

# Billboard

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## VCI Invades Prerecorded Video Software Home Mart

By JIM McCULLAUGH

LOS ANGELES—Warner Communications, Inc., will be setting up a separate division called WCI Home Video to market prerecorded video software in the consumer home market.

The division, with headquarters in New York, will have access to Warner Communications' record, motion picture, television and other divisions for its programming. In addition, the home video division will develop original programming material, according to Harvey Schein, executive vice president of Warner Communications.

Port Fink, previously senior vice president of Sony, is joining WCI as the president of the division. Schein also has an executive background with Sony and was instrumental in the development and marketing of the Sony Max videocassette home system in the U.S.

"We intend to make a strong presence in this market," states Schein. "We will be drawing WCI's extensive film, television, cable tv, book publishing and record resources for programming."

Schein stresses that the new division is primarily aimed at software manufacturer and distributor—not hardware. By software, this indicates WCI will manufacture and distribute videocassette programming and is eyeing the videodisk.

(Continued on page 72)

## Rock History Made With 1st Digital LP

By ED HARRISON

"For the first time we were hearing back exactly what we played. Instead of noise, we heard each sound perfectly"—Ry Cooder.

LOS ANGELES—Guitarist Ry Cooder makes pop music history this week with the release of his Warner Bros. "Bop Till You Drop" LP, the first major label rock album recorded on 3M's digital mastering machine.

The difference between digital recording and conventional analog machines, believes Cooder, is like night and day, with Cooder convinced that "any musician interested in sound has to react to digital."

Explains Cooder about the digital process: "With digital there is no distortion. Sounds aren't stepping on each other and there's no possibility of harmonic distortion."

"It's fantastic for musicians. If you've gotten the right sound you know immediately. With

(Continued on page 72)

## CBS, PRC & UNITED/PRECISION Plant Costs Igniting Manufacturers Boost

By JOHN SIPPEN

LOS ANGELES—Soaring operational costs have CBS custom manufacturing facilities, PRC, a major independent manufacturer with cross-country plants, and United/Precision, Nashville, effecting price increases before July 15.

In the absence of Cal Roberts, CBS manufacturing marketing topper, a CBS spokesman confirms that both 12-inch disco single and 12-inch LP prices increase 3 cents, 8-track and cassette, 4 cents and 45 singles, 1 cent.

Hugh Landy of PRC confirms that the firm elevates LP prices 4 cents, both tape configurations 3 cents and singles 1 cent.

PRC is explaining to its clients the urgency of the raise by pointing out, Landy says, 23% increases in its cost of both PVC and polystyrene, which went up 7 and 10 cents, respectively.

Other percentage of price boosts, enumerated by PRC, include: stabilizers, 15%; labels,

(Continued on page 10)

## Paraplegic Racks Up Success In Retailing

LOS ANGELES—If Budget Tapes & Records store owner Bob Liston attains his projected fourth year goal of \$350,000 gross volume for his 900 square foot location, it will be another important feather in his cap.

Recently the 24-year-old was selected as "Small Business Person Of The Year" by the state of Montana. Along with 49 other state representatives, the six-foot, one-inch paraplegic met President Jimmy Carter in the Rose Garden of the White House.

Most important to Liston, however, is the success pattern he is creating for other handicapped persons like himself in record/tape/accessories retailing in his Helena, Mont., store.

Liston sincerely hopes his experience will benefit others. He found his path strewn with boulders when after a 1971 car accident, he was left totally crippled from the rib cage down.

"I tried going to several different colleges. It

(Continued on page 10)

## Tokyo Music Festival Pictures See Pages 56-57

## CBS Execs Explore China As Potential Disk Market

By ADAM WHITE

NEW YORK—The dream of doing business with the world's most populous nation has tantalized many in the American record industry for years. And now, with normalization of political relations between the People's Republic of China and the U.S., it's moved from nighttime fantasy to the daytime drawing board.

How to open up the market? How many consumers to reach? What percentage own phonographs, tape players? Will only classical music penetrate significantly? What prospects for pop?

The questions are easy to ask, the answers more difficult to obtain. But the realities of trading with China will require more patience, together

(Continued on page 55)

## Holographic Records Developed By U.S. Co.

By CARY DARLING

LOS ANGELES—The first reported record containing a holographic design has been produced by Laserdisc Records, a part of the Lasergram Co. based in Burbank.

Conceived by Barry Keate and Jeffrey Nile Night, founders of Lasergram, the process is visible on a test run of 200 seven-inch singles with 200 albums being readied for shipment within three to four weeks.

The one-sided single is untitled and is being used to promote the effect as opposed to the music, which was composed by a group of studio

(Continued on page 10)



THROUGH THE MOTIONS IS HOT CHOCOLATE'S SECOND IN-ROW RELEASE, AND ACCORDING TO TASTEMAKERS, IT'S ERROL FLYNN, PATRICK OLIVE, LARRY FERGUSON, TONY CONNOR, AND DEBBY HINSLEY PLAYING SWEETER, SMOOTHER AND NEVER BETTER. PRODUCED BY MICKIE MOST. ON INFINITY. INF 9010.

(Advertisement)



WHEN THIS ALBUM IS ON, NOBODY WILL HEAR YOU SCREAM. Tim Curry's "FEARLESS" is straight talk from a man who's not afraid to be different. It's music that takes chances. An album with guts. If you've got the nerve, you'll listen. Carefully. FEARLESS SP 4773. An album by TIM CURRY ON A&M RECORDS & TAPES. Produced by Dick Wagner & Michael Kamen.

(Advertisement)



## In any language ABBA means GOLD.

From the largest selling group in the world, the new album from Abba. "Voulez-Vous." The new single, "Does Your Mother Know." #3574

On Atlantic Records and Tapes. Produced by Benny Andersson & Björn Ulvaeus.

GOODBYE STRANGER.

# SUPERTRAMP

The logical choice to follow "The Logical Song"<sup>AM 2128</sup>  
is now the new single from SUPERTRAMP...  
"GOODBYE STRANGER."<sup>AM 2162</sup>

From the #1 album in America,  
**BREAKFAST IN AMERICA**<sup>SP 3708</sup>  
A&M Records and Tapes

Produced by Supertramp & Peter Henderson  
A&M Records, Inc. All Rights Reserved



# AFM Delegates Ding 2 Proposals By President

PHOENIX—The 1,200 delegates of the American Federation of Musicians who assembled at the Civic Plaza Monday through Thursday (25-28) for the body's 82nd annual convention voted down two of president Victor W. Fuentelba's key proposals, but nonetheless reelected him for another one-year term.

Fuentelba opened the convention on a grim note, advising delegates that the union's deficit this year would be in excess of \$400,000, about double the deficit at the time of last year's convention. He added that corrective action was vital to prevent bankruptcy of the 300,000-member union.

The convention's most hotly-contested proposal was Fuentelba's plan whereby those members working under contracts negotiated ex-

clusively by the international union would pay 1% work dues. It was defeated by a roll call vote of 217,906 to 91,976, but may be revived at next year's meeting after a feasibility study.

The dues would have been levied on all AFM members who work in the recording, film and broadcast industries. Its purpose was to maintain a network of national contract offices with computerized facilities. It was strenuously opposed by L.A. AFM Local 47, the union's second

largest, which already maintains such an office.

The delegates also turned down an executive board proposal favored by Fuentelba which would have given booking agencies the option of taking musicians to court in commission disputes instead of going through standard arbitration proceedings.

A resolution that affiliation with the AFL-CIO be severed was withdrawn. Its proponents stipulated that the resolution be reintroduced

in 1980 if no reduction in AFL-CIO per capita dues (currently \$400,000 for the union) can be obtained.

In other moves the delegates:

- Approved an increase in annual per-capita dues from \$10 to \$12 and a switch to a biennial convention system in odd-numbered years beginning in 1981. The latter move will save an estimated \$250,000 annually.

- Approved a resolution permitting admission of vocalists as members in addition to instrumentalists,

to give the organization a new source of revenue.

- Instituted a new membership recruitment program aimed at the 14-to-21-year-old crowd.

- Created an international office in Toronto to be headed full-time by Canadian vice president J. Alan Wood. To fund the new office, in Canada only each member shall pay international work dues of 1% of scale compensation.

- Defeated a proposal to exempt locals from payment of per capita tax for members 65 and older.

- Approved a resolution to disperse with the locations committee and create a public relations committee.

- Reelected all incumbents to the nine-member International Executive. (Continued on page 72)

## Columbia Film Publications Has Almo Deal

By ED HARRISON

LOS ANGELES—Columbia Pictures Publications has assumed the sales, distribution and warehousing of current and future product of Almo Publications, the print division of Almo Music Corp. and Irving Music Corp. effective Sunday (1).

As a result, A&M is reported to receive a sizable amount of upfront cash from Columbia, although in return the label will relinquish Almo's existing receivables.

In addition to immediate cash on hand, it also eliminates the salaries of Almo's four salesmen and is seen as another move in A&M's attempt to curb costs and improve its cash flow.

A skeletal Almo staff will remain on the A&M lot for changeover purposes and the coordination of future product. Frank Unruh, director of Almo Publications remains.

Almo's gross sales for the fiscal year ending June 30 are reported to be about \$3 million. This was accomplished despite a stable first quarter, no new artist acquisitions and the resignation of Joe Carlton, the former director of the company, who departed four months ago.

Among Almo's best selling artists, exclusive of folios and sheet music are Donna Summer, Peaches and Herb, Kiss, Blondie, Supertramp and Styx with the bulk sales resulting from outside licensing agreements. (Continued on page 9)



FREE MUSIC—Spyro Gyra saxophonist Jay Beckenstein and guitarist Chet Catalo entertain thousands of June beachgoers from the boardwalk in Long Beach, N.Y. The Infinity Records band played a WNBC-AM free concert.

Billboard photo by Richie Aaron

## CBS Cuts 53; Portrait Label Absorbed

By ROMAN KOZAK

NEW YORK—The ax has finally fallen at CBS but the cuts have not been as deep nor as drastic as had been feared.

Bruce Lundvall, president of the CBS Records Division, says that 53 employees in the New York, Los Angeles and Nashville offices are being let go, while, in a parallel "economy move," the a&r and marketing functions of the West Coast-based Portrait label are being merged into the larger Epic Records.

"This has been a bad year in the

record business, in a difficult economy, and it was a helluva thing to have to let anybody go," says Lundvall. "It took two days of everybody's time, and I participated in the final decision. I did not just give an order to fire so many people.

"We are now seeking to piece as many of those as we can within the corporation, giving them first shot at jobs as they open up, and transferring who we can to CBS International. Don't forget, too, there are 2,700 persons working for CBS Rec-

ords, not including the factories, so the cuts have been as minimal as we could make them," continues Lundvall.

Lundvall says there are no cuts at the branches and none of the senior executives are being fired. He says Don Ellis, vice president of a&r on the West Coast, who is leaving to join Motown, is going of his own volition. He was not on the list of 53.

Most of the actual 53 job terminations are reported to be middle (Continued on page 6)

## Music Plus Web Kicks Around Retail Sales Promotion

By JOHN SIPPPEL

LOS ANGELES—To further consolidate its position with the 18-34 age group marketplace in Southern California, the 18-store Music Plus chain here has tied its star to the L.A. Aztecs professional soccer team.

Approximately a year ago, controller Bob Benton was commissioned by the chain's four principals to work out a cross-marketing promotion with the local North American Soccer League entry.

That building relationship reached fruition Saturday (30) when Leif Garrett was the guest star at the Aztec soccer game at the Rose Bowl in Pasadena. In addition, Music Plus

arranged with Maxell for 5,000 T-shirts to be given away the same night.

The association with a professional sports team season-long is believed to be a first in record/tape/accessories retailing history.

Dave Marker, Terry Pringle, Dave Berkowitz and Lou Fogelman a year ago were plotting a course which included a possible relationship with an endeavor in which the 18-to-34 year-olds were involved. Soccer was the choice.

Benton contacted Larry Friend, president, and Ted Podleski, general

manager, of the local soccer team. A continuing campaign ensued.

The 18 stores carry tickets and a seating chart. Unlike professional ticket sellers, there is no service charge for buying a ticket at a Music Plus store. In the past, the stores have prepared displays on the soccer team. Currently, they are merchandising the Garrett appearance.

At their own expense, Music Plus runs free buses from the Hermosa Beach, San Gabriel and Sherman Oaks stores to each game for those who buy ducats at the stores. References to the games are carried on ra-

dio spots and in the stores' print ads.

How does the soccer alliance help the stores?

All out-of-town Aztec games are carried locally on KTTV. Consistently through the shows, Music Plus is touted as a ticket center. There is a large Music Plus logo on the Rose Bowl wall, often seen as the camera covers the field action.

Announcer Chick Hearn makes frequent references to the chain. On one occasion he interviewed Benton at half-time of an out-of-town game. All print, radio and tv advertising of Aztecs games carries the tag for the stores as ticket centers.

## RIAA Delay In Certifying Sales To Aid Accuracy

LOS ANGELES—To assure Recording Industry Assn. of America certified gold and platinum awards more realistically reflect early net sales, the board of directors of the manufacturers association Tuesday (26) adopted a new post-release qualification delay of 120 days.

Proliferating instances of subsequent returns netting sales below minimum levels required for certification concerned industryites (Billboard, June 30, 1978).

"The awards will now merit even more credibility and prestige than before," RIAA president Stan Gortikov points out.

Under the new procedure, on recordings released after July 1, 1979, sales audits may be requested and certifications issued only after an album or single has been released for at least four months. A recording which was released on June 30, 1979, or earlier, may apply for audit and certification at any time.

Criteria for gold and platinum awards remain unchanged. Singles continue to require audited sales of at least one million units to qualify for gold and two million for platinum. Albums necessitate sales of 500,000 units to qualify gold and one million for platinum.

## CBS Persistent With Licensing Challenge

By DOUG HALL

NEW YORK—In a move to head off an ASCAP-BMI argument that CBS has lost its right to attack the blanket music license concept on broad terms, the television network has filed a brief with the U.S. Court of Appeals here maintaining that it has preserved that right.

The 38-page brief contends in part that "fully 90% of our prior briefs and most of the oral argument dealt directly with rule-of-reason questions" and "terms legally synonymous with 'unreasonable restraint of trade' were used to describe the very claim that defendants say was never mentioned."

CBS filed this brief in answer to motions for summary affirmance filed by ASCAP and BMI, which both contend that CBS in its previous presentation to the appeals court did not reserve the right to argue

(Continued on page 18)

JULY 7, 1979, BILLBOARD

# Heads Roll As Disco Sound Dominates N.Y.

## WNBC And WXLO Can Top Execs

By DOUG HALL

NEW YORK—As disco continues to dominate New York radio, heads are beginning to roll at the rock stations suffering from the switch in audience allegiance.

The first to get the ax was WNBC-AM general manager Charlie Warner. His management didn't even wait for the April/May Arbitron book. Little good it does Warner now, but WNBC's share moved up slightly from a 2.6 to a 2.7.

RKO did wait for the book and fired WXLO-FM (99-X) program director Bobby Rich despite a share gain from 2.2 to 2.5.

Rich commented: "It simply represents another situation of where two parties agreed to disagree. 99-X is now free to pursue whatever program adjustments it wants." Rich believes the station will change its call letters back to WOR-FM, the call it was known by when it introduced rock to the FM dial nearly 20 years ago.

Rich, who came to the New York market in February 1979 from KFMB-FM San Diego, comments, "It was a dumb time to come in with the disco thing happening." Shortly after Rich arrived, WXLO had a 3.4 share, but it went steadily down until this most recent Arbitron.

Rich says he has some specific goals, but no specific plans.

Meanwhile at WABC-AM, which fell to fourth place in the latest Arbitron with a 5.9 share, ABC Radio vice president of programming Rick Sklar has taken over his old duties as program director of the station.

Program director Glenn Morgan is still there and still has the p.d. title, but Sklar explains, "Any music you hear, the choice of talent, what they say, the presentation of news, the commercial load—I'm handling it all."

Sklar says Morgan has been restricted to "follow-through, detail work. If I need 50 carts moved—it's easier than bringing someone new in."

Recalling that he "originally designed the format" for WABC, Sklar says, "They screwed up. They played too much disco. It appeared to any outsider that the station had become a disco station."

Sklar is sure that "WABC will come back and surprise a lot of people despite the growth of FM. We'll have a good summer book. It will be up a couple of share points."

### WMJX Sale Nixed

WASHINGTON—The Federal Communications Commission has denied Charter Communications permission to sell WMJX-FM in Miami to WAV Broadcasting, a minority-controlled Florida firm, for \$1 million under the Commission's "distress sale" policy. Established last year, the "distress sale" policy allows broadcasters in danger of losing their licenses the opportunity to sell at a loss to minority buyers rather than risk license renewal hearings.

### Bittersweet \$5.98

NEW YORK—Sine Qua Non has clarified its pricing for its new Bittersweet jazz line and its SQN classical series (Billboard, June 30, 1979).

Bittersweet product lists at \$5.98, while the classical pricing schedule is: 7700 Series—\$4.98; 2000 Series—\$6.98; and Ultra-Fi Series—\$9.98.



**KANSAS' CONCERN**—Phil Ehart of the Kirshner Records group, Kansas, signs an autograph for one of the patients of Vanderbilt Children's Hospital in Nashville following the benefit sixth annual Music City Invitational Tennis Tournament.

### EASTERN FUEL CRUNCH

## Retailers Fuming Over Sales Slump

By ROMAN KOZAK

NEW YORK—Though fresh oil supplies are promised for the East as the new month rolls in, gas shortages still are plaguing the area and cutting into the music industry.

"The gas crisis isn't hurting our deliveries, but it's not helping sales any. People are sitting in cars waiting for gas instead of going to record stores," says Bruce Lundvall, president of the CBS Records Division.

"June is starting to catch us," adds Al Giegle, chief of Montgomery Ward's record and tape operation, which merchandises records in 300 stores around the country. "At 99.9 cents per gallon, kids are just not getting the gas they are used to getting. We're hurting in the Baltimore-Washington area, usually one of our better markets."

Ironically, the gas crisis may be actually helping sales in the major cities that are served by public transportation.

"Our city stores are beating last year's figures. There is no question about it. Malls with one-stop shopping will attract more customers, while free-standing stores will be adversely affected. But parents may well be telling their vacationing children to 'pick this up for me' when they decide to go into the city," says Dave Rothfeld, head of the record department of Korvettes.

Concert ticket sales, too, are affected by the gas shortage, with the suburbs hurting more than the cities.

"Ticket sales in the city are great. People are staying in the city and they are going to the shows," says Anne Zimmerman, a spokesperson for the Newport Jazz Festival, currently running in New York.

However, she admits that a two-day jazz piano concert in Waterloo Village in New Jersey was a disappointment, with most of the blame laid to the gas shortage.

"It is still early to tell, but there is a great deal of concern already about the fuel situation this summer," says Jane Geraghty, an agent with Premier Talent, which has Yes, Peter

Frampton, Journey, Van Halen and Poco on the road.

"The hot tickets are still going to sell, but it will be the marginal acts that will have problems. The major acts will also be able to arrange with promoters to have fuel available for their trucks, but the smaller acts will again suffer," she says.

### In This Issue

|                       |        |
|-----------------------|--------|
| CAMPUS.....           | 32     |
| CLASSICAL.....        | 20     |
| CLASSIFIED MART.....  | 53, 54 |
| COUNTRY.....          | 38     |
| DISCO.....            | 42     |
| GOSPEL.....           | 36     |
| INTERNATIONAL.....    | 55     |
| JAZZ.....             | 37     |
| RADIO.....            | 16     |
| SOUL.....             | 34     |
| SOUND BUSINESS.....   | 41     |
| TALENT.....           | 30     |
| TAPE/AUDIO/VIDEO..... | 51     |

|                              |    |
|------------------------------|----|
| FEATURES                     |    |
| Commentary.....              | 15 |
| Disco Action.....            | 45 |
| Inside Track.....            | 72 |
| Lifelines.....               | 54 |
| Stock Market Quotations..... | 9  |
| Studio Track.....            | 41 |
| Vox Jox.....                 | 18 |

|                                     |        |
|-------------------------------------|--------|
| CHARTS                              |        |
| Top LPs.....                        | 69, 71 |
| Singles Radio Action Chart.....     | 22, 24 |
| Album Radio Action Chart.....       | 26     |
| Boxoffice.....                      | 31     |
| Bubbling Under Top LPs/Hot 100..... | 18     |
| Disco Top 80.....                   | 46     |
| Gospel LPs.....                     | 36     |
| Jazz LPs.....                       | 37     |
| Hits Of The World.....              | 65     |
| Hot Latin LPs.....                  | 41     |
| Hot Soul Singles.....               | 34     |
| Soul LPs.....                       | 35     |
| Hot Country Singles.....            | 39     |
| Hot Country LPs.....                | 40     |
| Hot 100.....                        | 66     |
| Top 50 Adult Contemporary.....      | 32     |

|                            |    |
|----------------------------|----|
| RECORD REVIEWS             |    |
| Audiophile Recordings..... | 51 |
| Album Reviews.....         | 60 |
| Singles Reviews.....       | 62 |
| LP Closeup Column.....     | 54 |

## Executive Turntable



Ales



Banks



Laverty



Gipson

### Record Companies

Barney Ales is appointed president of the Rocket Record Co. in Los Angeles. He succeeds John Reid, now chairman of the board at Rocket. Prior to coming to Rocket, Ales was president of Motown Records in Los Angeles. ... Seven-year Motown veteran Skip Miller has been promoted to vice president of promotion for the label. Miller had been national director of promotion and previously Western regional sales manager. This is a newly formed position. ... RSO is creating a black music department with David Banks the national director of black music. Banks comes to RSO after a stint as an independent producer for Richard Pryor and as a national director of black music for Warner Bros. in Burbank. ... Robin Huff promoted to the post of administrative assistant to Elektra/Asylum vice president of promotion, Ken Buttice. Formerly Buttice's secretary, Huff's new responsibilities include administration of the department and liaison with regional promotion representatives and artists' managers. ... Also at Elektra/Asylum, Stephanie Spring is promoted to administrative assistant to Mark Hammerman, E/A's national artist development director. She is responsible for administrative support of the department's operations at the label's Los Angeles headquarters where she was previously Hammerman's secretary. ... Marilyn T. Laverty moves to the position of manager of press and public information for Columbia Records' East Coast office. She comes to Columbia from RCA where she held the post of



Voisin



Cooper



Brotman



Carmack

manager of popular press and information. Previous to that she worked for Columbia in the East Coast publicity department. She succeeds Sherrie Levy. ... Also at CBS, Lauren Karasyk steps into the position of manager, a&r administration for CBS Associated Labels. Karasyk, based in New York, is responsible for coordinating the flow of single and album releases. In addition, she handles the coordination and control of national advertising activities as well as maintenance of catalog data. Karasyk joined CBS in 1977 and worked in both national and local album production. ... Patti Maturkanic, Marsha Meyer-Sculatti and Reve Gipson are to hold newly created posts within the press & artist relations department of Capitol Records. Formerly, Maturkanic was the label's artist relations coordinator for the West Coast. Sculatti's duties include coordinating and supervising the activities of the department's two press wings, publicity and editorial services. She has been with Capitol since January 1978 as a copywriter/publicist. Gipson takes on the job of publicist for black product. Formerly, she was administrative assistant to singer Johnny Nash and youth editor for the Los Angeles Sentinel. ... At Polydor, Jerry Voisin promoted to the post of international exploitation manager for Polydor, Inc. His previous slot was that of international product manager for Polydor Netherlands. In his new position, Voisin will coordinate releases and the promotion of Polydor material with all of its sister companies and licenses abroad.



Tsilis



Weinzimer



Weiner



Bernardo

He is based in New York. ... Elaine Cooper named West Coast manager of special markets and tour publicity for MCA Records. In her new capacity, Cooper is responsible for all publications in disco, jazz and r&b. Prior to joining MCA, she was West Coast publicity manager for ABC Records. ... MCA also ups Laura Brotman to West Coast pop consumer publicist and Michael Carmack to staff writer/publicist. Previously, Brotman worked for MCA. Carmack formerly, held different writing jobs. Both are based in Los Angeles. ... Leon Tsilis, in Nashville, is the project director for the Southeast for MCA Records. His responsibilities include a&r, artist relations, promotion and development. Formerly, Tsilis held the regional promotion post in the Nashville area. ... Ed Bierson, national sales manager for Capricorn Records, has left the label. He was based in Seattle. ... Casablanca promotes Veronica Balassa to the manager of royalties for the record and filmworks divisions. Formerly, she has been assistant to the director of royalties. ... Also at Casablanca, Bill Weinzier is now the director of contract administration. He will oversee and administrate all financial aspects of artist and production agreements in addition to serving as a liaison between finance department and other divisions within the company. Previous to joining Casablanca three years ago, Weinzier served as director of royalties for Motown. ... At Ovation Records, Michael Radford appointed director of country promotion. Radford will be based in Nashville. He comes to Ovation from St. Louis where he played in local

(Continued on page 72)

Michael Zager  
invites you to  
"Life's a Party."

It's the disco blast album of the year, the dancingest thing in town. It's the Michael Zager Band's debut Columbia album, "Life's a Party."

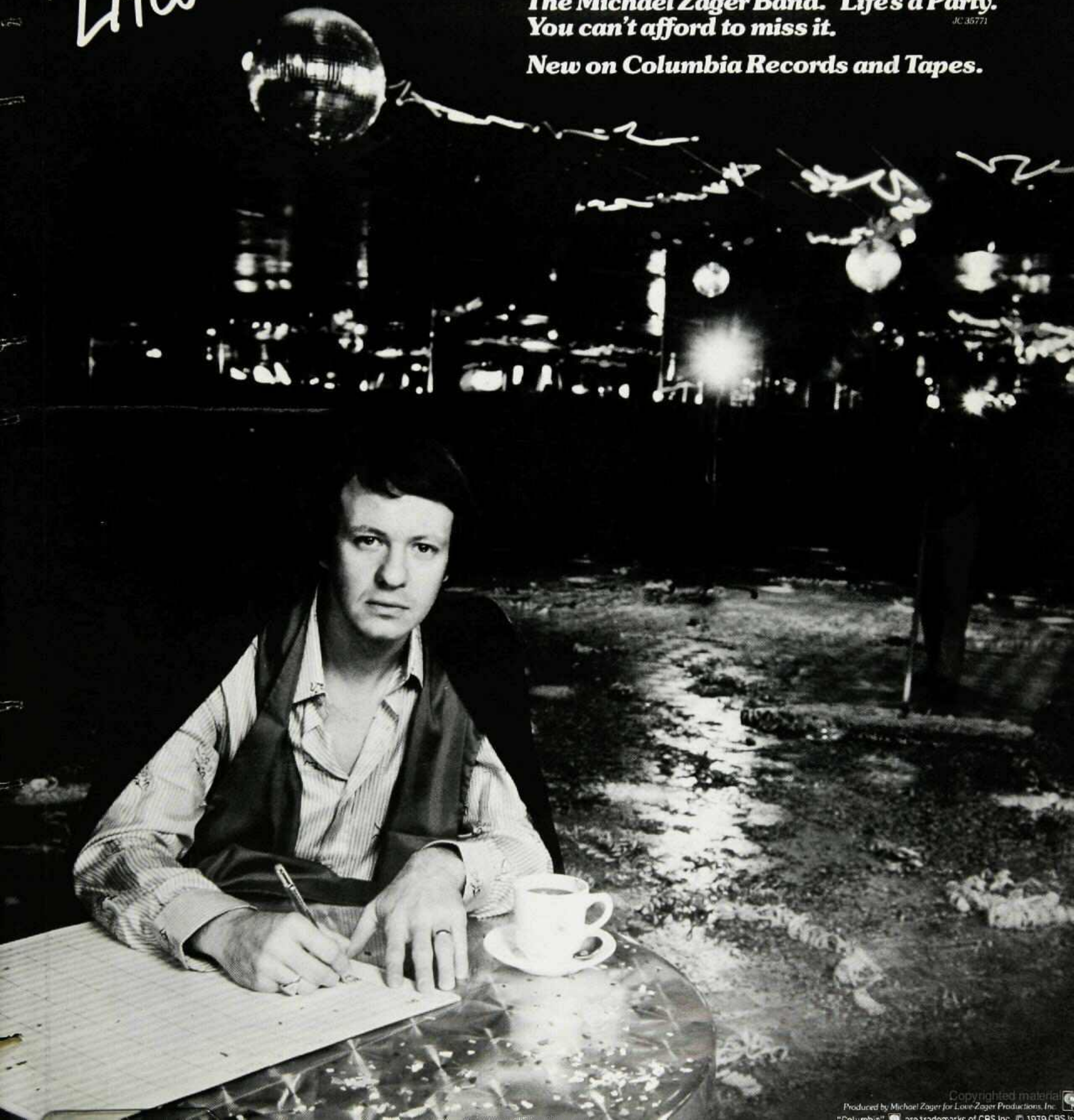
And there's plenty of reason to celebrate: Michael is a producer-composer-performer of international stature and appeal. His "Let's All Chant" sold over 3 million units worldwide, and his production credits include Cissy Houston and Ronnie Dyson.

Now Michael brings his solid-gold style to "Life's a Party," a certified 100% disco mover-and-shaker for which great things are predicted. (Tastemaker stations WKTU and WBLS are going out of the box on this one, with "You Don't Know a Good Thing" and the title cut, "Life's a Party.")

**The Michael Zager Band. "Life's a Party."**  
You can't afford to miss it.

JC 35771

**New on Columbia Records and Tapes.**



# 15 Defendants Added To Cheap Trick Suit

By ALAN PENCHANSKY

CHICAGO—Names of 15 defendants have been added to the Federal District Court lawsuit

brought last month by attorneys for the group Cheap Trick.

The suit takes aim at vending of unlicensed souvenirs at concerts such as T-shirts and posters charging copyright and trademark infringement.

The suit now identifies defendants Tee-Shirt World, Pedro Ale Cibaricus, Brian Emalfarb, Josh Karmel, Ed Godlewski, Rudy Stein, Bobby Kurson, Bennett Byk, Marshall Ross, Duane A. Coda, Dave Olshan, Fred R. Thierry, Gene Vock, Grand Illusion and Larry Rize.

Attorneys, naming "John Doe" defendants in the original filing, leveled a shotgun blast against pirates here. Names gathered at recent Cheap Trick concerts were entered last week in the amended filing.

Attorney Elliott Kaleheim says identification of pirates poses great difficulty in combatting rip-offs, and that a "John Doe" filing has not before been used in the battle.

Kaleheim says eight of the defendants have consented to a preliminary injunction.

## GIFT PROMO GETS REVIEW

LOS ANGELES—An industry-wide program to promote records and tapes as year-round gift is taking shape nationally.

After review by the National Assn. of Recording Merchandisers board of directors and the manufacturers advisory committee recently, executive vice president Joe Cohen has been conferring with executives of member organizations regarding active participation in the concept for two weeks.

Cohen, when contacted, was elated over prospects for the program. Presently, he is canvassing firms with creative service departments, seeking presentations upon which such a universal program could be based.



STEPHANIE'S RIDE—20th Century-Fox's Stephanie Mills is joined by New Jersey Governor Brendan Gill aboard the new "Rolling Thunder" roller coaster at Great Adventure amusement park in New Jersey where Mills recently performed.

# Retailer 1st Indicted In N.Y. Under Piracy Law

By DICK NUSSER

NEW YORK—A Harlem retailer became the first man to be indicted under this state's tough new anti-piracy statute, which makes it a felony to manufacture unauthorized recordings.

A Manhattan grand jury handed down a 22-count indictment Wednesday (27) against Paul Winley of 20 W. 125 St. charging him with the manufacture and sale of LPs containing performances by Mahalia Jackson and the Rev. James Cleveland. Complainants are CBS Records, Nashboro Records and Savoy Records, owners of the masters.

Winley, 43, was arrested April 2 by an undercover agent from the district attorney's office here who testified that Winley offered to sell him 2,000 copies of each LP for \$6,000.

Winley had previously been linked to a civil action involving a record that included performances by guitarist George Benson that was being sold under the title "The Erotic Moods Of George Benson."

The current action involves LPs being sold under the names "World's Greatest Gospel Singer" and "Gospel Queens." Winley was selling the disks under his own imprint, Paul Winley Records, according to the indictment.

The state legislature approved a revision of the old anti-piracy law last year which became effective in September. It upgrades the manufacture of unauthorized recording from a misdemeanor to a felony punishable by from one to three years in prison and fines up to \$5,000 on each count.

The sale of pirated material is still listed as a misdemeanor, but the entire statute has been shifted from the code of general business law to the penal code, making prosecution easier.

## 200 IN ATTENDANCE

# Copyright Hassles Key NMPA Meet

By IRV LICHMAN

NEW YORK—The continuing struggle against copyright infringers, impending Copyright Tribunal hearings on the mechanical royalty rate, establishing a time limit on returns and a new "Day With Music Publishing" education program highlighted the 63rd annual meeting of the National Music Publishers Assn. here last week.

The one-day event also produced the third in a spring series of Copyright Workshops, already conducted in Nashville and Los Angeles.

More than 200 music publishers and their representatives attended the meeting, which involved participation by NMPA's arm, the Harry Fox Agency.

NMPA, according to president Leonard Feist, now totals 194 members, representing some 1,500 music publishing entities.

The Fox Agency is now preparing to deal with pirating of videocassettes in the same aggressive manner it has dealt with audio infringement, stated Al Berman, president of the Fox Agency.

Berman, in his 30th year with the agency, noted that videotape pirating clearly shows "that there's a buck to be made in doing it the wrong way."

"The agency's position," he maintained, "will be the same as with disk bootleggers, including taking legal action against stores who deal in pirated videocassettes."

With regard to the licensing of radio syndicators, Berman said the major syndicators were still "resisting" Fox appeals. He also noted resistance by some music publishers who were concerned that pressure on syndicators could affect exposure of their music.

While he said the agency would "lay-off" if advised to do so by a music publisher, he added, "It's not the first time we've had resistance in the holy name of promotion." So far, the agency has come to terms with one syndicator, RKO.

Al Shulman, special counsel to the agency, covered infringements in the graphic area, claiming that such practices as illegal "fake books" had been "considerably curtailed." Yet, he added, a number of investigations involving the FBI, are underway in Los Angeles and Las Vegas.

With regard to unauthorized duplicating by school systems, Shulman stated that courts have estab-

lished the precedence of the Copyright Act over the 11th Amendment, which does not allow one to sue a state in Federal Court. In Mills versus Arizona, the court held that the 11th Amendment does not permit states to nullify rights reserved and protected by Congress acting pursuant to the copyright and patent clause.

Shulman also noted that music publishers had been successful in establishing royalty payment priority from firms entering Chapter 11. Two firms, CTI Records and Springboard International, are now paying such royalties, he said.

The question of returns was discussed by Peter Felcher, general counsel to the association. The Copyright Office's interim regulation regards recordings as having been "permanently distributed" within one year of their release.

However, NMPA is seeking a six month limit, with total allowable "reserve" factor of 10% for albums and tapes and 25% for singles. The position of the Recording Industry Assn. of America is a three year limit on albums and tapes and a two year limit on singles.

"We seem to accept the present regulation more readily than record companies," Felcher claimed.

Berman said the new mechanical royalty rate of 2 1/4 cents established by the new Copyright Act, which took effect Jan. 1, 1978, had showed a "fairly smooth transition, although some recalcitrants require the course of convincing them that the proper and legal rate should apply."

## AGAC Shapes Up Its L.A. Speakers

LOS ANGELES—The American Guild of Authors and Composers' first local rap session for songwriters in the month of July, scheduled for Thursday (5), is with Evan Archard and Brendan Okrent, president and manager respectively of the Special Music Group.

Other speakers in subsequent sessions include Rick Landy, vice president at Palm Records, July 12; Rick Weiser, of SESAC, July 19; and Jobete writers Pam Sawyer and Marilyn McLeod July 26.

The free sessions are held at Hollywood's Sherwood Oaks Experimental College from 4 p.m. to 6 p.m.

# CBS Drops Boom On 53

Continued from page 3

level and secretarial personnel in the a&r and marketing departments of both the Columbia and Epic labels.

Under the restructuring of the Portrait label, Larry Harris, formerly vice president and general manager of Portrait, is being moved within the CBS Records organization, with new responsibilities to be announced later.

Larry Douglas, Portrait's former director of national promotion, will take on additional responsibilities as the director of promotion, West Coast, for Epic, Portrait, and Associated Labels, reporting to Stan Monteiro, East Coast vice president of marketing for these lines.

Lennie Petze, the New York-based vice president of a&r for Epic, will now be the national head of a&r for Epic/Portrait. Lorne Safer, who was the vice president of a&r for Portrait, and his associate director, Larry Hambe, will now report to Frank Rand, the vice president of Epic's West Coast a&r.

All the marketing activities on behalf of the Portrait label will now be (Continued on page 10)

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# Paraplegic Rolls Up Retail Success

• Continued from page 1  
 wasn't fulfillment," he says. "I finally tried to open a retail record store. The only place where my handicap wasn't a big impediment was Danjay Music in Denver. In all my letters to banks and government agencies for assistance in getting started, I candidly informed them of my handicap. I could feel apprehension about my being crippled. They even came out and cautioned me about realizing I was handicapped in some instances. I really got to know about bureaucratic red tape," Liston remembers.

"Phil and Evan Lasky treated me just like another possible Budget Tape & Records franchisee. I thought I wrote a good proposal. I included a complete study of Helena and its potential for a record store. There was only one other store in town at the time.

"Most banks I went to provided one interview and that was it. Dan Johnson of the First National Bank of Helena was not only sympathetic. With his aid, I got not only the bank loan, but help from the Small Business Administration in Washington," Liston says.

"In looking back, I'd have to say my strong will to open the store was my strongest factor," Liston states. "State rehabilitation director Jim McDonald helped by getting me some state aid, too. It all came together at once.

"Then the Laskys arranged for me to work several weeks at the closest Budget location in Billings. I went through every possible basic procedure there."

Liston credits much of his early progress to his partner, Tim Rector, who since has left. The two worked in a garage for weeks constructing record bins and tape fixtures for the store. Liston sawed, stained and hammered for weeks.

With the aid of a number of good friends and their pickups, the fixtures were moved into the original 700 square foot Last Chance Mall June 25, 1976, the day the store opened.

The location was disastrous. Helena record buyers didn't walk to the mall. They drove to the store. Six months later, the landlord graciously agreed to a lease buyout. The Budget store moved to a free-standing location nearby a stereo store.

Again, good friends and pickups helped move the approximately 5,000 albums, accessories and paraphernalia over a Sunday late in 1977. The following Tuesday the Budget store was operating efficiently, Liston feels.

Liston had learned that aisles to accommodate his wheelchair must be 36 inches wide. The space between the counter and the wall must be more than 40 inches so he can turn the chair around in this strategic area.

By sitting on the side of his wheelchair, Liston can reach the highest of the wall racks. He cannot unpack or pack record and tape cartons, so he believes an able-bodied person should be a regular store employe.

By the time Tim Rector left about April 1978, Liston figured he needed a third person. John Kaney was hired immediately and Martha Nickel joined the Budget store in September. The store operated about nine hours six days per week

and four hours on Sunday afternoons. Liston spends about eight hours six days per week in the store.



**Bob Liston: Building a successful retail operation.**

He finds records and tapes a great profession for the handicapped. "It's great for me. I can learn much by just listening to the product and reading backliners of albums. Good retailing means you communicate that to your customer in a pleasant, friendly manner," Liston reports. "I enjoy being with people. This type of work takes the physically handicapped right into the midst of things. We have people who come in, get ac-

quainted and come back repeatedly before they buy their first product. I like this small business.

"I've been disappointed with the growing big business pressure I've been getting," Liston states. "Things like companies raising their prices without sounding us out. I don't like it."

Liston is eying a second Budget location. It doesn't have to be in Helena. He does enjoy the Helena market. He's found people like Dennis Rooney, Mike Edinger and Bill Fine of KCAP-AM/FM, who write and produce his radio spots. The store is a weekly advertiser via a 30-second spot on "Saturday Night Live." Liston is considering trying a concert promotion. He and Kaney and Nickel may remodel the store before 1980.

"I feel like I've been in the business all my life. To be successful, anyone has to have a strong will and real ingenuity. I wish more companies would send me merchandising material.

"The little I get comes from Danjay Music and Warner Bros. also has us on its list. We like creating displays. I've never seen a label representative, but maybe someday they'll visit us," Liston concludes wistfully. **JOHN SIPPEL**

## 3 Plants Hike Record, Tape Price

• Continued from page 1  
 7%; corrugated paper, 7.5%; sleeves, 18%; nickel, 54%; oil, 12%; utilities, 50% and labor, 10%. Landy observes the increases do not fully cover his overall overhead boosts.

CBS and PRC increases are effective Monday (2).

Joe Talbot of United, which makes singles in Nashville, says the 45 price increases 1/2 cent, while Precision, the 12-inch plant there, goes up 1 cent July 15. Talbot is the only one who laid out a new pricing base, explaining that general full-service commercial single pressings would

be 16 cents while LPs and 12-inch disco disks would be \$.455 after the increase.

Electrosound, another major independent with facilities across the U.S., will probably raise its 12-inch price only in the third-quarter of the calendar year. Dick Birkett, president, forecasts. He points to continual cost escalations, especially in vinyl.

Sam Broadhead of Allied here says the firm, recently acquired by

Warner Communications Inc., was "studying the situation."

Capitol, MCA and RCA would not comment when contacted.

Within the past 14 days, Lenahan and Keycor Century have advanced PVC bulk prices 2 1/2 cents while Teneco has gone up 2 cents.

Keycor in Saugus here, for example, has instituted 2 cent raises in November 1978 and March, April and June of this year, bringing its bulk price in at about 50 cents.

## Holographic Disk Debuts

• Continued from page 1  
 musicians. The effect is seen when light, preferably non-fluorescent, is shone on the grooves.

Both the single and album are non-commercial with all copies going to record industry personnel.

This defracted three-dimensional holographic pattern, as opposed to a more complex three-dimensional one which is created by image holography, is stamped into the plastic lacquer before the sound is laid onto the record. From there the record is manufactured as any other recording.

"I've been thinking about this for many years," says Keate, a chemist by profession, "but it took the necessary funding to do the research and development and to go in and actually produce a record."

Approximately \$20,000 was spent on the single though both Keate and Night claim the process, now that the initial patented technology has been pioneered, would not cost the record companies "much extra."

"There will be some additional cost because of the licensing fees but there is no extra cost in terms of production," states Keate.

The Lasergram single and album are merely tools by which Keate and Night hope to get a major label interested in their idea. "We're willing to work with them to develop other processes and patterns which would then be available," states Night.

If this process is marketed on retail product, Night denies that it would have the novelty value of the

picture disks. "The picture disk obviously degrades the quality of the sound while this process does not and the other reason is the inexpensiveness of the whole thing," says Keate.

In addition to records, holograms can be pressed into point-of-purchase displays, books, magazines and any other item derived from a plastic base. However, to get maximum effect, the product containing the hologram should be viewed in a non-fluorescent lighted situation. Therefore, displays would have to have a separate lighting setup.

"There's even been some expression of interest to do a direct-to-disk recording with this process," says Night.

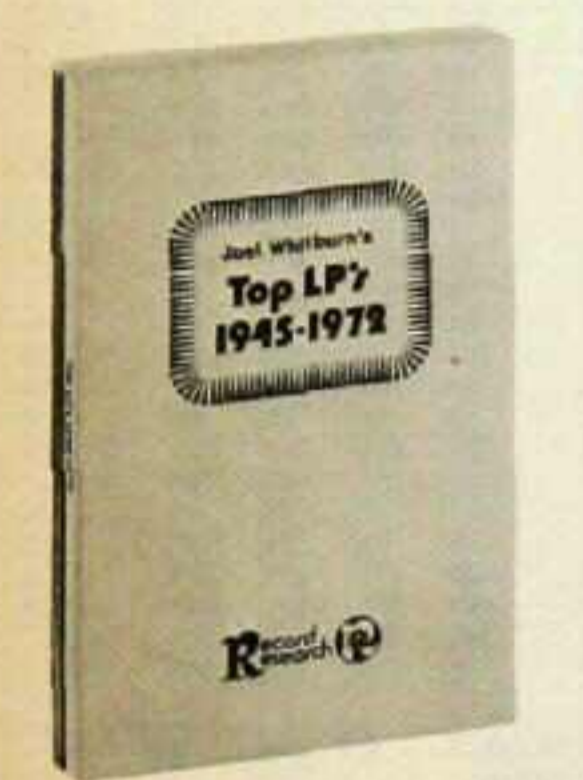
## CBS Ax Hits 53

• Continued from page 6  
 directed by Ron McCarrell, vice president of marketing, for Epic, Portrait, Associated Labels.

Portrait will maintain its artist roster which includes Heart, Joan Baez, Burton Cummings, Ringo Starr, Paul Williams, the McCrarys and Frannie Golde.

"With its small roster it was not economical for us to maintain a stand-alone label that duplicated the activities of the rest of the West Coast office," Lundvall says. But by consolidating the two, we can further strengthen our West Coast operation. This is something we have been looking at for a long time," says the executive.

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| Pop            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
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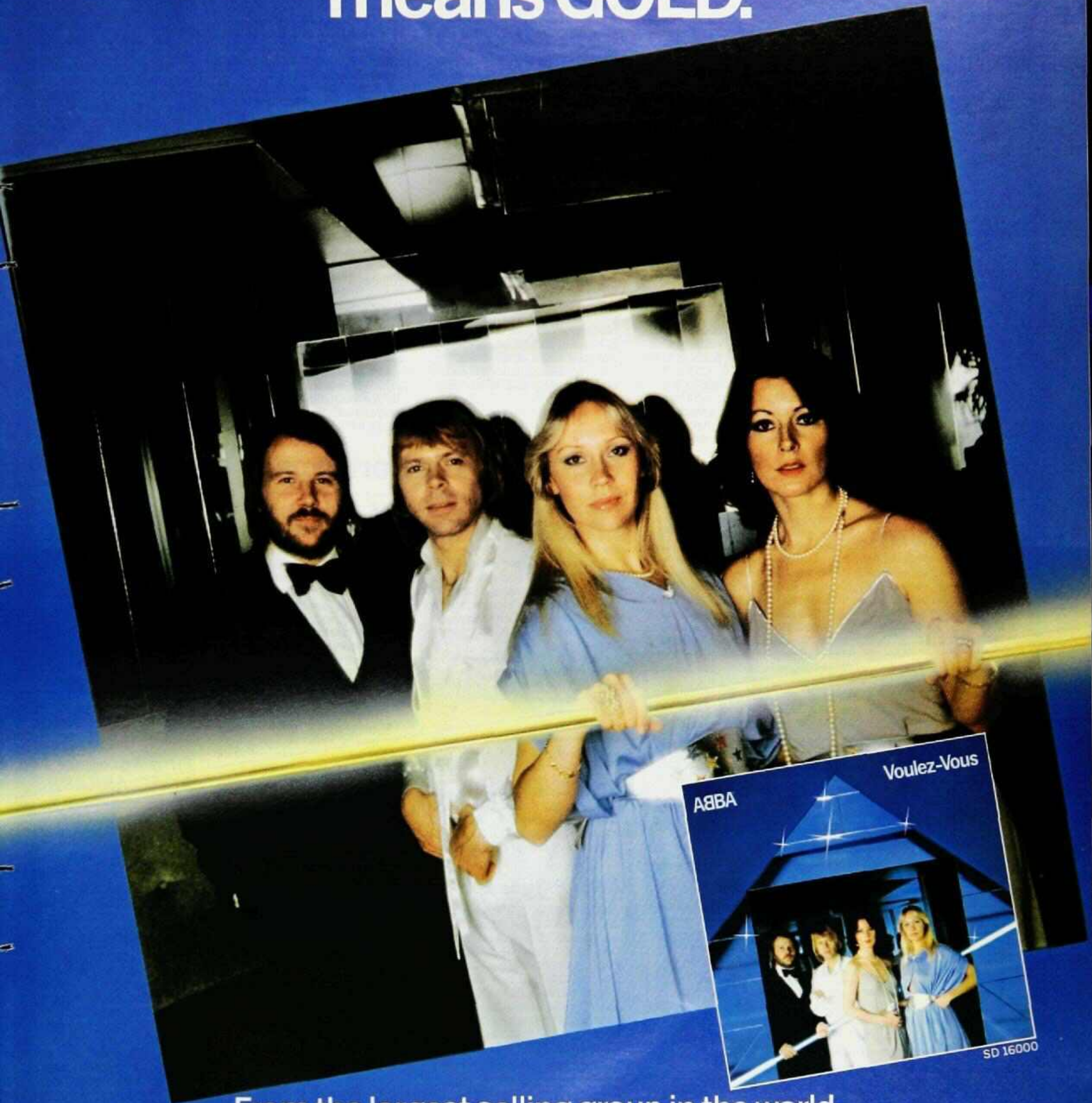
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## 'La Mancha' Composers Win Dispute

NEW YORK—A Justice of the Supreme Court of New York has denied a petition to vacate an arbitration award in an action involving the score for "Man Of La Mancha."

A three-member panel of the American Arbitration Assn. had rescinded the assignment of copyright of the score from Sam Fox Publishing Co. to the writers and their music publishing companies on Dec. 11, 1978 (Billboard, Dec. 23, 1978).

The decision was an outgrowth of an action started three years ago in which the claimants had charged Sam Fox with failure to account for royalties and exploit the score.

The award, modified last March, totaled more than \$500,000 to writers Mitch Leigh, Joe Darion and their publishing companies, Andrew Scott Music and Helena Music.

Justice Frank J. Blangiardo denied on June 13 a petition by Sam Fox Publishing Co. to vacate the arbitrators' award, as amended in March.

Justice Blangiardo denied all counterclaims by Sam Fox and ordered that the award as modified is in full settlement of all claims and counterclaims submitted to the arbitrators.

The original contract between the authors of the score and Sam Fox was dated Oct. 1, 1965, and amended June 30, 1966.

## Page, Rael Move

LOS ANGELES—Pattack Productions, Page-Rael Associates and Lear and Egar Music, owned jointly by Patti Page and her manager, Jack Rael, have moved to 314 Huntley Drive, Los Angeles 90049. Telephone is (213) 652-2222.

## We Polish Old Silver—Eastman McCartney Publishing Firm Acquires Strong Catalogs

By IRV LICHMAN

NEW YORK—"With the exception of new material by Paul McCartney, our plan is not to sign new writers, but to polish the old silver."

That's the music publishing philosophy of Lee Eastman, the lawyer who along with his son, John, oversees MPL Communications, the five-year-old organization of Paul and Linda McCartney (she's Eastman's daughter).

In addition to McCartney's publishing interests, MPL has acquired E.H. Morris Music, with a vast repertoire of standards; the Buddy Holly catalog, and such evergreen-filled catalogs as Cherio Music and Warock, among others.

The latest MPL deal is a 20% interest in the Mills Music Trust from Utilities & Industries, a one-time owner of the Mills Music firm, now under the corporate banner of Esquire Corp.

Earlier this year, Frank Music became part of MPL, although Eastman denies that the deal was based on the acquisition by CBS of U.S. rights to Paul McCartney & Wings. Frank had previously been part of CBS' April/Blackwood Music.

With so many copyrights under MPL's aegis, the firm manages to operate with a minimum of personnel, with no other U.S. office other than its New York base.

Two executives, Bob Jones and Peter Sylvestri, are charged with obtaining covers on MPL copyrights.

Despite what other large publishing units would consider a rather limited executive exploitation base, MPL has made a solid impact in pop and country charting in addition to its regular flow of McCartney hits.

The new Willie Nelson & Leon Russell album on CBS includes the hit, "One For the Road," the title of

the LP, along with three other MPL tunes, while two oldies, "(Ghost) Riders In The Sky," "Make Love To Me" and "Oh, Baby Mine," are country hits by Johnny Cash, the Cates, and Bobby Rice, respectively. There's also charted MPL material by such acts as Van Halen, Village People, Blondie, Santana and Barry Manilow.

Eastman says that wide coverings of MPL material comes about by an awareness of upcoming recording dates, solicitation by mail and phone of artists and producers. He admits that MPL will also offer recording moneys assistance and/or exploitation aid.

"We send out a lot of paper each month and we'll direct their attention to specific songs that we feel are good for today's markets," Eastman says.

"For a large corporation," Eastman insists, "music publishing net is peanuts, but it's great for individuals as it represents high quality earnings and good return on the dollar."

His negotiating policy is to make a deal as quickly and as uncomplicated as possible.

He claims that MPL acquired the E.H. Morris catalog in 1½ hours,

calling the company's lawyers into his office one morning two years ago. "We made the deal with a 1½-page contract, while another company seeking the catalog spent six months on the deal, all contained in a six-inch-thick contract."

Eastman says the Buddy Holly deal which cost \$100,000 has proved an income bonanza. "Holly's widow was making \$2,000 a year when we acquired the catalog four years ago, and it's now up to \$200,000." The catalog contains 75 songs with Holly as an author.

Eastman says McCartney's great respect for Holly led directly to the purchase of the Holly catalog. "Two of Paul's favorite writers are Holly and Chuck Berry. Each year, Paul hosts a Buddy Holly week in London in September in honor of Holly's birthdate. This year he hopes to bring Willie Nelson and Waylon Jennings over for the celebration."

As for company titles. "We don't believe in titles, it's for stiff shirts," Eastman declares.

And as MPL rolls along, the acquisition plan continues. "We had one big deal going, but it got too complicated. But there's lots of money for other deals."

## Re-Elect 18 As NMPA's Directors

NEW YORK—Eighteen incumbents have been re-elected directors of the National Music Publishers Assn.

Voting for directors, a two-year term, took place during the association's New York "Copyright Workshop '79 And Annual Report To The Industry" Tuesday (26) at the Plaza Hotel.

Results of an election for officers will be announced this week. They include president, three vice presidents, a treasurer and secretary.

The 18 re-elected as directors are: Joe Auslander, Al Brackman, Leon Brettler, Sal Chiantia, Mary Reeves Davis, Ernie Farmer, Robert Gordy, Sid Herman, Bill Lowery, Stanley Mills, Ralph Peer II, Irwin Robinson, Wesley Rose, Larry Shayne, Lester Sill, Ed Silvers, Mike Stewart and Sam Trust.

Ralph Peer, Wesley Rose and Mike Stewart are current vice presidents, Sid Herman is treasurer and Leon Brettler is secretary. Leonard Feist is president.

## CBS Records In Deal With Stiff

NEW YORK—CBS Records has signed Stiff Records to a logo/production deal where product from the English new wave label will be released in the U.S. on the Stiff-Epic and Stiff-Columbia labels.

First single release from Stiff-Epic will be the international disco-rock hit, "Hit Me With Your Rhythm Stick," by Ian Dury and the Blockheads. The single is included free in Dury's LP, "Do It Yourself." Also released on Stiff-Epic is the "Stateless" LP by Lene Lovich.

The inaugural release on Stiff Columbia will be an LP by Rachel Sweet, a 16-year-old singer from Akron, titled "Fool Around."

## Firm Speakers For AGAC ASKAPRO

NEW YORK—The American Guild of Authors & Composers' ASKAPRO Thursday rap session has its July lineup.

Under the guidance of Sheila Davis, director of special projects, the July schedule calls for: (5) Mark Bauman, professional manager of Intersong; (12) Al Altman, professional manager of Rocket Music with Stu Greenberg of United Artists Music; (19) Mark Sameth, professional manager and Don Levy, general manager of Sugar n' Soul Music; (26) Elaine Sorel, a career guidance consultant who will discuss, "Focusing Your Talents For Success."

ASKAPRO seminars are held noontime at AGAC's headquarters here at 40 W. 57th St., Room 410. They're open to all songwriters who make reservations in advance by calling (212) 757-8833.

## Reissue Sylvester

LOS ANGELES—Sylvester's disco hits "Dance (Disco Heat)" and "You Make Me Feel (Mighty Real)" are being re-released by Fantasy on a two-sided, 33 r.p.m. 12-inch single listing for \$3.98. The songs are from the artist's gold LP, "Step II," but are presented on the disk in their disc edit and mix versions.

## Rights To Carbert Music

NEW YORK—Carbert Music, owned by Freddy Bienstock, has assumed subpublishing rights for Bienstock's Carlin Music, based in the U.K.

The new agreement, effective Saturday (30), marks a cancellation of a subpublishing agreement with Hudson Bay Music, a U.S. firm with Bienstock partnered with Mike Stoller and Jerry Leiber for the past 10 years.

Carbert, as is Hudson Bay, is located at 1619 Broadway (the Brill Building). Its first 1979 project involves the acquisition of the Off-Broadway score for "Strider," a Russian play said to be the first play from this country "legally" released for production in the U.S.

Part of the Hudson Bay partnership includes three other publishing firms, Fort Knox Music, Times Square Music and Herald Square Music. Latter two firms stem from the trio's acquisition of New York Times Music several seasons ago.

## ASCAP Sues For Performance Payments

NEW YORK—ASCAP has filed suit in Federal Court for the Northern District of New York against Delta D & I Corp., and Joseph M. Futia, principal of the company, charging that the defendants infringed the copyrights of 10 compositions by not paying fees on those songs when they were performed by Lawrence Welk at the Colonie Theatre May 11.

A previous suit in the same court

was filed Jan. 8, 1979, charging copyright infringements during two other performances in 1978.

In a separate development, ASCAP's suit against DVM Inc. and Dahleo Music and Vending Co. in Minneapolis has been settled with the company agreeing to secure the necessary compulsory license for its jukeboxes and pay ASCAP royalties.

## Pleads Theatre Songs Be Aired

NEW YORK—More than two dozen radio stations in the New York area are being urged to declare not only that "I Love You New York," but music from the Broadway stage as well.

In a letter to program directors from Sylvia Herscher, vice president of Macmillan Performing Arts, Inc., the music publishing wing of Macmillan Co., proposes a "use of theatre music on your station which I believe will prove beneficial not only to the station but to your listen-

ing public as well and to the overall purpose of radio."

Referring to the current "I Love New York" campaign, the letter cites that one of the most effective selling tools is "admitted to be the Broadway theatre... and musical theatre one of the gems of this resource."

The letter requests that each station devote one or two hours a day to the works of the musical theatre to correct a lack of such exposure over the years.



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PRESS MEAT—Meat Loaf, right, is the star attraction at a WNBC-AM New York high school press conference. WNBC's morning drive team, Richard Belzer, left, and Scotty Brink, center, await his comments.

## DOOBIES ON FM 180 Stations To Carry July 4 Concert Broadcast Via Calif.

LOS ANGELES—More than 180 FM radio stations are scheduled to link up Wednesday (4) and broadcast a Doobie Brothers concert from the Universal Amphitheatre. Reportedly, this is the largest radio network established for one musical event.

The show is being coordinated by the DIR syndication firm, sponsored by the Pabst Brewing Co. while Warner Bros. is providing the promotion.

"This is the first hookup with a Warner artist that we've had another organization handle," says Ted Cohen, who is coordinating the Warner efforts. "Usually when Warner does a broadcast, we do it ourselves but this was something that DIR put together with Pabst. They came to us and asked what we thought of the idea."

Cohen says DIR was given the go-ahead on the project because, as producers of the syndicated "King Biscuit Flower Hour" of concerts, Warner felt DIR could handle something with the scope of 180 stations.

Stations in some major markets airing the concert include WCOZ-FM, Boston; WMMR-FM, Philadelphia; WMMS-FM, Cleveland; WNEW-FM, New York; WXRT-Chicago; KMET, Los Angeles; WKLS, Atlanta; and KSAN-FM, San Francisco.

For promotion, Warner Bros. put posters announcing the event in record stores, stereo equipment stores as well as clothing stores.

"They have a broad demographic appeal," says Cohen of why the Doobie Brothers were chosen by DIR and Pabst. Also, a New Year's Eve Los Angeles Doobies concert was test broadcast by DIR, with good results.

Infinity Records, the relatively

new arm of MCA, is also jumping into the live broadcast field with its group, New England.

This hookup, of a concert to be broadcast Monday (2) from the Park West club in Chicago, is not as ambitious as the DIR/Warner project. Only 13 stations, all in the Midwest and Northeast, are part of the broadcast. Some of these stations are

WLUP-FM, Chicago; WABX-FM, Detroit; and WNEW-FM, New York. The broadcast begins at 9:30 p.m.

The reason given for the regional emphasis in this broadcast, Infinity's first of this type, is cost.

Neither Warner nor Infinity have any definite plans for any future broadcasts.

## Anaheim's KEZY-AM Sticking To Hard Rock Despite Numbers

By CARY DARLING

LOS ANGELES—Although the Arbitron rating shows no upsurge in listenership, Anaheim's KEZY-AM is holding fast with its six-month-old hard rock AOR format.

Program director Dave Forman admits he is somewhat disappointed with the numbers, which indicate the Los Angeles audience remaining steady while the audience has gotten slightly smaller in the station's own Orange County.

"Realistically, we anticipated it. We're not making any changes as a result of that," states Forman. "It was just too soon because we changed in January and the survey started in April."

Forman also notes that the Mediarend rating numbers are more encouraging.

The former Top 40 outlet shifted from its previous format because of stiff competition in the Los Angeles/Orange County area.

"You add up all the people listening to Top 40 and when you've got the signals that KHJ-AM, KFI-AM and KTNQ-AM have, we've got a loser. There are too many stations doing Top 40 for us to compete with."

The station has 5,000-watt strength during the day and 1,000-watt capability at night.

KEZY is the first exclusively album-oriented station in the Los Angeles area in several years and Forman sees this as a plus.

"There are a lot of people who want to listen to a progressive format but they don't have an FM radio. So, by default, we pick up listeners."

The change actually began last September when Forman first came to the station. The emphasis was still Top 40 though, what Forman terms, "pop LP tracks" were added to the playlist.

"In January, after talking to management and a great deal of research, we saw it clearly that an al-

bum orientation was the only way to go for us to survive."

Intentionally, the station plays music from the harder end of the rock spectrum though it does not ignore other styles. "We play soft music but it has got a lot lower emphasis and it can be bumped out of an hour in certain circumstances.

"As it stands right now, we're really not playing disco. But we're not anti-disco on the air and for us to be successful we have to have a broad scope."

While the news department keeps its focus on the Orange County area, the rest of the station is aiming for a broader audience that extends into Northern San Diego County and into the San Bernardino/Riverside area as well as Los Angeles.

"When we were Top 40, because of the competition from Los Angeles, we had no choice but to focus in on Orange County," says Forman.

"Now, people who wouldn't normally listen to us, because of the competition from KHJ, are now tuning us in. We find a lot of people who drive for a living are now listening to us in places where we never had listeners before." Now, the station's slogan is "KEZY, Southern California."

There has not been any great upheaval in station air personnel as Forman notes the air talent had backgrounds in both AOR and Top 40, thus enabling it to do both.

The new format also enables the station to hook up with its FM AOR sister station, also called KEZY, for simulcasting. Recent shows by Styx and Mick Taylor were broadcast this way.

Due to budgetary problems, advertising has not been heavy, therefore the station is relying on word-of-mouth in these early months. However, a television spot has been filmed though no air time has been confirmed yet.

## Georgia WFDR-FM Clicks With Variety

By JEAN WILLIAMS

LOS ANGELES—WFDR-FM, a 100,000-watt station in Manchester, Ga., is competing with the larger markets by playing a wide variety of music.

So says Frank Barrow, the station's program/music director.

According to Barrow, "We cover 50% of Georgia and 30% of Alabama and with such power we're in a position to compete with the major nearby markets such as Atlanta and Macon for listeners. In addition, we play r&b, jazz, gospel, disco and blues."

Although WFDR is located in a town "with less than 10,000 people, we have regular listeners as far away as 70 miles."

Barrow, who joined WFDR-FM about a month ago following four years with Atlanta's WAOK-AM incorporates jazz into WFDR's regular format but he's planning in the near future to feature a jazz program.

Other changes will be in the gospel area, which is aired only on Sundays 6 a.m.-noon.

"Gospel is so strong in the South

we're considering adding a daily gospel show," says Barrow.

And in another area, WFDR has undergone a complete air personality change. All announcers have been at the outlet less than two months.

Jimmy Lee handles the 6-10 a.m. shift; followed by the station's only female announcer Von Love, who has the 10 a.m.-3 p.m. slot; Stan Morton has the 3-7 p.m. program; Marty Marté takes over 7 p.m.-midnight, and Eddie Haisleah is on from 12 a.m.-6 a.m.

Barrow notes that he is in the market for other strong female personalities.

He points out that in terms of programming, more LP product is being aired, "and we're not just playing favorite cuts indicated by the record companies. We pick our own cuts with the help of some research. Thirty percent of our playlist is now LPs."

Retail record stores, trade publications and other standard research methods including listener requests are used by WFDR.

"Our announcers are out in the community talking to people and some of them (announcers) also spin records at discos. This tells us which records are most popular in that area and we're getting it first hand," says Barrow.

## Talent Service Beams 'Samples'

LEWISTON, Me.—Radio stations looking for on-air talent can audition sample airchecks by phoning a new service called Aircheck Guide.

When a station with openings calls, the service will play a 30-second sample aircheck of several announcers. The management of the calling station then indicates interest in a specific voice and the service then will play a three-minute aircheck. The service will then make efforts to get the station and the voice together.

## PBS Music 'Summerfest' Prepping Radio Simulcasts

By JEAN CALLAHAN

WASHINGTON—Using the new DATE system, the Public Broadcasting Service will stereo simulcast in conjunction with public radio stations across the country to present live music ranging from the ragtime piano of Eubie Blake to the soulful sounds of Nick Ashford and Valerie Simpson as part of PBS' "Summerfest" concert series.

"Summerfest '79," originating from music festivals across the states, debuts with "Great Jazz Pianos," a performance from Wolf Trap Farm Park in Vienna, Va., which will be broadcast live by WETA-TV, Washington. Four masters of the jazz piano, Eubie Blake, Teddy Wilson, Marian McPartland and George Shearing, will entertain public tv viewers Saturday (7). The program will also be simulcast in stereo live on WETA-FM Washington and on many other radio stations throughout the country.

"Summerfest" continues with Ashford and Simpson in concert from the Mississippi River Festival July 21. Last summer's popular Tex

Bencke program will encore on July 14 and will be simulcast.

In August, PBS presents rock with Chuck Berry from Chicago's Navy Pier, live on the 18th; technical details are still being worked out to simulcast this program. Last year's Ray Charles at Montreux concert will be rebroadcast Aug. 4.

September starts with the Charlie Daniels Band live from the Saratoga (N.Y.) Performing Arts Center, Sept. 1. Some other concerts scheduled for that month are still being cleared for live broadcast.

Encore performances, to be simulcast this summer by PBS, include Segovia at the White House, scheduled for broadcast Sunday (1); Leonard Bernstein and the New York Philharmonic in London, scheduled for Wednesday (4); "Tosca," July 25; Arthur Rubinstein at 90, Aug. 15; and "Figaro," to be broadcast in two parts on Aug. 29 and 30. All of these programs were originally broadcast using the DATE system last year and will be heard in stereo again this summer on various public radio stations participating in the series.

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# CBS Persistent In Its Court Challenge To Blanket Licensing

Continued from page 3  
that the blanket licenses violate the rule-of-reason guideline.

CBS is forced to now base its case on the rule of reason because the U.S. Supreme Court found on April 7 that the blanket license is not a per se violation of antitrust laws.

If successful, the effect of the ASCAP and BMI motions for sum-

mary affirmance would be for the appeals court to now find that the original decision of the U.S. District Court three years ago dismissing the CBS suit should now stand.

If the appeals court made such a ruling, CBS would doubtless appeal the decision back to the Supreme Court.

In its motion BMI argues, "CBS

did not brief or argue in this court the legality of defendants' conduct under the rule of reason. Therefore, that issue is not open for further consideration pursuant to the Supreme Court's remand. And since no other ground for reversal was raised on appeal which has not been finally determined either by this (appeals) court or by the Supreme Court, no further proceedings are required in this court and the judgment of the district court dismissing CBS' complaint should be summarily affirmed."

ASCAP argued that "summary affirmance is appropriate because there are no unresolved issues properly before this court; CBS has failed to raise either in its briefs or oral arguments in this court any issue as to the legality of defendants' blanket licensing practices under the rule of reason."

CBS countered: "What the defendants are saying on this motion is that while their present system may well be unlawful, perpetrating all of the anticompetitive effects that the Sherman Act was enacted to prevent, this court should, nonetheless, leave that system intact, and lay waste to 10 years of litigation, including an eight-week rule-of-reason trial, because of several possible verbalizations of that claim were not uttered, although others were, and all grounds of the claim indisputably asserted."

## RADIO PROGRAM REVIEW

### Kris And Rita Special To Air July 6 To 8 Weekend

"Kris And Rita. ... Together." Produced by Brooke Taylor of TDT Productions for the NBC Radio Network. Air date: Weekend of July 6 to 8, at stations' option.

NEW YORK—This two-hour fourth of a series of eight NBC Radio Network music specials, and the second from TDT, sets out to present a musical biography of the husband-wife team of Kris Kristofferson and Rita Coolidge, but the program comes out heavily centered on Kristofferson.

This is so because much of the material included has been written and performed by Kristofferson such as "Me And Bobby McGee," "For The Good Times," "Help Me Make It Through The Night" and "I Fought The Law."

Strung together by host Dan Daniel, the songs are introduced by Kristofferson and Coolidge with comments on how they came to compose them or first sang them. The show is about 70% music.

One quality problem with the

show is that the comments from Kristofferson and Coolidge were obviously made on a small portable tape recorder and don't match in tone quality the commentary of Daniel.

TDT, which is headed by Tom Tanno, taped three hours of comments from the pair for the slightly more than 30 minutes heard in the show.

This second TDT show for NBC follows a Willie Nelson special which was cleared on 170 stations. Tanno, a former publicist for ABC, was last a talent coordinator for that network's "Good Morning America."

His two partners work on a part-time basis. The Kris and Rita producer Taylor works in sales at Pro Meeker, a radio rep firm. Bill Dunlap is the third partner, who also works for the public relations firm of Hill & Knowlton.

Tanno hopes that TDT's next project will be a radio special on Chuck Berry. **DOUG HALL**

## U. OF PENNSYLVANIA LUCKS OUT

### FCC Gives Second Chance

WASHINGTON — WXPB-FM, the University of Pennsylvania's educational radio station, may not go off the air even though the Federal Communications Commission revoked the station's license on March 30. The Commission has granted WXPB a 120-day extension to continue operating until Oct. 10 and on Thursday (21) a full Commission meeting is expected to grant WXPB a waiver and accept the station's application for a new license.

WXPB's license was revoked in March when the FCC refused renewal citing the University for its continuing failure to supervise and control the station's operation from 1972 to 1975. The student-run sta-

tion had aired broadcasts deemed obscene and profane by listeners and an FCC administrative law judge.

In this most unusual move, the FCC is expected to offer WXPB the opportunity to apply again for license to broadcast on the same frequency. Other applications for the frequency will also be accepted. In its March license denial, the FCC suggested that the University request a waiver, an unprecedented invitation. Under the Commission's original order, WXPB was scheduled to go off the air June 10 but now Philadelphia listeners will continue to hear from WXPB at least until Oct. 10.

### Chicago WJPC On Air 24 Hrs.

CHICAGO—Black formatted WJPC-AM is about to go to full-time 24-hour operation. The sunrise-to-sunset outlet has won approval from the Federal Communications Commission for the move.

The switch is expected to take place within the next few weeks, according to general manager Charles Mootry. What is unusual about the expansion is that the FCC is going to allow the station to broadcast with more power at night than during the day.

The station will continue to broadcast with 1 kw daytime, but will be permitted to use 5 kw at

RON SAVAGE, WJIM... "Couple months ago I wrote for a sample of the Weenie. I was very impressed and wanted to subscribe until I discovered the a.m. dj at our station already had a subscription. Now he's gone to Florida and I'd like to request a subscription. Make it a year.

MARTY SULLIVAN, KNEW... "Really enjoy the Weenie."

## BILLBOARD ARBITRON DJ RATING PERFORMANCE

Following are Arbitron trends of top DJs' performance in morning drive. Shown are rating shares or percentages for total listening audience over the age of 12 in the last five Arbitron reports.

### BALTIMORE:

| Monday-Friday 6 a.m.-10 a.m.           |              |              |              |              |              |                      |
|--|--------------|--------------|--------------|--------------|--------------|----------------------|
| STATION CALL LETTERS                   | Jan.-Feb. 78 | April-May 78 | July-Aug. 78 | Oct.-Nov. 78 | Jan.-Feb. 79 | STATION CALL LETTERS |
| WBAL-AM                                | 23.1         | 20.3         |              | 17.9         | 22.0         | WBAL-AM              |
| Bob Jones Format: MOR                  |              |              |              |              |              |                      |
| WCAO-AM                                | 7.5          | 7.8          |              | 6.2          | 6.3          | WCAO-AM              |
| Lou Roberts Format: Top 40             |              |              |              |              |              |                      |
| WCBM-AM                                | 11.4         | 11.8         |              | 8.0          | 9.5          | WCBM-AM              |
| Lee Case Format: contemporary          |              |              |              |              |              |                      |
| WFBR-AM                                | 8.1          | 7.3          |              | 7.1          | 8.6          | WFBR-AM              |
| Johnny Walker Format: contemporary     |              |              |              |              |              |                      |
| WIYY-FM                                | 2.3          | 3.1          |              | 4.6          | 4.4          | WIYY-FM              |
| Mark Woodworth* Format: AOR            |              |              |              |              |              |                      |
| WLIF-FM                                | 5.1          | 6.4          |              | 5.3          | 6.1          | WLIF-FM              |
| Dick Ireland Format: beautiful-Schulke |              |              |              |              |              |                      |
| WPOC-FM                                | 6.0          | 3.5          |              | 4.9          | 6.5          | WPOC-FM              |
| Bob Raleigh Format: country            |              |              |              |              |              |                      |
| WWIN-AM                                | 1.8          | 3.8          |              | 3.8          | 3.1          | WWIN-AM              |
| Harold Pompey Format: black            |              |              |              |              |              |                      |
| WXYV-FM                                | 3.3          | 2.2          |              | 3.2          | 2.4          | WXYV-FM              |
| Larry Hall** Format: disco             |              |              |              |              |              |                      |

\*Woodworth has been on since August. He was preceded by Rick Fowler.  
\*\*Hall has been on since February. The station was automated before that.

## Vox Jox

By DOUG HALL

NEW YORK—Larry Daniels, program director for KNIX-AM-FM Phoenix, has retired from the air after 22 years of service, 19 of them playing country music, to concentrate on p.d. duties.

KNIX general manager Mike Owens presented Daniels with a "gold" mike trophy for his on-air years of service. Daniels' final show included phone calls from Buck Owens, Sonny James, Jim Ed Brown, Helen Cornelius and Acuff-Rose vice president Mel Foree.

Daniels, who will continue to program both the AM and the FM, said, "I'll probably miss being on the air, but I need the time to coordinate all of the activities KNIX is involved with."

He has been succeeded on his air shift by Mike Horey, former p.d. for sister station KUZZ-AM Bakersfield.

Corrino Baldassano has been named p.d. of WSAI-FM Cincinnati succeeding Tom Owens, who has moved to KZEW-FM Dallas. Baldassano comes from KAUM-FM Houston, where she was also p.d. ... Michael Sheehy has been promoted to p.d. at KNX-FM Los Angeles from music director. Prior to joining the CBS outlet he was a jock at KGB-FM San Diego. He replaces Steve Marshall.

Wayne Elliott is appointed music director of WJJK-AM (14-K) Eau Claire, Wis. He succeeds Joey Benkert, who has joined the on-air staff of WSIX-FM Nashville. Elliott moves up from midday air personality, duties he will continue. Elliott also found a solution to being away from his listeners while he was on vacation. He made an on-air offer to

in, a post card while he was vacationing. He mailed 107 listeners a greeting from California, where he vacationed.

Steve Chappell is named music director for WOOD-AM Chattanooga. This country station's lineup now includes Dale Meador from 6 to 9 a.m., Smilin' Steve from 9 a.m. to 1 p.m., Ray Hobbs from 1 to 3 p.m., Tommy Jett from 3 to 8 p.m. and Steve "Nice Guy" Millard from 8 p.m. to 1 a.m.

Robert Russo has been named assistant p.d. at WIP-AM Philadelphia. Russo comes to WIP from Lifesong Records where he was director of national promotion. Prior to that he was with WHN-AM New York as assistant p.d. and music director. Russo succeeds Jim Lloyd, who will remain with the station as a swing shift air personality.

Gary Guthrie has joined WMC-FM (FM 100) Memphis as program director. He comes to the station from WAKY-AM Louisville, where he was p.d. Guthrie was chosen Billboard DJ of the year in 1971. It was Guthrie who first combined on tape Barbra Streisand and Neil Diamond singing "You Don't Bring Me Flowers." He has since filed suit against CBS over the Columbia releases of this song.

WENY-AM Elmira, N.Y., music director Drew Wilder has taken over the afternoon drive slot on the station. John Anthony Slick, night man on the station has added a feature playing new albums in their entirety. Mesa Kincaid has taken over the afternoon post on WCCO-FM Minneapolis from 4 to 8 p.m. She moves up from part time work at the sta-

Terry Nelson is in the noon to 3 p.m. slot on KFRC-AM San Francisco. (Continued on page 20)

## Bubbling Under The HOT 100

- 101—ROCKIN MY LIFE AWAY, Jerry Lee Lewis, Elektra 46030
- 102—SHOULDA GONE DANCIN, High Energy, Gordy 7166 (Motown)
- 103—FREE MY LIFE WITH LOVE, St Tropez, Butterfly 41081 (MCA)
- 104—SURRENDER, McGuinn, Clark & Hillman, Capitol 4739
- 105—CAN'T TAKE IT WITH YOU, Allman Bros. Band, Capricorn 0326
- 106—SATURDAY NIGHT, Herman Brood & His Wild Romance, Ariola
- 107—IT WAS ONLY THE RADIO, Boatz, Capricorn 10319
- 108—IF HEAVEN COULD FIND ME, Ambrosia, Warner Bros. 8817
- 109—BABY FAT, Nabert Byrne, Mercury 74070
- 110—ALL I EVER NEED IS YOU, Kenny Rogers & Dottie West, United Artists 1276

## Bubbling Under The Top LPs

- 201—IRON CITY HOUSE ROCKERS, Lover's So Tough, MCA 3099
- 202—JOHN HIATT, Slug Line, MCA 3088
- 203—RON CARTER, Parade, Mile Stone, 9088
- 204—SPARKS, #1 In Heaven, A&M 4699
- 205—LEON RUSSELL, Life & Love, Paradise 3341
- 206—WARDELL PIPER, Midsong 009
- 207—FAITH BAND, Face To Face To Face, Mercury SRM 1-3770
- 208—STATLER BROTHERS, The Originals, Mercury, SRM-1-5016
- 209—MARTIN MULL, Near Perfect, Elektra 6E-200
- 210—KLEER, I Love To Dance, Atlantic SD 10031

"Starry Eyes," the new single from the Records forthcoming album. Music was never like this before.

On Virgin Records



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## Vox Jox

• Continued from page 18

cisco. He comes from KFI-AM Los Angeles. The RKO station recently held a client party hosted with **Kenny Rogers and Dotty West** singing an hour of music. . . . **KQFM-FM (Q-100)** Portland, Ore., has a new on-air lineup as follows: **Karen Tracy** from 6 to 10 a.m., **Mark Newell** from 10 a.m. to 2 p.m., **M.L. Marsh** from 2 to 6 p.m., **Jim Robinson** from 6 to 10 p.m., **John Frye** from 10 p.m. to 2 a.m. and **Dave Spaček** from 2 to 6 a.m.

★ ★ ★  
**Vicki Anne Hodgson** is named promotion and public service director of **KDWB-AM-FM St. Paul**. She moves up from production and continuity director. Her old post is being taken over by **Lynn Frederickson**, who comes from **KATE/KCPI Al-**

bert Lea, Minn. . . . **Bobbi Jo "B.J." Leber** has been named promotion manager of **KDKA-AM Pittsburgh**.

★ ★ ★  
**KVI-FM Seattle** has switched call letters to **KPLZ (K-Plus)**. The station's p.d. **Frank Colbourn** has been awarded three gold records: **Dan Hartman's "Instant Replay"** on Epic, **Exile's "Kiss You All Over"** on Warner Bros. and **Evelyn "Champagne" King's "Shame"** on RCA. . . . **KIKK-FM** has scheduled specials on **Linda Ronstadt**, **Larry Gatlin**, **Willie Nelson**, **Gary Stewart**, **Emmy Lou Harris** and **Joe Stampley**.

★ ★ ★  
**KDAY-AM Los Angeles** p.d. **Steve Woods** acted as host for the recent **Kool Jazz Festival**. The station gave away tickets over the air for the event.

## Classical



**SOUND STAGE**—The Philadelphia Orchestra under Eugene Ormandy is positioned for an EMI-Angel recording on the stage of the old Philadelphia Opera House. EMI sessions with conductors Ormandy and Riccardo Muti are the first to be held in the venerable, acoustically acclaimed auditorium.

## Angel Goosing 'Sonic Series' With 10 More

**CHICAGO**—Citing "strong consumer acceptance" for its initial "45 Sonic Series" release, Angel Records is readying 10 additional audiophile pressings to be moved to market.

Select catalog recordings of intrinsic sonic merit are being remastered at 45 r.p.m., with special care taken to retain full dynamic and frequency range of the master tapes.

Recordings selected for the second release expected to ship in late July, include Mussorgsky's "Pictures At An Exhibition" with Riccardo Muti conducting the Philadelphia Orchestra; Poulenc's Concerto for Organ, Tympani and Strings, with organist Simon Preston and the London Symphony conducted by Andre Previn; and Waldteufel's "Waltzes" performed by the Monte Carlo Opera Orchestra under Willi Boshovsky.

Also in the \$8.98 list series: Two Mozart Horn Concerti performed by Barry Tuckwell with the Academy of St. Martin-in-the-Fields; Liszt "Hungarian Rhapsodies" and "Hungarian Battle March," with London Philharmonic and Philharmonia Hungarica conducted by Boskovsky; and Handel "Royal Fireworks Music," Charles Mackerras conducting the London Symphony.

Also: "USA," Felix Slatkin conducts Concert Arts Symphonic Band; Smetana "Moldau" & Sibelius "Finlandia" with Berlin Philharmonic under Karajan; Ravel "Rhapsodie Espagnol" and "Albaredo De Gracioso," Martinou leading the Orchestre de Paris; and "Renaissance Suite," with David Munrow's Early Music Consort of London.

## SYMPHONY GRANTS

## '79 Federal Funding Hits \$10.8 Million

By JEAN CALLAHAN

**WASHINGTON**—The National Endowment for the Arts is awarding a record \$10.8 million in grants to symphony orchestras throughout the country this year, an increase of \$1.6 million over last year's orchestra grants total and nearly triple the totals of recent years. Endowment chairman Livingston Biddle says the grants, ranging from \$8,000 to \$345,000, will support symphony orchestras during the 1979-80 season. Of the total funding, \$2.3 million comes from private matching sources.

Biddle would like to increase requirements for matching funds, noting that, "Orchestras have an excellent record for attracting funds from private resources." In this context, Biddle mentioned AT&T's \$9 million "Bell System American Orchestra On Tour" program as exemplary of the corporate support of the arts he would like to see increased.

"An orchestra's artistic quality" is the key element considered in awarding grants, says Ezra Laderman, director of the Endowment's music program.

But, he adds, the Endowment is also interested in innovation. Two grants have been awarded this year for model projects in Boston and Brooklyn. The Boston Symphony will receive \$20,000 to begin development of a performance-based computer music system. The Brooklyn Philharmonia gets \$13,000 for its "Music Of The Americas" project which includes performance of works by contemporary black, Spanish and Indian American composers.

Much support this year goes to symphony orchestra performances in parks, schools and other community concerts. The Detroit Symphony Orchestra, for instance, receives \$275,000 to support educational concerts in inner-city schools in collaboration with the Joffrey Ballet.

The Boston Symphony Orchestra will use part of its \$305,000 grant to run a series of free summer concerts and the Chamber Symphony Society of Los Angeles will use its \$20,000 grant to subsidize free or low admission concerts for senior citizens and handicapped persons.

This year's largest grant goes to

the Cincinnati Symphony Orchestra; the \$345,000 award will support Cincinnati's Area Artist Series and its "mini-festival" program.

The Cleveland Orchestra, a close second with a \$320,000 grant, will sponsor concerts in neighboring communities and in junior and senior high schools and universities with this help. Other major grants include \$315,000 for the New York Philharmonic, \$315,000 to the Philadelphia Orchestra, \$305,000 each to the Chicago Symphony Orchestra and the Los Angeles Symphony Orchestra and \$275,000 to the Detroit Symphony Orchestra.

## Penn's Valley Forge Fair Proposes To Go Classical

**PHILADELPHIA**—The Valley Forge Music Fair, which started off 1965 with the presentation of Broadway hit musicals in the round and in the mid-'70s turned to pop and contemporary attractions sprinkled with country/western and comics, will enter the classical fold for the first time next season.

For a starter, Lee Guber and Shelly Gross, operators of the 3,000-seat hardtop playhouse in suburban Devon, Pa., will add a six-concert classical series to next season's programming. It will mark the first presentation of classical concerts in the round in this area.

Locally-based Provident National Bank is joining Guber and Gross in the sponsorship, with the bank providing financial and promotional aid through monthly mailings and displays in its 54 branches.

## ON PAR WITH BAYREUTH

## Montreux: There's More Than Jazz

By PIERRE HAESLER & WOLFGANG SPAHR

**GENEVA**—To most people Montreux means jazz, Europe's premier festival.

But for classical music lovers around the world, the association is different, since the Swiss city also boasts a classical event—the Festival de Musique Montreux-Vevy—which many rank with Bayreuth, Bath or Bratislava in importance and each year attracts celebrated international artists to the shores of Lake Geneva.

Held annually in September, the

The six concerts will be offered on a subscription basis for \$50, with individual duets going for \$11.50 and \$10.50.

Series' Oct. 7 opener is the Moscow Pops Orchestra with stars of the Bolshoi Theatre and Kiev Ballet, followed on Oct. 21 by organist Virgil Fox. Also: Claudio Arrau, Oct. 28; Carlos Montoya, Nov. 4; Lazar Berman, March 2, and Yehudi and Hepzibah Menuhin, March 27.

Gross says the hardtop musical tent has been tested for sound and will satisfy concertgoers with its acoustical richness. While Valley Forge uses amplification for its popular attractions, it will dispense with artificial sound for all classical offerings with exception of guitarist Montoya. **MAURIE ORODENKER**

event began 34 years ago as an attempt in the immediate post-war years to boost tourism and revitalize the musical life of the city. The first concert in 1946 presented a program by pianist Robert Casadesu opening the long-running series of "Septembre Musical de Montreux."

Even in its earliest days the festival featured world-class performers. Ansermet and the Suisse Romande played in the first year; a trio comprising Arthur Schnabel, Joseph Szi-

(Continued on page 57)

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| 25 Performing Arts Center<br>Saratoga Springs, NY      | 3 Civic Center<br>Portland, ME                 | 5-7 Greek Theatre<br>Los Angeles, CA                       |
| 28 <del>Marblehead Post Pavilion</del><br>Columbia, MD | 6 Central Park<br>New York City                | 9 San Diego State University—Amphitheatre<br>San Diego, CA |
| 30 Cape Cod Melody Tent<br>Hyannis, MA                 | 7 Temple Music Festival<br>Ambler, PA          | 11 Stanford University—First Amphitheatre<br>Palo Alto, CA |
|  | 8 Raindate—Central Park<br>New York City       | 16 Northrup Auditorium<br>Minneapolis, MN                  |
|  | 10 Performing Arts Center<br>Milwaukee, WI     | 18 Mississippi River Festival<br>St. Louis, MO             |
|  | 11 Baldwin Memorial Pavilion<br>Detroit, MI    | 26 Civic Auditorium<br>Portland, OR                        |
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Los Angeles Times  
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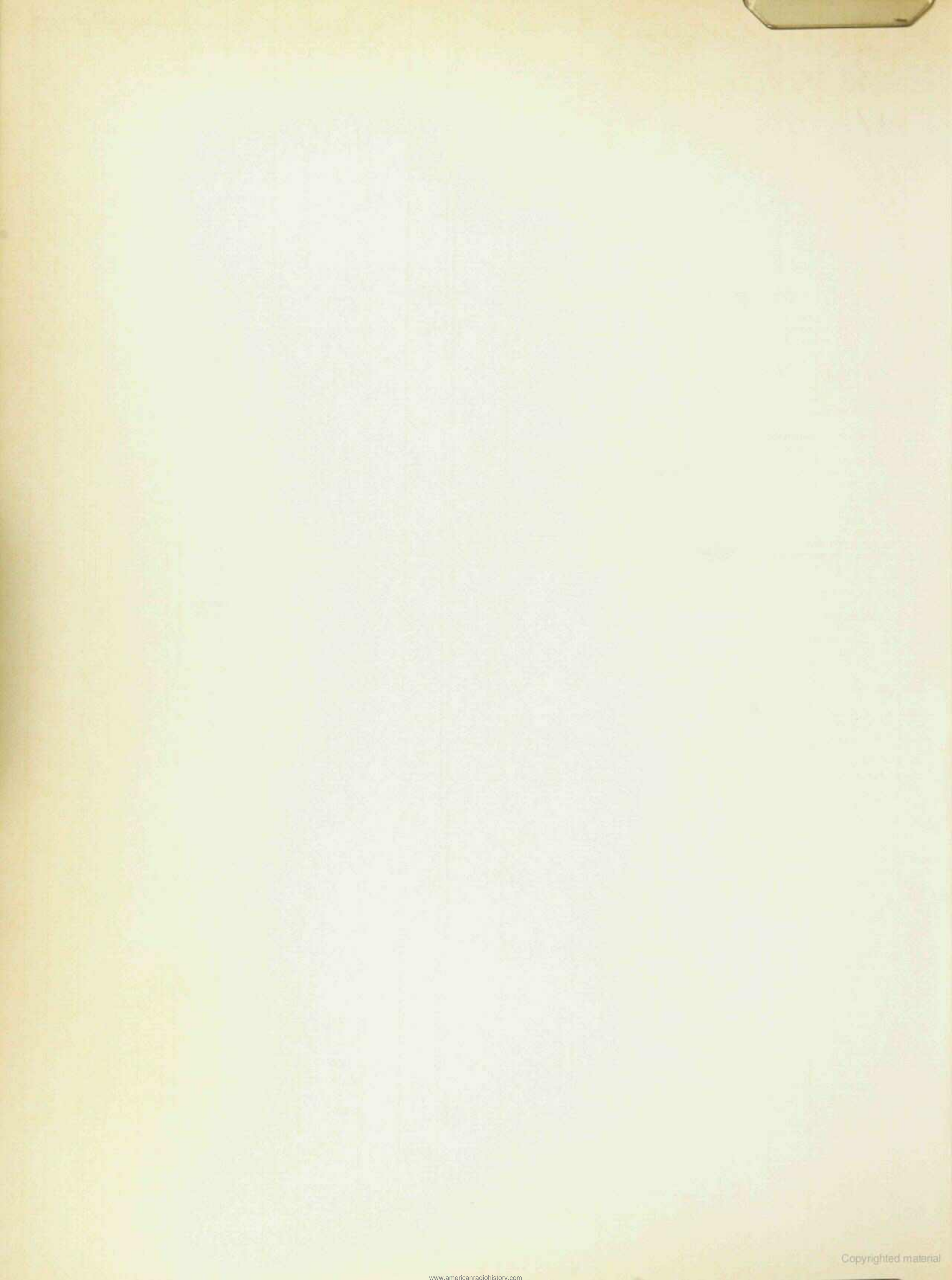
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Kansas City Outdoor Rock Festival Attracts 42,000

By PAUL HOHL

KANSAS CITY—More than 42,000 persons turned out for Summer Rock '79 June 17 at the Arrowhead Stadium here. The show was the first of three outdoor concerts slated for Kansas City this summer. Guitars Ted Nugent headlined the nine-hour event, which also featured Heart, Sammy Hagar, the Kansas City-based band Missouri and the Cars...

rounds of applause. Their delicate harmonies laced such Heart classics as "Straight On," "Heartless" and "Magic Man," while infusing many of their more obscure numbers with characteristic skill. The group's special lighting effects which are part of the current tour on "Devil Delight" were not used at the Arrowhead performance,

Knight Overcomes Setback, Looks To Revitalize Pips

By PAUL GREIN

LOS ANGELES—"I don't know why I ain't in the looney bin," says a candid Gladys Knight after making it through a year that would test anyone's mettle. "The whole foundation to my family, my career, everything just started shaking at once."



Gladys Knight: trying to dispel some of the rumors that have been around.

In addition to her well-publicized lawsuits against Buddah and Arista Records, Knight has been in court with a divorce and fighting for custody of her two-year-old son Shanga. And for a year beginning in March 1978, Gladys Knight & the Pips wasn't able to record or perform. "It's been rough," Knight says. "I think this is the worst period we've ever had during our entire career. There was never any doubt that we wanted to be together, but it was

since the entire show was played in daylight. Heart's 90-minute set ended with crowd-pleasing renditions of "Love Alive," featuring a breathtaking flute solo by Ann; "Crazy On You" and the driving tempo of "Barracuda." Based on crowd response and performance, Heart was the winner of the day.

how to work it out. Now spiritually and emotionally we've worked it out; we just have to tie the loose ends together. For Knight, one of the hardest parts of the past year or two has been dealing with public confusion about the status of the group. "People are confused and we know it," she says. "We've always had a stable image. Even if we weren't making hits, they'd know that Gladys Knight & the Pips was solid. Now we're trying to dispel some of the rumors that have been around, that Gladys Knight & the Pips are no longer together; that I'm going my way and they're going theirs, which is absolutely not true. We want to let people know we're not dead. I've seen it happen too often: where things go wrong and you're off the scene for a few minutes—you die. I never had any intention of doing anything to destroy Gladys Knight & the Pips," the singer explains. "I've worked too long and too hard with this thing to say 'chuck it all.' But I guess that's what it looked like with all the things that were happening." Knight speaks soberly as she recounts the personal pains of the past year. "There had to be a lot of heavy decisions made," she says. "For all these years we've always had a majority vote system within the group. One of the hardest things for me has been to go against the majority vote for the first time. Naturally the Pips would say, 'forget all that other stuff; we've got to record.' But since this is my profession, I've got to try to get the most for what I do."

Talent Talk

New York's country station, WHN AM featured soul singer Millie Jackson in a live broadcast from the Lone Star Cafe, Jackson, who frequently does r&b covers of country tunes, was the first soul performer presented in the station's continuing series of broadcasts from the Texas-flavored nightclub. Lorimar Productions, which recently signed a label deal with CBS Records, has cast Elvis Costello and Meat Loaf in future feature films. 12-year-old Cotillion disco artist Stacy Lattisaw recently visited Amy Carter in the White House where the two played pinball. Led Zeppelin has reportedly soldout 264,000 tickets for the Knebworth Festival in Britain in mid-August. It will be the first time Led has played for its countrymen since May 1975. "You can always tell a happy motorcyclist by the bugs on his teeth," says E/A artist Martin Mull who is learning to ride a chopper for a future film, "The Serial." Mull has released a single "Pig In A Blanket/Fruit" specifically for jukeboxes, though it will be available at retail. England Dan & John Ford Coley have got football fever. The duo will take part in the installa-

tion of Johnny Unitas and Dick Butkus in the Football Hall of Fame, will have dinner with the Dallas and Oakland teams after their first exhibition game, and Coley will challenge Cleveland Browns captain Doug Deacon in racquetball, Atlantic says. Supersession pianist Nicky Hopkins has joined a new band, Night on E/A Records. Melba Moore and Lou Rawls have teamed together for a series of concert dates in July. When her backing tapes got lost before a recent concert at Constitution Hall in Washington, disco singer Wardell Piper took a deep breath and did her 30-minute show a cappella, for which she reportedly was awarded a five-minute standing ovation. Grace Jones was robbed at gunpoint at the loft of artist friend Jean Paul Goode, by a thief who recognized the disco queen, but took her money anyway. Producer/arranger Bert de Coteaux, who has worked on the "Havana Jam" and the Irakere LPs for CBS, is now working on his own solo disco LP. "Dancing With Melba" LP, reviewed recently, is a Buddah release, distributed by Arista, not an Arista release. ROMAN KOZAK

Billboard Top Boxoffice

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Table with 5 columns: Rank, ARTIST—Promoter, Facility, Dates, Total Ticket Sales, Ticket Price Scale, Gross Receipts. Includes sub-sections for Arenas (6,000 To 20,000) and Auditoriums (Under 6,000).

JULY 7, 1979, BILLBOARD





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1978 "TU" 5.000.000 records sold

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# Gospel

## Girard's 'Easy' Undergoing Push

NASHVILLE—Good News Records has kicked off one of the most extensive campaigns ever launched in its eight-year history surrounding the release of Chuck Girard's fourth solo album, "Take It Easy."

Selected as the July album of the month, "Take It Easy" has generated a major marketing and merchandising effort which is being promoted nationwide by Good News Records and Word, Inc.

A full-scale display contest among retailers, running through Sept. 15, has been prepared, including four-color mobiles, Chuck Girard T-shirts, posters and banners, blank album jackets, in-store LPs and radio spots. A total of six winners throughout the country will be selected on the basis of creativity and originality in putting together the most effective Girard display.

Also included in the campaign is a special one-hour program on Girard which is being made available to all radio stations. John Styll hosts the show which traces Girard's life and his music from his singing/song-writing career in the '60s to present.

In support of the campaign, Girard's concert schedule will include many parts of the country. A personal appearance at the annual Christian Booksellers Assn. convention is being planned in addition to various festivals, such as Creation '79, Jesus Northwest, Jesus Fair '79, and others. A Girard tour will highlight the summer schedule during the latter part of August.

## Pinch Producing 'Artists Alive'

NASHVILLE — Tim Pinch Recording has assumed monthly production of the syndicated concert series, "Artists Alive," which was previously produced by Ben Jay Recording in Orlando, Fla.

Plans call for Pinch to work in affiliation with Bee Jay featuring on-location recording of live concerts by contemporary gospel artists.

The monthly series, aired on some 18 stations nationally, will continue to be produced under the authority of Eric Schabacker, president of Bee Jay and former producer, with SME Radio Productions maintaining distribution. Jack Bailey, head of GME, continues to act as syndication representative.

## More Listings In Second Directory

NASHVILLE—The second addition of the Christian Booking & Program Directory is now available containing more listings and three new categories.

Added to the list of categories are coffeehouses and clubs, promoters and music festivals and conventions. Current categories include concert performers, including speakers; recording artists, booking agencies, recording companies, film distributors, producers & arrangers, recording studios, publishers, advertising and public relations, publications, graphic artists, organizations, theatre and syndicated radio shows.

Available for \$7.95, plus 55 cents postage, the directory may be obtained by writing to: Christian Booking and Program Directory, 130 W. 44th St., Dept. D-12, New York, N.Y. 10036.



**PRESIDENTIAL HONOR**—President Carter lends a warm touch of thanks to Andrae Crouch following his first performance at the White House. Crouch was among the artists including Billy Eckstine, Chuck Berry, Evelyn "Champagne" King and Sarah Jordan Powell who presented the broad spectrum of black music during a buffet dinner hosted by the President and Rosalyn Carter in honor of the Black Music Assn.

## JULY 14-16 SESSIONS SET 150 Broadcasters Huddle In St. Louis For Seminar

By SALLY HINKLE

NASHVILLE—More than 150 top gospel broadcasters from across the country are expected to attend the Gospel Music Assn.'s National Gospel Radio Seminar in St. Louis July 14-16.

The Holiday Inn—Clayton Plaza will serve as seminar headquarters for the three day event, which will direct its emphasis to spot sales and music programming.

Key representatives in gospel radio will join with Federal Communications Commission leaders, record company personnel, agency people, artists, musicians and publishers to lend insights to the current gospel industry. In addition, the event will be staged during the Christian Booksellers Convention, also being held in St. Louis, July 15-19, where more than 8,000 gospel retailers, distributors and manufacturers will participate in one of the largest trade exhibits in the world.

Among seminar panelists and speakers are Grady Nutt, professional humorist/entertainer, speaker and writer; Billy Ray Hearn, president of Sparrow Records; Dave Wortman, "On The Air," president of Promotion; Scott Campbell, program director, KBHL-FM; Terry Sheppard, director of national radio

promotion, Maranatha! Music; Rick Painter, operations directors, KQLH-FM; Don Butler, executive director of the Gospel Music Assn., and John Styll, editor of Contemporary Christian Music.

Other include David Benware, president, David Benware Associates; Dan Hickling, national radio coordinator, Word, Inc.; John Bass, executive director, Christian Booksellers Assn.; Steve Horton, radio promotion, Paragon/New Pax Records; Jim Black, director of gospel and pop music, SESAC, Inc.; Darrell Harris, president, Star Song Records; Jack Bailey, president, C. M. E. Productions/Bailey Media; Larry Black, host of the "Larry Black Show" and director of promotion and public relations, Paragon/New Pax Records; Jerry Bryant, producer/host, "Jesus Solid Rock," a syndicated radio program; Matt Steinhauer, record promotion manager, the Benson Co., and Gentry McCreary, director of national radio promotion, Light Records.

Advance registration is \$60. After Monday (9), registration is \$70. For information regarding the seminar, contact Jim Black, 615/244-1992, or the Gospel Music Assn.'s office, 615/242-0303.

## Song Festival Launching Competition

NASHVILLE—The Music City Song Festival has announced gospel competition open to both amateur and professional songwriters and lyricists and amateur solo and group vocalists in song, lyrics and vocal performance categories.

In respective amateur and professional song and lyric and amateur vocal performance categories, entrants will compete in the traditional inspirational, contemporary, black and country gospel fields with prizes of equal value to be awarded in each the amateur and professional divisions on or before Jan. 31, 1980.

The Music City Song Festival's gospel competition is a presentation of Music City Gospel, Ltd., and is endorsed by Norman Weiser, president of SESAC, Inc.; Hal Spencer, president of Manna Music and Records; Dr. Jesse Peterson, president of Tempo Records and Peter Kladder,

president of the Zondervan Corp., which includes Singspiration Music.

Among the judges for this year's competition, which closes Nov. 30, are James Blackwood, Gospel Music Hall of Fame member and recording artist; Shirley Caesar, composer and recording artist; Reba Rambo Gardner, composer and recording artist; Paul Johnson, president of Paul Johnson Productions and composers; Mosie Lister, Gospel Hall of Fame member and composer, and Otis Skillings, composer, arranger and conductor.

Because of the nature of the competition, professional songwriters and lyricists may not enter material that has been published or released on record prior to Nov. 30, 1979.

For more information and entry applications, write to: Music City Song Festival, Gospel Competition, P. O. Box 120050, Nashville, Tenn. 37212.

(Published Once A Month) Billboard SPECIAL SURVEY FOR WEEK ENDING 7/7/79

# Billboard Gospel LPs Best Selling

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| This Week | Last Report | Weeks on Chart | TITLE, Artist, Label & Number   |
|-----------|-------------|----------------|---|
| 1         | 2           | 26             | WALTER HAWKINS & THE LOVE CENTER CHOIR<br>Love Alive II, Light LS-5735  |
| 2         | 1           | 31             | JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR<br>I Don't Feel Noways Tired, Savoy DBL 7024                        |
| 3         | 11          | 6              | WHAT A WONDERFUL SAVIOR<br>Donald Vails & The Voices Of Deliverance, Savoy 7025                                     |
| 4         | 3           | 10             | JACKSON SOUTHERNAIRES<br>Legendary Gentlemen, Malaco 4352   |
| 5         | 12          | 6              | BECAUSE HE LIVES<br>International Mass Choir Of Churches, Tomato 5005   |
| 6         | 7           | 44             | MYRNA SUMMERS<br>I'll Keep Holding On, Savoy 14483  |
| 7         | 6           | 53             | JAMES CLEVELAND & CHARLES FOLD SINGERS<br>Volume 3, Is There Any Hope For Tomorrow? Savoy DBL 7020                  |
| 8         | 4           | 14             | FOUNTAIN OF LIFE JOY CHOIR<br>Gospel Roots, 5034 (TK)   |
| 9         | 5           | 22             | THE JACKSON SOUTHERNAIRES<br>Malaco 4357  |
| 10        | 9           | 26             | JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR<br>Everything Will Be Alright, Savoy 14499                 |
| 11        | 17          | 6              | COME LET'S REASON TOGETHER<br>Florida Mass Choir, Savoy 7034  |
| 12        | 20          | 6              | LIVE IN WASHINGTON, D.C.<br>Gospel Music Workshop Mass Choir, Savoy SGL 7033  |
| 13        | 35          | 6              | PUSH FOR EXCELLENCE<br>Rev. Jesse L. Jackson and The Operation Push Choir, Myrrh MSB-6617                           |
| 14        | NEW ENTRY   |                | NOBODY BUT YOU, LORD<br>James Herndon & Voices Of Peace, Savoy 14519  |
| 15        | NEW ENTRY   |                | I'VE GOT A HOME<br>Williams Bros., Savoy 14493  |
| 16        | 8           | 163            | WALTER HAWKINS & THE LOVE CENTER CHOIR<br>Love Alive, Light LS 5686 (Word/ABC)                                      |
| 17        | 10          | 31             | GOSPEL KEYNOTES<br>Gospel Fire, Nashboro 7292   |
| 18        | 14          | 86             | ARETHA FRANKLIN WITH JAMES CLEVELAND<br>Amazing Grace, Atlantic 2-906   |
| 19        | 13          | 31             | REV. MACEO WOODS<br>Dwell In Me, Savoy 14501  |
| 20        | 18          | 44             | ANDRAE CROUCH<br>Live In London, Light LSK 5717   |
| 21        | 16          | 104            | SHIRLEY CAESAR<br>First Lady, Hob HBL 500   |
| 22        | NEW ENTRY   |                | "LIVE," THANK YOU LORD<br>Bernard Johnson, Clavi JC 1052  |
| 23        | NEW ENTRY   |                | THERE'S NOT A FRIEND LIKE JESUS<br>Swan Silvertones, Savoy 14505  |
| 24        | 15          | 35             | SHIRLEY CAESAR<br>From The Heart, Hob HBL 501   |
| 25        | 21          | 86             | JAMES CLEVELAND<br>Live At Carnegie Hall, Savoy 7014  |
| 26        | 26          | 112            | WALTER HAWKINS<br>Jesus Is The Way, Light 5705 (Word/ABC)   |
| 27        | 22          | 61             | DONALD VAILS CHORALEERS<br>Live, He Decided To Live, Savoy 7019   |
| 28        | 23          | 82             | GOSPEL KEYNOTES<br>Tonight Is The Night, Nashboro 7187  |
| 29        | 25          | 198            | JAMES CLEVELAND & CHARLES FOLD SINGERS<br>Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista) |
| 30        | 19          | 10             | REV. CLAY EVANS<br>Everything Will Be Alright, Jewel 0146   |
| 31        | 27          | 35             | JAMES CLEVELAND & ALBERTA WALKER<br>Reunion, Savoy 14502  |
| 32        | 24          | 57             | INEZ ANDREWS<br>Chapters 5, ABC/Songbird 5B-269   |
| 33        | NEW ENTRY   |                | TREASURES<br>Shirley Caesar, HOB 502 A  |
| 34        | 33          | 77             | SARA J POWELL<br>When Jesus Comes, Savoy 14485  |
| 35        | 31          | 10             | THE SWANEE QUINTET<br>Dr. Jesus, Creed 3080   |

JULY 7, 1979, BILLBOARD



# Fuel Shortage Worrisome, But Tours OK Despite It

By KIP KIRBY

NASHVILLE—The fuel shortage coupled with a nationwide independent truckers strike has caused some difficulties for country performers on the road. But so far tours have not seriously been crippled.

The general order of the day at booking and management agencies in Nashville appears to be "business as usual," with virtually no cancellations and few reschedulings of dates.

However, acts are relying on several precautionary measures to cope with current diesel and gasoline scarcities. Many are requesting their booking agents to phone ahead and arrange for the local promoter at the concert site to reserve sufficient fuel supplies for their tour vehicles.

Travel time between dates is being increased, with acts leaving up to a full day early and returning a day later than usual. In regions of the country where fuel has been particularly hard to obtain such as the Northeast and West, acts are trying to avoid traveling more than the distance of one tank of gas (a standard Silver Eagle bus used by most country acts holds between 180-200 gallons of diesel and can travel approximately 1,000 miles per tank).

With incidents of scattered violence reported in parts of the Southeast and Northeast as a result of the strike called by independent truckers, some acts have also begun curtailing their nighttime driving in order to avoid being mistaken for tractor-trailer rigs in the dark.

One well-known artist mentioned that when it was unavoidable to drive during the night hours, she insisted that the curtains be left open and lights on in the windows to clearly distinguish the vehicle as a bus.

The soaring prices of diesel and gasoline fuel doesn't appear to be a deterrent to acts who spend time on the road. Most say they are willing to pay whatever is necessary to obtain fuel.

"Our artists don't care if they have to pay \$2 a gallon for the stuff just as long as they can get it," observes Jim Prater, an agent at the Buddy Lee Agency which books such acts as Del Reeves, Jack Greene & Jeannie Seeley and the Drifting Cowboys.

Also, agencies and artists appear more willing to absorb reduced profit margins during the current crisis rather than risk cancelling dates altogether.

Notes Robert Stewart, vice president of artist development at Sound Seventy Corp. in Nashville which manages Wet Willie, the Charlie Daniels Band, Dobie Gray and the Henry Paul Band: "Our expenses are running a lot higher right now, but we are ready to deal with this if it means our acts can still make their dates. However, we are becoming more discriminating about where we book these days."

"You've got to be a businessman now as well as a performer," advises Billy Deaton, president of Billy Deaton Talent. "We're instructing our acts to start looking for fuel well in advance of leaving for each date, and we're doing a lot of telephoning ahead to be sure promoters are ready to line up diesel fuel for them. This situation has got everyone on their toes working harder."

In the last two weeks, he notes, his agency has had Faron Young on the road from Nashville through Houston and Lubbock, Tex., Hank Snow

on the highways from Tennessee to Toronto, Ontario, and Bobby Lewis in the Midwest, "with no one missing a single date or having any trouble making a show."

Says Terry Cline, assistant to Jim Halsey at the Tulsa agency, "We are monitoring things very closely at this point. Obviously we're concerned when our artists are scheduled into an area that has had ugly violence or reports fuel scarcity. Running out of gas in a bus is a whole lot different from running out of gas in a car. You have to pull special fuel filters, fill a complicated system of gas lines... it can take several hours to get a bus back on the road if you ever do hit empty."

However, Cline adds that the Halsey Co. has had artists such as Tammy Wynette, Johnny Rodriguez, Mel Tillis, Freddy Fender and the Oak Ridge Boys on the road in the last week traveling by bus with no problems reported.

Among the acts who have been adversely affected by the combination of fuel shortages and incidents of publicized violence stemming from the truckers strike were Waylon Jennings, Hank Williams Jr., Jeannie Pruett and Vern Gosdin.

Jennings' office reported rescheduling two dates for the singer in Buffalo and Binghamton, N.Y., from mid-June into early August, with one cancellation in Saratoga Springs that was unable to be rebooked.

"It cost us a tremendous amount of money to change these dates,"

says a Jennings spokesman, "but Waylon travels with an entourage that includes two tractor-trailer rigs, a diesel bobcat and three Silver Eagle buses. He didn't feel that going into an area of the country where shooting and violence had already occurred would be safe for his people."

Hank Williams Jr. also missed these dates, since he was scheduled to appear with Jennings.

Singer Jeannie Pruett cancelled shows in Killeen and Seven Points, Tex., because of violence and the threat of fuel shortages, according to her agent, Lavender.

And Vern Gosdin, who customarily travels by bus, took a standard trailer and van instead for his dates in Texas recently when diesel fuel was reputed to be unusually scarce.

"We've been using local area sound companies on dates to minimize the equipment acts have to travel with," notes Prater. "Wherever possible, we're also attempting to fly our artists in for dates and book in places where airline service is available as a standby measure."

Prater adds that contracts issued from the Buddy Lee Agency now contain a rider that makes the booking subject to fuel availability, a practice which he expects to continue indefinitely until the current fuel scare is resolved.

And country entertainer T.G. Sheppard reports that as an extra precautionary device, he is planning to outfit his touring bus with a double system of gas tanks "just in case."



ASCAP Time: Stanley Adams, right, ASCAP president; and Paul Marks, center, ASCAP managing director, discuss the Southern Writer's Advisory panel with panel member Jerry Foster during reception activities at ASCAP's Southern headquarters.

## ASCAP Execs Form Southern Panel

NASHVILLE—ASCAP executives recently convened in Nashville for two days to oversee the formation of a Southern Writer's Advisory panel and participate in the annual Southern Membership meeting, held at the Richland Country Club.

Among the visiting executives were Stanley Adams, president; Paul Marks, managing director; Paul Adler, membership director; Gerald Marks, board member, and Gloria Messenger, assistant general counsel.

The Southern Writer's Advisory panel, consisting of ASCAP writers Frank Stanton, Arthur Kent, Archie Jordan, Rory Bourke, Bill Rice, Jerry Foster, Dottie Rambo, Bob Morrison, Eddy Raven, John Schweers and Buzz Cason, gathered

with visiting executives and the regional staffers, Ed Shea, Southern regional executive director; Merlin Littlefield, assistant director; Connie Bradley, assistant director; Rusty Jones, Southern director of public relations, and Judy Gregory, director of writer and publisher administration, during a luncheon meeting held at ASCAP's headquarters.

With its first formal meeting, the Advisory panel elected to function on a yearly rotation basis, allowing an exercise in society democracy amongst its fellow songwriters.

Highlighting the membership meeting were reports given by Adams, Paul Marks, Adler, Gerald Marks, Messenger and Shea. A reception followed.



BUYER SALUTE—Hap Peebles of the Harry Peebles Agency, Kansas City, Kan., accepts a token of appreciation from Tandy Rice, center, president of Top Billing, Inc., Nashville, and cajun artist Jimmy C. Newman for his supportive promotion of cajun music at Top Billing's annual salute to members of the International Country Music Buyers Assn.

## Product Gaining Sales In Europe

By GERRY WOOD

MONTE CARLO—The international impact of country music surfaces frequently overseas—from the illuminating sessions of Billboard's IMIC conclave to the record stores and concert halls of the European countries.

A random check of country product in stores shows it's available in all the markets observed: Brussels, Amsterdam, Paris, Nice, Monte Carlo, Florence and Venice. Occasionally it's supported by window or in-store posters though the highest touted American product presently appears to be disco and RCA's "Hair" soundtrack LP.

Though country music normally doesn't receive the prime promotional and merchandising thrust accorded other forms of U.S. music, it has come a long way from a decade ago when it was virtually non-existent on European shelves.

Promoted country product leans toward the acts with a rockabilly past (Jerry Lee Lewis, Carl Perkins, Johnny Cash) or crossover present (Kenny Rogers, Crystal Gayle, Roy Clark). But even hardcore country acts such as Slim Whitman and Loretta Lynn are now racked overseas.

Previous Billboard articles have related the plans and projects of major labels in spreading country to the European market: specific promotional ventures, efforts at securing hard-earned radio play on the limited outlets, and tie-ins with tours.

An increasing amount of country acts are jetting to Europe for concerts. Because of travel and lodging costs, these tours are usually break-even at best. At worst, they're a financial disaster.

But, whether disaster or borderline black ink, they're usually worth it. The European audience becomes easily devoted to American acts who take the time, trouble and care to bring their music to new lands, for new people and new ears.

Slim Whitman's success in England is just one example. A Whitman LP is likely to break onto the British all-inclusive chart at No. 1. Mervyn Conn's Wembley Festival now heading for its 11th year and spreading to new countries beyond England, has effectively showcased much major talent with residual effects of greater European sales.

Tour posters of country, and even gospel, acts color many European

cities from a Chuck Girard poster in Amsterdam to Kris Kristofferson in Paris. The assault has seen the first ranks hit the shores with sporadic bursts of promotional artillery.

The major assault has yet to hit. But the battle plan has been drawn by the top executives of leading labels who have learned that the unparalleled success of country music in the U.S. can indeed be considered an export commodity.

That theme was reflected at Billboard's revealing IMIC sessions held in Monte Carlo, June 12-14. Bruce Lundvall, CBS Records Division president, showed a film, narrated by Kristofferson, of the tour of CBS acts to Cuba. Lundvall noted the Cubans had requested that Kristofferson be one of the performers since he was known through the movie "A Star Is Born" which had played in Havana.

The spotlight was aimed briefly at Nashville in the Presidents' Panel on music publishing. Mike Stewart, chairman of the session and president of Interworld Music, remarked, "What's happening now in New York, Los Angeles and Nashville through the National Music Publishers Assn. has brought back into focus the role of the publisher in America and everything he's trying to stand for in the record industry."

Stewart referred to the successful seminars held for young publishers in those cities. He noted that the questions were "naive and backward" at the forum a year ago, but had improved dramatically in recent months.

"I was really impressed at the forum held recently in Nashville. The subject was international publishing, and these kids were asking questions that were deep, sensitive, intelligent and sophisticated."

In another panel, Peter Kirsten, president of Global Music Group, looking at the future of music in West Germany, commented, "There will be country rock in the future of Germany."

Meanwhile, Saturday (7) is the date for the first all-country package to be held at the Montreux Jazz Festival in Switzerland.

Roy Clark, the Oak Ridge Boys, Barbara Mandrell and Buck Trent will be featured on the country debut show. It will be presented by MCA Records in association with the Jim Halsey Co. of Tulsa.



# THIS IS IT!

**SUPERCHARTS INSIDE TO  
PULL OUT AND PUT UP!**

# Billboard's International Disco Forum VI

## July 12-15, 1979 • The New York Hilton

### DISCO FORUM AGENDA

**THURSDAY, JULY 12**  
10 am-6 pm  
12 noon-6 pm  
8 pm-12 midnight

**FRIDAY, JULY 13**  
10:30 am-11:30 am  
11:30 am-11:45 am  
11:45-1:15 pm

1:15 pm-2:30 pm  
2:30-4 pm

**REGISTRATION**  
**EXHIBITS OPEN**  
**DISCO DANCING & ENTERTAINMENT:** Roosevelt Ballroom  
**SISTER SLEDGE:** Courtesy of Atlantic Records  
**PETER BROWN, BONNIE FONTER:** Courtesy of TK Records  
**CABABLANCA RECORDS & STUDIO 54**  
Welcome Party, Studio 54

**WELCOMING REMARKS AND KEYNOTE SPEECH:**  
**DICK ALBRE,** Exec VP Payday

Coffee Break

**CONCURRENT SESSIONS**

(1) "DISCO ADVERTISING AND MARKETING—AGGRESSIVE PROMOTION OF DISCOTHEQUES"

**Moderator:** RAY FORD  
Bobby McGee's, Phoenix  
**Panelists:** TONY DREGO  
Unite Sam's, New York  
WAYNE ROSSO  
A&R/Dave Kobby Sound  
MICHAEL D'ARRIO  
Triumph Disco  
RON BARN  
Norm White & Assoc  
JEFF RUBY  
Whiggarden & Heasman-Hendry Inc  
JUDY MEYER  
Epic

(2) "WHAT MAKES DISCO RADIO FORMATS SUCCESSFUL?"

**Moderator:** JIM KEATING  
WCAU-FM, Philadelphia  
**Panelists:** ORNAN KOSTICH  
Walter WFC  
Warner Bros  
RFC Records, Los Angeles  
DANAE JACOVELL  
WGS, Boston  
ROSY WYZZA  
A&R/A&C, New York  
TONY MARTINO  
A&R Enterprises/12 West  
WTLA, Studio 87  
CARLOS RAYBAN  
Capitol Radio, Caracas, Venezuela  
JUDY WEINSTEIN  
For the Record, New York  
PRESTON POWELL  
Vocal  
KEITH ALEXANDER  
WXTU  
VINCE PELLEGRINO  
CBS Records  
R. J. LAURENCE, PD  
WCAU-FM  
DR. ROB BAYLON  
Music Systems Analysis

(3) "INTERNATIONAL RECORD PROMOTION—THE PROPER USE OF DISCO DJs VS. DISCO RADIO"

**Moderator:** JANE BRINTON  
Wynn & Co., Los Angeles  
**Panelists:** STARR ARNOLD  
Private Records, New York  
SHERMAN COHEN  
KIS-FM, Los Angeles  
TOM COSSIE  
MR. Dance Promotions  
MICHAEL ELLIS  
WXTU, New York  
DEE JOSEPH  
Suberly Records  
BILL MUGLARE  
Voice of Atlanta  
Russett, Washington  
A. J. MILLER  
S.C.D.J.A., Los Angeles  
JOHNNY GEORGE, Indiana Record  
Paul and Disco Promotion  
MICHELE HART  
Casablanca Rec.  
TOM HAYDEN  
A-Ton-A&C Productions  
ROY PERRY  
WCAU-FM, Philadelphia  
PATRICK JENKINS  
Advanced Promotions  
MICHAEL ELLIS  
WXTU  
MICHELLE HART  
Casablanca Records

**LUNCHEON**

**CONCURRENTS**

(1) "DISCO ARTIST DEVELOPMENT"

**Moderator:** IRA SLACKER  
Personal Manager, Spectrum-Flower  
**Panelists:** PAUL COOPER  
Atlantic/A&C, Los Angeles  
RON DI BLASIO, Manager  
Sister Sledge  
ROBERT CAVIAND  
Personal Manager, Grace Jones  
FREDDIE DE MANN  
Walter De Mann  
BOB SCHWAB  
Personal Manager For Evelyn, "Champagne" King  
TED COHEN  
A&R Warner Bros. Records  
FRISCOLLA CHAPMAN  
Sakoul Records  
RUSS SHAW  
MCA Records  
DAN CASTAGNA  
EPA Records  
JIMMY CHEERS  
A&R Capitol  
WIL WILFRED  
A&R CBS Records  
Black Music Marketing Division

(2) "ASCAP/BMI/SESAC and Other International Licensing Organizations Panel"

**Moderator:** BARRY KNITTEL  
ASCAP, New York  
**Panelists:** GENE COLTON  
BMI  
SID GUBER  
SESAC  
JUDITH SAPPER  
ASCAP  
Other International Licensing Organizations to be Announced

(3) "INTERNATIONAL DISCO SOUND: Newest Applications in U.S. and Abroad"

**Moderator:** STEPHEN TRAMAN  
Tape Audio-Video Editor, Billboard  
**Panelists:** ALEX RUISNER  
Roster Sound  
ROGER SQUIRE  
Roger Squire, NY  
ED KING  
SOUND BY NIGHT

**Participants:**

ROY B  
Emergency Records & Filmings  
ALEX ST. JOHN  
Radio Free Sweden/VSD, Sweden  
CHRISTY HILL  
Casablanca Records  
PATRICK JENKINS  
Advanced Promotions  
Others to be Announced  
NICK STEVENS  
Polygram  
BILL HURNEY  
General Jackson's, Australia

(2) "12" SINGLES—NEW SOURCE OF REVENUE FOR DISCO LABELS: Discussion of Various Marketing Concepts of 12" Commercial Singles, including Content and Pricing"

**Moderator:**

JOE CATRE  
Salsoul Records, New York  
**Panelists:** FLORENCE GREENBERG  
Chrysalis Records  
RAY HARRIS  
A&R  
TOM KING  
MCA Records, New York  
BOB LINDEN  
Mercury Records, Los Angeles  
MARCY KAY  
Suberly Records, Los Angeles  
VINCE PELLEGRINO  
CBS Records, New York  
KEN VERNON  
London Records, Montreal  
COREY WOOD  
TE Records, Miami  
LARRY FISHBEIN  
Mercury A&C, New York

(3) "INTERNATIONAL LIGHTING PANEL: Disco Lighting Managers & New Division of Themed, Big Screen, at Topographic Health, Obstacles, Laser Effects, Research Applications of Lighting in Shows, U.S. Abroad"

**Moderator:**

RADCLIFFE JOE  
Disco Light, Montreal

**Panelists:**

DALE SMITH  
Bureau of Photographic Health  
PAUL GREGORY  
Lima  
GARY LYLE  
Lima  
DAVE SILBERT  
Salsoul Records  
DENNIS SMITH  
Orpheum Smith International  
TERRY THOMPSON  
Salsoul Lighting  
DICK SANDOVAL  
Salsoul Facility

**DISCO ENTERTAINMENT AND DANCING:** Roosevelt Ballroom

Art to be Named

LELANDA PEACHES & HERB, ATLANTIC STAR, Courtesy of Probe Records

**CONCURRENT SESSIONS**

(1) "INTERNATIONAL DISCO OWNER-MANAGER PANEL"

**Moderator:**

GARY FRIEDMAN  
T.J. Disco's, Miami

**Panelists:**

STEVE CORNELL  
Studio One, Los Angeles  
CLAES HERMANS  
Salsoul Records  
WAYNE ROSSO  
A&R/Dave Kobby Sound  
DAVE SILBERT SOUND  
Dave Kobby  
M.C. Cover—Baby 12's  
MICHAEL MURKIN  
Michael Murgin & Assoc., New York  
DANA TORIN  
Salsoul Records  
WYATT JOHNSON  
MCA & U&A  
TED FRAY'S, Las Vegas  
JEFF GOTTMAN  
Jamaica, Canada  
DENNY LOTKIN  
Private Disco

(2) "PUBLISHING AND LICENSING: Domestic and International Disco Product Licensing and Publishing, Table, No. 10: Points in Finding New Artists, Product, Promotion and Copyright"

**Moderator:**

MIKE STEWART  
Interworld Music, A-Ton-A&C Productions

**Panelists:**

GLENN LA RUDDO  
Salsoul Records  
SUSAN McCLELLAN  
Salsoul Music  
DON SCHEIN  
Suberly Records  
LENNE MOSES  
Private Video Music  
PETER WORTEN  
Salsoul Music, Montreal  
International Representatives to be Added

(3) "PRODUCTION & LABEL DEALS: Areas of Developments Looking at Their Future in Disco"

**Co-Moderators:**

JOHN LUDWIG  
Phantom Records  
RAY CASANO  
Warner-RFC  
Warner Bros  
RFC Records

**Panelists:**

MARTY BLECHMAN  
Berman & Hergen Productions  
DANIEL GLENN  
Salsoul Records  
JOHN HEDDIE  
Producer, Miami-Dade  
TOM HAFFER  
A-Ton-A&C Productions  
BARRY LONE  
Lone Tapes  
STEVEN MACHAT, Eng  
Merced & Machat  
NICK STEVENS  
Polygram Records  
ALAN SCHWAB  
Mercury/Casablanca/L&A  
MARC LITVIN  
MR. Dance Promotions  
NICK SANDOVAL  
A&C/Casablanca Productions  
ROY B  
Emergency Records

**LUNCHEON**

**CONCURRENT SESSIONS**

(1) "DISCO RADIO"

Programming Differences in Clubs and Radio

**Moderator:**

M. J. MARSH  
NORM Portland

**Panelists:**

ELLEN MOSES  
Mercury, New York  
JOHN M. TULLOCH  
Casablanca Records

1:15 pm-2:30 pm  
2:30-4 pm

**CONCURRENT SESSIONS**  
(1) "INTERNATIONAL DISCO ARTIST DEVELOPMENT"  
Newest Applications in U.S. and Abroad

(2) "ASCAP/BMI/SESAC and Other International Licensing Organizations Panel"

(3) "INTERNATIONAL DISCO SOUND: Newest Applications in U.S. and Abroad"





# Country Music Source Book

Billboard

# Cream of the Country Crop



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# Country Music Sourcebook

## CONTENTS

|                                    |    |
|------------------------------------|----|
| Organizations .....                | 4  |
| Artists .....                      | 6  |
| Booking Agents & Contacts .....    | 16 |
| Personal Managers .....            | 20 |
| Concert Promoters .....            | 2  |
| Record Companies .....             | 26 |
| Independent Record Promoters ..... | 41 |
| Syndicators .....                  | 41 |
| Music Publishers .....             | 33 |
| Radio Stations .....               | 42 |
| Top Singles .....                  | 52 |
| Birthdays .....                    | 54 |
| International .....                | 56 |

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# Billboard®

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**Y**ou have in your hands and before your eyes what could prove to be the most important and comprehensive industry listing of the country music business.

And you have it at your disposal during the most important time in country music history. The past year has seen the phenomenal growth of country music soar to new heights. This grass-roots music form has become one of the hottest items on the retail level (as confirmed by a NARM survey) and has posted an impressive 25% gain on the nation's airwaves (according both to the Country Music Assn. and Arbitron).

Country's success story isn't confined to the U.S., because record sales, promotions and radio/tv exposure have mushroomed on an international basis.

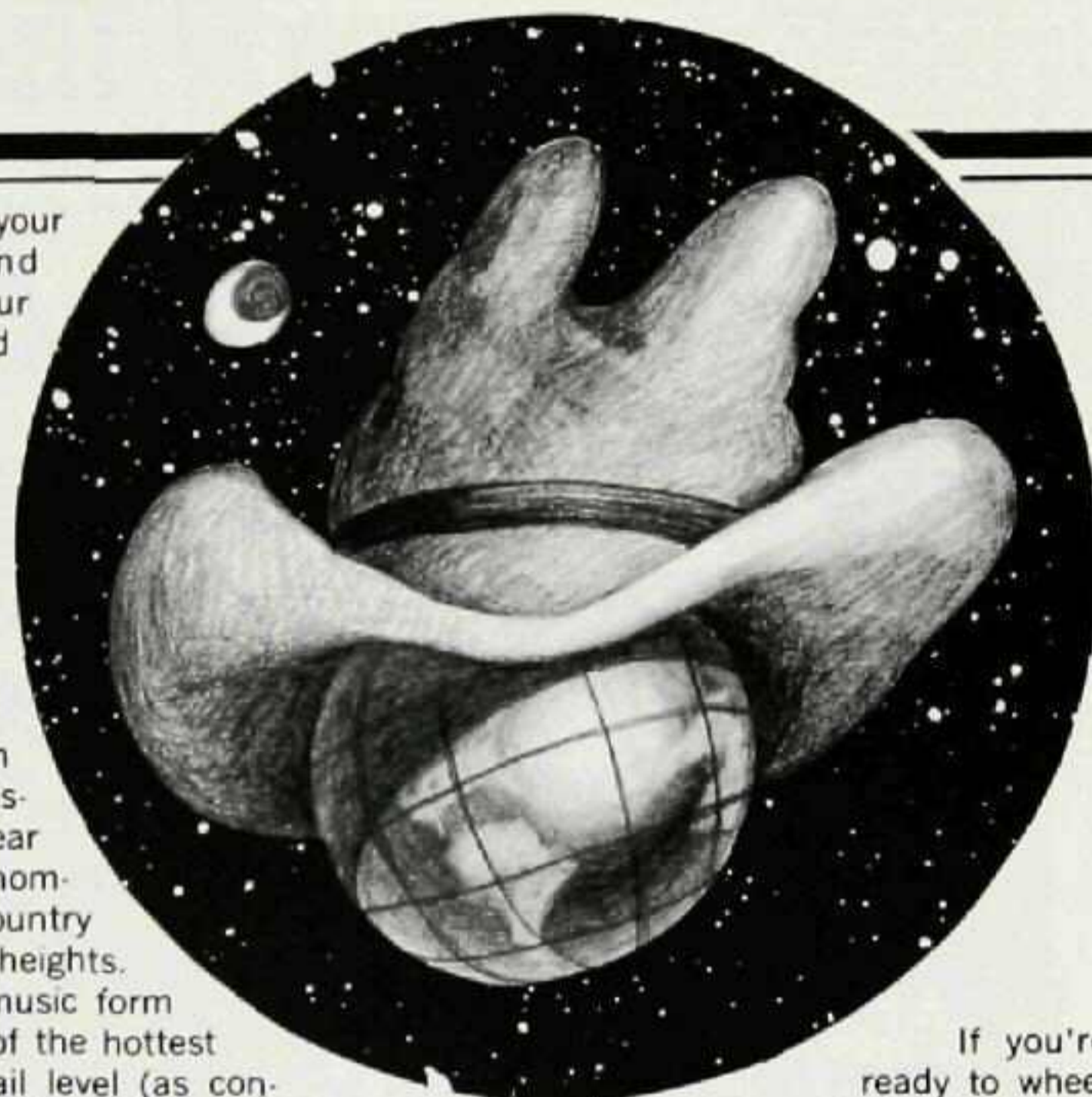
To keep the cream of the country at your fingertips, Billboard is proud to present its third edition of the Country Music Sourcebook.

Within these pages you'll find the Who's Who and the What's What of Country Music. From A to Z—address to zip codes—you'll find what you need to know and who you need to know to join the golden/platinum surge of country music.

What's the address of ASCAP, BMI or SESAC? Try the Sourcebook's Organizations listing. Want to know Roy Clark's record label, booking agent and personal manager? Go directly to Artists. Do not pass go or go beyond the boundaries of this mini-encyclopedia.

What is that booking agent's address and phone number? Flip to Booking Agents. And personal managers? Yes, let your fingers do the walking to the Personal Managers list.

Likewise, you'll find concert promoters broken down into state-by-state listings. There's also a valuable listing of independent record promoters.



If you're ready to wheel and deal, thumb your way to the Record Companies category. These listings will show, not only the Nashville office information and key employees, but also the other main offices.

Nashville is known as a songwriters' and publishers' town. Billboard's Country Music Sourcebook recognizes this fact with an up to date listing of the top music publishers.

It's hard to keep a handle on the explosion in country music radio stations, but you'd be well advised to start at the segment on Radio Stations, delineated by state and city. It's followed by syndicated country music programs and their producers.

Exclusive Billboard programming aids are included and one of the most popular—and frequently used—portions of past Sourcebooks has been the Birthdays listing, providing you with a daily breakdown of country music stars' birthdates.

This year, we've added international listings, making Billboard's 1979-80 Country Music Sourcebook the most complete directory of its kind ever published.

It's yours to enjoy, explore and use. Do it.

# ORGANIZATIONS

A F T R A. see American Federation of Television & Radio Artists

A S C A P. see American Society of Composers, Authors & Publishers

Academy of Country Music. PO Box 508, Hollywood, Calif. 90028. Tel. (213) 462-2351. Exec. Sec'y. Fran Boyd. **Founded**—1964. **Membership**—1200 (approx.); **Membership requirements**—Professional. Must be affiliated with the country music industry in some area; Fan. No requirements.

Academy of Country Music Entertainment. PO Box 574, Thornhill, Ont., Canada L3T 4A2. Pres. Dave Charles; Exec. Ass't. Penny Sue Turner.

**Founded**—1976. **Membership**—600; **Membership requirements**—Must derive a portion of income from country music industry.

American Federation of Musicians. Local 257, PO Box 12399, Zip 37212, 11 Music Circle N., Nashville, Tenn. 37203. Tel. (615) 244-9514. Pres. Johnny DeGeorge; Sec'y-Treas. Dutch Gorton.

**Nat'l headquarters**. New York, N.Y., 1500 Broadway. Zip 10036. Tel. (212) 869-1330.

**Founded**—Dec. 1902 (Nashville local). **Membership**—approx. 2700 (Nashville local). **Membership requirements**—Must qualify as a professional musician.

American Federation of Television & Radio Artists (AFTRA), 1014 17 Ave. S., Nashville, Tenn. 37212. Tel. (615) 256-0155. Exec. Sec'y. David L. Maddox.

**Nat'l headquarters**. New York, N.Y., 1350 Ave. of the Americas. Zip 10019. Tel. (212) 265-7700.

**Founded**—1961 (Nashville local). **Membership**—935 (Nashville local). **Membership requirements**—Earn money through commercials, radio or TV broadcasting and/or recordings.

American Society of Composers, Authors & Publishers (ASCAP), 1 Lincoln Plaza, New York, N.Y. 10023. Tel. (212) 595-3050.

**Regional offices**. Hollywood, Calif., 6430 Sunset Blvd. Zip 90028. Tel. (213) 466-7681—Nashville, Tenn., 2 Music Square W. Zip 37203. Tel. (615) 244-3936. Southern Region Exec. Dir. Ed Shea.

**Founded**—1914 (National). 1965 (Nashville). **Membership**—Writers 18,000. Publishers 7000. **Membership requirements**—Composer or lyricist of a copyrighted musical work which has been commercially recorded or regularly published, or publisher actively engaged in normal publication of musical works. Associate membership open to writers of at least one copyrighted work.

Australasian Country Music Ass'n. PO Box 35, N. Quay, Bris-

bane, SQ 4001, Australia. Federal Pres. Norm Drage; Federal Sec'y. Bruce S. Webster.

**Founded**—1964. **Membership**—550. **Membership requirements**—desire to promote and preserve country music within Australia & New Zealand.

B C M A. see British Country Music Ass'n.

B M I. see Broadcast Music Inc.

Bluegrass Club of New York, 417 E. 89 St., New York, N.Y. 10028. Tel. (212) 427-1488. Pres. Douglas Tuchman.

**Founded**—March, 1927. **Membership**—550; **Membership requirements**—Have an interest in traditional country and bluegrass music.

British Country Music Ass'n (BCMA), PO Box 2, Newton Abbot, Devon TQ12 4HT, England.

**Founded**—1968. **Membership**—(2500 approx). **Membership requirements**—Must be a country music fan.

Broadcast Music Inc. (BMI), 40 W. 57 St., New York, N.Y. 10019. Tel. (212) 586-2000. Pres. Edward M. Cramer; VP's. Theodora Zavin, Neil Anderson, Ronald Anton, Helmut Guttenberg, Edward Molinelli, Russell Sanjek, Alan Smith; Ass't VP's. Warren McFall, James Roy, Controller. Lawrence Sweeney; Sec'y. Edward Chapin.

**Branches**. Hollywood, Calif., 6255 Sunset Blvd. Zip 90028. Tel. (213) 465-2111—Nashville, Tenn., 10 Music Square E. Zip 37203. Tel. (615) 259-3625. VP. Frances Preston.

**Founded**—1940. **Membership**—Writers 39,000 (approx.). Publishers 17,000 (approx.). **Affiliation requirements**—Composer or lyricist of a musical composition commercially published or recorded, or otherwise likely to be performed.

Country Music Ass'n Inc., 7 Music Circle N., Nashville, Tenn. 37203. Tel. (615) 244-2840. Bd. Chm. Tom Collins; Pres. Ralph Peer; Exec. Dir. Jo Walker; Exec. VP. Irving Waugh; VP's. Don Nelson, Bruce Lundvall, Joe Smith, Jim Halsey, Barbara Mandrell, Bill Anderson, Joe Galante, C.W. "Chic" Doherty, Paul Tannen, Bill Lowery, Jay Morgenstern; Int'l VP. Mervyn Conn; Sec'y. Jim Duncan; Ass't Sec'y. Rick Blackburn; Treas. Hutch Carlock; Ass't Treas. Don Light; Sgt. at Arms. Joe Sullivan; Ass't Sgt. at Arms. Glenn Snoddy; Historian. Bill Utz.

**Founded**—1957. **Membership**—5000 (approx.); **Membership requirements**—Earn a portion of income from country music.

Country Music Ass'n (Germany), Friedenstr. 44, D-7530 Pforzheim. Tel. (07231) 24460. Chm. Juergen Kramer.

Country Music Ass'n (Great Britain) Ltd., 1A Montague Mews N., London W1H 1AJ, England. Chm. Don Ford; Vice Chm. Tony Byworth; Life Pres. Mervyn Conn; Sec'y. Ann Dek; Treas. Jeff Forrest.

**Founded**—1969. **Membership**—208; **Membership requirements**—Must be within the music business.

Country Music Ass'n Int'l Development (Sweden), PO Box 1178, S-171 23 Solna. Tel. (08) 82-04-80. Rep. Dan Ekback.

Country Music Foundation Inc., 4 Music Square E., Nashville, Tenn. 37203. Tel. (615) 256-1639. Bd. Chm. Frank Jones; Pres. Pee Wee King; Exec. Dir. William Ivey; Exec. VP. Bill Lowery; 1st VP. Roy Horton; VP's. Jim Foglesong, Brad McCuen; Sec'y. Ralph Emery; Treas. Joe Talbot.

**Founded**—1964.

Country Music Foundation of Colorado, PO Box 19435, Denver, Colo. 80219. Tel. (303) 936-7762. Pres. & Exec. Dir. Gladys Hart; Exec. VP. Jim Peters; Sec'y. Glenda Lawellen.

**Founded**—1965. **Membership**—500 (approx.); **Membership requirements**—Have an interest in country music.

F I C A P. see Federation of International Country Air Personalities.

Federation of International Country Air Personalities (FICAP), 1201 16 Ave. S., Nashville, Tenn. 37212. Tel. (615) 320-0115. Exec. Dir. Georgia Twitty; Pres. Mike Burger; VP. Larry Scott; 2nd VP. King Edward Smith IV; Sec'y-Treas. Bob Cole; Parliamentarian. Searcy Hall; Sgt. At Arms. Bob Ingram.

**Founded**—March, 1976. **Membership**—300; **Membership requirements**—(comprised of the following classes)—

A. Voting membership: includes on-the-air country personalities.

B. Associate member: includes anyone in the industry.

C. Entire radio station membership.

D. Corporate membership.

E. Radio personality membership: includes the radio personality not on-the-air, such as a program director or operations manager.

Florida Country Music Foundation & Hall of Fame Inc., PO Box 336, Fruitland Park, Fla. 32731. Tel. (904) 787-1051. Admin'r. Mama Jo Hunt; Pres. Eleanor Huggins; VP. Glenn Morris; Sec'y. M. Palmer; Treas. L. Holland.

**Founded**—1972.

International Fan Club Org., Box 177, Wild Horse, Colo. 80862. Tel. (303) 962-3543. Co-Pres. Loudilla, Loretta & Kay Johnson.

International Heritage Music Ass'n. see "This is Country Music."

Mississippi Valley Country & Western Music Ass'n. PO Box 813, Rock Island, Ill. 61201. Pres. Myrtle Brockmann.

**Founded**—1960. **Membership**—200; **Membership requirements**—Must be a country music fan.

N A R A S. see National Academy of Rec'g Arts & Sciences. Nashville Ass'n of Talent Directors, 25 Music Square W., Nashville, Tenn. 37203. Tel. (615) 254-5721. Pres. Jock D. Johnson; VP. Ted Fuller; Treas. Billy Deaton; Sec'y. Sonny Simmons; Sgt. at Arms. Al Embry.

**Founded**—1975. **Membership**—16 agencies. **Mem-**

**bership requirements**—Agency must have at least one recording artist & a Nashville office.

Nashville Songwriters Ass'n, 25 Music Square W., Nashville, Tenn. 37203. Tel. (615) 254-8903. Pres. Patsy Bruce; Exec. Dir. Maggie Cavender; 1st VP. Wayland Holyfield; 2nd VP. Liz Anderson; Treas. Don Wayne; Sec'y. Paul Craft; Co-Parliamentarian & Sgt. at Arms. Paul Richey, Hal Bynum.

**Founded**—1967. **Membership**—1000 (approx.); **Membership requirements**—Active. One song published by publishing company affiliated with a performing rights organization; Associate. Unpublished writer.

National Academy of Rec'g Arts & Sciences (NARAS), 7 Music Circle N., Nashville, Tenn. 37203. Tel. (615) 255-8777. Pres. Bill Justis; 1st VP. Don Butler; 2nd VP. Layng Martine Jr.; VP's. Merlin Littlefield, Brad McCuen, Ed Penney, Lynn Shults; Exec. Dir. Francine Anderson; Sec'y. Bruce Davidson; Treas. Roger Sovine.

**Nat'l headquarters**. Burbank, Calif., 4444 Riverside Dr. Zip 91505. Tel. (213) 843-8233.

**Founded**—1964 (Nashville chapter). **Membership**—(Nashville chapter) 802. Active: 98. Associate: **Membership requirements**—Active. Six recorded & commercially released selections, or the equivalent of one complete LP side. Associate. Those not eligible for Active membership, but who are actively identified with and interested in the recording industry.

Ohio Country & Western Music Ass'n Inc., 1346 Gross Ave. NE, Canton, Ohio 44705. Pres. Bob Davidson; VP. Les Hall; Sec'y. Jeanne Johnson; Treas. Wanda Davidson.

**Founded**—1966. **Membership**—1000; **Membership requirements**—A love for country music and participation in helping promote it.

SE S A C Inc., 10 Columbus Circle, New York, N.Y. 10019. Tel. (212) 586-3450. Chm. Alice H. Prager; Pres. Norman S. Weiser; VP's. W.F. Myers, S.B. Candlor, Norman Odium, Sidney Guber, A.F. Ciancimino, Charles Scully.

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**Founded**—1931 (National). 1964 (Nashville). **Membership**—Writers: 500 (approx.); Publishing catalogs: 600 (approx.); **Membership requirements**—One song recorded and released on a nationally distributed label.

Southern Writers Group USA, Box 40764, 2804 Azalea Pl., Nashville, Tenn. 37204. Tel. (615) 383-8682. Contact: Bill Martin.

"This is Country Music" (div. of International Heritage Music Ass'n), 133 Walton Ferry Rd., Hendersonville, Tenn. 37075. Tel. (615) 822-4827. Pres. Ralph H. Compton.

**Founded**—1975. **Membership**—1650; **Membership requirements**—A desire to establish and maintain country music as a musical art form.

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# ARTISTS

The Booking Agents (BA) & Contacts, and Personal Managers (PM) sections, along with addresses and telephone numbers, follow this section.

## A

**AABCI-AABCI** (Vocalist), Penthouse, BA: World Artist, PM: Geoffrey Hansen  
**ACUFF, ROY** (Vocalist w/Vocal & Instrumental Group—5), Elektra, BA: Howard Forrester—Acuff-Rose  
**ADAMS BROTHERS** (Vocal & Instrumental Group—5), BA: Bruce Rohrbach  
**ADAMS, SUNSHINE** (Vocalist), Country Int'l, BA: Lance Prodn.  
**ADKINS, WENDEL** (Vocalist w/Group—5), Texas, PM: Don Schafer  
**ALAN, BUDDY** (Vocalist), Capitol, BA: Ronnie Spillman—Encore Talent  
**ALBIN, DICK & ANNE** (Vocal & Instrumental Duo), BA: Showcase Assocs.  
**ALLANSON, SUSIE** (Vocalist), Warner/Curb, BA: Ken Rollins—Shorty Lavender, PM: Ray Ruff  
**ALLEN, ANNA JANE, FAMILY SHOW** (Vocalist w/Group—5), Lake Front, BA: Lake Front  
**ALLEN, DICK, & THE RIVER ROAD BOYS** (Group), RDS, BA: Star Attractions  
**ALLEN, JUDY** (Vocalist w/Group—4), Polydor, BA: Robert Blake, Holmes Agency, PM: John Owens—South Breeze  
**ALLEN, REX, JR.** (Vocalist), Warner Bros., BA: William Morris  
**AMAZING RHYTHM ACES** (Group—6), Columbia, BA: Athena Artists, PM: Michael Barnett—Barnett Ents.  
**ANDERS, CHERYL** (Vocalist), BA: Gary Good  
**ANDERS, CHRIS** (Vocalist), Belmont, BA: John Penny  
**ANDERSON, BILL** (Vocalist w/Group—8), MCA, BA: Bill Goodwin  
**ANDERSON, ERIC** (Vocalist), Old Dominion, BA/PM: Frank Evans  
**ANDERSON, JOHN** (Vocalist/Guitarist), Warner Bros., BA: Shorty Lavender, PM: Gene Ferguson  
**ANDERSON, LYNN** (Vocalist), Columbia, BA: ICM  
**ANY OLD TIME STRING BAND** (Vocal & Instrumental Group), Arhoolie, BA: Folklore Prodn., PM: Manny Greenhill  
**APPLES & ORANGES** (Vocal & Instrumental Group—7), Armageddon, PM: James Adams  
**ARCHERS** (Vocal & Instrumental Group—5), Light, BA: Marc Whitmore—Wayne Coombs, PM: Don Aldridge  
**ARNOLD, EDDY** (Vocalist), RCA, PM: Gerard W. Purcell  
**ASH, GLENN** (Vocalist/Instrumentalist), Sandcastle, BA: Convention Entertainment, PM: Frank Campana  
**ASHER, DAVID** (Vocalist/Pianist w/Vocal & Instrumental Group—6), Duel, BA: Duel Prodn., PM: Lee Dunne  
**ASHLEY, LEON** (Vocalist), Ashley, PM: Linda G. Denny—Country Music Spectacular  
**ASHWORTH, ERNIE** (Vocalist), American Sound, BA: Buddy Lee, PM: Cliff Ayers  
**ASLEEP AT THE WHEEL** (Vocal & Instrumental Group—9), Capitol, BA: Variety Artists, PM: Steve Carey  
**ATKINS, CHET** (Guitarist w/Instrumental Group—4), RCA, BA: Sutton Artists, PM: X. Cosse  
**AUSTIN, KAY** (Vocalist), Country Sound, BA: Frost & Frost

## B

**BAILES, DON, & TONY STARR** (Vocal & Instrumental Group—5), Capitol Star Artist, BA: Country Talent, PM: Don Redanz—Capitol Star  
**BAILEY, RAZZY** (Vocalist w/Vocal Group—5), RCA, BA: Roger West—United Talent, PM: Bob Montgomery  
**BAILEY, STU** (Vocalist/Guitarist w/Vocal & Instrumental Group—4), Butter Sound, BA: Butter Sound  
**BALDWIN, BONNIE** (Vocalist), Country Star, BA: Country Star, PM: Process Talent  
**BANDY, MOE** (Vocalist w/Vocal & Instrumental Group—5), Columbia, BA: Ronnie Spillman—Encore Talent, PM: Ray Baker  
**BARBER, AVA** (Vocalist), Ranwood, BA: Reggie Mac—United Talent, PM: Roger Sullivan  
**BARBER, GLENN** (Vocalist), MMI, BA: Johnny Elgin—Music City Talent, PM: Johnny Morris  
**BARE, BOBBY** (Vocalist), Columbia, BA: William Morris, PM: Bill Graham  
**BARKER, JOANNE** (Vocalist), BA: Artists Unlimited, PM: Steve Case  
**BARLOW, RANDY** (Vocalist), Republic, BA: Joe Taylor, PM: Fred Kelly—Low Key  
**BARNETT, LEON** (Vocalist w/Vocal Group—4), J&K, BA: Mark Collier  
**BARRETT, BRUCE** (Vocalist/Guitarist), PM: James Adams  
**BARRY, DON** (Vocalist), Black Kat, BA: Allen White, PM: Trackdown Ents.  
**BASHFUL BROTHER OSWALD** (Vocalist/Comedian), Rounder, BA: Acuff-Rose  
**BAUER, CHARLIE, & BAUER POWER** (Vocal & Instrumental Group—5), BA: Country Talent, PM: Don Redanz—Capitol Star

**BEE, SHERRY** (Vocalist), Stardust, BA/PM: Col. Buster Doss  
**BELLAMY BROTHERS** (Vocal Group—7), Warner Bros., BA: Chip Peay—United Talent, PM: Sid Rudeau  
**BENTON, BARBI** (Vocalist), BA: William Morris  
**BERRY, JOE, & BAND** (Vocalist/Pianist w/Group—4), TA, BA: Talent Attractions, PM: Larry Phillips  
**BESS, STEVE, SHOW** (Vocal & Instrumental Group—5), BA: Ted Fuller & Steve Bess—Talentmaster  
**BIG EL SHOW** (Vocalist w/Vocal & Instrumental Group—14), Castle, BA: Music I, PM: Stan Gitt, Rob Russen  
**BIGTREE, SANDY** (Vocalist w/Group—6), Sunday, BA: DMR Ents.  
**BISHOP, ELVIN** (Vocalist w/Group), BA: ICM  
**BLACK'S, BILL, COMBO** (Instrumental Group—5), Hi/London, BA: William Morris, PM: Bob Tucker  
**BLACK DIAMOND STRINGERS** (Vocal & Instrumental Group—5), Yale, BA: Smokey Warren, PM: Pete Swalk  
**BLACK GOLD** (Group—4), True, BA: International Talent, PM: Clyde Brown Jr.—International Talent  
**BLACKWOOD, R.W., & THE BLACKWOOD SINGERS** (Group), Capitol, BA: Diamond Mgmt.  
**BLUE, TESSY** (Vocalist), BA/PM: Jerry Plantz  
**BLUEGRASS AMERICA** (Vocal & Instrumental Group—6), Harvey, BA: Bill Sykes—Bluegrass Music  
**BLUEGRASS EXPERIENCE** (Group—6), BA: Hit  
**BLUEGRASS REVIVAL** (Vocal & Instrumental Group—5), Outlet, BA: Bill Sykes—Bluegrass Music, PM: Bill Smith  
**BLUE RIDGE & MARK FOUR** (Vocal & Instrumental Group—8), QCA, BA: Roy Tessier—Tessier Talent  
**BONNIE & CLYDE** (Vocal & Instrumental Duo), Hillside, PM: William Earl  
**BOONE, DEBBY** (Vocalist), Warner/Curb, BA: Dave Peters II—Wayne Coombs, ICM, PM: Jack Spina & Don Henley—Rosina Mgmt.  
**BOONE, PAT** (Vocalist), Warner/Curb, Lamb & Lion, BA: Dave Peters II—Wayne Coombs, ICM, PM: Jack Spina & Don Henley—Rosina Mgmt.  
**BOOTH, TONY** (Vocalist), BA: Ronnie Spillman—Encore Talent  
**BOOTLEG COUNTRY** (Group—5), BA: Steve Stebbins—Americana Corp.  
**BORCHERS, BOBBY** (Vocalist), Epic, BA: Reggie Mac—United Talent  
**BOTTOMS, CUSTER** (Vocalist), Country Star, BA: Country Star, PM: Process Talent  
**BOWERS, BRYAN** (Vocalist/Autoharp), Flying Fish, BA: Stone County, PM: Klezmer Corp.  
**BOWMAN, DON** (Vocalist/Comedian), Lone Star, BA/PM: Jim Wagner—American Mgmt.  
**BREAZ, MARCIA** (Vocalist), Country Kitchen, PM: Marvin E. Levin  
**BRESH, TOM** (Vocalist), MCA, BA: Tenda Artists  
**BRIGHAM, RED** (Vocalist), Volunteer-King, PM: Redwood Prodn.  
**BRINE, MARK** (Vocalist), Door Knob, PM: Gene Kennedy  
**BROCKETT, JAIME** (Vocalist/Guitarist/Dobroist w/Group), Capitol, BA: Highway 61  
**BROWN, HARLAN** (Guitarist), Armageddon, PM: James Adams  
**BROWN, JIM ED** (Vocalist), RCA, BA: Top Billing, PM: Tandy Rice  
**BROWN, MAX** (Vocalist), Door Knob, PM: Gene Kennedy  
**BROWN, VIRGE** (Vocalist), Country Star, BA: Country Star, PM: Process Talent  
**BROWNE, COODER, BAND** (Group), BA: Buddy Lee  
**BRUCE, ED** (Vocalist), Epic, BA: Variety Artists, PM: Patsy Bruce—Bruce Agency  
**BRUSH ARBOR** (Vocal & Instrumental Group—5), Monument, BA: Wayne Coombs, PM: Dan McKinnon—McKinnon Ents.  
**BUFFALO CHIPKICKERS** (Vocal & Instrumental Group—4), Chedda, BA/PM: Bob Doyle  
**BUFFALO ROSE BAND** (Vocal & Instrumental Group—5), Helios, BA: Meadow Lark Ventures  
**BUFFETT, JIMMY** (Vocalist/Guitarist), MCA, BA: Howard Rose, PM: Front Line  
**BURKE, FRENCHIE** (Vocalist/Fiddler w/Group), Cherry, BA/PM: Crash Stewart—Alamo Prodn.  
**BURNETT, DORSEY** (Vocalist), Capitol, PM: Geoffrey Hansen  
**BURTON, WENDELL** (Vocalist/Guitarist), Lamb & Lion, BA: Perelandra  
**BUSH BROTHERS BAND** (Vocal & Instrumental Group—6), PM: Frank Santagada  
**BUTLER, NOEL, & CHEROKEE** (Vocalist w/Vocal & Instrumental Group—7), PM: Law Linet  
**BUTTERFIELD EXPRESS** (Vocal & Instrumental Group—5), Holiday, PM: William D. Holiday  
**BYNEM, E. LEE** (Vocalist/Pianist/Organist), True, BA: International Talent, PM: Clyde Brown Jr.—International Talent

**BYRD, DANNY, SHOW** (Group—4), BA/PM: Jerry Plantz

## C

**CAMARILLO, TINA** (Vocalist w/Group—5), Boyd, BA: Saguro Talent, PM: Action Ticket  
**CAMPBELL, ARCHIE** (Comedian), Elektra, BA: Arcam Ents., Joe Taylor, PM: Steve Campbell—Arcam Ents.  
**CAMPBELL, GLEN** (Vocalist), Capitol, BA: Regency Artists  
**CAMPBELL, J.C.** (Vocalist/Guitarist w/Vocal & Instrumental Group—6), Shooting Stars, BA: Shooting Stars, PM: Eddie Weldon  
**CAMPBELL, PHIL** (Vocalist), Cumberland, BA: Arcam Ents., PM: Steve Campbell—Arcam  
**CAMPBELL, SONNY** (Vocalist), RCA, BA: Smokey Warren  
**CAMPI, RAY, & THE ROCKABILLY REBELS** (Vocalist w/Group—5), Radar, BA: Artists: Heller Agency, PM: Dan Bourgoise—Bug Artist  
**CANADIAN ZEPHYR** (Vocal & Instrumental Group—4), RCA, BA: Van Entertainment, PM: H. Vandenberg—Van Entertainment  
**CANNON, ACE** (Saxophonist w/Instrumental Group—6), Cream, BA: Nashville Int'l, PM: Bill Harris  
**CAPITALS** (Vocal & Instrumental Group—8), Ridgetop, PM: Alice F. Raleigh  
**CARLISLE, BILL** (Vocalist), BA: All Star Talent  
**CARROLL, DAVE** (Vocalist/Guitarist w/Vocal Duo), Butter Sound, BA: Butter Sound  
**CARROLL, DAWN** (Vocalist/Keyboardist w/Vocal Duo), Butter Sound, BA: Butter Sound  
**CARTER, GARY** (Instrumentalist), Victory, BA: Walter Carter  
**CARVER, JOHNNY** (Vocalist), BA: Top Billing  
**CASE, ROBERT MAXWELL** (Vocalist/Guitarist), Good Evening, BA/PM: R.M. Case  
**CASH, JOHNNY** (Vocalist), Columbia, BA: APA, PM: Lou Robin—Artist Consultants  
**CASH, TOMMY** (Vocalist), Monument, BA: Top Billing, PM: Tandy Rice  
**CASH VALLEY GRASS** (Vocal & Instrumental Group—5), TA, BA: Talent Attractions, PM: Larry Phillips  
**CATO, CONNIE** (Vocalist), BA: Buddy Lee  
**CHAMBLISS, JOHNNY** (Vocalist), BI, Contact: Bollman Int'l  
**CHESNUT, JIM** (Vocalist), MCA, BA: William Morris  
**CHINN, ARNOLD, GROUP** (Vocal & Instrumental Group), TwinSpin, BA: LenTalent  
**CHRISTIAN, CHRIS** (Vocalist/Guitarist), Myrrh, BA: Marc Whitmore—Wayne Coombs  
**CLARK, ROY** (Vocalist/Instrumentalist w/Group—4), MCA, BA/PM: Jim Halsey  
**CLEMENTS & ASHER** (Vocalists/Guitarist/Pianist w/Vocal & Instrumental Group—6), Duel, BA: Duel Prodn., PM: Lee Dunne  
**CLEMENTS, CHRISTOPHER** (Vocalist/Guitarist w/Vocal & Instrumental Group—4), Duel, BA: Duel Prodn., PM: Lee Dunne  
**CLEMENTS, VASSAR** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—5), MCA, BA: Variety Artists, PM: Millie Clements—Vassar's Music  
**CLICK, PAUL** (Vocalist), Rice, BA/PM: Jim Brown—Key Talent  
**CLOWER, JERRY** (Comedian), MCA, BA: Top Billing, PM: Tandy Rice  
**COCHRAN, HANK, & CLAN**, BA: Buddy Lee  
**COCO** (Group—6), BA: Arnie Kay—Mars Talent  
**COCO & THE LONESOME ROAD BAND** (Vocal & Instrumental Group—5), Fretless, BA: Nora Stats  
**COE, DAVID ALLAN** (Vocalist), Columbia, BA: LenTalent  
**COLLIER, MARK** (Vocalist w/Vocal Duo), Audio Creations, BA/PM: Mark Collier  
**COLLINS, BRIAN** (Vocalist), RCA, BA: Jim Wagner—American Mgmt., PM: Roger Jaudon  
**COLLINS, KAREN** (Vocalist w/Vocal Group—4), Butter Sound, BA: Butter Sound  
**COLTER, JESSI** (Vocalist), Capitol, BA: Utopia Prodn.  
**COMPTON, MIKE** (Vocalist), Wickup, BA: Bissell-Johnson Ents.  
**CONLEE, JOHN** (Vocalist), MCA, BA: Buddy Lee  
**COODER BROWNE** (Group—4), Lone Star/Mercury, BA/PM: Col. Buster Doss  
**COOK, STEPHEN** (Vocalist/Guitarist), Premiere Artist, BA/PM: Frank Evans  
**COOLIDGE, RITA** (Vocalist w/Vocal & Instrumental Group), A&M, BA: Magna Artists, PM: Bert Block—Block-Kewley Mgmt. (Performs with Kris Kristofferson)  
**COOPER, BARBARA** (Vocalist), Doylen, BA: World of Talent, PM: Jim Doyle  
**COOPER, TOMMY** (Vocalist), Celestial, PM: Art Benson  
**COOPER, WILMA LEE** (Vocalist w/Instrumental Group—5), Starday, BA: Atlas Artist  
**COPAS, RANDY** (Vocalist), BI, Contact: Bollman Int'l

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**RCA**

## Artists

- CORIN, AMY** (Vocalist), BA, William Morris.  
**CORNELIUS, HELEN** (Vocalist), RCA, BA, Top Billing (Performs with Jim Ed Brown Show).  
**COTTON, GENE** (Vocalist), Ariola America, BA, Morya Prod'ns, William Morris, PM, Kevin Hunter—New Direction.  
**COTTONWOOD** (Vocal & Instrumental Group—3), Magic, BA, PM, Richard Lutz.  
**COUNTRY BELLES** (Vocal & Instrumental Group—3), BA, Bruce Rohrbach.  
**COUNTRY CAVALEERS** (Vocal & Instrumental Duo), CSA, BA, Atlas Artist.  
**COUNTRY GAZETTE** (Vocal & Instrumental Group—4), Ridge Runner, BA, Orange Blossom.  
**COUNTRY GENTLEMEN** (Group—4), Rebel, BA, Lendel Agency, PM, Len Holsclaw—Lendel Agency.  
**COUNTRY GOLD EXPRESS** (Group—5), Country Gold, PM, Gracie Dee—Country Music Entertainment.  
**COUNTRY LIBERATION** (Vocal & Instrumental Group—3), BA, PM, Main Street.  
**COX, BUBBA** (Vocal & Instrumental Group—5), Darva, BA, Montgomery Booking, PM, Roy J. Montgomery—MBA.  
**CRADDOCK, BILLY "CRASH"** (Vocalist w/Vocal & Instrumental Group—8), Capitol, BA, Al Embry—International House of Talent.  
**CRAFT, PAUL** (Vocalist), Black Sheep, BA, Nashville Int'l, PM, Black Sheep Music.  
**CRAMER, FLOYD** (Pianist), RCA, BA, Top Billing, PM, Tandy Rice.  
**CRAWFORD, PETER** (Vocalist/Keyboardist w/Vocal & Instrumental Group—4), Threshold, BA, Duel Prod'ns, PM, Lee Dunne.  
**CRAY, ROBERT, BAND** (Group—5), BA, Arnie Bacon—Good Music, PM, Mercury Entertainment.  
**CRDSTON, JILL** (Vocalist/Guitarist w/Group—6), Harbor, BA, Cathy Cummins—Happy Trails.  
**CROW, ALVIN** (Group—7), Long Neck, BA, Bobby Earl Smith.  
**CULP, JOEL** (Group—4), Wheeler, BA, PM, G.G. Greg.  
**CULVER, CASSE, & THE BELLE STARR BAND** (Vocal & Instrumental Group—4), Urana, BA, Susan Horwitz—Canto Bria, PM, Rusty Gordon—Rustron Music in N.Y.  
**CURLESS, DICK** (Vocalist), Capitol, BA, PM, John Penny.  
**CURLEY, RANDY** (Vocalist w/Group—6), BA, Jim Halsey, PM, David Vancronkhite.  
**CUSTOM BUILT** (Vocal & Instrumental Group—5), BA, Ted Fuller & Steve Bess—Talentmaster.  
**CUZZIN SIPE**, see Glen Hurley.

## D

- DALE, KENNY** (Vocalist), Capitol, BA, Dave Schuder—United Talent.  
**DAMIEN, MICHAEL** (Vocalist), Continental Artist, BA, PM, Frank Evans.  
**DANDY** (Vocal Duo), Warner/Curb, BA, ICM, PM, Marc Gordon.  
**DANIELS, CHARLIE, BAND** (Vocal & Instrumental Group—6), Epic, BA, Paragon Agency, PM, Joseph E. Sullivan—Sound Seventy.  
**DAVE & SUGAR** (Vocal Group—3), RCA, BA, Randy Jackson—Chardon, PM, Frank Mancini—Chardon.  
**DAVIES, GAIL**, BA, William Morris.  
**DAVIS, CARL** (Vocalist), Celestial, Contact, Art Benson.  
**DAVIS, DANNY, & THE NASHVILLE BRASS** (Trumpeter w/Group), RCA, BA, Buddy Lee.  
**DAVIS, GARY, BAND** (Vocal & Instrumental Group—6), Ram, BA, Ram Talent, PM, Bruce Taylor.  
**DAVIS, JOHNNY** (Vocalist/Guitarist), Ram, BA, Ram Talent, PM, Bruce Taylor.  
**DAVIS, LARRY** (Vocalist/Guitarist), BA, PM, Richard Lutz.  
**DAVIS, MAC** (Vocalist), Columbia, BA, ICM, PM, Katz-Gallin.

- DAVIS, MARTY** (Vocalist w/Group—4), BA, PM, John Kelly.  
**DAVIS, SKEETER** (Vocalist), BA, William Morris.  
**DAVIS, WANDA** (Vocalist), Tribal, Contact, Jerry Wood.  
**DEADLY EARNEST & THE HONKY TONK HEROES** (Group—5), Pacific Arts, BA, PM, G.G. Greg.  
**DEAL, STUART** (Vocalist/Guitarist w/Vocal & Instrumental Group—4), Threshold, BA, Duel Prod'ns, PM, Lee Dunne.  
**DEAN, JIMMY** (Vocalist), BA, Top Billing, PM, Tandy Rice.  
**DEBBIE SUE** (Vocalist), Country Star, BA, Country Star, PM, Process Talent.  
**DEE, ROY** (Vocalist), Tribal, Contact, Jerry Wood.  
**DEES, BILL** (Vocalist), True, BA, International Talent, PM, Clyde Brown Jr.—International Talent.  
**DeHAVEN, PENNY** (Vocalist), BA, Reggie Mac—United Talent.  
**DELANEY, ETHEL** (Vocalist/Guitarist), Ohio, PM, EPD Ents.  
**DELANEY, ETHEL, & HER BUCKEYE STRINGS** (Vocal & Instrumental Group—5), Ohio, BA, EPD Ents.  
**DeLU, KEN** (Vocalist/Instrumentalist), BA, Mascara Snake, PM, Bob Bishop—Mascara Snake.  
**DENIM, JAYNE** (Vocalist), Three Kings, PM, Robby Roberson.  
**DENNY, CLYDE & MARIE** (Vocal & Instrumental Group—5), Country Star, BA, Country Star, PM, Process Talent.  
**DENVER, JOHN** (Vocalist/Guitarist), RCA, BA, William Morris.  
**DEZEN, JAIME** (Vocalist), Boyfriends, BA, PM, Frank Evans.  
**D'JOHNS, JACK**, BA, William Morris.  
**DODSON, LAWRENCE, & THE DREADFUL SNAKES** (Vocalist/Guitarist w/Vocal & Instrumental Group—5), Harvey, BA, Bill Sykes—Bluegrass Music, PM, Lawrence Dodson.  
**DOTTIE MAE** (Vocalist), Yale, BA, Smokey Warren, PM, Pete Swalik.  
**DOTTSY** (Vocalist w/Group—6), RCA, BA, William Morris, PM, Happy Shahan—Alamo Village.  
**DOVE, RONNIE** (Vocalist w/Group—5), BA, All Star Talent.  
**DOYLE, BOB** (Vocalist/Instrumentalist), Chedda, BA, Bob Doyle.  
**DRESSER, LEE**, Capitol, BA, American Mgmt. in Calif.  
**DRUSKY, ROY** (Vocalist w/Vocal & Instrumental Group—5), Plantation, BA, Buddy Lee, Joe Taylor.  
**DRYMAN, ALAN, SHOW** (Vocal & Instrumental Group—6), BA, Cabaret Attractions, PM, TC Mgmt.  
**DUDLEY, DAVE** (Vocalist), Rice, BA, Jim Brown—Key Talent, PM, E. Jimmy Key—Key Talent.  
**DUNCAN, JOHNNY** (Vocalist), CBS, BA, Jim Wagner—American Mgmt. in Calif.  
**DURANGO** (Vocal & Instrumental Group—6), Armageddon, PM, James Adams.

## E

- EAGLES** (Vocal & Instrumental Group—5), Asylum, BA, Howard Rose, PM, Front Line.  
**EARWOOD, MUNDO** (Vocalist), GMC, BA, Star Attractions.  
**EBONY COWGIRL**, see Ebony Wright.  
**EDEN, BARBARA** (Vocalist), BA, ICM.  
**EDMONDS & CURLEY** (Vocal & Instrumental Duo/Comedians), Ed-Cur, BA, PM, Edmonds & Curley.  
**ELDRIDGE, TOM** (Vocalist/Keyboardist w/Vocal & Instrumental Group—8), Duel, BA, Duel Prod'ns, PM, Lee Dunne.  
**ELY, JOE, BAND** (Vocal & Instrumental Group), BA, William Morris.  
**EUBANKS, TONY** (Vocalist w/Vocal & Instrumental Group—5), BA, Robert Blake.  
**EVERLY, DON** (Vocalist), Hickory, BA, Acuff-Rose.

## F

- FALLS, RUBY** (Vocalist), 50 States, BA, Atlas Artist, Buddy Lee.

- FARGO, DONNA** (Vocalist w/Vocal & Instrumental Group—8), Warner Bros, BA, Jim Halsey, PM, Stan Silver—Prima-Donna Entertainment.  
**FAULT, ELDEN** (Vocalist), Tribal, Contact, Jerry Wood.  
**FEATHERINGILL, REBECCA JO** (Vocalist), Texas, PM, Don Schafer.  
**FELLER, DICK** (Vocalist), Asylum, PM, Rainbow Collection in Tenn.  
**FELTS, NARVEL** (Vocalist), MCA, BA, Johnny Elgin—Music City Talent, Ted Fuller—Music Park, PM, Johnny Morris.  
**FEMMES, LES** (Group—6), BA, Anderson Agency.  
**FENDER, FREDDY** (Vocalist/Guitarist w/Group—6), Starflight, BA, Jim Halsey, PM, Huey Meaux.  
**FENDRICK, MARK** (Vocalist), Kadia, BA, PM, Frank Evans.  
**FINAL APPROACH** (Vocal & Instrumental Duo), BA, PM, Richard Lutz.  
**FIRTH, JOE, & THE PROMISED LAND** (Vocal & Instrumental Group—5), Boot, PM, Joe Firth.  
**FITZGERALD, JOHN** (Vocalist/Instrumentalist w/Group—5), Harbor, BA, Cathy Cummins—Happy Trails.  
**FIVE PENNIES** (Vocal Group), BI, Contact, Bollman Int'l.  
**FJELLGAARD, GARY** (Vocalist), Royalty, PM, Royalty Recs of Canada.  
**FLIPPO, BILL** (Vocalist), Black Kat, BA, Allen White, PM, Trackdown Ents.  
**FLOWERS, GENNIFOR** (Vocalist), BA, Jim Halsey, PM, Jim Porter.  
**FLOWERS, WAYNE, & COUNTRY ROADS** (Group—4), Cobra, BA, Steve Stebbins—Americana Corp.  
**FLYING BURRITO BROTHERS** (Vocal & Instrumental Group—5), CBS, BA, Variety Artists, PM, Lloyd Segal.  
**FLYNN, RONNIE** (Vocalist), PM, R.M. "Dick" Roth—Talent Showcase.  
**FORD, JOY, SHOW** (Vocalist w/Vocal & Instrumental Group—7), Country Int'l, BA, Lance Prod'ns, PM, Jake Payne—Dom Melillo Agency.  
**FOREMAN, SKIP** (Vocalist), BA, PM, T.R. Drummond—R&D Mgmt.  
**FORMAN, PEGGY** (Vocalist), MCA, BA, Dave Schuder—United Talent.  
**FORSYTHE, KEN** (Vocalist), Boyd, BA, Saguro Talent, PM, Action Ticket.  
**FOUR GUYS** (Vocal & Instrumental Group—8), BA, Dick Blake Int'l.  
**FRADY, GARLAND, BAND & THE OUTLAWS** (Group—4), Crescendo, BA, Steve Stebbins—Americana Corp.  
**FRAZIER, L.D.** (Vocalist), Leo the Lion, BA, PM, LDF Prod'ns.  
**FREDERICKS, KEITH** (Vocalist w/Group—3), Brooklyn Country, BA, Brooklyn Country.  
**FRICKE, JANIE** (Vocalist), Columbia, BA, PM, Randy Jackson—Chardon.  
**FUHRMAN, MICKI** (Vocalist), ABC, BA, Golden Bells Prod'ns, PM, David Kent.  
**FURAY, RICHIE** (Vocalist/Guitarist), Elektra, BA, ICM.

## G

- GALLAWAY, STEVE** (Vocalist/Instrumentalist), Three Kings, PM, Robby Roberson.  
**GARING, LEWIS** (Vocalist/Guitarist), Ram, BA, Ram Talent, PM, Bruce Taylor.  
**GARNER, RON**, BA, Bissell-Johnson Ents.  
**GATLIN, LARRY** (Vocalist w/Group—8), Monument, BA, APA.  
**GAULT, LENNY** (Vocalist), MRC, BA, Atlas Artist.  
**GAYLE, CRYSTAL** (Vocalist), Columbia, BA, William Morris.  
**GEORGE, JOEY** (Vocalist/Guitarist), Lifesong, BA, Perelandra.  
**GIBSON, BOB**, Mountain Railroad, BA, Mountain Railroad.  
**GIBSON & CAMP** (Duo), Mountain Railroad, BA, Mountain Railroad.  
**GIBSON, DON** (Vocalist), Hickory, BA, Top Billing.  
**GILLEY, MICKEY** (Vocalist), Epic, BA, United Talent, PM, Sherwood Cryer—Gilley's Ents.  
**GIMBLE, JOHNNY** (Vocal & Instrumental Group—5), BA, Montgomery Booking.  
**GOLD DUST** (Vocal & Instrumental Group—5), Now, BA, Operation Music, PM, Nada C. Jones.  
**GOLDSBORO, BOBBY** (Vocalist), BA, ICM, PM, Michael Brokaw—Management Three in Calif.  
**GOOD BROTHERS** (Vocal & Instrumental Group—8), RCA, BA, DMA, PM, Neill Dixon—Dixon-Propas Prod'ns.  
**GOODNOW, JOY** (Vocalist), Boot, BA, PM, John Penny.  
**GOSDIN, VERN** (Vocalist/Guitarist), Elektra/Asylum, BA, Diamond Mgmt., Shorty Lavender, PM, Jan Kurtis.  
**GOUCHER, BUCK** (Vocalist/Guitarist w/Group—6), Boyd, PM, Bobby Boyd—Action Ticket.  
**GOZA, GLEN** (Vocalist), Country Int'l, BA, Lance Prod'ns.  
**GOZNEY, T., BAND** (Vocal & Instrumental Group—4), Col Redneck, BA, Meadow Lark Ventures.  
**GRAMMER, BILLY** (Vocalist/Instrumentalist), Monument, BA, Atlas Artist, E. Jimmy Key & Jim Brown—Key Talent.  
**GRANT, TOM** (Vocalist), Republic, BA, Progressive Artists, PM, Dave Burgess—Progressive Artists.  
**GRAY, JAN**, Churchill, PM, Bob Witte.  
**GREAT OMAHA OPRY** (Group—7), BA, Shooting Stars, PM, John Wayne Brooks.  
**GREAR, DALE** (Vocalist/Guitarist w/Group—6), Boyd, BA, Saguro Talent, PM, Bobby Boyd—Action Ticket.





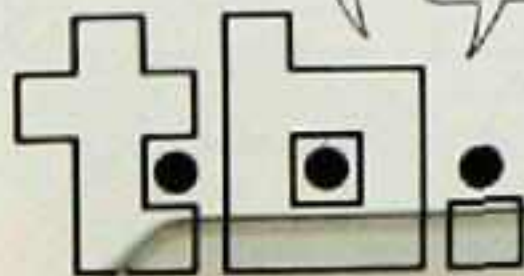
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## Artists

**GREEMAN, JUNIOR** (Vocal & Instrumental Group—4). BA Country Talent. PM Don Redanz—Capitol Star.  
**GREENE, JACK, SHOW** (Vocalist). BA Buddy Lee  
**GREENHILL, MITCH, & MAYNE SMITH** (Vocal/Instrumental Duo). Bay. BA Folklore Prod'ns. PM Manny Greenhill  
**GRIFF, RAY** (Vocalist w/Vocal Group—4). BA Ray Griff Ent's  
**GRIGGS, JIMMY** (Vocalist w/Group—4). Gusto. BA Mark Collier  
**GROCE, LARRY** (Vocalist). Peaceable. BA Peaceable. PM C Randolph Nauert  
**GUILLIAMS, PETE, & THE COUNTRY BUDDIES** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—5). Outlet. BA Bill Sykes—Bluegrass Music. PM Pete Guilliams  
**GUNNELS, BOB** (Vocal Group—5). BI. Contact: Bollman Int'l  
**GUY & RALNA** (Vocal Duo). Ranwood. BA William Morris

### H

**HADDOCK, DURWOOD** (Vocalist). Eagle Int'l. BA Lance Prod'ns.  
**HAGER TWINS** (Vocal Duo). BA Roger West—United Talent  
**HAGGARD, MARTY** (Vocalist). BA American Mgmt.  
**HAGGARD, MERLE** (Vocalist). MCA. BA Charles Fuzzy Owen. Concert Express. American Mgmt. in Calif. PM Charles Fuzzy Owen  
**HALL, TOM T** (Vocalist). RCA. BA Top Billing  
**HAMBLÉN, STUART** (Vocalist). Word, Lamb & Lion. PM Dick Baxter  
**HAMBLÉN, SUZY** (Vocalist). Voss. PM Dick Baxter  
**HAMILTON, GEORGE, IV** (Vocalist). MCA. BA William Morris  
**HAMILTON, SHERRY** (Vocalist w/Group—4). UEC. BA Mark Collier  
**HANN, PAUL** (Vocalist/Guitarist). Stony Plain. PM Paul Hann—Strathcona Music  
**HARGROVE, LINDA** (Vocalist). BA William Morris  
**HARRELL, BILL, & THE VIRGINIANS** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—4). Rebel. BA Orange Blossom  
**HARRIS, EMMYLOU** (Vocalist w/Vocal & Instrumental Group—6). Warner Bros. BA Monterey Peninsula. PM Ed Trickner  
**HART FAMILY**. BA Buddy Lee  
**HART, FREDDIE** (Vocalist). Capitol. BA/PM Jim Wagner—American Mgmt. in Calif.  
**HART, JIMMY** (Vocalist). BA BRD Prod'ns  
**HART, LINDA** (Vocalist). BA Jim Halsey. PM David Rose  
**HARVELL, NATE** (Vocalist). Republic. BA Joe Taylor  
**HATFIELD, VINCE** (Vocalist/Guitarist w/Vocal Group—4). Butter Sound. BA Butter Sound  
**HATTON, JERRY** (Vocalist). London. BA Smokey Warren. PM Pete Swalik  
**HAYDEN, RON** (Vocalist). Tribal. Contact: Jerry Wood  
**HAYNIE, BRENT** (Vocal & Instrumental Group—5). Darva. BA Montgomery Booking. PM Roy J. Montgomery—MBA  
**HEABERLIN, LARRY** (Vocalist w/Vocal & Instrumental Group). Hoedown USA. BA 4-K Prod'ns  
**HEAD, ROY** (Vocalist). MCA. BA Jim Halsey. PM Lee Savaggio  
**HECKEL, BEVERLY** (Vocalist). Mercury. BA Dave Schuder—United Talent  
**HEITMAN, CINDI** (Vocalist). BA/PM Beau-Jim  
**HELIKER, GENE** (Vocalist/Guitarist). BA Stage Door Attractions. PM Larry Hawkinson—West Mgmt.  
**HENDERSON, BILL** (Vocal & Instrumental Group—5). Darva. BA Montgomery Booking. PM Roy J. Montgomery—MBA

**HENSON, BRENDA** (Vocalist). PM Bill Waller Jr.—Pro-Talents  
**HESS, TROY** (Vocalist). BA Star Attractions  
**HICKORY** (Group—5). Country Kitchen. PM Marvin E. Levin  
**HIGHBURGER, SAM, & SOUND ADVICE** (Vocal & Instrumental Group—5). BA Bissell-Johnson Ent's  
**HINES, GARMON** (Vocalist). Paresc. BA World Artist. PM Geoffrey Hansen  
**HITCHNER, BOYD** (Vocalist/Guitarist). Jubilate. BA/PM Goodworks Music  
**HOLCOMBE, WENDY** (Vocalist/Instrumentalist). BA Top Billing. PM Tandy Rice  
**HOLLOWELL, TERRI** (Vocalist). Con Brio. PM Jeff Walker  
**HOME REMEDY** (Group—4). BA Hit  
**HOOD, BOBBY** (Vocalist). Chute. BA William Morris. PM Charlie Lamb  
**HORNSBY, BUTCH** (Vocalist w/Group). RCS. PM RCS Prod'ns  
**HOT POSSUM** (Instrumental Group—6). Delta Sound. PM Coyote Publ'g  
**HOUSTON, DAVID** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—6). Elektra. BA Billy Deaton. PM Tillman Franks  
**HOWARD, DALLAS** (Vocalist). BI. Contact: Bollman Int'l  
**HUBBARD, RAY WYLIE** (Vocalist w/Group—4). Lone Star. PM Cobblestone Prod'ns  
**HUNLEY, CON** (Vocalist w/Vocal Group—6). Warner Bros. BA APA  
**HUNT, MICHAEL** (Vocalist/Guitarist). Jubilate. BA/PM Goodworks Music  
**HURDY, JOHN** (Guitarist). PM Jeffers Dodge—Play It By Ear  
**HURLEY, GLEN** (Cuzzin Sipe) (Comedian). Johnny Dollar. PM Marv Hoerner—Cruz de Oro  
**HUSKEY, KENNI, BAND** (Group—5). Warner Bros. BA Steve Stebbins—Americana Corp.  
**HUSKY, FERLIN** (Vocalist w/Group—6). First Generation. BA Buddy Lee. PM Al Curtis  
**HUTTON, GUNILLA** (Vocalist). BA American Mgmt.

### I

**INGRAHAM, TONI** (Vocalist w/Group—5). Sunset. BA/PM John Kelly  
**IVY, BENSON, BAND** (Group—4). BA MEA

### J

**J C & THE MOONSHINE BAND** (Vocal & Instrumental Group—6). Moonshine. BA Bissell-Johnson Ent's  
**JACKSON, STONEWALL** (Vocalist). BA William Morris  
**JACKSON, WANDA** (Vocalist). Word. BA/PM Wendell Goodman  
**JACOBS, LORI** (Vocalist/Instrumentalist). Neostat. PM Harvey Yates  
**JADA** (Vocalist). Coyotee. PM Gary Beck  
**JAMES, ED, & GRAB RICHARDS** (Vocal & Instrumental Duo). Rustron. BA/PM Rusty Gordon—Rustron Music in N.Y.  
**JAMES, GEORGE** (Vocalist/Guitarist). Janc. PM Janc Mgmt.  
**JAMES, LINK** (Vocalist). Country Star. BA Country Star. PM Process Talent  
**JAMES, SONNY, & THE SOUTHERN GENTLEMEN** (Vocalist w/Group—5). Monument. BA Reggie Mac—United Talent  
**JANA JAE** (Vocalist/Fiddler). BA/PM Jim Halsey  
**JARVIS, LITTLE RICHIE, SHOW** (Vocal & Instrumental Group—5). BA Ted Fuller & Steve Bess—Talentmaster  
**JAY & THE RENEGADES** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—3). BA Shooting Stars. PM Ed Strickland  
**JAY, VALERIE** (Vocalist w/Group—4). Brooklyn Country. BA PM Brooklyn Country  
**JENNINGS, TOMMY** (Vocalist). Monument. BA Buddy Lee. Nashville Int'l

**JENNINGS, WAYLON** (Vocalist). RCA. BA Utopia Prod'ns  
**JERRICO, SHERRI** (Vocalist). Gusto. BA Star Attractions  
**JEWELL, NANCY** (Vocalist). Pickin' Post. Contact: Pickin' Post  
**JIM & JESSE & THE VIRGINIA BOYS** (Vocalist w/Vocal & Instrumental Group—5). Old Dominion. BA Joe Taylor. PM Jim McReynolds—Double J  
**JOHNSON, JEANNE** (Vocalist). BA Quantrell Ent's. PM Robert M. Keith—AAA  
**JOHNSON, KATHIE LEE** (Vocalist). Tepra Tempo. BA APA  
**JOHNSON, LOIS** (Vocalist). Mercury. BA Larry Wilt  
**JOHNSON, MIKE** (Vocalist/Instrumentalist). Newpax. BA Perelandra  
**JOHNSON, ROME** (Vocalist). Celestial. Contact: Art Benson  
**JONES, GEORGE** (Vocalist w/Group—7). Columbia. BA Shorty Lavender  
**JONES, GRANDPA** (Vocalist/Banjoist w/Instrumental Group—4). Country Music Heritage. BA Dick Blake Int'l  
**JONES, LONNIE, & BLUE COUNTRY ROCK** (Vocalist w/Vocal & Instrumental Group—5). BA Robert Blake  
**JONES, REESA KAY** (Vocalist). Now. BA Operation Music. PM Nada C Jones  
**JONES, TOMMY** (Guitarist). Ovation. BA Arcam Ent's. PM Steve Campbell—Arcam  
**JORDAN, DIANE** (Vocalist). BA All Star Talent  
**JUNIE LOU** (Vocalist). 50-States Starship. BA Country Star. PM Process Talent

### K

**KAID, JAMESON, BAND** (Vocal & Instrumental Group—7). BA/PM Richard Lutz  
**KARTMAN, RONNIE** (Vocalist). BA All Star Talent  
**KAYE, SANDRA** (Vocalist). Door Knob. PM Gene Kennedy  
**KAYE, SANDY** (Vocalist/Guitarist w/Vocal Group—5). Butter Sound. BA Butter Sound  
**KELLOGG, LYNN**. BA ICM  
**KELLUM, MURRY** (Vocalist). Plantation. BA Trans World  
**KENDALLS** (Vocal Duo). Ovation. BA Top Billing  
**KERSHAW, DOUG** (Vocalist/Violinist). BA Athena Artists. PM Michael Barnett—Barnett Ent's  
**KILGORE, MERLE** (Vocalist/Guitarist). BA Larry Wilt. PM James R. Smith  
**KING, CLAUDE** (Vocalist). True. BA International Talent. PM Clyde Brown Jr.—International Talent  
**KING, DON** (Vocalist). Con Brio. BA Jeff Davis—United Talent  
**KING, JUDY** (Vocalist). Warwick. BA Frank Evans. PM Edie Rowe—Frank Evans Prod'ns  
**KING, HOWARD** (Vocalist/Guitarist). BA Stage Door Attractions. PM Larry Hawkinson—West Mgmt.  
**KING, PEE WEE** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—7). Starday. RCA Victor. BA Roy Tessier—Tessier Talent. PM King Ent's  
**KING, SOLOMON** (Vocalist). Capitol. PM Preferred Artist  
**KINGSLEY, CHRIS** (Vocalist). Beau-Jim. BA/PM Beau-Jim  
**KIRBY, VIRGINIA** (Vocalist). Doylen. BA World of Talent. PM Jim Doyle  
**KNIGHT, VICKI** (Vocalist). American Sound. BA Whit Marshall. PM Cliff Ayers  
**KNOX, BUDDY** (Vocalist). Sunny Hill. BA Shelby Talent  
**KOOCK, GUICH** (Vocalist w/Group—4). PM Sy Levin  
**KRAFT, KAREN** (Vocalist). True. BA International Talent. PM Clyde Brown Jr.—International Talent  
**KRISTOFFERSON, KRIS** (Vocalist w/Vocal & Instrumental Group). Columbia. BA Magna Artists. PM Bert Block—Block-Kewley Mgmt. (Performs with Rita Coolidge)  
**KRUGER, CHUCK** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—6). Sail. BA Pine Point. PM Sail Prod'ns  
**KUFF, LINKOLN** (Comedian). Dream. BA Igor Rudenko

### L

**LA COSTA** (Vocalist). Capitol. BA William Morris  
**LAMBERT, L.W., & BLUE RIVER BOYS** (Vocalist/Banjoist w/Vocal & Instrumental Group—6). Anvil. BA Bill Sykes—Bluegrass Music. PM L.W. Lambert  
**LAMBERTH, DAVID, HIGH LONESOME RAMBLERS** (Vocal & Instrumental Group—5). Ring Bluegrass. BA Bill Sykes—Bluegrass Music. PM David Lambeth  
**LANCE ROMANCE** (Vocal & Instrumental Group—5). BA Meadow Lark Ventures  
**LANE, CRISTY** (Vocalist). LS. BA Lee Stoller. Buddy Lee. PM Lee Stoller  
**LANKFORD, TRUMAN** (Vocalist). Louisiana Hayride. BA Louisiana Hayride. PM David Kent  
**LEA, LINDA** (Vocalist). BI. Gospel City. Contact: Bollman Int'l  
**LEDFORD, KENNY** (Vocalist w/Group). American General. Contact: Pro Talent Consultants. PM J. Richard Eckert—Pro Talent Consultants  
**LEE, ALBERT** (Vocalist/Guitarist). A&M. PM Havana Moon  
**LEE, AMY** (Vocalist). Baby Girl. BA/PM Frank Evans  
**LEE, BRENDA** (Vocalist). BA Joyce Agency. Buddy Lee  
**LEE, DICKEY** (Vocalist). RCA. BA Top Billing  
**LEE, GRACIE** (Vocalist/Guitarist). Shooting Stars. BA Gracie Lee

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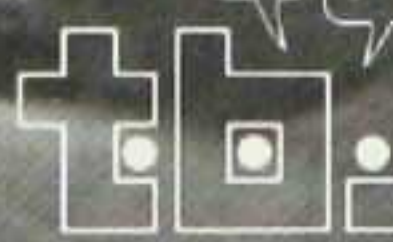
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## Artists

LEE, JIMMY: BA Bissell-Johnson Ents  
 LEE, JOHNNY (Vocalist). Astro. BA Dave Schuder—United Talent. PM Sherwood Cryer—Gilley's Ents  
 LEE, JONI (Vocalist). MCA. BA Jeff Davis—United Talent  
 LE GARDE TWINS (Vocal Duo). 4-Star. BA Diamond Mgmt. Larry Wilt  
 LEHR, ZELLA (Vocalist). RCA. BA American Mgmt. in Calif. PM Al Bello  
 LEWIS, BOBBY (Vocalist/Instrumentalist). Capricorn. BA/PM Billy Deaton  
 LEWIS, HUGH X (Vocalist/Instrumentalist). Little Darlin. BA Atlas Artist  
 LEWIS, JERRY LEE (Vocalist/Pianist). Elektra/Asylum. BA/PM Robert Porter—Jerry Lee Lewis & Co  
 LEWIS, JIMMY (Vocalist w/Vocal & Instrumental Group—5). Duel. BA Duel Prod'ns. PM Lee Dunne  
 LIGHTFOOT, GORDON (Vocalist). Warner Bros. BA ICM  
 LIMELITERS (Vocal & Instrumental Group—9). RCA. BA RNJ Prod'ns. PM Rein Negro Jr  
 LITWIN, RALPH (Vocalist/Instrumentalist). Jubilate. BA Goodworks Musics. PM New Image  
 LONG, JOHN, & THE TOWN & COUNTRY REVUE (Instrumental Group—4). BA Roger West—United Talent  
 LONG, SHORTY, SHOW (Vocal & Instrumental Group—7). BA Bruce Rohrbach  
 LOST GONZO BAND (Group—6). Capitol. BA Variety Artists. PM Free Flow Prod'ns  
 LOST HIGHWAY BAND (Group—7). BA Arnie Bacon—Good Music  
 LOVE FORCE (Vocal & Instrumental Group—7). Leo the Lion. BA LDF Prod'ns  
 LYNN, BETSY (Vocalist). American Sound. PM Cliff Ayers  
 LYNN, BONNIE (Vocalist). PM Charles F. Steinmetz  
 LYNN, ERNEST REY (Vocalist). MCA. BA Dave Schuder—United Talent. PM Louie Long—Loretta Lynn Ents  
 LYNN, EVIE (Vocalist). Country Star. BA Country Star. PM Process Talent  
 LYNN, JUDY (Vocalist w/Group—6). Sunset. BA/PM John Kelly  
 LYNN, LORETTA, & THE COAL MINERS (Vocalist w/Vocal Group—8). MCA. BA Jimmy Jay—United Talent. PM David Skepner—Loretta Lynn Ents  
 LYNN, REBECCA (Vocalist). Scorpion. BA American Mgmt. in Calif. PM Mike Borchetta  
 LYNN, CONNIE (Vocalist). American Sound. PM Cliff Ayers

## M

MACMILLAN, DON (Vocalist). Black Bear. PM Rhoda Taylor—Boxer Prod'ns  
 MADDOX, ROSE, Capital. BA Steven Stebbins—Americana Corp  
 MADDY BROTHERS (Vocal & Instrumental Group—3). Celestial. Contact: Art Benson  
 MAHAN, LARRY, SHOW (Vocalist). BA Buddy Lee  
 MAHAN, RON, SHOW. BA Buddy Lee  
 MAHANEY, MIKE (Vocalist/Guitarist). BA/PM Main Street  
 MAIN, GEORGE, & HARD TIMES (Group—4). BA/PM Jerry Plantz  
 MANDRELL, BARBARA (Vocalist/Instrumentalist w/Vocal & Instrumental Group—6). MCA. BA Dick Blake Intl. PM Irby Mandrell  
 MANDRELL, LOUISE (Vocalist/Instrumentalist w/Vocal & Instrumental Group—4). Epic. BA Nashville Intl. PM Irby Mandrell  
 MANZINI, MARIO (Vocalist/Guitarist w/Instrumental Group—5). Silver Crest. BA/PM Mario Manzini  
 MARIANO, HAROLD (Vocalist). Mother Earth. BA Tom Bee

MARSHALL, PERCY (Vocalist/Guitarist w/Group—5). PM Bill Waller Jr—Pro-Talents  
 MARSHALL TUCKER BAND (Vocalist/Instrumentalist w/Group). Warner Bros. BA ICM  
 MARTEL, MARTY (Vocalist w/Instrumental Group—5). BA Dick Blake Intl  
 MARTELL, LINDA (Vocalist). Nu-Tone. BA/PM Bennie Brown  
 MARTIN, BETTY (Vocalist). Door Knob. PM Gene Kennedy  
 MARTIN, JOEY (Vocalist/Guitarist). Doc Ron. PM Dr. Ron Stander—Doc Ron  
 MARTIN, SONNY (Vocalist w/Vocal & Instrumental Group—7). Shooting Stars. BA Eddie Weldon. PM Sonny Martin  
 MARVELL, JAMES / THE COUNTRY CAVALEER (Vocalist w/Group—3). Lake Front. BA Lake Front  
 MATTHEWS, RANDY (Vocalist/Guitarist). BA Perelandra. PM Ray Nenow—Perelandra  
 McANALLY, MAC (Vocalist/Instrumentalist). Ariola. BA Athena Artists. PM Wishbone, Inc  
 McBRIDE, DALE (Vocalist). Con Brio. BA William Morris. PM Dusty Case—Case-Munson  
 McCALL, C.W. (Vocalist). Polydor. BA William Morris  
 McCALL, DARRELL (Vocalist). Columbia. BA Ronnie Spillman—Encore Talent  
 McCARTY, DOUG (Vocalist). Rainbow Collection. BA Paula Ballan. PM Rainbow Collection  
 McCASLIN, MARY (Vocalist/Guitarist). Philo. BA Folklore Prod'ns. PM Manny Greenhill  
 McClain, CHARLY (Vocalist). Epic. BA Top Billing  
 McCLINTON, DELBERT (Vocalist w/Group—7). Capricorn. BA Paragon Agency. PM Don Light  
 McCLINTON, O.B. (Vocalist). Epic. BA Nashville Intl  
 McCOURY, DEL (Vocalist w/Group—5). Rebel. BA Midstream Promos. PM Max Mandel  
 McCOY, CHARLIE (Vocalist/Instrumentalist). Monument. PM Jan Kurtis  
 McCOY, JAY (Vocalist/Guitarist w/Vocal & Instrumental Group—3). Shooting Stars. BA Shooting Stars. PM Ed Strickland  
 McDANIEL, MEL & LITTLE MORE COUNTRY (Vocalist w/Groups). Capitol. BA Cloud Agency, William Morris  
 McDONALD, RICK (Vocal & Instrumental Group—4). Ruston. BA/PM Rusty Gordon—Ruston Music in N.Y.  
 McDOWELL, RONNIE (Vocalist w/Vocal Group—7). Epic. BA Allen Whitcomb—United Talent. PM Mike Beaty  
 McENTIRE, REBA (Vocalist). Mercury. BA Dick Blake Intl  
 McEUEEN, JOHN (Vocalist). BA APA. PM Bill McEuen  
 McNEELEY, LARRY (Banjoist). Takoma. BA/PM Shorty Lavender  
 McPEAKE BROTHERS (Vocal & Instrumental Group—5). County. BA Bill Sykes—Bluegrass Music. PM Dewey McPeake  
 MEDLEY, BILL (Vocalist). United Artists. BA William Morris. PM Ken Kragen—Kragen & Co  
 MELODEERS (Vocal & Instrumental Group—4). BA Capitol Booking. PM Ben Fogelson  
 MICHAELS, GARY (Vocalist). BA Robert Blake  
 MICKELSON, CLIFF, & GUN-SHY (Vocalist/Fiddler w/Vocal & Instrumental Group—4). Maple Haze. BA Betty Kaye. PM Cliff Mickelson  
 MIDKIFF, JEFF, NEW GRASS REVUE (Vocalist/Instrumentalist w/Vocal & Instrumental Group—5). Outlet. BA Bill Sykes—Bluegrass Music. PM Randy Midkiff  
 MILLER BROTHERS BAND (Vocal & Instrumental Group—5). BA Open Booking Agency  
 MILLER, DARNELL, Fanfare. BA Larry Wilt  
 MILLER, JODY (Vocalist w/Group—5). Epic. BA/PM Jim Halsey  
 MILLER, MARY K. (Vocalist). RCA. PM Vincent Kickenillo  
 MILLER, PHIL (Vocal & Instrumental Group—5). Darva. BA Montgomery Booking. PM Roy J. Montgomery—MBA  
 MILLER, ROGER (Vocalist). BA American Mgmt. in Calif. ICM. PM Michael Brokaw—Management Three in Calif.

MILLS, GENE (YODELLIN' MOUNTAIN BOY) (Vocalist). Celestial. PM Art Benson  
 MILSAP, RONNIE (Vocalist/Pianist). RCA. BA William Morris. PM W. Robert Thompson  
 MISSION MOUNTAIN WOOD BAND (Group—5). M2WB. BA Randy Erwin. Good Music. PM Dick Rubin  
 MISSISSIPPI (Vocalist & Instrumental Group—5). BA Open Booking Agency  
 MISSOURI HOGSHEAD (Group—4). BA Hit  
 MOFFATT, KATY (Vocalist/Guitarist). CBS. BA Athena Artists  
 MONROE, BILL (Vocalist/Instrumentalist w/Vocal & Instrumental Group—5). MCA. BA Acuff-Rose  
 MONTANA, PATSY (Vocalist). Birch. PM R.B. Rose  
 MONTGOMERY, JOE (Vocal & Instrumental Group—5). Darva. BA Montgomery Booking. PM Roy J. Montgomery—MBA  
 MOORE & PERRIN (Duo). BA Hit  
 MORGAN, LORRIE. BA Buddy Lee  
 MORRIS, LAMAR (Vocalist). BA Buddy Lee  
 MOSBY, JONIE & JOHNNY (Duo). Capitol. BA Steve Stebbins—Americana Corp. PM Steve Stebbins  
 MOSS BACK MULE BAND (Vocal & Instrumental Group—6). BA DMR Ents  
 MUNDY, JIM (Vocalist). MCM. BA Larry Wilt  
 MURPHEY, MICHAEL (Vocalist/Instrumentalist w/Vocal & Instrumental Group—4). Epic. BA Jim Halsey. PM Hartmann & Goodman  
 MURRAY, ANNE (Vocalist). Capitol. BA APA. PM Leonard T. Rambeau—Balmur Ltd  
 MURRAY, BONNIE (Vocalist/Guitarist). BA Rick Bloom's Office  
 MURRELL, JOHNNY (Vocalist). BI. Contact: Bollman Intl

## N

NASHVILLE IMPACT (Group—6). Fargo. BA/PM Al Embury  
 NASHVILLE MAGIC (Vocal & Instrumental Group—7). Country Intl. BA Lance Prod'ns  
 NELSON, BONNIE (Vocalist). BA William Morris  
 NELSON, CINDY JOE (Vocalist). BA/PM Shorty Lavender  
 NELSON, RICK (Vocalist). Epic. BA Jim Halsey. PM Greg McDonald  
 NELSON, WILLIE (Vocalist w/Vocal & Instrumental Group—7). Columbia. BA Mark Rothbaum  
 NEW CHRISTY MINSTRELS (Vocal & Instrumental Group—8). BA American Mgmt. PM Sid Garris  
 NEWBURY, MICKEY (Vocalist). Hickory. BA Acuff-Rose  
 NEWMAN, JIMMY C. (Vocalist). Plantation. BA Top Billing. PM Tandy Rice  
 NEWTON-JOHN, OLIVIA (Vocalist). MCA. BA ICM  
 NICHOLS, ERNIE (Vocalist w/Group—5). Lake Front. BA Lake Front  
 NICOLETTI, JOSEPH (Vocalist). Starline. PM Cheryl Lee Gammon—Nicoletti Music  
 NIELSEN, CHRIS (Vocalist). Royalty. PM Royalty Recs. of Canada  
 NIELSEN, SHAUN (Vocalist w/Vocal & Instrumental Group—5). RCA. BA Buddy Lee. PM Harrison Tyner—HTI Music  
 NOBY, STEVE (Vocalist). Celestial. Contact: Art Benson  
 NORTON BUFFALO (Group—6). Capitol. BA Variety Artists. PM John Toomey  
 NORTON, TIMMY (Vocalist). Boyfriends. BA/PM Frank Evans  
 NUTTER, MAYF (Vocalist w/Group—6). Gar Pax. BA Brumley Artists

## O

OAK RIDGE BOYS (Vocal Group w/Instrumental Group—8). MCA. BA/PM Jim Halsey  
 O'DELL, KENNY (Vocalist). Capricorn. BA American Mgmt. in Calif.  
 OLD NO. 7 (Vocal & Instrumental Group—5). BA DMR Ents  
 OLIVER (Vocalist/Guitarist). BA Maggie James. PM Bob Hinkle  
 O'NEAL, TOM (Vocalist). BI. Contact: Bollman Intl  
 ORBISON, ROY (Vocalist w/Vocal & Instrumental Group—6). Elektra. BA Acuff-Rose  
 ORENDER, DEWAYNE (Vocalist). BA Buddy Lee  
 OUR GANG (Group—5). BA/PM Band Aid  
 OVERSTREET, TOMMY, & THE NASHVILLE EXPRESS (Vocalist w/Vocal Group—7). Elektra. PM Jan Kurtis  
 OWEN, JIM (Vocalist). BA Jeff Davis—United Talent. PM Sound Seventy  
 OWENS, BUCK (Vocalist/Guitarist w/Vocal & Instrumental Group—5). Warner Bros. BA Omac Artist. PM Jack McFadden  
 OXFORD, VERNON. BA Buddy Lee  
 OZARK MOUNTAIN DAREDEVILS (Group). BA ICM

## P

PAGE, PATTI (Vocalist). BA ICM. PM Jack Rael—Pattack Prod'ns  
 PAPA JOE & RIVERBOAT (Group—5). BA/PM Band Aid  
 PARADISE (Vocal Group—4). BA Marc Whitmore—Wayne Coombs. PM Marc Whitmore  
 PARKER, T.S. (Vocalist w/Group—4). South Breeze. BA Holmes Agency. PM South Breeze

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## Artists

**PARTON, DOLLY** (Vocalist), RCA, BA, ICM, PM, Katz-Gallin

**PARTON, STELLA** (Vocalist), Elektra, BA, John McMeen, PM, Norton Styne

**PAYCHECK, JOHNNY** (Vocalist w/Group), Epic, BA, Shorty Lavender, Buddy Lee, Roy Tessier—Tessier Talent, Variety Artists

**PEARL HANDLE BAND** (Vocal & Instrumental Group—4), BA, Prestige Artists, PM, Ed Hanson—Fandango

**PEEK, DAN** (Vocalist/Guitarist), Lamb & Lion, BA, Steve Crenshaw—Wayne Coombs

**PEGGY JO** (Vocalist), American Sound, PM, Cliff Ayers

**PEGGY SUE** (Vocalist), Door Knob, BA, Atlas Artist, Joe Taylor, PM, Gene Kennedy

**PENNELL, SISTER BETTY** (Vocalist/Tambourine w/Vocal & Instrumental Group), Shooting Stars, BA, Shooting Stars, PM, Eddie Weldon

**PENNY, JOHN, BAND** (Vocal & Instrumental Group—5), Belmont, BA/PM, John Penny

**PERKINS, CARL** (Vocalist w/Vocal & Instrumental Group), Jet, BA, Magna Artists, PM, Stanley Chernau—Denny, Lackey & Chernau

**PHILLIPS EXPRESS** (Group—5), Cobra, BA, Steve Stebbins—Americana Corp

**PIERCE, WEBB** (Vocalist), BA, Joyce Agency

**PIKE, DAVE** (Vocalist), Belmont, BA, John Penny

**PINNEY, DICK** (Vocalist), Mountain Railroad, BA, Mountain Railroad

**PIPER ROAD SPRING BAND** (Vocal & Instrumental Group—6), Friends Club, BA, Open Booking Agency, PM, Priority Group

**PLACE, MARY KAY** (Vocalist), Columbia, BA, Century Artists

**PLUM HOLLOW** (Group—5), BA, Hit

**POSEY, SANDY** (Vocalist), Warner Bros., BA, Billy Robinson

**POST, JIM** (Vocalist), Mountain Railroad, BA, Mountain Railroad

**POTT COUNTRY PORK & BEAN BAND** (Vocal & Instrumental Group—5), Pott County Fine Arts, BA, Great Plains

**PRICE, CHUCK, SHOW** (Vocalist/Guitarist w/Vocal & Instrumental Group—4), Teardrop, BA, GreenSprings Express, PM, Ron GreenSprings

**PRICE, KENNY** (Vocalist/Comedian), MRC, BA, American Mgmt. in Calif., Atlas Artist

**PRICE, RAY** (Vocalist), Monument, BA, Jim Halsey, PM, Janie Price—Ray Price Ents

**PRICE, RICH** (Vocalist w/Vocal & Instrumental Group—7), RPM, PM, Byrne Newhart

**PRIDE, CHARLEY** (Vocalist), RCA, BA, Randy Jackson—Chardon, PM, Frank Mancini—Chardon

**PRINE, JOHN** (Vocalist/Guitarist), Elektra/Asylum, BA, Athena Artists, PM, Al Bunetta

**PRUETT, JEANNIE** (Vocalist w/Group—7), MCA, BA, Nashville Int'l

**PURE PRAIRIE LEAGUE** (Group—5), RCA, BA, Variety Artists, PM, Jack Daley

## Q

**QUINLAN, RUTH** (Vocalist w/Vocal & Instrumental Group—5), IBC, BA, Jim Brown—Key Talent

## R

**RABBITT, EDDIE** (Vocalist), Elektra, BA, American Mgmt. in Calif., ICM, PM, Stan Moress—Scotti Bros

**RAINS, CHICK** (Vocal & Instrumental Group—6), RCA, BA, Michael Higelin—ICA, PM, Chet Actis—ICA

**RAINTREE** (Vocal & Instrumental Group—4), Green Mountain, BA, Bob Doyle, PM, Bob Green—Bob Doyle

**RAINWATER, MARVIN** (Vocalist), MGM, BA, Smokey Warren

**RAKES, PAL** (Vocalist/Guitarist), Warner Bros., PM, Chapter One

**RANDOLPH, BOOTS** (Saxophonist), BA, Buddy Lee (fairs, special events)

**RAVEN, EDDY** (Vocalist), Monument, BA, Shorty Lavender, PM, Jan Kurtis

**RAW HONEY** (Vocal & Instrumental Group—5), BA, Ted Fuller & Steve Bess—Talentmaster

**RAY, RANDY** (Vocalist/Instrumentalist w/Vocal Group—3), Butter Sound, BA, Butter Sound

**RAYE, SUSAN** (Vocalist), BA/PM, Jim Wagner—American Mgmt. in Calif

**REBA** (Vocalist), Greentree, BA, David Antisdale—Wayne Coombs, PM, Judy Gossett

**REDWING** (Vocal & Instrumental Group—5), PM, Jim Epard—Big Deal

**REED, HADEN** (Vocalist), ReedSound, BA, Pals Place, PM, Horace Williams

**REED, JERRY** (Vocalist/Guitarist), RCA, BA, William Morris, PM, Harry Warner—Jerry Reed Ents

**REEVES, DEBBIE** (Vocalist w/Vocal & Instrumental Group—4), Beau-Jim, BA/PM, Beau-Jim

**REEVES, DEL** (Vocalist), United Artists, BA, Buddy Lee, PM, X. Cosse

**REMINGTON, RITA** (Vocalist), Plantation, BA, Trans World, PM, Shelby Singleton

**RENO, DON, & THE TENNESSEE CUTUPS** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—6), CMH, BA, Orange Blossom

**RENO, JACK** (Vocalist w/Vocal & Instrumental Group—6), Derbytown, BA, Joe Taylor, PM, Hitch A Ride

**REYNOLDS, JUDY** (Vocalist), Triad, BA, Operation Music, PM, Nada C Jones

**RHODES, SUSAN** (Vocalist), Arctic, BA, Linda Rhodes, PM, Shane Wilder

**RICE, BOBBY G.** (Vocalist), Republic, BA, Joe Taylor

**RICH, CHARLIE** (Vocalist), United Artists, BA, William Morris, PM, Charlie Rich Ents

**RICHARDS, DAVE** (Vocalist), Celestial, Contact, Art Benson

**RICHARDS, GRAB**, see Ed James

**RICHARDS, MARC** (Vocalist/Harmonica), Snowdrop, PM, R M "Dick" Roth—Talent Showcase

**RIDERS IN THE SKY** (Vocal & Instrumental Group), BA, Shorty Lavender

**RILEY, JEANNIE C.** (Vocalist), BA, Top Billing, PM, Gene Scott

**RINGER, JIM** (Vocalist/Guitarist), Philo, BA, Folklore Prod ns, PM, Manny Greenhill

**RIPP, CHARLEY** (Vocalist/Instrumentalist w/Vocal Group—3), Wooden Bowl, BA/PM, Wooden Bowl

**RITCHIE, JEAN** (Vocalist/Dulcimer), BA, Showcase Assoc.

**ROBBINS, MARTY** (Vocalist), Columbia, BA, Top Drawer, PM, Louie Dunn—Top Drawer

**ROBBINS, RONNY** (Vocalist), Arctic, BA, Joe Taylor, Top Drawer

**ROBERSON, ROBBY** (Vocalist/Guitarist), Three Kings, PM, Robby Roberson

**ROBERTS, KENNY** (Vocalist), Starday, BA, Atlas Artist

**RODRIGUEZ, JOHNNY** (Vocalist/Guitarist w/Group—8), Epic, BA/PM, Jim Halsey

**ROGERS, DALE EVANS** (Vocalist/Pianist), Word, BA, David Antisdale—Wayne Coombs, PM, Art Rush

**ROGERS, DAVID** (Vocalist), Republic, BA, Roy Tessier—Tessier Talent

**ROGERS, GAMBLE** (Vocalist), Mountain Railroad, BA, Blade Agency

**ROGERS, KENNY** (Vocalist), United Artists, BA, ICM, PM, Ken Kragen—Kragen & Co

**ROHLF, BOB** (Vocalist/Guitarist), Ram, BA, Ram Talent, PM, Bruce Taylor

**ROLLING COUNTRY** (Group—6), Texas, PM, Don Schafer

**ROMAN, LULU** (Vocalist), BA, Omac Artist, PM, Jack McFadden

**RONSTADT, LINDA** (Vocalist), Elektra/Asylum, BA, ICM, PM, Peter Asher

**ROSE CANYON BAND** (Vocal & Instrumental Group—4), BA, Open Booking Agency, PM, Priority Group

**ROSE, JUANITA** (Vocalist), BA/PM, Roy Tessier—Tessier Talent

**ROSE, RANDY** (Vocalist/Instrumentalist), Garden, BA, Smokey Warren, PM, Paul Rose

**ROSTOKER, RACHEL** (Vocalist), Raven, PM, Albert Williams—Wooden Lady

**ROWLAND, JOHNNY** (Group—5), Boyd, BA, Saguaro Talent, PM, Action Ticket

**ROWLAND, RITA** (Vocalist), Baliee, BA, Robert Blake

**RUSSELL, JOHNNY** (Vocalist), Mercury, BA, Allen Whitcomb—United Talent, PM, Don Perry

**RUSTICAL QUALITY STRING BAND** (Vocal & Instrumental Group—6), BA, Bob Doyle, PM, Karen Hirshon—Bob Doyle

**RYLES, JOHN WESLEY** (Vocalist), MCA, BA, Ted Fuller—Music Park

## S

**SALT CREEK** (Group—5), BA, Brian Knaff

**SAMI JO** (Vocalist w/Group—5), MGM/Polydor, BA, Rodgers Agency, PM, TC Mgmt

**SCHWARZ, TRACY & ELOISE** (Vocal & Instrumental Duo), Folkways, Old Homestead, BA, Bob Doyle, PM, Eloise Schwarz

**SCRIVENOR, GOVE** (Vocalist), Flying Fish, BA/PM, Don Light

**SCRUGGS, EARL, REVUE** (Vocal & Instrumental Group—7), Columbia, BA, APA, PM, Louise Scruggs

**SEABIRD BAND** (Vocal & Instrumental Group—5), Waylon, BA, PM, Times Mgmt

**SEELY, JEANNIE, SHOW** (Vocalist w/Group), BA, Buddy Lee

**SELDOM SCENE** (Vocal & Instrumental Group—5), Rebel, BA, Orange Blossom

**SETTLE, MIKE** (Vocalist), MCA, BA, RNJ Prod ns, PM, Rein Negro Jr

**SHADE TREE** (Group—4), Buffarillo, BA/PM, American Mgmt. Ents

**SHAKEY TOWN CITIZENS BAND** (Vocal & Instrumental Group—6), BA, PM, Main Street

**SHANE & JOYE** (Vocal Duo), BI, Contact, Bollman Int'l

**SHANE, TIFFANY** (Vocalist), American Sound, PM, Cliff Ayers

**SHANNON**, Republic, BA, Steve Stebbins—Americana Corp

**SHANNON, GUY** (Vocalist), MMI, BA, PM, Al Embry

**SHARPE, SUNDAY** (Vocalist), BA, Buddy Lee



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**104**

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## Artists

**SHATSWELL, DANNY** (Vocalist), Mercury, BA: Chip Peay—United Talent.

**SHAW, RON** (Vocalist), Pacific Challenger, BA: Jerry Hale, PM: Mike Tell.

**SHENANDOAH** (Vocal & Instrumental Group—5), BA: Multi-dimensional.

**SHEPARD, JEAN** (Vocalist w/Vocal & Instrumental Group—5), Scorpion, BA: Atlas Artist.

**SHEPPARD, BOB** (Vocalist/Guitarist), Naja, BA/PM: Plum Productions.

**SHEPPARD, T. G.** (Vocalist w/Group—6), Warner/Curb, BA/PM: Jack D. Johnson.

**SHERRILL, DIANNE** (Vocalist), BA: William Morris.

**SHOPPE** (Vocal & Instrumental Group—5), BA: Capitol Booking.

**SIDE OF THE ROAD GANG** (Vocal Group—6), Texas, PM: Don Schafer.

**SILVER CITY BAND** (Vocal & Instrumental Group), BA: William Morris.

**SILVERBALL** (Vocal & Instrumental Group—4), BA: GreenSprings Express, PM: Ron GreenSprings.

**SILVERS, DON** (Vocalist w/Group—6), Lo Don, BA: Larry Wilt.

**SINGLETON, MARGIE** (Vocalist), Ashley, PM: Linda G. Denny—Country Music Spectacular.

**SITES, BETTIE** (Vocalist), Celestial, Contact: Art Benson.

**SIX, JIM** (Vocalist w/Vocal Group—3), Renegade, BA: Betsy Coppersmith.

**SKYBOYS** (Vocal Group—7), First American, BA: Far West, PM: Monte Miller.

**SMALLWOOD, LANEY** (Vocalist), Monument, PM: Jan Kurtis.

**SMATHERS, BEN, & THE STONEY MOUNTAIN CLOGGERS**, BA: Buddy Lee.

**SMITH, CAL, & THE COUNTRY BUMPKINS** (Vocalist w/Vocal Group—5), MCA, BA: Allen Whitcomb—United Talent.

**SMITH, CARL** (Vocalist), Hickory, BA: Top Billing.

**SMITH, CONNIE** (Vocalist), Monument, BA/PM: Billy Deaton.

**SMITH, DEBBIE** (Vocalist w/Group—5), Boyd, PM: Bobby Boyd—Action Ticket.

**SMITH, GLADYS** (Vocalist), Peoples, BA: Country Talent, PM: Don Redanz—Capitol Star.

**SMITH, HERBE** (Vocalist w/Vocal & Instrumental Group—4), Astral 7, PM: Herbe Smith.

**SMITH, LARRY & JOY** (Vocal & Instrumental Duo), Garden, BA: Smokey Warren.

**SMITH, LEE** (Vocalist), BI, Contact: Bollman Int'l.

**SMITH, LESLIE** (Vocalist), Bogus, BA: Mike Anthony—American Mgmt., PM: Carl M. Grefenstette—Tenth Hour.

**SMITH, MARGO** (Vocalist), Warner Bros., BA: William Morris.

**SMITH, MAYNE**, see Mitch Greenhill.

**SMITH, SAMMI** (Vocalist), Cyclone, BA: Johnny Elgin—Music City Talent, PM: Johnny Morris.

**SMOKED COUNTRY JAM** (Vocal Group—4), Jubilate, BA/PM: Goodworks Music.

**SMOOTH COUNTRY** (Vocal & Instrumental Group—3), Slash, BA: Briarwood Talent.

**SNODGRASS & COL. HAL** (Comedian), Country Gold, PM: Gracie Dee—Country Music Entertainment.

**SNOW, HANK** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—5), RCA, BA: Billy Deaton, Roy Tessier—Tessier Talent.

**SONNIER, JOEL** (Vocalist/Accordionist w/Group—6), Eagle Int'l, BA/PM: Earl Ball.

**SOUR MASH** (Group—7), BA: Arnie Bacon—Good Music, PM: Jim Ludwig.

**SOUTHBOUND BAND** (Group—4), BA: Steve Stebbins—Americana Corp.

**SOUTHBOUND TRAFFIC** (Group), BA: Bissell-Johnson Ents.

**SOUTHERN, HAL** (Vocalist/Guitarist), Country Gold, PM: Gracie Dee—Country Music Entertainment.

**SOUTHERN HOTLINE** (Vocal & Instrumental Group—6), BA: Cabaret Attractions, PM: TC Mgmt.

**SOUTHERN, LEE** (Vocalist), BI, Contact: Bollman Int'l.

**SOUTHERN MOUNTAIN BOYS** (Vocal & Instrumental Group—6), Rounder, BA/PM: Bob Paisley—Southern Mountain.

**SOUZA, DUANE** (Vocalist/Instrumentalist), Warner Bros., BA: Cathy Cummins—Happy Trails.

**SOVINE, RED** (Vocalist), Starday/Gusto, BA: Top Billing.

**SPEARS, BILLIE JO** (Vocalist w/Vocal Group—4), United Artists, BA: Roger West—United Talent.

**SPECIAL CONSENSUS BLUEGRASS** (Group—4), Tin Ear, BA: Proven Talent, PM: Raese Mgmt.

**SPEER, DAVID** (Vocal & Instrumental Group—5), Darva, BA: Montgomery Booking, PM: Roy J. Montgomery—MBA.

**SPRING, SALLY** (Vocalist/Guitarist), Aeolian, BA: Robsher, LenTalent, PM: Robsher.

**STAFFORD, JIM** (Vocalist/Instrumentalist), PM: George Bullets Durgom.

**STAFFORD, TERRY** (Vocalist), Melodyland, BA: Steve Stebbins—Americana Corp.

**STAMPLEY, JOE** (Vocalist w/Group—6), Epic, BA/PM: Jim Halsey.

**STAMPS in Concert**, BA: Buddy Lee.

**STANLEY, RALPH, & THE CLINCH MOUNTAIN BOYS** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—5), Rebel, BA: Midstream Promos, Orange Blossom.

**STAPLER, BOBBY** (Vocalist), American Sound, PM: Cliff Ayers.

**STAR SPANGLED WASHBOARD** (Vocal & Instrumental Group—7), Flying Fish, BA: DMA, PM: William Ashwood.

**STARK, JAN** (Vocalist), Ambassador, BA: Robert Blake.

**STARR, ELAINE** (Vocalist), Capitol Star Artist, BA: Country Talent, PM: Don Redanz—Capitol Star.

**STARR, KENNY** (Vocalist w/Vocal Group), MCA, BA: Roger West—United Talent.

**STARR, TONY**, see Dpn Bailes.

**STATLER BROTHERS** (Vocal Group w/Vocal & Instrumental Group—8), Mercury, BA: Dick Blake Int'l.

**STEAGALL, RED** (Vocalist w/Group), MCA, BA: Ronnie Spillman—Encore Talent, PM: Williams, Hart, Cimini.

**STELLAR UNIT** (Vocal & Instrumental Group—3), Beau-Jim, BA/PM: Beau-Jim.

**STEVENS, LLYNN** (Vocalist w/Group—5), Lake Front, BA: Lake Front.

**STEVENS, RAY** (Vocalist w/Group—6), Warner Bros., BA: William Morris, PM: Williams, Hart, Cimini.

**STEWART, CATHIE** (Guitarist), CTL Quality, BA: Van Entertainment, PM: Cathart Entertainment.

**STEWART, GARY** (Vocalist w/Vocal & Instrumental Group—6), RCA, BA: Celebrity Mgmt.

**STEWART, JOHN** (Vocalist w/Vocal & Instrumental Group—4), RSO, BA: Athena Artists, PM: Lloyd Segal.

**STONEMANS** (Vocal & Instrumental Group—5), CMH, BA: Joe Taylor.

**STRICKLAND, EDDIE** (Vocalist/Banjoist w/Group), Shooting Stars, BA: Shooting Stars, PM: Eddie Weldon, Ed Strickland.

**STRUNK, JUD** (Vocalist), BA: Buddy Lee.

**STUCKEY, NAT** (Vocalist), BA: Chip Peay—United Talent.

**STURR, JIMMY** (Vocalist/Instrumentalist w/Vocal Group—10), Starr, BA: United Polka Artists, PM: Gus Kosior—United Polka Artists.

**SUMNER, J.D., & THE STAMPS** (Group), QCA, BA: Diamond Mgmt.

(Continued on page 19)



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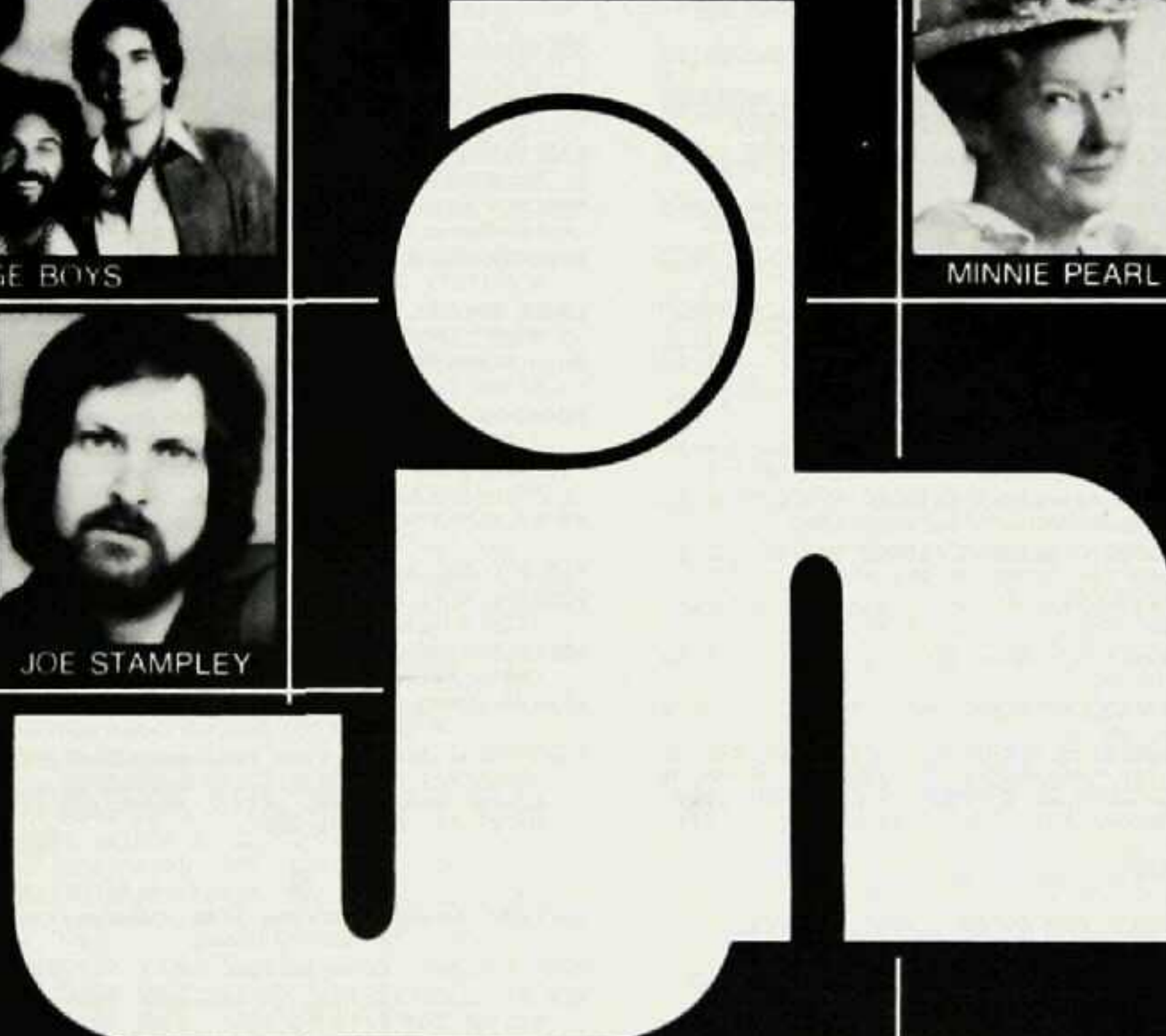











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TULSA

LOS ANGELES

NASHVILLE



## Artists

• Continued from page 15

- SUN, JOE** (Vocalist w/Vocal & Instrumental Group—6). Ovation. BA Nashville Int'l
- SUPER GRIT COWBOY BAND** (Vocal & Instrumental Group). Sound Hut. BA LenTalent.
- SUSANVILLE STAGE BAND** (Group—5). BA Stage Door Attractions. PM Larry Hawkinson—West Mgmt.
- SWEAT, ISAAC PAYTON** (Vocalist w/Vocal & Instrumental Group—5). South Breeze. BA B.T. Vorn Dick—Holmes Agency. PM John Owens—South Breeze
- SWEET COMFORT** (Vocal & Instrumental Group—4). Light. BA Steve Crenshaw—Wayne Coombs. PM L'Abri Mgmt.
- SWEETREE** (Vocal & Instrumental Group—8). Duel. BA Duel Prod'ns. PM Lee Dunne
- SWENDEL, JOHNNY** (Vocalist). Country Int'l. BA Lance Prod'ns

### T

- TAMI**. PM James Adams
- TANNER, RONNIE** (Vocalist/Guitarist). Coyotee. PM Gary Beck.
- TAYLOR, JAMES MICHAEL** (Vocalist w/Vocal & Instrumental Group—3-5). Old Hat. BA Mad Man Mgmt. PM Royal T
- TAYLOR & STONE** (Duo). Door Knob. PM Gene Kennedy
- TENNESSEANS** (Vocal Group—4 w/Instrumental Group—4). BA Ted Fuller—Music Park
- TEXAS MOON** (Vocal Group—6). Texas. PM Don Schafer
- THOMAS, B.J.** (Vocalist). MCA. Word. BA ABC David Antisdale—Wayne Coombs. Steve Cover—Creative Artists. Hit. Rodgers Agency. PM Don Perry
- THOMAS, BILL** (Vocal & Instrumental Group—5). Darva. BA Montgomery Booking. PM Roy J. Montgomery—MBA
- THOMAS, PEG** (Vocalist). RNJ. BA RNJ Prod'ns. PM Rein Negro Jr.
- THOMAS, RUSS** (Vocalist/Drummer). Ohio. BA EPD Ents.
- THOMPSON, CHRISTIE** (Vocalist). American Sound. PM Cliff Ayers
- THOMPSON, HANK** (Vocalist w/Group—5). MCA. BA/PM Jim Halsey
- THRASHERS** (Group—8). Canaan. BA Century II. PM Jim Thrasher
- THUNDERKLOUD, BILLY, & CHIEFTONES** (Vocalist w/Group). BA Buddy Lee
- TILLIS, MEL** (Vocalist/Guitarist w/Group—10). Elektra/Asylum. BA/PM Jim Halsey
- TILLOTSON, JOHNNY** (Vocalist). BA/PM Jim Wagner—American Mgmt. in Calif.
- TIMOTHY P. & THE RURAL ROUTE III** (Vocalist w/Vocal & Instrumental Group—4). Mailbox. BA GreenSprings Express
- TOP HAT** (Vocal & Instrumental Group—5). Beau-Jim. BA/PM Beau-Jim
- TRACY, RON** (Vocalist w/Vocal & Instrumental Group). Beau-Jim. BA/PM Beau-Jim
- TRAVERS, JON, & NOW COUNTRY** (Group—4). Now Country. BA Steve Stebbins—Americana Corp.
- TRAVIS, MERLE** (Vocalist). BA Buddy Lee
- TRAX** (Vocal & Instrumental Group—4). Deltron. BA Ruth Wentland—Mama Trax. Gracie Lee. PM Ruth Wentland—Mama Trax
- TRENT, BUCK** (Vocalist/Instrumentalist). MCA. BA/PM Jim Halsey
- TREVOR, VAN** (Vocalist). Country Int'l. BA Lance Prod'ns
- TRUMAN, JOHN** (Vocalist/Instrumentalist). Ohio. BA EPD Ents.
- TUBB, ERNEST** (Vocalist w/Vocal & Instrumental Group—6). First Generation. BA Atlas Artist
- TUBB, JUSTIN** (Vocalist). Second Generation. BA Atlas Artist
- TUCKER, RICK, BAND** (Group—4). Mowtown. BA Steve Stebbins—Americana Corp.
- TUCKER, TANYA** (Vocalist). MCA. BA William Morris
- TUMBLEWEED BAND** (Vocal & Instrumental Group). BA LenTalent
- TWEED** (Vocal & Instrumental Group—5). BA/PM Jim Halsey
- TWITTY, CONWAY, & THE TWITTY BIRDS** (Vocalist w/Vocal Group—7). MCA. BA/PM Jimmy Jay—United Talent
- TWITTY, MIKE** (Vocalist). MCA. BA Dave Schuder—United Talent
- TYLER, BONNIE** (Vocalist). RCA. BA ICM

### V

- VALEN, TEX, SHOW** (Vocal & Instrumental Group—5). Councillor. BA Smokey Warren
- VAN DYKE, LEROY** (Vocalist). BA William Morris. PM Walter Bouillet
- VAN ZANDT, TOWNES** (Vocal & Instrumental Group—3). Tomato. BA Sutton Artists. PM Lamar Fike
- VANDYGRIF, ROBERT JOE** (Vocalist/Guitarist w/Vocal & Instrumental Group—5). Fannin. BA/PM Jim Dungan—J&J Prod'n
- VICKERY, MACK** (Vocalist). Playboy. BA Atlas Artist

- VIERRA, DAROLD** (Vocalist). BA Stage Door Attractions. PM Larry Hawkinson—West Mgmt.
- VINSON, LAURA, & REDWYNG** (Vocal & Instrumental Group—5). Royalty. PM Royalty Recs. of Canada
- VIRGINIA GENTLEMEN** (Vocal & Instrumental Group—5). Harvey. BA Bill Sykes—Bluegrass Music
- VON SCHMIDT, ERIC** (Vocalist/Guitarist w/Vocal Group). BA Highway 61

### W

- WADE, NORMAN** (Vocalist). BA Ted Fuller—Music Park
- WAGONER, PORTER** (Vocalist). RCA. BA Top Billing. PM Brooke Newell
- WAKELY, JIMMIE**. Shasta. BA Steve Stebbins—Americana Corp.
- WALKER, BILLY** (Vocalist w/Vocal & Instrumental Group—5). Caprice. BA Roy Tessier—Tessier Talent
- WALKER, CHARLIE** (Vocalist). Plantation. BA Atlas Artist
- WALKER, JERRY JEFF** (Vocal & Instrumental Group—7). Elektra/Asylum. BA Athena Artists. PM Free Flow
- WALKER, JIMMY**. BA Steve Stebbins—Americana Corp.
- WALKER, PAUL** (Vocal & Instrumental Group—5). Darva. BA Montgomery Booking. PM Roy J. Montgomery—MBA
- WALKER SISTERS** (Vocal Group—4). BA Nashville Int'l Talent. PM Eddie Rhines
- WEST, ROY** (Vocalist). Country Star. BA Country Star. PM Process Talent
- WESTBERRY, KENT** (Vocalist w/Instrumental Group—4). Door Knob. BA Atlas Artist
- WESTMORELAND, KATHY** (Vocalist). Age of Woman. BA/PM Panache Promos
- WALLACE, JERRY** (Vocalist). MCA. BA Diamond Mgmt.
- WALMSLEY, JON** (Vocalist/Guitarist). BA/PM Shorty Lavender
- WALTER, JIMMY** (Vocalist/Guitarist w/Group). Shooting Stars. BA Shooting Stars. PM Eddie Weldon
- WARD, JACKY** (Vocalist w/Instrumental Group—8). Mercury. BA Dick Blake Int'l
- WARD, ROBERT "ROB"** (Vocalist/Fiddler). Jubilate. BA/PM Goodworks Music
- WARINER, STEVE** (Vocalist). RCA. PM Susan Hackney
- WARNES, JENNIFER** (Vocalist). Arista. BA William Morris. PM Norman Epstein
- WARREN, BART** (Guitarist w/Vocal Group—5). RP-Sounds Reasonable. BA Resourceful Prod'ns. PM Seth Lowenstein—Resourceful Prod'ns
- WARREN, KELLY**. BA William Morris
- WATSON, DOC** (Vocalist/Guitarist). Liberty/United. BA Folklore Prod'ns. PM Manny Greenhill
- WATSON, GENE** (Vocalist). Capitol. BA Star Attractions
- WATSON, MERLE** (Guitarist). Liberty/United. BA Folklore Prod'ns. PM Manny Greenhill
- WEBB, JAY LEE** (Vocalist). Palmer. BA Atlas Artist
- WEBB, WYATT** (Vocalist w/Instrumental Group—4). Fifer. BA Atlas Artist
- WELCH, TINA** (Vocalist). WIG. BA/PM John Penny
- WELDON, EDDIE** (Vocalist w/Group). Shooting Stars. BA Shooting Stars. PM Eddie Weldon
- WELDON, GARY, & WOODSTOCK** (Vocalist/Instrumentalist/Ventriloquist). Shooting Stars. BA Buddy Lee (fairs). Shooting Stars. PM Eddie Weldon
- WELLER, FREDDY** (Vocalist w/Group—5). Columbia. BA/PM Jack D. Johnson
- WELLS, KITTY** (Vocalist). BA Top Billing
- WELLS, SMOKEY, & THE WELLS FARGO** (Vocal & Instrumental Group—5). Celestial. Contact. Art Benson
- WEST, DOTTIE** (Vocalist). United Artists. BA American Mgmt. in Calif. ICM. PM Ken Kragen—Kragen & Co.
- WET BEHIND THE EARS** (Vocal & Instrumental Group—7). Fiends Club. BA Open Booking Agency. PM Priority Group
- WHEELER, KAREN** (Vocalist). Capitol. BA Chip Peay—United Talent
- WHEELER, ONIE** (Vocalist/Fiddler). BA Dave Schuder—United Talent
- WHETSTONE RUN** (Vocal & Instrumental Group—4). BA Atlas Artist. Bob Doyle
- WHITAKER, JIM** (Vocalist/Guitarist). Boyd. BA Saguaro Talent. PM Bobby Boyd—Action Ticket
- WHITE, BILL, SHOW** (Vocal & Instrumental Group—5). BA Ted Fuller & Steve Bess—Talentmaster
- WHITE, BUCK & THE DOWN HOME FOLKS** (Vocalist/Instrumentalist w/Group). County. BA Orange Blossom
- WHITE, TRACY** (Vocalist). Door Knob. PM Gene Kennedy
- WIER, RUSTY** (Vocalist/Instrumentalist w/Group—5). United Artists. BA/PM Larry Watkins—Moon-Hill
- WILBURN BROTHERS** (Vocal Duo). Scorpion. BA Atlas Artist. Joe Taylor
- WILKINS, DAVID** (Vocalist w/Vocal & Instrumental Group—5). BA Dick Blake Int'l
- WILLIAMS, ALBERT** (Vocalist/Guitarist/Pianist). Raven. PM Wooden Lady
- WILLIAMS, DAN** (Vocalist). Celestial. Contact. Art Benson
- WILLIAMS, DON** (Vocalist/Guitarist w/Group—4). MCA. BA/PM Jim Halsey
- WILLIAMS, HANK, JR.** (Vocalist/Instrumentalist). Elektra/Curb. PM James R. Smith
- WILLIAMS, HANK, ORIGINAL DRIFTING COWBOYS** (Vocalist w/Group). BA Buddy Lee

- WILLIAMS, LEONA** (Vocalist). MCA. BA Ronnie Spillman—Encore Talent
- WILLIAMS, SHERRI**. BA William Morris
- WILLIAMS, TEX** (Vocalist). Granite. BA Frost & Frost
- WILLIS BROTHERS** (Vocal & Instrumental Duo). MGM. BA Atlas Artist
- WILLIS, CLOVER** (Vocalist w/Instrumental Group—5). Door Knob. BA Buddy Lee. PM Terry L. Bock—JDT Prod'ns
- WILLIS, DAN** (Vocalist). PM Harrison Tyner—HTI Music
- WILLIS, DON, SHOW** (Vocal & Instrumental Group—6). BA Ted Fuller & Steve Bess—Talentmaster
- WILLS, DAVID** (Vocalist/Guitarist). United Artists. BA Buddy Lee
- WILLS, TOMMY** (Vocalist/Saxophonist). Golden Moon. BA Roy Tessier—Tessier Talent. Larry Wilt. George Thomas—Town & Country. PM George Thomas—Town & Country
- WILSON, HULEN** (Vocalist/Comedian/Banjoist). Ohio. BA EPD Ents
- WILSON, LARRY JOHN**. Monument. BA Shorty Lavender. PM Jan Kurtis
- WILSON, ROXANNE** (Vocalist). Marquee. BA Frank Evans. PM Dotty Hogge—Frank Evans Prod'ns
- WINN, GENE** (Vocalist). Atteiram. PM B&S Promos
- WOOD, DEL** (Instrumentalist). BA All Star Talent. Atlas Artist
- WOODS, BOBBY** (Vocalist). Big A. BA Armageddon Talent. PM Fred Ticken—Armageddon Talent
- WORDEN, ELI** (Vocal & Instrumental Group—5). Darva. BA Montgomery Booking. PM Roy J. Montgomery—MBA
- WRIGHT, EBONY** (Vocalist). Ebony. BA/PM Randy J. Wright
- WRIGHT, RUBY** (Vocalist). 2nd Generation. BA/PM Roy Tessier—Tessier Talent
- WRIGHT, SONNY** (Vocalist). Door Knob. BA Atlas Artist. Joe Taylor. PM Gene Kennedy
- WYNETTE, TAMMY** (Vocalist w/Group—7). Epic. BA/PM Jim Halsey

### Y

- YARBROUGH, GLENN** (Vocalist). Brass Dolphin/RCA. BA RNJ Prod'ns. PM Rein Negro Jr.
- YEARY, DANNY, SHOW** (Vocal & Instrumental Group—6). BA/PM Richard Lutz
- YOUNG, FARON** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—7). MCA. BA/PM Billy Deaton
- YOUNG, LINDA** (Vocalist/Instrumentalist). BA Nashville Int'l. PM Eddie Rhines
- YOUNG, NELSON, & THE SANDY VALLEY BOYS** (Instrumental Group—5). BA Bee Jay—J Bird
- YOUNG, STEVE** (Vocalist). Mountain Railroad. BA Mountain Railroad

### Z

- ZACHARIAH** (Vocal & Instrumental Group—4). BA Multi-dimensional. PM Charlie Upchurch
- ZASSOFF BOYS** (Group—5). Buffalo. BA Hit. Proven Talent. PM Raese Mgmt.

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| Freddy Fender        | Johnny Rodriguez   |
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### K

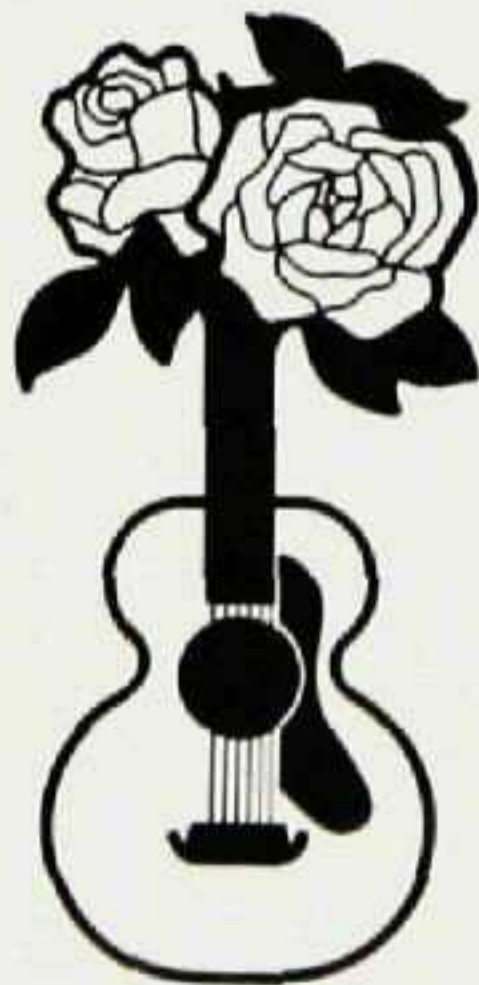
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### L

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**Label:** (Owned) United Artists.  
 Library of Congress, Motion Picture, Broadcasting & Recorded Sound Div., Rec'g Laboratory, Washington, D.C. 20540. Tel. (202) 426-5509. Chief: Erik Barnouw. Laboratory Servs. Head: Robert Carneal. Rec'g Laboratory Bus. Mgr.: Samuel Brylawski.  
 Lifesong Recs. Inc., 488 Madison Ave., New York, N.Y. 10022. Tel. (212) 752-3033. Pres.: Terry Cashman. Exec. VP: Philip S. Kumit. VP: Tommy West. Gen. Mgr.: Stanley Nowak. (Distributed by CBS).  
 Lit Possum, see Candy.  
 Little Giant Recs., Box 205, White Lake, N.Y. 12786. Tel. (914) 583-4471. Pres.: Mickey Barnett.  
 Little Nashville, see Don D. Sheets.  
 Little Richie, see Little Richie Johnson.  
 London Recs. Inc., 539 W. 25 St., New York, N.Y. 10001. Tel. (212) 675-6060. Cable: FULLRANGE. Pres.: D.H. Toller-Bond. Exec. VP: Terry McEwen. Nat'l Sales Mgr.: Stu Marlowe. Nat'l Promo. Mgr.: Bob Paiva.  
 Lone Star Recs. Inc., PO Box 3963, Austin, Tex. 78764. Tel. (512) 443-0000. Chm.: Willie Nelson. Pres.: Guerry Massey. Sec'y-Treas.: Wes Day. Nat'l Promo. Dir.: Ed Hamilton. (Distributed by Phonogram).  
 Long Neck Recs., 6004 Bull Creek Rd., Austin, Tex. 78757. Tel. (512) 451-6764. Pres. & Mng. Partner: Bobby Earl Smith. Partner: Alvin Crow.  
 Lotus Music Corp., PO Box 2446, Toluca Lake, Calif. 91602. Tel. (213) 782-0988. Pres.: Lyman Mitchell.  
**Branch: Nashville, Tenn.,** PO Box 2151. Zip: 37214. Mgr.: M. Michelle.  
 Louisiana Hayride Recs. Inc., 1708 Grand Ave., Nashville, Tenn. 37212. Tel. (615) 244-1322. Pres.: David Kent. (Distributed by World Int'l).  
 Lucky Man Music, see American Cowboy.  
 Lu-TEX, see Wagon Wheel.

## M

M C A Recs. Inc., 100 Universal City Plaza, Universal City, Calif. 91608. Tel. (213) 985-4321. Cable: MUSICOR. Pres.: Bob Siner.  
**Branches: New York, N.Y.,** 445 Park Ave. Zip: 10022. Tel. (212) 759-7500. VP/East Coast Gen. Mgr.: Ray D'Arano—**Nashville, Tenn.,** 2409 21 Ave. S. Zip: 37212. Tel. (615) 385-0840. Pres.: Jim Foglesong. VP Sales & Mktg.: Chic Doherty. VP A&R: Ron Chancey. Promo Dir.: Erv Woolsey. Pub. Dir.: Jerry Bailey. 27 Music Square E. Zip: 37203. Tel. (615) 244-8944.  
**Labels:** (Owned) MCA, (distributed) MCA/Hickory.  
 M M I, see Music Mill.  
 M R C, see Major.  
 Majeza Recs., 240 E. Radcliffe Dr., Claremont, Calif. 91711. Tel. (714) 624-0677. Pres. & A&R: Gary K. Buckley. VP Mktg.: Mark Aurelius. VP Sales: Jody Barry. Sales: Terry Anderson. Sec'y: Raydie Buckley.  
 Major Rec'g Co., PO Box 2072, Waynesboro, Va. 22980. Tel. (703) 942-0106. Owner: John H. Major.  
**Labels:** (Owned) Lark, MRC.  
 Mandy Kaye, see World Int'l.  
 Mansion, see Sweetsong.  
 Mark Five, see Herald.  
 Mario Rec. Co., Box 49, RD 1, Utica, N.Y. 13502. Tel. (315) 724-0895. Owner & Pres.: Mario Ketchum. Music Coord.: Slim Pikins. VP & Mgr.: Floyd Ketchum.  
 Mars La Tour, see Atteiram.  
 Marullo Prod'ns Inc., 1121 Market St., Galveston, Tex. 77550. Tel. (713) 762-4590. Pres.: A.W. Marullo Sr. VP: A.W. Marullo Jr. A&R: Mark Allen, George Lee. Sales & Promo. Mgr.: Russ Reeder.  
**Label:** (Owned) Ro Tab.  
 McKinnon Pictures/Rec. Co., PO Box 691, Reading, Pa. 19601. Tel. (215) 372-7361. Pres.: Leonard McKinnon. Country Prod. Mgr.: Phyllis Gray.  
**Labels:** (Owned) Big Country, Johnny Reb.  
 McLain Family Band, CPO 1322, Berea, Ky. 40404. Tel. (606) 986-8111. Chief Exec.: Raymond McLain.  
**Label:** (Owned) Country Life.  
 Melodeon, see Biograph.  
 Mercantile Prod'ns/Recs., PO Box 2271, Palm Springs, Calif. 92262. Tel. (714) 327-3271. Pres.: Kent Fox. VP: Irene James.  
 Mercury, see Phonogram.  
 Metrobeat Prod'ns Inc., PO Box 755, Minneapolis, Minn. 55440. Tel. (612) 636-0841. Pres.: Mike Jann.  
**Labels:** (Owned) Peak, (distributed) West Wind.  
 Michele Audio Corp., Andrew Street Rd., Massena, N.Y. 13662. Tel. (315) 769-2448.  
**Labels:** (Owned) Michele, (distributed) Garnet, Jessup.  
 Mickey Recs., 26 Mountain Ave., Dover, N.J. 07801. Tel. (201) 361-2084. Pres.: Michael F. Matushin Sr.  
 Miriam Recs., 13755 Bayliss Rd., West Los Angeles, Calif. 90049. Pres.: Wallace Todd. A&R Dir.: Miriam Todd.  
 Modoc, see ASA.  
 Monument Rec. Corp., 21 Music Square E., Nashville, Tenn. 37203. Tel. (615) 244-6565. Cable: MONUWORLD.

Pres. & A&R: Fred L. Foster. VP & Treas.: John Dorris. VP & Gen. Mgr.: Terry Fletcher. VP Promo: David Ez-zell. Nat'l Country Promo. Dir.: Tex Davis. Pub. Dir.: Betty Arnold. Int'l: Mary Brewer. (Distributed by Phonogram).  
 Moon Ridge, see Do-Tell.  
 Mother Cleo Prod'ns, PO Box 521, Sunset Blvd., Newberry, S.C. 29108. Tel. (803) 276-0639. Studio Mgr.: Polly Davis. Prod'r/Dir.: Hayne Davis. Rep.: Willard Brown.  
**Label:** (Owned) Cub.  
 Mount, see Outlet.  
 Mountain Railroad Recs. Inc., 2103 Pleasant Dr., Cambridge, Wis. 53523. Tel. (608) 423-4358. Pres.: Stephen Powers. (Distributed by Flying Fish).  
 Music City, see Dawn.  
 Music Mill Recs. (div. of Johnny Morris Prod'ns), 21 Music Circle E., Nashville, Tenn. 37203. Tel. (615) 256-0700. Pres.: Johnny Morris. Mktg. & Promo.: George W. Cooper III.  
**Label:** (Owned) MMI.  
 My Rec. Co., see Suncat.  
 Myrrh, see Word.  
 Mystic Recs. (div. of Mystic Music Centre Inc.), 6277 Selma Ave., Hollywood, Calif. 90028. Tel. (213) 464-9667. 462-0478. Pres.: Doug Moody. Country Prod'r.: Suzy Moore.  
**Labels:** (Owned) Sassafras, Solar.  

## N

 N A P Recs. Inc., 3941 Don Juan, Abilene, Tex. 79605. Tel. (915) 673-4843, 677-8601. Pres.: Charles D. Gissom.  
 N S D, see Nationwide Sound.  
 Nashville Int'l Corp., 20 Music Square W., Nashville, Tenn. 37203. Tel. (615) 256-2885. Cable: NICORP. Pres.: Reggie M. Churchwell. VP A&R & Country Contact: Kin Little. VP PR/Promo.: James E. Gray.  
**Labels:** (Owned) Nashville Int'l, New Frontier, Phoenix, Spectrum.  
 National Music Ents., PO Box 35855, Houston, Tex. 77035. Tel. (713) 499-5943. Mgr.: Dan Mechura Sr. Country A&R: Danny James.  
**Labels:** (Owned) Allstar, Star.  
 National Recs., 3410 Ave. R, Lubbock, Tex. 79412. Tel. (806) 744-5590. Pres.: Bud Andrews.  
**Labels:** (Owned) Lemon, National.  
 Nationwide Sound Dists., PO Box 23262, 1204 Elmwood Ave., Nashville, Tenn. 37202. Tel. (615) 385-2704. Pres. & Mgr.: Joe Gibson. Sales & Promo. Dir.: Betty Gibson. Ass't Sales & Promo. Dir.: Debbie Gibson. Opns. Mgr.: Cathy Gibson.  
**Labels:** (Owned) Candle, NSD, Phono, (distributed) Buzz, Charts, Comstock, Creole Gold, Derbytown, Inergi, Prairie Dust, Soundwaves, Time, Travel, Win.  
 New Dimension Rec'gs Inc., 218 W. Broad St., Statesville, N.C. 28677. Tel. (704) 873-0706. Exec. VP: W. Parks Allen. Gen. Mgr.: Jim Barrow.  
 New England Recs., Drawer 520, Stafford, Tex. 77477. Mgr.: Daniel Andrade.



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# MUSIC PUBLISHERS

*Conceivably, almost any publisher could have country product in its catalog. This recap is a guide to some of the most active publishers and is made on the basis of a 12 month computer analysis of the Billboard "Hot Country Singles" chart.*

A T V Music Corp. (BMI), 6255 Sunset Blvd., Hollywood, Calif. 90028 Tel. (213) 462-6933  
 Acoustic Music Inc. (BMI), 49 Music Square E., Nashville, Tenn. 37212 Tel. (615) 244-3450. Pres. Danny Davis. Prof. Mgr. Lamar Morris.  
 Acuff-Rose Publ'ns Inc. (BMI), 2510 Franklin Rd., Nashville, Tenn. 37204 Tel. (615) 385-3031 Cable ACUF-ROSE. Pres. Wesley H. Rose, VP John R. Brown, Prof. Mgr. Ronnie Gant.  
 Addison Street (ASCAP), see Sterling  
 Advanced Music Corp. (ASCAP), see Warner Bros.  
 Ahab Music Co. Inc. (BMI), 1707 Grand Ave., Nashville, Tenn. 37212 Tel. (615) 244-1348. Pres. Ray Stevens.  
 Algee Music Corp. (BMI), see Al Gallico  
 Joe Allen Music (BMI), Rt. 1, Newhope Rd., Hermitage, Tenn. 37076 Tel. (615) 883-7226  
 Almo Music Corp. (ASCAP), see Rondor  
 Amberways Music (ASCAP)—Tel. (615) 327-2345. VP. Ted Revell—see Americus  
 American Cowboy Music Co. (BMI), 11 Music Circle S., Nashville, Tenn. 37203 Tel. (615) 256-7648. Gen. & Prof. Mgr. William G. Hall.  
 Americus Music Publ'ns (ASCAP), 50 Music Square W., Suite 501 Nashville, Tenn. 37203 Tel. (615) 327-1500. Pres. Donald L. Riss, Gen. Mgr. Charles W. Fields, Prof. Mgr. Johnny Howard (Administered by Nashville Copyright)  
 Ian Anderson Music (ASCAP), c/o Chrysalis Music Corp., 115 E. 57th St., New York, N.Y. 10022 Tel. (212) 935-8754  
 Anlon Music Co. (ASCAP)—Owner Andy Badale—see Pavanne  
 Anne-Rachel Music Corp. (ASCAP), see Chappell  
 Annextra Music (BMI), see Me & Sam  
 April/Blackwood Music Inc., 1350 Ave. of the Americas, 23rd fl., New York, N.Y. 10019 Tel. (212) 975-7045. VP & Gen. Mgr. Rick Smith, Prof. Mgrs. Bert Haber, Helaina Bruno, Marc Leber, Promo & Pub. Gina Blander.  
**Branches:** Los Angeles, Calif., 1930 Century Park W. Zip 90067 Tel. (213) 556-4790—Nashville, Tenn., 31 Music Square W. Zip 37203 Tel. (615) 320-2374. Dir., Nashville/Southern Opns. Charles Monk, Prof. Mgr. Judy Harris  
 April Music Inc. (ASCAP), see April/Blackwood  
 Arch Music Co. Ltd. (ASCAP), see A. Schroeder  
 Arc Music Corp. (BMI), 110 E. 59 St., New York, N.Y. 10022 Tel. (212) 751-7300. Cable ARCMUSIC. Contact: Gene Goodman.  
 Asleep At The Wheel (BMI), see Bug  
 At Home Music (ASCAP), see Martin Cohen  
 Aud-Lee (BMI), 806 16 Ave. S., Suite 300, Nashville, Tenn. 37203  
 Aunt Polly's Publ'g Co. (BMI), PO Box 120657, Nashville, Tenn. 37212 Tel. (615) 385-2555. Owner Allen Reynolds. Gen. Mgr. John Donegan.  
 Baby Chick (BMI), PO Box 12513, Nashville, Tenn. 37212. Tel. (615) 373-1225. Mgr. Anne Waller.  
 Earl Barton Music Inc. (BMI), 1121 S. Glenstone, Springfield, Mo. 65804 Tel. (417) 869-6379. Pres. & Gen. Mgr. Si Simian, Prof. Mgr. Scott F. Simian (Licensed through Publisher's Licensing Corp.)  
 Beechwood Music Corp. (BMI), 6255 Sunset Blvd., Hollywood, Calif. 90028 Tel. (213) 469-8371. VP & Prof. Activities Dir. Paul Tannen; VP Creative Affairs: Ira Jaffe, Copyright Mgr. Joan Schulman (Administered by Screen Gems-EMI Music Inc.)  
 Begonia Melodies Inc. (BMI), see Chappell  
 Belinda Music Inc. (BMI), see Chappell  
 Belwin-Mills Publ'g Corp. (ASCAP), 1776 Broadway, New York, N.Y. 10019 Tel. (212) 245-1100. Cable BELMILPUB. Pres. Martin Winkler, VP & Gen. Mgr. Burton L. Litwin.  
 Irving Berlin Music Corp. (ASCAP), 1290 Ave. of the Americas, New York, N.Y. 10019 Tel. (212) 247-4200  
 Bicycle Music Co., 8756 Holloway Dr., Los Angeles, Calif. 90069 Tel. (213) 659-6361  
 Johnny Bienstock Music (BMI), see Hudson Bay  
 Big Heart Music Inc. (BMI), 9454 Wilshire Blvd., Beverly Hills, Calif. 90212 Tel. (213) 278-7020. Pres. Sherwin Bash, VP. Alan Mink, Gen. & Prof. Mgr. Randy Bash.  
 Big Seven Music Corp. (BMI), 1790 Broadway, New York, N.Y. 10019 Tel. (212) 582-4267. Cable ROULREC. Pres. Morris Levy, Gen. & Prof. Mgr. Phil Kahl.  
 Black Bull Music (ASCAP), 888 Seventh Ave., New York, N.Y. 10019 Tel. (212) 586-8400.  
 Black Sheep Music (BMI), PO Box 22635, Nashville, Tenn. 37202 Tel. (615) 383-8318. Pres. Audie Ashworth.  
 Blackwood Music Inc. (BMI), see April/Blackwood  
 Blue Book Music (BMI), 1225 N. Chester Ave., Bakersfield, Calif. 93308 Tel. (805) 393-1011. Owner Buck Owens, Gen. Mgr. Dorothy Owens, Prof. Mgr. Jim Shaw.  
 Blue Branch (BMI), see Erection  
 Blue Lake Music (BMI), see Ovation  
 Blue Max Music (BMI), see Americus  
 Bocephus Music Co. (BMI), see Singletree  
 Bourne Co. (ASCAP), 1212 Ave. of the Americas, New York, N.Y. 10036 Tel. (212) 575-1800. Pres. Bonnie Bourne, Prof. Dept. Dick Stone, Ken Brescia.  
**Branch:** Los Angeles, Calif., 6381 Hollywood Blvd. Zip: 90028 Tel. (213) 469-5101  
 Bowling Green Music (BMI), see Trust.

Boxer Music (BMI), PO Box 120501, Nashville, Tenn. 37212 Tel. (615) 383-5073. Pres. Curtis L. Allen.  
**Branch: North Hollywood, Calif.,** 10200 Riverside Dr., No. 202 Zip 91602 Tel. (213) 766-3818. Chief Exec. Mickey Gross.  
 Braintree Music (BMI), see Segel & Goldman  
 Brnatch Music (BMI)—Pres. Eddie Rabbitt—see Deb-Dave  
 Brim Music Inc. (SESAC), 38 Music Square E., Suite 111, Nashville, Tenn. 37203 Tel. (615) 256-3373. Pres. & Prof. Mgr. Marty Williamson, Gen. Mgr. Dick Runyeon.  
 Brown Shoes (BMI), see Rondor  
 Bucksport (BMI), PO Box 24265, Nashville, Tenn. 37203. Tel. (615) 824-1169.  
 Buddha Music Inc. (ASCAP), 1350 Ave. of the Americas, New York, N.Y. 10019 Tel. (212) 582-6900. Dir., Mktg. & Sales. Charles K. Walz (Administered by United Artists)  
 Bug Music Group, 6777 Hollywood Blvd., 9th fl., Hollywood, Calif. 90028 Tel. (213) 466-4352.  
 Butter Music (BMI), see Cream  
 Camad Music (BMI), see Warner Bros.  
 Casa David Music (ASCAP), 6430 W. Sunset Blvd., Los Angeles, Calif. 90028 Tel. (213) 469-8234.  
 Caseyam Music (BMI), see Triple H  
 Buzz Cason Music Inc. (ASCAP), see Southern Writers  
 Casserole Music Inc. (BMI), see RSO  
 Cedarwood Publ'g Co. Inc. (BMI), 39 Music Square E., Nashville, Tenn. 37203 Tel. (615) 255-6535. Pres. & Gen. Mgr. J. William Denny, Prof. Mgr. John E. Denny.  
 Central Songs (BMI), see Beechwood  
 Chappell Music Co., 810 Seventh Ave., New York, N.Y. 10019 Tel. (212) 399-7373. Cable SYMPHONY. Pres. Irwin Z. Robinson, Sr. VP. Irwin Schuster, VP Creative: Frank Military.  
**Branches:** Hollywood, Calif., 6255 Sunset Blvd. Zip 90028 Tel. (213) 469-5141. VP & Gen. Mgr. Roger Gordon—Nashville, Tenn., 21 Music Circle E. Zip 37203 Tel. (615) 244-3382. VP & Gen. Mgr. Henry Hurt.  
 Chardon Music (BMI), c/o Chardon Inc., 5952 Royal Ln., Suite 160, Dallas, Tex. 75230 Tel. (214) 369-4574  
 Cherry Lane Music Co. (ASCAP), PO Box 4247, 50 Holly Hill

Ln., Greenwich, Conn. 06830 Tel. (203) 661-0707. Contact: Jean Dinegar.  
**Branch: Beverly Hills, Calif.,** 9744 Wilshire Blvd. Zip 90212 Tel. (213) 550-7100. Contact: Milton Okun, Colin Slater.  
 Jerry Chesnut Music Inc. (BMI), 40 Music Square E., Nashville, Tenn. 37203 Tel. (615) 244-0270. Pres. Gen. & Prof. Mgr. Jerry Chesnut.  
 Chess Music Inc. (ASCAP), see Pi-Gem  
 Chip 'N' Dale Publ'g Co. Inc. (ASCAP), see Gene Kennedy  
 Chriswood Music (BMI), 1204 16 Ave. S., Nashville, Tenn. 37212 Tel. (615) 256-7604.  
 Chrysalis Music Corp. (ASCAP), see Chrysalis Music Group  
 Chrysalis Music Group, 9255 Sunset Blvd., Los Angeles, Calif. 90069 Tel. (213) 550-0171. Pres. Terry Ellis, Gen. Mgr. Ann Munday, Prof. Mgrs. (east coast) Frank D'Amico, (west coast) Steve Morr.  
 Coal Miners Music Inc. (BMI), 7 Music Circle N., Nashville, Tenn. 37203 Tel. (615) 259-9448. Pres. & Prof. Mgr. O. V. Lynn Jr., Gen. Mgr. Meredith Stewart.  
 Martin Cohen, 6430 Sunset Blvd., Suite 1500, Los Angeles, Calif. 90028 Tel. (213) 463-1151. TWX: (910) 32-3738. Cable COBOLEX. Admin'r. Martin Cohen.  
 Cold Zinc (BMI), see Dawnbreaker  
 Colgems-EMI Music Inc. (ASCAP), see Screen-Gems  
 Combine Music Group (BMI), 35 Music Square E., Nashville, Tenn. 37203 Tel. (615) 255-0624. Pres. Robert J. Beckham, VP. Johnny MacRae, Gen. Mgr. Al Cooley, Prof. Mgr. Alan Rush.  
 Con Brio Music (BMI), PO Box 196, Nashville, Tenn. 37202. Tel. (615) 329-1944. Pres. Bill Walker, Gen. Mgr. Jeff Walker, Prof. Mgr. Jeanine Walker.  
 Conrad Music (BMI), see Arc  
 Copyright Serv. Bureau Ltd., 221 W. 57 St., New York, N.Y. 10019 Tel. (212) 582-5030/1188. Cable COPYSEB. Chm. Walter Hofer, Pres. Gitte A. Hofer, Exec. Dir. Jen Spencer.  
 Costillon Music Inc. (BMI), 75 Rocketteller Plaza, New York, N.Y. 10019 Tel. (212) 484-6000. Cable: ATCOMUSIC. Pres. Jerry Greenberg, Dir., Bus. Affairs: Joanne Feltman.  
 Cotton Pickin' Music (ASCAP), see Garrett  
 Country Road Music Inc. (BMI), 431 S. Palm Canyon Dr., Palm Springs, Calif. 92262 Tel. (714) 325-5095.

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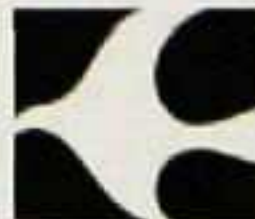
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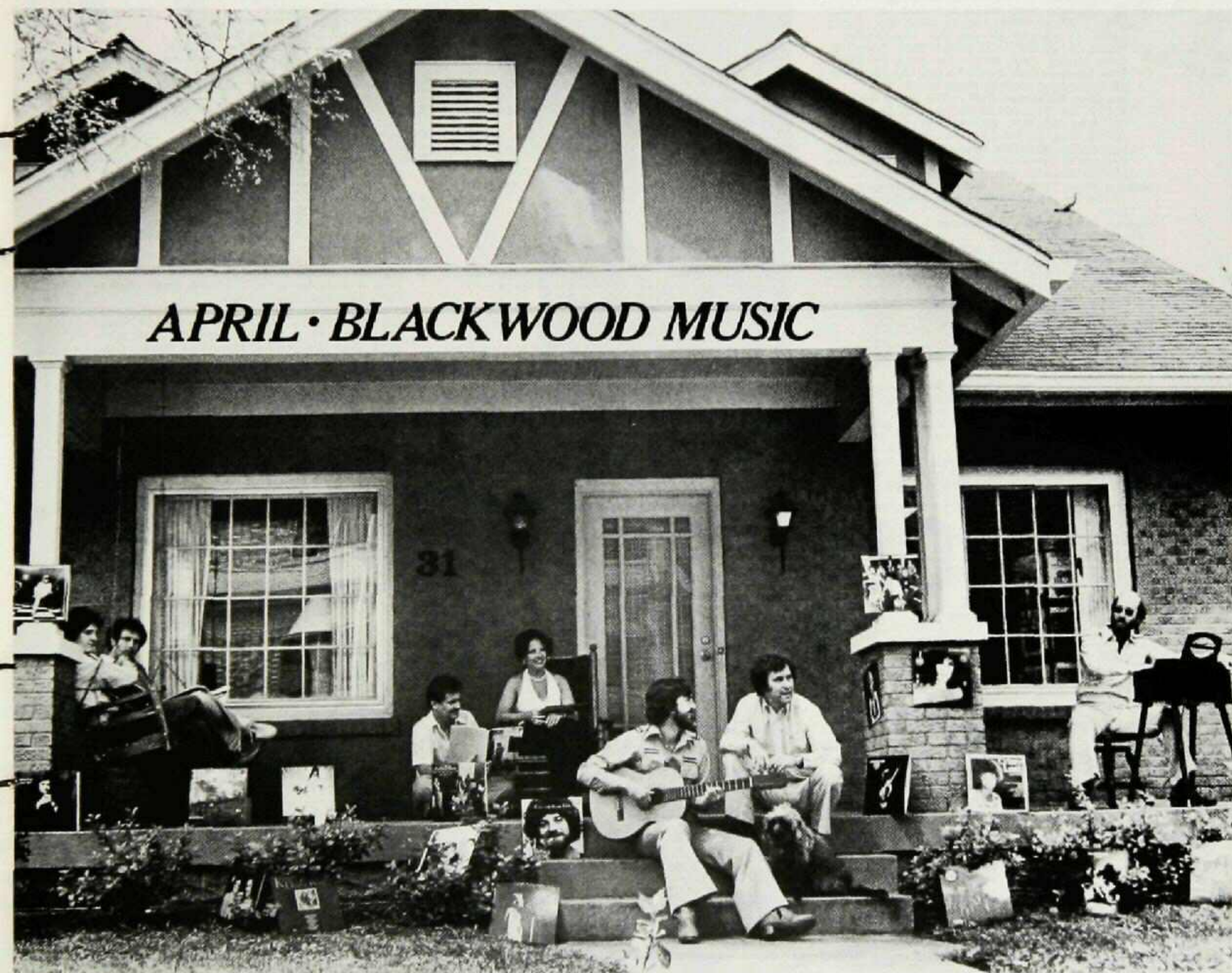


## Music Publishers

- Crazy Cajun (BMI), 5626 Brock, Houston, Tex. 77023. Tel: (713) 926-4431. Pres. Huey P. Meaux; Gen. Mgr.: Beth Thornton.
- Cream Music Publ'g Group, 8025 Melrose Ave., Los Angeles, Calif. 90046. Tel: (213) 655-0944. Cable: BEN-NCO HOLLYWOOD. Telex: 696182. Pres.: Al Bennett. VP & Dir. of Publ'g: Bob Todd. VP & Int'l Dir.: Bobby Weiss. Prof. Mgrs.: Allan Rider, Greg Gaytan. **Branch: Memphis, Tenn.**, 1320 S. Lauderdale. Zip: 38106. Tel: (901) 775-3790. VP & Gen. Mgr.: Eddie Ray. VP: A&R: Willie Mitchell.
- Criterion Music Corp. (ASCAP), 6124 Selma Ave., Hollywood, Calif. 90028. Tel: (213) 469-2296.
- Cromwell Music Inc. (ASCAP), see TRO.
- Cross Keys Publ'g Co. (ASCAP), see Tree.
- Dandy Dittys (ASCAP), see A. Schroeder.
- Danor Music Inc. (BMI), 1802 Grand Ave., Nashville, Tenn. 37212. Tel: (615) 327-4570.
- Dawnbreaker Music Co. (BMI), 216 Chatsworth Dr., San Fernando, Calif. 91340. Tel: (213) 365-9375.
- DebDave Music Inc. (BMI), PO Box 2154, Nashville, Tenn. 37214. Tel: (615) 320-7227. Pres.: James Edward Malloy. Gen. Mgr.: Keni Wehrman.
- Dickerson (BMI), 810 Bellevue Rd., Nashville, Tenn. 37221.
- Dooms Publ'g Co. (BMI), PO Box 2072, Waynesboro, Va. 22980. Tel: (703) 942-0106. Owner: John Major.
- Door Knob Music Publ'g (BMI), see Gene Kennedy.
- Doubleplay Music (PRO), 380 Birchmount Rd., Scarborough, Ont. M1K 1M7.
- Down N' Dixie (BMI), see Rondor.
- Duchess (BMI), see MCA.
- Dunbar Music Inc. (BMI), see Interworld.
- Dusty Roads (BMI), see Al Gallico.
- E.V. Music Publ'g Co. (ASCAP), 6130 E. Cholla Ln., Scottsdale, Ariz. 85253. Tel: (602) 944-9067. Pres.: Eve Smith; Gen. & Prof. Mgr.: Bill Smith.
- East Memphis Music Corp. (BMI), see Cream.
- Easy Listening Music Corp. (ASCAP), see Al Gallico.
- Easy Nine Music (BMI), see Chappell.
- Eden Music Corp. (BMI), PO Box 325, Englewood, N.J. 07631. Tel: (201) 567-7538. Pres.: Clyde Otis. Gen. Mgr.: Janie Washington.
- Emerald Isle Music Inc. (BMI), PO Box 22635, Nashville, Tenn. 37202. Tel: (615) 383-8318.
- Ensign Music Corp. (BMI), see Famous.
- Entertainment Co. Music Group, 40 W. 57 St., New York, N.Y. 10019. Tel: (212) 265-2600. Telex: 666140. Principals: Charles Koppelman, Martin Bandier. Publ'g Admin'r.: Joanne Boris. **Branch: Los Angeles, Calif.**, 6430 Sunset Blvd. Zip: 90028. Tel: (213) 466-6127. VP Publ'g: Jay Warner.
- Erection Publ'g (BMI), 4606 Clawson, Austin, Tex. 78745. Tel: (512) 444-5489. Pres.: Windell Tyler. VP: Tommy Byrd. Gen. Mgr.: J. Tyler.
- Evil Eye Music Inc. (BMI), see TRO.
- Famous Music Corp. (ASCAP) (div. of Gulf + Western Inds. Inc.), 1 Gulf + Western Plaza, New York, N.Y. 10023. Tel: (212) 333-3433. Cable: FAMUSIC. Chief Operating Officer: Marvin Cane. VP Admin.: Sidney Herman. **Branches: Hollywood, Calif.**, 6430 Sunset Blvd. Zip: 90028. Tel: (213) 461-3091. Prof. Mgr.: Julie Chester. West Coast Creative Affairs Dir.: Bill Ficks Jr. **Nashville, Tenn.**, 2 Music Circle S. Zip: 37203. Tel: (615) 242-3531. Opns. Dir.: Judy Gottier.
- Far Out Music Inc. (ASCAP), 7417 Sunset Blvd., Hollywood, Calif. 90046. Tel: (213) 874-1300.
- John Farrar Music (BMI), see Rondor.
- Leo Fest Inc. (ASCAP), see United Artists.
- Fiddleback Music Publ'g Co. Inc. (BMI), see Tommy Valando.
- Fire Weed Music (ASCAP), see Copyright Serv. Bureau.
- First Generation Music Co. (BMI), see Combine.
- Flagship Music Inc. (BMI), PO Box 23062, Nashville, Tenn. 37202.
- Forrest Hills Music Inc. (BMI), 25 Music Square E., Nashville, Tenn. 37203. Tel: (615) 244-1060. Prof. Mgr.: Cecile Light.
- Fort Knox Music Co. (BMI), 1619 Broadway, New York, N.Y. 10019. Tel: (212) 489-8170. Partners: Jerry Laiber, Mike Stoller, Freddy Bienstock. Comptroller: Lester Boles.
- Four Star Int'l Inc., 400 S. Beverly Dr., Beverly Hills, Calif. 90212. Tel: (213) 277-7444.
- 4-Star Sales (BMI), see Copyright Serv. Bureau.
- Frank Music Corp. (ASCAP), see April/Blackwood.
- Frank & Nancy Music Inc. (BMI), 812 19 Ave., Nashville, Tenn. 37203. Tel: (615) 327-2740. VP & Gen. Mgr.: Camile Shelton (Administered by Hudson Bay Music).
- Fraschetti (BMI), 9255 Sunset Blvd., Suite 526, Los Angeles, Calif. 90069.
- Frebar Music (BMI), 5514 Kelly Rd., Brentwood, Tenn. 37027. Tel: (615) 373-4086. Pres. & Gen. Mgr.: Fred Kelly. Prof. Mgr.: Barbara Kelly.
- Fullness Music Co. (BMI), 13216 Bloomfield, Sherman Oaks, Calif. 91423. Tel: (213) 872-1854.
- Galamar Music Inc. (BMI), see Al Gallico.
- Galleon Music Inc. (ASCAP), see Al Gallico.
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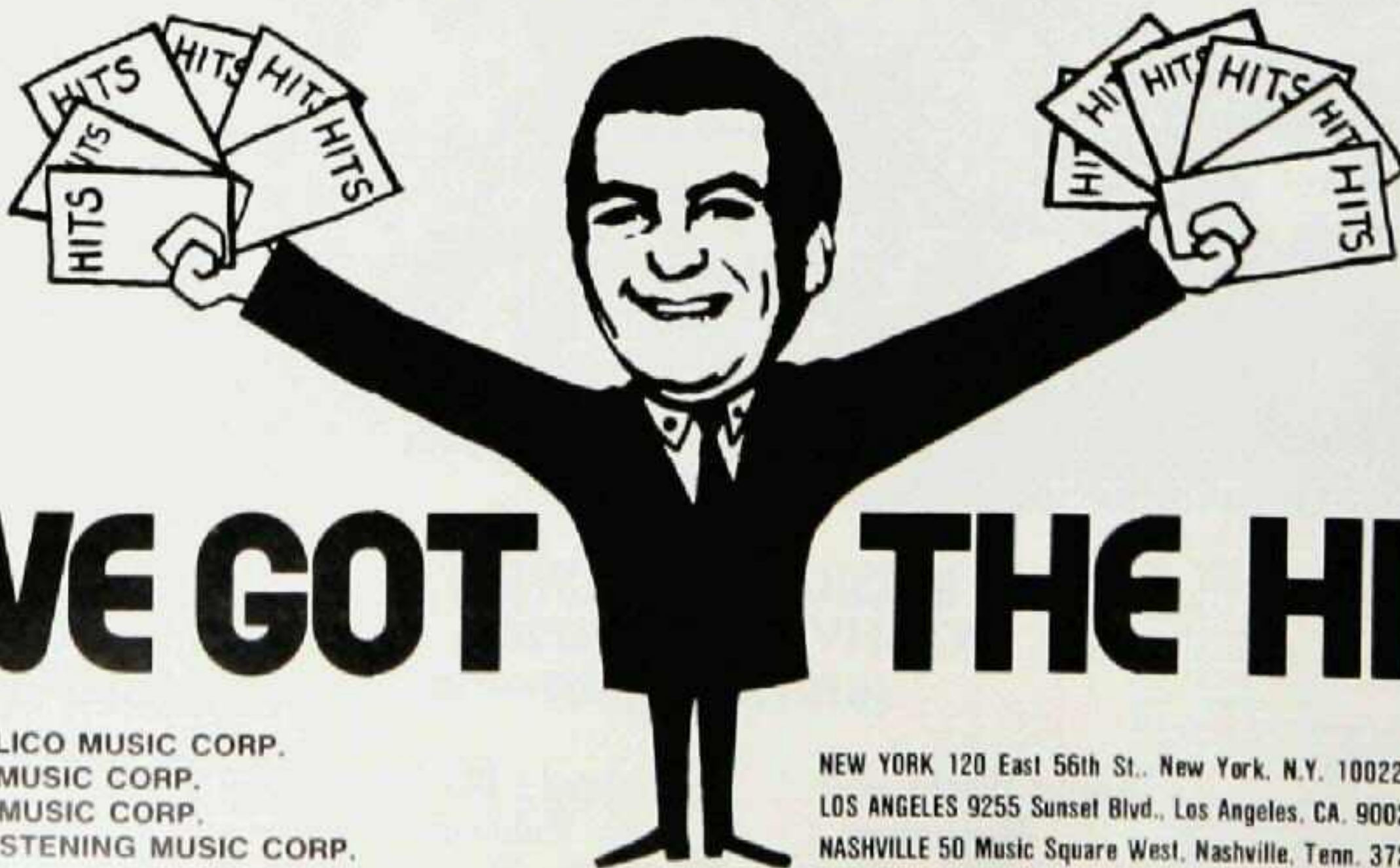
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Mansion On The Hill A  
My Heart Would Know  
Nobody's Child  
Nobody's Lonesome For Me  
No Help Wanted  
No One Will Ever Know  
Norman  
Oh, Lonesome Me  
Oh, Pretty Woman  
Only The Lonely  
Only The Lonely (Know The Way I Feel)  
On The Rebound  
One By One  
Pick Of The Week  
Pins And Needles (In My Heart)  
Playboy  
Poor Old Heartsick Me  
Precious Jewel, The  
Ramblin' Man  
Ride, Ride, Ride  
Rings Of Gold  
Ruby (Are You Mad)  
Running Scared  
Sad Movies (Make Me Cry)  
Satisfies  
Settin' The Woods On Fire  
She's No Angel  
Singing The Blues  
Sleepin' At The Foot Of The Bed  
Snap Your Fingers  
So Sad (To Watch Good Love Go Bad)  
The Son Of Hickory Holler's Tramp  
Strangers, (My Friends Are Gonna Be)  
Sunshine  
Sweet Dreams  
Sweet Memories  
Talk Back Trembling Lips  
Take These Chains From My Heart  
Teen Angel  
Tennessee Waltz  
That's The Way Love Goes  
There Goes My Everything  
There's A Big Wheel  
There'll Be No Teardrops Tonight  
Too Soon To Know  
Touch The Morning  
Texarkana Baby  
Too Soon To Know  
We Live In Two Different Worlds  
When I Stop Dreaming  
When Will I Be Loved  
A White Sport Coat  
Why Don't You Love Me  
Who Cares For Me  
Wreck On The Highway  
You Win Again  
You've Still Got A Place In My Heart  
Your Cheatin' Heart

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 Tri-Chappell Music Inc. (SESAC), see Chappell.  
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 Triple H Music (BMI), (div. of Hank's Music Ent's. Inc.), 11746 Goshen Ave., Suite 7, Los Angeles, Calif. 90049. Tel. (213) 479-6091. Pres. Gen. & Prof. Mgr. Hank Haldeman.  
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 Widmont (ASCAP), PO Box 24053, Nashville, Tenn. 37202.  
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 Window Music Publ'g Co. Inc. (BMI), 809 18 Ave. S., Nashville, Tenn. 37203. Tel. (615) 327-3211. Pres. Pete Drake. Gen. Mgr. Rose Timble.  
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# TOP SINGLES

The following is a selected portion of Billboard's "Top Country Singles of the Year" Programming Aid. For details on this service and Billboard's other Programming Aids, please contact: Billboard Chart Research, 9000 Sunset Blvd., Los Angeles, Calif. 90069. Tel: (213) 273-7040.

- 1950**
- Pos. TITLE—Artist (Label)
1. I'M MOVIN' ON—Hank Snow (Victor)
  2. CHATTANOOGIE SHOE SHINE BOY—Red Foley (Decca)
  3. I'LL SAIL MY SHIP ALONE—Moon Mullican (King)
  4. WHY DON'T YOU LOVE ME?—Hank Williams (MGM)
  5. LONG GONE LONESOME BLUES—Hank Williams (MGM)
  6. GOODNIGHT, IRENE—Red Foley & Ernest Tubb (Decca)
  7. CUDDLE BUGGIN' BABY—Eddy Arnold (Victor)
  8. (REMEMBER ME) I'M THE ONE WHO LOVES YOU—Stuart Hamblen (Columbia)
  9. BIRMINGHAM BOUNCE—Red Foley (Decca)
  10. LOVEBUG ITCH—Eddy Arnold (Victor)
- 1951**
- Pos. TITLE—Artist (Label)
1. COLD, COLD HEART—Hank Williams (MGM)
  2. I WANT TO BE WITH YOU ALWAYS—Lefty Frizzell (Columbia)
  3. ALWAYS LATE—Lefty Frizzell (Columbia)
  4. RHUMBA BOOGIE—Hank Snow (Victor)
  5. I WANNA PLAY HOUSE WITH YOU—Eddy Arnold (Victor)
  6. THERE'S BEEN A CHANGE IN ME—Eddy Arnold (Victor)
  7. SHOTGUN BOOGIE—Tennessee Ernie (Capitol)
  8. HEY, GOOD LOOKIN'—Hank Williams (MGM)
  9. MOM AND DAD'S WALTZ—Lefty Frizzell (Columbia)
  10. GOLDEN ROCKET—Hank Snow (Victor)
- 1952**
- Pos. TITLE—Artist (Label)
1. WILD SIDE OF LIFE—Hank Thompson (Capitol)
  2. LET OLD MOTHER NATURE HAVE HER WAY—Carl Smith (Columbia)
  3. JAMBALAYA—Hank Williams (MGM)
  4. IT WASN'T GOD WHO MADE HONKY TONK ANGELS—Kitty Wells (Decca)
  5. SLOW POKE—Pee Wee King (Victor)
  6. INDIAN LOVE CALL—Slim Whitman (Imperial)
  7. WONDERING—Webb Pierce (Decca)
  8. DON'T JUST STAND THERE—Carl Smith (Columbia)
  9. ALMOST—George Morgan (Columbia)
  10. GIVE ME MORE, MORE, MORE OF YOUR KISSES—Lefty Frizzell (Columbia)
- 1953**
- Pos. TITLE—Artist (Label)
1. KAW-LIGA—Hank Williams (MGM)
  2. YOUR CHEATIN' HEART—Hank Williams (MGM)
  3. NO HELP WANTED—Carlisle (Mercury)
  4. DEAR JOHN LETTER—Jean Shepard & Ferlin Husky (Capitol)
  5. HEY, JOE—Carl Smith (Columbia)
  6. MEXICAN JOE—Jim Reeves (Abbott)
  7. I FORGOT MORE THAN YOU'LL EVER KNOW—Davis Sisters (RCA Victor)
  8. IT'S BEEN SO LONG—Webb Pierce (Decca)
  9. TAKE THESE CHAINS FROM MY HEART—Hank Williams (MGM)
  10. FOOL SUCH AS I—Hank Snow (Victor)
- 1954**
- Pos. TITLE—Artist (Label)
1. I DON'T HURT ANYMORE—Hank Snow (Victor)
  2. ONE BY ONE—Kitty Wells & Red Foley (Decca)
  3. SLOWLY—Webb Pierce (Decca)
  4. EVEN THO—Webb Pierce (Decca)
  5. I REALLY DON'T WANT TO KNOW—Eddy Arnold (Victor)
  6. MORE AND MORE—Webb Pierce (Decca)
  7. YOU BETTER NOT DO THAT—Tommy Collins (Capitol)
  8. THERE STANDS THE GLASS—Webb Pierce (Decca)
  9. ROSE MARIE—Slim Whitman (Imperial)
  10. I'LL BE THERE—Ray Price (Columbia)
- 1955**
- Pos. TITLE—Artist (Label)
1. IN THE JAILHOUSE NOW—Webb Pierce (Decca)
  2. MAKING BELIEVE—Kitty Wells (Decca)
  3. I DON'T CARE—Webb Pierce (Decca)
  4. LOOSE TALK—Carl Smith (Columbia)
  5. SATISFIED MIND—Porter Wagoner (RCA Victor)
  6. CATTLE CALL—Eddy Arnold & Hugo Winterhalter (RCA Victor)
  7. LIVE FAST, LOVE HARD AND DIE YOUNG—Faron Young (Capitol)
  8. IF YOU AIN'T LOVIN'—Faron Young (Capitol)
  9. YELLOW ROSES—Hank Snow (RCA Victor)
  10. I'VE BEEN THINKING—Eddy Arnold (RCA Victor)

- 1956**
- Pos. TITLE—Artist (Label)
1. CRAZY ARMS—Ray Price (Columbia)
  2. HEARTBREAK HOTEL—Elvis Presley (Victor)
  3. I WALK THE LINE—Johnny Cash (Sun)
  4. BLUE SUEDE SHOES—Carl Perkins (Sun)
  5. SEARCHING—Kitty Wells (Decca)
  6. I WANT YOU, I NEED YOU, I LOVE YOU—Elvis Presley (Victor)
  7. DON'T BE CRUEL—Elvis Presley (Victor)
  8. WHY BABY WHY—Red Sovine & Webb Pierce (Decca)
  9. I FORGOT TO REMEMBER TO FORGET—Elvis Presley (Victor)
  10. SINGING THE BLUES—Marty Robbins (Columbia)
- 1957**
- Pos. TITLE—Artist (Label)
1. GONE—Ferlin Husky (Capitol)
  2. FRAULEIN—Bobby Helms (Decca)
  3. BYE BYE LOVE—Everly Brothers (Cadence)
  4. A WHITE SPORT COAT—Marty Robbins (Columbia)
  5. YOUNG LOVE—Sonny James (Capitol)
  6. FOUR WALLS—Jim Reeves (RCA Victor)
  7. THERE YOU GO/TRAIN OF LOVE—Johnny Cash (Sun)
  8. WAKE UP LITTLE SUSIE—Everly Brothers (Cadence)
  9. GONNA FIND ME A BLUEBIRD—Marvin Rainwater (MGM)
  10. JAILHOUSE ROCK—Elvis Presley (RCA Victor)
- 1958**
- Pos. TITLE—Artist (Label)
1. OH, LONESOME ME/I CAN'T STOP LOVING YOU—Don Gibson (RCA Victor)
  2. JUST MARRIED/STAIRWAY OF LOVE—Marty Robbins (Columbia)
  3. GUESS THINGS HAPPEN THAT WAY/COME IN, STRANGER—Johnny Cash (Sun)
  4. CITY LIGHTS/INVITATION TO THE BLUES—Ray Price (Columbia)
  5. DON'T/I BEG OF YOU—Elvis Presley (RCA Victor)
  6. THE WAYS OF A WOMAN IN LOVE/YOU'RE THE NEAREST THING TO HEAVEN—Johnny Cash (Sun)
  7. BALLAD OF A TEENAGE QUEEN—Johnny Cash (Sun)
  8. SEND ME THE PILLOW YOU DREAM ON—Hank Locklin (RCA Victor)
  9. BLUE BLUE DAY—Don Gibson (RCA Victor)
  - \*10. ALONE WITH YOU—Faron Young (Capitol)
  - \*10. BLUE BOY—Jim Reeves (RCA Victor)
- 1959**
- Pos. TITLE—Artist (Label)
1. BATTLE OF NEW ORLEANS—Johnny Horton (Columbia)
  2. THE THREE BELLS—The Browns (RCA Victor)
  3. HEARTACHES BY THE NUMBER—Ray Price (Columbia)
  4. WATERLOO—Stonewall Jackson (Columbia)
  5. DON'T TAKE YOUR GUNS TO TOWN—Johnny Cash (Columbia)
  6. WHITE LIGHTNING—George Jones (Mercury)
  7. COUNTRY GIRL—Faron Young (Capitol)
  8. I AIN'T NEVER—Webb Pierce (Decca)
  9. WHEN IT'S SPRINGTIME IN ALASKA—Johnny Horton (Columbia)
  10. BILLY BAYOU—Jim Reeves (RCA Victor)
- 1960**
- Pos. TITLE—Artist (Label)
1. PLEASE HELP ME, I'M FALLING—Hank Locklin (RCA Victor)
  2. HE'LL HAVE TO GO—Jim Reeves (RCA Victor)
  3. ALABAM—Cowboy Copas (Starday)
  4. ONE MORE TIME—Ray Price (Columbia)
  5. ABOVE AND BEYOND—Buck Owens (Capitol)
  6. ANOTHER—Roy Drusky (Decca)
  7. JUST ONE TIME—Don Gibson (RCA Victor)
  8. ON THE WINGS OF A DOVE—Ferlin Husky (Capitol)
  9. EL PASO—Marty Robbins (Columbia)
  10. EXCUSE ME (I THINK I'VE GOT A HEARTACHE)—Buck Owens (Capitol)

- 1961**
- Pos. TITLE—Artist (Label)
1. I FALL TO PIECES—Patsy Cline (Decca)
  2. FOOLIN' AROUND—Buck Owens (Capitol)
  3. WINDOW UP ABOVE—George Jones (Mercury)
  4. TENDER YEARS—George Jones (Mercury)
  5. THREE HEARTS IN A TANGLE—Roy Drusky (Decca)
  6. HELLO WALLS—Faron Young (Capitol)
  7. DON'T WORRY—Marty Robbins (Columbia)
  8. HEARTBREAK U.S.A.—Kitty Wells (Decca)
  9. SEA OF HEARTBREAK—Don Gibson (RCA Victor)
  10. ON THE WINGS OF A DOVE—Ferlin Husky (Capitol)
- 1962**
- Pos. TITLE—Artist (Label)
1. WOLVERTON MOUNTAIN—Claude King (Columbia)
  2. MISERY LOVES COMPANY—Porter Wagoner (RCA Victor)
  3. SHE THINKS I STILL CARE—George Jones (United Artists)
  4. CHARLIE'S SHOES—Billy Walker (Columbia)
  5. ADIOS AMIGO—Jim Reeves (RCA Victor)
  6. A WOUND TIME CAN'T ERASE—Stonewall Jackson (Columbia)
  7. SHE'S GOT YOU—Patsy Cline (Decca)
  8. WALK ON BY—Leroy Van Dyke (Mercury)
  9. TROUBLE'S BACK IN TOWN—Wilburn Brothers (Decca)
  10. LOSING YOUR LOVE—Jim Reeves (RCA Victor)
- 1963**
- Pos. TITLE—Artist (Label)
1. STILL—Bill Anderson (Decca)
  2. ACT NATURALLY—Buck Owens (Capitol)
  3. RING OF FIRE—Johnny Cash (Columbia)
  4. WE MUST HAVE BEEN OUT OF OUR MINDS—George Jones & Melba Montgomery (United Artists)
  5. LONESOME 7-7203—Hawkshaw Hawkins (King)
  6. TALK BACK TREMBLING LIPS—Ernest Ashworth (Hickory)
  7. ABILENE—George Hamilton IV (RCA Victor)
  8. DON'T LET ME CROSS OVER—Carl Butler (Columbia)
  9. SIX DAYS ON THE ROAD—Dave Dudley (Golden Wing)
  10. YOU COMB HER HAIR—George Jones (United Artists)
- 1964**
- Pos. TITLE—Artist (Label)
1. MY HEART SKIPS A BEAT—Buck Owens (Capitol)
  2. WELCOME TO MY WORLD—Jim Reeves (RCA Victor)
  3. TOGETHER AGAIN—Buck Owens (Capitol)
  4. I GUESS I'M CRAZY—Jim Reeves (RCA Victor)
  5. I DON'T LOVE YOU ANYMORE—Charlie Louvin (Capitol)
  6. SAGINAW MICHIGAN—Lefty Frizzell (Columbia)
  7. BURNING MEMORIES—Ray Price (Columbia)
  8. UNDERSTAND YOUR MAN—Johnny Cash (Columbia)
  9. DANG ME—Roger Miller (Smash)
  10. MEMORY = I—Webb Pierce (Decca)
- 1965**
- Pos. TITLE—Artist (Label)
1. WHAT'S HE DOING IN MY WORLD—Eddy Arnold (RCA Victor)
  2. I'VE GOT A TIGER BY THE TAIL—Buck Owens (Capitol)
  3. YES, MR. PETERS—Roy Drusky & Priscilla Mitchell (Mercury)
  4. BRIDGE WASHED OUT—Warner Mack (Decca)
  5. THE OTHER WOMAN—Ray Price (Columbia)
  6. THEN AND ONLY THEN—Connie Smith (RCA Victor)
  7. BEFORE YOU GO—Buck Owens (Capitol)
  8. KING OF THE ROAD—Roger Miller (Smash)
  9. YOU'RE THE ONLY WORLD I KNOW—Sonny James (Capitol)
  10. I'LL KEEP HOLDING ON—Sonny James (Capitol)
- 1966**
- Pos. TITLE—Artist (Label)
1. ALMOST PERSUADED—David Houston (Epic)
  2. THINK OF ME—Buck Owens (Capitol)
  3. WAITIN' IN YOUR WELFARE LINE—Buck Owens (Capitol)
  4. I WANT TO GO WITH YOU—Eddy Arnold (RCA Victor)
  5. SWINGING DOORS—Merle Haggard (Capitol)
  6. DISTANT DRUMS—Jim Reeves (RCA Victor)
  7. GIDDYUP GO—Red Sovine (Starday)
  8. OPEN UP YOUR HEART—Buck Owens (Capitol)
  9. TAKE GOOD CARE OF HER—Sonny James (Capitol)
  10. I LOVE YOU DROPS—Bill Anderson (Decca)

1967

## Pos. TITLE—Artist (Label)

1. ALL THE TIME—Jack Greene (Decca)
2. WALK THROUGH THIS WORLD WITH ME—George Jones (Musicor)
3. IT'S SUCH A PRETTY WORLD TODAY—Wynn Stewart (Capitol)
4. I'LL NEVER FIND ANOTHER YOU—Sonny James (Capitol)
5. WHERE DOES THE GOOD TIMES GO—Buck Owens (Capitol)
6. I DON'T WANNA PLAY HOUSE—Tammy Wynette (Epic)
7. YOUR GOOD GIRL'S GONNA GO BAD—Tammy Wynette (Epic)
8. THERE GOES MY EVERYTHING—Jack Greene (Decca)
9. IT'S THE LITTLE THINGS—Sonny James (Capitol)
10. MY ELUSIVE DREAMS—David Houston & Tammy Wynette (Epic)

1968

## Pos. TITLE—Artist (Label)

1. FOLSOM PRISON BLUES—Johnny Cash (Columbia)
2. SKIP A ROPE—Henson Cargill (Monument)
3. D-I-V-O-R-C-E—Tammy Wynette (Epic)
4. MAMA TRIED (The Ballad From "Killers Three")—Merle Haggard (Capitol)
5. WORLD OF OUR OWN—Sonny James (Capitol)
6. I WANNA LIVE—Glen Campbell (Capitol)
7. ONLY DADDY THAT'LL WALK THE LINE—Waylon Jennings (RCA Victor)
8. HEAVEN SAYS HELLO—Sonny James (Capitol)
9. HONEY—Bobby Goldsboro (United Artists)
10. HARPER VALLEY P.T.A.—Jeannie C. Riley (Plantation)

1969

## Pos. TITLE—Artist (Label)

1. MY LIFE—Bill Anderson (Decca)
2. DADDY SANG BASS—Johnny Cash (Columbia)
3. I'LL SHARE MY WORLD WITH YOU—George Jones (Musicor)
4. HUNGRY EYES—Merle Haggard & the Strangers (Capitol)
5. STATUE OF A FOOL—Jack Greene (Decca)
6. (MARGIE'S AT) THE LINCOLN PARK INN—Bobby Bare (RCA Victor)
7. ONLY THE LONELY—Sonny James (Capitol)
8. I LOVE YOU MORE TODAY—Conway Twitty (Decca)
9. DARLING, YOU KNOW I WOULDN'T LIE—Conway Twitty (Decca)
10. THE WAYS TO LOVE A MAN—Tammy Wynette (Epic)

1970

## Pos. TITLE—Artist (Label)

1. HELLO DARLIN'—Conway Twitty (Decca)
2. FOR THE GOOD TIMES/GRAZIN' IN GREENER PASTURES—Ray Price (Columbia)
3. TENNESSEE BIRDWALK—Jack Blanchard & Misty Morgan (Wayside)
4. DON'T KEEP ME HANGIN' ON—Sonny James (Capitol)
5. IS ANYBODY GOIN' TO SAN ANTOINE—Charley Pride (RCA Victor)
6. WONDER COULD I LIVE THERE ANYMORE—Charley Pride (RCA Victor)
7. IT'S JUST A MATTER OF TIME—Sonny James (Capitol)
8. MY LOVE—Sonny James (Capitol)
9. FIGHTIN' SIDE OF ME—Merle Haggard & the Strangers (Capitol)
10. HE LOVES ME ALL THE WAY—Tammy Wynette (Epic)

1971

## Pos. TITLE—Artist (Label)

1. EASY LOVING—Freddie Hart (Capitol)
2. I WON'T MENTION IT AGAIN—Ray Price (Columbia)
3. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith (Mega)
4. THE YEAR THAT CLAYTON DELANEY DIED—Tom T. Hall (Mercury)
5. WHEN YOU'RE HOT, YOU'RE HOT—Jerry Reed (RCA)
6. EMPTY ARMS—Sonny James (Capitol)
7. I'M JUST ME—Charley Pride (RCA)
8. HOW CAN I UNLOVE YOU—Lynn Anderson (Columbia)
9. GOOD LOVIN' (MAKES IT RIGHT)—Tammy Wynette (Epic)
10. HOW MUCH MORE CAN SHE STAND—Conway Twitty (Decca)

1972

## Pos. TITLE—Artist (Label)

1. MY HANG UP IS YOU—Freddie Hart (Capitol)
2. THE HAPPIEST GIRL IN THE WHOLE U.S.A.—Donna Fargo (Dot)
3. IT'S FOUR IN THE MORNING—Faron Young (Mercury)
4. IT'S GONNA TAKE A LITTLE BIT LONGER—Charley Pride (RCA)
5. IF YOU LEAVE ME TONIGHT I'LL CRY—Jerry Wallace (Decca)
6. CAROLYN—Merle Haggard & The Strangers (Capitol)
7. KISS AN ANGEL GOOD MORNIN'—Charley Pride (RCA)
8. CHANTILLY LACE/THINK ABOUT IT DARLIN'—Jerry Lee Lewis (Mercury)
9. ONE'S ON THE WAY—Loretta Lynn (Decca)
10. WOMAN (SENSUOUS WOMAN)—Don Gibson (Hickory)

1973

## Pos. TITLE—Artist (Label)

1. YOU'VE NEVER BEEN THIS FAR BEFORE—Conway Twitty (MCA)
2. BEHIND CLOSED DOORS—Charlie Rich (Epic)
3. SATIN SHEETS—Jeanne Pruett (MCA)
4. TEDDY BEAR SONG—Barbara Fairchild (Columbia)
5. AMANDA—Don Williams (JMI)
6. YOU'RE THE BEST THING THAT EVER HAPPENED TO ME—Ray Price (Columbia)
7. WHY ME—Kris Kristofferson (Monument)
8. EVERYBODY'S HAD THE BLUES—Merle Haggard (Capitol)
9. SHE NEEDS SOMEONE TO HOLD HER—Conway Twitty (MCA)
10. THE LORD KNOWS I'M DRINKING—Cal Smith (MCA)

1974

## Pos. TITLE—Artist (Label)

1. THERE WON'T BE ANYMORE—Charlie Rich (RCA)
2. IF WE MAKE IT THROUGH DECEMBER—Merle Haggard (Capitol)
3. I LOVE—Tom T. Hall (Mercury)
4. THE GRAND TOUR—George Jones (Epic)
5. RUB IT IN—Billy "Crash" Craddock (ABC)
6. JOLENE—Dolly Parton (RCA)
7. MARIE LAVEAU—Bobby Bare (RCA)
8. A VERY SPECIAL LOVE SONG—Charlie Rich (Epic)
9. IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John (MCA)
10. ANOTHER LONELY SONG—Tammy Wynette (Epic)

1975

## Pos. TITLE—Artist (Label)

1. RHINESTONE COWBOY—Glen Campbell (Capitol)
2. RECONSIDER ME—Narvel Felts (ABC/Dot)
3. BLUE EYES CRYING IN THE RAIN—Willie Nelson (Columbia)
4. LOVE IN THE HOT AFTERNOON—Gene Watson (Capitol)
5. WASTED DAYS & WASTED NIGHTS—Freddie Fender (ABC/Dot)
6. FEELINS'—Loretta Lynn & Conway Twitty (MCA)
7. IT'S TIME TO PAY THE FIDDLER—Cal Smith (MCA)
8. YOU'RE MY BEST FRIEND—Don Williams (ABC/Dot)
- \*9. WRONG ROAD AGAIN—Crystal Gayle (United Artists)
- \*9. LIZZIE & THE RAINMAN—Tanya Tucker (MCA)

1976

## Pos. TITLE—Artist (Label)

1. CONVOY—C. W. McCall (MGM)
2. GOOD HEARTED WOMAN—Waylon & Willie (RCA)
3. THE DOOR IS ALWAYS OPEN—Dave And Sugar (RCA)
4. I'LL GET OVER YOU—Crystal Gayle (United Artists)
5. TEDDY BEAR—Red Sovine (Starday)
6. EL PASO CITY—Marty Robbins (Columbia)
7. (I'M A) STAND BY MY WOMAN MAN—Ronnie Milsap (RCA)
8. I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius (RCA)
9. ONE PIECE AT A TIME—Johnny Cash (Columbia)
10. STRANGER—Johnny Duncan (Columbia)

1977

## Pos. TITLE—Artist (Label)

1. LUCKENBACH, TEXAS (BACK TO THE BASICS OF LOVE)—Waylon Jennings (RCA)
2. DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (United Artists)
3. LUCILLE—Kenny Rogers (United Artists)
4. HEAVEN'S JUST A SIN AWAY—Kendalls (Ovation)
5. IT WAS ALMOST LIKE A SONG—Ronnie Milsap (RCA)
6. ROLLIN' WITH THE FLOW—Charlie Rich (Epic)
7. SHE'S PULLING ME BACK AGAIN—Mickey Gilley (Playboy)
8. SOUTHERN NIGHTS—Glen Campbell (Capitol)
9. WAY DOWN/PLEDGING MY LOVE—Elvis Presley (RCA)
10. SHE'S GOT YOU—Loretta Lynn (MCA)

1978

## Pos. TITLE—Artist (Label)

1. MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS/I CAN GET OFF ON YOU—Waylon & Willie (RCA)
2. HERE YOU COME AGAIN—Dolly Parton (RCA)
3. ONLY ONE LOVE IN MY LIFE—Ronnie Milsap (RCA)
4. I'VE ALWAYS BEEN CRAZY—Waylon Jennings (RCA)
5. HEARTBREAKER—Dolly Parton (RCA)
6. TAKE THIS JOB AND SHOVE IT—Johnny Paycheck (Epic)
7. DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith (Warner Bros.)
8. EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West (United Artists)
9. DO YOU KNOW YOU ARE MY SUNSHINE—Statler Bros. (Mercury)
10. SOMEONE LOVES YOU HONEY—Charley Pride (RCA)

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# BIRTHDAYS

## January

- 1 Esco Hankins
- 2 Harold Bradley, Roger Miller
- 3 Leon McAuliffe
- 4 Lorene Mann
- 5 Hank Chess
- 6 Earl Scruggs, Bobby Lord, Autry Inman
- 7 Jack Greene, Leona Williams
- 8 Elvis Presley, Cristy Lane
- 9 Crystal Gayle, Jimmy Day, Rollin "Oscar" Sullivan, Roy Head, Red O'Donnell, Jack McFadden
- 11 Goldie Hill
- 12 Ray Price, Tex Ritter, LaWanda Lindsey, Tommy Duncan
- 14 Billie Jo Spears, Billy Walker
- 15 Wendell Adkins, Robbie Harden
- 16 Ronnie Milsap, Duane Dee, Ruby Falls
- 17 Grady Martin
- 18 Bobby Goldsboro
- 19 Dolly Parton, Stu Phillips, Phil Everly
- 20 Slim Whitman
- 21 Mac Davis
- 23 Johnny Russell
- 24 Doug Kershaw, Ray Stevens
- 25 Claude Gray, Rusty Draper
- 26 James O'Gwynn, Dave Rowland
- 27 Buddy Emmons, Billy Larkin
- 28 Bill Phillips
- 29 Al Stricklin
- 30 Jeanne Pruett, Norma Jean, Harold Morrison

## February

- 1 Don Everly, Ray Sawyer
- 2 Rusty Kershaw, Glenn Barber
- 3 Sarah Johns, Linda Hargrove
- 4 Dave "Lonzo" Hooten
- 5 Claude King
- 7 Donna Stoneman, Wilma Lee Cooper, Tony Booth
- 8 Jim Mundy
- 9 Ernest Tubbs
- 10 Bennie Hess
- 11 Wesley Rose
- 12 Steve Sholes, Moe Bandy, Jay Lee Webb
- 13 Tennessee Ernie Ford, Chickie Williams, Jim McReynolds (Jim & Jesse)
- 15 Hank Locklin, Wally Fowler, Bobby Barnett
- 16 Jimmy Wakely
- 17 Johnny Bush, Buck Trent, Bobby Lewis
- 18 Pee Wee King
- 19 Jerry Max Lane
- 20 Murv Skinner
- 21 Don Reno
- 22 Del Wood
- 25 Faron Young, Ralph Stanley
- 26 Johnny Cash, Fiddlin' Sid Hartreader, Al "Porky" Witherow
- 27 Chuck Glaser
- 28 Audrey Williams, Jim Denny

## March

- 1 Connie Eaton, Cliffie Stone, Arleen Harden
- 2 Doc Watson, Arkie "Arkansas Woodchopper"
- 4 Betty Jack Davis
- 5 Jimmy Bryant
- 6 Bob Wills, Jerry Naylor
- 8 Jimmy Stoneman, Johnny Dollar
- 9 Mickey Gilley, Jerry Byrd, Marty Martel
- 10 Ralph Emery, Alexander Harvey, Jethro Burns, Leon Rhodes, Gary Buck
- 11 Billy Golden
- 12 Lew DeWitt
- 13 Jan Howard, Liz Anderson
- 15 Carl Smith, James Monroe
- 16 Ray Walker
- 17 Dick Curless, Jim Weatherly
- 18 Charley Pride, Margie Bowes, Smiley Burnette
- 20 Jerry Reed, Nick Nixon, Tommy Hunter
- 21 Gary Buck, Stan Hitchcock, Carol-Lee Cooper
- 22 Dick Damron
- 25 Bonnie Guitar
- 26 Charly McClain
- 27 David Rogers
- 28 Reba McEntire
- 29 Moon Mullican, Kathy Barnes
- 30 Bobby Wright, Connie Cato
- 31 John D. Loudermilk, Lefty Frizzell, Anita Carter, Hoyt Hawkins, Tommy Jackson

## April

- 1 Jim Ed Brown
- 2 Warner Mack, Sonny Throckmorton, Emmylou Harris
- 3 Don Gibson
- 4 Norro Wilson, Steve Gatlin
- 5 Tommy Cash, June Stearns, Jack Clement
- 6 Vernon Dalhart, Merle Haggard, Dotsy, Wade Ray
- 7 Bobby Bare, Cal Smith, Dee Mullins
- 8 Jimmie Osborne
- 9 Carl Perkins
- 10 Sheb Wooley, Weldon Myrick
- 11 Jim McCoy
- 12 Judy Lynn, Tony Douglas, Ned Miller
- 13 Harry Compton, Buddy Meredith
- 14 Loretta Lynn
- 15 Bob Luman, Roy Clark
- 16 Harmonica Kate
- 18 Harlan Sanders

- 20 Hylo Brown
- 21 Ira Louvin, Carl Belew
- 22 Glen Campbell, Ray Griff
- 23 Roy Orbison
- 24 Kenny Hart, Peggy Sue
- 25 O. B. McClinton
- 26 Johnny Mosby, Cecil Null
- 27 Maxine Brown, Jimmie Skinner, Dave Peel
- 29 Billy Mize, Danny Davis, Russ Wheeler
- 30 Willie Nelson, Johnny Horton, Darrell McCall, Dewey Groom

## May

- 1 Sonny James, Jimmy Gately, Rita Coolidge, Sam McGee
- 2 Larry Gatlin
- 3 Dave Dudley
- 4 Stella Parton
- 5 Tammy Wynette, Roni Stoneman, Wayne Carson
- 6 Mike Hoyer, Cliff Carlisle, Debbie Lori Kaye
- 7 Lorie Collins
- 8 Jack Blanchard, Rick Nelson, Benny Martin
- 9 Hank Snow, Tommy Roe, Bobby Lewis
- 10 Maybelle Carter
- 11 Joe Taylor
- 12 Billy Swan, Joe Maphis, Duke of Paducah ("Whitey Ford")
- 13 Johnny Wright, Jack Anglin
- 14 Sonny Garrish
- 15 Eddy Arnold
- 16 Wendy Bagwell
- 17 Penny DeHaven, Grant Turner, Ben Smathers
- 18 Little David Wilkins
- 19 Mickey Newbury, Martha Carson
- 20 George Gobel
- 21 Harold Robbins
- 22 Ralph Peer
- 23 Mac Wiseman, Misty Morgan, Buddy Alan, Rosemary Clooney
- 25 Tom T. Hall, Pop Stoneman, Jessi Colter
- 26 Hank Williams Jr., Jimmy Stephens
- 27 Kenny Price, Redd Stewart
- 28 Gary Stewart, Mary Taylor, Charlie McCoy
- 30 Johnny Gimble
- 31 Vic Willis, Johnny Paycheck

## June

- 1 Johnny Bond, Pat Boone, Andy Griffith, Larry B
- 2 Carl Butler, Anthony Armstrong Jones
- 3 Boots Randolph
- 4 Gordie Tapp, Texas Ruby, Freddy Fender, Bill Mack
- 5 Don Reid
- 7 Wynn Stewart
- 8 Steve Fromholz, Clyde Beavers, Vernon Oxford
- 9 Glen Hurley (Cuzzin Sipe), Les Paul
- 10 Karen McKenzie
- 11 Wilma Burgess
- 12 George Kent
- 13 Mary Lou Turner, Dennis Locorriere
- 14 Burl Ives
- 15 Waylon Jennings
- 16 Leon Payne, Billy "Crash" Craddock
- 17 Red Foley, David "Stringbean" Akeman, Elton Britt
- 18 Don Williams
- 19 Pat Buttram, Bobby Borchers
- 20 Chet Atkins, Jimmy Driftwood, Anne Murray
- 22 Kris Kristofferson, Roy Drusky
- 23 June Carter Cash, Diana Trask
- 24 Tommy Scott
- 26 Doc Williams
- 27 Bobby Harden
- 28 Lester Flatt, George Morgan
- 30 Mike Lunsford, Doyle Holly

## July

- 1 John Lair
- 2 Marvin Rainwater
- 3 Johnny Lee
- 4 Marion Worth, Charlie Monroe, Ray Pillow
- 5 Guy Willis
- 6 Jeannie Seely
- 7 Red Sovine, Doyle Wilburn, Charlie Louvin, Webb Foley
- 8 Carol Sue
- 9 Jesse McReynolds (Jim & Jesse), Eddie Dean
- 10 Dave Kirby
- 11 Bobby G. Rice
- 13 Bradley Kincaid
- 14 Del Reeves
- 15 Cowboy Copas, Linda Ronstadt, Johnny Sea
- 16 Faith O'Hara
- 17 Rich Garrett
- 18 Chill Wills
- 19 George Hamilton IV
- 20 Henson Cargill, J.E. Mainer, T.G. Sheppard
- 21 Ken Maynard
- 23 Johnny Darrell, Pat Roberts
- 24 Red Blanchard
- 25 Roy Acuff Jr.
- 26 Cathie Taylor
- 27 Bobbie Gentry, Homer Haynes
- 28 Sherwin Linton, Randy Cornor
- 29 George Pasher
- 31 Bonnie Brown, James W. Blackwood Jr.

## August

- 2 Hank Cochran, Blake Emmons, Rod Brasfield
- 3 Gordon Stoker
- 4 James Blackwood, Carson Robison, Vickie Hackeman
- 5 Hal Durham, Vern Gosdin, Sammi Smith, Carmol Taylor, Bobby Braddock
- 6 Myrna Lorrie
- 8 Webb Pierce, Mel Tillis, Phil Balsley, Peggy Little, Wayne Walker
- 9 Merle Kilgore
- 10 Junior Samples, Jimmy Dean, Jonie Mosby, Jimmy Martin
- 12 Buck Owens, Porter Wagoner
- 13 Valerie Jay
- 14 Connie Smith
- 15 Bobby Helms, Rose Maddox
- 17 Nate Harvel, E.W. (Bud) Wendell
- 18 Molly Bee
- 19 Eddy Raven
- 20 Jim Reeves, Justin Tubb, Rudy Gatlin
- 21 Harold Reid, Kenny Rogers
- 22 Doyle Blackwood
- 23 Tex Williams, Rex Allen Jr.
- 24 Fred Rose
- 26 Don Bowman
- 28 Billy Grammer
- 29 Jimmy Newman
- 30 Kitty Wells
- 31 Orval Prophet

## September

- 1 Conway Twitty, Patti Leatherwood
- 2 Johnnie Lee Wills
- 3 Hank Thompson, Tompall Glaser
- 4 Sherri King, Shot Jackson
- 6 Mel McDaniel, Zeke Clements, Margie Cates
- 7 Ronnie Dove
- 8 Jimmie Rodgers, Harlan Howard, Patsy Cline, Bill Compton
- 9 Freddy Weller
- 10 Tommy Overstreet
- 11 Jimmie Davis
- 12 George Jones, Helen Carter
- 13 Bill Monroe
- 15 Roy Acuff
- 17 Hank Williams
- 18 Priscilla Mitchell
- 19 Billy Deaton
- 20 Pearl Butler, Gwen Collins
- 21 Jay Huguley, Dickey Lee, Ott Stephens
- 22 Ted Daffan
- 26 Lynn Anderson, Bob Jennings, Marty Robbins, Olivia Newton-John
- 27 Marcie Cates
- 28 Jerry Clower, Tommy Collins
- 29 Gene Autry, Jerry Lee Lewis
- 30 Freddie Lake

## October

- 1 Bonnie Owens, Ray Sanders
- 2 Joel Sonnier, Leon Rausch
- 3 Vern Stovall
- 4 Audie Ashworth, LeRoy Van Dyke, Larry Collins
- 5 Johnny Duncan, Margie Singleton
- 6 Billy Ray Reynolds
- 7 Uncle Dave Macon, Gordon Terry, Larry Jon Wilson
- 8 Pete Drake, Susan Raye
- 10 Tanya Tucker
- 11 Dottie West, Gene Watson
- 13 Anita Kerr
- 14 Melba Montgomery, Kenny Roberts
- 15 Ethel Delaney
- 16 Stoney Cooper
- 17 Jack Howard
- 19 Jeannie C. Riley, Art Satherly, Brian Collins
- 20 Grandpa Jones, Stuart Hamblen, Wanda Jackson, Kenny Seratt
- 21 Owen Bradley
- 22 Tex Carson
- 23 David Wills
- 25 Minnie Pearl
- 26 Neal Matthews
- 27 Floyd Cramer, Dallas Frazier, Ruby Wright, Bonnie Lou
- 28 Cecil Stamps Blackwood
- 29 Sonny Osborne
- 30 Patsy Montana
- 31 Dale Evans

## November

- 1 Bill Anderson
- 2 Charlie Walker
- 3 Lulu Roman
- 4 Kirk McGee
- 5 Roy Rogers
- 6 Stonewall Jackson, Doug Sahn
- 7 Archie Campbell
- 8 Scotty Wiseman, Patti Page
- 9 George D. Hay, Curly Fox, James Talley, Tommy Caldwell
- 10 Donna Fargo, Onie Wheeler, Dave Loggins
- 11 Narvel Felts
- 12 Barbara Fairchild, Van Trevor
- 13 Larry Ballard, Toy Caldwell
- 14 Colleen Peterson
- 15 C.W. McCall

(Continued on page 62)









## International

- FORD, KEN & BILLIE, TRIO**, BA Mike & Margaret Storey, PM F Feeney
- FOUR WHEEL DRIVE**, BA Mike & Margaret Storey
- FREE SPIRIT (Duo)**, BA Contact Mike Mills
- FROGGATT, RAYMOND** (Vocalist w/ Group), Jet, BA Jessie Kent—Mervyn Conn, PM Mervyn Conn
- GALLERY**, PM Nick Strutt
- GAP** (Vocal & Instrumental Group—4), String, PM Martin Noakes
- GARRETT, SNUFFY**, Tank, BA Mike & Margaret Storey, PM Pete Nelson
- GEE, RODNEY**, BA Mike & Margaret Storey
- GENTRY** (Group), Contact Mike Reilly
- GEOFFREYS, PHIL**, BA Mike & Margaret Storey
- GIBSONS** (Vocal & Instrumental Group—4), BA F Feeney
- GILVRAY, FRANCES, & KEVIN WYATT** (Vocal & Instrumental Duo), Coast, PM Kevin Wyatt-Lown
- GOLBEY, BRIAN**, Major Oak, BA EMC Mike & Margaret Storey. (Also performs with Pete Stanley)
- GOLDRUSH** (Group—4), Hillside, BA/PM Tony Bridges
- GOLDSMITH, IAN & ANGIE**, Hot Lead, BA Artiste Mgmt., PM TT Mgmt
- GOODACRE, TONY** (Vocalist), Outlet, BA Tony Goodacre, PM Sylvia Goodacre
- GRASSROOTS** (Group), Contact Barry Martyn
- GREEN, DALE, & COUNTRY RAMBLERS with MAGGIE McGEE**, Tank, BA Mike & Margaret Storey
- GREEN, PHIL**, BA Phil Green
- GREER, JOHN**, Outlet/Homespun, BA John Greer
- GRIFF, JOHNNY**, BA Mike & Margaret Storey
- HAGUE, MEL** (Vocalist), Look, BA Live Promos, PM Colin Ward & George Slinger—Live Promos
- HALL, DAVID, & TED CORBETT** (Vocal & Instrumental Duo), Look, BA Mike Storey
- HAMILTON, GEORGE, IV** (Vocalist/Guitarist), Anchor, BA Jessie Kent—Mervyn Conn, PM Mervyn Conn
- HAMILTON, JOE E.**, Homespun, BA Joe E Hamilton
- HARDMAN, ROSIE** (Vocalist), Plant Life, BA Plant Life
- HARRIS, KEN, & THE PLAYBOYS** (Group—5), Westwood, Tank, BA Ken Harris
- HAYES, CHARLIE, DUO**, BA F Feeney
- HAYNES, REG, OUTFIT**, Folk Heritage, Contact Folk Heritage
- HENDERSON, KELVIN, BAND** (Group—5), Chopper, BA Allen Promos, PM Lee Williams—Allen Promos
- HICKORY LAKE COUNTRY BAND** (Vocal & Instrumental Group—5), Eastwood, BA V A Woodhouse
- HILLSIDERS** (Vocal & Instrumental Group—5), RCA, Polydor, Style, PM Colin Ward & George Slinger—Live Promos
- HINCHLIFFE, LARRY, DUO**, BA Mike & Margaret Storey
- HODGSON, GRAEME** (Vocalist), BA Graeme Hodgson
- HOGSHEAD** (Group—7), Rollercoaster, BA Peter Eden, Waterfront, PM Peter Eden
- HOLT, LES**, Tank, Contact Tank
- HOMBRE** (Group), BA Mike & Margaret Storey
- HUGHES, TONY** (Vocalist/Guitarist), Tank, Folk Heritage, BA Cambrian Entertainments, PM Michael Breese-Davies—Cambrian Entertainments, Contact Folk Heritage
- HUMPHRIES, ROGER, & THE CHERRYPICKERS** (Vocalist/Guitarist w/Vocal & Instrumental Group—4), BA Allen Promos, PM Roger Humphries
- HURREN, BILL** (Vocalist/Guitarist), BCMG, PM Neil Coppendale
- IDLE HOUSE**, BA Idle House
- IFIELD, FRANK** (Vocalist), Warner Bros—USA, BA Patron Mgmt, PM Ron Rowbottom—Patron Mgmt
- IMLACH, HAMISH** (Vocalist/Guitarist), Transatlantic, PM Kevin Wyatt-Lown
- JACK OF DIAMONDS** (Group), BA F Feeney
- JACKANORY**, Tank, Contact Tank
- JAMES, BILL, COLLECTION**, Tank, BA Allen Promos
- JAMES, CARL, & THE JAMES BOYS** (Vocal & Instrumental Group—4), PM Patrick Griffith
- JAMES, CRISPIN**, Tank, BA David Anthony
- JAMES, MARLO**, Hot Lead, PM TT Mgmt
- JEFF & THE GINGERBREAD**, Tank, BA Jeff & The Gingerbread
- JENNINGS, FRANK** (Vocalist), EMI-Columbia, BA Frank Jennings
- JOHNS, BARRY**, BA Mike & Margaret Storey
- JOHNSON, KENNY** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—3), BA F Feeney, PM Sandra Beaumont
- JONES, CHRIS** (Vocalist/Guitarist), Logo, BA/PM Kevin Wyatt-Lown
- JONES, RON** (Vocalist/Guitarist), Cambrian, BA S C Rosser
- JONES, ROYSTON**, Folk Heritage, BA Mike & Margaret Storey
- JONES, WIZZ** (Vocalist/Guitarist), Plant Life, BA/PM Kevin Wyatt-Lown
- KENTUCKY COUNTY** (Vocal & Instrumental Group—4), Buffalo, BA Dawit Promos, PM Dave Nicholson
- KEY WEST**, Tank, BA Mike & Margaret Storey
- KING, DENNY** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—3), BA F Feeney, PM Sandra Beaumont
- KING, ROD, SRT**, Contact SRT Prod'ns
- KINGSWAY, PETE** (Vocalist/Yodeler/Guitarist), Tank, BA Pete Kingsway
- KNIGHT, PETE**, Tank, BA Pete Knight
- KNOWLES, ROGER** (Vocalist/Guitarist), Transatlantic, BA Roger Knowles
- LANE, TIM, SRT**, Contact SRT Prod'ns
- LARSEN, BRET**, Tank, BA Bret Larsen
- LAYNE & KING** (Vocal & Guitar Duo), Kama, BA Kama Mgmt
- LEATHER, DON, & CINDY** (Vocal & Instrumental Duo), SRT, BA Don Leather
- LEDGER, CLIFF**, Outlet, BA Cliff Ledger
- LE DOUX, CHRIS** (Vocalist), Westwood, PM Westwood Mgmt
- LEE, DAVID H.**, Tank, BA David H Lee
- LEE, EDDIE, & COUNTRY FRIENDS** (Group), Hillside, BA/PM E W Balaam
- LEGG, ADRIAN** (Guitarist), Westwood, Transatlantic, Logo, Contact Rose-Morris Ltd
- LEGGETT, GARY, & FREE 'N EASY BAND** (Vocal & Instrumental Group—4), Hillside, BA Barry Dye, PM Gary Leggett
- LEON**, Homespun, Contact Outlet Rec'g
- LEROY & LINDA**, BA Mike & Margaret Storey
- LEVINS** (Vocal & Instrumental Group—4), BA Reg Levin
- LINCOLN COUNTY BOYS**, Tank, Contact Tank
- LITTLE GINNY & ROOM SERVICE** (Vocalist w/ Group—5), PM Colin Ward & George Slinger—Live Promos
- LOST HIGHWAYS**, Tank, Contact Tank
- LYDON, JOHN** (w/ or w/o Trio), BA Mike & Margaret Storey
- LYNSS & LAWSON** (Vocal & Instrumental Duo), Jet, BA Jessie Kent—Mervyn Conn, PM Mervyn Conn
- MAC, JOHNNY, DUO**, BA Johnny Mac
- MADISON COUNTY**, Tank, BA Mike & Margaret Storey
- MALCOLM, JOHN** (Vocalist), Birds Nest, BA Happy Face, PM Muff Murlin—Happy Face
- MANIFOLD, KEITH** (Vocalist), Westwood, PM Les Manifold
- MARTIN, SONNIE LEA**, Sweet Folk & Country, Contact Sweet Folk All
- MARTYN, GEOFF**, BA Mike & Margaret Storey
- MATCHBOX** (Vocal & Instrumental Group—5), Chiswick, BA/PM Paul Barrett
- MAXINE, BRIAN, & THE RINGRATS** (Group—5), DJM, BA Mike & Margaret Storey, Contacts Brian Maxine, Allen Promos
- MAXWELLS** (Vocal & Comedy Duo), SRT, BA/PM Jesmondene
- MAYNE, LYNDA**, Homespun, BA Lynda Mayne
- MCCALL, CASH** (Vocalist), Ember, Pilgrim, BA Mike & Margaret Storey, PM Paul Davis—New Music
- MCCALL, SLIM & SHONA**, see Slimline Country
- McGEE, MAGGIE**, see Dale Green
- McKENNA, TERRY** (Vocalist/Guitarist), PM Colin Ward & George Slinger—Live Promos
- McVAY, FRANKIE**, BA F Feeney
- MEAL TICKET** (Vocal Group—5), Logo, BA Nems Agency, PM Peter Lyster-Todd—Flatspin Ltd
- MEMPHIS SHORT**, Tank, Contact Tank
- MERCER BROTHERS** (Vocal Group—3), Westwood, PM Westwood Mgmt
- MERRELL, RAY**, President, Contact President Recs
- MIDDLE, MARK** (Vocalist/Guitarist), BA/PM Tony Lewis
- MIDNIGHT FLYER** (Group), BA Mike & Margaret Storey, Contact Bev Williams
- MIDNITE RAMBLERS**, Folk Heritage, Contact Folk Heritage
- MIKI & GRIFF**, Pye, BA Cyril Berlin—London Mgmt
- MILES & BRIDGET**, BA Mike & Margaret Storey
- MISTY MOUNTAIN** (Group), BA Mike & Margaret Storey, EMC
- MITCHELL, LES, & COUNTRY PRIDE**, Tank, Contact Tank
- MITCHELL, STEVE** (Vocalist), SRT, Westwood, BA Mike & Margaret Storey, PM Alan Stephens
- MONTANA COUNTRY**, Tank, Contact Tank
- MONTANA, LEE**, BA Chinook
- MONTANA, PATSY**, PM Nick Strutt
- MOON, MICK**, Tank, BA Mick Moon
- MORGAN, MIKE**, BA Mike & Margaret Storey
- MORRIS, ROSE** (Vocalist/Guitarist/Autoharpist), PM Bob Morris
- MOURANT, NORMAN**, Folk Heritage, Contact Folk Heritage
- MOVIN' ON** (Group), BA Mike & Margaret Storey
- MUSKRATS**, SRT, BA Dee Barnes, Mike & Margaret Storey, PM Dee Barnes
- MUSTANG**, PM Nick Strutt
- MUSTANG, LOOK**, BA Mike & Margaret Storey, PM Mike Storey
- NADEN BROTHERS**, BA Mike & Margaret Storey
- NASH, CODY**, Folk Heritage, Contact Folk Heritage
- NASHVILLE MIST** (Group), BA Mike & Margaret Storey
- NASHVILLE RAMBLERS** (Group), BA Mike & Margaret Storey
- NATCHEZ TRACE**, PM Nick Strutt
- NEILSON BROTHERS**, BA Mike & Margaret Storey
- NELSON, PETE**, Tank, BA Pete Nelson
- NELSON, TONY** (Vocalist/Guitarist), Tank, Westwood, Look, BA Tony Nelson
- NEWELL, ROY**, Paragon Int'l, BA Paragon Promos, PM John McCourt—Paragon Promos
- NEWTON, CLIVE**, BA Mike & Margaret Storey
- NIGHTINGALE, PETER**, BA Mike & Margaret Storey
- NORTHERN UNION** (Group), BA Mike & Margaret Storey
- OLD SWAN BAND** (Group), Free Reed, BA Rod Stradling
- OLLIE** (Vocalist/Instrumentalist), Hillside, BA G.S. Austin
- O'TEEN, NICK, & THE TURNHAM GREEN SYNCOPATORS** (Group), Whiterose, BA Norton York
- OVERLAND EXPRESS**, Tank, BA Overland Express
- PAGE, JIM** (Vocalist/Guitarist), Whid-Isle, BA/PM Kevin Wyatt-Lown
- PAGE, NEV** (w/ or w/o Group—3), BA Mike & Margaret Storey
- PAPERWATE**, Tank, PM Mike & Margaret Storey
- PARKES, JACK, & WEST COAST SOUND** (Group), BA Mike & Margaret Storey
- PARKES, RAY** (Vocalist/Guitarist), Bumble, BA S Parkes
- PAUL, MARTIN, & COUNTRY VELVET** (Group), BA Mike & Margaret Storey
- PAULA'S COUNTRY**, Tank, Contact Tank
- PAULL, ALAN**, BA Mike & Margaret Storey
- PEARSON** (Duo), BA Mike & Margaret Storey
- PEPPERS, NANCY** (Vocalist w/ Group), United Artists, BA Jessie Kent—Mervyn Conn, PM Mervyn Conn
- PETERS, SHANE**, BA Mike & Margaret Storey
- PICKINS, SLIM, & LITTLE BUDDIES** (Group—4), Tank, BA Allen Promos
- PINE RIDGE COUNTY** (Group), BA Mike & Margaret Storey
- PINEWOOD**, Folk Heritage, Contact Folk Heritage
- PLANE, DAVE** (Vocalist/Instrumentalist), Westwood, BA Dave Plane (Also performs with Andrew Townsend)
- PLAYBOYS** (Group), Contact Ken Harris
- POACHER** (Vocal & Instrumental Group—6), RK, BA David Anthony, PM Dave Warwick & Tony Graham—David Anthony
- POINTON, KEV** (Vocalist/Instrumentalist), BA Artiste Mgmt
- POWELL, PATSY, & THE GOODTIMERS** (Vocal Group—4), Folk Heritage, BA Mike & Margaret Storey, PM John Hutchings
- PRICE, MALCOLM**, Projection, BA Mike & Margaret Storey
- PUZON, JAN, SRT**, Contact SRT Prod'ns
- QUANTRILL, DON, DUO**, BA Mike & Margaret Storey
- QUARTERMOON** (Vocal & Instrumental Group—4), Tank, BA Paul Barrett, Allen Promos, PM Paul Barrett
- QUESTION, MARK**, BA Mike & Margaret Storey
- QUESTIONNAIRES** (Group), Contact W Weston
- QUINN, BRENDAN, & THE BLUEBIRDS** (Vocalist w/Vocal & Instrumental Group—6), Release, BA/PM Charlie McBrien
- QUINN, NOEL**, Tank, Contact Tank
- RAE'S, DONNA, CUSTOM MADE** (Group—3), Hillside, PM Donna Rae
- RAE, KEN & DONNA** (Duo), Hillside, PM Ken Mayer
- RAMBLIN' BAND** (Group), BA Mike & Margaret Storey
- RAMRODS** (Vocal & Instrumental Group—3), Tank, PM J Thomas
- RAMSEY, COLIN "LONG"** (Vocalist/Guitarist), BA Colin Ramsey
- RAY, BOBBY**, Tank, BA Bobby Ray
- RAY & DAWN'S COUNTRY DUO** (Duo), BA R C Howes
- REDWOOD COUNTRY** (Group), Contact K Grace
- REED, MARTIN** (Vocalist/Guitarist), BA ARJ Mgmt
- REED, TREVOR**, BA F Feeney
- REEVES, WARREN, & THE WEST VIRGINIA MOUNTAINEERS** (Group), BA Mike & Margaret Storey
- RENEGADE** (Group), BA Mike & Margaret Storey
- RICHARDS, BARRY** (Vocalist/Guitarist), PM Barry Richards
- RIDING, ALF** (Vocalist/Guitarist), MPA, BA Alf Riding
- RIVERS, BEN LEE** (Vocalist/Guitarist), Tank, BA Mike & Margaret Storey, PM Ben Lee Rivers
- RIVERS, KEVIN, BAND** (Vocal & Instrumental Group—5), Buffalo, BA Dawn
- ROARING JELLY** (Group—3), Free Reed, BA Clive Harvey
- ROBINSON, DEL** (Vocalist/Guitarist/Harmonica), Pinewood, BA/PM Del Robinson
- ROCK ISLAND LINE** (Vocal & Instrumental Group—4), DJM, BA/PM Paul Barrett
- ROCKY ISLAND BOYS** (Vocal & Instrumental Group—4), Pinewood, BA/PM Del Robinson
- RODEO**, Tank, BA Rodeo
- ROMANE, MEL** (Vocalist/Guitarist), Electric Cat, PM Mel Romane
- ROUGH MIX** (Vocal & Instrumental Group—4), BA Mike & Margaret Storey
- ROULETTE** (Group), Contact June Pearson
- RUDD, BRYAN**, Tank, Contact Tank







## Personal Managers

• Continued from page 21

**ELOISE SCHWARZ**, RD 1, Broadbecks, Pa. 17308. Tel. (717) 235-1837.

**GENE SCOTT**, PO Box 454, Brentwood, Tenn. 37027. Tel. (615) 794-2006.

**SCOTTI BROS. MGMT.**, 9229 Sunset Blvd., Suite 901, Los Angeles, Calif. 90069. Tel. (213) 550-0120.

**LOUISE SCRUGGS TALENT AGENCY**, PO Box 66, Madison, Tenn. 37115. Tel. (615) 828-2254.

**LLOYD SEGAL & ASSOCS.**, 9454 Wilshire Blvd., No. 500, Beverly Hills, Calif. 90212. Tel. (213) 274-5857.

**HAPPY SHAHAN**, see Alamo Village.

**SHOUP, MORDECAI & POPPEL**, 157 W. 57 St., New York, N.Y. 10019. Tel. (212) 582-6135.  
Branch: New Orleans, La., 337 Rue Chartres. Zip 70130. Tel. (504) 581-0531.

**STAN SILVER**, see Prima-Donna Entertainment.

**JAY SINGLETARY**, 7015 Gulf Fwy., Suite 215, Houston, Tex. 77087. Tel. (713) 645-1194.

**SHELBY SINGLETON**, 3106 Belmont Blvd., Nashville, Tenn. 37212. Tel. (615) 385-1960.

**DAVID SKEPNER**, see Loretta Lynn Ents.

**BILL SMITH**, Box 186-H, Rt. 1, Thaxton, Va. 24174. Tel. (703) 890-2569.

**HERBE SMITH MUSIC INC.**, 1514 W. Dorothy Ln., Dayton, Ohio 45409. Tel. (513) 298-8640, 293-3535.

**JAMES R. SMITH**, PO Box 790, Cullman, Ala. 35055. Tel. (205) 734-8656.

**SOUND SEVENTY MGMT. INC.**, 210 25 Ave. N., Nashville, Tenn. 37203. Tel. (615) 327-1711.

**SOUTH BREEZE MGMT.**, 1018 16 Ave. S., Nashville, Tenn. 37212. Tel. (615) 255-8636.

**SOUTHERN MOUNTAIN BOOKINGS**, Box 262, RD 2, Landenberg, Pa. 19350. Tel. (215) 268-8166.

**JACK SPINA**, see Rosina Mgmt.

**MR. & MRS. FRANK SPONNER**, RD 4, Perth-Galaway Rd., Amsterdam, N.Y. 12010.

**DR. RON STANDER**, see Doc Ron.

**STEVE STEBBINS**, PO Box 47, Woodland Hills, Calif. 91365. Tel. (213) 347-2976.

**CHARLES F. STEINMETZ**, 8415 Bellona Ln., Apt. 417, Baltimore, Md. 21204. Tel. (301) 828-5111.

**CRASH STEWART**, see Alamo Prod'ns.

**LEE STOLLER**, 120 Hickory St., Madison, Tenn. 37115. Tel. (615) 868-7171.

**STRATHCONA MUSIC CO.**, 9846 91 Ave., Edmonton, Alta. T6E 3V9. Tel. (403) 439-3475.

**ED STRICKLAND**, 1407 N. 14 Ave., Omaha, Neb. 68102. Tel. (402) 451-4136.

**THE NORTON STYNE CO. INC.**, 148 S. Beverly Dr., Beverly Hills, Calif. 90212. Tel. (213) 274-9475.

**JOSEPH E. SULLIVAN**, see Sound Seventy.

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**ROGER SULLIVAN**, c/o Mac Curtis, Sunshine 77 Prod'ns, 20271 Labrador, Chatsworth, Calif. 91311.

**PETE SWALIK**, 448 School Rd., Woodbridge, N.J. 07095. Tel. (201) 634-4964.

## T

**T C MGMT. INC.**, PO Box 64910, Dallas, Tex. 75206. Tel. (214) 349-0610.

**TALENT SHOWCASE MGMT.**, 400 First Nat'l Bank Tower, Garland, Tex. 75040. Tel. (214) 272-8536.

**BRUCE TAYLOR**, PO Box 2802, 530 S. Water, Corpus Christi, Tex. 78403. Tel. (512) 992-5126.

**RHODA TAYLOR**, see Boxer Prod'ns.

**MIKE TELL**, PO Box 3101, Anaheim, Calif. 92803. Tel. (714) 992-6827.

**TENTH HOUR PROD'NS**, 4470 Brownsville Rd., Pittsburgh, Pa. 15236. Tel. (412) 881-0876.

**ROY TESSIER**, see Tessier Talent.

**TESSIER TALENT INC.**, 264 Old Hickory Blvd., Madison, Tenn. 37115. Tel. (615) 865-6602. WATS (800) 251-1934.

**JIM THRASHER**, PO Box 2868, Birmingham, Ala. 35212. Tel. (205) 836-7211.

**W. ROBERT THOMPSON**, 10 Music Circle S., Nashville, Tenn. 37203. Tel. (615) 259-4507.

**ED TICKNER**, 3915 1/2 Riverside Dr., Burbank, Calif. 91505. Tel. (213) 845-8306.

**FRED TIEKEN**, see Armageddon Talent.

**TIMES MGMT. CORP.**, 1216 Granby St., Norfolk, Va. 23510. Tel. (804) 626-0534.

**JOHN TOOMEY**, PO Box 2489, San Rafael, Calif. 94901.

**TOWN & COUNTRY ENTERTAINERS**, 10319 Barbeau Ln., Indianapolis, Ind. 46229. Tel. (317) 894-7051.

**TOP DRAWER TALENT INC.**, 713 18 Ave. S., Nashville, Tenn. 37203. Tel. (615) 329-9556.

**TRACKDOWN ENTS.**, 542 S. Dearborn, Suite 1102, Chicago, Ill. 60605. Tel. (312) 486-2989.

**BOB TUCKER**, 2500 Mount Moriah, Suite 208, Memphis, Tenn. 38118. Tel. (901) 794-5240.

**HARRISON TYNER**, see HTI Music.

## U

**UNITED POLKA ARTISTS**, Box 1, Florida, N.Y. 10921. Tel. (914) 651-4266.

**UNITED TALENT INC.**, PO Box 23470, 1907 Division St., Nashville, Tenn. 37202. Tel. (615) 244-9412.

**CHARLIE UPCHURCH**, 8 Harvard St., Huarock, Mass. 02047. Tel. (617) 837-6189.

## V

**VAN ENTERTAINMENT LTD.**, 11 Yorkville Ave., Suite 408, Toronto, Ont. M4W 1L2. Tel. (416) 964-6462.

**DAVID VANCROKHITE**, 1605 Hawkins St., Nashville, Tenn. 37203. Tel. (615) 254-1748.

**H. VANDENBERG**, see Van Entertainment.

**VASSAR'S MUSIC**, PO Box 208, Hermitage, Tenn. 37076. Tel. (615) 758-5342.

## W

**JIM WAGNER**, see American Mgmt. in Calif.

**JEFF WALKER ENTS.**, PO Box 196, Nashville, Tenn. 37202. Tel. (615) 329-1944.

**BILL WALLER**, see Pro-Talents.

**HARRY WARNER**, see Jerry Reed Ents.

**LARRY WATKINS**, see Moon-Hill.

**EDDIE WELDON ORG.**, PO Box 1294 DTS, Omaha, Neb. 68101. Tel. (402) 397-9052/7049.

**RUTH WENTLAND**, see Mama Trax.

**WEST MGMT. CO.**, 600 First Ave., Suite 512, Seattle, Wash. 98104. Tel. (206) 292-9922.

**MARC WHITMORE**, c/o Wayne Coombs Agency, 655 Deep Valley Dr., Rolling Hills Estates, Calif. 90274. Tel. (213) 377-0420.

**TRACY WIEBECK**, see Wooden Lady.

**SHANE WILDER ARTISTS' MGMT.**, 1680 N. Vine St., Suite 313, Hollywood, Calif. 90028. Tel. (213) 467-1958.

**ALBERT WILLIAMS**, see Wooden Lady.

**DON WILLIAMS**, see Williams, Hart, Cimini.

**WILLIAMS, HART, CIMINI**, 816 N. La Cienega Blvd., Los Angeles, Calif. 90069. Tel. (213) 657-4521.

**HORACE WILLIAMS**, 120 Mikel Dr., Summerville, S.C. 29483. Tel. (803) 873-3324.

**M. J. WILSON**, 1002 Kirby, Nashville, Tenn. 37217.

**LARRY WILT & ASSOCS.**, PO Box 22638, Nashville, Tenn. 37115. Tel. (615) 859-4457.

**WISHBONE INC.**, PO Box 2631, Muscle Shoals, Ala. 35660.

**BOB WITTE**, c/o JOP, 50 Music Sq. W., Nashville, Tenn. 37203. Tel. (615) 327-4077.

**WOODEN BOWL PROD'NS INC.**, 4006 N. Howard, Suite 105, Tampa, Fla. 33607. Tel. (813) 879-1161.

**WOODEN LADY PROD'NS**, 1301 N. Louise, Santa Ana, Calif. 92706. Tel. (714) 836-4620.

**RANDY J. WRIGHT**, PO Box 18320, Cleveland Heights, Ohio 44118. Tel. (216) 932-9033.

## Y

**HARVEY YATES**, 425 Bryn Mawr, Birmingham, Mich. 48809. Tel. (313) 538-4444.

## Birthdays

• Continued from page 54

16. Troy Seals  
17. Gordon Lightfoot  
18. Jacky Ward  
19. Jerry Foster  
21. Jean Shepard, Cheryl Lee  
22. Snuffy Miller  
24. Johnny Carver, Doug Stuart  
25. Biff Collie  
26. Sue Richards  
27. Eddie Rabbitt, R.W. Blackwood, Werly Fairburn  
28. Dorsey Burnett  
29. Merle Travis, Jody Miller, Donna Darlene  
30. Teddy Wilburn, Jack Reno

### December

1. Jim Nesbitt, Jim Chestnut  
2. John Wesley Ryles  
3. Ferlin Husky, Brian Shaw  
5. Rusty Delaney  
6. Helen Cornelius  
7. Ronnie Sessions, Hugh X. Lewis, Bob Osborne  
8. Floyd Tillman  
9. David Houston, Billy Edd Wheeler  
10. Johnny Rodriguez  
11. Brenda Lee, Cousin Jody  
12. LaCosta  
13. Hairi Hensley  
14. Charlie Rich  
15. Ernie Ashworth, Randy Parton, A.P. Carter, Jerry Wallace  
16. Jim Glaser  
17. Nat Stuckey  
18. Wilf Carter  
19. Bill Carlisle, Little Jimmy Dickens  
20. Skeeter Willis, Gary Carter  
21. Freddie Hart  
22. Hawkshaw Hawkins, Red Steagall  
24. Lulu Belle Wiseman, Stoney Edwards  
25. Alton Delmore, Barbara Mandrell  
26. Beacher "Brother Oswald" Kirby, Ronnie Prophet  
28. Jerry Hanlon  
29. Ed Bruce, Larry Barnes, Rose Lee Maphis  
30. Skeeter Davis, John Hartford  
31. Rex Allen, Van Stoneman, John Denver

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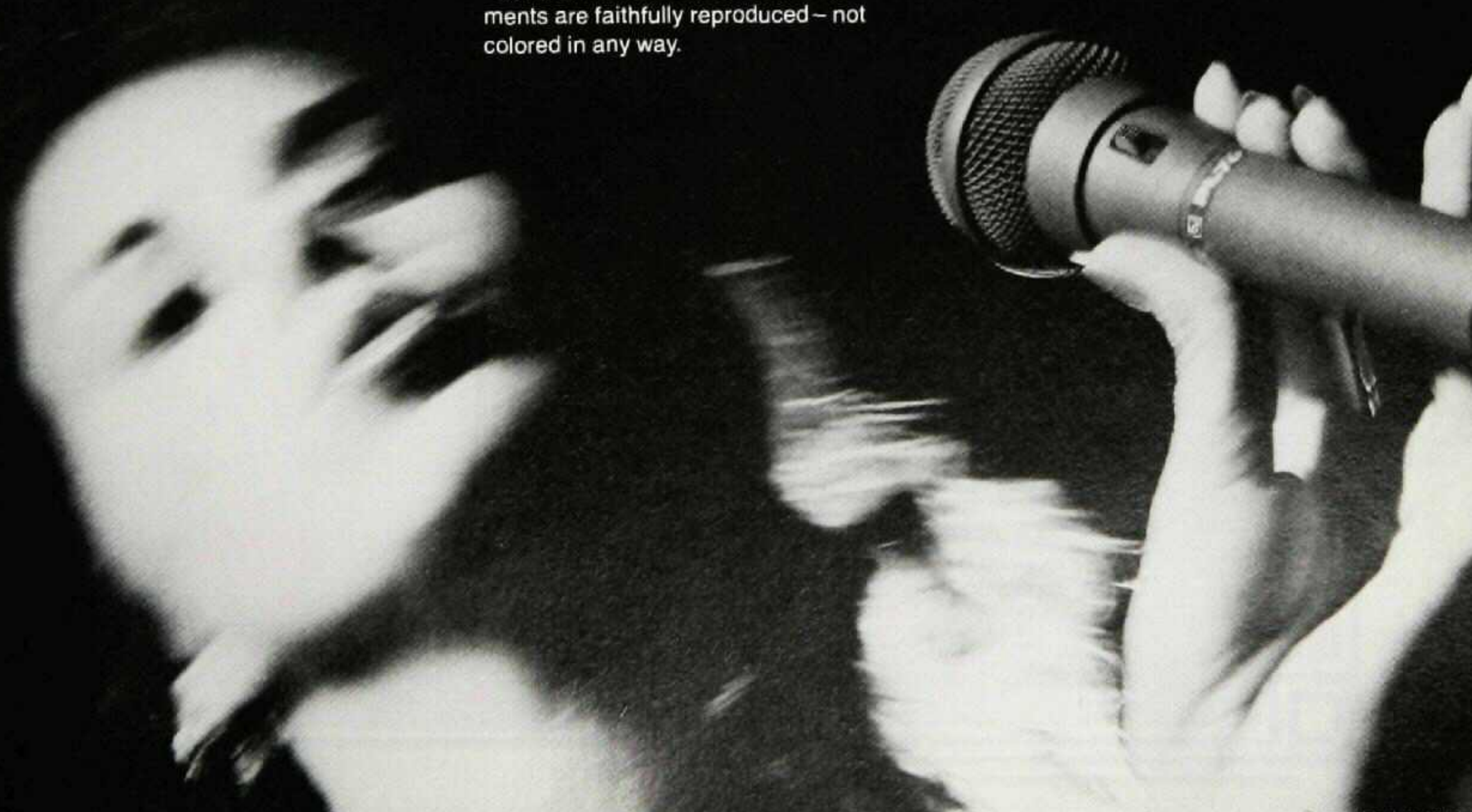
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DON GIBSON  
WENDY HOLCOMBE  
THE KENDALLS  
TOM T. HALL  
DICKEY LEE  
CHARLY McCLAIN  
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 MICHAEL ELLIS  
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 WRTU's "Studio 88"  
 MANNY SLALI  
 Studio One, Los Angeles

**(1) MOBILE DISCO TODAY**

The New Role of the Mobile Disco: No Longer A "Street Jack"  
**Moderator:** NORMA GOODRIDGE  
 Disco Van 2000  
**Panelists:** KEN JASON  
 Lash Fever Dance Productions  
 LARRY PIM  
 Formula Disco Machine  
 WAYNE ROSSO  
 AC/Dave Kelley Sound  
 STEVE POLLACK  
 Sound Trax  
 HAL WEINBERG  
 Purple Rain  
 RON DE FOME  
 Capitan Disco  
 JOE CASTELLANO  
 107 Mobile Disco Radio

**(2) DISCO DESIGN AND CONSTRUCTION - Internationally**

**Moderator:** GARY FRIEDMAN  
 T.J. Disco's, Hawaii - Japan - Hong Kong - China  
**Panelists:** SCOTTY FORBES  
 Studio One, Los Angeles  
 ROBERT ROSS - DEN ZARMA, PRU  
 (Invited to France Disco, L.A.)  
 LARRY SILVERMAN  
 Multiplex of New York  
 The Flunk  
 The Design Team  
 MICHAEL WILKINS  
 Michael Wilkins & Assoc.  
 DAVE BELMET  
 AD  
 TONY DELVERO  
 Tony Delvero Designs

**Coffee Break**

**CONCURRENT SESSIONS**

**(1) INTERNATIONAL PRODUCERS PANEL**

**Moderator:** FREDDIE FENNER  
**Panelists:** DINO FEALANO  
 ELTON ANN  
 KEN LEONARD  
 Aria Productions  
 JERRY LOVE  
 MICHAEL ZAGER  
 ROCK QUARTETS  
 COREY WADE

**(2) FRANCHISING FOR NEWCOMERS**

Legal and Financial Aspects for New Investors  
**Moderator:** WAYNE ROSSO  
**Panelists:** AC/Dave Kelley Sound  
 MICHAEL O'HARRA  
 Francis, Washington D.C.  
 MICHAEL WILKINS  
 Michael Wilkins & Assoc.  
 More Panelists to be Added

**(3) DISCO DELAY MAKING DEMONSTRATIONS**

Domestic and International  
**Participants:** MICHEL CLEMBEEK  
 Alexander's, Evergreen's, Savannah  
 JOE MANTONICA  
 Stage Door Disco, DePue  
 KEN JASON  
 Lash Fever Dance Productions  
 MANNY SLALI  
 Studio One, Los Angeles  
 T.J. JOHNSON  
 T.J. Disco's, Hawaii  
 BILL HURREY  
 General Jackson's, Australia  
 SIMON POLLOCK  
 Regine's, London  
 PAUL VELDHAUSEN  
 Holland

**DISCO ENTERTAINMENT AND DANCING**

ANTA WARD  
 INSTANT FUNK, ANN-MARGRET, Courtesy of Salsoul Records

**"HOT SEAT" SESSION**

**Moderator:** BILL WARDLOW  
 Associate Publisher - Charts Director  
 Disco Forums Director, Billboard  
 Participants will include:  
 RAY CAVIANO  
 Warner/RFC  
 Warner Bros.  
 RFC Records  
 FREDDIE DE MANN  
 Warner De Mann  
 COREY WADE  
 TK Records  
 MICHELE HART  
 Casablanca Recs.  
 KENN FRIEDMAN  
 Casablanca Records  
 WA BLACKER  
 Personal Manager Brainstorm/Flower

12:30 pm-2 pm

FLORENCE GREENBERG  
 Channet Records  
 KEITH ALEXANDER  
 WKTU  
 VINCE PELLEGRINO  
 CBS Records  
 Others to be Named

**CONCURRENT SESSIONS**

**(1) RECORD POOLS & ASSOCIATIONS - Their Functions**

**Co-Moderators:** ARNIE SMITH  
 RSO Records  
 JUDY WEINSTEIN  
 For the Record  
 DAVE PEASLEE  
 DRC  
 BARRY BLUESTEIN  
 Motown Records  
 RAY CAVIANO/CRAIG KOSTICH  
 Warner/RFC  
 Warner Bros.  
 RFC Records  
 DAN JOSEPH  
 TK Records  
 CLAES HEDBERG  
 VED, Sweden  
 A.J. MILLER  
 S.C.D.O./A, Los Angeles  
 STU KAMI  
 Deep of War, Chicago  
 JON RANCAZZO  
 BADDIA, San Francisco  
 BOB PANTANO  
 P.O.P.S.  
 DAVID STEELE  
 Polydor Records  
 BERTY SANCHEZ  
 Atlantic Records  
 JACK WITHERBY, Arista  
 (Formerly Southwest Record Pool)  
 MICHEL ZSARKA  
 Canadian Int'l Record Pool  
 ROY B  
 Emergency Records

**(2) FRANCHISING & CHAINS - An Update**

**Moderator:** RAY FORD  
**Panelists:** Bobby McGee's  
 TONY GRECO  
 Uncle Sam's  
 TOM JAYSON  
 2001 Cafe  
 WAYNE ROSSO  
 AC/Dave Kelley Sound  
 MICHAEL WILKINS  
 Michael Wilkins & Assoc.  
 KAY LATTM  
 Ramada Inns  
 BILL RATTON  
 Flannigan's - Big Daddy's

**(3) RETAILING - Effective Merchandising and Distribution of Disco Product in Co-operation with Dealers, Disco Radio, and Record Labels**

**Moderator:** DAVID GLEN  
**Panelists:** Atlantic Records  
 AMP LEBOVITZ  
 Reason & Co.  
 DANIEL GLASS  
 Sam-Columbia  
 CASEY JONES  
 UFO Disco/Disco Records  
 KEN WILLS  
 Music -  
 ERIC FALLEN  
 Pickups  
 RAM ROCHA  
 Ram's Records

2 pm-3:15 pm

3:15 pm-4:45 pm

**Break for Lunch**

**CONCURRENT SESSIONS**

**(1) ARTISTS PANEL**

Artists Who Began and Stayed in Disco: Artists Whose Careers Were Revived by Disco/Established Artists Just Taking the Bit

**Moderator:** BILL WARDLOW  
 Associate Publisher - Charts Director  
 Disco Forums Director, Billboard  
**Panelists:** GRACE JONES  
 MICHAEL ZAGER  
 GLORIA DAYNOR  
 MUSKIE  
 Others to be Announced

**(2) EFFECT OF DISCO ON ROLLER RINKS**

Plans for the Future  
**Moderator:** ED CHALFIN  
 PPS Enterprises  
**Panelists:** MARVIN FASCHER  
 President ASPRA  
 HAL STEW  
 WRTU  
 Others to be Announced

**(3) INTERNATIONAL DISCO**

Differences in Disco Programming Techniques

**Moderator:** T.J. JOHNSON  
**Panelists:** T.J. Disco's, Hawaii  
 CHRIS HILL  
 Disco, London  
 SIMON POLLOCK  
 Regine's, London  
 TOM SAVARESE  
 Disco, New York  
 CHAMBRE SYNDICALE NATIONALE DE LA DISCOTHEQUE (SYNDIS), Paris  
 MICHAEL ZSARKA  
 Montreal Record Pool  
 RAM ROCHA  
 Ram's Records  
 BILL HURREY  
 General Jackson's Australia

4 pm

10:30 pm-2 am

**AWARDS BANQUET**

DISCO DANCING & ENTERTAINMENT  
 GLORIA DAYNOR, Courtesy of Polydor Records  
 JONES GIRLS

MORE PARTICIPANTS TO BE NAMED  
 SOME OF THE ABOVE NOT YET CONFIRMED

# Registration Form

Mail completed form to:  
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 Billboard's International Disco Forum VI  
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Please register me for Billboard's International Disco Forum VI  
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Title(s) \_\_\_\_\_

Company/Disco \_\_\_\_\_ Telephone ( ) \_\_\_\_\_

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Credit Card Number \_\_\_\_\_

Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

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\*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.



# BACK TO TUNING UP!

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## Gas Crisis Hits Wisconsin Boogie Scene

By MARTIN HINTZ

MILWAUKEE—A state of emergency declared June 21 in Wisconsin by Gov. Lee Dreyfus is the tip of a fuel crunch iceberg affecting discotheques around the state. The areas hardest hit are in the six counties surrounding Green Bay, a major northern city on Lake Michigan and site of some of the state's prime fuel tank farms.

The independent truckers' strike sweeping the country has virtually

closed all gas stations in the district, with the resulting crunch for commuters and presenting a problem for recreational travelers.

As a result, attendance at discos in this car-oriented part of the country is off, and those people who are venturing to get out and boogie are turning to car-pooling in an effort to beat the fuel crunch.

"If this thing continues, it'll be a real pain in the butt," says Bill Dornaus, manager of the Carlton West, one of the biggest Green Bay area discos. The club is located off Highway 41, the main expressway leading to Northern Wisconsin and the Upper Peninsula of Michigan. "There aren't many cars whizzing by today," says Dornaus.

He says there is a lot of concern expressed by his patrons who come from as far away as 30 to 40 miles. The Carlton West also has a Mexican restaurant and a Las Vegas style revue.

"I'm only getting 350 people when I can seat 1,000," says Dornaus. "The disco is doing better, we can handle about 300 and we're still getting that, even though we are on the edge of town," he adds. Dornaus says more people seem to be car-pooling and arriving in groups. His club has parking space for 550 cars, with only a portion taken up by customers.

"Sure, we're going to keep going, despite what happens. There is gas in this town, it just isn't being delivered. You can't make any money being shut down," he asserts.

Chuck McCarrell, owner of the Jungle Fever in downtown Green Bay, says the gas situation came up "awfully sudden" and that he hasn't had time to assess the impact on his business.

"We'll be able to tell the difference this weekend," he says. Being in the central part of town, with a strong clientele of regulars, helps,

says McCarrell. "But recently I've noticed that folks haven't been moving around as much from club to club. That might have something to do with the fuel thing," he says.

His club has room for 500 and is open from 7 p.m. to 2 a.m. nightly except Monday. "We might car-pool our staff if things get tougher," McCarrell says.

Looking ahead toward the possibilities of a gas-tight summer, Mike

Dziuba, a DJ at Green Bay's Manhole, says, "People of our age, mid-20s or so, will use our heads and make do with the gas we can get. Most of the younger ages will try to get out of town this summer as fast as they can, to go places while they still might be able to get some fuel."

Some other parts of Wisconsin are more fortunate than Green Bay. Milwaukee police have been patrol-

(Continued on page 49)

## Disco

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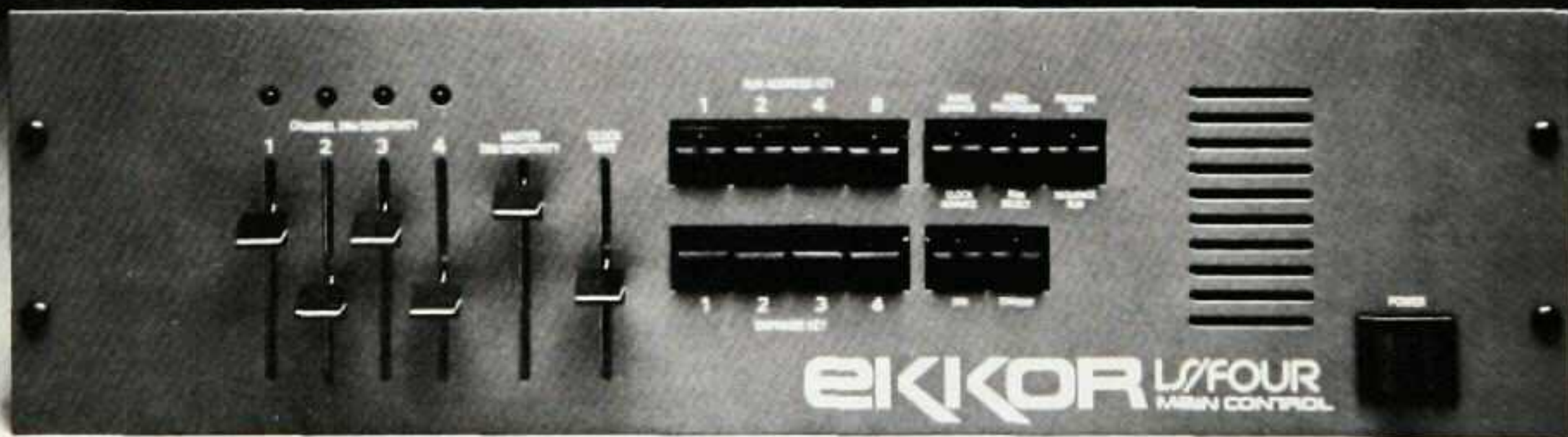
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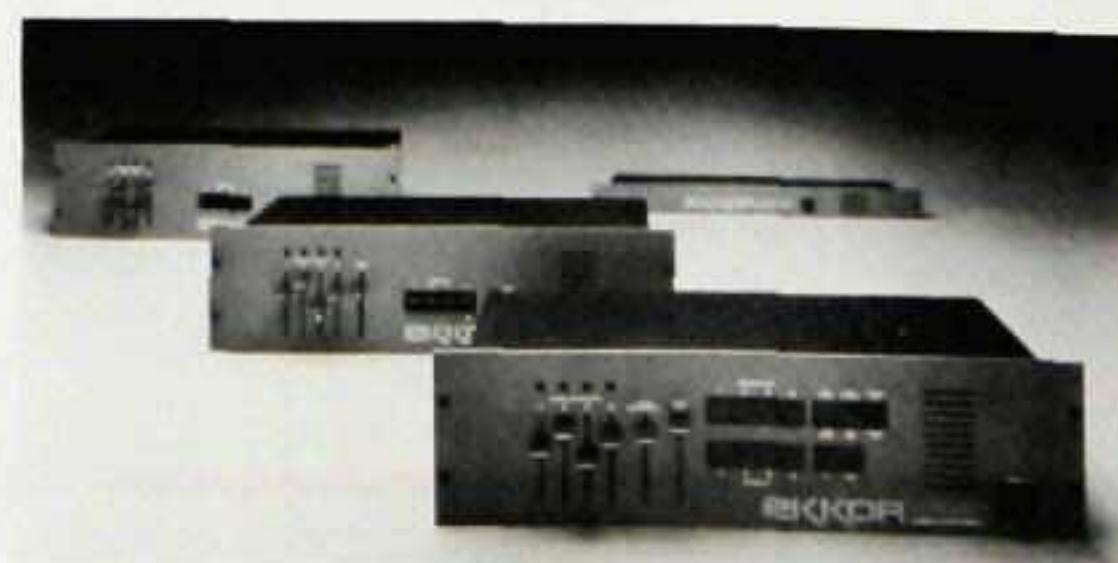
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"BOOGIE WOOGIE DANCIN' SHOES"—Claudja Barry—Chrysalis  
"UNDERCOVER LOVER" / "DON'T YOU WANT MY LOVE"—Debbie Jacobs—MCA Records  
"MUSIC IS MY WAY OF LIFE"—Patti Labelle—CBS Records  
"DANCE WITH YOU"—Carrie Lucas—Solar Records  
"DISCO NIGHTS"—GQ—Arista Records  
"WANT ADS"—Ullanda—Ocean Records  
"THE BOSS"—Diana Ross—Motown Records  
"I CAN TELL"—Chanson—Ariola Records  
"KNOCK ON WOOD"—Amii Stewart—Ariola Records



# Billboard's Disco Action

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Disco

45

## 1,000 Due At Forum

NEW YORK—Billboard's Disco Forum VI anticipates 1,000 participants from the U.S. and a dozen foreign countries at the New York Hilton, July 12-15.

Registrants from Greece, Iceland, France, West Germany, Britain, Finland, Japan, Italy, Venezuela, Puerto Rico, Canada and Trinidad will join with their colleagues from the 50 states for four days of meetings, panel discussions and entertainment tailored to the demands of disco owners, managers, DJs, recording company executives and disco broadcasters.

Nightly entertainment will feature top disco acts as well as open house parties and private affairs hosted by participating companies.

Acts slated to perform include Anita Ward, Peter Brown, Sister Sledge, Bonnie Pointer, Peaches & Herb, Ullanda, GQ, Atlantic Starr, Gloria Gaynor, Instant Funk and a special appearance by Al-HMargret.

Approximately 130 exhibitors are expected to be on hand with booths displaying a wide range of disco supplies, from light and sound equipment to the latest in franchise systems and disco fashion accessories.

Among the exhibitors are Altec Lansing, Casablanca Records, BGW Systems, Blackstone Productions, CBS Records, Group, Cerwin-Vega, dbx Inc., ekkor, Disconet, Electro-Harmonix Inc., GLI/Integrated Sound Systems Inc., Lasertronics, Richard Long Assoc., Lite-lab Corp., Miller Brewing Co., Polydor Inc., RCA Records, Portman Shore Electronics, the Science Faction Corp., Stanton Magnetics Inc., Swivelier Co. Inc., Times Square Theatrical and Studio Supply, TK Records, Varax Electronics Inc., Techniques (Panasonic), JBL/Lansing Sound Inc. and Laser Presentations.

## CBS Play: 8 Acts On One Bill

NEW YORK—CBS came up with an approach to the difficulty of presenting live disco acts which do not have sufficient material to fill an entire concert at a Roseland program here.

Called "One Hot Summer Night," the show featured eight acts from Columbia, Epic and other CBS labels performing 17 songs over a four-hour period.

Arma Andon, Columbia's vice president for artist development and one of the originators of the program, says consideration is being given to repeating the presentation in Los Angeles and possibly other cities as well.

The sellout program which also allowed 4½ hours of disco dancing, was sponsored along with promoters Flashback Productions and WBSL-FM. Frankie Crocker, the radio station's program director, served as emcee.

The first 1,000 persons attending the concert, paid a general admission of \$12.50 (in advance) or \$15.00 at the door and were given promotional copies of 12-inch records of CBS disco product.

JULY 7, 1979, BILLBOARD

### ATLANTA

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP)
  - 2 **RING MY BELL**—Anita Ward—TK (12 inch)
  - 3 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
  - 4 **LOVE MAGIC/HOLLER**—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  - 5 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
  - 6 **CUBA**—Gibson Bros.—Mango/Island (12 inch)
  - 7 **STARS—all cuts**—Sylvester—Fantasy (LP/12 inch)
  - 8 **CRANK IT UP**—Peter Brown—TK (12 inch)
  - 9 **H.A.P.P.Y. RADIO**—Edwin Starr—20th Century (12 inch)
  - 10 **I'VE GOT THE NEXT DANCE**—Denise Williams—ARC (12 inch)
  - 11 **HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP/12 inch)
  - 12 **UNDER COVER LOVER/DON'T YOU WANT MY LOVE**—Debbie Jacobs—MCA (LP/12 inch)
  - 13 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
  - 14 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
  - 15 **POUSSEZ**—all cuts—Poussez—Vanguard (LP)

### DALLAS/HOUSTON

- This Week**
- 1 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
  - 2 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
  - 3 **H.A.P.P.Y. RADIO**—Edwin Starr—20th Century (12 inch)
  - 4 **HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown (12 inch)
  - 5 **CRANK IT UP**—Peter Brown—TK (12 inch)
  - 6 **JUST KEEP THINKIN' ABOUT YOU BABY**—Tata Vega—Motown (12 inch)
  - 7 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
  - 8 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
  - 9 **WANT ADS**—Ullanda—Ocean (12 inch)
  - 10 **CUBA**—Gibson Bros.—Mango/Island (12 inch)
  - 11 **GET ANOTHER LOVE**—Chantal Curtis—Key (12 inch)
  - 12 **RING MY BELL**—Anita Ward—TK (12 inch)
  - 13 **GOOD TIMES**—Chic—Atlantic (12 inch)
  - 14 **DANCING IN THE STREET**—Hodges, James, & Smith—London (12 inch)
  - 15 **NIGHT RIDER**—Venus Dodson—Warner/RFC (12 inch)

### NEW ORLEANS

- This Week**
- 1 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
  - 2 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
  - 3 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
  - 4 **CRANK IT UP**—Peter Brown—TK (12 inch)
  - 5 **DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT**—Debbie Jacobs—MCA (LP/12 inch)
  - 6 **LET ME TAKE YOU DANCING**—Bryan Adams—A&M (12 inch)
  - 7 **WANT ADS**—Ullanda—Ocean (12 inch)
  - 8 **TO FREAK OR NOT TO FREAK**—Stewart Thomas—Arista (12 inch)
  - 9 **DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU**—Nightlife Unlimited—Casablanca (LP)
  - 10 **HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP/12 inch)
  - 11 **LOVE MAGIC/HOLLER**—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  - 12 **BOOGIE WOOGIE DANCIN' SHOES**—Claude Barry—Chrysalis (12 inch)
  - 13 **NIGHT RIDER**—Venus Dodson—Warner (12 inch)
  - 14 **OVER AND OVER**—Disco Circus—Columbia (12 inch)
  - 15 **DANCIN' AT THE DISCO**—LAX—Prelude (12 inch)

### PITTSBURGH

- This Week**
- 1 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
  - 2 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
  - 3 **H.A.P.P.Y. RADIO**—Edwin Starr—20th Century (12 inch)
  - 4 **NIGHT RIDER**—Venus Dodson—Warner/RFC (12 inch)
  - 5 **AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—PIR (12 inch)
  - 6 **CAFE**—D.D. Sound—Emergency (12 inch)
  - 7 **JUST KEEP THINKIN' ABOUT YOU BABY**—Tata Vega—Motown (12 inch)
  - 8 **CUBA**—Gibson Bros. (12 inch)
  - 9 **DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU**—Nightlife Unlimited—Casablanca (LP)
  - 10 **WANT ADS**—Ullanda—Ocean (12 inch)
  - 11 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP)
  - 12 **DON'T YOU WANT MY LOVE/UNDER COVER LOVER**—Debbie Jacobs—MCA (LP/12 inch)
  - 13 **CRANK IT UP**—Peter Brown—TK (12 inch)
  - 14 **I'VE GOT THE NEXT DANCE**—Denise Williams—ARC (12 inch)
  - 15 **HINGO**—Candido—Salsoul (LP/12 inch)

### BALT./WASHINGTON

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
  - 2 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
  - 3 **RING MY BELL**—Anita Ward—TK (12 inch)
  - 4 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
  - 5 **DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU**—Nightlife Unlimited—Casablanca (LP)
  - 6 **PUT YOUR BODY IN IT/YOU CAN GET OVER**—Stephanie Mills—20th Century (LP/12 inch)
  - 7 **LOVE MAGIC/HOLLER**—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  - 8 **NIGHT RIDER**—Venus Dodson—Warner/RFC (12 inch)
  - 9 **CRANK IT UP**—Peter Brown—TK (12 inch)
  - 10 **HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown (12 inch)
  - 11 **I'VE GOT THE NEXT DANCE**—Denise Williams—ARC (12 inch)
  - 12 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
  - 13 **UNDER COVER LOVER/DON'T YOU WANT MY LOVE**—Debbie Jacobs—MCA (LP/12 inch)
  - 14 **H.A.P.P.Y. RADIO**—Edwin Starr—20th Century (12 inch)
  - 15 **BAD, BAD BOY**—all cuts—Theo Vanness—Prelude (LP)

### DETROIT

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
  - 2 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
  - 3 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
  - 4 **YOU GONNA MAKE ME LOVE SOMEBODY ELSE**—Jones Girls—PIR (12 inch)
  - 5 **CRANK IT UP**—Peter Brown—TK (12 inch)
  - 6 **UNDER COVER LOVER/DON'T YOU WANT MY LOVE/HOT, HOT**—Debbie Jacobs—MCA (12 inch)
  - 7 **JUST KEEP THINKIN' ABOUT YOU BABY**—Tata Vega—Motown (12 inch)
  - 8 **SHOULDA' GONE DANCIN'**—high energy—Motown (12 inch)
  - 9 **HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP/12 inch)
  - 10 **LOVE MAGIC/HOLLER**—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  - 11 **NIGHT DANCIN'/RED HOT**—Taka Boom—Arista (12 inch)
  - 12 **THE BOSS/NO ONE GETS THE PRIZE/AIN'T BEEN LICKED**—Diana Ross—Motown (LP/12 inch)
  - 13 **LET ME TAKE YOU DANCING**—Bryan Adams—A&M (12 inch)
  - 14 **GIVE ME YOUR BODY WHILE WE'RE DANCING**—Leslie Jones—Kek (12 inch)
  - 15 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)

### NEW YORK

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
  - 2 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
  - 3 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
  - 4 **RING MY BELL**—Anita Ward—TK (12 inch)
  - 5 **YOU GONNA MAKE ME LOVE SOMEBODY ELSE**—Jones Girls—PIR (12 inch)
  - 6 **LOVE MAGIC/HOLLER**—John Davis & the Monster Orchestra—SAM/Columbia (LP/12 inch)
  - 7 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
  - 8 **BAD, BAD BOY**—all cuts—Theo Vanness—Prelude (LP)
  - 9 **CUBA**—Gibson Bros.—Mango/Island (12 inch)
  - 10 **THE BOSS/NO ONE GETS THE PRIZE/AIN'T BEEN LICKED**—Diana Ross—Motown (LP/12 inch)
  - 11 **I'VE GOT THE NEXT DANCE**—Denise Williams—ARC (12 inch)
  - 12 **HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown (12 inch)
  - 13 **HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (12 inch)
  - 14 **GOOD TIMES**—Chic—Atlantic (12 inch)
  - 15 **HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP/12 inch)

### SAN FRANCISCO

- This Week**
- 1 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
  - 2 **UNDER COVER LOVER/DON'T YOU WANT MY LOVE**—Debbie Jacobs—MCA (LP/12 inch)
  - 3 **LOVE MAGIC/HOLLER**—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  - 4 **YOU CAN DO IT**—Al Hudson & the Partners—MCA (12 inch)
  - 5 **BOOGIE WONDERLAND**—Earth, Wind & Fire/Emotions—ARC (12 inch)
  - 6 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
  - 7 **CRANK IT UP**—Peter Brown—TK (12 inch)
  - 8 **I'VE GOT THE NEXT DANCE**—Denise Williams—ARC (12 inch)
  - 9 **LET ME TAKE YOU DANCING**—Bryan Adams—A&M (12 inch)
  - 10 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
  - 11 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
  - 12 **NIGHT RIDER**—Venus Dodson—Warner/RFC (12 inch)
  - 13 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
  - 14 **HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (12 inch)
  - 15 **DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU**—Nightlife Unlimited—Casablanca (LP)

### BOSTON

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
  - 2 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
  - 3 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
  - 4 **HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown (12 inch)
  - 5 **LOVE MAGIC/HOLLER**—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  - 6 **NIGHT DANCIN'/RED HOT**—Taka Boom—Arista (LP/12 inch)
  - 7 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
  - 8 **CRANK IT UP**—Peter Brown—TK (12 inch)
  - 9 **RING MY BELL**—Anita Ward—TK (12 inch)
  - 10 **GROOVIN' YOU**—Harvey Mason—Arista (12 inch)
  - 11 **STARS**—all cuts—Sylvester—Fantasy (LP/12 inch)
  - 12 **I'VE GOT THE NEXT DANCE**—Denise Williams—ARC (12 inch)
  - 13 **THE BOSS**—Diana Ross—Motown (12 inch)
  - 14 **GOOD TIMES**—Chic—Atlantic (12 inch)
  - 15 **HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (12 inch)

### LOS ANGELES

- This Week**
- 1 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
  - 2 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
  - 3 **H.A.P.P.Y. RADIO**—Edwin Starr—20th Century (12 inch)
  - 4 **HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown (12 inch)
  - 5 **I'VE GOT THE NEXT DANCE**—Denise Williams—ARC (12 inch)
  - 6 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
  - 7 **AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—PIR (12 inch)
  - 8 **LOVE MAGIC/HOLLER**—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  - 9 **THE BOSS/NO ONE GETS THE PRIZE/AIN'T BEEN LICKED**—Diana Ross—Motown (LP/12 inch)
  - 10 **RING MY BELL**—Anita Ward—TK (12 inch)
  - 11 **UNDER COVER LOVER/DON'T YOU WANT MY LOVE/HOT, HOT**—Debbie Jacobs—MCA (LP/12 inch)
  - 12 **CRANK IT UP**—Peter Brown—TK (12 inch)
  - 13 **DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE IS IN YOU**—Nightlife Unlimited—Casablanca (LP)
  - 14 **HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (12 inch)
  - 15 **YOU GONNA MAKE ME LOVE SOMEBODY ELSE**—Jones Girls—PIR (12 inch)

### PHILADELPHIA

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
  - 2 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
  - 3 **LOVE MAGIC/HOLLER**—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
  - 4 **YOU GONNA MAKE ME LOVE SOMEBODY ELSE**—Jones Girls—PIR (12 inch)
  - 5 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
  - 6 **THE BEST BEAT IN TOWN**—Switch—Motown (12 inch)
  - 7 **RING MY BELL**—Anita Ward—TK (12 inch)
  - 8 **AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—PIR (12 inch)
  - 9 **MOTOWN REVIEW**—Philly Cream—PIR (12 inch)
  - 10 **THE BOSS**—Diana Ross—Motown (12 inch)
  - 11 **HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown (12 inch)
  - 12 **I'VE GOT THE NEXT DANCE**—Denise Williams—ARC (12 inch)
  - 13 **CRANK IT UP**—Peter Brown—TK (12 inch)
  - 14 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
  - 15 **IT'S TOO FUNNY IN HERE**—James Brown—Mercury (12 inch)

### SEATTLE/PORTLAND

- This Week**
- 1 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
  - 2 **NIGHT DANCIN'/RED HOT**—Taka Boom—Arista (LP/12 inch)
  - 3 **DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT**—Debbie Jacobs—MCA (LP/12 inch)
  - 4 **H.A.P.P.Y. RADIO**—Edwin Starr—20th Century (12 inch)
  - 5 **CRANK IT UP**—Peter Brown—TK (12 inch)
  - 6 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
  - 7 **JUST KEEP THINKIN' ABOUT YOU BABY**—Tata Vega—Motown (12 inch)
  - 8 **LET ME TAKE YOU DANCING**—Bryan Adams—A&M (12 inch)
  - 9 **RING MY BELL**—Anita Ward—TK (12 inch)
  - 10 **ANYBODY WANNA PARTY**—Gloria Gaynor—Polydor (12 inch)
  - 11 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
  - 12 **I'VE GOT THE NEXT DANCE**—Denise Williams—ARC (12 inch)
  - 13 **WANT ADS**—Ullanda—Ocean (12 inch)
  - 14 **NIGHT RIDER**—Venus Dodson—Warner/RFC (12 inch)
  - 15 **CUBA**—Gibson Bros.—Mango/Island (12 inch)

### CHICAGO

- This Week**
- 1 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
  - 2 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
  - 3 **RING MY BELL**—Anita Ward—TK (12 inch)
  - 4 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
  - 5 **CRANK IT UP**—Peter Brown—TK (12 inch)
  - 6 **H.A.P.P.Y. RADIO**—Edwin Starr—20th Century (12 inch)
  - 7 **CUBA**—Gibson Bros.—Mango/Island (12 inch)
  - 8 **AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—PIR (12 inch)
  - 9 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
  - 10 **ANYBODY WANNA PARTY**—Gloria Gaynor—Polydor (12 inch)
  - 11 **HERE COMES THAT SOUND**—Love Deluxe—Warner (12 inch)
  - 12 **DON'T YOU WANT MY LOVE/UNDER COVER LOVER**—Debbie Jacobs—MCA (LP/12 inch)
  - 13 **WANT ADS**—Ullanda—Ocean (12 inch)
  - 14 **GOOD TIMES**—Chic—Atlantic (12 inch)
  - 15 **LOVE MAGIC/HOLLER**—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)

### MIAMI

- This Week**
- 1 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
  - 2 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
  - 3 **RING MY BELL**—Anita Ward—TK (12 inch)
  - 4 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
  - 5 **HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown (12 inch)
  - 6 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
  - 7 **I'VE GOT THE NEXT DANCE**—Denise Williams—ARC (12 inch)
  - 8 **BAD, BAD BOY**—all cuts—Theo Vanness—Prelude (LP)
  - 9 **AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—PIR (12 inch)
  - 10 **BOOGIE WONDERLAND**—Earth, Wind & Fire/Emotions—ARC (12 inch)
  - 11 **SAVAGE LOVER**—The Ring—Vanguard (12 inch)
  - 12 **SPEND THE NIGHT/WHY DOES IT RAIN/STOP**—Bob A. Rola—Channel (LP)
  - 13 **HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP/12 inch)
  - 14 **YOU GONNA MAKE ME LOVE SOMEBODY ELSE**—Jones Girls—PIR (12 inch)
  - 15 **CUBA**—Gibson Bros.—Mango/Island (12 inch)

### PHOENIX

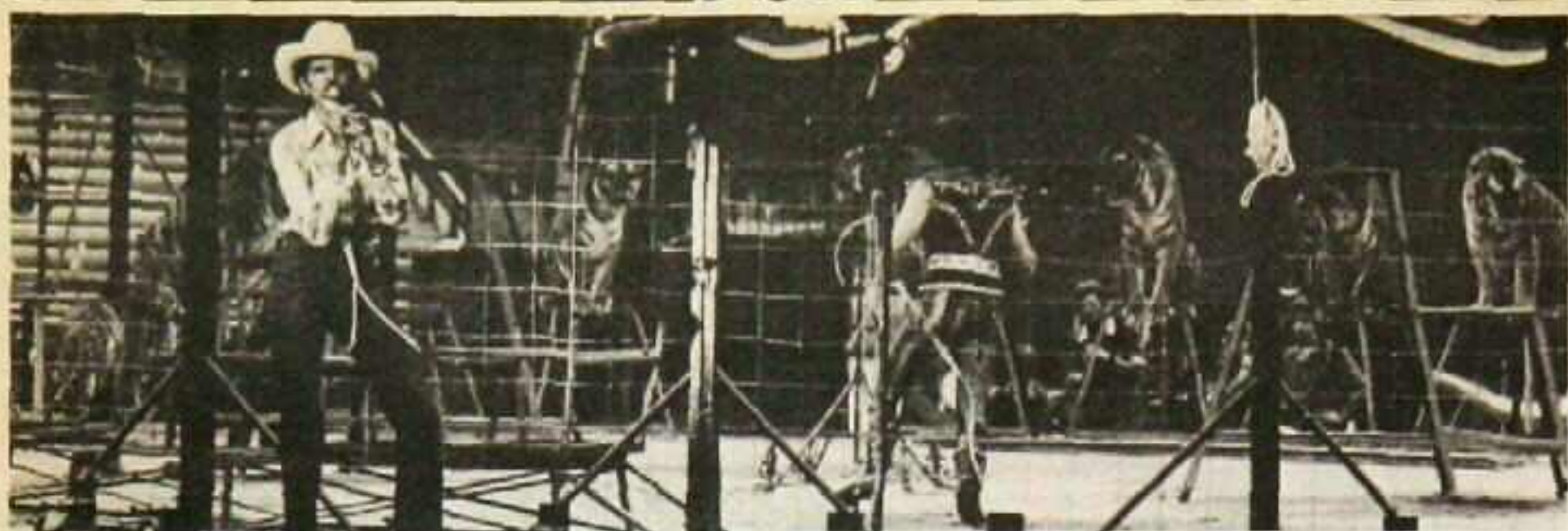
- This Week**
- 1 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
  - 2 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
  - 3 **DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT**—Debbie Jacobs—MCA (12 inch)
  - 4 **DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU**—Nightlife Unlimited—Casablanca (LP)
  - 5 **LOVE EXCITER/DANCE MAN**—E. Coco—A&M (12 inch)
  - 6 **CRANK IT UP**—Peter Brown—TK (12 inch)
  - 7 **H.A.P.P.Y. RADIO**—Edwin Starr—20th Century (12 inch)
  - 8 **NIGHT DANCIN'/RED HOT**—Taka Boom—Arista (12 inch)
  - 9 **SPEND THE NIGHT/WHY DOES IT RAIN/STOP**—Bob A. Rola—Channel (LP)
  - 10 **I'VE GOT THE NEXT DANCE**—Denise Williams—ARC (12 inch)
  - 11 **LOVE SICK/I'VE GOT THE ANSWER**—Carol Douglas—Midson (12 inch)
  - 12 **WANT ADS**—Ullanda—Ocean (12 inch)
  - 13 **GONE, GONE/BEGIN THE BEGUINE**—Johnny Mathis—Columbia (12 inch)
  - 14 **GOOD TIMES**—Chic—Atlantic (12 inch)
  - 15 **SAVAGE LOVER**—The Ring—Vanguard (12 inch)

### MONTREAL

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Polydor (LP)
  - 2 **RING MY BELL**—Anita Ward—CBS (12 inch)
  - 3 **BORN TO BE ALIVE**—Patrick Hernandez—CBS (12 inch)
  - 4 **HAVE A CIGAR**—Rosebud—WEA (12 inch)
  - 5 **AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—CBS (12 inch)
  - 6 **HIGH ON MAD MOUNTAIN**—Mike Theodore—WEA (LP)
  - 7 **BAD, BAD BOY**—all cuts—Theo Vanness—Quality (LP)
  - 8 **POUSSEZ**—Poussez—London (12 inch)
  - 9 **THIS GROOVE IS BAD**—SKRY—RCA (12 inch)
  - 10 **HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—ALTA (12 inch)
  - 11 **NIGHT DANCIN'**—Taka Boom—Quality (12 inch)
  - 12 **LIFE IN TOKYO**—Japan—Quality (12 inch)
  - 13 **BEAT THE CLOCK**—Sparks—WEA (12 inch)
  - 14 **UNCER COVER LOVER**—Debbie Jacobs—MCA (12 inch)
  - 15 **H.A.P.P.Y. RADIO**—Edwin Starr—RCA (LP)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

# Disco



**PIED PIPER**—Midsong Recording artist, Wardell Piper, sings to a cageful of tigers, and an audience of uncaged humans at a recent appearance at the Great Adventure amusement park in New Jersey. Piper's pipes seem to have tranquilized the animals.

## MAJOR LABELS PARTICIPATE

# Swedish Disco Seeks Directions

By RADCLIFFE JOE

NEW YORK—Major U.S.-based record labels including CBS, Polygram, Atlantic, RCA and Elektra are scheduled to participate in Disco Forum '79, a three-day convention sponsored by VSD, Sweden's official disco deejays' union.

The label representatives, including personnel from Casablanca, TK, RSO, Pye, EMI, K-tel and Metro-nome Records, will participate in a tight schedule of panels aimed at pulling the Scandinavian discotheque industry out of the doldrums, and placing it among such recog-

nized leaders in the field as the U.S., England and France.

The forum will be held Aug. 5-7 at the Malmen Hotel, Stockholm. It will feature panel discussions for deejays, producers, artists, sales and promotion people, record labels, radio and other important aspects of the disco industry in Scandinavia.

According to Alex St. John, a member of the board of directors of VSD, the meeting is important to the survival of the disco industry in Scandinavia. He points to the fact that Scandinavia generally, and Sweden in particular, trails the U.S.,

England and many other parts of Europe in disco, and if something is not done now to turn the tide, it may even be passed by countries like China and the U.S.S.R.

St. John states that one of the most encouraging aspects of the project is the interest it has sparked among all aspects of the music industry in Sweden.

"If the interest we've managed to generate so far translates into action at the convention, then there is hope for the Scandinavian disco industry," states St. John.

# Indict Studio 54 Execs On Taxes

By ROBERT ROTH

NEW YORK—Studio 54 co-owners Steve Rubell and Ian Schrager have been charged with skimming more than \$2.5 million from the proceeds of their discotheque in a federal indictment handed down Thursday (28). The charges stem from a raid by Internal Revenue Service agents at the club Dec. 14, 1978 (Billboard, Dec. 23, 1978), and a subsequent investigation.

The 12-count indictment also names Richard DeCoursey, said to be a "manager, bookkeeper and cor-

porate officer," of the discotheque.

Jack Dushey, the 54 partner rarely in the news, was named an undicted co-conspirator with the three others in evading the corporate income taxes due for 1978 and 1979 fiscal years. Dushey pleaded guilty to that charge before U.S. District Judge Whitman Knapp June 14, 1979 and could be sentenced to as much as five years imprisonment and a \$10,000 fine.

It is believed that Dushey has cooperated with the government and

was therefore entitled to make the plea.

"Studio 54 was almost entirely a cash business," according to the indictment, with cash received from "admission, bar, cigarettes and coat check."

This money averaged \$12,000 a day but sometimes went as high as \$70,000 according to the court papers. Records of the true receipts, it is further charged "were kept secret, some of them being hidden behind ceiling panels in the basement of Studio 54."

After the defendants allegedly determined how much money they would skim from the proceeds, "they would subtract it from the actual gross cash receipt figures" and then record the resulting figures, the indictment continues, "in a separate set of books and records." The records were claimed to have been used to "conceal from the corporation's accountant the true and correct income."

The three defendants, besides being charged with conspiracy to evade taxes are also charged with actually evading the taxes and filing of a false return.

The government claims that the return signed by Dushey for the Broadway Catering Corp. which the three partners own, claimed a taxable income for the fiscal year ended April 30, 1978 of \$47,807.27 with tax due of \$8,366.97 which actually should have been income of \$791,182.67 and taxes of \$366,267.68.

Furthermore, says the indictment, "approximately \$1,350,000" was omitted from the calculation of gross receipts on the return."

Other charges include personal tax evasion and obstruction of justice. Schrager, who is an attorney, is named in a separate information on the charge of possessing 26.47 grams of cocaine.

Rubell and Schrager each face up to 36 years imprisonment and fines of up to \$60,000 on the tax charges.

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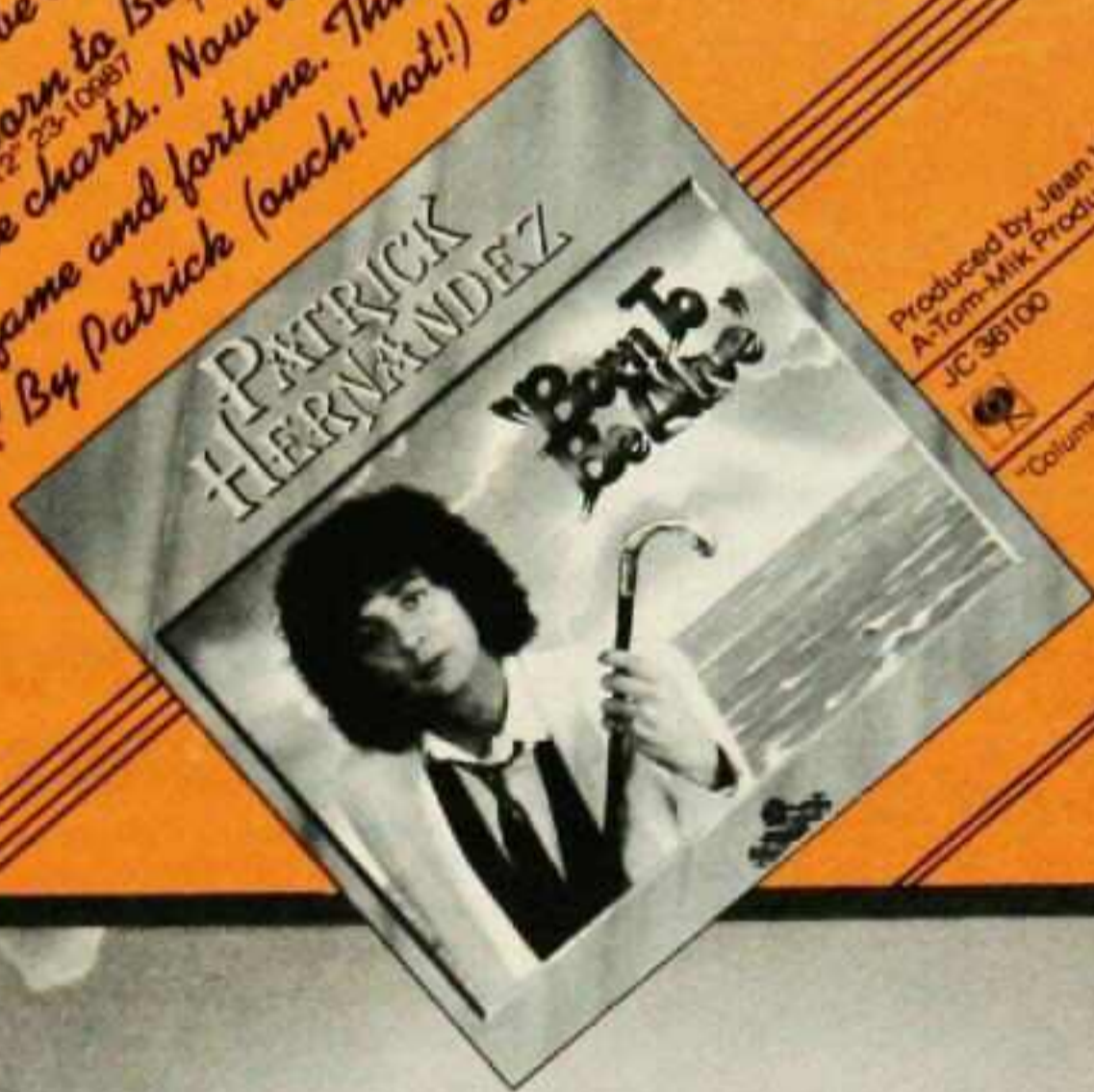
# Disco Top 80

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| TW | LW | TITLE(S), ARTIST, LABEL   | TW | LW | TITLE(S), ARTIST, LABEL   |
|----|----|---|----|----|---|
| ★  | 1  | BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch) NBLP 2-7150/NBD 20167                   | 41 | 29 | DANCE WITH YOU—Garré Lucas—Solar (12 inch) YD 11483   |
| ★  | 2  | BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch) 23-10987                                  | 42 | 39 | SHAKE IT BABY LOVE/LOVE ATTACK—Ferrara—Midsong (LP/12-inch) MSI 008/MD 509                  |
| ★  | 4  | WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12-inch) WBSD 8820                               | 43 | 40 | HAPPINESS—Pointer Sisters—Planet (12-inch) AS-11407   |
|    | 3  | RING MY BELL—Anita Ward—TK (12-inch) TKD 124  | ★  | 41 | CAFE—D. D. Sound—Emergency EM LP 7501   |
|    | 5  | LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12-inch) 23-10976            | ★  | 50 | MARRIED MEN—Bette Midler—Atlantic (12-inch) DSKO 187  |
| ★  | 7  | CRANK IT UP—Peter Brown—TK (12-inch) TDK 151  | 46 | 46 | SUPER SWEET—Wardell Piper—Midsong (12-inch) MD 508  |
| ★  | 12 | UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12-inch) 13920/3156                            | ★  | 66 | SAVAGE LOVER—The Ring—Vanguard (12-inch) SPV 23   |
| ★  | 14 | HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch) M00020                                | 48 | 53 | AIN'T NOTHING GONNA KEEP ME FROM YOU—Teri DeSario—Casablanca (LP/12-inch*) NBLP 20157       |
| ★  | 11 | H.A.P.P.Y. RADIO—Edwin Starr—20th C. (12-inch) TGD 76   | 49 | 43 | SHOULDA GONE DANCING—Hi-Inergy—Motown (LP/12-inch) G 7987/M00019                            |
|    | 10 | AIN'T NO STOPPIN' US NOW—McJadden & Whitehead—PIR (12-inch) ZS8 3675                            | ★  | 71 | JINGO/1,000 FINGER MAN—Candido—Salsoul (LP/12-inch*) SA 8520                                |
|    | 11 | HAVE A CIGAR—Rosebud—Warner Bros. (12-inch) WBSD 8784   | 51 | 59 | LOVE EXCITER/DANCE MAN—El Coco—Avi (12-inch) 12-270   |
|    | 12 | YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12-inch) Z78 3682                         | 52 | 60 | DANCIN' AT THE DISCO—LAX—Prelude (12-inch) PRO 71116  |
| ★  | 23 | I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12-inch) 23-10991                        | 53 | 61 | I GOT THE ANSWER/LOVE SICK—Carol Douglas—Midsong (LP) MSI 007                               |
|    | 14 | CUBA—Gibson Bros.—Mango/Island (12-inch) MLP5 7779-A  | ★  | 74 | NEW YORK—Nuggets—Mercury (LP/12-inch) SRM 3779/MK 93  |
|    | 15 | HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12-inch) WT 6109/DSCO 161             | ★  | 79 | MOTOWN REVIEW—Philly Cream—Fantasy/WMOT (12-inch) D-132                                     |
| ★  | 20 | BOOGIE WONDERLAND—Earl, Wind & Fire/Emotions—ARC (12-inch)                                      | ★  | 78 | PARTY LIGHT/LET YOUR BODY SHINE—Munich Machine—Casablanca (LP) NBLP 7137                    |
| ★  | 27 | THIS TIME BABY—Jackie Moore—Columbia (12-inch) 23-10994   | 57 | 65 | GET ANOTHER LOVE—Chantal Curtis—Key (12-inch) K 5100A                                       |
| ★  | 22 | DISCO CHOO CHOO—Nightlife Unlimited—Casablanca (LP) NBLP 7139                                   | ★  |    | GET UP AND BOOGIE—Freddie James—Warner (12-inch) DWBS 8857                                  |
|    | 19 | JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12-inch) T7 360/M0021 | ★  |    | OVER AND OVER—Disco Circus—Columbia (LP/12-inch*) JC 36049                                  |
|    | 20 | BAD, BAD BOY—all cuts—Theo Vaness—Prelude (LP) PRL 12165  | ★  |    | SEXY CREAM—Slick—Fantasy (12-inch) D-122  |
|    | 21 | NIGHT DANCIN'/RED HOT—Taka Boom—Ariola (LP/12-inch) SW 50041/AR 9010                            | 61 | 45 | HOT FOR YOU—Brainstorm—Tabu (12-inch) 228-5515  |
| ★  | 26 | LET ME TAKE YOU DANCING—Bryan Adams—A&M (12-inch) SP 12014                                      | 62 | 52 | MY BABY'S BABY—Liquid Gold—Parachute (Casablanca) (12-inch) RRD 20523                       |
| ★  | 31 | THE BOSS—Diana Ross—Motown (LP/12-inch) 7-923R-1/M000260-1                                      | 63 | 58 | LADY NIGHT/SWISS KISS—Patrick Juvet—Casablanca (LP/12-inch) NBLP 7148/NBD 20160             |
|    | 24 | SPEND THE NIGHT/WHY DOES IT RAIN/STOP—Bob A. Relat—Channel (LP) CLP 1002                        | 64 | 64 | THE RUNNER—Three Degrees—Ariola (12-inch) AR 7746   |
| ★  | 34 | GOOD TIMES—Chic—Atlantic (12-inch) DSKO 192   | 65 | 70 | IT'S TOO FUNKY IN HERE—James Brown—Mercury (12-inch) PDD 510                                |
| ★  | 35 | YOU CAN DO IT—Al Hudson & the Soul Partners—MCA (LP/12-inch*) AA 1136                           | 66 | 54 | EVERYBODY HERE MUST PARTY—Direct Current—TEC (12-inch) =59                                  |
| ★  | 30 | WANT ADS—Ullanda—Ocean (12-inch) OR 7500  | 67 |    | WHY LEAVE US ALONE—Five Special—Elektra (12-inch) AS-11408                                  |
|    | 28 | I (WHO HAVE NOTHING)/STARS/BODY STRONG—Sylvester—Fantasy (LP/12-inch) F-9579/D 129              | 68 | 68 | SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12-inch) JE35552/28-50721        |
|    | 29 | BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12-inch) CDS 2316                          | 69 |    | THE BEST BEAT IN TOWN—Switch—Motown (12-inch) M00025 D-1                                    |
|    | 30 | ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12-inch) TDD 507                                     | 70 | 47 | BOOGIE BUSINESS—Lamont Dozier—Warner Bros. (12-inch) WBSD 8792                              |
|    | 31 | POUSSEZ—all cuts—Poussez—Vanguard (LP) VSD 79412  | 71 | 51 | I CAN TELL—Chanson—Ariola (12-inch) AR 9006   |
|    | 32 | GROOVIN' YOU—Harvey Mason—Arista (12-inch) CT 53  | 72 | 72 | STEPPIN' OUT—Ray Dahrouge—Polydor (12-inch) TDD 508   |
|    | 33 | PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP) T 583                    | 73 | 73 | IT'S OVER—Alma Faye—Casablanca (LP/12-inch) NBLP 7143/NBD 20170                             |
| ★  | 42 | NIGHT RIDER—Venus Dodson—Warner/RFC (12-inch) RCSD 8824   | 74 | 48 | FORBIDDEN LOVE/SECRET LOVE AFFAIR (Medley)—Madleen Kane—Warner Bros. (LP/12-inch*) BSK 3315 |
|    | 35 | MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP) JE 35772  | 75 | 80 | FLY BY NIGHT—Pat Hodges—Parachute (LP/12-inch*) RRLP9016                                    |
|    | 36 | TO FREAK OR NOT TO FREAK—Stewart Thomas Group—Arista (12-inch) CT 702                           | 76 | 49 | DANCE TO DANCE/DANCER—Gino Soccio—Warner/RFC (LP) RFC 3309                                  |
|    | 37 | WORK THAT BODY—Taana Gardner—West End (12-inch) WES 22116                                       | 77 | 55 | LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12-inch*) RSD-3902                     |
|    | 38 | MARTIN CIRCUS—all cuts—Martin Circus—Prelude (LP) PRL 12167                                     | 78 | 56 | ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP) FLY 3100     |
| ★  | 63 | HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12-inch) WBSD 8827                              | 79 | 57 | ROCK IT TO THE TOP—Mantus—S.M.I. (LP) SM 601  |
| 40 | 28 | WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Cotillion (LP) SD 5209       | 80 | 62 | BABY BABA BOOGIE/SHAKE—The Gap Band—Mercury (LP/12-inch*) SRM 13758                         |

# Hot French Disco Curls America's Joes.

Patrick Hernandez is so hot he couldn't be contained. Europe was not enough. He brought his hit single "Born to Be Alive" <sup>12-23-1987</sup> <sup>7-3-1988</sup> all the way to America and straight to the top of the charts. Now the album is hurtling through the Berlitz barrier to fame and fortune. This is obviously music "Born to Be Alive." By Patrick (such! hot!) Hernandez.



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# Disco U.K. Seeks Disco Violence Halt

By PETER JONES

LONDON—Following shock figures of some 20 deaths as a result of disco brawls and violence over the past 18 months, a new code of conduct has been drawn up by local authorities to cover the still-growing discotheque scene.

Basically it is a four-pronged campaign. High on the list is to ensure more careful selection of "bouncers" for as a Greater London Council spokesman said: "There is no doubt that at some discos the strongarm tactics of some security staffers can cause a great deal of the trouble."

Another key plan is to draw up a "rogues' gallery" of disco thugs and troublemakers, so they can be more easily outlawed. Dancers are also to be searched for weapons on entry to the discos. And in a firm warning to club owners, Bryan Cassidy, vice chairman of the council's public services and safety committee, says: "Anyone not prepared to cooperate with our plan can expect us to take a tough line when we come to licensing premises as discos."

The meeting here which drew up the battle campaign involved the police, the council and representatives of top entertainment groups. It was emphasized that London has had seven disco deaths in the first four months of this year and while vio-

lence is nationwide the capital has had a disproportionate share of tragedies.

A recurring problem is that the Greater London Council has no real idea how many discos are operating, because many are unlicensed. Those that have licenses for music and dancing include ballroom clubs and country music halls.

One disco chief, Clive Bednash, of the Room At The Top, Ilford, has invested in a special \$400 "body scanner" to help search his customers for hidden weapons. It is similar to that used in security checks at airports.

Though the new code is specifically aimed at controlling violence in the London area, it will inevitably be accepted at national level.

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## LP Slanted To Skaters

NEW YORK—A group of New York musicians have recorded and are now dickering with several labels for distribution of an album of roller disco music.

Dr. York, a member of the Passion vocal group, and Leon Pendarvis, a respected session musician, have cut nine original tunes with titles like "Roller Rock" and "Shake And Skate." The album is called "Don't Stop" and features Passion's Angels, a two-woman, three-man singing group.

In conjunction with the album, Passion's manager Ozzie Brown has been distributing a roller disco newspaper that is sent to record companies, roller rinks around New York and skating clubs. Used as a marketing tool, the 12-page paper has been published three times and contains information on roller rinks and skate maintenance.

It also contains a top 10 chart of roller disco tunes. Brown asserts, "The kind of tunes that match roller skating rhythms are often different from what are effective on the regular disco floor."

Brown and company also are involved in promoting Skateway Products, a line of disco skating accessories, including booth covers, skating shorts, T-shirts and tote bags.

As a youngster, York skated regularly at the legendary home of disco skating, Brooklyn's Empire Roff-drome. He got his manager involved with it after observing its growing popularity among inner-city youths.

## Show To Stay

NEW YORK—The question on the minds of many people along Broadway is whether "Got Tu Go Disco" which opened Monday (25) at the Minskoff Theatre after numerous postponements will stay open. Previews began June 17 at no reduction of the \$23 top price.

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FUEL CRUNCH HITS CLUBS

# Lights Dimmed On D.C. Nightlife

By JEAN CALLAHAN

WASHINGTON—Some club owners are still denying it, but after three full weeks of lining up for increasingly expensive and hard-to-get gas, local disco dancers are giving up the nightlife and staying home more often.

"The gas shortage has affected business," admits the manager of the popular Washington disco, the Plum. He estimates his business is off by about 20%.

However, Bob Allison, manager of Elan, another popular area discotheque, claims the gas crunch has had "no effect" on his business. Nonetheless, patrons to the club report much less crowded dance floors. They testify that this is also true of other Washington clubs.

"I thought Sundays would suffer because most gas stations are closed then, but surprisingly Sundays have not been so bad," states one club owner.

He adds: "It's weekdays that are really hurting." He also speculates that weekend business, buoyed, perhaps, by Washington residents who would normally head for the beach but are frightened away from the long drive by the gas shortage, is almost normal.

Weekday business at the clubs is affected, in part, by the city's subway system which closes down at night just as the clubs are opening their doors. In addition, cab drivers who staged a one-day strike last week to protest the fuel shortage,

charge prohibitive fares to carry disco dancers from the suburbs to the city. As a result, suburbanites, who constitute a significant percentage of the disco crowd, must either use their cars or stay home. Many are electing to stay home.

"Customers are coming out less frequently, particularly during the week," reports Betty Hadaway who runs the Library, a disco near the District of Columbia city line in Bethesda, Md.

She adds that business is off by at least 30%, and that even club employees have encountered problems getting to and from work because of the gas shortage.

"We are all having trouble finding gas stations open, and many of us are depending on friends to drive us to and from work," Hadaway states. "To beat the problem couples are doubling up and car-pooling in their efforts to get to and from the discos," Hadaway adds.

Further compounding the problem is the tourist trade, usually a steady market for discotheques, and now suffering from a slump because of the gas crisis. In desperation some clubs are turning to offering special promotions to offset slow nights, while others are just throwing their hands up in frustration and closing early.

But even as gas-starved disco patrons elect to stay out in the suburbs, club owners are planning on bringing disco to them. Tony Newton, who recently opened Littlefeet, a teen disco in Northern Virginia, cites the crunch as one of the major reasons for locating his club in the suburbs.

## Wisconsin Discos Hurt

Continued from page 42

ing the port and truck terminal areas where independent drivers have attempted a slowdown. The heavy show of force has so far kept the fuel tankers moving in the city. There are therefore fewer problems at the gas pumps.

"Besides, Milwaukee's discos are more concentrated," says George "Sonny" Maddente, manager of Teddy's Disco. "We haven't been as concerned yet as the guys are in Green Bay. Most of the discos here are primarily on the east side and downtown or clustered together out in the west end. Local people go to their local club," Maddente says. Yet Maddente did admit that Milwaukee has a floating disco crowd that could be affected in an energy crunch.

"They want to be where things are jumping and they'll always try out a new place," he says. "But really, the only one who is talking about gas these days is myself. I live across town from Teddy's," Maddente laughs.

Other Milwaukee clubs that cater to a special clientele, such as gays, will keep their regular crowd, says one disco owner. "I expect the gas problem will have an impact, but we're right on a main bus line. The guys'll get here," he adds with confidence.

Some of the nightspots in Wisconsin's hinterlands are not in bad shape. "We're about the only place midway between Madison and Milwaukee," says Jim Jones, manager of Fort Atkinson's *Sunken Sub*. "On weekends, folks come from all over, with the weekdays being primarily a local crowd," Jones says. The *Sub* has seating for 350 patrons and is usually crowded.

The same situation is noted at the Lake Geneva Playboy Club, in the *Bunny Hutch Disco* managed by Greg Slatley. "We're booked through the summer. The gas thing hasn't affected us yet, even with the Chicago people who drive up here."

Madison's bus system and the concentration of discos in the university area will alleviate any squeeze in the gas station lines, says Mark Mariucci, owner of *Disco Active Wisconsin*, a record pool. The pool serves 20 jocks around the state.

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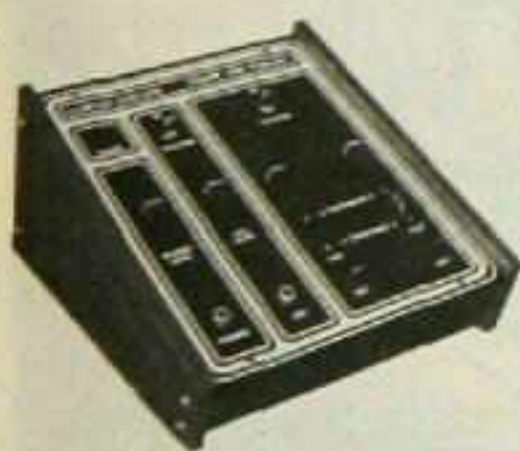
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## Disco

## Disco Mix

By BARRY LEDERER

NEW YORK—Paul Jabara is hitting twofold with the release of his 12-inch 33½ r.p.m. on Casablanca titled "Disco Wedding" as well as his co-writing of the "Main Event/Fight" by Barbara Streisand on Columbia.

"Disco Wedding" is the first part of his 12-inch which is followed by "Honeymoon (In Puerto Rico)." The total running time of "Disco

Wedding" is 11:17 minutes. It was produced by the artist who also portrays the bride and groom on the jacket cover. The disk starts to move when "Honeymoon" begins.

Here the melody and beat are consistent, infectious and Latin-flavored. Accentuated with punchy brass and several intense bongo and drum breaks, "Honeymoon" is the more potent

part of the record which is reported to be part of an upcoming album.

Jabara is also responsible for writing the "Main Event/Fight" along with Bruce Roberts and Bob Esty. Producer Esty, who made a commercial success with Cher seems to have found the right combination with this 12-inch 33½ r.p.m. from Columbia. Taken from the original motion picture soundtrack of the same name, Streisand once again breaks into the full vocal force that has made her a favorite. A slow introduction leads into a tempo that is moving and forceful with arrangements by Esty that are effective.

No break is needed as Streisand carries this record through its 11:42 minute length. No doubt this disk will see pop crossover due to the artist's popularity and the record's commercial viability.

D. C. LaRue is probably the deejays' favorite underground artist due to his ability to make an album concept work. From LaRue's early beginning with an album cut titled "Cathedrals" to his present Casablanca release "Forces Of The Night," the artist has found the right elements for an entertaining LP. Once again producer-arranger Bob Esty is in control. The title cut "Forces Of The Night" uses a Casablanca synthesizer punctuated with a nifty bass guitar backbeat, and LaRue's haunting voice adding a special flavor.

"Have A Good Time" is segued from the previous track and features Rita Moreno adding her own inimitable Spanish flair. "It Makes Me Believe In Love Again" and "Forces Of The Night Reprise" finish off the side with rich arrangements in both instrumentation and background vocals.

A definite uptempo beat is felt throughout this side which is the more successful of the two. LaRue's talent as a performer and concept artist shines through this album making him an artist to watch in the future.

The Ontario Disco Pool headed by Jackie Valasek and Mike Weingarten have been a major force in the Toronto area in maintaining their 75-member pool as a unifying force. Their assets also include keeping the local labels in the Toronto area abreast of what's happening with their deejays as well as the clubs.

Membership is presently closed but they hope to expand once more product is available from the labels that service them. The pool proudly boasts being recipients of numerous gold records from various labels due to its support in helping to break certain tunes.

Two of the major disco stores in Toronto are Rena's and Disco Sound. The Rena store has its namesake working most of the time with help from its owner David Nancoff. Rena reports good response from the Flower LP "Heat" from MCA.

Highlighting the album is the cut "How." She also mentions taking note of the Tony Valor production of the Carol Williams album titled "Reflections" on Quality Records. Two of the cuts are causing reaction in the area and it is hoped that this reaction will push through a pending deal with an American label. Disco Sound is headed by Peter Frost and reports two good cuts from the Exile LP. Interesting records climbing their list include "Let's Love Dance Tonight" by Gary's Gang, "Love Magic" by John Davis, "Super Sweet" (remix) by Wardell Piper and "Hardware" by Greg Diamond.

Salsoul's new LP by Montreal features Uchenna Ikejiani, produced by Joe La Greca; the mixing is by Bobby Guttadaro and David Rodriguez Jr. Side one consists solely of "If You Believe In Me" at 13:35 minutes. The tempo seems a bit too fast for club action and will have to be remixed or slowed down by the individual deejay.

The second half of this cut slides away from its rock flavor and has more of a disco pulse and tempo. If the beginning of this cut were similar to the end perhaps some deejay play could result. "Higher And Higher" also does not seem to work due to its lack of disco feel and momentum. However, the saving grace of this entire production is "Under The Lights Of Montreal" at 6:51 minutes and worth the album alone.

Finally, the right elements have come together for a dynamic disco work that has a pulsating rhythm track that is mostly instrumental with a Latin/jungle feel. The energy is certainly hot, driving and riveting with drums, bells and other percussion making this Salsoul product a certain favorite. Possible "Under The Lights Of Montreal" should prove its worth in that a 12-inch might come off this LP.

From Prelude Records watch out for the new Saturday Night Band album, "Keep Those Lovers Dancing," produced by Moses Dillard and Jessie Boyce who also perform as musicians

on the album. Artist Lorraine Johnson is featured on numerous cuts as both background and lead vocalist. The album contains seven uptempo cuts with "Keep Those Lovers Dancing" highlighting the LP.

Gord McMillan, deejay at the Quest in To-

ronto reports "New York" by the Nuggets, "I Was Made For Loving You" by Kiss and "Want Ads" by Ullanda moving up his list of top 20 tunes. Headlining this list is Anita Ward "Ring My Bell," Donna Sommer, "Bad Girls" and "Love Magic" by the John Davis Orchestra.

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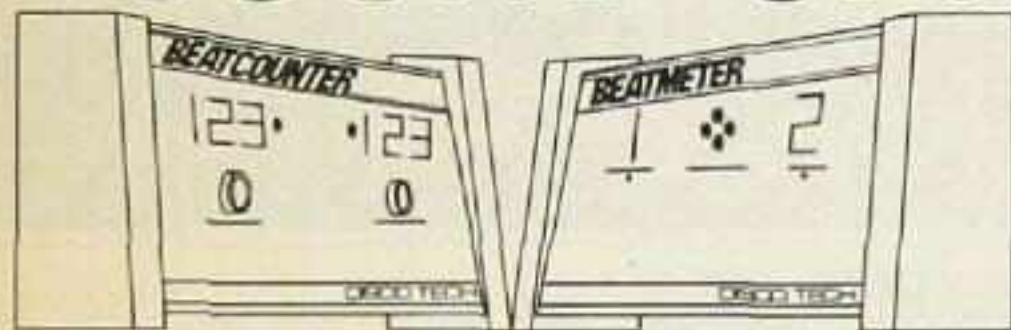
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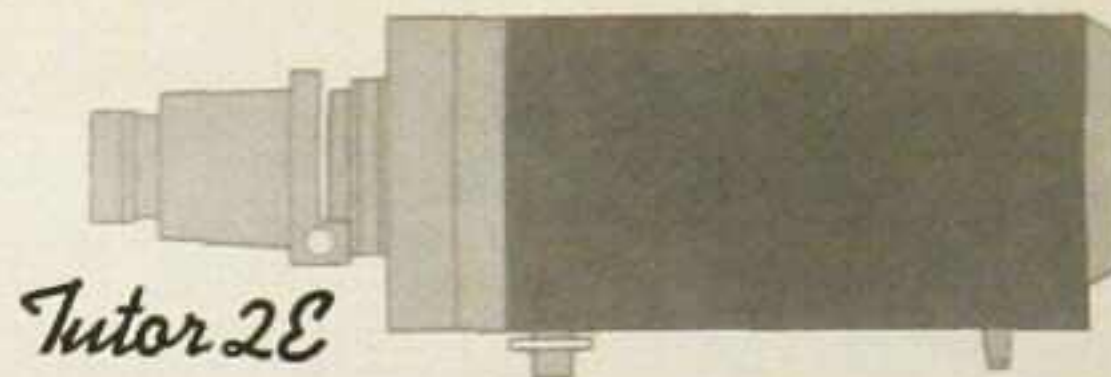
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# British Decca On Top Of Digital Technology

## Bayliff, Griffiths Guide 10-Year Project

By ALAN PENCHANSKY

One of the front-runners in the development of digital recording technology is British Decca, the first major label outside Japan with proprietary digital equipment. This interview looks in detail at the Decca system and the label's commitment to digital technology. Several digitally recorded albums already have been brought to market by the company, setting another precedent among major labels in the West. System designers Bill Bayliff and Tony Griffiths recent *Billboard* Trendsetter Winners, recount the project's history beginning in 1976 with a battery of recording comparison tests. Also discussed is digital editing, its advantages and Decca's strong emphasis on a simplified editing method.

or by the use of digital techniques.

In parallel with that, we've been looking at digital techniques for audio seriously for four years, but less seriously perhaps for about 10 years. I'm going back about 10 years; we're both ex-BBC people, and the BBC had done a lot of work on digital audio, digital video back in the '60s.

And so we were well aware of the potential advances of digital techniques for audio.

I think you could say that the technology wasn't really available to take advantage of the potential which we knew was there for digital

it only had a bandwidth of 15 kHz. We would have liked 20 kHz. But nevertheless the machine worked well and gave us a very good idea of the performance capabilities of digital recording.

**BILLBOARD:** What was the date of these tests?

**BAYLIFF:** That was recorded actually in November 1976. We had to pay the orchestra for a session just for this purpose and we made records from all these examples because we felt that since we were aiming for a final product in the form of a record pressing that we should do our assessment that way. In any case the direct was a useful sort of benchmark, assuming that the direct would be about the best that could be achieved. And so we produced pressings from all these and we had an enormous number of subjective assessment sessions where we had hundreds of different observations comparing in each case an "a" and a "b" always comparing two together. And this quite clearly showed us that records produced from digital master were indistinguishable from direct cut. Statistically there was no difference between the direct and digital but there was significant difference between digital and analog.

**BILLBOARD:** And these were with what you considered the state-of-the-art analog machines at the time?

**GRIFFITHS:** Oh Yes.

**BAYLIFF:** We were using 15 i.p.s., the best studio recorders we had. Having done these assessments and having proved that there was advantage—we all thought there was advantage but of course in the commercial world one has to try to support this with real evidence—we then decided that we should persuade our management to allow us to spend some money to actually do some experiments or even to purchase some equipment.

**GRIFFITHS:** At this point you couldn't go out and buy a machine.

**BAYLIFF:** The sequence is that we did the tests, we decided that we'd like to do this and our board agreed. I went to discuss this with our chairman and it was agreed that we should move in this direction.

And then we started looking to see whether we should purchase or develop our own. At that time we were discussing with Tom Stockham and other people who were offering at

least to demonstrate machines. But it was perfectly clear when we thought about it that none of these machines provided an absolutely crucial facility which we must have, and that is editing, we must have, absolutely flexible editing—strictly comparable with analog editing, and something which analog editors could assimilate fairly quickly. And none of the systems that we saw had this facility. The Soundstream system has very

recording we hadn't completed work on the editing unit so we didn't go there with necessarily the idea of making a record.

**BILLBOARD:** Are there any other digital recordings in the can?

**BAYLIFF:** Yes, we did an experimental recording on Sylvia Sass operatic recital, the record has just been released in analog—we didn't release the digital.

**BILLBOARD:** What are the specifications on the Decca Machine, can you give us some of the technical data?

**GRIFFITHS:** It's rather like any-



Billboard photo by Alan PENCHANSKY

**Trend Setters:** Decca digital engineers Bayliff, left, and Griffiths—"We were well aware . . . the disadvantages of analog master tape had to be overcome."

**BILLBOARD:** What exactly were your roles in the development of Decca's digital system? When did work on the project begin?

**BAYLIFF:** I am the general manager of the recording studios and we have a small research capability which comes under my general jurisdiction, and Tony Griffiths is in charge of the actual r&d studios. Our record r&d grew out of our videodisk r&d. As you probably know, we in partnership with Teldec and Telefunken, spent a lot of time and money in the early '70s on videodisk development and we've built up a pretty good little laboratory dealing with video matters. In the process we learned a lot of tricks about digital techniques because many of the problems on the video had to be solved by either extremely complicated and costly analog techniques—

coding. But four years ago we started seriously looking because we were well aware that the time had come when the disadvantages of analog master tapes had to be overcome in some way.

So we did tests in our studios, we had orchestral sessions and other sessions which we recorded digitally and direct and analog, and with Dolby and without Dolby, and using FM.

**BILLBOARD:** You had a prototype digital machine for these tests?

**BAYLIFF:** No, we borrowed a machine at that time. The BBC was kind enough to lend us a machine, which wasn't quite as good as we would have liked, and isn't quite up to the standard of our current machine. It was built as an experimental machine for broadcast purposes. It only had 13-bit coding and



**Edit Console:** Electronic "splices" are accomplished on modified video editor, center, with finished edits transferred to recorder, right. Right is the complete two-track digital system comprising IVC video recorder, Decca digital processor, and Decca outboard analog-digital converter, top.

good editing capability but it does involve the tapes going to Salt Lake City and we didn't consider that to be flexible enough particularly since there are occasions where we do editing on location.

It's also the case that editing isn't one single process that takes place in a little kind of box in the whole process. It's a continuous process of refinement.

**BILLBOARD:** When was the first actual recording done with the Decca system?

**BAYLIFF:** June 1978 was the first actual recording we did on session in London experimentally. It was Ashkenazy and the London Symphony doing a couple of Mozart piano concertos. The digital experiments have not been released, although they're perfectly okay and there's no reason why they shouldn't be.

**GRIFFITHS:** When we did that

body else's, of course, apart from we're using 48 kHz sampling frequency which is a preferred frequency rate in Europe, although there aren't very many European recorders of course. Sixteen-bit coding, otherwise the usual no wow and flutter, and 90 dB signal to noise ratio.

**BILLBOARD:** You're sampling rate is 48 kHz, so you have a maximum of 24 kHz bandwidth?

**GRIFFITHS:** Theoretically it would be 24 kHz so we have a 20 kHz bandwidth. I think it's worth mentioning—one thing Bill didn't say—that when we first got approval to do development we spent about a little less than a year building up a prototype tape recorder which wasn't intended to go out on sessions anywhere and record. Dealing with tape drop-outs for instance, you've got to know all about the drop-out characteristics before you can design the right kind of signal processing in the electronics. Nowhere is this data written down anywhere so you've got to do a lot of experimental work to find out how to build the thing. And there's still a great deal of discussion between all the big manufacturers you see at each AES convention on each person's preferential way of dealing with the drop-out point. We then came over to New York for the AES in November 1977 and realized that the state-of-the-art, as far as buying anything was concerned, was that there wasn't anything available there and then, and it would quite clearly be some time before anything which would suit our requirement was going to be available on the market.

So, we came back and Bill went and saw the chairman again about building our own prototype, our own sort of "Mark 1" machines for actual recording sessions. Now we

(Continued on page 52)

## Audiophile Recordings

**SCHUBERT: SYMPHONY NO. 9, "THE GREAT"**—Berlin Radio Symphony Orchestra conducted by Heinz Rogner, Denon OH73501ND, distributed by Discwasher, \$18 list.

Classical buffs will enthuse about the amount of inner voice detail preserved in this natural open-sounding production with excellent front to rear imaging and digital transparency evident, particularly in the loud passages. The sound never gets harsh or distorts in the fortes as earlier recordings of the piece so often have. Not the least of the record's virtues is the quality of interpretation, with Rogner scoring exceptionally high marks on matters of pacing, emphasis, instrumental balance and overall momentum. This is the first digital recording of one of the most treasured of symphonies and overall a thrilling rendition. Denon requires four immaculately clean sides to contain the work—twice the space of almost every other version—but a special \$9 per disk list price aims at compensating.

**RED GARDENIA—Tsuayoshi Yamamoto Trio, Philips (Japan) RJD3, distributed by Audio-Source, \$15.98 list.**

A textbook example of jazz trio recording, using direct mastering for harmonic purity and overall transparency in added measure. Piano, acoustic bass and drums are reproduced with a beautiful spread of frequencies from cymbals and upper register of the keyboard to the full, rounded low notes of the string bass. There's exemplary evenness of scale throughout each instrument's range and excellent use of stereo adding depth and presence to the listening. Tunes of Stevie Wonder, Gershwin, Ellington and others in attractive, albeit conventional settings.

**GOLDEN THEMES—Las Salterias, M&K Real-Time Records RT111, distributed by Miller & Kreisel Sound Corp., \$15 list.**

The rich, full sonic textures on this album belie the fact it is only the 125-string Mexican salterio of Enrique Ordóñez backed by his son

Arturo on guitar. One of the best direct disk efforts from the M&K Studios, the production is clean and technically excellent, particularly in the effective mike placement that captures all the nuances of the unusual string duet. Most effective are the pictorial music images created in "If I Were A Rich Man" from a "Fiddler On The Roof" medley, the "Zorba" theme and "Arrivederci Roma" from an Italian medley. "The Third Man Theme" offers an interesting contrast with the original zither rendition, and "Delicado" closes the album in a superb blend of string artistry. Overall, a good example of how less, in the way of instruments, can offer more, in the way of listening enjoyment.

**1685: A SOUND ODYSSEY—Fernando Valenti, harpsichord, Crystal Clear CCS7007, distributed by CC Marketing, \$15 list.**

Cut at a level that is more appropriate to the "1812 Overture" than to solo baroque harpsichord pieces, the listener is well advised to ignore the standard Crystal Clear jacket injunction

"to play back these recordings at high volume." In addition, a close microphone pickup captures air pressures generated by the instrument's mechanics that are not heard live unless one inserts his head under the lid. All larger than life, including an orbital album art concept and somewhat silly liner notes that tell us, for instance, that "Handel even borrowed themes from other composers, and by the time he died, was a very rich man." As for the music, the experienced Valenti turns in good performances of pieces by Scarlatti, Bach and Handel (all born in the title year), as well as by Rameau, Soler and Purcell. Odyssey or not, the sometimes harsh sound is cleanly reproduced and the processing is immaculate.

*Audiophile Recordings for review should be sent to Alan PENCHANSKY, Chicago, and Stephen TRITMAN/Is Horowitz, New York. Earlier reviews appear in the issues of Jan. 6; Feb. 3, 17; March 3, 17, 31; April 14, 28; May 12, 26; June 9, 23.*

# Decca System Designers Guide Digital Recording Development

• Continued from page 51

got that approval before Christmas '77, and in January we started designing the machine. At the end of March we had the first machine working and in May we had two machines working. So you see we went to Kingsway in June to record the Ashkenazy with just two machines; that's all we had just two tape recorders working to our final specifications.

We then had to sit down and do the editing, which we developed through the summer of last year. We needed a lot of experience having built the editing. We looked at what the editors do now, with the razor blade, and really made the equivalent as technically correct as we could—of a perfect razor blade type of editing or its electronic equivalent of it.

Having got that working we then needed to try it out a few times so we went into the Sylvia Sass as well and we had editors along to tell us what they thought of the system, if they said we'd like this or that we could modify the thing. By November we had solved the editing problem and the editors could very easily pick up the operational procedures and carry out satisfactory editing. So then we went to Vienna in December and recorded the Mendelssohn ("Italian" Symphony) that's just been released, and of course we then left the equipment there and carried on after Christmas with the New

Year concert. (The Vienna Philharmonic's annual concert.)

**BILLBOARD:** You actually recorded the Mendelssohn before the New Year's concert?

**BAYLIFF:** Yes, that was recorded on December 8. It's important just to go back a little bit on what Tony said. It's very important that we did involve the editing department right from the beginning. They collaborated and we collaborated with them to provide the facilities that they wanted. I think this is terribly important because you cannot in a record company expect to throw a lot of complicated new equipment at an operator and expect him to accept it willingly and easily.

**GRIFFITHS:** In the lab we could have sat down and invented some tape recorder which would have been operationally impossible to use. This is a big danger for manufacturers to fall into this trap of inventing what they see as the ideal system which involves maybe an editor to become a good typist or he can analyze music by looking at wave forms on an oscilloscope and so on. We make sure it's what the people can use.

**BILLBOARD:** Is there a separate editing department at Decca?

**BAYLIFF:** It's a section that comes under my control.

**GRIFFITHS:** Our producers are capable of editing and do edit from time to time, but we also have editors who are musicians.

**BILLBOARD:** How does your editing system work? How does it compare with the other digital editing systems?

**GRIFFITHS:** Our editors, conventionally with 1/4-inch tape, find the editing point by listening to the output of the tape recorder while moving the spools. We do the same thing with our recorders, they find the place for the editing by means of manual manipulation of the tape.

For instance, on the left hand machine you will have played, let us suppose, take one, and copied it onto the right hand machine. Then you find you want to go from take one to take five, halfway through take one or something. So you find on the right hand machine the edit point, you put take five on the other machine, and you find the corresponding point by listening to the audio as you move the spools back and to. You can then, using the little control box in the middle, run the machines back together about 10 seconds and then run them forwards about 20 seconds going through the edit point and you will hear the electronic edit. Now it won't have actually put the second machine into record, it will have simulated the edit so that you can satisfy yourself that the timing is right, for instance, the level of the audio, the volume doesn't go up or down at the edit, there aren't any clicks or you know—you've edited exactly on the note where you've wished to.

Having satisfied yourself with the rehearsal—it runs for 20 seconds and then it automatically runs back 20 seconds to wait again and if you want to modify it you can move the spool a little bit one way or another and try again—if you're satisfied with it, you can run it forwards again, pressing a red button marked "perform edit" and at the edit point it will do a sort of cross-fade, rather similar to the way the razor blade causes a cross fade by having a diagonal cut, and it will record the take five, which we suppose goes on the machine on the left.

**BILLBOARD:** The editor actually hears the music in the same way as analog as he moves the tape?

**GRIFFITHS:** Yes, on these tape machines we do have an analog track which they can listen to for this purpose. As well as recording it digitally over the main tracks of the tape, we do have the conventional analog track of video tape.

**BILLBOARD:** In other words a small band?

**BAYLIFF:** Yes, it's a low grade audio track, about the equivalent of a cassette.

**BILLBOARD:** That's a key element?

**GRIFFITHS:** Right. That's a television recorder. Our digital sound is made in the form of a kind of pseudo tv picture and we record it in the tv band on the tape recorder. On that machine we also have two analog tracks. We in fact use one of the analog tracks for this purpose and we make a mono signal from our electronics and we record a mono version of the audio on that just for editing purposes.

**BILLBOARD:** Is it more time consuming than conventional editing?

**GRIFFITHS:** It's not very much. No, I would say for that kind of job we're very similar. As Bill says we did 140 edits in two days.

**BAYLIFF:** That's quite a standard rate.

## DISK CUTTERS IMPRESSED

# Capitol Magnetics Claims Corrected Lacquer Formula

LOS ANGELES—Capitol Magnetics Products has developed a new, corrected formulation for lacquer disks, according to Ed C. Khoury, president of Capitol Magnetic Products.

In addition, indicates Khoury, the firm has developed an exclusive process which results in a superior flat, aluminum blank.

Khoury disclosed these Capitol Magnetic Products developments at a recent lacquer disk update the company hosted June 25 at the Sheraton Universal Hotel here.

Present were some 100 disk cutters, recording engineers, matrix platers and Capitol Magnetics personnel.

Because of the limited supply and quality inconsistency that plague the lacquer disk industry, according to Khoury, Capitol took the unprecedented step of closing down its plant last year for two months for "laboratory" purposes.

This resulted in an improved standard Q1 disk that the firm manufactures, Khoury pointed out. And, he added, "These improvements have been accomplished even though we are still using the lacquer supplied by Randolph, with our modifications, and Alcoa aluminum.

"But," he continued, "we still realized that a complete solution to lacquer disk problems is not possible as long as we must depend on limited outside suppliers for raw materials. For some years, therefore, we have been working diligently in developing our own lacquer formulation."

The firm had introduced Q1 Gold last year, still a further refinement of

the Q1 standard lacquer blank, but, according to Khoury, "The results turned out to be less than spectacular. After a few months of good production, the Q1 Gold developed problems, and the promising new product turned out to be a failure.

"The initial problems," he continued, "with Q1 Gold did not cause us to abandon the idea of producing our own lacquer. For the past several months we have been making substantial quantities of lacquer masters with our own, now corrected formulation. While we are more than ready than ever to place this new product on the market, we are not rushing its introduction at this time."

More r&d and testing of the new product will continue, indicates Khoury.

"We realize," he says, "that even our own lacquer and aluminum resurfacing, as vital as they are, are not quite enough to assure consistently excellent quality batch after batch. What is lacking is the identification and control of some, still not fully understood, problems.

"We are working, therefore, on developing this kind of knowledge. Three Capitol Magnetics laboratories have new lacquer projects assigned to them; we are also being assisted by EMI's central research laboratories in London.

"We are investigating such areas as the interface between the lacquer and the stylus; how lacquers change with time, both in virgin and cut states; what are the ideal conditions for plating; what causes some unusual cutting problems; how to control groove echo; and others."

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## Harsh Penalties Due For Malaysia Pirates

By PETER ONG & CHRISTIE LEO

KUALA LUMPUR—In a move hailed by industry sectors here, the Malaysian parliament has made it a criminal offense to pirate recordings by domestic artists, imposing severe penalties on violators.

Although the government action does not yet embrace international product, its inclusion is now considered likely as a next step.

Passage of an amendment to the 1969 Copyright Act last Saturday (23) provides for jail sentences of up to five years for anyone convicted of distributing, selling or exporting illicit local recordings. Fines of as

much as \$10,000 may also be imposed.

Furthermore, possession of equipment used to duplicate pirated recordings now will permit sentences of up to 20 years in jail and/or \$20,000 in fines.

The law takes effect in six months.

Frankie Cheah, general manager of WEA in Malaysia, is typical of industry leaders lauding the government action.

"We are elated that after all these years the government has recognized the talent of local artists. This will help the industry to invest in more local recording," he says.

Polygram sales manager Johnny Lee adds, "We will look into the possibility of doing more local recording."

This city was the scene last February of Billboard's first Asia/Pacific music industry conference, during which the extent of piracy throughout the region was discussed and resolutions urging containment of the practice forwarded to governments.

## Flamingo Flies With 2 Singles

LONDON—Just two months after Flamingo Records was set up here by Freddy Bienstock, Carlin Music president, and Mike Collier, U.K. Carlin director, the label has charted with two disco singles.

They are: "Boogie Man," by local band Match, first U.K. "pure" disco band to make the chart, and "Get Dancin'," by the Bombers, a single picked up from Canada at this year's MIDEA in Cannes. The Match single is now being rush-released in Germany, France and Scandinavia.

## FEAR OTHERS MAY FOLLOW

# EMI Cut In 'Prompt Pay' Discount Ruffles U.K. Retailers' Feathers

By PETER JONES

LONDON—U.K. record dealers, their confidence shaken by a Value Added Tax upturn on disks and tapes from 8% to 15%, added to price increases by record companies, are now incensed by a sudden EMI decision to cut its "prompt settlement" discount.

The actual cut is from 2½% to 2% and has prompted an uproar of criticism from already hard-pressed retailers.

Harry Tipple, secretary of the Gramophone Record Retailers' Committee, says defiantly: "I have to make it quite clear that any company attempting to put its own economy in order by reducing dealer margins or settlement discounts is in for a bloody nose."

"I want to tell the boardroom figures that they should put their own houses in order and start saving money now. They should stop vying with each other to pay massive advances to artists just to prevent someone else getting them."

"They must stop issuing so much rubbish which has no hope of selling. And, for their own sakes, they should stop knocking the retailer."

Tipple claims that artist royalties are in any case being paid on "a fictitious retail price" at which few dealers can actually sell records.

Nick Payne, EMI financial controller, says he understands the angry attitude of dealers: "But we made the cut only after careful consideration of the costs and the benefits. We think the discount at 2% still represents a very fair price for prompt settlement of amounts due to us. In the final analysis dealers will be the judge."

But dealers are worried that the

EMI move could lead to similar decisions by other companies. And a retail industry view is that EMI could face a "boomerang" effect with some accounts holding off payment until after the prompt settlement date, preferring to owe the company rather than their banks.

Another source of industry fury is that EMI acted with no previous warning, despite a general agreement that major changes are matters of consultation between record com-

pany and retail trade. Other dealers feel EMI will be proved wrong, in that bills will not be paid on time and therefore the record company will lose out in cash flow.

Other majors contacted admit the prompt settlement discount is under general review, and Richard Robinson, deputy managing director of WEA U.K. adds: "A 2½% discount for payment within a month is a fair chunk. It's better value than investing with a bank."

## U.K. Publishers Challenge Ertegun On Piracy Funds

LONDON—Allegations by Nesuhi Ertegun, WEA International's president, at IMIC this year, that some factions of the industry were not contributing sufficient funds to the worldwide anti-piracy fight have been given a swift "not guilty" retort by U.K. music publishers.

Ertegun said that some publishers, artists, managers and studio owners were not paying up and leave the major financing to the big record companies (Billboard, June 23, 1979).

Now Ron White, of EMI Music, and president of the Music Publishers' Assn. here, says: "Copyright owners in the U.K., through the Mechanical Rights Society, contributed more than \$130,000 to the British Phonographic Industry piracy fund this year and there is more to come in 1980."

"Also, major publishers have contributed individually to the IFPI fund as a result of appeals by Gerry

Oord, that organization's anti-piracy chief.

"Nesuhi Ertegun is justified in raising the alarm in face of the disaster that is about to overtake the music industry because of worldwide piracy. But his comments are genuinely misdirected as far as the U.K. is concerned."

"By all means, let's support him wholeheartedly in his efforts to raise the largest amount possible to win the war against the thieves who steal our birthright. But credit should be given to British copyright owners who have already recognized the dangers and have taken positive action."

## Chrysalis Promotion

VIENNA—Phonogram in Austria has organized a special promotional competition for purchasers of Chrysalis label product, with the first prize an air trip to the Chrysalis headquarters in London.

JULY 7, 1979, BILLBOARD

# A VIEW OVER THE WALL

## CBS Execs Probe China Disk Mart In Fact-Finding Junket

• Continued from page 1  
with the kind of long-term thinking which, critics say, is hardly one of the record industry's strong points. Nor will stereotyped thinking aid the cause of future trade, as Prof. Chou Wen-chang, chairman of the Center for U.S. People's Republic of China Arts Exchange headquartered at New York's Columbia Univ., intimated at Billboard's International Music Industry Conference in Monte Carlo last month.

He referred to Polygram's use of fortune cookies in an advertising campaign for a classical album which features Chinese soloists (Billboard, June 16, 1979) and suggested it said much about present U.S. levels of understanding and sensitivity about the People's Republic.

How, then, to proceed? At first-hand, if the experience of Dick Asher is any criterion. The president of CBS Records International spent some 10 days in China recently, and returned to his New York headquarters armed with much information of the type which the company will need to make progress in China.

Asher, perhaps understandably, is reluctant to divulge the finer details of that data. His trip was company business, and the party—which called itself "the gang of 10," a joke apparently appreciated by the Chinese—included people from CBS

News (via whom the original invitation from Peking came) and from CBS Toys. The CRI chief was accompanied by Art Bruno, vice president manufacturing and engineering, CBS Records International.

But Asher is willing to discuss his impressions of the People's Republic, and, in general terms, of the country's record industry. He and Bruno had a number of meetings with officials of the China Record Co., the state facility that's a division of the national broadcasting operation.

Considerable curiosity existed among the Chinese about the way in which CBS Records works, though Asher notes that this seems tempered by a desire not to appear short of knowledge—and he adds that there is much their hosts do already know.

Contributes Bruno: "I found that talking with their manufacturing and engineering people at the Shanghai plant, once we broke the ice, they warmed up quite a bit, and became easy to talk to—most anxious to learn what we were doing as well as answer any questions that we had."

The CRI executives were provided with interpreters, and though they were sometimes less than perfect, particularly over technical terms, Asher points out that to bring

one's own linguistic help would probably be considered bad taste.

"But there was one young fellow," he says, "who served as an interpreter and who was on the ball on a



Dick Asher: "They kept asking how long it took to make an album."

number of occasions. Sometimes he would ask his own questions half-way through, because he knew what we were trying to get to. It was kind of fun, and I think I would have

hired him were I starting up a record company in China!"

One of the recurring questions, Asher explains with some amusement, concerned recording costs. "They kept asking how long it took to make an album. At first, I thought they were referring to the manufacturing cycle, but, no, they were asking how long artists were in the studio."

"I didn't mean to inquire if they had acts who took too long and ran up recording costs, but in trying to answer this, we explained that the time period varied from artist to artist. It depended on the nature of the material, the method of recording (in classical, the use of many musicians at once; in pop, the tendency to layer tracks) and other factors."

"As we got into that and perhaps offered a semi-wry remark that you're not always able to control the artist in the studio, we noticed smiles all around as the words were translated. So I got the impression that these things are perhaps not so different in China. Artists are artists, wherever."

From his talks, Asher confirms that the Chinese are interested in expanding and developing their record business (although he would not disclose figures, other sources suggest that production presently runs at around 10 million units per year).

But he cautions that China Record Co. officials would naturally feel that way, and that the more crucial point is where such expansion stands on the priority list set by higher government authorities.

The appropriate pressing equipment, for example, has to be manufactured under the control of a different government agency by factories which may currently be producing other items deemed far more important to the economy. "I don't think they were being evasive when we asked about the timing of future growth," comments the CRI chief. "I think they could not honestly fully answer the question."

And he stresses that the Chinese gave him and Bruno the impression that they would prefer to manufacture the new equipment internally—"though I don't want to imply that they wouldn't buy anything from abroad."

(Indeed, the China Record Co. has been buying. In the opening months of this year, for example, it purchased two complete high-speed tape duplication systems from an American company, ElectroSound. And equipment for another new facility, producing cassette recorders and radios, came from Japan via a Hong Kong business group, with

(Continued on page 58)

# Top Talent Performs At Tokyo Music Festival



Rita Coolidge performs "Don't Cry Out Loud," the award winning song in the eighth annual Tokyo Song Festival. She represented the U.S. at the Budokan.



A Taste Of Honey performs "Do It," which won the gold prize at the popular event.



Al Jarreau performs "All," which won the silver prize as his unique jazz scat vocal presentation helped him capture his accolade.



Donna Summer performs in concert during the festivities, injecting her hot vocal rendition of "Hot Stuff" into the program.



The veteran Brothers Four offer "As Time Goes By" which won the bronze prize.



"Magic Lady" is performed by Sergio Mendes and Brasil '88 group which fuses Brazil and American rhythms and moods.



Japan's Junko Ohashi performs "Beautiful Me" which captured the best singers award.



Kenji Sawada of Japan performs "Oh Gal" which won the foreign judges award.



Raffaella Carrà of Italy performs "Drin, Drin, Drin" which won the silver prize.



Japan's Judy Ongg performs "Miserere" which won the bronze prize.

## From The Music Capitals Of The World

### LONDON

Ariola/Hansa new group **Burnt Out Stars**, a six-piece, launched via a single "In Vain," managed by two leading professional wrestlers here, **Kendo Nagasaki** and **Gorgeous George**. ... New headquarters for the U.K. team of **Bernard Chevry's MIDE**: 9 Stafford Street, London W.1., phone 01-499 2317.

**Eddie Cochran**, **Elvis Presley**, **Sam Cooke**, **Little Richard** and **Buddy Holly** included in new "rock heroes" series by **Kid Jensen** on BBC Radio 1. ... **Jenne Haan**, former lead singer with **Babe Ruth** and **Jenne Haan's Lion**, now joining **Status Quo** and **Rory Gallagher** in management representation by Quarry here.

Britain's fifth cable radio station, **WSM**, now on air to a potential audience of 200,000 some 58 hours a week. ... Potential headliner act for the revived **Rock Garden Party** at London's Crystal Palace in August is **Grateful Dead**. ... New Head of pop a&r for Decca here is **Frank Rodgers**, after eight years in the department.

After blank refusal by **Kate Bush** to sing theme song in "Moonraker," new **James Bond** movie, **Shirley Bassey** accepted the job. ... New Value Added Tax rate in U.K. means EMI's box set of all previous **Pink Floyd** albums "The First Eleven" will retail at around \$120.

**The Stranglers**, recording a new album in Paris, split with long time producer **Martin Rushent** and now co-produce with engineer **Alan Winstanley**. ... **Elton John** claiming **Judie Tzuke**, new signing to his Rocket Records, will be "biggest girl star since **Kate Bush**." **PETER JONES**

### VIENNA

German version of **Leonard Bernstein's "Mass"** will have its premiere in the Opera House here in February 1981. ... Exhibition titled "Elektro & Funk Mit HiFi" will take place Sept. 8-16 during the Vienna International Fair. ... Theater an der Wien will stage the German version of "Jesus Christ Superstar." New strategies for the short wave band were

discussed at 13th European DX Council held recently in Vienna. ... Copyright Society **Austro-Mechana** has published the first complete catalog of records by Austrian contemporary composers. ... **Mike Hutson**, vice president of RSO in London, attended a Phonogram party for journalists. Dutch group **Luv** were also guests.

**Ariola band White Stars** received a gold disk for 25,000 sales of the "Songs and Dreams" album at a gala party in Graz. ... **Georg Danzer** set for a 30 day autumn tour of German Federal Republic. ... Bellaphon has released debut single from Portuguese pianist/composer **Armando Motta**.

Polydor now distributing Dutch label **Splash**. ... Ariola distributing Austrian label **Lesborne**. ... Austrian pop singer **Heinrich Walcher** recorded an album for Bellaphon in **Peter Mueller's** studio. ... WM Produktion recently released second album from local band **Brandstatter Buam**.

MANFRED SCHREIBER

### PARIS

The **Albi Music Festival** (July 18-Aug. 9), organized by **Jean Pierre Wallez**, this year again includes musicians playing street corner concerts, plus classes for advanced instrumentalists and a conductors' forum under **Claude Baridon** of the **Orchestre de Paris**.

RCA here, first to contribute to the jazz revival in France, promoting an 80-disk prestige catalog featuring such names as **Ellington**, **Goodman**, **Miller**, **Armstrong**, **Hampton** and **Herman**. ... From Barclay, a 12-inch single by the late **Sid Vicious**.

"Hair," recently premiered on screen here, has the soundtrack version through **Pathe-Marconi EMI**. ... First biography of conductor **Herbert von Karajan**, written by **Jacques Lorcey** and published here by Editions PAC and including a discography, stresses how much he was helped by the post-war boom in recordings.

HENRY KAHN

### BRUSSELS

Special award from the **Country Music Assn.** in Nashville for Antwerp's "**Texas**" **Kitty Prins**, following her 25 years of propagating the country music cause here. The singer is preparing a new album "My Life, My Music" (Monopole) and promoting a Belgian career for U.K. folk singer **Brian Hunt**.

Polydor releases here include the soundtrack from "The Deer Hunter," **Sweet's** album "Cut Above The Rest" and **Jennifer Kemp's** "Debut" LP from Germany. ... WEA new product includes **Leon Russell's** "Life And Love," **Carly Simon's** "Spy" and the **Yes** double-album package "Yes Shows."

Jazz pianists in for concerts at the **Hnita Jazz Club** in Heist-op-den-Berg: **Sir Roland Hanna**, **Ahmad Jamal** and **Dorothy Donegan**. ... Other musician visitors to Belgium include **John Lee Hooker**, **Lionel Hampton**, **Tito Puente** and **George Lewis**.

JUUL ANTHONISSEN

# Festive Ambience Fulfills Festival Reception



A reception party for the Tokyo Song Festival draws the glamour and glitter of international show business including Japan's Tats Nagashima and Misa Watanabe.



Alfa Records Mr. Kaneko, left, with Mr. Tanase, chairman of the label, plus Mr. and Mrs. Sergio Mendes.



Mrs. Ben Okano and Paul Drew of the U.S. enjoy the festivities which also included performances by many of the artists competing.



Tokyo Music Festival executive producer Masafumi Watanabe with Billboard's Bill Wardlow, one of the international judges.



Keith Bruce, vice president of Warner/Pioneer with judge Sylvia Kristel.



Kunihiko Murai of Alfa with Rita Coolidge and Jerry Moss, chairman of A&M Records.

## \$400,000 BUDGET

### Montreux's Classical Side

Continued from page 20

geti and Pierre Fournier graced the second event.

Regulars in the first decade included Paul Kletzki, Zino Francescatti and Nathan Milstein. Others on the talent roster were the Vienna Symphony Orchestra conducted by Wilhelm Furtwangler (1951), the National Orchestra of Paris (1954), and Paul Hindemith and Clara Haskil (1957).

In 1961, a concert of the Choir of the Cathedral Sainte-Edwige in the Temple de Saint-Martin established what was to be a lasting link with Vevey. Seven years later Rene Klopfenstein, himself a conductor, succeeded Manuel Roth as festival manager and began his new career by bringing over the New York Philharmonic with Leonard Bernstein.

Subsequent highlights were a performance by the String Quartet of Geneva 10,000 feet up on the Diablerets glacier (1970), classical pop from Pink Floyd and the London Symphonic Orchestra (1971) and an appearance by guitarist Andres Segovia (1974).

Today's festival takes place in a variety of locations: the Pavilion and Congress Hall in Montreux itself, the castles of Chillon and Aigle, the theater of Vevey, the churches of Saint-Martin and Saint-Maurice, and the Roman ruins near Martigny.

This year's festival will present around 30 concerts between Aug. 28 and Oct. 6. Audiences are mostly conservative classical enthusiasts

and the event is by no means avant-garde, but Klopfenstein likes to promote up-and-coming musicians among the big names.

Around 30,000 visitors are expected for a program which this year features the Boston Symphony Orchestra, the Prague Chamber Orchestra, the Quartetto Italiano, and others. Budgeted at \$400,000, the event is still run by a private organization, sponsored by a variety of authorities, banks and businesses.

The biennial Clara Haskil Piano Competition is expected to attract more than the 86 entrants of 1978, with \$5,000 for the winner.

As in the last 12 years, the Montreux International Record Awards will also be decided at the festival, with an international panel selecting three top classical recordings and nominating one artist for a special honors prize for vital contributions to music.

This year the award will go to the Quartetto Italiano, who join the illustrious company of past award-winners like Solti, Rubinstein, Bohm, Horowitz, Menuhin and Bernstein.

### Swiss Monthly Back

ZURICH—"Music Scene," a local monthly covering the national and international record industry closed down five years ago, has been revived by editor Paul Casutt.

Strongly slanted towards the professional musician, it also includes record and concert reviews.

## ATTENDANCE TO TOP 50,000

### Montreux Jazz Covers All Bases

By MIKE HENNESSEY

MONTREUX—Between Friday (6) when it opens and the early morning of Monday, July 23 when it closes, the 13th Montreux International Jazz Festival, masterminded as ever by Claude Nobs, is expected to draw more than 50,000 people.

The marathon festival—it is easily the world's biggest in terms of time-span—will feature a more diverse musical menu than ever before with top names from the fields of reggae, country music, Brazilian music, blues and jazz in all its hybrid varieties.

Participation of American high school and university bands in the Festival, first inaugurated in 1969, will be as strong as ever with 12 ensembles taking part.

No other jazz festivals in the world has such close ties with the international record industry. Well over 100 jazz albums recorded at Montreux have been released around the world, including the million-selling "Swiss Movement," recorded by Eddie Harris for Atlantic in 1969 and the Grammy Award-winning Verve album, "Bill Evans At Montreux," recorded in 1968.

This year, one complete evening will be sponsored by Carl Jefferson's Concord label.

Other major attractions in the program include the world premiere of the new Rick Wakeman group and, for the first time together in Mon-

treux, Ella Fitzgerald with the Count Basie Orchestra.

Says Claude Nobs: "The audience for the Festival has not only grown bigger over the years, it has also become younger, which is a very encouraging development for the future of jazz. The blending of jazz with rock and the evolution of the electronic fusion movement has prompted many young people to take an interest in more orthodox jazz."

Although the Casino accommodates 2,500, many of the weekend concerts are over-subscribed so reduced price preview concerts of the evening shows are being staged at 4 p.m. on the reggae, country, Brazil, jazz-rock and jazz fusion evenings.

There will also be informal afternoon jam sessions, record stalls, instrument clinics and jazz film shows. In the intermission periods, highlights from previous Montreux festivals will be shown on television monitors installed in the auditorium.

Nobs, who took the Montreux Jazz Festival concept to Sao Paulo last fall and pulled off a major artistic success, has been approached to produce Montreux festivals in Detroit and Tokyo in August next year.

Musical categories and key acts in this year's festival include: Top Reggae: Dennis Brown, Steel Pulse, Peter Tosh; Best of Country: Roy Clark, Barbara Mandrell; Super Blues: Fats Domino, B.B. King, Taj

Mahal, Albert Collins; Japan Today: The Keio Light Music Society and the Inner Galaxy Orchestra, with Bob Brookmeyer, John Faddis, Richard Davis, Joe Beck; Gala Night: Ella Fitzgerald and the Count Basie Orchestra.

Piano Summit: Chick Corea, Herbie Hancock, Hank Jones & John Lewis; Concord Jazz in Montreux: The L.A. 4, with Bud Shank, Laurindo Almeida, Ray Brown and Jeff Hamilton, and The Concord Superstars, with, among others, Herb Ellis, Scott Hamilton, Dave McKenna; All That Jazz: the Mingus Dynasty; Piano Recital: Oscar Peterson, Jazz from Canada; America North To South: Weather Report, Willie Bobo Band; Rockin' the Blues: Albert Collins, Rory Gallagher, Champion Jack Dupree.

Artists are also slated for such categories as Rockin' Jazz, U.S.A. & Europe, Brazil, Top Jazz Fusion, and The Best of Jazz-Rock & Funk.

### Charts Aid TV Sales

HELSINKI—A television campaign here is using the Billboard charts as an added sales stimulant.

The product is a Finnlevy LP, "Disco Night," and it is set against the charts while the music is playing and while sales slogans are delivered.

Titles in the charts have been marked off with large eye-catching circles.

JULY 7, 1979, BILLBOARD

**WILL THEY NOW RETURN?**

**U.K. Income Tax Cuts Seen Lure For Superstar 'Exiles'**

By PETER JONES

LONDON—There are "strong hopes" that tax cuts, introduced here by the new Conservative government, which slashed the top rate from 83% to 60%, will persuade some of the biggest-earning rock and pop superstars to return to the U.K. from overseas "exile."

Rod Stewart, Engelbert Humperdinck, Tom Jones, guitarist Ronnie Wood and the Bee Gees are among those who chose the U.S. way of life in an effort to cut the tax burden, while Queen moved to Switzerland.

While the big names have yet to declare their intention, a spokesman for Rod Stewart says: "He has always felt intensely bitter about the way the British tax system has whacked the top earners. Now, with

**U.S. Talent Will Appear At Japan Jam**

TOKYO—The summer resort of Enoshima Island, just off this nation's Pacific coast, will play host to "Japan Jam" this August 4-5.

The two-day event is being organized in the open-air concert tradition of "California Jam" and "Canada Jam," of which Japanese rock fans have long been envious.

Enoshima is linked to Japan's main island (Honshu) by a causeway, and it's about an hour's train journey from downtown Tokyo. The site holds around 43,000.

Main act is reported to be the Beach Boys, with Heart lined up as another attraction. The identities of two other major foreign acts set to appear will be disclosed soon.

Representing Japan will be the Southern All Stars, who made their debut last year and have enjoyed a string of hits since (group is presently represented on the national charts by "Itoshi-No-Elly.")

Venue is being handled by Van Planning, and the event is sponsored by Television Kanagawa. Exact site is close to the ex-Olympic yacht harbor on the island. Entrance fee will be \$15, and the promoters are optimistic that tickets will sell-out when they become available to fans this month.

**Finn Towns Ink Licensing Pact**

HELSINKI—More than half Finland's 400 municipalities and parishes have signed a deal with copyright bureau TEOSTO, Saveltajain Tekijanoikeustoimisto, to pay royalties in lump sums.

The deal covers most communally organized musical entertainment, such as music libraries and discos, plus copying of music for public and home use. Municipal orchestras and major concerts are not included in the agreement.

Compensation is worked out on population statistics, the charge per resident being roughly one U.S. cent, or five Finnish pennies. According to Pekka Kallio, managing director, TEOSTO, all municipalities and areas are eventually likely to sign the deal, excluding small insular parishes.

the top rate at 60%, there is only 10% between the levels in the U.K. and U.S.

"That could make him think long about returning to Britain, for he still feels very homesick in California."

Stewart, now married to a Californian, has made many trans-Atlantic flights just to watch the Scottish international football team, on one occasion watching on television in an airport lounge in Shannon, Ireland, because tax laws kept him out of Britain.

Robin Gibb, who owns a home in Surrey, says that Barry and Maurice Gibb are now planning to buy large houses here.

The Gibbs have lived in Miami for two and a half years. According to Robin, they now plan to split their time between the U.S. and the U.K. One first step is a European tour set for October.

In the House of Commons, Sir Geoffrey Howe, Chancellor of the Exchequer, stressed: "The entertainment industry is one of many, and it is potentially one of our best, that is being gravely damaged by the emigration of its stars to other parts of the world. There has long been a tremendous outflow of talent. The aim

of our budget is to give a real incentive to everybody, pop stars included."

The recording studio industry of the U.K. would certainly welcome the return of some of the pop stars currently lost to it. And quite a few of the one-time leading technical experts of the U.K. recording business have also been "forced" abroad because of punitive taxation.

However, the resolution of big-earning artists such as Elton John to stay in Britain, despite losing so much of their income to the tax man, has earned them admiration and loyalty. Additionally, it is pointed out by supporters of the "stay-at-homes" that some of the exiles may have lost so much local popularity through defecting that there may not be sufficient U.K. work available to them now to make a return worthwhile.

Even if the superstars are not prepared to return to live in Britain, the improved tax situation could make it more worth their while to return for tours. Both Tom Jones and the Bee Gees have recently stated that they would not only lose money on tours because of the tax situation but would also lose out on their investment income.

**CBS Intl Seeks Answers In China**

• Continued from page 55

whom the Chinese signed a joint venture agreement.)

Yet there are already much hardware and expertise in the country, explains Asher, noting that the technology of the record industry itself is not especially advanced, compared with other spheres. "They have a good deal of it there; it's just a question of making it as up-to-date and efficient as possible—a matter of applying the resources."

And, he observes, "efficiency is another matter entirely. We tend to think of automated processes as being super-efficient. Actually, manual systems can accomplish the same things if you want to use a lot of people. And they have a lot of people. In fact, it's obvious at times that perhaps there isn't a sufficient amount of productive work to employ everyone full time."

The two CBS executives agree that the facilities which the China Record Co. use are sophisticated enough for their present needs. Asher would not be drawn out on the commonly held, but mistaken, foreign view that China's record production is confined to 78s, beyond observing that "there's no concern over the shellac supply."

(Output is predominantly 33 r.p.m. product, say other sources, and the price to consumers is put at around U.S. \$1.50 per record—though that represents a huge percentage, up to 50%, of their take home income per week.)

Nor would he discuss the other information culled during the trip, except to confirm that "we have an idea of how many phonographs there are, how many radios, how many records they produce and in what configurations, what they don't produce, and something about their immediate plans."

Asher does accept that many Americans think that the U.S. "opened up" China, whereas, in

fact, it's been open to others for some time. "Ours is a rather self-centered view."

There's a fairly brisk and thriving relationship with Hong Kong, he continues, which brings in the British influence. "And there's evidence of the French, the Russians and certainly the Japanese."

Asher goes on: "There's no doubt that people in the U.S. industry, perhaps myself included, tend to overestimate our importance generally in the scheme of things—as if there's an expectation that China is waiting for us and our music with bated breath. It didn't come as a shock to me that it wasn't quite that way."

"There's a certain amount of self-hype we do among ourselves. There are some cultural alternatives for the Chinese, and they obviously want to consider those rather than rush to embrace ours. And there are many smart people in other parts of the

**BLACKPOOL HAS SUMMER OF COUNTRY**

LONDON—George Hamilton IV is to play a three-month summer season of country music in the Winter Garden Theater, Blackpool, beginning June 25. The engagement is not only a first for Hamilton, but the first time a complete country music package has been presented for a season at a major British resort.

Staged by promoter Conn in association with Lord Delfont, the show is described by Hamilton himself as a "best of" program, old favorites mixed with new material. Also appearing will be Nashville artist Laney Smallwood and British acts Pete Sayers, the Mintings, Raymond Froggatt and Captain Flint.



BERTE'S AWARD—CBS Records International artist Loredana Berte receives the European Golden Globe Award for her achievement in the European entertainment industry. Seen, from left, are Adelpho Forni, an official of CGD Messaggerie Musicali Records; Berte; Mario Levezzi, Berte's producer; and Romeo Caputo, vice president of the Italian Chamber of Commerce.

**CLASSICS BUCK TREND**

**German Sales Flat In 1st Quarter; Tapes Off**

By WOLFGANG SPAHR

HAMBURG—Record sales in the German Federal Republic are showing virtually no unit growth, according to figures released by the Federation of Phonographic Industry here.

Covering the first quarter of 1979, the statistics parallel results from

other European countries, notably Britain, in showing singles sales buoyant and album sales static.

Total unit sales of records and tapes were 45.5 million, 3% up on the same period last year. But while singles sales rose 13%, albums barely equalled last year's 33 million sales for the first quarter.

In fact, the album category includes both LPs and cassettes. Analysis LPs actually up by 1%, cassettes down by 7%. After years of strong growth, this unprecedented downturn in the tape market—now nearly 30% of total sales in the Federal Republic—must be the most worrying feature of the results.

The trend to full-price product continued. Budget sales were down 2%, full-price sales up 2%.

Classical music provided one of the few bright spots, with a 16% growth boosting its share of the long-play record and tape market from 9.7% last year to 11.2% so far in 1979.

Though the German record industry is far from satisfied with these results, no overly pessimistic conclusions should be drawn from the set of figures. Large dealer stocks caused by over ambitious pre-Christmas ordering slowed retail deliveries in the New Year, and the industry will be looking to next quarter's results to confirm or allay its fears.

**Toshiba Hops To Latin Beat**

TOKYO—Japanese arrangements and Latin American singers may at first appear a strange mix but Toshiba-EMI Ltd. is hoping to turn them into a winning sales combination.

The company has tied up with Ozawa Music Office and Global Records to set up a new label, OPA, which will offer Japanese-style music sung by Latin American artists in Japanese. Toshiba-EMI has already tasted success with Graciela Susana, an Argentine songstress, and it aims to adopt additional talent starting with Gorla Real.

Company president Noboru Takamiya explains, "Music is not confined by national boundaries and we believe it's our mission to give fans here a taste of Latin American rhythms. We're firmly committed to making stars out of artists from these parts of the world."

**Finnish Production**

HELSINKI—Production of recordings in Finland was up some 12% in 1978, compared with the previous year, with the biggest percentage increase being in the singles field.

Of 1,186 titles at domestic level, 466 were LPs, 392 cassettes and 328 singles or extended plays.

JULY 7, 1979, BILLBOARD

# DAVID BOWIE. Moving on once again.

The central image shows David Bowie in a dark suit and white shirt, walking with a confident stride. He is surrounded by several postcards from the 'The Lodger' album. Each postcard features the album title 'The LODGER' in a stylized, jagged font and a large number indicating its international release order. The postcards are for Belgium (#4), Austria (#3), U.S.A. (#22), Australia (#11), England (#5), Holland (#5), Sweden (#10), and Denmark (#9). Each postcard also includes the text 'POST CARD' and 'LODGER LOCATAIRE UNTERMETER' with a small logo. The RCA Records logo is visible at the bottom center of the page.

Stay with the **LODGER**  
a new album by **David Bowie**  
Available only on **RCA** Records & Tapes

**POST CARD**  
LODGER LOCATAIRE UNTERMETER  
BELGIUM  
#4

**POST CARD**  
LODGER LOCATAIRE UNTERMETER  
AUSTRIA  
#3

**POST CARD**  
LODGER LOCATAIRE UNTERMETER  
U.S.A.  
#22

**POST CARD**  
LODGER LOCATAIRE UNTERMETER  
AUSTRALIA  
#11

**POST CARD**  
LODGER LOCATAIRE UNTERMETER  
ENGLAND  
#5

**POST CARD**  
LODGER LOCATAIRE UNTERMETER  
HOLLAND  
#5

**POST CARD**  
LODGER LOCATAIRE UNTERMETER  
SWEDEN  
#10

**POST CARD**  
LODGER LOCATAIRE UNTERMETER  
DENMARK  
#9

Explore a new quality of life.

**LODGER**

Produced by David Bowie and Tony Visconti

**RCA** RECORDS PUBLISHING INTERNATIONAL

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/7/79

Number of LPs reviewed this week 50 Last week 34

Spotlight

Pop



ROBERT PALMER—Secrets, Island ILPS9544. Produced by Robert Palmer...

Best cuts: "Bad Case Of Loving You," "Jealous," "Can We Still Be Friends..."

Dealers: Palmer's last album produced a hit with "Every Kinda People."

A TASTE OF HONEY—Another Taste, Capitol S0011951. Produced by Larry Mizell...

Best cuts: "Do It Good," "The Rainbow's End," "I Love You..."

Dealers: The group is coming off an award-winning hot streak.

THE MUSIC FOR UNICEF CONCERT—A GIFT OF SONG, Polydor PD16214. Produced by Rick Stevens...

Best cuts: They are all recent hits by proven performers.

WALTER EGAN—Hi Fi, Columbia JC35796. Produced by Walter Egan...

Best cuts: "I Can't Wait," "Hi Fi Love," "Hurt Again," "Like You Do..."

Dealers: Egan's last LP produced two charted singles, "Magnet And Steel" and "Hot Summer Nights."

Soul

DENIECE WILLIAMS—When Love Comes Calling, Arc (Columbia) JC35568. Produced by David Foster...

Best cuts: "I Found Love," "Are You Thinking," "Touch Me Again..."

Dealers: Williams is a steady gold seller.

CANDI STATON—Chance, Warner Bros. BSK3333. Produced by Candi Staton...

Best cuts: "I Live," "When You Wake Up Tomorrow," "I Ain't Got Nowhere To Go..."

Dealers: Candi is one of the premier female singers in her field.

CURTIS MAYFIELD—Heartbeat, Curton/(RSO) RS13053. Produced by Norman Harris...

best of which is "Between You Baby And Me"). The singer's pleasing high-pitched vocals...

Best cuts: "Tell Me, Tell Me," "What Is My Woman For," "Victory," "Over The Hump..."

Dealers: This could be Mayfield's comeback LP.

Jazz

FREDDIE HUBBARD—The Love Connection, Columbia JC36015. Produced by Claus Ogerman...

Best cuts: "Lazy Afternoon," "This Dream..."

Dealers: Hubbard's track record is astonishingly high.

First Time Around

LOUISE GOFFIN—Kid Blue, Asylum 6E203. Produced by Danny Kortchmar...

Best cuts: "Kid Blue," "Hurt By Love," "Jimmy And The Touch Kids..."

Dealers: Goffin is riding on no one's coattails; she is an original talent.

RACHEL SWEET—Fool Around, Stiff/Columbia JC36101. Produced by Liam Sternberg...

Best cuts: "B-A-B-Y," "I Go To Pieces," "Sad Song," "Stranger In The House..."

Dealers: Play in-store.

MAX GRONENTHAL—Whistling In The Dark, Chrysalis CHR1231. Produced by Michael James Jackson...

NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps, Warner Bros. HS2295. Produced by Neil Young...

Best cuts: "My, My, Hey Hey (Out Of The Blue)," "Sail Away..."

Dealers: Tie-ins between soundtrack and film should spur sales.

synthesizer. Kenny Loggins, Pat Simmons and Michael McDonald contribute vocals.

Best cuts: "Sailfish," "Still I Wonder," "Lookin' For A Girl..."

Dealers: Play in store.

LENE LOVICH—Stateless, Stiff/Epic JE36102 (CBS). No producer listed...

Best cuts: "Lucky Number," "Home," "Telepathy," "I Think We're Alone Now..."

Dealers: Last year's new wave potential is this year's sales.

BLAST, Columbia JC36012. Produced by Dave Still. Take a fusion jazz sax player named Jaroslav Jakubovic...

Best cuts: "Over Under Sideways Down," "You Better Slow Down..."

Dealers: A hit single will break this band.

OXENDALE & SHEPARD—Put Your Money Where Your Mouth Is, Nemperor JZ36063 (CBS). Produced by Peter Oxendale...

Best cuts: "Don't Look Back," "Landslide," "Long And Lonely Road..."

Dealers: The cover catches the eye.

Billboard's Recommended LPs

pop

MARIA MULDAUR—Open Your Eyes, Warner Bros. BSK3305. Produced by Patrick Henderson...

COOPER BROTHERS—Pitfalls Of The Ballroom, Capricorn CPN0226. Produced by Gary Cape...

KATE TAYLOR—It's In There . . . And It's Got To Come Out, Columbia JC36034. Produced by Barry Beckett...

GREG KINN BAND—With The Naked Eye, Berserkeley BZ10063. (Elektra/Asylum). Produced by Matthew King...

FRANNIE GOLDE, Portrait JR36048. Produced by Karl Richardson, Abby Galuten...

PIECES, United Artists UALA956H. Produced by Barry Fisman, Pieces. Pieces is a four-man group...

THIRD WORLD—The Story's Been Told, Island ILPS9569 (Warner Bros.). Produced by Third World...

THE J. GEILS BAND—Best Of, Atlantic SD19234. No producer listed. Here's a collection of straight ahead rockers...

SCORPIONS—Lovedrive, Mercury SRM3795. Produced by Dieter Dierks. Though quite popular abroad...

ANTHONY PHILLIPS—Sides, Passport PB9834 (JEM). Produced by Rupert Hine. This solo LP by Philips is a lyrical and melodic excursion...

SESAME DISCO!—Sesame Street CTW79008. Executive Producer: Joe Raposo. The delightful folks who gave you "Sesame Street Fever..."

ANITA KERR—Performs Wonders, Century CRD1160. Produced by Alex Grob. Eight of Stevie Wonder's most ingratiating songs...

(Continued on page 62)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart...



Louise Goffin - Kid Blue

6E-203



A DAZZLING DEBUT ALBUM FEATURING

"Jimmy and the Tough Kids"

E-46071

A DYNAMIC NEW VOICE IN ROCK AND ROLL. PRODUCED BY DANNY KORTCHMAR ON ASYLUM RECORDS AND TAPES.





# THEY GENERATE ENOUGH POWER TO LIGHT AN ENTIRE CITY.

Includes Their Electrifying New Hit Single "HOLD ON"

PB-11569

## Plug into TRIUMPH'S High Energy Rock 'n' Roll NOW ON TOUR

|      |                    |      |                 |      |                  |
|------|--------------------|------|-----------------|------|------------------|
| 6/1  | Spokane, WA        | 6/16 | San Antonio, TX | 7/6  | Cleveland, OH    |
| 6/2  | Seattle, WA        | 6/17 | Houston, TX     | 7/7  | Buffalo, NY      |
| 6/6  | Oakland, CA        | 6/20 | Alexandria, VA  | 7/8  | Pittsburgh, PA   |
| 6/7  | San Jose, CA       | 6/22 | Arlington, TX   | 7/12 | South Bend, IN   |
| 6/8  | Santa Monica, CA   | 6/23 | Arlington, TX   | 7/13 | Dayton, OH       |
| 6/9  | San Diego, CA      | 6/24 | Kansas City, MO | 7/14 | Louisville, KY   |
| 6/10 | Phoenix, AZ        | 6/30 | Springfield, MO | 7/15 | Indianapolis, IN |
| 6/11 | Tucson, AZ         | 7/1  | St. Louis, MO   | 7/19 | Milwaukee, WI    |
| 6/13 | Irving, TX         | 7/4  | Cortland, OH    | 7/20 | Chicago, Ill.    |
| 6/15 | Corpus Christi, TX | 7/5  | Erie, OH        | 7/21 | Detroit, MI      |

Also Available



AFL1-2982

Produced by Mike Levine and Triumph  
for Altic Records Ltd.

**RCA**



PHOTO: WAYNE MASER

## STATE-OF-THE-ART ALCHEMY: PLASTIC INTO GOLD

### THANK YOU:

Evelyn "Champagne" King, Instant Funk, Grover Washington Jr., Patti LaBelle, Richie Rome (producing Richard Hatch, to be followed by his own album on Elektra/Asylum), Vincent Montana Jr. (recording 2nd Goody Goody album on Atlantic Records), Bunny Sigler, T. Life, Phil Hurtt, WMOT Productions, David Simmons, Philly Cream, Slick, Sweet Thunder, Fat Larry's Band, Gary Criss, Billy Terrell, Ultimate, Bud Ellison, Stan Watson, George Bussey, Norman Harris, John Davis, Prince Phillip Mitchell, Wardell Piper, Carol Douglas, John Fitch, Ruben Cross, Damon Harris, MK Productions, Uni Disc Records (Canada), Carousel Productions (Canada), Tony Green Organization (Canada), Flower, Harold Melvin & the Blue Notes, Breeze, Len Barry, Blue Magic, Goody Goody, Andy Kahn, Bruce Hawes, Freddie Disippio, Nate Chacker, Lou DiLise, South Philly Productions, Montage Records, Henry "Lightning" Neal, Cherry Hill Productions, Sam Williams.

### PERSONALLY:

Alpha would like to thank all of the producers and record companies for their support and confidence in helping to make Alpha one of the fastest growing recording studios in the country.



### ALPHA INTERNATIONAL RECORDING STUDIOS

2001 W. Moyamensing Ave., Philadelphia, PA 19145  
215-271-7333



Billboard **HOT 100** Chart Bound

MOVE LIGHTLY—Carole King (Capitol 4718)
3 HEARTS—Bob Welch (Capitol 4745)
SEE TOP SINGLE PICKS REVIEWS, page 62

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL, and corresponding data for 100 songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub., ALF = Alfred Publishing, ALM = Almo Publications, A.R. = Acuff-Rose, B.M. = Belwin Mills, BB = Big Bells, B.3 = Big Three Pub., BP = Bradley Pub., CHA = Chappell Music, CLM = Cherry Lane Music Co., CPI = Cimino Pub., CPP = Columbia Pictures Pub., FMC = Frank Music Corp., HAN = Hansen Pub., IMM = Ivan Mogull Music, MCA = MCA Music, P.S.P. = Peer Southern Pub., PLY = Plymouth Music, PSI = Publishers Sales Inc., WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee) listing: After The Love Has Gone, Bad Girls, Hot Stuff, Chuck E's In Love, She Believes In Me, The Logical Song, Boogie Wonderland, We Are Family, Makin' It, I Want You To Want Me, Gold, Love You Inside Out, Shine A Little Love, Just When I Needed You Most, You Take My Breath Away, Dance The Night Away, When You're In Love With A Beautiful Woman, Ain't No Stoppin' Us Now, I Can't Stand It No More, Days Gone Down, You Can't Change That, Does Your Mother Know, Heart Of The Night, I Was Made For Lovin' You, Good Times, Do It Or Die, Mama Can't Buy You Love, Minute By Minute, Shadows In The Moonlight, People Of The Southwind, Getting Closer, Up On The Roof, Main Event, One Way Or Another, etc.

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THE RELEASE OF  
A NEW ALBUM  
BY ONE OF  
MUSIC'S  
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MASTERS  
**CURTIS  
MAYFIELD**  
"HEARTBEAT"



**CURTIS MAYFIELD**  
HEARTBEAT

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PARALLEL LINES  
*Blondie*



**On Tour Now**

- |   |   |
|---|---|
| 7/2 Ontario Place,<br>Toronto, Canada     | 7/15 Mosque,<br>Richmond, VA                |
| 7/3 Kleinhans Music Hall,<br>Buffalo, NY  | 7/16 The Dome,<br>Virginia Beach, VA        |
| 7/4 Central Youth Center,<br>Scranton, PA | 7/18 Convention Center,<br>Indianapolis, IN |
| 7/5 Leroy,<br>Providence, RI              | 7/20 Louisville Garden,<br>Louisville, KY   |
| 7/7 Convention Hall,<br>Asbury Park, NJ   | 7/21 Cleveland Music Hall,<br>Cleveland, OH |
| 7/8 Belmont Park,<br>Elmont, NY           | 7/22 The Palace,<br>Cincinnati, OH          |
| 7/9 Central Park,<br>New York, NY         | 7/24 Masonic Auditorium,<br>Detroit, MI     |
| 7/11 Stanley Theatre,<br>Pittsburgh, PA   | 7/25 Park West,<br>Chicago, IL              |
| 7/12 Memorial Coliseum,<br>Portland, OR   | 7/26 Kiel Opera House,<br>St. Louis, MO     |
| 7/13 Tower Theatre,<br>Philadelphia, PA   |   |

Blondie's got America begging for more.  
 More of those good time hits.  
 And more of that unparalleled  
 music that's sent  
 Blondie's album soaring past Platinum.  
 You've got it America.  
 A new single,  
 "One Way Or Another,"  
 that's grabbed hold of the  
 charts and won't let go.  
 And now you've got Blondie  
 on a major nationwide tour.  
 Watch out.  
 Because, one way or another,

**...Blondie's gonna getcha.**

- |  |   |
|--|---|
| 7/28 The Fox Theatre,<br>Atlanta, GA       | 8/9 Aladdin,<br>Las Vegas, NV                   |
| 7/29 Univ. Of Florida,<br>Gainesville, FL  | 8/11 Memorial Auditorium,<br>Sacramento, CA     |
| 7/31 Tampa Theatre,<br>Tampa, FL           | 8/12 Oakland Auditorium,<br>Oakland, CA         |
| 8/1 Sunrise Theatre,<br>Fl. Lauderdale, FL | 8/14 State Univ. Amphitheatre,<br>San Diego, CA |
| 8/3 Center Perf. Arts,<br>New Orleans, LA  | 8/15 - 16 The Greek Theatre,<br>Los Angeles, CA |
| 8/4 Cullen Auditorium,<br>Houston, TX      |   |
| 8/5 McFarland's Auditorium,<br>Dallas, TX  |   |
| 8/7 Rainbow Music Hall,<br>Denver, CO      |   |



**Chrysalis**  
 Records and Tapes

The single "One Way Or Another" CHR 2336  
 The album "Parallel Lines" CHR 1102  
 Produced by Mike Chapman





# SHARP MUSIC FOR A DULL WORLD.



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AM 2132

R&R BREAKER 6-22-79 • BILLBOARD TOP 20 LP • BILLBOARD 6-25-79 #42\*/7-2-79 #39\*  
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**LOOK SHARP!**

SP 4743

**JOE JACKSON**

**SHARP MUSIC ON A&M RECORDS & TAPES**



Produced by David Kershenbaum

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# CAPTURED... LIVE

## QUEEN LIVE KILLERS



**Queen LIVE Killers** the first live, double album from Queen!

All the energy and excitement of their live performance...22 of the songs that have made them the rock champions of the world...captured on two sensational records.

Produced by Queen  
On Elektra Records and Tapes.



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We Will Rock You  
Let Me Entertain You  
Death on Two Legs (Dedicated To...)  
Killer Queen  
Bicycle Race  
I'm In Love With My Car  
Get Down Make Love  
You're My Best Friend  
Now I'm Here  
Dreamer's Ball  
Love of My Life

'39  
Keep Yourself Alive  
Don't Stop Me Now  
Spread Your Wings  
Brighton Rock  
Bohemian Rhapsody  
Tie Your Mother Down  
Sheer Heart Attack  
We Will Rock You  
We Are The Champions  
God Save the Queen



Warren Zevon



Blues Brothers



Rickie Lee Jones



Chic



Eddie Rabbitt

Dire Straits

Nicolette Larson

The Cars

Sister Sledge

Ashford & Simpson



We begin with our own people.  
 In our case, the more than 2000 men, women and no children who are W or E or A and their distribution armies, WEA and WEA International, and who together are this moving and undeniable force. We secure radio acceptance for our artists. A 170-strong force of success-compulsive individuals attacks for radio airplay.

And we do the rest.  
 The posters, the ads, the in-stores and outdoors, the rhythm of selling that ends in millions of rings on the cash registers. Ultimately, no one mystique, but a collection of talent, a *personnel* roster unmatched.

**Week After Week  
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Especially those masters with the Big Button.