
128	109	WHEN I THINK OF YOU LEIF GARRETT/Scotti Brothers 502 (Atl) (Shephard's Fold/Saber Tooth, BMI)
129	131	B-A-B-Y RACHEL SWEET/Stiff/Columbia 1 11100 (East/Memphis, BMI)
130	136	ANOTHER NIGHT WILSON BROS./Atco 7505 (Intersong, ASCAP)
131	132	WHATCHA GONNA DO ABOUT IT ROZALIN WOODS/A&M 2156 (April/Russell Ballard, ASCAP)
132	—	IT WILL COME IN TIME BILLY PRESTON/Motown 1470 (Irving & Wep, BMI)
133	134	(LET ME PUT) LOVE ON YOUR MIND CON FUNK SHUN/Mercury 76002 (Vol-ie-Joe, BMI)
134	113	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459 (Perks, BMI)
135	123	SPENDING TIME, MAKING LOVE AND GOING CRAZY DOBIE GRAY/Infinity 50,020 (Irving/Down 'n Dixie, BMI)
136	126	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/Warner Bros. 8839 (Hawkshaw/Gallico/Geoff & Eddie/Blackwood, BMI)
137	133	BRIGHT EYES ART GARFUNKEL/Columbia 3 11050 (Blackwood, BMI)
138	140	AFTER THE FIRST ONE YONAH/Free Flight 11696 (RCA) (Stone Mountain, ASCAP)
139	139	PHANTOM LOVER ROCK HORSE/Columbia 3 11043 (Natural Songs, Awantha, ASCAP)
140	142	I SURRENDER ELLEN SHIPLEY/NY Intl. 11686 (RCA) (Little Gino/Shipwreck/RKR, BMI/Shuck N Jive, ASCAP)
141	137	HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS/Stiff/Epic 8 50726 (Blackhill)
142	138	IN THEE BLUE OYSTER CULT/Columbia 1 11055 (B.O'Cult, ASCAP)
143	145	DON'T LET GO ISAAC HAYES/Polydor 2011 (Screen Gems, BMI)
144	135	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 46046 (Bocephus, BMI)
145	141	DON'T THROW OUR LOVE AWAY ORLEANS/Infinity 50,017 (Lucid, BMI/Orleansongs, ASCAP)
146	111	WHAT'S RIGHT DAVID WERNER/Epic 9 50756 (David Werner/Cos-K, ASCAP)
147	—	DOIN' THE DOG CREME D' COCOA/Venture 112 (Barcam, BMI)
148	143	BETTER NOT LOOK DOWN B. B. KING/MCA 41062 (Irving/Four Knights, BMI)
149	144	NO MERCY NILS LOFGREN/A&M 2173 (Almo/Hilmer, ASCAP)
150	146	OPEN UP YOUR MIND (WIDE) GAP BAND/Mercury 74080 (Total Experience, BMI)

Record World Albums 101-150

OCTOBER 13, 1979

OCT. 13	OCT. 6	
101	87	AN EVENING OF MAGIC CHUCK MANGIONE/A&M SP 6701
102	102	EUPHORIA GATO BARBIERI/A&M SP 4774
103	103	PIECES OF EIGHT STYX/A&M SP 4724
104	80	CHICAGO 13/Columbia FC 36105
105	104	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002
106	106	DAVID WERNER/Epic JE 36126
107	110	THE GOOD LIFE BOBBI HUMPHREY/Epic JE 35607
108	89	STRIKES BLACKFOOT/Atco SD 38 112
109	90	THE JUKES SOUTHSIDE JOHNNY AND THE ASBURY JUKES/ Mercury SRM 1 3793
110	88	FACADES SAD CAFE/A&M SP 4779
111	114	CAROLYNE MAS/Mercury SRM 1 3783
112	116	FEARLESS TIM CURRY/A&M SP 4773
113	124	GAMMA I/Elektra 6E 219
114	—	BOOGIE MOTEL FOGHAT/Bearsville BHS 6990 (WB)
115	108	2 HOT! PEACHES & HERB/Polydor/MVP PD 1 6172
116	135	PRESENT TENSE SHOES/Elektra 6E 244
117	112	SWITCH II/Gordy G7 988R1 (Motown)
118	119	DO IT ALL MICHAEL HENDERSON/Buddah BDS 5718 (Arista)
119	129	TOP PRIORITY RORY GALLAGHER/Chrysalis CHR 1235
120	118	THE B-52'S/Warner Bros. BSK 3355
121	136	THIGHS AND WHISPERS BETTE MIDLER/Atlantic SD 16004
122	122	DOWN TO EARTH RAINBOW/Polydor PD 1 6221
123	126	SATISFIED RITA COOLIDGE/A&M SP 4781
124	150	ESCAPE FROM DOMINATION MOON MARTIN/Capitol ST 11933
125	139	WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
126	—	QUADROPHENIA (ORIGINAL SOUNDTRACK) THE WHO AND VARIOUS ARTISTS/Polydor PD 2 6235
127	137	SUZI . . . AND OTHER FOUR LETTER WORDS SUZI QUATRO/ RSO RS 1 3064
128	138	YIPES/Millennium BXL1 7745 (RCA)
129	132	5 J. J. CALE/Shelter SR 3163 (MCA)
130	134	ROBERT JOHN/EMI-America SW 17007
131	86	BORN AGAIN RANDY NEWMAN/Warner Bros. HS 3346
132	133	STRANGER IN TOWN BOB SEGER/Capitol SW 11689
133	148	NO MORE LONELY NIGHTS BLUE STEEL/Infinity INF 9018
134	97	COMMUNIQUE DIRE STRAITS/Warner Bros. HS 3330
135	101	UNDERDOG ATLANTA RHYTHM SECTION/Polydor/BGO PD 1 6200
136	111	IN STYLE DAVID JOHANSEN/Blue Sky JZ 36082 (CBS)
137	140	ROCK ON RAYDIO/Arista AB 4212
138	107	NIGHT OWL GERRY RAFFERTY/United Artists UA LA 958 I
139	—	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203
140	123	BOMBS AWAY DREAM BABIES JOHN STEWART/RSO RS 1 3051
141	143	ROOTS IN THE SKY OREGON/Elektra 6E 224
142	147	NIGHT OUT ELLEN FOLEY/Epic/Cleve. Intl. JZ 36052
143	146	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H
144	145	LA DIVA ARETHA FRANKLIN/Atlantic SD 19248
145	121	INFINITE RIDER ON THE BIG DOGMA MICHAEL NESMITH/ Pacific Arts PAC 7 130
146	113	PRIORITY POINTER SISTERS/Planet P 9003 (Elektra/Asylum)
147	141	BACK ON THE STREETS TOWER OF POWER/Columbia JC 35784
148	149	A SONG FOR THE CHILDREN LONNIE LISTON SMITH/ Columbia JC 36141
149	100	CHILDREN OF THE SUN BILLY THORPE/Polydor PD 1 6228
150	—	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia JC 36093

Albums 151-200

OCTOBER 13, 1979

151	S.O.S. YACHTS/Polydor/Radar PD 1 6220
152	REPLICAS GARY NUMAN & TUBEWAY ARMY/Atco SD 38 117
153	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165
154	MARY WILSON/Motown M7 927R1
155	DIALOGUE MICHAEL JOHNSON/ EMI-America SW 17010
156	EVERYTHING YOU'VE HEARD IS TRUE TOM JOHNSTON/Warner Bros. BSK 3304
157	INFINITY JOURNEY/Columbia JC 34912
158	DUET CHICK COREA/GARY BURTON/ECM 1 1140 (WB)
159	BROWNE SUGAR TOM BROWNE/ Arista GRP GRP 5003
160	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236
161	HAPPY FEET AL HUDSON AND THE PARTNERS/MCA AA 1136
162	I HAVE A RIGHT GLORIA GAYNOR/ Polydor PD 1 6231
163	MOTELS/CAPITOL ST 11996
164	SATURDAY NIGHT FIEDLER BOSTON POPS ORCHESTRA/Midsong MSJ 001
165	CORY AND ME CORY DAYE/NY Intl. BXL1 3408 (RCA)
166	. . . AND I MEAN IT GENYA RAVAN/ 20th Century Fox T 595 (RCA)
167	LEGENDS OF THE LOST AND FOUND. "NEW GREATEST STORIES LIVE" HARRY CHAPIN/Elektra BB 703
168	ROSES AND SUNSHINE NANA MOUSKOURI/Cachet CL 3 3000
169	JOHN COUGAR/Riva RVL 7401 (Mercury)
170	THE FABULOUS THUNDERBIRDS/ Takoma 7068 (Chrysalis)
171	CARRY ON FLORA PURIM/Warner Bros. BSK 3344
172	GOMM WITH THE WIND IAN GOMM/ Stiff/Epic JE 36103
173	SHOT THROUGH THE HEART JENNIFER WARNES/Arista AB 4217
174	KEEP THE FIRE KENNY LOGGINS/ Columbia JC 36172
175	B.C. BILLY COBHAM/Columbia JC 35993
176	I FEEL GOOD, I FEEL FINE BOBBY BLAND/MCA 3157
177	NIGHT AFTER NIGHT U.K./ Polydor PD 1 6234
178	TOTALLY CONNECTED T-CONNECTION/Dash 30014 (TK)
179	SO SOON WE CHANGE DAVID RUFFIN/Warner Bros. BSK 3306
180	PINK CADILLAC JOHN PRINE/ Asylum 6E 222
181	PRODUCT BRAND X/Passport PB 9840 (JEM)
182	THE THIRD ALBUM PAUL JABARA/ Casablanca NBLP 7163
183	PROPAGANDA/A&M SP 4786
184	DUROCS/Capitol ST 11981
185	AIRPLAY POINT BLANK/MCA 3160
186	EMPHASIZED WAYNE HENDERSON/ Polydor PD 1 6227
187	STARDUST WILLIE NELSON/ Columbia KC 35305
188	IN THE BEGINNING NATURE'S DIVINE/Infinity INF 9013
189	TIME IS SLIPPING AWAY DEXTER WANSEL/Phila. Intl. JZ 36024 (CBS)
190	NO PROMISES-NO DEBTS GOLDEN EARRING/Polydor PD 1 6223
191	ELLEN SHIPLEY NY Intl. BXL1 3428 (RCA)
192	ROCKIE ROBBINS/A&M SP 4758
193	FONETIKS JULES AND THE POLAR BEARS/Columbia JC 36138
194	UNFORGETTABLE LEROY HUTSON/ RSO RS 1 3062
195	STRATEGY ARCHIE BELL AND THE DRELLS/Phila. Intl. JZ 36096 (CBS)
196	ROUGH RIDERS LAKESIDE/Solar BXL1 3490 (RCA)
197	GOIN' HOME FOR LOVE JIMMY 'BO' HORNE/Sunshine Sound 7805 (TK)
198	WHEN YOU'RE #1 GENE CHANDLER /20th CenturyFox/Chi-Sound T 598 (RCA)
199	THE SOUND OF SUNBATHING SINCEROS/Columbia JC 36134
200	ARMAGEDDON PRISM/Ariola SW 50063

(The 151-200 chart indicates movement on new lps or older lps whose sales have shown renewed activity)

Album Cross Reference

ABBA	76	CHUCK MANGIONE	101
AC/DC	38	MOON MARTIN	124
HERB ALPERT	44	STEVE MARTIN	48
ASHFORD & SIMPSON	26	CAROLYNE MAS	111
ATLANTA RHYTHM SECTION	135	MASS PRODUCTION	81
B-52's	120	CURTIS MAYFIELD	36
BAD COMPANY	102	BETTE MIDLER	121
GATO BARBIERI	54	STEPHANIE MILLS	39
BEE GEES	108	MISTRESS	65
BLACKFOOT	70, 82	JONI MITCHELL	93
BLONDIE	133	VAN MORRISON	59
BLUE STEEL	63	MICHAEL NESMITH	145
KARLA BONOFF	13	RANDY NEWMAN	131
JIMMY BUFFET	129	O'JAYS	19
J. J. CALE	31	OREGON	141
CAMEO	10, 32	ORIGINAL SOUNDTRACK:	
CARS	11, 28	GREASE	105
CHARLIE	20	MAIN EVENT	88
CHEAP TRICK	72	QUADROPHENIA	126
CHIC	86	MUPPET MOVIE	67
CHICAGO	104	ROBERT PALMER	33
STANLEY CLARKE	87	ALAN PARSONS	18
RY COODER	97	PEACHES & HERB	115
RITA COOLIDGE	123	TEDDY PENDERGRASS	25
COMMODORES	5	PLEASURE	91
CRUSADERS	24	NOEL POINTER	83
CHARLIE DANIELS BAND	17	POINTER SISTERS	146
TIM CURRY	112	SUZI QUATRO	127
DIRE STRAITS	134	GERRY RAFFERTY	138
DOOBIE BROTHERS	64	RAINBOW	122
BOB DYLAN	9	BONNIE RAITT	85
EAGLES	2	RAYDIO	137
EARTH, WIND & FIRE	12	RECORDS	68
ELO	16	REO SPEEDWAGON	41
FATBACK	95	MINNIE RIPERTON	78
FOGHAT	114	SMOKEY ROBINSON	125
ELLEN FOLEY	142	KENNY ROGERS	23, 34
FOREIGNER	6	KENNY ROGERS & DOTTIE WEST	143
ARETHA FRANKLIN	144	ROSE ROYCE	84
FUNKADELIC	51	DIANA ROSS	50
RORY GALLAGHER	119	BRENDA RUSSELL	74
GAMMA	113	SAD CAFE	110
CRYSTAL GAYLE	139	SCORPIONS	73
G.G.	45	BOB SEGER	132
SAMMY HAGAR	89	SHOES	116
MOLLY HATCHET	35	LONNIE LISTON SMITH	148
ISAAC HAYES	99	REX SMITH	98
MICHAEL HENDERSON	118	SNIFF 'N' THE TEARS	60
BOBBI HUMPHREY	107	J. D. SOUTHER	150
MICHAEL JACKSON	4	SOUTHSIDE JOHNNY & THE ASBURY JUKES	109
BOB JAMES	55	SPYRO GYRA	30
WAYLON JENNINGS	56	JOHN STEWART	140
JETHRO TULL	43	STUDIO 54	49
DAVID JOHANSEN	136	STYX	8, 103
ROBERT JOHN	53	DONNA SUMMER	15
FRANCE JOLI	52	SUPERTRAMP	7
RIKIE LEE JONES	52	SWITCH	117
JOURNEY	29	TALKING HEADS	37
JUDAS PRIEST	77	GEORGE THOROGOOD	66
KANSAS	61	BILLY THORPE	149
KC	94	PAT TRAVERS	92
B. B. KING	69	TOWER OF POWER	147
KINKS	57	VAN HALEN	58, 71
KISS	40	DIONNE WARWICK	21
EARL KLUGH	100	WEATHER REPORT	80
KNACK	3	DAVID WERNER	106
COOL & THE GANG	42	WHO	75
NEIL LARSEN	79	ROBIN WILLIAMS	27
LED ZEPPELIN	1	WINGS	46
LITTLE RIVER BAND	14	YIPES	128
JEFF LORBER	90	NEIL YOUNG	22
NICK LOWE	62	FRANK ZAPPA	47
LTD	96		

Retail Report Record World



OCTOBER 13, 1979

A survey of NEW product sales listed alphabetically in the nation's leading retail outlets

SALESMAKER OF THE WEEK



CORNERSTONE

STYX
A&M

TOP SALES

CORNERSTONE—Styx—A&M
RISE—Herb Alpert—A&M
THE LONG RUN—Eagles—Asylum

CAMELOT/NATIONAL

CORNERSTONE—Styx—A&M
DREAM POLICE—Cheap Trick—Epic
FLIRTIN' WITH DISASTER—Molly Hatchet—Epic
HEAD GAMES—Foreigner—Atlantic
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
KENNY—Kenny Rogers—UA
RESTLESS NIGHTS—Karla Bonoff—Col
RISE—Herb Alpert—A&M
THE LONG RUN—Eagles—Asylum
UNCLE JAM WANTS YOU—Funkadelic—WB

HANDLEMAN/NATIONAL

CORNERSTONE—Styx—A&M
EVE—Alan Parsons Project—Arista
HEAD GAMES—Foreigner—Atlantic
JUKES—Southside Johnny & the Asbury Jukes—Mercury
KENNY—Kenny Rogers—UA
LADIES' NIGHT—Kool & the Gang—Delite
MIDNIGHT MAGIC—Commodores—Motown
RISE—Herb Alpert—A&M
THE BOSS—Diana Ross—Motown
VOLCANO—Jimmy Buffett—MCA

KORVETTES/NATIONAL

DREAM POLICE—Cheap Trick—Epic
EVE—Alan Parsons Project—Arista
FEAR OF MUSIC—Talking Heads—Sire
FIGHT DIRTY—Charlie—Arista
FRANCE JOLI—Prelude
HEARTBEAT—Curtis Mayfield—Curton/RSO
KEEP THE FIRE—Kenny Loggins—Col
LADIES' NIGHT—Kool & the Gang—Delite
RECORDS—Virgin
STORM WATCH—Jethro Tull—Chrysalis

MUSICLAND/NATIONAL

COMEDY IS NOT PRETTY—Steve Martin—WB
DREAM POLICE—Cheap Trick—Epic
FLIRTIN' WITH DISASTER—Molly Hatchet—Epic
HEAD GAMES—Foreigner—Atlantic
KENNY—Kenny Rogers—UA
MISS THE MISSISSIPPI—Crystal Gayle—Col
OFF THE WALL—Michael Jackson—Epic
RESTLESS NIGHTS—Karla Bonoff—Col
STORM WATCH—Jethro Tull—Chrysalis
THE LONG RUN—Eagles—Asylum

RECORD BAR/NATIONAL

COMEDY IS NOT PRETTY—Steve Martin—WB
CORNERSTONE—Styx—A&M
EAT TO THE BEAT—Blondie—Chrysalis
LEGENDS OF THE LOST & FOUND—Harry Chapin—Elektra
MARY WILSON—Motown
STATES—Chrysalis
STORM WATCH—Jethro Tull—Chrysalis
THE GLOW—Bonnie Raitt—WB
THE LONG RUN—Eagles—Asylum
UNCLE JAM WANTS YOU—Funkadelic—WB

SOUND UNLIMITED/NATIONAL

CORNERSTONE—Styx—A&M
EVE—Alan Parsons Project—Arista
FRANCE JOLI—Prelude
JOE'S GARAGE—Frank Zappa—Zappa
LADIES' NIGHT—Kool & the Gang—Delite
MISTRESS—RSO
NO MORE LONELY NIGHTS—Blue Steel—Infinity
RISE—Herb Alpert—A&M
ROCKIE ROBBINS—A&M
WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

WHEREHOUSE/NATIONAL

COMEDY IS NOT PRETTY—Steve Martin—WB
CORNERSTONE—Styx—A&M
DREAM POLICE—Cheap Trick—Epic
GAMMA 1—Elektra
KEEP THE FIRE—Kenny Loggins—Col
LADIES' NIGHT—Kool & the Gang—Delite
MUPPET MOVIE—Atlantic
STORM WATCH—Jethro Tull—Chrysalis
THE LONG RUN—Eagles—Asylum
UNCLE JAM WANTS YOU—Funkadelic—WB

KING KAROL/NEW YORK

BURN—Melba Moore—Epic
CORNERSTONE—Styx—A&M
DREAM POLICE—Cheap Trick—Epic
EAT TO THE BEAT—Blondie—Chrysalis
EVE—Alan Parsons Project—Arista
QUADROPHENIA—Polydor (Soundtrack)
RISE—Herb Alpert—A&M
RUNNERS IN THE NIGHT—Desmond Child & Rouge—Capitol
STORM WATCH—Jethro Tull—Chrysalis
XII—Fatback—Spring

SAM GOODY/EAST COAST

CORNERSTONE—Styx—A&M
EVE—Alan Parsons Project—Arista
HEAD GAMES—Foreigner—Atlantic
LADIES' NIGHT—Kool & the Gang—Delite
LEAD ME ON—Maxine Nightingale—Windsong
PRESENT TENSE—Shoes—Elektra
RISE—Herb Alpert—A&M
STORM WATCH—Jethro Tull—Chrysalis
THE GLOW—Bonnie Raitt—WB
VOLCANO—Jimmy Buffett—MCA

STRAWBERRIES/BOSTON

AND I MEAN IT—Genya Ravan—20th Century
FEARLESS—Tim Curry—A&M
FICKLE HEART—Sniff 'n' the Tears—Atlantic
LADIES' NIGHT—Kool & the Gang—Delite
MUSIQUE—Prelude
PRESENT TENSE—Shoes—Elektra

QUADROPHENIA—Polydor (Soundtrack)
RISE—Herb Alpert—A&M
ROSES & SUNSHINE—Nana Mouskouri—Cachet
TOTALLY CONNECTED—T-Connection—Dash

FOR THE RECORD/BALTIMORE

CORNERSTONE—Styx—A&M
DREAM POLICE—Cheap Trick—Epic
EVE—Alan Parsons Project—Arista
GET UP—Vernon Burch—Casablanca
RISE—Herb Alpert—A&M
SO SOON WE CHANGE—David Ruffin—WB
THE LONG RUN—Eagles—Asylum
TOTALLY CONNECTED—T-Connection—Dash
UNCLE JAM WANTS YOU—Funkadelic—WB
UNFORGETTABLE—Leroy Hutson—Curton/RSO

KEMP MILL/WASH., D.C.

CORNERSTONE—Styx—A&M
DYNASTY—Solar
KEEP THE FIRE—Kenny Loggins—Col
LADIES' NIGHT—Kool & the Gang—Delite
MARY WILSON—Motown
NO MORE LONELY NIGHTS—Blue Steel—Infinity
RISE—Herb Alpert—A&M
THE GLOW—Bonnie Raitt—WB
THE LONG RUN—Eagles—Asylum
UNCLE JAM WANTS YOU—Funkadelic—WB

PENGUIN FEATHER/NO. VIRGINIA

COMEDY IS NOT PRETTY—Steve Martin—WB
CORNERSTONE—Styx—A&M
DREAM POLICE—Cheap Trick—Epic
EAT TO THE BEAT—Blondie—Chrysalis
EYEWITNESS BLUES—Catfish Hodge—Adelphi
KENNY—Kenny Rogers—UA
STORM WATCH—Jethro Tull—Chrysalis
THE GLOW—Bonnie Raitt—WB
THE LONG RUN—Eagles—Asylum
YOU'RE ONLY LONELY—J. D. Souther—Asylum

NATL. RECORD MART/MIDWEST

AN AMERICAN DREAM—Dirt Band—UA
CORNERSTONE—Styx—A&M
THE LONG RUN—Eagles—Asylum
EAT TO THE BEAT—Blondie—Chrysalis
FEARLESS—Tim Curry—A&M
FLIRTIN' WITH DISASTER—Molly Hatchet—Epic
FRANCE JOLI—Prelude
GAMMA 1—Elektra
RISE—Herb Alpert—A&M
UNCLE JAM WANTS YOU—Funkadelic—WB

RADIO 437/PHILADELPHIA

B.C.—Billy Cobham—Col
BOOGIE MOTEL—Foghat—Bearsville
COMEDY IS NOT PRETTY—Steve Martin—WB
CORNERSTONE—Styx—A&M
EAT TO THE BEAT—Blondie—Chrysalis
NIGHT AFTER NIGHT—U.K.—Polydor
RISE—Herb Alpert—A&M
ROUGH RIDERS—Lakeside—Solar
SO SOON WE CHANGE—David Ruffin—WB
THE LONG RUN—Eagles—Asylum

RECORD REVOLUTION/CLEVELAND

BEAT—Col
EAT TO THE BEAT—Blondie—Chrysalis

8:30—Weather Report—Col
EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB
FEAR OF MUSIC—Talking Heads—Sire
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
NIGHT AFTER NIGHT—U.K.—Polydor
NO MORE LONELY NIGHTS—Blue Steel—Infinity
PRODUCT—Brand X—Passport
TWO SIDES TO EVERY WOMAN—Carlene Carter—WB

RAINBOW/CHICAGO

CAROLYN MAS—Mercury
ESCAPE FROM DOMINATION—Moon Martin—Capitol
EVOLUTION—Journey—Col
FIGHT DIRTY—Charlie—Arista
JUKES—Southside Johnny & the Asbury Jukes—Mercury
MISTRESS—RSO
PLEASE STAND BY—1994—A&M
REPLICAS—Gary Numan & Tubeway Army—Atco
RISE—Herb Alpert—A&M
STORM WATCH—Jethro Tull—Chrysalis

1812 OVERTURE/MILWAUKEE

BREAD & ROSES—Various Artists—Fantasy
CORNERSTONE—Styx—A&M
I FEEL GOOD, I FEEL FINE—Bobby Bland—MCA
LADIES' NIGHT—Kool & the Gang—Delite
MOTELS—Capitol
NIGHT AFTER NIGHT—U.K.—Polydor
NO MORE LONELY NIGHTS—Blue Steel—Infinity
QUADROPHENIA—Polydor (Soundtrack)
RESTLESS NIGHTS—Karla Bonoff—Col
SUZI . . . AND OTHER FOUR LETTER WORDS—Suzi Quatro—RSO

DAVEY'S LOCKER-FRANKLIN MUSIC/SOUTH

GAMMA 1—Elektra
IN THE BEGINNING—Nature's Divine—Infinity
LADIES' NIGHT—Kool & the Gang—Delite
LAUREN WOOD—WB
MISS THE MISSISSIPPI—Crystal Gayle—Col
NIGHTOUT—Ellen Foley—Cleve. Intl.
THE GLOW—Bonnie Raitt—WB
THIGHS & WHISPERS—Bette Midler—Atlantic
UNCLE JAM WANTS YOU—Funkadelic—WB
YOU'RE ONLY LONELY—J. D. Souther—Asylum

SPEC'S MUSIC/FLORIDA

COMEDY IS NOT PRETTY—Steve Martin—WB
CORNERSTONE—Styx—A&M
DON'T LET GO—Isaac Hayes—Polydor
DREAM POLICE—Cheap Trick—Epic
KENNY—Kenny Rogers—UA
RESTLESS NIGHTS—Karla Bonoff—Col
RISE—Herb Alpert—A&M
SATISFIED—Rita Coolidge—A&M
STORM WATCH—Jethro Tull—Chrysalis
THE LONG RUN—Eagles—Asylum

TAPE CITY/NEW ORLEANS

CORNERSTONE—Styx—A&M
EVE—Alan Parsons Project—Arista
FRANCE JOLI—Prelude
HEAD GAMES—Foreigner—Atlantic
HEARTBEAT—Curtis Mayfield—Curton/RSO

HIGHWAY TO HELL—AC/DC—Atlantic
KENNY—Kenny Rogers—UA
RESTLESS NIGHTS—Karla Bonoff—Col
RISE—Herb Alpert—A&M
THE LONG RUN—Eagles—Asylum

DISC/TEXAS

BOOGIE MOTEL—Foghat—Bearsville
COMEDY IS NOT PRETTY—Steve Martin—WB
DREAM POLICE—Cheap Trick—Epic
EAT TO THE BEAT—Blondie—Chrysalis
8:30—Weather Report—Col
FENETIKS—Jules & the Polar Bears—Col
PRESENT TENSE—Shoes—Elektra
STORM WATCH—Jethro Tull—Chrysalis
THE GLOW—Bonnie Raitt—WB
THE LONG RUN—Eagles—Asylum

INDEPENDENT RECORDS/COLORADO

CORNERSTONE—Styx—A&M
DON'T LET GO—Isaac Hayes—Polydor
E = MC2—Giorgio Moroder—Casablanca
IN THE BEGINNING—Nature's Divine—Infinity
NO MORE LONELY NIGHTS—Blue Steel—Infinity
RECORDS—Virgin
RISE—Herb Alpert—A&M
STORM WATCH—Jethro Tull—Chrysalis
TAANA GARDNER—West End
THE LONG RUN—Eagles—Asylum

SOUND WAREHOUSE/COLORADO

BOOGIE MOTEL—Foghat—Bearsville
CORNERSTONE—Styx—A&M
5—J. J. Cale—Shelter
KENNY—Kenny Rogers—UA
RISE—Herb Alpert—A&M
ROUGH RIDERS—Lakeside—Solar
STORM WATCH—Jethro Tull—Chrysalis
THE GLOW—Bonnie Raitt—WB
THE LONG RUN—Eagles—Asylum
UNCLE JAM WANTS YOU—Funkadelic—WB

MUSIC PLUS/LOS ANGELES

BOOGIE MOTEL—Foghat—Bearsville
BOTTLES—MCA
CORNERSTONE—Styx—A&M
EAT TO THE BEAT—Blondie—Chrysalis
8:30—Weather Report—Col
KEEP THE FIRE—Kenny Loggins—Col
LIVE & SLEAZY—Village People—Casablanca
QUADROPHENIA—Polydor (Soundtrack)
STREET MACHINE—Sammy Hagar—Capitol
THE LONG RUN—Eagles—Asylum

EUCALYPTUS RECORDS/WEST & NORTHWEST

B-52S—WB
BOOGIE MOTEL—Foghat—Bearsville
CORNERSTONE—Styx—A&M
EAT TO THE BEAT—Blondie—Chrysalis
FUTURE NOW—Pleasure—Fantasy
LADIES' NIGHT—Kool & the Gang—Delite
THE GLOW—Bonnie Raitt—WB
THE LONG RUN—Eagles—Asylum
UNCLE JAM WANTS YOU—Funkadelic—WB
VOLCANO—Jimmy Buffett—MCA

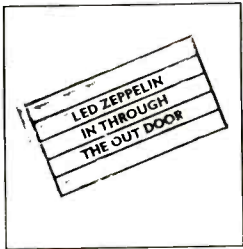


Record World Albums

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 G — 7.98
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 J — 11.98
 K — 12.98
 L — 13.98

OCTOBER 13, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)

OCT. 13	OCT. 6				
1	1	IN THROUGH THE OUT DOOR		6	H
		LED ZEPPELIN			
		Swan Song SS 16002 (Atl)			
		(6th Week)			

CHARTMAKER OF THE WEEK

2	—	THE LONG RUN		1	H
		EAGLES			
		Asylum 5E 508			

3	3	GET THE KNACK THE KNACK/Capitol SO 11948	15	G
4	4	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	7	H
5	2	MIDNIGHT MAGIC COMMODORES/Motown M8 926M1	9	H
6	6	HEAD GAMES FOREIGNER/Atlantic SD 29999	3	H
7	5	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708	29	H
8	—	CORNERSTONE STYX/A&M SP 3711	1	H
9	9	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120	6	H
10	7	CANDY-O CARS/Elektra 5E 507	16	H
11	21	DREAM POLICE CHEAP TRICK/Epic FE 35773	2	H
12	12	I AM EARTH, WIND & FIRE/ARC/Columbia FC 35730	18	H
13	13	VOLCANO JIMMY BUFFETT/MCA 5102	6	H
14	10	FIRST UNDER THE WIRE LITTLE RIVER BAND/Capitol SOO 11954	10	H
15	8	BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150	22	L
16	11	DISCOVERY ELO/Jet FZ 35769 (CBS)	17	H
17	14	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic JE 35751	23	G
18	20	EVE ALAN PARSONS PROJECT/Arista AL 9504	5	H
19	19	IDENTIFY YOURSELF O'JAYS/Phila. Intl. FZ 36027 (CBS)	6	H
20	17	RISQUE CHIC/Atlantic SD 16003	9	H
21	15	DIONNE DIONNE WARWICK/Arista AB 4230	16	G
22	16	RUST NEVER SLEEPS NEIL YOUNG/Reprise HS 2295 (WB)	14	H
23	47	KENNY KENNY ROGERS/United Artists LWAK 979	3	H
24	25	STREET LIFE CRUSADERS/MCA 3094	19	G
25	22	TEDDY TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)	17	H
26	18	STAY FREE ASHFORD & SIMPSON/Warner Bros. HS 3357	8	H
27	23	REALITY . . . WHAT A CONCEPT ROBIN WILLIAMS/Casablanca NBLP 7162	13	H
28	24	CHEAP TRICK AT BUDOKAN/Epic FE 35795	34	H
29	33	EVOLUTION JOURNEY/Columbia FC 35797	28	H
30	32	MORNING DANCE SPYRO GYRA/Infinity INF 9004	27	G
31	28	SECRET OMEN CAMEO/Chocolate City CCLP 2208 (Casablanca)	12	G
32	34	THE CARS/Elektra 6E 135	63	G
33	31	SECRETS ROBERT PALMER/Island ILPS 9544 (WB)	12	G
34	26	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	42	G
35	42	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110	3	G
36	41	HEARTBEAT CURTIS MAYFIELD/Curtom/RSO RS 1 3053	7	G
37	38	FEAR OF MUSIC TALKING HEADS/Sire SRK 6076 (WB)	7	G
38	43	HIGHWAY TO HELL AC/DC/Atlantic SD 19244	8	G
39	37	WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox T 583 (RCA)	18	G
40	30	DYNASTY KISS/Casablanca NBLP 7152	18	H
41	36	NINE LIVES REO SPEEDWAGON/Epic FE 35988	11	H
42	51	LADIES NIGHT KOOL & THE GANG/De-Lite DSR 9513 (Mercury)	4	G
43	57	STORMWATCH JETHRO TULL/Chrysalis CHR 1238	2	G
44	—	RISE HERB ALPERT/A&M SP 4790	1	G
45	35	DISCO NIGHTS G.Q./Arista AB 4225	28	G

46	46	BACK TO THE EGG WINGS/Columbia FC 36057	16	H
47	52	JOE'S GARAGE ACT I FRANK ZAPPA/Zappa SRZ 1 1603 (Mercury)	4	G
48	93	COMEDY IS NOT PRETTY STEVE MARTIN/Warner Bros. HS 3392	2	H
49	27	A NIGHT AT STUDIO 54 VARIOUS ARTISTS/Casablanca NBLP 2 7161	11	L
50	29	THE BOSS DIANA ROSS/Motown M8 923M1	17	H
51	—	UNCLE JAM WANTS YOU FUNKADELIC/Warner Bros. BSK 3371	1	G
52	55	RICKIE LEE JONES/Warner Bros. BSK 3296	27	G
53	61	FRANCE JOLI/Prelude PRL 12170	5	G
54	44	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041	33	H
55	45	LUCKY SEVEN BOB JAMES/Columbia/Tappan Zee JC 36056	9	G
56	58	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	23	G
57	40	LOW BUDGET THE KINKS/Arista AB 4240	13	H
58	48	VAN HALEN II/Warner Bros. HS 3312	27	H
59	60	INTO THE MUSIC VAN MORRISON/Warner Bros. HS 3390	5	H
60	49	FICKLE HEART SNIFF 'N' THE TEARS/Atlantic SD 19242	10	G
61	54	MONOLITH KANSAS/Kirshner FZ 36008 (CBS)	19	H
62	39	LABOUR OF LUST NICK LOWE/Columbia JC 36087	12	G
63	69	RESTLESS NIGHTS KARLA BONOFF/Columbia JC 35799	3	G
64	63	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193	43	H
65	71	MISTRESS/RSO RS 1 3059	4	G
66	68	BETTER THAN THE REST GEORGE THOROGOOD & THE DESTROYERS/MCA 3091	6	G
67	75	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001	4	H
68	74	THE RECORDS/Virgin VA 13130 (Atl)	4	G
69	70	TAKE IT HOME B. B. KING/MCA 3151	5	G
70	59	PARALLEL LINES BLONDIE/Chrysalis CHR 1192	42	G
71	65	VAN HALEN/Warner Bros. BSK 3075	71	G
72	73	FIGHT DIRTY CHARLIE/Arista AB 4239	4	G
73	76	LOVE DRIVE SCORPIONS/Mercury SRM 1 3795	8	G
74	81	BRENDA RUSSELL/Horizon SP 739 (A&M)	3	G
75	53	THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005	16	K
76	72	VOULEZ-VOUS ABBA/Atlantic SD 16000	15	H
77	83	UNLEASHED IN THE EAST JUDAS PRIEST/Columbia JC 36179	3	G
78	56	MINNIE MINNIE RIPERTON/Capitol SO 11936	17	G
79	82	HIGH GEAR NEIL LARSEN/Horizon SP 738 (A&M)	3	G
80	91	8:30 WEATHER REPORT/ARC/Columbia PC2 36030	2	L
81	67	IN THE PUREST FORM MASS PRODUCTION/Cotillion SD 5211 (Atl)	10	G
82	—	EAT TO THE BEAT BLONDIE/Chrysalis CHE 1225	1	H
83	85	FEEL IT NOEL POINTER/United Artists UA LA 973 H	3	G
84	84	RAINBOW CONNECTION IV ROSE ROYCE/Whitfield WHS 3387 (WB)	4	H
85	117	THE GLOW BONNIE RAITT/Warner Bros. HS 3369	1	H
86	64	DESOLATION ANGELS BAD COMPANY/Swan Song SS 8506 (Atl)	30	G
87	77	I WANNA PLAY FOR YOU STANLEY CLARKE/Nemperor KZ2 35680 (CBS)	13	J
88	50	THE MAIN EVENT (ORIGINAL SOUNDTRACK)/Columbia JS 36115	13	H
89	66	STREET MACHINE SAMMY HAGAR/Capitol ST 11983	5	G
90	99	WATER SIGN JEFF LORBER FUSION/Arista AB 4234	2	G
91	62	FUTURE NOW PLEASURE/Fantasy F 9578	6	G
92	79	GO FOR WHAT YOU KNOW PAT TRAVERS BAND/Polydor PD 1 6202	13	G
93	78	MINGUS JONI MITCHELL/Asylum 5E 505	16	H
94	95	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 611	15	G
95	105	XII FATBACK/Spring SP 1 6723 (Polydor)	1	G
96	94	DEVOTION LTD/A&M SP 4771	15	G
97	92	BOP TILL YOU DROP RY COODER/Warner Bros. BSK 3358	8	G
98	96	SOONER OR LATER REX SMITH/Columbia JC 35813	26	G
99	109	DON'T LET GO ISAAC HAYES/Polydor PD 1 6224	1	G
100	98	HEART STRING EARL KLUGH/United Artists UA LA 942 H	22	G

ALBUM CROSS REFERENCE ON PAGE 114

DARYL HALL JOHN OATES

X-STATIC

Their latest album featuring the new single "Wait For Me"

PB-11747

DARYL HALL X-STATIC JOHN OATES



AFL 3494

Tune in the Daryl Hall/John Oates 1979 North American Fall Tour, coming soon to a city near you.

10/9	New Haven, CT	10/26	Dallas, TX	11/21	East Lansing, MI
10/10	Albany, NY	10/27	Tulsa, OK	11/23-24	Chicago, IL
10/11	Aberdeen, NJ	10/28	Kansas City, MO	11/25	Columbus, OH
10/12	Willamantic, CT	10/30	Denver, CO	11/26	Peninsula, OH
10/13	Brownsmills, NJ	11/1-4	Los Angeles, CA	11/28-30	Canton, MI
10/16	Newark, DE	11/6	Tempe, AZ	12/2	Youngstown, OH
10/17-18	Wash. DC	11/7	San Diego, CA	12/3-4	Cleveland, OH
10/20	Atlanta, GA	11/9-11	San Francisco, CA	12/5	Toronto, Canada
10/22	Avondale, LA	11/13	Portland, OR	12/7-8	Boston, MA
10/23	Houston, TX	11/14-15	Seattle, WA	12/10-11	New York, NY
10/24	Austin, TX	11/18	Coon Rapids, MN	12/13	Roslyn, NY
		11/19	St. Paul, MN		

Produced by David Foster

RCA



Management and direction:
Tommy Mottola



Disco Dial

WXKS/Boston / Sonny Joe White,
Joe Cervone,
Vinnie Peruzzi

#1 DON'T STOP 'TIL YOU GET
ENOUGH—Michael Jackson
—Epic

Prime Movers: LADIES' NIGHT—Kool and the
Gang—De-Lite
POW WOW/GREEN LIGHT—
Cory Daye—New York Intl.

REASONS TO BE CHEERFUL,
PT. 3—Ian Dury and the
Blockheads—Stiff/Epic

Pick Hits: WEAR IT OUT—Stargard—
WB
WALKING ON SUNSHINE—
Eddy Grant—Epic
WHEN YOU TOUCH ME—
Taana Gardner—West End

WZZD/Philadelphia / Mark Serpass

#1 DON'T STOP 'TIL YOU GET
ENOUGH—Michael Jackson
—Epic

Prime Movers: LADIES' NIGHT—Kool and the
Gang—De-Lite
RAPPER'S DELIGHT—Sugar
Hill Gang—Sugarhill
(NOT JUST) KNEE DEEP—
Funkadelic—WB

Pick Hits: SLEAZY—Village People—
Casablanca
GLIDE—Pleasure—Fantasy
BODY LANGUAGE—Spinners
—Atlantic

DISCO 96/Miami / Frank Walsh

#1 DON'T STOP 'TIL YOU GET
ENOUGH—Michael Jackson
—Epic

Prime Movers: MUSIC MAN/REVENGE—
Revanche—Atlantic
HIT ME WITH YOUR RHYTHM
STICK/REASONS TO BE
CHEERFUL, PT. 3—Ian
Dury and the Blockheads—
Stiff/Epic

YOU GET ME HOT—Jimmy
"Bo" Horne—Sunshine
Sound

Pick Hits: STARS/IN THE STONE—
Earth, Wind and Fire—
ARC/Columbia
LOVE MESSAGE—Musique—
Prelude
SLEAZY—Village People—
Casablanca

All records played are 12" discs unless otherwise indicated.

WRMZ/Columbus / Ken Pugh

#1 DON'T STOP 'TIL YOU GET
ENOUGH—Michael Jackson
—Epic

Prime Movers: LOVE INSURANCE—Front
Page—Panorama
POP MUZIK—M—Sire
LET ME KNOW (I HAVE A
RIGHT)—Gloria Gaynor—
Polydor

Pick Hits: SLEAZY—Village People—
Casablanca
DON'T DROP MY LOVE—
Anita Ward—TK
LIFE LINE—Bobby Caldwell—
Clouds (7")

KFMX/Minneapolis / Gary DeMaroney

#1 DON'T STOP 'TIL YOU GET
ENOUGH—Michael Jackson
—Epic

Prime Movers: YOU GET ME HOT—Jimmy
"Bo" Horne—Sunshine
Sound
HARMONY—Suzy Lane—
Elektra

Pick Hits: COME TO ME—France Joli—
Prelude
LOVE PAINS—Yvonne
Elliman—RSO (7")
CRUISIN'—Smokey
Robinson—Tamla
STILL—Commodores—
Motown

KIIS-FM/L.A. / Sherman Cohen,
Mike Wagner

#1 COME TO ME—France Joli
—Prelude

Prime Movers: HARMONY—Suzy Lane—
Elektra
LADIES' NIGHT—Kool and
the Gang—De-Lite
STREET LIFE—Crusaders
—MCA (LP cut)

Pick Hits: HOW HIGH—Cognac with
the Salsoul Orchestra
—Salsoul
RED HOT—Mary Wilson—
Motown
MY FORBIDDEN LOVER—
Chic—Atlantic

Disco File (Continued from page 20)

chattering with rapidly beaten bongoes; "Number One," written by sessionman Ken Mazur, countering hot unison shouting with an almost delicate percussion break. Francois K.'s remix is clean and sparkly, just right for the particular sort of elegance that Adams seems to save especially for Musique music (Ken Mazur and former Musique singer Christine Wiltshire co-produce occasionally.) From the sound of things, the Musique women are out to make you feel good all over, honey... Adams, along with New York's Greg Carmichael and DJ John Morales, is also involved with a record that's causing quite some stir around the city this week: "I'm Caught Up," by Life, on TCT Records (7100 Boulevard East, Guttenberg New Jersey 07093; look for a major label deal very soon). Jocelyn Shaw, another Musique alumna, sings lead on this R&B near-ballad, energized with sharp choral work and long guitar runs. Shaw's vocal veers from the ever so slightly raw to furiously emotive; despite its midtempo pace, "I'm Caught Up" is such a solid groove and emotional workout that it can only be called a peak record. Provided in two mixes, 7:45 and 9:17; the longer is phased subtly and altered at the opening and final breaks. Watch for it (brace yourselves...)

BRIEFLY: Notable disco discs include an out-of-nowhere novelty that's become the hottest selling disco disc in the northeast, the Sugarhill Gang's "Rapper's Delight." The track bears a resemblance to "Good Times," and a bit of "Here Comes that Sound" seems to have been thrown in as well. This all serves as a backdrop to the jive talking and ego tripping of three DJs who call themselves Hank, Master Gee and Wonder Mike. The cut's been dropped into the original "Good Times," of course, and it's even shown up on some of our playlists and regional disco radio. The long version runs 16:00, way past most anyone's patience (one of the group boasts near the conclusion, "I didn't even write a good... word"); the flip is 6:30. In the same street-talk style is Fatback's "King Tim III," forced onto a promotional Spring disco disc after jocks discovered the cut on the flip of the commercial edition of "You're My Candy Sweet." The rhythm is crunchy and polished, as usual, and the rapping is relieved very nicely with group choral work. Soon to come on Philadelphia's TEC label is a rapping adaptation of Direct Current's recent hit, "Everybody Here Must Party," to be titled, "To the Beat, Y'all."

A good many of our chart debuts lately have been records that have been out and around for some time and suddenly seem to explode. Isaac Hayes' "Don't Let Go" (Polydor) is a perfect case in point, our high entrant this week, released some weeks ago, building club and radio response and this week finally bringing home the reports. I wish I had listened to Michael's Thing's Frank Reardon when he tipped it to me and I could have passed the word along faster; I would have remarked about the highly imaginative and thorough reworking this old standard received and about Hayes' great whisper-in-your ear vocal. The promotional disco disc includes the 7:16 album cut and a rather pointless 12:49 extension that tacks on a longer tag. And... Eruption's "One Way Ticket" (Ariola), remixed on disco disc by L.A.'s Rusty Garner, an easy, swinging German-beat cut that very close in sound to producer Frank Farian's other international chartbusters, Boney M. Dynasty's "I Don't Wanna Be a Freak" (Solar) has also been making noise and may be ready to break open. It's another very attractive production by Leon Sylvers, which overpowers the childish title with a beautifully executed, tricky piano and percussion arrangement that makes you want to leave reason at the coat check.

NOTE: Many of our Washington correspondents are anticipating a weekend of craziness associated with the March on Washington for Gay and Lesbian Rights, to be held the afternoon of Sunday, October 14. A friend of the movement, New York's Marilyn Green/Fisher, is sponsoring a charter train to Washington for that day, which features disco music provided by Bobby DJ Guttadaro. Food and drink available; the price of the trip knocks five dollars off the regular Amtrak round trip fare. Information: (212) 921-8299, 1501 Broadway, Suite 2004, New York.

DMA Inks Yipes

■ NEW YORK—Following the recently released self-titled debut album on Millennium Records, Yipes! has been signed to the DMA Booking Agency.

The band will be special guests to Triumph on a tour lasting through October.

Sherberg To Birdwing

■ LOS ANGELES—Sparrow Records president Billy Ray Hearn has announced the signing of contemporary Christian songwriter Jon Sherberg to a long-term contract with the label's ASCAP pubbery, Birdwing Music.

CPMW Honors Rogers, Valenti



Kenny Rogers (left) and Jack Valenti (right), president of the Motion Picture Producers Assn., are shown being presented with the "Entertainer and Industry Men of the Year" awards respectively, by the president of the Conference of Personal Managers, West, Sherwin Bash, at the 22nd annual awards dinner held at the Beverly Hills Hotel.

N.Y., N.Y. Salutes Music Week



The New York Music Task Force held a party at New York, New York on September 24 to celebrate "New York Music Week" and the publication of the special issue of Record World, "New York: A Universe of Music." Shown at the party are, from left, Allan Steckler, chairman of the Music Week Committee of the New York Music Task Force, Carole Conrad, New York Music Task Force and Fred Heller Enterprises, and, pointing to the special Record World issue, Herb Rickman, special assistant to New York City Mayor Koch.

Scott/Sunstorm Bows

■ LOS ANGELES — Los Angeles' newest recording production center, Scott/Sunstorm Recording Studios, Ltd., goes into operation Monday, October 8, utilizing the refurbished complete facilities of what was formerly the ABC Records complex at 8255 Beverly Boulevard in West Hollywood.

Two former key ABC executives and two top ABC engineering heads are prominent among the veteran recording names involved in the new Scott/Sunstorm facilities now available to entertainment-oriented tenants. Ex-ABC executive Gene Mackie is Scott/Sunstorm director of studio operations and Ed Conway is financial director.

Sexauer Exits Polygram

■ NEW YORK — Amy Sexauer has left her publicity post with Polygram Distribution. Future plans will be announced shortly.

Carey Honors ASCAP



N.Y. Governor Hugh Carey (left) is shown presenting a citation to Stanley Adams, president of the American Society of Composers, Authors & Publishers (ASCAP), in honor of ASCAP's 65th anniversary and its contributions to the music industry. The Governor's citation, awarded on the fourth day of New York Music Week, reads in part: "Founded in 1914 to protect music copyrights, thousands of New York's most talented composers, authors and music publishers are members of ASCAP. It is appropriate for all New Yorkers to salute the efforts of this fine organization which continues to enrich New York's cultural heritage."

RECORD WORLD OCTOBER 13, 1979

Curtom Taps Two

■ CHICAGO — Curtom Record Company, Inc. president Marvin Stuart has announced the hiring of Bob Ursery as national promotions director of black product for the company. Ursery will continue to be based at his home in San Francisco.

At the same time, Stuart announced the promotion of Marilyn Atlas to national director of Curtom's dance music.

Arista Names Rogers Natl. Publicity Mgr.

■ NEW YORK — Dennis Fine, vice president, publicity and press services, Arista Records, has announced the promotion of Melani Rogers to the newly created position of manager, national publicity.



Melani Rogers

In this capacity, Rogers will be responsible for creating and implementing media and press campaigns for Arista artists on a national scale, while also concentrating on print outlets in the New York-Metropolitan area.

Alpert Sets Promo Tour

■ LOS ANGELES — Herb Alpert will visit Atlanta, New York and Chicago during the week of October 8, 1979 in support of "Rise," the album. Alpert has scheduled a round of radio station visits, in-store appearances, and press interviews.

New York, N.Y.

By DAVID MCGEE

■ Critics of Disneyland point to its clean streets; its ultra-efficient, courteous and clean-cut staff; and its lack of urban rot as proof of the park's total irrelevancy to the real world. Score one for the critics, then take one away because they've missed the point. Disneyland is nothing more than an escape from the very sights and sounds that oftentimes make living in the real world real drudgery.

ABBA's long-awaited concert appearance at Radio City Music Hall last week had that same air of unreality about it that one encounters at Disneyland. ABBA is responsible for some of the best pop songs of the decade; almost singlehandedly the group has made listening to AM radio in recent years a worthwhile venture. Theirs is high gloss, rococo music made up of stunningly executed four-part harmonies; strong melody lines; a prominent beat; and a wall of sound worthy of Phil Spector at his most grandiose. Nothing is out of place: every note is where it should be, every solo is in the right spot, every song is immaculately constructed for mass appeal.

That's pretty much the story of ABBA in concert, too: everything in its place, as close to the record as possible. Bjorn, Benny, Agnetha and Anni-Frida go about their chores in a workmanlike manner, occasionally exhorting the crowd to join in on a song or moving to the edge of the stage to play more directly to the front row. The family-dominated audience—clean-cut, All-American, courteous, and probably efficient—clapped in time on most of the songs, and at the close of the concert gave the group a rousing standing ovation. You could have called it with your eyes closed.

Near the end of the show, ABBA drove the point home by bringing on the UNICEF children to help sing "I Have A Dream." It sounded like the music you hear on Disneyland's "It's A Small World" ride: sunny, bright, uplifting for a moment, and Utopian in its lyrical concerns. There's the rub. If you don't like things as perfect as they can be; if you can't appreciate the sight of people having a good time for its own sake, then you don't belong at an ABBA concert. But a word to the wise: "It's A Small World" happens to be a great ride.

On the same night ABBA debuted here, so did Ellen Shipley. Her self-titled debut album on New York International is one of the best of the year, her performance at the Bottom Line one of the most memorable. Although she is new as a recording artist, Shipley has been playing the New York club circuit for several years. Her music has changed considerably—and for the better—from the days when she was a mainstay at Home and other boites around town, but from those days she gained a keen sense of stagecraft. Moving with a combination of grace and power foreign to most artists, she manages to lose herself in the music without ever losing control of her impressive band. Most of all, it's outstanding songs and a compelling vocal presence that recommend Ellen Shipley. When she sings about the tyranny of love or about the complexity of male-female relationships or—in her finest hour—about the futile search for something of substance in the material world, she bares her soul—she surrenders. And you believe her. No more can be asked or expected of an artist.

Moon Martin, who may have played the shortest headlining set in Bottom Line history, has built a devoted cult following after releasing two albums on Capitol, and a number of prominent critics swear by

(Continued on page 137)



UNCLE JAM WANTS YOU



Warner Bros. has joined the Funkadelic foot soldiers in their crusade to rescue dance music from "the blahs." Do your part and fall in. Get knee-deep into the most overwhelming Funk attack yet...

FUNKADELIC. UNCLE JAM WANTS YOU.

Featuring the star-spangled smash "(not just) Knee Deep" (WBS 49040)

Produced by Dr. Funkenstein for Thang, Inc.
On Warner Bros. Records & Tapes. (BSK 3371)



Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ EAST COAST: On Tuesday, Oct. 9th in New York, the Black Music Association will hold a joint press conference with **Earth, Wind & Fire**, **Teddy Pendergrass** and other major artists. These acts are expected to announce their support of the United Black Concert Promoters by booking most of their future national touring dates with them. They are also expected to call for a greater use of black owned suppliers of limousine services, caterers and other related services used in conjunction with those concerts.

The Black Music Association's board of directors, following a recent meeting in Nashville, Tenn., announced its approval of the formation of a Museum and Institute for Black Music Studies. The institute is expected to gather and disseminate information as well as offer educational programs and seminars. The BMA is currently working with colleges around the country in establishing the institute's programs.

George Clinton and the entire P-Funk army will be playing Harlem's famed Apollo theatre for ten days beginning Oct. 10th as the kick-off for their national tour. They're also planning to hold a "Knee Deep Freak of the Week" dance contest. This unique concert at the black community-based theatre is in keeping with Clinton's promise to New Yorkers to make up for the disastrous gig earlier this year at Madison Square Garden. It's also part of the group's commitment to give more concert dates to black promoters.

J. D. Holiday has left WCAU to return to New York as PD for WKTU. This should put to rest all the stories that 'KTU is replacing its white jocks with black DJs in order to achieve a "black sound."

Midsong artist **Wardell Piper** is currently at Sigma Sound Studios in Philadelphia recording her new album with **John Davis** producing.

Congratulations to **Chic**, whose "Good Times" single has been certified platinum for U.S. sales. Currently on tour in Europe, **Bernard Edwards** and **Nile Rogers** will be returning to finish work on the next **Sister Sledge** album, the **Norma Jean Wright** album and the **Sheila B. Devotion** LP. Watch for singles from all three of these acts. The new Sister Sledge single is especially hot and features a sound you haven't heard before from the two talented writers/producers. Entitled "I Need Somebody To Love," the tune is an unquestionable hit. And you thought they couldn't do it again.

WEST COAST: Warner Bros. artist **Al Jarreau** will be the featured guest on a new syndicated television series produced by Emmy Award-winning producer **Bob Kaiser** for the PBS network. Titled "From Jump Street: A Story of Black Music," the series will air in the fall of 1980 and will be geared to secondary school viewers. Jarreau will appear in segments dealing with tonal language and improvisation . . . Columbia artist **Marlena Shaw** recently visited RW

offices to discuss her latest release, "Take A Bite." Shaw has included a preface to the LPs present title: "Music is a feast, so sit at my table and take a bite." And with Shaw's vocal ability tempting the listener, it is clearly no time to start a diet. This LP is Shaw's first venture in the disco market—she dedicates the entire first side of the album to a tune called "Suite Seventeen," while side two offers a diverse range of songs, including the catchy "Shaw Biz." In addition to her promotion in the Los Angeles area, Shaw will be performing October 10-14 at San Francisco's "The City." She is also making plans to teach a vocal seminar at the Japanese American National Academy . . . The new MCA single, "Do You Love What
(Continued on page 122)

Black Oriented Album Chart

OCTOBER 13, 1979

- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- MIDNIGHT MAGIC**
COMMODORES/Motown M8 926M1
- IDENTIFY YOURSELF**
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- STAY FREE**
ASHFORD & SIMPSON/Warner Bros. HS 3357
- RISQUE**
CHIC/Atlantic SD 16003
- LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- SECRET OMEN**
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- UNCLE JAM WANTS YOU**
FUNKADELIC/Warner Bros. BSK 3371
- TEDDY**
TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)
- WHATCHA GONNA DO WITH MY LOVIN'**
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- I AM**
EARTH, WIND & FIRE/ARC/Columbia FC 35730
- STREET LIFE**
CRUSADERS/MCA 3094
- THE BOSS**
DIANA ROSS/Motown M8 923M1
- DIONNE**
DIONNE WARWICK/Arista AB 4230
- HEARTBEAT**
CURTIS MAYFIELD/Curtom/RSO RS 1 3053
- IN THE PUREST FORM**
MASS PRODUCTION/Cotillion SD 5211 (At)
- DISCO NIGHTS**
G.Q./Arista AB 4225
- DON'T LET GO**
ISAAC HAYES/Polydor PD 1 6224
- DEVOTION**
LTD/A&M SP 4771
- BAD GIRLS**
DONNA SUMMER/Casablanca NBLP 2 7150
- FUTURE NOW**
PLEASURE/Fantasy F 9578
- XII**
FATBACK/Spring SP 1 6723 (Polydor)
- MINNIE**
MINNIE RIPERTON/Capitol SO 11936
- WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- SWITCH II**
Gordy G7 988R1 (Motown)
- FRANCE JOLI**
Prelude PRL 12170
- RAINBOW CONNECTION IV**
ROSE ROYCE/Whitfield WHS 3387 (WB)
- BRENDA RUSSELL**
Horizon SP 739 (A&M)
- TAKE IT HOME**
B. B. KING/MCA 3151
- LA DIVA**
ARETHA FRANKLIN/Atlantic SD 19248
- WINNER TAKES ALL**
ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)
- DO YOU WANNA GO PARTY**
KC & THE SUNSHINE BAND/TK 611
- SO SOON WE CHANGE**
DAVID RUFFIN/Warner Bros. BSK 3306
- DO IT ALL**
MICHAEL HENDERSON/Buddah BDS 5719 (Arista)
- FIVE SPECIAL**
Elektra 6E 206
- CANDY**
CON FUNK SHUN/Mercury SRM 1 3754
- RISE**
HERB ALPERT/A&M SP 4790
- STRATEGY**
ARCHIE BELL & THE DRELLS/Phila. Intl. JZ 36096 (CBS)
- WILD AND BEAUTIFUL**
TEENA MARIE/Gordy G7 986R1 (Motown)
- BACK ON THE STREETS**
TOWER OF POWER/Columbia JC 35784
- I FEEL GOOD, I FEEL FINE**
BOBBY BLAND/MCA 3157
- ROCK ON**
RAYDIO/Arista AB 4121
- OUTRAGEOUS**
RICHARD PRYOR/Laff A206
- WHEN LOVE COMES ALONG**
DENIECE WILLIAMS/ARC/Columbia JC 35568
- A NIGHT AT STUDIO 54**
VARIOUS ARTISTS/Casablanca NBLP 2 7161
- CHAPTER 8**
Ariola SW 50056
- FEEL IT**
NOEL POINTER/United Artists UA LA 973 H
- GOING HOME FOR LOVE**
JIMMY "BO" HORNE/Sunshine Sound 7805 (TK)
- FANTASY**
HEAVEN AND EARTH/Mercury SRM 1 3763
- BREAKIN' THE FUNK**
FAZE-O/She SH 742 (At)

PICKS OF THE WEEK

ANGEL OF THE NIGHT

ANGELA BOFILL—Arista GRP GRP 5005



Stretching out, wailing and otherwise just gettin' off, Angela's second LP is a beautiful display of vocal skills. She's even extended her writing talents by composing three tunes, and gets some terrific assistance from Patti Austin, Gwen Guthrie and saxophonist Eddie Daniels. Watch out for "Rainbow Child," "I Try" and "People Make The World Go Round."

MUSIQUE II

Prelude PRL 12172



It's more musical adventures in exotica with Patrick Adams' re-staffed female trio. The tracks here are no less suggestive than the "Push In The Bush" predecessor, but are somewhat better produced. Watch for future airplay with "Love Massage" and "Number One."

GET UP

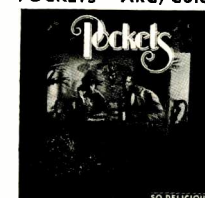
VERNON BURCH—Chocolate City CCLP 2009



Burch's latest album is a good collection of mostly up-tempo dance tunes that are produced by James Gadson with some terrific arrangements from Tom Tom 84, Richard Evans and Fred Wesley. Strong potential for singles action can be found with "Never Can Find The Way (Hot Love)" and "Arrogant Lady."

SO DELICIOUS

POCKETS—ARC/Columbia JC 36001



Working with producers Verdine White and Robert Wright, this seven man band's latest release is an excellent display of various musical styles. The album should show strong R&B appeal, with tracks like "Charisma" and "Catch Me" pulling listeners. There's also some pop potential with a new version of the old Delfonics' classic, "La La (Means I Love You)."

Black Oriented Singles

TITLE, ARTIST, Label, Number, (Distributing Label)

OCT. 13	OCT. 6	WKS. ON CHART
1	2	8
(not just) KNEE DEEP— PART I FUNKADELIC Warner Bros. 49040		
2	1	11
DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742		
3	6	6
LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)		
4	3	14
I JUST WANT TO BE CAMEO /Chocolate City 019 (Casablanca)		
5	4	15
FIRECRACKER MASS PRODUCTION/Cotillion 44254 (Atl)		
6	7	14
I DO LOVE YOU/MAKE MY DREAMS A REALITY G.Q./ Arista 0426		
7	5	15
FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870		
8	8	13
RISE HERB ALPERT/A&M 2151		
9	9	10
SAIL ON COMMODORES/Motown 1466		
10	12	9
BREAK MY HEART DAVID RUFFIN/Warner Bros. 49030		
11	10	17
GOOD TIMES CHIC/Atlantic 3584		
12	11	11
SING A HAPPY SONG THE O'JAYS/Phila. Intl. 9 3707 (CBS)		
13	13	12
STREET LIFE CRUSADERS/MCA 41054		
14	18	7
COME GO WITH ME TEDDY PENDERGRASS/Phila. Intl. 9 3717 (CBS)		
15	19	8
BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941		
16	20	7
DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201		
17	14	15
AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ARC/ Columbia 3 11033		
18	17	11
GROOVE ME FERN KINNEY/Malaco 1058 (TK)		
19	15	23
WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)		
20	24	7
CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)		
21	26	8
SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M)		
22	27	5
I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/ Infinity 50,027		
23	16	17
THE BOSS DIANA ROSS/Motown 1462		
24	21	19
WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032		
25	22	18
CRANK IT UP (FUNK TOWN) PT. I PETER BROWN/ Drive 6278 (TK)		
26	29	8
STRATEGY ARCHIE BELL & THE DRELLS/Phila. Intl. 8 3710 (CBS)		
27	28	7
(LET ME PUT) LOVE ON YOUR MIND CON FUNK SHUN/ Mercury 76002		
28	30	7
IT'S A DISCO NIGHT (ROCK DON'T STOP) ISLEY BROS./ T-Neck 9 2287 (CBS)		
29	32	6
MORE THAN ONE WAY TO LOVE A WOMAN RAYDIO/ Arista 0441		
30	34	7
BETCHA DIDN'T KNOW THAT/PLEASE DON'T GO KC AND THE SUNSHINE BAND/TK 1035		
31	36	7
YOU GET ME HOT JIMMY "BO" HORNE/Sunshine Sound 1014 (TK)		
32	23	14
THIS TIME BABY JACKIE MOORE/Columbia 3 10993		
33	25	19
TURN OFF THE LIGHTS TEDDY PENDERGRASS/Phil. Intl. 8 3696 (CBS)		
34	54	3
STILL COMMODORES/Motown 1474		
35	43	3
DON'T LET GO ISAAC HAYES/Polydor 2011		



OCTOBER 13, 1979

36	35	LOVER AND FRIEND	MINNIE RIPERTON/Capitol 4761	7
37	39	IS IT LOVE YOU'RE AFTER	ROSE ROYCE/Whitfield 49037 (WB)	6
38	49	DOIN' THE DOG	CREME d'COCOA/Venture 112	3
39	50	I WANNA BE YOUR LOVER	PRINCE/Warner Bros. 49050	3
40	61	MY FORBIDDEN LOVER	CHIC/Atlantic 3620	2

CHARTMAKER OF THE WEEK

41 — DO YOU LOVE WHAT YOU FEEL
 RUFUS AND CHAKA KHAN
 MCA 41131



42	52	NEVER CAN FIND A WAY (HOT LOVE)	VERNON BURCH/ Chocolate City 3201 (Casablanca)	4
43	57	KING TIM III	FATBACK/Spring 199 (Polydor)	3
44	—	RAPPER'S DELIGHT	SUGARHILL GANG/Sugarhill 542	1
45	45	FEEL YOU WHEN YOU'RE GONE	GANGSTERS/Heat 01978 (MMI)	8
46	48	READY FOR YOUR LOVE	CHAPTER 8/Ariola 7763	5
47	53	HIGH STEPPIN', HIP DRESSIN' FELLA (YOU GOT IT TOGETHER)	LOVE UNLIMITED/Unlimited Gold 9 1409 (CBS)	3
48	51	REACHING OUT (FOR YOUR LOVE)	LEE MOORE/Source 13927 (MCA)	5
49	58	REMEMBER WHO YOU ARE	SLY & THE FAMILY STONE/ Warner Bros. 49062	3
50	64	BODY LANGUAGE	SPINNERS/Atlantic 3619	2
51	62	YOU'RE SOMETHING SPECIAL	FIVE SPECIAL/Elektra 46531	2
52	60	WHILE WE STILL HAVE TIME	CINDY & ROY/Casablanca 2202	3
53	63	MY FLAME	BOBBY CALDWELL/Clouds 18 (TK)	2
54	65	I CALL YOUR NAME	SWITCH/Gordy 7175 (Motown)	2
55	—	I FOUND LOVE	DENIECE WILLIAMS/ARC/Columbia 1 11063	1
56	—	IN THE STONE	EARTH, WIND & FIRE/ARC/Columbia 1 11093	1
57	—	CONCENTRATE ON YOU	STANLEY TURRENTINE/Elektra 46533	1
58	66	CLOSER	JOHNNY NASH/Epic 8 50737	2
59	—	COME TO ME	FRANCE JOLI/Prelude 8001	1
60	—	(OOH-WEE) SHE'S KILLING ME	JOHNNY TAYLOR/Columbia 1 11084	1
61	73	MELLOW MELLOW	RIGHT ON LOWRELL/AVI 300	2
62	68	RRRRROCK	FOXY/Dash 5054 (TK)	3
63	—	THE SECOND TIME AROUND	SHALAMAR/Solar 11709 (RCA)	1
64	—	A SONG FOR DONNY	THE WHISPERS/Solar 11739 (RCA)	1
65	—	SUMMER LOVE	DAVID OLIVER/Mercury 76006	1
66	—	NO LOVE, NO WHERE, WITHOUT YOU	LINDA WILLIAMS/ Arista 0442	1
67	69	LOOKIN' FOR LOVE	FAT LARRY'S BAND/WMOT/Fantasy 867	3
68	—	STRANGER	LTD/A&M 2192	1
69	—	DON'T DROP MY LOVE	ANITA WARD/Juana 3425 (TK)	1
70	—	WEAR IT OUT	STARGARD/Warner Bros. 49066	1
71	31	OPEN UP YOUR MIND (WIDE)	GAP BAND/Mercury 74080	12
72	33	BAD GIRLS	DONNA SUMMER/Casablanca 988	20
73	47	LADIES ONLY	ARETHA FRANKLIN/Atlantic 3605	6
74	44	FOOL IN THE STREET	RICK JAMES/Gordy 7171 (Motown)	6
75	55	DO IT WITH YOUR BODY	7TH WONDER/Parachute 527 (Casablanca)	6

Black Music Report (Continued from page 121)

You Feel," recorded by Rufus and Chaka Khan, is on the streets. The recently released single again combines the talents of Rufus and Chaka, with the package produced by Quincy Jones. Entitled "Masterjam," the album is expected to be released later this month and contains a remake of Quincy's "Body Heat," in addition to "Heaven Bound," "Any Love," and "Dancin' For You" (written by Patti Austin and Peggy Lipton) as well as Chaka's composition "What Am I Missing." The title cut was written by Heatwave's principal writer Rod Temperton as well as "Live In Me." Incidentally, Temperton also penned the title cut of Michael Jackson's "Off The Wall" LP, which Jones also produced. . . . Stephanie Spruill and Roger Kinnerly Saint recently tied the knot, after a 12 year live-in relationship. The couple, otherwise known as Saint and Stephanie (Arista) were greeted by

Mary Clayton, Billy Thorpe, the Waters, Linda Howard of High Energy, Hodges, James & Smith and comic Chevy Chase among others, in a reception in L.A.'s Farmsworth Park. . . . Congratulations go to Syreeta who gave birth to a baby boy, named Hodari-Chionesu Samuel Robertson, on August 20. . . . Syreeta is expected to finish her new LP under the direction of producer Richard Perry. . . . expect Pop, as in the weasel. . . . Motown artist Billy Preston is set to embark on a promotional tour in support of his latest release, October 15-17. Preston will be appearing at the Roxy, with other dates including stops in Berkeley, Palo Alto, Chicago. During the month of November, Preston will tour South America, and is entertaining the idea of ending the tour in South Africa. "I want to see South Africa first hand," Preston says, and we wish him good luck.

Capitol LPs Set

■ LOS ANGELES—Capitol Records, Inc. will release three albums on October 8.

The albums are Anne Murray's "I'll Always Love You So," Glen Campbell's "Highwayman" and April Wine's "Harder . . . Faster."

Rights Bill Gains

(Continued from page 3)

are moving forward with additional support, and that they had already contacted the Judiciary Committee for hearing time.

"There's no reason we can't proceed on this as soon as possible," the staffer said. "We intend to take the bill in front of full committee, rather than take it from subcommittee hearings to full committee hearings," he continued, indicating that the bill is evidently fully fleshed out.

The main problem with arranging a schedule for the hearings, the aide said, was the large number of other bills also vying for a time slot.

"We're hoping for early November, but if we can't do it then, we'll be looking at early next year, but no later than February," he said.

The sound recording performance rights bill offers a royalty to those who own copyrights on plays, musical compositions and movies which are performed publicly on sound recordings. It would require broadcasters who use sound recordings for profit to compensate writers, vocalists, musicians and record companies for the commercial use of the recordings.

Royalties would be based, in the case of radio stations, on station size and income. Obviously, the bills continue to meet resistance from broadcasters, who maintain the royalty would place an unequitable financial burden on them.

Radio Replay

(Continued from page 13)

tions manager, PD and MD, KDJW/Amarillo, according to GM **George Schmidt**, although Terry may stay on with the FM facility, KBUY . . . **Pete Porter** takes over the PD slot at WJJD/Chicago, replacing **Bill Hart**. Persons wishing to contact Hart may do so at (312) 884-7181 . . . **Terry Black** has been named MD, KJJI/Phoenix.

COUNTRY COPY: In the "healthy competition" department, there may be a lot more to the rivalry than just ratings in Nashville's fall book: at the helms of WSM/AM-FM and WKDA-KDF/AM-FM are husband wife team **Alan Sneed** and **Mary Catherine Murphy Sneed**. WSM, which changed the AM format to 24 hour country a few weeks ago, has as music director Mary Catherine, also PD/MD of SM95, pop adult. Alan is program manager of WKDA (country) and KDF (AOR), and handles other programming and music duties for the FM. Speaking of WKDA, concerts by **Johnny Paycheck** and the "good ole boys," **Moe Bandy** and **Joe Stampley** were recently set for live broadcasts from Nashville's Exit/In.

WUNI/Mobile hopefully has seen its problems come to an end after a fire destroyed the auxiliary transmitter last week, knocking the station off the air for a few days (again). WUNI had been using the auxiliary to broadcast after losing power during Hurricane Frederick.

MCA Releases 8 LPs

■ LOS ANGELES—MCA Records has announced the second part of its 1979 schedule of album releases. Titles will include "Damn The Torpedoes" by Tom Petty and The Heartbreakers on Backstreet Records, "Masterjam" by Rufus and Chaka Khan, "Diamond Duet" by Conway Twitty and Loretta Lynn, "Portrait" by Don Williams and "Mosaic" by John Klemmer. MCA subsidiaries will also be active with Judie Tzuke's "Stay With Me Till Dawn" on Rocket, "Thoughts" by Opus 7 on Source and Fire and Ice's self-titled album on Butterfly.

CBS Ups Asher

(Continued from page 3)

panies, artists and record producers, joined CBS in 1966 as vice president, business affairs, CBS Records Division. He later left to become vice president of eastern operations for Capitol Records, rejoining CBS in 1971 as executive vice president, CBS Records International. He subsequently spent three years as managing director, CBS Records, United Kingdom, and returned to New York in 1975 to become president of the CBS Records International Division.

Davis' Background

Allen Davis came to CBS in 1974 from EMI and Capitol Records, United Kingdom. He served as senior director, CBS Records/United Kingdom, and was later appointed the division's marketing director, European Operations in Paris before becoming vice president, creative operations with CBS Records International in New York. He was later named vice president of the division and managing director of CBS Grammofoonplaten, Holland.

Sony-Disney Case

(Continued from page 3)

to a report in the Los Angeles Times, "put the rights of the viewing public ahead of the interests of the companies that produce (copyrighted) TV fare"—there were indications that both companies would appeal the decision, perhaps as far as the U.S. Supreme Court.

In the meantime, said Ferguson in his ruling, "Courts look for irreparable harm to the plaintiff before issuing injunctive relief (which had been sought by MCA and Disney), and here plaintiff's fears of irreparable harm are speculative at best . . . Even if the court had concluded otherwise, however, it would not find an injunction appropriate . . . Plaintiffs here ask the court to enjoin the manufacturer, distributors, retailers and advertiser of a machine used by persons in private homes for allegedly infringing activities. There is no precedent for the plaintiffs' requested injunction."

Ferguson's ruling, while not specifically dealing with the music industry, also has clear implications regarding the matter of home taping of radio broadcasts, musical and otherwise. "Non-commercial home use recording of material broadcast over the public airwaves does not constitute copyright infringement," the judge wrote in his decision.

It as yet unknown how the ruling may affect some plans to legally block, or at least obtain some financial compensation for, the taping of radio material; "Tuesday's decision would seem to discourage that approach," said the Times.

One such plan is a bill introduced last March by California State Senator Alan Sieroty that would impose a five percent tax on the sale of blank audio tapes, with revenue collected from the tax used to provide work for California musicians, many of whom are unemployed (RW 4/7/79). However, since Sieroty's bill concerned itself with the effects of home taping i.e., lack of compensation to recording artists for same—and not the basic issue of copyright infringement raised by the MCA/Disney vs. Sony case, spokesmen for Sieroty indicated that plans for that bill will continue as scheduled.

Judge Ferguson was careful to note in his summary that "this lawsuit presents to the court only some of the issues raised by the videotape recorder industry . . . This litigation leaves many issues undecided." Among those other issues are the taping of pay and cable TV broadcasts.

Blue Steel Set For Eagles Tour

■ NEW YORK—Infinity Records group, Blue Steel, whose debut album is "No More Lonely Nights," has joined the new Eagles tour.

Lieberman Taps Dingman

■ DENVER—Dale Dingman has joined Lieberman Enterprises in Denver, Colo., as LP buyer for the rack and one-stop. He was previously label relations manager with GRT Corp. in Sunnyvale, Calif.

The Jazz LP Chart

OCTOBER 13, 1979

- STREET LIFE**
CRUSADERS/MCA 3094
- LUCKY SEVEN**
BOB JAMES/Columbia/Tappan Zee JC 36056
- MORNING DANCE**
SPYRO GYRA/Infinity INF 9004
- I WANNA PLAY FOR YOU**
STANLEY CLARKE/Nemperor KZ2 35680 (CBS)
- MINGUS**
JONI MITCHELL/Asylum 5E 505
- WATER SIGN**
JEFF LORBER FUSION/Arista AB 4234
- 8:30**
WEATHER REPORT/ARC/Columbia PC2 36030
- AN EVENING OF MAGIC**
CHUCK MANGIONE/A&M SP 6701
- HEART STRING**
EARL KLUGH/United Artists UA LA 942 H
- HIGH GEAR**
NEIL LARSEN/Horizon SP 738 (A&M)
- EUPHORIA**
GATO BARBIERI/A&M SP 4774
- FEEL IT**
NOEL POINTER/United Artists UA LA 973 H
- BROWNE SUGAR**
TOM BROWNE/Arista GRP GRP 5003
- ROOTS IN THE SKY**
OREGON/Elektra 6E 224
- THE GOOD LIFE**
BOBBI HUMPHREY/Epic JE 35607
- HOT**
MAYNARD FERGUSON/Columbia JC 36124
- A SONG FOR THE CHILDREN**
LONNIE LISTON SMITH/Columbia JC 36141
- RISE**
HERB ALPERT/A&M SP 4790
- DUET**
CHUCK COREA/GARY BURTON/ECM 1 1140 (WB)
- KNIGHTS OF FANTASY**
DEODATO/Warner Bros. BSK 3321
- NEW CHAUTAUQUA**
PAT METHENY/ECM 1 1131 (WB)
- CARRY ON**
FLORA PURIM/Warner Bros. BSK 3344
- BEST OF FRIENDS**
TWNENNYNNY FEATURING LENNY WHITE/Elektra 6E 223
- THE CAT AND THE HAT**
BEN SIDRAN/Horizon SP 741 (A&M)
- PARADISE**
GROVER WASHINGTON, JR./Elektra 6E 182
- PRODUCT**
BRAND X/Passport PB 9840 (JEM)
- BETCHA**
STANLEY TURRENTINE/Elektra 6E 217
- EMPHASIZED**
WAYNE HENDERSON/Polydor PD 1 6227
- B.C.**
BILLY COBHAM/Columbia JC 35993
- MICHAEL PEDICIN, JR.**
Phila. Intl. JZ 36004 (CBS)

The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ **DON'T GET HISTORICAL**—While we're glad this weekend's "L.A. Street Scene" festival (see separate story, this issue) will highlight new wave acts, we were a little baffled by comments from the festival organizers touting the genre as Los Angeles' most important musical innovation since the mid-'60s and the heyday of surf music.

While there's little doubt that alternative rock is currently fueling an active grass roots music scene, we'd be remiss if we didn't note that the Troubadour was still accentuating the laid-back and Madame Wong's was dishing out chow mein, not power chords, when the earliest new wavers surfaced in New York and London.

As for the style's significance as the biggest splash since the **Beach Boys**, we'll refer that issue to such inconsequential west coast acts as the **Eagles**, **Linda Ronstadt**, **Jackson Browne** and their peers. Maybe they didn't wear skinny neckties, but try telling them they didn't at least share the pop spotlight . . .

STEELIN', STEELIN'—The steel drum. Shades of Trinidad and Tobago, bands of smiling fellows with flower-print shirts hanging over their draw-string trou, celebrating in the streets and doing that limbo rock. Surely not a "serious" instrument; after all, how can anything be serious that's made from old oil cans?

A guy named **Andy Narell** had other ideas about the steel drum's potential; he saw it as an instrument that could be applied to jazz and the principles of improvisation, and that's exactly what he and his quartet have done on Narell's new "Hidden Treasure" album (on Inner City).

Narell, a steel drummer since age eight, was turned on to jazz as a teen. He moved to the Bay Area, studied music at Berkeley, began playing various sessions and later, with the band Listen, "started playing steel drums on a regular basis in a contemporary jazz context." The current quartet—which includes bass, guitar and percussion, a streamlined version of a previous band that had too many percussionists for its own good, Narell said—is "another step. I think the quartet is the most flexible set-up; we can go in a lot of different directions this way. In a sense, the steel drum is like a front-line horn in this group, and with too much percussion it started sounding like just another drum. I think people are happier in a smaller band, and the texture is more transparent, not nearly as dense."

Narell's band has gigged mainly in the San Francisco area up to now, a situation he hopes will change now that he's with Inner City ("I have tremendous artistic freedom with them. And it's a prestigious label, so the music's getting out there"). In the meantime, "Hidden Treasure" is an unusually interesting work—hearing the likes of "Seven Steps to Heaven" with this instrumentation is certainly novel, but it manages to transcend mere novelty status. Narell's instrument (the tenor and soprano versions of which were created by **Ellie Mannette**, "the father of steel drums") has certainly qualities—tone, resonance—in common with the vibraphone, and while it may be too early to predict similar status for the steel drum, Narell has at least shown that the potential is there.

NOTES—Several heavy ASCAP songwriters—including **Sammy Fain**, **Henry Tobias** and the **Jay Livingston/Ray Evans** team—will be appearing at an October 27 dinner for the HEAR Center, an organization devoted to helping deaf children "hear" by way of sign language, electronics and so on. The dinner, celebrating the Center's 25th anniversary, will be held at the Beverly Hills Hotel, Chrysal Ballroom, at 8:00 p.m. Those interested should call **Harold Rosenberg** at 681-4641 . . . Congrats to manager/lawyer **Michael Lippman** and wife **Nancy** on the birth of their second child, son **Nicholas Daniel**, born September 10 in L.A. . . . **Larry Robins** of One B Management has signed singer **Rockie Robbins**. That's one b for Larry, two b's for Rockie, OK? . . . **Elvin Bishop's** manager, **Al Pins**, has signed power-poppers **Kid Courage** to a contract with his Crabshaw Management . . . **Harvey Kubernik's** "L.A. Radio" double album, a collection of works featuring a horde of local musicians, some well known and some obscure, will now be both a book and a band as well. Kubernik calls the band—which is called, of all things, L.A. Radio, and won't be making any appearances until 1980—a "multimedia" affair, with film and spoken word routines complementing the music. Meanwhile, the L.A. Radio book, written by the K and **Stuart Goldman**, chronicles the lengthy process of making the album itself . . .

Contrary to reports that he would miss a month of his current tour, **Kenny Loggins** had to cancel just two dates due to a foot injury. The tour resumed last Wednesday (3) in St. Louis.

WAX IN THE MAKING—Current activity at Secret Sound in New
(Continued on page 132)

Pedicin Plays N.Y.



Philadelphia International artist Michael Pedicin Jr. recently appeared at New York's Great Guildersleeves. Pedicin just released his debut self-titled LP for the label also the single, "That's A Good One." Pictured backstage are, from left: Barry Abrams, PIR; Ray Newton, local promotion mgr., black music marketing, CBS Records; Al DeMarino, VP, artist development, E/P/A; Vernon Slaughter, VP, jazz/progressive marketing, CBS Records; Sherry Pedicin; Michael Pedicin Jr.; Harry Coombs, PIR; Steve Schulman, management; and Tony Martell, VP & general manager, CBS Associated Labels.

L.A. Street Fest Highlights New Wave

By SAM SUTHERLAND

■ **LOS ANGELES** — The City of Los Angeles is adding a new stylistic emphasis to the music programming scheduled for its second annual "L. A. Street Scene—A Festival," with local new wave bands being touted as a major aspect of the giant two-day street festival, slated for this weekend.

While some other cities may beg to differ, the festival planners are assembling that lineup of new rock acts to back up their claim that the new wave movement has its origins here. During a City Hall press conference last Tuesday (2) at which civic leaders and involved private citizens mapped out activities slated for October 13 and 14, Mayor Tom Bradley told the press, "One of the very special features of the Street Scene this year will be the music scene. Although this city is considered the center of the music business in the country, it isn't often that a new trend in music is born here. New Wave music, played in dozens of clubs in this area, is one of those music styles which originated here."

Bradley credited entertainment chairman Neil Bogart, Casablanca Record and FilmWorks chief, and co-chairman Jeff Wald, of Jeff Wald Management, with assembling this year's concert programming. And while the best-known artists scheduled at press time highlighted classical (the Los Angeles Philharmonic Orchestra) and black music (Tower of Power, War, Jimmy Witherspoon and the Chambers Brothers Family Choir), the lineup of newer rock acts—said to be likely to expand by the festival's kick-off—was already equal in size, if not notoriety.

Announced at the press conference as "New Wave and L. A. street band artists" were the Naughty Sweeties, the Bottles,

707, Katz, Bugs Tomorrow, Oingo Boingo and the Surf Punks. Of those, only three have existing recording contracts, the Naughty Sweeties (Elektra/Asylum), The Bottles (MCA) and Bugs Tomorrow (Casablanca).

Jeff Wald noted that last year's festival, while climaxing with a free concert by Chicago that drew 75,000 listeners, had no special musical emphasis. The decision to showcase New Wave artists as an important local force came, Wald said, from Bogart.

"Not since the music represented by the Beach Boys has Los Angeles been associated with a particular style," asserted Bogart, who went on to thank other major label executives for their support in developing this year's festival schedule. Seconding that view was KLOS-FM program director Damion Bragdon, also serving on the performing arts committee, who reportedly helped assemble the initial New Wave roster.

Also assisting in recruitment of talent was David Knight of the Starwood and the Hong Kong Café's Barry Seidel and Suzy Frank.

Like its predecessor, this year's festival will be keyed to downtown business renewal and sited in the Civic Center area. Ten stages will accommodate more than 185 continuous performances, with more than 90 booths devoted to arts and crafts displays. Slated for Sunday (14) is the Great Hispanic Parade, honoring the city's Hispanic population.

Joining the Jos. Schlitz Brewing Company as co-sponsor this year is the federal National Endowment for the Arts, which has pledged \$50,000 to the city. Schlitz is contributing \$100,000 to the festival.

Classical Retail Report

OCTOBER 13, 1979

CLASSIC OF THE WEEK



O SOLE MIO
LUCIANO PAVAROTTI
London

BEST SELLERS OF THE WEEK*

- LUCIANO PAVAROTTI: O SOLE MIO**—London
- BARTOK: CONCERTO FOR ORCHESTRA**—Ormandy—RCA Digital
- GALWAY PLAYS RODRIGO**—RCA
- GOUNOD: FAUST**—Freni, Domingo, Ghiaurov, Pretre—Angel
- HINDEMITH: MATHIS DER MALER**—Kosztut, King, Fischer-Dieskau, Kubelik—Angel
- MASCAGNI: CAVALLERIA RUSTICANA**—Scotto, Domingo, Levine—RCA
- ROSSINI: OTELLO**—Von Stade, Carreras, Lopez-Cobos—Philips
- VERDI: RIGOLETTO**—Sills, Kraus, Milnes, Rudel—Angel

SAM GOODY/EAST COAST

- BARTOK: CONCERTO FOR ORCHESTRA**—RCA Digital
- GOUNOD: FAUST**—Angel
- MASCAGNI: CAVALLERIA RUSTICANA**—RCA
- MENDELSSOHN: SYMPHONY NO. 4**—Dohnanyi—London Digital
- MOZART: LE NOZZE DI FIGARO**—Karajan—London
- MUSSORGSKY: PICTURES AT AN EXHIBITION**—Maazel—Telarc
- LUCIANO PAVAROTTI: O SOLE MIO**—London
- ROSSINI: OTELLO**—Philips
- VERDI: OTELLO**—Scotto, Domingo, Milnes, Levine—RCA
- VERDI: RIGOLETTO**—Angel

KING KAROL/NEW YORK

- BEETHOVEN: PIANO CONCERTO NO. 5**—Lupu, Mehta—London Digital
- BEETHOVEN: IRISH, SCOTTISH, WELSH SONGS**—White, Sanders—RCA
- PORTRAIT OF GEORGE (GERSHWIN)**—Cincinnati Pops—Vox/Turnabout
- HINDEMITH: MATHIS DER MALER**—DG
- HUMPERDINCK: HANSEL AND GRETEL**—Cotrubas, Von Stade, Pritchard—Columbia
- MASCAGNI: CAVALLERIA RUSTICANA**—RCA
- MUSSORGSKY: PICTURES AT AN EXHIBITION**—Maazel—Telarc
- LUCIANO PAVAROTTI: O SOLE MIO**—London Digital
- ROSSINI: OTELLO**—Philips
- VERDI: RIGOLETTO**—Angel

CUTLER'S/NEW HAVEN

- BARTOK: PIANO CONCERTOS NOS. 1, 2**—Pollini, Abbado—DG
- HINDEMITH: MATHIS DER MALER**—Angel
- MENDELSSOHN: SYMPHONY NO. 4**—Dohnanyi—London Digital

- MENOTTI: THE MEDIUM**—Odyssey
- NEW YEAR'S IN VIENNA**—Boskovsky—London Digital
- LUCIANO PAVAROTTI: O SOLE MIO**—London
- ROSSINI: OTELLO**—Philips
- REIMANN: LEAR**—Fischer-Dieskau—DG
- SCHUMANN: FANTASY IN C, OTHER PIECES**—Egorov—Peters International
- VERDI: OTELLO**—Scotto, Domingo, Milnes, Levine—RCA

ROSE DISCOUNT/CHICAGO

- BARTOK: CONCERTO FOR ORCHESTRA**—RCA
- BERNSTEIN: MISSA SOLEMNIS**—Moser, Kollo, Moll, Bernstein—DG
- BRAHMS: COMPLETE SYMPHONIES**—Solti—London
- GOUNOD: FAUST**—Angel
- HINDEMITH: MATHIS DER MALER**—Angel
- VLADIMIR HOROWITZ, CONCERTS 1978-79**—RCA
- MASCAGNI: CAVALLERIA RUSTICANA**—RCA
- LUCIANO PAVAROTTI: O SOLE MIO**—London
- ROSSINI: OTELLO**—Philips
- VERDI: FOUR SACRED PIECES**—Solti—London

DISCOUNT RECORDS/ SAN FRANCISCO

- BERNSTEIN: MISSA SOLEMNIS**—Moser, Kollo, Moll, Bernstein—DG
- DVORAK: SYMPHONY NO. 8**—Neumann—Quintessence
- JANACEK: TARAS BULBA**—Kosler—Supraphon
- LUCIANO PAVAROTTI: O SOLE MIO**—London
- GIOCONDA GALA**—London
- RESPIGHI: ANCIENT AIRS AND DANCES**—Ozawa—DG
- ROSSINI: OTELLO**—Philips
- SCHUMANN: FANTASY IN C, OTHER PIECES**—Egorov—Peters International
- STRAUSS: WALTZ TRANSCRIPTIONS BY BERG, SCHOENBERG, WEBERN**—DG
- STRAUSS: ELEKTRA**—Nilsson, Collier, Resnik, Solti—London

TOWER RECORDS/ SAN FRANCISCO

- BARTOK: PIANO CONCERTOS NOS. 1, 2**—Pollini, Abbado—DG
- BERLIOZ: LA DAMNATION DE FAUST**—Domingo, Barenboim—DG
- HINDEMITH: MATHIS DER MALER**—Angel
- HOLST: THE PLANETS**—Solti—London
- LUCIANO PAVAROTTI: O SOLE MIO**—London
- REIMANN: LEAR**—Fischer-Dieskau—DG
- RESPIGHI: ANCIENT AIRS AND DANCES**—Ozawa—DG
- ROSSINI: OTELLO**—Philips
- SAINT-SAENS: PIANO CONCERTOS NOS. 2, 3**—Entremont—Columbia
- SCHUMANN: SYMPHONY NO. 3**—Muti—Angel

* Best Sellers are determined from the retail lists of the stores listed above and from those of the following: Korvettes/East Coast, Record World/TSS/Northeast, Record & Tape Collectors/Baltimore, Discount Records/Washington, D.C., Specs/Miami, Lury's/Chicago, Radio Doctors/Milwaukee, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/Los Angeles, Odyssey/San Francisco and Tower Records/Seattle.

Christmas at Columbia

By SPEIGHT JENKINS

NEW YORK — Columbia Records seems determined to celebrate Christmas early. In August they brought out a brilliant version of the *Nutcracker Ballet*, led by Andrew Davis, and now comes a magnificent recording of Humperdinck's *Hansel und Gretel*. This is one of the great operas, cursed forever because audiences view it as a children's work. But actually it is not right for children, or at least children past the age of about 8. Between 9 and 20 most American children consider a fairy story as beneath their dignity. And so *Hansel* drops between two stools. Actually all ages should love it, because it is one of the most musically rewarding experiences ever to come from the pen of a German composer, or indeed any composer. It has logically been called Wagner's "last" opera, and also the most successful "Wagnerian" work. Certainly it is the only work composed strictly according to Wagnerian principles that has lasted in the international repertory. Its music is ever fresh, its orchestration brilliant, and its parts plums for the clever sopranos and mezzo sopranos who realize that it takes all the skills of the most inspired singers to

make the opera work at its best.

Somebody at Columbia understood the virtues of *Hansel*—probably Marvin Saines—and the company put together a marvelous cast. The result is the best recording of the opera since the famous Karajan version on Angel, inexplicably deleted, with Elisabeth Schwarzkopf and Elisabeth Grummer. In the new recording Ileana Cotrubas as Gretel does as fine work as she has ever done on records—including a perfect high D and overall ease in Gretel's high tessitura—and Frederica von Stade is as wonderful as Hansel as he has been in the role at the Met. Crucial to any *Hansel* is the conductor, and John Pritchard conducts far more thrillingly than he has any opera in New York. It is brilliant leadership, with a stylish comprehension of the score and a feeling of excitement and involvement without which any opera dies.

Christa Ludwig

Christa Ludwig, whose *Witch* was the icing on RCA's earlier recording of the opera, has now added the *Mother* to her characterizations, and the result is typically brilliant. Elisabeth Soederstroem sings the *Witch* for Co-

(Continued on page 136)

Classical Retail Tips

With few listeners having had enough time to digest the September releases, here come October's. And as usual they are led off by Angel. This month the obvious seller is a Verdi opera, the four-act version of *Don Carlo* as conducted by Herbert von Karajan. This is the version with much of the same cast that the conductor led with great success at the Salzburg Festival for several summers (1976-78). Mirella Freni sings Elisabetta, Jose Carreras is Don Carlo, Ruggero Raimondi is King Philip, Piero Cappuccilli is Posa, Jose von Dam is the Inquisitor and Edita Gruberova sings the measures of the Celestial Voice. All these singers are familiar if not in these roles, certainly in Verdi. The one that I look forward most to hearing is Agnes Baltsa as Eboli. As listeners to the televised "Gala Night at the Vienna Opera" on Sept. 23 will remember, Miss Baltsa sang a staggeringly good performance of "Non piu mesta" from Rossini's *Cenerentola*. Though she has ap-

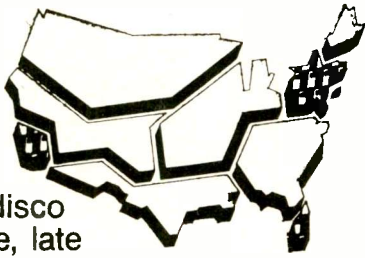
peared on record before, she disclosed an even more admirable voice than had been heard before.

Mahler's Fifth

A record conducted by Klaus Tennstedt might possibly have some strong sales reaction. I was wrong the last time, but this time it is the Mahler Fifth and the Adagio from the Tenth Symphony. After Tennstedt's fascinating Mahler First of last season, I would think Mahlerites would rush to buy this recording.

Several records by Itzhak Perlman should score. A new recital called "Encores" puts the violinist again with Samuel Sanders at the piano, and he plays some of the more familiar and brilliant short pieces, including Vieuxtemps' "Souvenir d'Amerique" and Wieniawski's "Second Polonaise Brillante." Perlman is also heard in Tchaikovsky's Concerto in D with Eugene Ormandy and the Philadelphia. Both should be delights to anyone who likes the sound of a violin.

1



Strong R&B & disco influence, late on country hits, strong retail influence, MOR potential.

H. Alpert: 5-3 WABC, 3-1 WAXY, 2-1 WBBF, 2-1 WCAO, 2-1 WFBR, 3-3 WFIL, 1-1 WICC, 4-1 WIFI, 24-27 WNBC, 2-3 WPGC, 8-4 WRKO, 20-11 WTIC-FM, 1-1 KFI, 8-4 KFRC, 3-2 KHJ, 1-2 KRTH, 18-16 F105, 4-2 KC101, 8-2 PRO-FM, 2-2 Y100, 19-11 14Q.

J. Buffett: d30 WKBW, a KFI.

Cheap Trick: on WIFI, 28-25 WRKO, 26-21 KFRC, e F105, alp PRO-FM.

Commodores (Sail): 16-13 WABC, 10-13 WAXY, 1-2 WCAO, 1-2 WFBR, 14-10 WFIL, 4-7 WICC, 2-2 WIFI, 3-2 WKBW, 10-11 WNBC, 5-6 WPGC, 18-17 WRKO, 5-2 WTIC-FM, 4-7 KFI, 10-6 KFRC, 6-5 KHJ, 5-3 KRTH, 17-13 F105, 8-7 KC101, 1-1 PRO-FM, 4-4 Y100, 5-5 14Q.

Commodores (Still): a WAXY, d39 WBBF, 15-8 WCAO, 20-7 WFBR, 1-1 WPGC, a WRKO, a KFI, on KFRC, on KHJ, 22-14 KRTH, a F105, a29 KC101, a20 PRO-FM, 21-14 Y100.

Eagles: ae WABC, d23 WAXY, 35-30 WBBF, 23-16 WCAO, 29-20 WFBR, d21 WFIL, 15-13 WICC, d20 WIFI, d24 WKBW, 19-5 WPGC, 30-26 WRKO, 29-20 WTIC-FM, 19-12 KFI, d24 KFRC, d27 KHJ, 17-13 KRTH, e F105, a38 KC101, 25-15 PRO-FM, 34-29 Y100, 33-31 14Q.

Fleetwood Mac: d27 WAXY, 29-20 WBBF, a WCAO, 28-25 WFBR, 19-16 WICC, on WIFI, d27 WKBW, 21-21 WNBC, 23-20 WPGC, d28 WRKO, 28-19 WTIC-FM, 21-19 KFI, on KFRC, d24 KHJ, 28-19 KRTH, e F105, 20-14 PRO-FM, 33-30 Y100, 27-23 14Q.

Foreigner: 24-21 WBBF, 17-12 WICC, 27-24 WIFI, 17-14 WPGC, 23-22 WRKO, 14-10 WTIC-FM, 18-11 KFI, 22-14 KFRC, 17-14 KHJ, 30-26 KRTH, 26-12 F105, d23 PRO-FM, 10-8 14Q.

I. Gomm: e WAXY, d37 WBBF, d28 WFBR, 11-9 WICC, 26-21 WIFI, a WKBW, 25-23 WRKO, 31-25 WTIC-FM, d28 KFI, on KFRC, 23-21 KHJ, 24-22 KRTH, 24-20 KC101, a34 Y100, 28-28 14Q.

M. Jackson: 8-5 WABC, 1-3 WAXY, 23-18 WBBF, 8-3 WCAO, 7-3 WFBR, 12-11 WICC, 22-8 WKBW, 29-25 WNBC, 3-2 WPGC, 10-5 WRKO, 1-1 WTIC-FM, 11-6 KFI, 1-1 KFRC, 5-3 KHJ, 8-5 KRTH, d24 F105, 1-1 KC101, 26-6 PRO-FM, 7-9 Y100, 12-6 14Q.

Elton John: a WBBF, a WICC, on KFI, a PRO-FM.

F. Joli: 14-11 WABC, 18-13 WNBC, e WPGC, d29 WRKO, d30 KFI, 16-9 KHJ, 7-4 KRTH, 11-7 PRO-FM, 6-5 Y100.
KC: 25-21 WCAO, 24-19 WFBR, d29 WKBW, 22-19 WPGC, a32 WTIC-FM, 30-26 KFI, on KFRC, 22-17 KHJ, 13-10 KRTH, 1-1 Y100.

Kiss: e WICC, 18-15 WKBW, 22-18 WRKO, 24-22 KHJ, on PRO-FM, 29-26 Y100, 8-7 14Q.

Knack: 21-20 WAXY, 28-25 WBBF, 14-13 WICC, 11-17 WIFI, 13-10 WPGC, 19-13 WRKO, 12-6 WTIC-FM, 3-3 KFI, 20-19 KFRC, d28 KHJ, 19-17 KRTH, d29 F105, 24-18 PRO-FM, a33 Y100, 4-3 14Q.

B. Manilow: a WCAO, a30 WFBR, a25 WFIL, a WKBW, a WPGC, a30 KRTH, a PRO-FM, a35 Y100, d33 14Q.

K. Rogers: 27-24 WAXY, 32-22 WBBF, 29-24 WCAO, 21-12 WFBR, 17-16 WFIL, 21-19 WICC, 29-23 WIFI, 5-3 WKBW, 28-24 WPGC, 27-21 WRKO, 22-17 WTIC-FM, 22-17 KFI, a KFRC, a KHJ, 25-20 KRTH, a F105, 27-21 KC101, 21-16 PRO-FM, 17-14 14Q.

Sports: on KFRC, a KHJ.

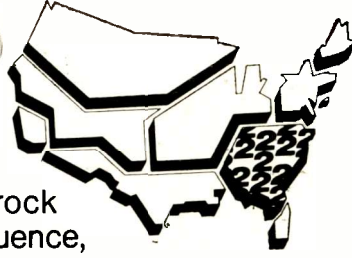
Styx: e WAXY, d36 WBBF, a WCAO, 30-27 WFBR, d24 WICC, on WIFI, a WKBW, d30 WPGC, on WRKO, d29 WTIC-FM, a KFI, a KHJ, d27 KRTH, a F105, 30-22 KC101, d21 PRO-FM, d36 Y100, 34-25 14Q.

D. Summer: 20-16 WABC, 12-8 WAXY, 12-6 WCAO, 6-5 WFBR, aHB WFIL, 13-10 WICC, 15-11 WIFI, 11-9 WNBC, 7-4 WPGC, 1-1 WRKO, 13-9 WTIC-FM, 17-15 KFI, a KHJ, a29 KRTH, 5-4 F105, 5-3 KC101, 5-10 PRO-FM, 10-6 Y100, 2-2 14Q.

J. Warnes: 22-13 WCAO, 10-8 WFBR, 16-14 WFIL, 11-10 WKBW, e WPGC, a KHJ, 18-15 KRTH, a24 PRO-FM.

Who: a KFI, on PRO-FM.

2



Early on product, rock & roll influence, strong sales influence from both r&b, disco and country records.

H. Alpert: 12-10 WAKY, 20-16 WANS-FM, 12-7 WAUG, 4-4 WAYS, 2-1 WBBQ, 15-12 WBSR, 6-3 WCGQ, 5-4 WERC, 8-6 WFLB, 13-6 WHBQ, 2-1 WHHY, 8-3 WISE, 18-10 WIVY, 8-8 WKIX, 9-1 WLAC, 10-6 WLCY, a WNOX, 16-13 WMC, 2-3 WQXI, 2-6 WRFC, 16-9 WRJZ, 10-10 WSGA, 3-5 KX-104, 24-21 KXX-106, 23-17 BJ-105, 16-11 V100, 5-4 Q105, 7-6 Z93, 8-8 92Q.

Blondie: e WANS-FM, a WAYS, a WBBQ, e WBSR, e WCIR, d34 WGSV, a WISE, a WLAC, e WLCY, a30 WSGA, e KX-104, e KXX-106, a BJ-105, e V100, 29-27 94Q.

J. Buffett: e WAKY, 11-9 WAYS, 8-7 WBBQ, a WCGO, 29-26 WFLB, a WBBQ, e WLAC, 28-20 WQXI, a29 WSGA, d27 KX-104, 8-5 KXX-106, d29 V100, 17-11 Q105, 17-13 Z93, e 92Q, 8-4 94Q.

Commodores: a28 WAKY, d31 WANS-FM, 31-16 WAYS, d30 WBBQ, d32 WFLB, d17 WBBQ, a39 WIVY, d25 WKIX, a WLAC, a WMC, 4-1 WQXI, 17-3 WSGA, 27-21 KX-104, 22-10 KXX-106, 18-15 Q105, 3-1 Z93, d29 92Q, 1-1 94Q.

Eagles: 28-23 WAKY, d39 WANS-FM, 24-21 WAUG, 25-18 WAYS, 23-18 WBBQ, d26 WBSR, d34 WCGQ, d26 WCIR, 17-12 WERC, e WFLB, d19 WBBQ, 23-15 WHHY, 31-24 WISE, 31-23 WIVY, e WKIX, 39-27 WLAC, d29 WLCY, 19-15 WNOX, 22-19 WMC, 24-15 WQXI, 29-23 WRFC, 36-19 WRJZ, 21-8 WSGA, 28-24 KX-104, 25-19 KXX-106, 30-28 BJ-105, d28 V100, 28-27 Q105, 12-3 Z93, 26-17 92Q, 21-10 94Q.

Fleetwood Mac: d36 WANS-FM, 27-23 WAUG, 25-21 WBBQ, e WCGQ, e WCIR, 23-21 WERC, 32-30 WFLB, e WYBQ, 25-18 WHHY, 30-27 WISE, e WKIX, 40-24 WLAC, e WLCY, 18-13 WNOX, 25-16 WQXI, d28 WRFC, 32-23 WRJZ, 20-15 WSGA, 30-22 KX-104, 23-20 KXX-106, 31-29 BJ-105, d26 V100, 27-26 Q105, d30 Z93, 28-22 92Q, 27-20 94Q.

Foreigner: 36-30 WANS-FM, 18-16 WAUG, d36 WAYS, 16-15 WBBQ, 27-23 WBSR, e WCGQ, e WCIR, 21-20 WERC, e WFLB, 27-22 WISE, 34-33 WIVY, 21-13 WLAC, 29-24 WLCY, 19-17 WMC, e WRFC, 14-10 WRJZ, 23-17 WSGA, 19-14 KX-104, 18-15 KXX-106, 22-20 BJ-105, 20-14 V100, d23 Q05, 18-15 Z93, 18-14 92Q, 18-14 94Q.

I. Gomm: 25-22 WAKY, 22-20 WANS-FM, 28-26 WAUG, 29-24

WAYS, 24-23 WBBQ, d27 WBSR, 35-32 WCGQ, e WFLB, 17-15 WGSV, e WHBQ, d27 WBSR, 35-32 WCGQ, e WFLB, 17-d40 WLAC, d27 WLCY, d21 WNOX, 13-12 WQXI, 25-22 WRFC, 33-30 WRJZ, 28-26 WSGA, 18-11 KX-104, 19-16 KXX-106, 40-35 BJ-105, 8-8 V100, e Q105, 21-19 Z93, 13-11 94Q.

M. Jackson: 4-1 WAKY, 25-21 WANS-FM, 1-1 WAYS, 3-3 WBBQ, 1-1 WBSR, 3-1 WCGQ, 15-10 WCIR, 9-5 WERC, 1-1 WFLB, 18-14 WGSV, 2-3 WHBQ, 8-2 WHHY, 1-1 WISE, 1-1 WIVY, 2-2 WKIX, 25-12 WLAC, 13-11 WLCY, 1-1 WNOX, 3-2 WMC, 5-6 WQXI, 1-1 WRFC, 5-1 WRJZ, 2-5 WSGA, 2-2 KX-104, 10-7 BJ-105, 24-16 V100, 8-8 Q105, 1-2 Z93, 10-3 92Q.

E. John: d40 WANS-FM, 28-22 WAYS, e WBSR, a WCGQ, d35 WGSV, d27 WHHY, d37 WISE, a WLAC, d29 WRFC, e WRJZ, 24-20 WSGA.

M. Johnson: d33 WAYS, 9-5 WBBQ, 35-29 WFLB, 20-19 WLAC, a WQXI, 26-22 KXX-106, e 94Q.

K. C. And The Sunshine Band: 1-2 WBBQ, a WERC, 4-3 WFLB, 10-5 WGSV, a30 WHBQ, 18-13 WHHY, 16-13 WISE, 30-28 WIVY, d24 WKIX, 37-23 WLAC, 21-15 WLCY, 23-20 WNOX, 21-19 WQXI, 6-4 WRFC, 25-15 WRJZ, 3-2 WSGA, 5-3 KX-104, e BJ-105, a V100, 14-9 Q105, d27 Z93, 29-21 92Q.

Kiss: 15-13 WAUG, 22-22 WBBQ, a WBSR, 22-18 WCIR, e WIVY, 32-31 WIVY, 36-33 WLAC, d30 WQXI, 20-17 KX-104, 34-32 BJ-105, e Q105, 30-27 92Q.

Knack: 17-15 WAUG, 18-17 WBBQ, d24 WBSR, 17-16 WFLB, 22-20 WHBQ, 17-16 WISE, 15-12 WIVY, e WKIX, 33-29 WLAC, d23 WLCY, 24-20 WMC, 15-10 WRFC, 17-12 WRJZ, 22-18 WSGA, 24-18 KX-104, 29-26 KXX-106, 15-13 BJ-105, 11-7 V100, 22-19 Q105, 25-19 92Q.

Led Zeppelin: e WBBQ, d22 WKIX, a WLAC, a WMC, 13-6 WSGA, d29 Q105.

M: 8-8 WAYS, 11-4 WHBQ, 7-3 WMC, 1-1 WSGA, 10-9 KX-104, 3-6 KXX-106, 1-1 Q105, 7-7 92Q.

B. Manilow: a WANS-FM, a WAYS, a WBBQ, a WBSR, a WCGQ, a WCIR, a WERC, a WFLB, a WGSV, a WHBQ, a WHHY, a WISE, a WKIX, a WLAC, a WLCY, a WMC, a WRFC, a WRJZ, a28 WSGA, a KX-104, a KXX-106, a V100, a Z93.

Pablo Cruise: a KXX-106, a Z93, a 92Q.

K. Rogers: 11-6 WAKY, 38-35 WANS-FM, 10-7 WAYS, 11-8 WBBQ, 16-13 WBSR, 18-13 WCGQ, 27-24 WCIR, 14-7 WERC, 19-15 WFLB, 26-23 WGSV, 30-18 WHBQ, 14-7 WHHY, 19-14 WISE, 28-26 WIVY, 24-13 WKIX, 8-5 WLAC, 19-14 WLCY, 21-16 WNOX, 14-11 WMC, 20-10 WQXI, 14-8 WRFC, 9-7 WRJZ, 18-13 WSGA, 11-6 KX-104, 21-17 KXX-106, 32-30 BJ-105, 24-18 Q105, 22-16 Z93, 13-10 92Q.

J. D. Souther: d35 WAYS, e WBBQ, e WCIR, a WERC, a WISE, e WHBQ, a WNOX, a WRJZ, e KX-104, d28 KXX-106, d22 Q105, 25-17 Z93, a 92Q, 25-21 94Q.

Styx: d26 WAKY, d34 WANS-FM, d27 WAUG, a WAYS, e WBBQ, e WBSR, d33 WCGQ, d25 WCIR, e WERC, d33 WFLB, d33 WGSV, e WHBQ, d26 WHHY, d32 WISE, 36-24 WIVY, a WKIX, d39 WLAC, d26 WLCY, d17 WNOX, a WMC, d23 WQXI, d26 WRFC, d29 WRJZ, 29-24 WSGA, d30 KX-104, d25 KXX-106, 39-34 BJ-105, d27 V100, 30-24 Q105, 28-21 Z93, d28 92Q, 28-18 94Q.

D. Summer: 18-15 WAKY, e WANS-FM, 8-2 WAUG, 34-29 WAYS, 15-9 WBBQ, 10-6 WBSR, 17-14 WCGQ, 2-3 WCIR, 2-1 WERC, 6-5 WFLB, 9-4 WGSV, 6-5 WHHY, 22-19 WISE, 19-11 WIVY, 16-14 WKIX, 29-22 WLAC, 16-13 WLCY, e WMOX, d21 WMC, 8-5 WQXI, 4-3 WRFC, 11-6 WRJZ, 11-7 WSGA, 8-4 KX-104, 15-12 KXX-106, 13-10 Q105, 17-12 92Q.

J. Warnes: 9-6 WAYS, 12-9 WFLB, 3-3 WLAC, d25 WQXI, 25-21 WSGA, d25 KX-104, 6-4 KXX-106, a V100, a30 Q105, 29-22 Z93, 6-5 92Q, 24-22 94Q.

Rock

Barry Manilow, Styx

Disco

none

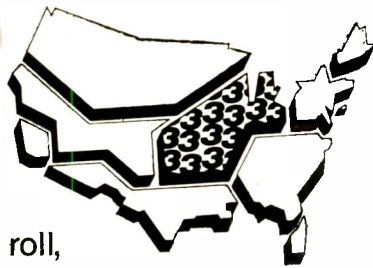
Hottest:

Radio Marketplace

L. Wood: e WANS-FM, d34 WAYS, d29 WBBQ, a WCIR, a WERC, e WHBQ, e WISE, a WHHY, a WIVY, e WLAC, a WLCY, a WQXI, a30 WRFC, e KX-104, d30 KXX-106, e Q105, a28 Z93, 22-17 94Q.

3

Much exposure for rock & roll, R&B/disco crossovers active. Late on country product.



H. Alpert: 2-1 CKLW, 1-1 WFFM, 15-5 WGCL, 4-4 WLS, 28-25 WNDE, 5-1 WOKY, 25-22 WPEZ, 1-1 WZUU, 26-21 WZZP, 3-1 KBEQ, 2-1 KSLQ, 12-9 KXOK, 17-10 Q102, 4-5 92X.

J. Buffett: a WGCL, d37 KBEQ, 32-29 KSLQ, 36-33 92X.

Commodores (Sail): 1-2 CKLW, 4-3 WFFM, 14-10 WLS, 2-4 WOKY, 3-1 WPEZ, 7-8 WZUU, 10-7 WZZP, 7-9 KBEQ, 1-4 KSLQ, 8-6 KWK, 9-7 KXOK, 2-1 Q102, 5-3 92X, 8-4 96KX.

Commodores (Still): d18 CKLW, 24-13 WFFM, 27-24 WOKY, 23-18 KSLQ, a30 Q102, a28 96KX.

Eagles: 28-21 CKLW, 25-17 WGCL, d39 WLS, 29-24 WNDE, 31-29 WOKY, 29-23 WPEZ, 19-18 WZUU, 35-25 WZZP, 38-34 KBEQ, 27-15 KSLQ, 20-16 KWK, 30-23 KXOK, 25-19 Q102, 34-23 92X, 25-17 96KX.

Fleetwood Mac: 27-23 CKLW, 38-30 WFFM, 26-19 WGCL, d34 WLS, 27-23 WNDE, d28 WOKY, 30-29 WPEZ, 18-17 WZUU, d31 WZZP, 39-35 KBEQ, 28-26 KSLQ, 24-22 Q102, 35-34 92X, 20-18 96KX.

I. Gomm: 29-28 CKLW, 18-17 WFFM, a30 WGCL, a29 WNDE, 23-22 WOKY, d27 WPEZ, d25 WZZP, 34-31 KBEQ, 12-8 KWK, 20-15 KXOK, 29-25 Q102, 19-15 96KX.

M. Johnson: a CKLW, 22-20 WFFM, on WNDE, 4-3 WOKY, 22-11 WZUU, 5-2 KSLQ, 39-31 92X.

Knack: 17-16 WGCL, 30-21 WLS, 24-18 WNDE, 18-13 WOKY, 13-9 WPEZ, a WZZP, 35-26 KBEQ, 14-12 KSLQ, 11-8 Q102, 19-18 92X, 9-6 96KX.

B. Manilow: a CKLW, a WFFM, a WGCL, a WLS, a WNDE, a WOKY, a WZUU, a37 KBEQ, a35 KSLQ.

Anne Murray: 30-29 CKLW, a WFFM, d22 WZUU, d40 KBEQ, a28 KXOK.

K. Rogers: 18-10 CKLW, 12-6 WFFM, a26 WGCL, 21-13 WNDE, 20-16 WOKY, d32 WPEZ, 24-6 WZUU, 17-6 KBEQ, 17-10 KSLQ, 22-13 KXOK, 12-7 Q102, 21-6 92X.

J. Stewart: a CKLW, 25-23 WFFM, d30 WOKY, 17-16 WPEZ, d19 WZUU, 33-24 WZZP, a34 KSLQ, 20-18 Q102, 27-26 92X, 16-13 96KX.

Styx: d27 CKLW, d38 WFFM, 30-27 WGCL, on WLS, a30 WNDE, 30-25 WOKY, d26 WPEZ, a WZZP, d36 KBEQ, 29-19 KSLQ, 21-14 KWK, a30 KXOK, a29 Q102, a27 92X, a24 96KX.

D. Summer: 3-3 CKLW, 26-22 WFFM, 12-7 WGCL, 16-11 WNDE, 21-5 WOKY, 20-14 WPEZ, 17-16 WZZP, 11-7 KBEQ, 15-13 KSLQ, 16-12 Q102, a38 92X.

L. Wood: 40-37 WFFM, a WNDE, d32 WOKY, a WPEZ, 36-33 KBEQ, 25-23 KSLQ.

B.O.S

Commodores

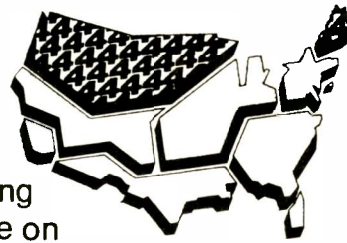
Country

Adult

Crystal Gayle

4

Pop sounding records, late on R&B crossovers, consider country crossovers, react to influence of racks and juke boxes.



H. Alpert: 11-9 WEAQ, 15-12 WGUY, 11-6 WJBQ, 7-4 WJON, 9-9 WSPT, 10-5 KCPX, 6-3 KGW, 7-4 KING, 14-11 KJR, 19-15 KKO, 1-2 KLEO, 15-9 KMJK, 1-2 KSTP.

J. Buffett: d28 WOW, a KCPX, a KGW, e KING, e KKLS, d29 KLEO, e KMJK.

Commodores: 15-10 WEAQ, 1-1 WGUY, 1-2 WJBQ, 6-1 WJON, 4-8 WOW, 3-3 WSPT, 1-1 KCPX, 1-1 KGW, 2-1 KING, 4-1 KJR, 1-1 KKLS, 9-2 KKO, 5-2 KMJK, 5-1 KSTP.

Commodores: a28 WEAQ, a WJBQ, e WOW, a KJR, a KKO, e KSTP.

Eagles: 20-16 WEAQ, d29 WGUY, 27-19 WJBQ, d15 WOW, 30-22 WSPT, 29-9 KCPX, 21-4 KDWB, d22 KING, 25-16 KJR, d24 KKLS, d19 KKO, 23-17 KLEO, d26 KMJK.

Fleetwood Mac: e WEAQ, d27 WGUY, 28-24 WJBQ, 29-17 WOW, 29-26 WSPT, d28 KCPX, 24-20 KDWB, e KING, d24 KLEO, e KMJK.

I. Gomm: 7-7 WEAQ, 25-19 WGUY, a WJON, 30-25 WOW, 10-7 WSPT, d26 KCPX, a KDWB, 24-23 KGW, 24-20 KING, 24-21 KJR, 19-17 KKLS, d25 KKO, 12-8 KLEO, 30-27 KMJK, a KSTP.

M. Johnson: d25 WJBQ, a KDWB, 29-26 KGW, 4-3 KSTP. **Knack:** 22-18 WGUY, 24-23 WJBQ, 6-3 WOW, 12-5 WSPT, e KCPX, 26-22 KGW, 13-10 KING, d25 KJR, 13-13 KKO, 19-15 KLEO, 22-18 KMJK.

Led Zeppelin: 1-1 WOW, e KCPX, a KGW, e KING, e KJR 7-1 KKO.

Lobo: 13-12 KCPX, 14-12 KDWB, 13-12 KGW, d24 KING, 3-5 KSTP.

B. Manilow: a29 WEAQ, a WGUY, a WJON, a WOW, a WSPT, a KCPX, a KKLS, a KKO, a KLEO, a KMJK, a KSTP.

A. Murray: 24-21 WEAQ, e WGUY, d15 WJON, a WOW, 30-25 KCPX, a KING, 24-23 KKLS, e KKO, 27-25 KLEO, 26-21 KSTP.

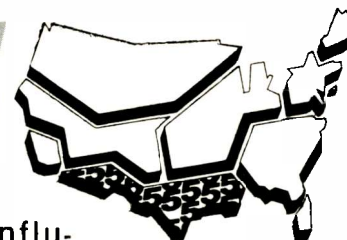
K. Rogers: 22-20 WEAQ, 30-25 WGUY, 25-15 WJBQ, 13-8 WJON, 7-4 WOW, 16-10 WSPT, 19-8 KCPX, 22-20 KGW, 21-16 KING, 23-20 KJR, 18-13 KKLS, 15-12 KKO, 21-16 KLEO, 31-30 KMJK, 15-7 KSTP.

J. D. Souther: d28 WGUY, a WJON, a WOW, d27 KCPX, 23-21 KGW, e KKLS, d29 KMJK, 30-27 KSTP.

Styx: 26-23 WEAQ, d30 WGUY, a WJBQ, d16 WOW, d25 WSPT, d19 KCPX, 30-25 KDWB, e KING, d24 KJR, e KKLS, d24 KJR, e KKLS, d24 KKO, d26 KLEO, d32 KMJK.

5

R&B and country influences, will test records early. Good retail coverage.



H. Alpert: 9-5 WNOE, 13-11 WTI, 5-5 KFMK, 8-7 KILT, 4-2 B100, 5-2 Magic 91.

Blondie: d38 WNOE, a WTI, a KNOE-FM, on KRBE, a KTSA, a Magic 91.

J. Buffett: a WNOE, a Magic 91.

Cheap Trick: a WNOE, Ip KILT, d36 KNOE-FM, a B100.

Commodores (Sail): 3-2 WNOE, 1-2 KFMK, 1-1 KILT, 2-9 KNOE-FM, 1-1 KRBE, 10-4 KUHL, 7-3 B100, 1-1 Magic 91.

Commodores (Still): 38-30 WNOE, 40-31 WTI, d20 KILT, a KUHL, a B100, 29-22 Magic 91.

Eagles: 25-17 WNOE, 30-19 WTI, 25-21 KFMK, 37-30 KILT, 30-22 KNOE-FM, 21-16 KRBE, a24 KTSA, d30 KUHL, 28-25 B100, 22-19 Magic 91.

ELO: a WNOE, a KRBE.

Fleetwood Mac: 28-26 KFMK, d34 KILT, 22-20 KNOE-FM, 26-22 KRBE, a26 KTSA, on KUHL, 27-24 B100, 21-15 Magic 91.

Foreigner: 24-19 WNOE, 17-15 WTI, 22-19 KFMK, 40-39 KILT, 24-18 KNOE-FM, 19-15 KRBE, on KUHL.

I. Gomm: a WTI, on KILT, 34-31 KNOE-FM, 22-19 KRBE, 26-20 KUHL, 15-13 B100, 15-12 Magic 91.

M. Jackson: 2-3 WNOE, 3-3 WTI, 4-6 KILT, 3-2 KRBE, 19-15 B100, 24-20 Magic 91.

KC: 1-1 WNOE, 1-1 WTI, 3-4 KFMK, 6-5 KILT, 4-3 KNOE-FM, 27-24 KUHL, a B100.

Kiss: 18-13 WTI, 33-28 KNOE-FM, 23-20 KRBE.

Knack: 14-6 WNOE, 4-4 WTI, 20-17 KFMK, 21-16 KILT, 28-25 KNOE-FM, 10-6 KRBE, on KUHL, 14-12 B100, 20-16 Magic 91.

Lobo: 16-15 WNOE, 29-25 WTI, on KILT, a KTSA, 24-20 B100, 14-10 Magic 91.

B. Manilow: a30 KFMK, a KILT, a KNOE-FM, a KTSA, a KUHL, a Magic 91.

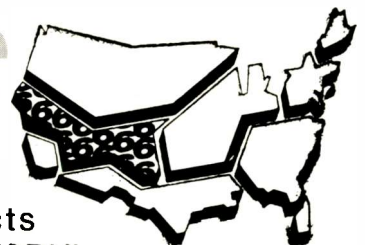
K. Rogers: 21-14 WNOE, 39-30 WTI, 16-7 KFMK, 26-11 KILT, 37-32 KNOE-FM, 19-12 KUHL, d31 B100, 8-4 Magic 91.

Styx: 39-30 WNOE, d35 WTI, 30-27 KFMK, d33 KNOE-FM, d29 KRBE, a KTSA, on KUHL, 30-25 Magic 91.

D. Summer: 30-20 WNOE, 26-16 WTI, d28 KFMK, 15-17 KILT, 9-8 KNOE-FM, 13-6 KUHL, 30-26 B100, 13-6 Magic 91.

6

Racked area, reacts to strong R&B/disco product, strong MOR influences



H. Alpert: 1-1 KIMN, 11-4 KLIF, 10-8 KOFM, 1-2 KOPA, 17-10 KVIL, 4-2 KYGO.

J. Buffett: a KIMN, e KLIF, e KOFM, a KOPA.

Commodores: e KIMN, e KOFM, 5-4 KOPA, d30 KYGO.

Eagles: 26-23 KIMN, d29 KLIF, d28 KOFM, 23-14 KOPA, 38-34 KTFX, 21-20 KUPD, 27-17 KYGO, e Z97.

Knack: 20-16 KIMN, 19-13 KOFM, 14-9 KOPA, d25 KYGO, 19-18 Z97.

Lobo: 21-18 KIMN, 15-10 KLIF, d28 KVIL.

B. Manilow: a KIMN, a KLIF, a KOFM.

A. Murray: 22-20 KIMN, d30 KLIF, e KOFM, a KOPA, a KTFX.

K. Rogers: 11-8 KIMN, 21-20 KLIF, 18-11 KOFM, 21-17 KOPA, d37 KTFX, d27 KVIL, 25-20 KYGO.

J. D. Souther: 24-21 KIMN, e KOFM, 28-24 KOPA.

Styx: d25 KIMN, a KLIF, a KOFM, e KOPA, a30 KUPD, a KYGO.

D. Summer: d28 KIMN, 18-15 KLIF, 23-16 KOFM, 9-6 KOPA, 19-12 KTFX, d24 KVIL.

J. Warnes: 17-13 KLIF, a KVIL.

L. Wood: e KIMN, a KLIF, e KOFM, 20-16 KOPA.

LF Cuts

Led Zeppelin ("All My Love") on WABC, on WBBQ, 30-22 WCAO, on WFBR, on WHBQ, a38 WLAC, a WLS, 30-18 WPGC, 13-6 WSGA, 27-21 WTI-FM, d27 WZZP, 29-24 KBEQ, on KCPX, 13-9 KDWB, 13-12 KFRC, on KGW, d30 KIMN, 17-12 KING, on KJR, 8-5 KOPA, 22-17 KSLQ, on KWK, 22-12 96KX, d24 92Q, 4-3 94Q, 32-30 92X, 12-11 B100, 25-23 F105, d29 Q105, 24-20 Y100, 8-7 Z93, d25 PRO-FM.

Pickwick Bows Merch./Display Coordinators

■ LOS ANGELES — Pickwick International has introduced new concept in rack merchandising to complement its front running rack services operation: merchandising and display coordinators.

These coordinators are responsible for the development of creative in-store displays and the implementation of promotional activities designed to raise consumer awareness and product visibility. They will provide merchandising expertise to the thousands of Pickwick rack accounts across the country to help achieve maximum profits and inventory turn.

Environment

Merchandising and display coordinators will tap local label resources for display materials and assistance in developing special in-store promotions in coordination with the branch sales representative. The goal is to create a more stimulating and exciting en-

Charles, Lowery Win Georgia Awards

■ ATLANTA — Singer-musician Ray Charles, a native Georgian, and Atlanta music publisher Bill Lowery were named winners of the first Georgia Music Hall of Fame Awards at a reception hosted by Georgia Gov. George Busbee.

The reception, held in the Garden Room adjacent to the Capitol, was attended by over 1000 music industry executives, musicians, songwriters and performers, political figures and media representatives. Bill Lowery was on hand to accept his award. Isaac Hayes, himself a Georgia singer-musician, accepted for Ray Charles who is opening this week in Las Vegas.

Lowery was the Hall of Fame winner in the non-performing category. Other nominees included Bob Richardson of Master Sound Studio, musician Sam Wilhoit and singer-songwriter-producer Tim McCabe. Ray Charles won in the performing category over Ray Stevens and Bill Anderson. Displays featuring both winners will be exhibited starting Friday at Neiman-Marcus' Zodiac restaurant.

Record Exec Charged in Court

■ HONG KONG—The managing director of Polygram Records Ltd., Norman Cheng, and the marketing manager, Peter Castro, appeared in court recently on charges of offering an advantage to the manager of the records department of the Tsang Fook Piano Co.

Both denied the charges.

vironment within the rack account.

According to Eric Paulson, Pickwick's rack sales and services vice president, merchandising and display coordinators will be located in 14 branches throughout the country.

Recruited from the ranks of rack sales representatives, the coordinators will operate in a manner similar to label promotion people. David Hutkin, national merchandise manager, will oversee the new merchandising staff and implement national priorities.

The coordinators are Eric Peterson, Los Angeles; Steve Patti, Des Moines; Georgeanne McNamara, Chicago; Brian O'Connor, Atlanta; Bob De Priest, St. Louis; Patti Grote, Denver; George Bean, Baltimore; Jack Strang, San Francisco; Jimmy Cochran, Miami; Richard Nottingham, Boston; Jerry Krogstad, Seattle; Steve Wilson, Minneapolis.

Aries II Taps Two

■ LOS ANGELES—Joey Reynolds, president of Aries II Records, has announced two executive appointments.

Bob Gilligan has been named productions director for the label. Gilligan was formerly with RCA Records in New York as national singles director and was RCA's recording studios coordinator for the past seven years.

Joe Lewis has been named executive vice president in charge of sales. Lewis was previously with RSO Records as western regional sales director, and most recently was RSO's national singles director.

Vision-Sound Bows

■ NEW YORK—Audio consultant Michael Salafia has announced the formation of Vision-Sound Professional Audio, Inc., a new audio consulting firm and dealership. Vision-Sound will specialize in equipping recording studio facilities and in providing sophisticated home recording systems for music industry pros.

Salafia reports that: Vision-Sound will represent a full range of state-of-the-art equipment, including Harrison consoles, Studer recorders, Calrec Sound Field Microphones and a full complement of peripheral signal processing hardware.

Danny Douma Touring With Fleetwood Mac

■ LOS ANGELES — Warner Bros. recording artist Danny Douma and his band Night Eyes have been set as the opening act on the Fleetwood Mac concert tour which commences October 26 in Pocatello, Idaho.

IFPMP Elects Ronald N. White

■ LONDON—At the meeting of the executive committee of the International Federation of Popular Music Publishers held at the Royal Garden Hotel in London on September 26, Ronald N. White, president of the British Music Publishers' Association and managing director of EMI Music was named president-elect to take office in January.

In opening the meeting of the executive committee, president Salvatore T. Chiantia reminded the representatives of eight countries who were present of the observation which he had made on his election as president of the federation in January 1978. At that time, it was his feeling that the federation would work with greatest efficiency if its headquarters were located on the Continent or in England. The problems of distance and consequent delays in communications would surely make it more difficult to direct the affairs of the Federation from the United States. Chiantia noted that despite these difficulties, great progress had been made in bringing the new organization into being and building a representative worldwide membership.

In view of the fact that plans must be made for the music publishers' participation in the Congress of the International Publishers' Association to be held in Stockholm, May 18-22, 1980 before the end of this year, and since his term of office in any case expires in January,

Chiantia recommended that the new president be elected in advance and begin to function immediately.

The committee unanimously elected Ronald N. White to the post of president-elect. An acting secretary general will be designated by White as an interim appointee. Leonard Feist, secretary general, will, however, continue to serve in his official capacity until January as will Chiantia.

The members of the executive committee paid tribute to Chiantia for his central role in bringing the IFPMP into existence and his effective leadership in its first years.

Plans were made for the meetings of the Federation which will be held on Sunday, January 20 at MIDEM in Cannes. There will be a closed meeting of the general assembly, followed by a meeting of the newly-elected executive committee. At the latter meeting, other officers of the Federation will be elected.

In the afternoon the annual congress of the Federation will take place with broad-ranging discussion of subject matter of importance to music publishers. An added feature this year will be a country-by-country report of significant events of the past twelve months.

On November 23, White and other spokesman for the Federation will meet with officials of the International Federation of Serious Music Publishers (IFSMP) to work out details of the program for the Stockholm Congress.

Polydor Releases 13 Albums

■ Polydor Records will release 13 new albums in October. The releases are: "Twice The Fire" by Peaches & Herb; "Are You Ready!" by the Atlanta Rhythm Section; "Sunday Morning Suite" by Frank Mills; new albums by Arpeggio, Billy Burnette, Gregg

Diamond's Bionic Boogie, Joe Simon, Ray, Goodman & Brown, and Jet Brown. Debut albums are forthcoming from Roy Sundholm, Tony Banks and the Immates. A collaboration between Herbie Hancock and Chick Corea will also be released.

Blind Date at The Whisky



Windsong recording artists Blind Date recently performed at the Whisky in conjunction with the release of their debut album, featuring the just shipped single "I'll Take You Anywhere." Pictured backstage, from left: seated—Arnie Orleans, RCA division vice president sales & distribution; Bud Dain, RCA vice president west coast a&r; standing—Ron Lee, Windsong national director of promotion; Denny Diante, Windsong vice president A&R; Dane Brammage of Blind Date; Al Teller, Windsong president and chief executive officer; Pinky Chablis of Blind Date; Peter Mollica, Windsong VP national promotion; and Blind Date members Arnie Badde and Brad Billion.

Dialogue (Continued from page 32)

What it is, is a shift for the supplier of product to different arenas. For us, the more arenas there are, the more need for product there is. Right now, Pay TV is in an explosive state with what they're paying for films, because there's more competition. It's a wonderful development in that it's increased the value of all the film libraries.

What I also want to say, though, is that the idea of going out to the movies won't soon disappear. Our philosophy is that we endorse and support feature films. We think the theatrical exhibition mode is a great opportunity for us, and a great arena to be in, and we'll continue to be in it in an aggressive, most positive way. We also think that we'd be fools not to recognize that we're in the entertainment business: if we make a film and put it in a movie theater and make two dollars, and the same film, when we put it on pay television, makes \$22, we'd be wrong not to think there'll be a shift to that mode. There's not going to be any loyalty to a bunch of theater sets, brick and mortar.

Those bricks and mortar, those theater seats, can't sit idly by. They have to compete with the rest of the entertainment area. How do they do it? By making their theaters palaces of entertainment. And they should. I know when Neil went to the theater after just killing himself putting together the music for one of our films, he ended up screaming, "What is that?!" The speakers were out of balance, and the screen was wiggling because one of the speakers was in the wrong place.

I said, "Hello, welcome to the movie business."

What has to happen is that those theaters have to compete with their entertainment by presenting it in a better mode.

Bogart: It might be as simple as seats that tilt back a little further, or offering food or liquor service at your seat. Going out is a social event; it's not just going out to see a movie, because you can see a movie on television.

RW: With Casablanca's branching into different media, the scale of your operation has grown, leading to the need for new financing. I'd like to turn to that aspect of operation, and how you've set certain arrangements, such as those with PolyGram and Universal Pictures.

Guber: The way the company's structured, Casablanca is managed by the people you see here. PolyGram physically distributes the records, and has an investment in the company, an ownership position. We manage and run our company, and we also participate economically in its success. I think we control the destiny of the company virtually completely.

Because of the nature of each of these businesses, there are elements that require other interactive forces. The record company, while having a distribution operation through PolyGram, also has financing ties with PolyGram. We are all third-party beneficiaries to those ties through our television division, through book publishing, special projects, and even through film.

As the company has evolved and become more successful, the need for additional capital and involvement with other companies created still other needs. For example, we now have an enormous capital fund, directly from PolyGram, to finance feature films. It's all one company, but there's a separate line of credit that allows the feature film company of Casablanca to manage its cash flow and its direct entrepreneurial activities more reasonably. Before, everytime I was saying, "O.K., I need \$75,000 for a writer," it was impacting on the cash flow of the record company. This new arrangement was an easier method of managing those outlays.

RW: You've also entered a new film company association.

Guber: It's the same way we made our deal with Universal, which physically distributes our product. They put up a certain amount of capital for certain films, and that's a line of credit of sorts. In the same way, we're involved with a book operation, where credit comes from certain of the book companies we're involved with. Ultimately, though, the guarantor and the beneficiary of all this is Casablanca, and, essentially, the two people sitting on this bench.

RW: Meanwhile, you're also entering television directly. What's the status of your activities in that area?

Guber: We're super-aggressive in that area, but we're also intelligent. We want to be able to build the company not only from within, but so that we arrive at a strong base. The television operation represents a very serious commitment of manpower, not only for Neil and I, but all the way through the company. Servicing television is a mother: it's the great eating machine, it just gobbles you up. There's so much to do, and, as a consequence, we want to position ourself to make sure the product is synergistic with the rest of our activities, that we can handle it and do it intelligently. And that it leads us to the next step.

What's the next step? The next step is a full-fledged, well operating, institutionalized television operation. You will see announcements over the next 100 days that will clearly indicate the track we're taking. It's already going full-tilt within the management: We've done one television special for CBS, "The Making of 'The Deep';" we have a firm commitment for a pilot from ABC, which we're doing now with Columbia Pictures Television; we have a firm show commitment for Donna Summer on ABC, which we'll shoot this fall for release sometime near Christmas.

We also have two one-hour specials for ABC which are natural history specials, and a show that is tied up with one of the biggest natural history organizations in the world, for which we're sending a company to China to shoot the giant Pandas in Szechuan province. We're also doing a movie of the week for CBS, and we have an enormous, multi-part series which we're just presenting now. And that's all with a very skeletal television staff which has really been honed out of the music and film companies. It's not its own pure entity, which it will become over the next few months.

RW: Finally, I know you're involved in book publishing. What is the status of your work in that area?

Guber: We have ten titles coming out. One big book is "The Great L.A. Fire," which is going to be published through Simon & Schuster, and will be a major motion picture for Columbia Pictures. It will be a Casablanca BookWorks publication, distributed by Simon & Schuster. The book rights were bought for \$250,000 on film rights alone by Columbia.

Then we have a big book with National Geographic called "The Descent," which will come out this spring. Of the ten titles in preparation, there are several books on movies we have coming out, so we're in the book business for both hardcover and softcover projects.

RW: For new divisions, your television and publishing arms, whether structurally complete, certainly sound active.

Guber: That's the problem: the infusion of product, and the diffusion of time and energies. You have to marshal them. In television, I could sell ten hours easily, but we're not poised to do it just yet.

We don't want to be all over the place and handling that badly. We want to be all over the place, and do it all well.

12-inch Discs

IAN DURY—Stiff/Epic 48-50779
(4.98)



REASONS TO BE CHEERFUL, PT. 3
(prod. by C. Jankel)
(writers: Dury-Payne-Jankel) (Blackhill)
(4:53)

Ian Dury is a British singer whose lyrics and vocal style are as extraordinary as they are unusual. Dury runs through a list of reasons to be cheerful, including: "some of Buddy Holly, John Coltrane's soprano, saying 'oakie-doakie,'" against a disco background that might spell "hit." Flip is "Rhythm Stick."

MIGHTY POPE—RFC DRCS 8885
(4.98)



SWEET BLINDNESS
(prod. by J. Driscoll)
(writers: Lee-Dupont)
(Shediac/Dupont/
Uncle Abe, CAPAC)
(6:40)

A good tune is paired with a vocalist with a Solomon Burke-sense of authority. Song is not driven by a heavy disco pulse, drums are in fact mixed down, but moves on catchy rhythm guitar and a female chorus. Flip is "Because The Night."

ANITA WARD—T.K. Disco TKD-420 (4.98)



DON'T DROP MY LOVE
(prod. by F. Knight)
(writer: Knight)
(Knight-After-Knight,
BMI) (6:25)

Anita Ward possesses one of pop music's highest pitched voices. This song is not loaded with the effects and twists that characterized "Ring My Bell," but Ward's singing is just as ingratiating as it was on the number one single. Chalk up another smash. B-side is "Spoiled By Your Love." Will success strike twice in a row?

NOEL—Virgin ST-DK-37353 SP
(4.98)



DANCING IS DANGEROUS (prod. by R. & R. Mael)
(writers: R. & R. Mael) (Ackee, ASCAP) (9:42)

Primary influences on this track are Giorgio Moroder and Sparks—not surprising in that Ron and Russel Mael wrote and produced this disc. Tune is of the most infectious Eurodisco variety, steered by the songstress' endearing, breathless, vibrato-laden vocal.

England

By VAL FALLOON

■ LONDON—Now the cutbacks have hit the radio stations. The new fall schedules announced last week mean that there will be more talk and less music on both independent radio and the BBC national networks. The BBC cutbacks are long-term affecting all 20 local stations, and the 17 percent reduction has hit music the hardest. Total music on some local independent stations has been reduced as much as 15 percent, concentrating more on programmes of local interest. Radio Luxembourg is rescheduling programmes to be more chart-oriented, which means that plays of new product will be greatly reduced. The stations will of course save on performing rights payments for records. Present rates mean that the top four BBC stations pay 21 pounds for the three minute single, while independent and local BBC stations pay between five and nine pounds. Promotion men will have to work harder. Other promotional outlets may offer some compensation: the giant Woolworth chain—120 record departments—will now stock more new product and specialist discs. To back this up, the chain is launching in-store video promotions.

CHRISTMAS IS COMING: As people recover from their summer vacations, a sudden realisation that the best selling period of the year is upon us is causing action in various areas of the industry. Having faced the fact that TV is not going to come to the rescue until too late this year, companies are looking elsewhere. WEA is spending an unprecedented 100,000 pounds over a month to promote the new **Eagles** and **Fleetwood Mac** LPs without TV. Newspaper ads will tell readers to tune in to their radio stations at specific times to hear the commercials for the albums. Store product is heavy. The HMV chain of stores is chopping two pounds—its highest discount yet—off the new **Blondie** album, "Eat To The Beat,"

(Continued on page 133)

EMI Revamps Intl. Management

By VAL FALLOON

■ LONDON — Bhaskar Menon, chairman and chief executive, EMI Music worldwide, has announced several new senior appointments, effective October 1. Ken East is promoted to president and chief operating officer, EMI Music Europe and International. East will be based in London and report directly to Menon with responsibility for all EMI Music operations outside North America and Japan.

East was formerly joint managing director with Leslie Hill, who is named managing director, Europe. Hill now reports to East, as will several other London-based executives, including Tony Todman (finance director, Europe and International), Philip Brodie (director, manufacturing), Ken Butcher (international licensee controller) and Guy Marriott (business affairs).

Cliff Busby, MD Liberty/United Artists (U.K.), now reports to Hill. Three more executives are appointed to the EMI Music worldwide management board in moves seen as continuing Menon's philosophy of making

(Continues on page 136)

Japan

(This column appears courtesy of Original Confidence Magazine)

■ **Cozy Powell**, a drummer for **Rainbow**, completed his solo album, "Over The Top," exclusively ordered by Polydor K.K., Japan, and it will be released on October 1st. Japanese record companies rarely completely finance foreign musicians to make a record.

Those who played with Cozy on this LP were distinguished musicians such as **Jack Bruce**, **Dave Glemson**, **Gary Moore**, **Dan Airey** and **Bernie Marsden**. This announcement of the line-up of musicians created quite a stir here this spring among the eager fans.

In Japan, hard rock groups are extremely popular. Above all, if the player is talented and on top of that good-looking, so much better. In this respect, Cozy enjoys great popularity. "What about making Cozy's solo album? It might be interesting," was the dialogue between Mr. Torio, the director and general manager of international division of Polydor K.K., Japan, and the manager of Rainbow in November the year before last. And now it has become true!

Torio said, "If there is any news attached to those rock groups, without any special promotion, we can say the record is always in a potential selling condition. That's why we'll probably be able to sell 50,000 copies of Cozy's album."

The **24th Street Band**, consisting of **Hiram Bullock**, **Steve Jordan**, **Will Lee** and **Clifford Carter**, four popular studio musicians from New York, visited Japan for their first concert tour.

On September 21st Nippon Columbia had a press interview for them at the live-house "Pit-In," Roppongi. There the members of the band demonstrated a number of songs in front of the press. They were scheduled to have five concerts from 25th of September, including two nights in Tokyo, and the rest in Nagoya, Fukuoka and Osaka. Their debut record was released on May 25, 1979 here, earlier than in the United States.

Buddy Holly Week '79

BUDDY HOLLY WEEK '79
 STARRING THE CRICKETS EVERY DAY'S
 PLUS SURPRISE GUEST ARTISTS A HOLLY DAY



Paul McCartney and the new line-up of Wings recently made their stage debut at a special concert in honor of Buddy Holly Week 1979 at The Odeon Theatre, London. Paul and Linda McCartney, as well as Denny Laine, Steve Holly (Wings) and Laurence Juber joined The Crickets on stage for an evening of music in memory of Buddy Holly. Other surprise guests included: Don Everly, Ray Thomas, (Moody Blues) Rick Grech, Albert Lee, Bob Montgomery, and Buddy Holly's widow, Maria Elena. Pictured at the event from left (top row left photo) are guests arriving at the Odeon Theatre, and (right photo) the McCartneys with Maria Elena. Pictured from left (bottom row, left photo) are: Recording artists Bob Geldorf (Boomtown Rats) and Tom Robinson; also pictured from left (bottom row, right photo) are: Steve Holly, Joe B. Maudlin (The Crickets), Bob Montgomery, McCartney, and Sonny Curtis (The Crickets) performing on stage.

Taiwanese Industry Fights Piracy

(Continued from page 3)

facturing Chinese folk, classical and pop music.

According to Liao, the high percentage of pirated records in Taiwan is a result of misunderstanding of copyright procedures, the lack of a strong performing rights society and the lack of laws to encourage copyrighting and discourage pirating.

Approximately 1 million LPs and 1½ million cassette tapes are sold in the Republic of China each month. Of the million LPs, it is estimated that half are pirated; 80 percent of the tapes sold are believed to be pirated. A legitimately licensed LP sells for the equivalent of \$3.60. A pirate record can sell for as little as 60¢.

Most foreign records, including those from the U.S., are not registered with the Taiwanese government. Liao is one of the few who registers his licensed, foreign records with the government. As most records are not registered, they become up for grabs for the pirates. Until recently, the government did little to pursue pirates—the laws were vague and the courts were of the opinion that since the pirates couldn't pay the fines, it wasn't worth the trouble.

"Because of the law here," says Liao, "if you don't register records you have no chance for protection. Many people in Taiwan don't think they are pirating when they are. They just think the recorded material is free."

Registering foreign records with the Taiwanese government is such a complicated (and often ineffective) process that most manufacturers haven't even attempted to register their records. The Taiwan government requires a copy of the U.S. copyright form plus an \$18.00 fee for registration. As the U.S. copyright office form is often not issued until months after a record's release, most foreign manufacturers are primarily interested in getting their record out quickly, rather than waiting through the long registration process. IFPI, the international publishing rights organization, has often attempted to get the Taiwan government to change its requirements.

According to Liao, the Taiwan courts are currently hearing what could be a precedent-setting case involving pirating. The case involves a large department store, "an equivalent of Sears," that was caught selling pirate records. Liao is pushing for a stiff sentence to act as a lesson to future pirating. The penalty for pirating in Taiwan now can be up to two years, but for first offenders a fine can be levied



C. Y. Liao

instead. To many pirates, the modest fine is often worth the risk of pirating.

"Many people," says Liao, "don't believe that the law can protect the foreign record companies' product. So we are educating the stores, the broadcasters and the public. If we find pirated product now we are bringing lawsuits against the guilty parties; this will act as a deterrent for other people who may be unaware of the penalties."

Liao is also involved in the creation of performing right societies in Taiwan—at present there are no such organizations. The two-year-old Copyright Holders Association could, in the future, serve that function. The association now has four committees: folk publishing; song and recording; artwork; and performance. Liao is interested in copyright payments to book authors and other artists besides recording artists. The four largest record companies in Taiwan—Hai-Shan, Kolin, Sony and Four Seas—belong to Copyright Holders Association.

According to Liao the standard of living in Taiwan is getting higher steadily, and the people can afford to buy more and more records. Since the records are being bought, Liao feels the copyright money should go to the proper people. "We need a system like the American or European, a good system," says Liao. "The Copyright Holders Association could become the representative to collect money for the associations like ASCAP, BMI and SESAC."

Liao says that he is willing to visit the U.S. or have a representative of an American performing rights society visit Taiwan to help set up a system in the Republic of China. "If they can send someone here or I can go there, I think the process can be explained," he says. "When we start this association, and get it approved by Parliament, we can start the job. In the first year, we may not be able to collect much, but afterwards, I'm sure we can do well."

Carlin Sets New U.K. Label

■ LONDON—Carlin Music has set up a new label and at the same time acquired rights to three important catalogues. Carlin president Freddie Bienstock and co-director Mike Collier have announced the formation of Blaze Records, to be distributed by CBS in the U.K. and Eire. First release, "C'est La Vie" by New Day, is set for early November. Writer is Jack "Strut Your Funky Stuff" Robinson. Blaze is Carlin's second label in six months. The new Flamingo label has already enjoyed three hits.

Intersong Wins Publishing Rights To Pope's Album

■ MUNICH — Intersong International has acquired world publishing rights to "Pope John Paul II Sings at the Festival Sacrosong." Intersong attorney Goetz Kiso signed the agreement last week with Gerd Paulus of EOM Verlag in Freiberg, West Germany. Paulus recorded the album in Poland and obtained world master and publishing rights from the Polish Roman Catholic Church. Asked about reports that the recording might seem unauthorized, Kiso asserted that he had been shown contracts which disprove such claims. In West Germany, Intersong's Horst Fuchs worked out an agreement through which he will co-publish the album with Paulus' EOM Verlag. In all other markets, Intersong has exclusive rights to all 15 songs on the Pope's album.

WEA Australia Bows New Complex



WEA Records Pty. Limited in Australia has moved its fully owned new administration and distribution complex to Crows Nest, Sydney. The official opening of the building was performed by the executive vice president of WEA International Inc., Phil Rose, and was held at the conclusion of the company's 1979 sales conference. The ceremony and party was attended by all WEA Australian managers, sales and promotion personnel, together with all head office staff. Invited guests included the managing directors of Festival Records, EMI Records, CBS Records, Polygram Records, together with WEA's major suppliers and many special guests. The overseas contingent was led by Phil Rose together with Tom Ruffino, vice president/international/Warner Bros. Records Inc.; Bob Kornheiser, vice president/international/Atlantic Recording Corp.; Dan Loggins, executive director/international Inc., and Ken Cooper, vice president/treasurer/WEA International, Inc. The project was totally financed by WEA Australia. Pictured above, WEA managing director Paul M. Turner looks on as Phil Rose cuts the ribbon to officially open the new building.

Polygram Names Cheng Southeast Asia Chief

■ BAARN/HAMBURG — Norman Cheng is to head up all Polygram Record Operations activities in the region of Southeast Asia, covering Hong Kong, Singapore, Malaysia, Taiwan, Thailand and the Philippines, according to a joint statement issued by Kurt Kinkele, executive vice president of the Polygram Group and Dr. Werner Vogelsang, vice president Polygram.



Norman Cheng

Cheng, who joined Polygram in 1970, assumes this task in addition to his current responsibilities as managing director of Polygram Records Ltd., Hong Kong, and Polygram Records Pte. Ltd., Singapore.

Cheng will be responsible for maintaining optimal relationships with Polygram's present licensees in the area and the further development of the Polygram music activities in the Southeast Asian territories.

Shapiro Joins Law Firm

■ LOS ANGELES — Allan Shapiro will head the music division at Kaplan, Livingston, Goodwin, Berkowitz & Selvin, the prominent Beverly Hills based law firm.

Power-Pop *(Continued from page 10)*

their Beatles-ish pop. In the last several years, such cult groups as Big Star and Blue Ash played wonderful, '60s-influenced pop to very small, but fanatic cult audiences. Very recently artists such as Nick Lowe have been reverently documenting a wide variety of pop styles. Although Lowe's "Pure Pop For Now People" LP was not a huge commercial success in this country, it was at least partly responsible for igniting a renewed interest in the genre.

"This kind of music has always been around," says Maxanne Sartori, east coast director, artist and repertoire, Elektra Records. "Now there's a lot of label interest because there's a huge success story. Now labels are looking for it, although it's always been here."

"The trends that are apparent now were underground a few years ago," says Bud Scoppa, west coast director, A&R, Arista Records.

"This trend was building up for several years and it exploded with the Knack," says Mitchell Schoenbaum, director of east coast talent acquisition, Capitol Records.

It is of no small interest that the album the Knack replaced in the number one position in the charts was "Bad Girls" by Donna Summer. Disco is by no means dead, but, as many people have pointed out, disco has not become the stable fare that top 40 radio at one time thought it was going to be. With the lack of big singles by super groups and the precedent-setting radio acceptance of groups such as the Police and Joe Jackson, radio was ready and willing for new, accessible rock sounds. In a recent interview with a British weekly, Blondie's Chris Stein said "Though you (British) might not think that a band like the Knack are new wave, in strictly American terms it's a

miracle that they're number one on the charts." In a market dominated by heavy metal in recent years, and more recently by disco, Stein's comment is well taken.

This is not to say that the pop-revival bands are going to dominate the charts. "There will continue to be heavy metal and there will continue to be southern boogie rock," says Ken Berry, president, Virgin Records America. "I see the entire American market as broadening."

Berry's point about the continuing success of heavy metal was proven recently by the success of the Led Zeppelin LP. As far as new bands popping up across the country, though the dominant type is now pure pop. "From my position," says David Kershbaum, VP, A&R, A&M Records, "everything I get sent to me is in the power pop, new wave vein. Every once in a while I get a tape from a metal band from the midwest."

As many of the new bands being signed have emerged from burgeoning club scenes in cities on both coasts, the A&R staffs at labels are spending more and more time in clubs and less time in offices listening to tapes. "The A&R scene is going crazy now," says Berry. "English clubs are filled with American agents."

A welcome side effect of signing and recording a stripped-down band like the Beat is the relatively low contract guarantees and studio costs. "There is less money involved in signing, production and tour support," says Kershbaum. "But working a band isn't any cheaper."

"Marketing costs are up, advertising rates are more expensive," says Gregg Geller, VP, contemporary music, Columbia Records, "so we may save money at one step but we spend it at another."

The Coast *(Continued from page 124)*

York includes **Fandango**, produced by **Ed Nemark** and **Warren Schatz**, and **Lonnie Youngblood**, produced by **Michael Zager** . . . **Bob Welch's** third for Capitol will be "The Other One," produced, as were the first two, by **Carter** . . . At Filmways/Heider in Hollywood: final mixing on the latest **Jerry Lee Lewis** LP, **Jan Berry** recording a single for Ode and various other activity . . . **Ray Manzarek**, who has helped out numerous young bands around town, including **Paul Warren** (formerly with Manzarek's **Nite City** band) and **Explorer** and the **Knack**, will be producing the **Zipper**s when they go into the studio on October 26. **Danny Sugermah**, Manzarek's manager, co-wrote (with **Jerry Hopkins**) "No One Here Gets Out Alive," a **Jim Morrison** bio duo for release next spring via Warner Books. Meanwhile, **Doors** guitarist **Robbie Krieger** has formed a group called **Red Shift**, which leaves only drummer **John Densmore** unaccounted for at this moment . . . Mr. Lippman, when not berating your correspondents for their alleged failure to promote the birth of his new baby, also manages **Melissa Manchester**, and he reports that her new, self-titled album, due out this week on Arista, is "much more ballsy" than previous efforts. It's her eighth album, produced by **Steve Buckingham** in Atlanta and with some help from Atlanta and Muscle Shoals musicians. Songs include "Whenever I Call You 'Friend'."

Budget Convention *(Continued from page 22)*

ed the north-central midwest as Budget's most promising region for future growth. Kitchell also noted that Budget had drawn up preliminary studies for the opening of a third branch facility to service the expanding territory covered by the chain, but a 1979 startup date has been postponed.

Commented Lasky, interviewed later by RW, "We were ready to do that this year. In February, we sat down and looked at the economic situation. It was a big investment, and we have to be sure we can financially support those people [the Budget store owners] before getting involved." Management will continue to monitor the outlook for the third branch during coming months, he noted.

Overall, though, Lasky asserted, "I am not interested in how many stores we have, I'm interested in how good they are."

As reported in last week's coverage of the initial sessions on the convention agenda, Budget's relationship to outlets as franchiser, rather than owner, coupled with the more isolated sites for some stores, led to an emphasis on extended seminars geared to individual store management. And with many store proprietors and managers viewing their visit to Denver as vital training, rather than recreation, attendance and participation in seminars by the estimated 150 Budget, Danjay and P&L personnel in attendance was high.

Candor was as well. With floor commentary on service problems and current sales forthcoming in most sessions, industry executives guesting as speakers opened up for the Budget attendees. MCA Distributing president Al Bergamo was both informal and outspoken during Friday's combined MCA Distributing/MCA Disco-

Vision presentation, following an update on the corporation's videodisc interests (made by Norman Glenn, VP, marketing for that arm) with his comments on MCA's current market position, industry-wide problems during the past year, and chronic trade practices now undergoing re-examination.

"Do you know how existing it is to go on and not follow a tape manufacturer," he cracked pointedly. "The tape thing really upsets me. I've done 14 conventions in recent months, and Maxell's been at everyone and so has Memorex." The implications of the growth in blank tape sales—a factor noted by some Budget store owners, many of whom stock blanks, and underscored during this session by the announcement of winners in a Maxell sales and display contest conducted by Budget—are most disturbing, in Bergamo's view, in terms of radio's willingness to cultivate home taping.

As for 1979's much-publicized sales slump, Bergamo argued that general consumer media coverage has overestimated the extent of problems, but did concede that shifts in price points may have contributed to the slump. "I think the manufacturers have created a problem for you in pricing," he said. "\$8.98—that's a lot, and it doesn't help your multiple purchases . . . But what caused that?"

An inflationary spiral, Bergamo answered, going on to examine raw materials hikes, runaway talent negotiations and pyramiding marketing costs as facets. Yet if labels are seeing reduced profits as a result, Bergamo stressed that many executives' pledges to slash marketing outlays, especially in the area of advertising buys, may only dampen market activity.

Delsener-Rudge Ventures

(Continued from page 10)

certs in a "large outdoor facility" in New York that has never before been used for concerts.

Advisory Roles

Although both Delsener and Rudge will continue with their respective individual projects (Delsener will remain head of Ron Delsener Enterprises and Rudge will retain the Peter Rudge Organization), they will act as advisors to each other. Commenting on the agreement, Rudge said, "the industry is becoming less and less specialized, the managers must know about promoting and the promoter must know about managing. Everything is overlapping now. We think it is important to have someone to bounce your ideas off, and get a variety of ideas."

"As we move into the '80s, it is necessary to be aware of all the possibilities in the entertainment industry that we can involve ourselves in."

Delsener added, though, that "We definitely won't forget our roots in the music industry."

"The industry needs a creative spark every three or four years," said Delsener. "The combination of our names in ventures will make people aware of our abilities and strengthen our individual and collective stature in the industry."

"Ron and I have been friends for some time now," said Rudge, "and we've talked about working together in the past. It was just a matter of time before we got together."

New York, N.Y.

(Continued from page 119)

his talent. His brief turn here gave ample evidence of Martin's skill and unique viewpoint as a writer, and he impressed as well as an odd, but moving, vocalist. For one whose music bristles with so much passion and energy, though, Martin is curiously taciturn onstage, deigning to move only a couple of times from his spread-legged gunfighter stance. The novelty of looking at a statue wore off quickly.

A couple of weeks ago, **Moe Bandy** and **Joe Stampley**, who've just released an album together, brought their distinctive honky-tonk music to the Lone Star Cafe for a live broadcast over WHN. They make a fine pair, Moe and Joe, since the former tends to be more introspective and the latter prefers to raise hell and let the chips fall where they may. So when Joe took the stage there was a lot of whooping and hollering; when Moe took the stage there was a lot of crying in the beer; together, they relied on upbeat, humorous material, as in the rousing "Just Good Ol' Boys" from their album. If all this sounds perfunctory, it's not meant to diminish the considerable accomplishments of Moe and Joe. They don't make Statements in their music, but rather ask that you take it for what it is, drink up and have a good time. And that's exactly what happened.



One highlight of the evening came when the columnist looked up from his bowl of two-alarm to stare into the face of New York Yankees third baseman **Graig Nettles**. But before he could be treated to a beer courtesy the columnist, Nettles did a disappearing act. Only to turn up later in Moe and Joe's bus, where he regaled all with various and sundry remarks about **Thurman Munson**, **Jim Bouton**, and life in the South Bronx. Just to prove that the columnist didn't have two-alarm on the brain, New York, N.Y. offers

the following picture taken after Moe and Joe's first set. From left: Graig Nettles, Moe Bandy, Joe Stampley and Yankees trainer Barry Weinberg. (Photo courtesy **Charlyn Zlotnick**.)

MOVIE NEWS: **Paul Simon** is in pre-production for what sources have called a "thinly-veiled autobiographical film." Last week Simon was in Cleveland where he performed twice nightly at the Agora on October 25 and 26. On October 24 he paid a surprise visit to a club called Fitzpatrick's and did a set. The shooting done at the Agora shows was said to be "sort of a dress rehearsal" ahead of the official start of filming this month. Each night at the Agora **Buzzy Linhart** joined Simon onstage near the end of the set, as did the **Jesse Dixon Singers**. Simon performed all original material, including one new song written for the film. Admission to the shows was by invitation only. Simon reportedly told the audience at the Agora that he chose Cleveland to film in "because it's the rock and roll capitol of the world."

JOCKY SHORTS: **Jimmy McCullough**, one of rock's best young guitarists, was found dead in his London apartment last week. Cause of death is not yet known. McCullough's death occurred just before he was to play his first London concert with his new band the **Dukes**. McCullough began his career with **John Mayall** and joined **Stone the Crows** after guitarist **Les Harvey** was electrocuted onstage. In January of 1975, McCullough joined **Wings** and stayed with the group through late 1977, when he left to become guitarist for the re-formed **Small Faces**. A year later, the group broke up. McCullough's last band, the **Dukes**, has a long-term recording agreement with Warner Brothers and one album in release in England . . . **Ray Manzarek** is now producing an L.A. band called the **Zippers**. No label deal yet, but Elektra is said to have the inside track. Manzarek is also working on an all-instrumental solo album that a source says "is not commercial at all. Ray's going to make the album he's always wanted to make and he doesn't care who likes it or who doesn't like it." Manzarek's manager, **Danny Sugerman**, is the co-author, with **Jerry Hopkins**, of **Jim Morrison's** biography, "The Jim Morrison Story—Nobody Gets Out of Here Alive," to be published in April of 1980 by Warner Books . . . **Todd Rundgren**, **Bob Dylan**, **Carole Bayer-Sager** and **Henry Mancini**, among others, are slated to be subjects of a new half-hour PBS series entitled "The American Composers." Air dates for the shows have not been set . . . **Al Jarreau** will be a featured guest on a new syndicated television series produced by Emmy Award-winning producer **Bob Kaiser** for PBS. "From Jump Street: A Story of Black Music" will air in the fall of 1980 and will be geared to secondary school viewers.

England

(Continued from page 130)

while the Virgin megastore in London's Oxford Street gave away hamburgers with every copy bought . . . Meanwhile over at Motown, hints are that "a very expensive marketing campaign" is being prepared for the **Stevie Wonder** album. "The Secret Life Of Plants" is due on the shelves here within two weeks, more than a year later than schedule.

INS AND OUTS: As anticipated, Stiff has moved its sales representation from Island through EMI to Virgin. All fall product will go out under the new deal . . . Logo has let go three more people: the marketing manager, the international manager and a secretary . . . Four people are among victims of more RCA cuts in the promotion department . . . Irish-based wholesalers Solomon and Peres have pulled out of Scotland and sold the warehousing set-up to Wynd Up Records . . . Rialto Records, the independent label backed by Decca, the major's first ever such venture, has parted company with Decca and has signed to Pye for P & D. The label has had two hits this year . . . Charly has terminated its distribution agreement with Pye . . . After 20 years in partnership songwriter/producers **Tony Waddington** and **Wayne Bickerton** have split, with Bickerton buying out Waddington's interests in the duo's State Music, State Records and the new luxury Odyssey recording studios. Waddington's desire to go back to full time writing and producing means he will form his own publishing outfit, which is expected to be administered for him by an independent . . . Some of their hits were "Sugar Baby Love," "Sugar Candy Kisses" and "Like a Butterfly."

Copy Writes

(Continued on page 29)

strong rock catalogue, contact **Clive Calder** at Zomba Productions (212) 265-2520 . . . The Entertainment Company has picked up U. S. sub-publishing on **Ian Gomm**. Gomm's debut single "Hold On" is bulleting this week at #30 . . . Colgems Music has signed up **Steve Forbert**. Forbert, a strong New York fave, will have a new album out on Nemperor momentarily . . . **Leslie Bohem**, a member of **Bates Motel** currently making the rounds of the L.A. rock clubs, has had his "Nothing On Me But You" recorded by **Freddy Fender**. Bohem also has two cuts on the **Steve Gillette** album . . . **Nigel Harrison**, bass guitarist of the group **Blondie**, has signed a publishing agreement with Chinnichap Music.

BUSY: **Lauren Wood** (aka **Chunky**) will have two self-penned tunes of the about-to-be-released **Nicolette Larsen** LP. She co-wrote the album's title cut "In the Nick Of Time" with Larsen and producer **Ted Templeman**. Wood has her own single "Please Don't Leave" on the Singles Chart . . . **Geri Duryea** of Screen Gems dropped in last week and reported that the company has new tunes out recorded by such as The Pointer Sisters, **Tom Jones**, **Ian Lloyd**, **Richard T. Bear**, **Nicolette Larsen**, **The Spinners**, **Freda Payne**, **Tom Petty**, and **Ann Peebles**. **Holly Green** of Screen Gems, N.Y. offered that they also publish four tracks on the **Delores Hall** debut album (Capitol) . . . **Steve Morrison's** Sashay Music has placed **Alan O'Day's** "Flashback" on lps by **Tom Jones** and **Rosalin Woods** . . . **Mark Snow** will score ABC Television's new show, "240-Robert," being produced by Filmways . . . **David Loggins**, who has his own album out on Epic, is represented on **Anne Murray's** new effort with the tune "You Got Me to Hold On To." Loggins is published by MCA . . . **Allee Willis**, who's picked up three gold records this year for her tunes cut by **Earth, Wind & Fire** and **Maxine Nightingale**, found the time to start her very own bowling team, "Our Ladies of Pathetica." Joining Willis are fellow keggers **Carole Bayer Sager**, **Lani Hall** and **Leslie Ann Warren**.



SIGNING: **Lt. Governor Zell Miller** of the great state of Georgia has signed up with ASCAP as a songwriter. Miller recently co-wrote a song entitled "They Can't Ration Nothing I Ain't Done Without" where he recorded for Atteiram Records. Miller is shown here with ASCAP's executive southern regional director and fashion consultant **Ed Shea**.

CH-CH-CHANGES: **Marc Leber** has been named associate professional manager at April/Blackwood, New York. Leber was formerly the company's manager, professional servies . . . **CORRECTION:** The **Ian Lloyd** album cut "Goose Bumps" was written by **Brian Robertson**, not **Ian Hunter** as previously reported.

Record World en Puerto Rico

By FRANKIE BIBILONI

■ Se está tramitando la posible venida a Puerto Rico del famoso conjunto sueco **Abba**, por la resonancia mundial de su creación "Chiquitita." Su representante está estudiando la oferta que se concretaría en el mes de octubre o noviembre próximo . . . Ubicándose en puesto clave "No nos pararán," que presenta la agrupación **Charanga 76**, quienes pueden conseguir un éxito radiofónico con ese número . . . Aunque no se conocen cifras exactas, la actividad discográfica en Puerto Rico produjo cerca de 35 millones de dólares durante 1978, lo cual habla de la importancia que ha alcanzado esta industria. **Ismael Miranda** regresó de su gira por Perú, y tal como se esperaba, el éxito fue completo. Ismael llevó su reciente grabación de "Si No Me Quieres," que cada día se coloca como uno de los números más escuchados en la radio . . . Amenazando al primer lugar **Sophy** y su tema "Beso a Beso Dulcemente" que paulatinamente ha ido colocándose con mucha fuerza . . . Manteniéndose como una de las más calificadas cantantes modernos, **Chucho Avellanet** capitaliza muy buenas ventas con el número "Será Varón, Será Mujer," con difusión de costa a costa. Dentro de los proyectos promocionales a nivel internacional de Velvet, **Chucho**, figura en los primeros lugares y se prepara un adecuado material, para los mercados de Centro y Sudamérica.

En forma arrolladora, **Marvin Santiago** (TH) sigue extendiéndose en todo el país con su hitazo "Fuego A La Jicotea" que refleja enormes ventas . . . Dejándose

escuchar fuertemente la siempre triunfadora **Celia Cruz** (Fania) con el número "Isadora," que es otro de los temas de fuerte arrastre nacional . . . Amenazando al primer lugar, la bella **Madleen Kane** (W.B.) y su tema "You And I," que paulativamente he ido colocándose con mucha fuerza . . . Cabe decir que la canción y la interpretación tienen con que lograrlo . . . Impresionante la forma en que **Gilberto Monroig** (Artomax) sigue agotando ediciones con "Súplica," confirmando una vez más que el género romántico prevalece en las preferencias del pueblo puertorriqueño . . . Entre los nuevos baladistas, surge **Rafael José** demostrando que tiene mucho futuro. Su número "Juro Que No Volvere," es una buena carta de presentación.

Rafael José graba para el sello Borinquen, donde tienen grandes planes para su lanzamiento internacional . . . El **Gran Combo** suma más discos de larga duración, que tienen cálida acogida por parte de las mayorías . . . Y en cuestión de actuaciones en vivo recogen muy fuertes aplausos, El estilo es único y grato . . . **Danny Rivera** ha conseguido buena aceptación entre los escuchas con "Amor Robado," en la que le imprime matices sentimentales. El Añejado tema se desarrolla en forma agradable y convincente.

La bien lograda interpretación de **Blanca Rosa Gil** a la canción "La Que Me Robo Tu Amor," le ha rendido magníficos dividendos. El disco registra altas ventas. . . La actriz y cantante, **Veronica Castro**, anuncia su arribo a nuestro país procedente de México.

Latin American Album Picks



LA GUERRA DE LOS MUNDOS

VERSION MUSICAL DE JEFF WAYNE—CBS LP25 76

A gran orquestación y con Anthony Quinn narrando en Español la obra de H. G. Wells, "La Guerra de los Mundos" este album a dos albums logrará buenas ventas de los amantes de ciencia ficción. Bella producción! "La Víspera de la Guerra," "Londres desolado," "El Espíritu del Hombre" y "La Maleza roja." Lanzado en México.

■ The famous "The War of the Worlds" by H. G. Wells, narrated in Spanish by Anthony Quinn with musical version by Jeff Wayne. A musical treasure and a top seller among science fiction fans. "Autumn Forever," "La víspera de la guerra," "La Maleza roja," others. Released in Mexico.
(Continued on page 136)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

(This column appears first in Spanish, then in English)



■ En Agosto 29 de este año se radicó juicio en la Corte del Distrito Este de Nueva York, ante jurado y después de un juicio criminal, se encontró a **Radamés Millan**, propietario de la tienda de venta de discos, San German Record Shop, del 89 Moore St., Brooklyn, N.Y., culpable de ilegalmente, con conocimiento previo y por el propósito de obtener ventajas comerciales y beneficios económicos privados de infringir la ley de "copyright" de las grabaciones de Fania Records Inc. En Febrero del 1978, agentes del FBI, encabezados por el Agente Especial **Richard Reinhardt**, efectuaron un registro en la tienda de discos, descubriendo 600 cartuchos pirateados. En Diciembre del mismo año, los agentes confiscaron 289 cartuchos pirateados en la misma dirección. En tres diferentes ocasiones, el FBI hicieron compras de producto pirateado al acusado, trayendo como resultado su convicción y pena. Millan recibirá sentencia del Honorable Juez **Eugene Nickerson** dentro de las próximas semanas, que variarán de una penalidad máxima de \$25,000 de multa, un año en la cárcel o ambas. En 1978, Fania Records, Inc.,



Angela Carrasco

y su presidente, **Gerald Masucci** y su abogado, **Sal Nigrone**, informaron a más de 500 propietarios de tiendas, por correo registrado con recibo de aceptación, que los "tapes" de Fania, Vaya, Inco, Tico, Alegre, Cotique y Karen se identificaban por una caja plástica púrpura con la frase "Distribuido por Fania" en forma de Marca Registrada, indicada por las letras TM a la derecha del nombre Fania y visible a través de la envoltura. Inmediatamente, el Sistema de Cortes de la Corte Suprema de Justicia de Nueva York, le concedió a Fania una "injunction" a su favor y en contra del acusado, prohibiendo anunciar o ofrecer para la venta producto Fania, a menos que fuera hecho a través del consentimiento del fabricante. Ha sido una gestión en contra de la piratería por la cual deseamos felicitar febrilmente a **Gerald Masucci**, **Sal Nigrone** y **Victor Gallo**. Por eso es que sigo insistiendo que la lucha de la FLAPF en contra de la piratería, que habrá de intensificarse notablemente, debe de incluir el territorio de Estados Unidos, donde los catálogos de la mayoría de sus miembros han estado siendo saqueados impunemente, tanto por los piratas, como por los que acogidos a esta brillante excusa, no liquidan totalmente sus "royalties" al fabricante licenciador. Seguir insistiendo en mantener a los fabricantes y distribuidores de Estados Unidos fuera de la FLAPF me luce una medida incapaz, poco práctica e inoperante. Las asociaciones norteamericanas no tienen el menor aliento para asimilarlos y por otra parte, el costo de iniciarse en las asociaciones es, para la mayoría de los latinos, totalmente prohibitivo e innecesario, ya que los intereses nuestros, se perderían en otros asuntos de mayor envergadura e importancia. No olvidemos, que sigue siendo nuestro "mundillo latino" en Estados Unidos, un grano de arena en un mar de incompreensión y perplejidad para el resto de los intereses y habitantes del país. Los de FLAPF, bueno, esos, buenos, regulares o malos, son de los nuestros e inevitablemente, somos de los de ellos. Porque esto de no-saber-donde-ponerse, se está convirtiendo en algo serio y complejo. No "jodan" más, caballeros y haganle frente a una realidad inevitable.



Fajardo y Masucci



Cara y Sherry

Se incorporó al Depto. de Ventas de Sicamericana, Argentina, **Hugo Gerardo Piombi**, hasta hace poco uno de los propietarios del sello TK de Argentina . . . Salieron de sus cargos a través de renunciaciones, los amigos **Esteban Falcés**, gerente de la Editorial Relay y **Marcelo**
(Continued on page 135)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Hartford

By WRYM (O. AGUILERA/W. MARTINEZ)

1. **CHIQUITITA**
LEONARDO PANIAGUA—Discolor
2. **FUEGO A LA JICOTEA**
MARVIN SANTIAGO—TH
3. **EL CACHIMBO**
JOHNNY VENTURA—Combo
4. **CUANDO CALIENTA EL SOL**
RAUL MARRERO—Mericana
5. **CALIENTE**
CARMIN—Orfeon
6. **FICHA MARCADA**
EL SUPER TRIO—Algar
7. **EL AMOR DE UNA AMANTE**
LOS GONZALEZ—Flor Mex
8. **LOS CELOS DE MI COMPAY**
EL GRAN COMBO—Combo
9. **SUPLICA**
GILBERTO MONROIG—Artomax
10. **TE LO DOY**
CHARANGA AMERICA—El Sonido

San Juan

By WTTR (MAELO MENDEZ)

1. **FUEGO A LA JICOTEA**
MARVIN SANTIAGO—TH
2. **SUPLICA**
GILBERTO MONROIG—Artomax
3. **LO QUE NO FUE NO SERA**
JOSE JOSE—Pronto
4. **SIN PODERTE HABLAR**
WILLIE COLON—Fania
5. **BESO A BESO DULCEMENTE**
SOPHY—Velvet
6. **CARINO BESAME**
TRINO MORA—LAD
7. **SERA VARON SERA MUJER**
CHUCHO AVELLANET—Velvet
8. **PURA**
ORQUESTA LA TERRIFICA—Artomax
9. **ME LLEVARON LA CARTERA**
PACHECO—Fania
10. **QUE HERMOSO ES DECIR TU NOMBRE**
ELIO ROCA—Mercurio

Boston

By WUNR (SAL LOPEZ)

1. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
2. **CHIQUITITA**
LOS HIJOS DEL REY—Karen
ABBA—RCA
3. **NO, NO HAY NADIE MAS**
ANGELA CARRASCO—Pronto
4. **CAMARON**
LUIS PERICO ORTIZ—N.G.
5. **SIN PODERTE HABLAR**
WILLIE COLON—Fania
6. **COMO DIOS MANDA**
ANTONIO MARTEL—Microfon
7. **MUJER COLOMBIANA**
DANNY DANIEL—Henda
8. **MI TIA LOLITA**
MARIA DE LA SIERRA—Musart
9. **MI BAJO Y YO**
OSCAR D'LEON—TH
10. **SENORA CORAZON**
JOHNNY LABORIEL—Orfeon

Indio, Ca.

By KVIM (GILBERTO ESQUIVEL)

1. **GAVILAN GAVILANCILLO**
JUAN ZAIZAR—Peerless
2. **OJITOS COLOR CAFE**
LOS HUMILDES—Fama
3. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN—Musart
4. **TENGO LA SANGRE DE INDIO**
JOSUE—ARV
5. **ZAPATOS ROTOS**
EDGAR Y SU INSPIRACION—Orfeon
6. **ESPERANZA**
LOS SOCIOS DEL RITMO—Fama
7. **SEQUIRE MI CAMINO**
ROBERTO PULIDO—ARV
8. **POR ESO ME GUSTABAS**
GRUPO ALPHA—Epsilon
9. **MIRATE**
PUNTO SUR—Duro
10. **CHAMACA**
MAYO 78—Freddie

Ventas (Sales)

Phoenix

1. **CHIQUITITA**
ABBA—RCA
DORIS CABALLERO—Pega
2. **VENGO A VERTE**
MERCEDES CASTRO—Musart
3. **BRUJERIA**
ALVARO DAVILA—Profono
4. **BESANDO LA CRUZ**
RIGO TOVAR—Melody
5. **NO CUMPLI MI JURAMENTO**
CHAYITO VALDES—Cronos
6. **PUNALADA TREPADA**
RAMON AYALA—Freddie
7. **EL AMOR DE MI VIDA**
CAMILO SESTO—Pronto
8. **QUIEN ERES TU**
ALBERTO VAZQUEZ—Gas
9. **DISCO SAMBA**
LOS JOAO—Musart
10. **EL ABUELO**
JAIME MORENO—Fama

San Antonio

1. **EL TIQUETITO**
WALLY GONZALEZ—Falcon
2. **CHIQUITITA**
ABBA—RCA
DORIS CABALLERO—Pega
3. **OH GRAN DIOS**
ROBERTO PULIDO—ARV
4. **SOY YO**
LOS YONICS—Atlas
5. **EL TAHUR**
LOS TIGRES DEL NORTE—Fama
6. **LA MEDALLITA**
PERLA DEL MAR—Joey
7. **PASOS TROPICALES**
XAVIER PASSOS—Ritmo
8. **EL AMOR DE MI VIDA**
CAMILO SESTO—Pronto
9. **QUE TE PERDONE TU SENORA**
MANOELLA TORRES—Caytronics
10. **EL**
GRUPO MAZZ—Cara

Westminster, Colo.

1. **TOMAR Y LLORAR**
LOS HUMILDES—Fama
2. **LA CUMBIA DE LA CADENITA**
CONJUNTO AFRICA—Peerless
3. **PA ESO ME GUSTABAS**
GRUPO ALPHA—Epsilon
4. **DISCO SAMBA**
LOS JOAO—Musart
5. **QUE ME PERDONE TU SENORA**
MANOELLA TORRES—Caytronics
6. **PALOMA QUERIDA**
MARCO ANTONIO MUNIZ—Arcano
7. **POR MI ORGULLO**
ESTELA NUNEZ—Pronto
8. **LA VIBORA**
LA FRONTERIZA—Musart
9. **EL TIQUETITO**
WALLY GONZALEZ—Falcon
10. **EL GALLO NEGRO**
VICENTE FERNANDEZ—Caytronics

Albuquerque

1. **CAMAS SEPARADAS**
YOLANDA DEL RIO—Arcano
2. **EL TAHUR**
LOS TIGRES DEL NORTE—Fama
3. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
4. **EL GALLO NEGRO**
VICENTE FERNANDEZ—Caytronics
5. **DE ESTA SIERRA A LA OTRA SIERRA**
GLORIA POHL—Hurricane
6. **AMOR A PRIMERA VISTA**
HERMANOS TERAN—Freddie
7. **EL TIQUETITO**
WALLY GONZALEZ—Falcon
8. **EL DIA DE SAN JUAN**
AL HURRICANE & AL HURRICANE JR.—Hurricane
9. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ—Caytronics
10. **OJITOS COLOR CAFE**
LOS HUMILDES—Fama

Nuestro Rincon (Continued from page 134)

Simón, producto de repertorio folklórico de RCA Argentina . . . Discos Capitol levantó toda su infraestructura independiente y regresó al edificio de EMI-Odeon, en Buenos Aires . . . **Rick Correo** de la Regional RCA, con base en Miami, fué notificado de su salida de la empresa, a su regreso de Venezuela. Ricky está contactando elementos de otras empresas multinacionales que puedan necesitar de sus servicios profesionales . . . CBS sigue adelante y muy fuerte, en la organización de su distribución propia en Estados Unidos . . . Todo el mundo ha quedado perplejo al no cristalizar las negociaciones Paramount-EMI. . . Por otra parte, cuando han llegado a mis oídos rumores de ofertas de un gran conglomerado alemán para comprar otro enormemente grande de Estados Unidos, se me cayeron las quijadas. Y más aún, cuando se me dice que la oferta pudiese estarse considerando . . . **Angela Carrasco** y **Camilo Sesto** actuarán juntos en el Madison Square Garden en el Concierto Monumental de Caytronics el domingo, 7 de Octubre. Por supuesto, harán su famoso dueto de "Callados" . . . Vendió EPIC en Argentina, más de 40 mil discos de "La de la Mochila Azul" por **Pedrito Fernandez** . . . El más reciente festival artístico de KWKW Radio 13 de Los Angeles, California, reunió más de 12 mil personas en el Parque South Gate, donde el público acudió gratuitamente a ver las actuaciones de **Anacani**, **Jorge Valente**, **Desi de Guadalajara**, **Manuel de la Cruz**, **Mariachi Los Galleros de Pedro Rey**, **Los Internacionales de Colombia**, **Sharee con Tequila**, **Richard Yñiguez** y **Roxanna Bibukka-Guiannini** . . . Firmó **Fajardo** con Fania Records de Nueva York. **Jerry Masucci** le dió la bienvenida. Fajardo comenzará a grabar su primer álbum para la etiqueta en Septiembre, bajo la dirección de otro gran flautista, el dominicano **Johnny Pacheco** . . . **Nydia Caro**, de Alhambra Records, visitó las oficinas de ASCAP de Nueva York, buscando material para su nueva grabación. La directora de Relaciones Públicas de la Asociación, **Karen Sherry** le sirvió de anfitrión a la talentosa **Nydia**, conjuntamente con su abogado **Ross Charap**. . . Y ahora . . . ¡Hasta la próxima!

On Wednesday, August 29th, 1979, in the District Court for the Eastern District of New York, before a jury and after a criminal trial, **Radames Millan**, the owner of San German Record Shop, located at 89 Moore St., Brooklyn, N.Y., was found guilty of unlawfully, willfully, knowingly and for purposes of commercial advantage and private financial gain, infringing on the copyright and sound recordings of Fania Records, Inc. The defendant was found guilty of, willfully and for profit, distributing and causing to be distributed bootleg or counterfeit copies of said copyrighted sound recordings, each of which was first fixed and published with requisite notice of copyright after February 15th, 1972 and duly registered in the United States copyright office. In February, 1978, agents of the FBI, headed by **Richard Reinhardt**, pursuant to a search warrant, seized 600 counterfeit tapes from the San German Record Shop. Again in December of the same year the agents seized 289 bootleg tapes from the same premises. On three different occasions, the agents made buys of "bootleg product" from the defendant, resulting in his conviction. Millan is to be sentenced before Judge **Eugene Nickerson** within six weeks. Under the statute he can receive a maximum penalty of a \$25,000 fine, one year in jail or both. In 1978, Fania Records, Inc., by its president, **Gerald Masucci**, and its attorney **Sal Nigrone**, put over 500 store owners on notice by registered mail with return receipt, that displays of Fania, Vaya, Inca, Tico, Alegre, Cotique or Karen tapes can be distinguished by purple plastic cartridge cases bearing the words "Distributed by Fania," with the word Fania in the form of the standard, uniform trademarked logo, and indicated as such by the letters "TM" to the right of "Fania" and visible through the shield of the jacket. Thereafter, through the Court System in the New York State Supreme Court, Fania was granted a civil injunction against the defendant enjoining him from advertising, offering for sale or selling tapes or phonograph records manu-

(Continued on page 136)

Record Bar Ups King

■ DURHAM, N.C.—Barrie Bergman, president of the Record Bar, Inc., has announced the promotion of Ralph King to director of sales.

King has been with the Record Bar for five years. From 1974 to 1977, he held various positions in the company's retail stores located in Illinois, North Carolina, W. Virginia, and Virginia. In October of 1977 he opened Record Bar's first super store, Tracks.

His most recent position has been that of marketing manager, operating out of the Record Bar home office in Durham, North Carolina.

King will be directing all facets of retail sales, but plans to concentrate his personal attention on marketing concepts.

San Fran. ARBS

(Continued from page 13)

2.8 to 3.0 and KNEW with country was up from 2.5 to 2.9. Both KMEL and KOMA were steady, with KMEL from 2.3 to 2.2 and KOMA staying at 1.9. KMPX had a good book with beautiful music, moving up a full point from 1.4 to 2.4.

Singles Analysis

(Continued from page 8)

elty record that continues to surprise as much as it sells is Kermit (Jim Henson) (Atlantic) which scored big adds at CKLW, WNOE and WTIX for an eight place move to #69.

Two entries and four bullets pace the seventies. Kool & The Gang (Delite) made a 24 place leap to #76 behind an add at WABC and a #3 bullet on the BOS chart. Alan Parsons (Arista) scored adds at WZZP, WPEZ and KIMN for an eight place increase to #72; Crystal Gale (Col) used adds at KFI and WFIL for an impressive ten place jump to #74; the Sports (Arista) also jumped ten slots, behind adds at KHJ, 96KX and 92Q, to #75; while Kenny Loggins (Col) and Earth, Wind & Fire (ARC/Col) entered at #78 and #79 respectively.

Two records made eight slot jumps and five entered to earn bullets and set the pace in the eighties. Among the entries are Pablo Cruise (A&M) at #81, Melissa Manchester (Arista) at #82, Yvonne Elliman (RSO) at #84, Cars (Elektra) at #85, and Smokey Robinson (Tamla) at #89. The Robinson record is very strong on the BOS chart with a bullet at #20 and big debuts on KX104 and WHBQ. Gloria Gaynor (Polydor) hit #80 in her second week on the chart and Neil Young (Reprise) jumped twelve slots to #86.

Album Analysis

(Continued from page 8)

diate, out-of-the-box action in such areas as Memphis, St. Louis, NY, Baltimore, New Orleans, Philly and Chicago—all of it retail (sales of both 7-inch and 12-inch versions of the "Rise" single don't seem to have diminished LP sales); and Steve Martin (WB), jumping from #93 to #48 with racks now joining significant retail sales (somewhat of a reversal of the situation enjoyed by another comedy LP, Robin Williams', which was a hit first at rack).

In the fifties, bullets include Funkadelic (WB), a new entry at #51 with retail/one-stop sales in the midwest (Chicago, Milwaukee), Washington/Baltimore and Philly, and France Joli (Prelude), at #53 and continuing to sell mainly on both coasts. In the sixties, Atlantic's "Muppet Movie" soundtrack continues to sell at the racks, moving to #67 bullet, followed by the Records (Virgin) at #68 bullet with retail. In the seventies, Brenda Russell (Horizon) has a bullet at #74, showing good growth at retail and one-stops and helped along by increasing pop airplay and sales for the "So Good, So Right" single.

Weather Report's new "8:30" (Col), in part on the basis of top ten sales in the New York area and top five reports out of Cleveland, is now at #80 bullet, also with retail and one-stops. Also bulleting in the eighties are Blondie (Chrysalis), yet another brand new entry (at #82), with strong retail response in such areas as LA, Cleveland, Philadelphia and Indianapolis (major areas of strength thus far are the midwest and the east coast), and Bonnie Raitt (WB), getting off to a good start and moving to #85 with retail in Boston (her home town), Cleveland, the northwest and Baltimore.

Xmas on Columbia

(Continued from page 125)

lumbia. Miss Soederstroem is splendid, though I wish she had not worried so much about sounding old and like a witch. She covers the more than 2 octaves of the role with ease and assurance.

If Miss Ludwig made the RCA recording, certainly the unforgettable surprise for Columbia is Kiri Te Kanawa as the Sandman. But it is not just a star turn without concern about what the music is doing. She sings her music intelligently and with a beauty that is simply staggering. Siegfried Nimsgern makes a bluff Father, and Ruth Welting wakes the children as a lovely Dew Fairy. This is a really sumptuous recording, one that must not be overlooked by any opera lover.

Nuestro Rincon (Continued from page 135)

factured or sold by them unless done so with the consent, license or authority of Fania, or from aiding, encouraging or enabling in any way and by any means or act whatever, any person to engage in any of the activities prescribed above.

Latin American Album Picks

(Continued from page 134)



FIESTA EN EL SOLAR

SANCOCHO—Discolor 4409

Producida por Mateo San Martín, esta grabación de música afro cubana, hoy salsa, reanima la creatividad de los cubanos de Miami. Excelente mezcla y sonido con arreglos de J. Márquez, con Carlos Alberto en las partes vocales. Muy talentosos músicos y creatividad. "Tumba la caña," "Anacleto," (J. Márquez), "Sancocho" (P. Hechavarria-C. Alberto) y "Sobre una tumba una rumba."

■ Produced by Mateo San Martin, this package of Afro-Cuban music, known today as salsa, shows a lot of creativity by Cuban musicians from Miami. Superb mixing and sound. "Mirame los Ojos," "Agua Mansa" and "Sancocho."



ENCUENTRO CERCANO DE LOS GRANDES

ANDY Y PELLIN—Velvet PRS 3082

Las muy populares voces de Pellín Rodríguez y Andy Montañez, acompañadas por brillantes músicos y grabada en Puerto Rico, esta talentosa demostración de salsa logrará altas cifras de ventas dentro de sus fanaticos bailadores. "Alacrán" (P. Rodríguez), "Consentida" (J. Pardave), "Alma libre" (J. B. Tarraza) y "Busca tu pareja" (P. Rodríguez).

■ Very popular vocalists from Puerto Rico, Pellin Rodríguez and Andy Montañez, in a superb package of very danceable and spicy salsa, recorded on the island. "A mi manera," (M. Guerra), "Mango del Monte" (D. en D.), "El Cielo" (D. en D.), more.



MIS GANAS DE VERTE

LUCIANA—Capitol 36001

Vuelve la talentosa cantante argentina Luciana al plano de actualidad con "Me acuerdo" (A. Bressan-J. C. de Mingo) y "Que vas a llevarte" (M. de la A-Marquito) incluídas en esta nueva producción de Chacho Ruíz con arreglos de Juan C. de Mingo, Jorge Leone y Oscar Cardozo Ocampo. Buenas también "La butaca vacía" (A. L. González-Jairo-Astarte Eur) y "Tres para amar" (Duarte-Blazquez).

■ Very talented Argentinian singer Luciana is back with this superb production in which "Me acuerdo" and "Que vas a llevarte" are included. Superb arrangements by Juan C. de Mingo, Jorge Leone and Oscar Cardozo Dcampo. Produced by Chacho Ruíz.

EMI (Continued from page 130)

EMI competitive on a truly international level by strengthening the global management team.

New Board Members

The new board members are Charles Fitzgerald (vice president-finance, Capitol Industries, EMI Inc.), David Lawhon (president, technical resources and manufacturing, Capitol Records) and Fred Williams (vice president, business development, Capitol Industries-EMI Inc.). As well as their North American responsibilities, Lawhon and Williams will now assume additional duties

in the EMI worldwide operations, reporting to Menon.

The EMI Music worldwide management board now comprises Menon, East, Hill, Todman, Fitzgerald, Williams, Lawhon and Don Zimmermann president and chief operating officer, Capitol/EMI America/UA Records Group (North America).

And in London, Brian Shepherd and Nick Payne have been appointed to the board of EMI Records U.K. Shepherd is EMI Records group repertoire G.M. for A&R and Payne is financial controller of EMI Records.

Record World Gospel

NMPA Wins Copyright Suit

■ NEW YORK — A multiple plaintiff copyright infringement law suit involving the unlicensed use of 40 copyrights has recently been resolved. The legal action was brought by the National Music Publishers Association (MPA) on behalf of 22 different publishers (both secular and religious) against the Unification Church of America concerning the hymnal "Songs For Worship And Fellowship" which was offered for sale by the church. The action claimed that since this hymnal included so many unlicensed copyrights, it was clear that the infringement was no accident.

After two years of pre-trial proceedings, the defendants agreed to a consent order against them providing for the payment of \$90,000 in damages inclusive of legal fees paid by the Unification Church pursuant to the order. The order provided for the defendant's admission of the validity and ownership of plaintiff's copyrights and admission by the Unification Church affiliated religious organizations, individual church members and executives of their participation in the infringing activities. The defendants also voluntarily accepted injunctive restrictions and a requirement for the destruction of the pages in their publications.

Praise Gathering Held

■ INDIANAPOLIS — The fourth annual Praise Gathering was held here Sept. 20-22 at the Indianapolis Convention Center with approximately 7500 in attendance.

Three-day Retreat

The three-day retreat featured Cynthia Clawson, Regan Courtney, Don Francisco, Hale & Wilder, Ron Huff & the Indianapolis Symphonic Orchestra, Liz Humbard, Neilson & Young, Oklahoma Singing Churchmen, Doug Oldham, Orpheus Choir from Olivet Nazarene College, Park Place Ave. Church of God Choir and Truth.

Colson Featured

Chuck Colson was the main convocation speaker with other lectures being delivered by Bob Benson, Louis Evans, Dr. Gene Getz, Tim Timmons, Jason Tanner and Earl Palmer.

MCJF Judges Set

■ NASHVILLE — Mick Lloyd, festival director for the Music City Song Festival (MCSF), has announced the confirmation of J. G. Whitfield and Jerry Kirksey as final judges for the 1979 Gospel Competitions. Whitfield is the owner and publisher of The Singing News, and Kirksey is the publication's general manager and advertising director. Whitfield is also a concert promoter and performer with the Singing News Singers.

Zondervan Bookstore Hosts Foster



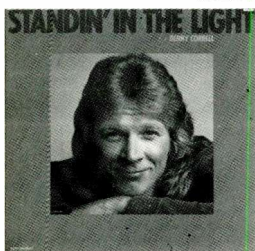
The Zondervan Family Bookstore in Northridge, Cal. recently hosted an afternoon signature party with Rick Foster in honor of his Bread 'N' Honey LP "Hymns For The Classic Guitar." Pictured from left are Dave Peters of Distribution by Dave, Foster, Bread 'N' Honey Records president Bob Cole and store manager Van Moore.

Contemporary & Inspirational Gospel

OCTOBER 13, 1979

OCT. 13	SEPT. 29				
1	2	YOU GAVE ME LOVE B. J. THOMAS/Myrrh MSB 6633 (Word)	20	21	EVERYBODY NEEDS A LITTLE HELP DAVID MEECE/Myrrh 6619 (Word)
2	1	NEVER THE SAME EVIE TORNUQUIST/Word WSB 8806	21	16	CURRENT VARIOUS ARTISTS/Maranatha MM0050 (Word)
3	3	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	22	19	MANSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow SPR 1020
4	4	TAKE IT EASY CHUCK GIRARD/Good News GNR 8108 (Word)	23	13	THE MASTER AND THE MUSICIAN PHIL KAEGGY/New Song NS 006 (Word)
5	5	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024	24	28	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
6	8	HOME WHERE I BELONG B. J. THOMAS/Myrrh MSB 6574 (Word)	25	30	AMY GRANT Myrrh MSB 6586 (Word)
7	7	FORGIVEN DON FRANCISCO/New Pax NP 33042 (Word)	26	—	PRaise STRINGS III Maranatha MM0054 (Word)
8	6	STAND UP THE ARCHERS/Light LS 5755 (Word)	27	20	THE VERY BEST OF THE VERY BEST BILL GAITHER TRIO/Word WSB 8804
9	11	HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word)	28	22	DANCE CHILDREN DANCE LEON PATILLO/Maranatha MM0049 (Word)
10	10	HEED THE CALL THE IMPERIALS/DaySpring DST 4011 (Word)	29	23	THE LORD'S SUPPER JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
11	12	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	30	27	GENTLE MOMENTS EVIE TORNUQUIST/Word WST 8714
12	9	PRaise III MARANATHA SINGERS/ Maranatha MM0048 (Word)	31	26	WITH YOUR LOVE CHRIS CHRISTIAN/Myrrh MSB 6614 (Word)
13	14	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS)	32	29	BREAKIN' THE ICE SWEET COMFORT BAND/Light LS 5751 (Word)
14	18	DALLAS HOLM AND PRaise LIVE Greentree R 3441 (Great Circle)	33	33	ORDINARY MANN DOGWOOD/Myrrh 6616 (Word)
15	—	NATHANIEL THE GRUBLET CANDLE/Birdwing BWR 2018 (Sparrow)	34	24	SHATTER THE DARKNESS FIREWORKS/Myrrh MSB 6628 (Word)
16	15	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015	35	39	FRESH SURRENDER THE ARCHERS/Light LS 5707 (Word)
17	—	ALL THAT MATTERS DALLAS HOLM AND PRaise/ Greentree R 3558 (Great Circle)	36	35	HIS LAST DAYS DALLAS HOLM/Greentree R 3534 (Great Circle)
18	—	WE ARE PERSUADED BILL GAITHER TRIO/Word WSB 8829	37	32	COME PRAISE AND BLESS THE LORD THE CONTINENTALS/New Life NL 7926
19	17	MIRROR EVIE TORNUQUIST/Word WSB 8735	38	36	HOSANNA VARIOUS ARTISTS/Maranatha MM0052 (Word)
			39	31	ALL THINGS ARE POSSIBLE DAN PEEK/Lamb & Lion LL 1040
			40	25	THE PRODIGAL REBA/Greentree R 3543 (Great Circle)

Gospel Album Picks



STANDIN' IN THE LIGHT

DENNY CORRELL—Maranatha MM0058 (Word)
Correll's first gospel package is a blockbuster. It not only gives a much needed shot in the arm to contemporary Christian music and radio but also shows viability for AOR and even top 40 stations. Correll's vocal work is gutsy and convincing, his writing talents rank among the best and the LP's musicianship and production are superb. "Wings Of The Wind," "Faith," "The Witness," "Redeemer" and "NOAH" are top selections.



HIGHER POWER

DARRELL MANSFIELD—A&S MM0055 (Word)
With Mansfield's solo LP debut he brings a cleaner sound to contemporary rock'n'roll. Strong melodies, clear lyrics and excellent production are the staples here. Mansfield easily moves from the gentleness of "Giver Of Life" to the high energy of "That's All Right," "He Has Overcome" and the title cut.

(Continued on page 138)

Cleveland & Fold Get Gold



Savoy recording artists James Cleveland and Charles Fold were presented recently with gold albums for their "(Is There Any Hope For) Tomorrow" LP at the Gospel Music Workshop of America in New Orleans. Pictured at the presentation (from left) are producer Milton Biggum, Fold and Savoy president Fred Mendelsohn.

Gospel Time

By MARGIE BARNETT

■ The Sept. 29 Hosanna U.S.A. concert in Los Angeles was a success in every way. Several thousand people had to be turned away from the 10,000 seat Anaheim Convention Center where the event was taped for a future TV special, recorded for a live LP and broadcast live via TBN's satellite to approximately 200 cable television stations. Artists **Leon Patillo**, **Darrell Mansfield**, the **Benny Hester Band**, **Kelly Willard**, **Michael & Stormie Omartian** and **Denny Correll**, backed by a 30-piece orchestra, played before the enthusiastic crowd with Costa Mesa Calvary Chapel Pastor Chuck Smith presenting a 30 minute wrap-up message.

Hosanna U.S.A., billed as a celebration of Christ's second coming, offered a strong spirituality that transcended the rock concert to create a special musical event. All of those involved with the show's staging (Maranatha! Music and International Automated Media) were quite pleased with its spiritual and technical success as the flow of the complex media happening could hardly have been smoother.

One of the show's headliners, Denny Correll (Maranatha), is presently engaged in a smaller scale Hosanna U.S.A. tour hitting several major markets this month in support of his newly released "Standin' In The Light" LP. According to a Maranatha! Music spokesman, there is a possibility of other artists joining Correll on the bill in certain cities.

KQLH (San Bernardino) has added **Bruce Dinehart (Bryant Hart)** to the staff as an air personality and production coordinator. KQLH's MD **Dave Caudle** has left and air personality **Arden Lawrence** will assume the music director position. Another of the station's air personalities, **Mike Milan**, will also be working with the sales force as an account executive. KQLH recently held its annual Q95 golf classic at Mission Lakes Country Club in Desert Hot Springs with eleven awards presented in both men and women's divisions.

Good News artist **Chuck Girard** is currently involved in an encore tour of New Zealand and Australia with his five-member band.

Manna Taps Phil Barfoot

■ LOS ANGELES — Hal Spencer, president of Manna Music, Inc., has announced the signing of Phil Barfoot to an exclusive songwriters contract. In addition to composing new material, Barfoot has also been named director of choral publications.

Barefoot's first project with Manna is the musical "In His Presence." Narrated by Dr. Lloyd John Ogilvie, the musical also features the Dick Bolks Singers and solos by Sharalee Lucas (Greentree) and Dave Boyer (Word).

Gospel Album Picks

(Continued from page 137)



ALL THAT MATTERS

DALLAS HOLM AND PRAISE—Greentree R 3558 (Great Circle)

Holm's smooth vocal quality lends a definite MOR touch to this LP with excellent material and production combining to give him another top-seller. "I've Never Seen The Righteous Forsaken," "That's When Jesus Found Me" and "If All I Ever Knew" are top selections with the title cut as a standout.



ONE IN A MILLION

STEPHANIE BOOSAHLDA—Chrim 9 7815 (Tempo)

The power to Boosahda's voice is the focal point on her first Chrim album as the material and production offer a spot-lighting background. Top programming cuts include "Coming Home To You," "Where You Lead Me, I'll Go" and "Flyin' Away."



SUNSHINE

TOMMY ELLISON & THE FIVE SINGING STARS—Nashboro 7214

Ellison and the Singing Stars are joined by the female group the Gospel Warriors on several selections. Their added background to Ellison's regular quartet style creates a stunning package. Prime tracks are "The Crossroads," "I Need You Right Now," "Tears Of Joy" and "Witness."

Soul & Spiritual Gospel

OCTOBER 13, 1979

- | OCT. | SEPT. | |
|------|-------|--|
| 13 | 29 | |
| 1 | 1 | LOVE ALIVE II
WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word) |
| 2 | 3 | LEGENDARY GENTLEMEN
JACKSON SOUTHERNAIRES/Malaco 4362 (TK) |
| 3 | 2 | I DON'T FEEL NOWAYS TIRED
JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista) |
| 4 | 4 | GIVE ME SOMETHING TO HOLD ON TO
MYRNA SUMMERS/Savoy SL 14520 (Arista) |
| 5 | 6 | THE FOUNTAIN OF LIFE
JOY CHOIR
Gospel Roots 5034 (TK) |
| 6 | 8 | BECAUSE HE LIVES
INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G |
| 7 | 5 | GOSPEL FIRE
GOSPEL KEYNOTES/Nashboro 7202 |
| 8 | 31 | IT'S A NEW DAY
JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGI 7035 |
| 9 | 9 | CHANGING TIMES
MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS) |
| 10 | 13 | EVERYTHING WILL BE ALRIGHT
REV. CLAY EVANS/Jewel 0146 |
| 11 | 10 | COME LET'S REASON TOGETHER
FLORIDA MASS CHOIR/Savoy SGL 7034 (Arista) |
| 12 | 7 | THINK OF HIS GOODNESS TO YOU
JAMES CLEVELAND & THE CLEVELAND SINGERS/Savoy SGL 14438 (Arista) |
| 13 | 20 | I MUST TELL JESUS
SARA JORDAN POWELL/Savoy 14516 (Arista) |
| 14 | 14 | TRY JESUS
TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213 |
| 15 | 17 | HOMECOMING
PILGRIM JUBILEE SINGERS/Nashboro 27212 |
| 16 | 11 | LIVE IN LONDON
ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word) |
| 17 | 19 | THE GOSPEL KEYNOTES
SALUTE PAUL BEASLEY
Nashboro 7210 |
| 18 | 18 | HEAVEN IS MY GOAL
CHARLES HAYES & THE COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SGL 7026 (Arista) |
| 19 | 28 | YOU LIGHT UP MY LIFE
ISAAC DOUGLAS/Creed 3090 (Nashboro) |
| 20 | 25 | TO ALL GENERATIONS
MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3091 (Nashboro) |
| 21 | 15 | MORE THAN ALIVE
SLIM & THE SUPREME ANGELS/Nashboro 7209 |
| 22 | 12 | PUSH FOR EXCELLENCE
VARIOUS ARTISTS/Myrrh MSB 6617 (Word) |
| 23 | 16 | EVERYTHING WILL BE ALRIGHT
JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista) |
| 24 | 22 | DR. JESUS
THE SWANEE QUINTET/Creed 3088 (Nashboro) |
| 25 | 24 | I'VE GOT A HOME
THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14493 (Arista) |
| 26 | 26 | I'VE BEEN TOUCHED
JOHNSON ENSEMBLE/Tomato TOM 7027G |
| 27 | 35 | WHAT A WONDERFUL SAVIOR I'VE FOUND
DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Arista) |
| 28 | 21 | TOGETHER 34 YEARS
ANGELIC GOSPEL SINGERS/Nashboro 7207 |
| 29 | 23 | FOR THE WRONG I'VE DONE
WILLIE BANKS & THE MESSENGERS/HSE 1521 |
| 30 | 27 | LOVE ALIVE
WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word) |
| 31 | 39 | AMAZING GRACE
ARETHA FRANKLIN/Atlantic SD 2906 |
| 32 | — | CASSIETTA GEORGE IN CONCERT
Audio Arts 7007 |
| 33 | 29 | FAMILY REUNION
REV. JULIUS CHEEKS/Savoy 14504 (Arista) |
| 34 | 32 | LIVE IN WASHINGTON, D.C.
THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR/Savoy SGL 7033 (Arista) |
| 35 | 30 | PUT GOD IN YOUR HEART
CASSIETTA GEORGE/Audio Arts 7004 |
| 36 | — | VERNARD JOHNSON LIVE
Glori C 1052 |
| 37 | 34 | COMMONLAW MARRIAGE
REV. LEO DANIELS/Jewel 0145 |
| 38 | 38 | SWEET SPIRIT
SAVANNAH COMMUNITY CHOIR/Creed 3093 (Nashboro) |
| 39 | 37 | FROM THE HEART
SHIRLEY CAESAR/Hob HBL 501 B |
| 40 | 33 | THE FAITHFUL DAUGHTER
DOROTHY NORWOOD/Savoy 14515 (Arista) |

From "America" to you

Dan Peek
All Things
Are Possible

His first solo
album on
MCA/Songbird
Records

MCA-3187



Produced by
Chris Christian

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*The Words You Know By Heart...
"I'll Always Love You"*



I'LL ALWAYS LOVE YOU
500-1201
The unforgettable new album from
ANNE MURRAY

*Contains the hit single
"Broken Hearted Me"*

Produced by Jim Ed Norman



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