

CASH BOX

October 18, 1980

NEWSPAPER

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BRUCE COCKBURN

"HUMANS"

The Secret Is Out!!!

Bruce Cockburn has arrived! His first Millennium album, "Dancing In The Dragon's Jaws," was a resounding musical and commercial success and included the stunning hit single, "Wondering Where The Lions Are."

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

Bruce Cockburn's "Humans" truly involves you!

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

BRUCE COCKBURN
HUMANS



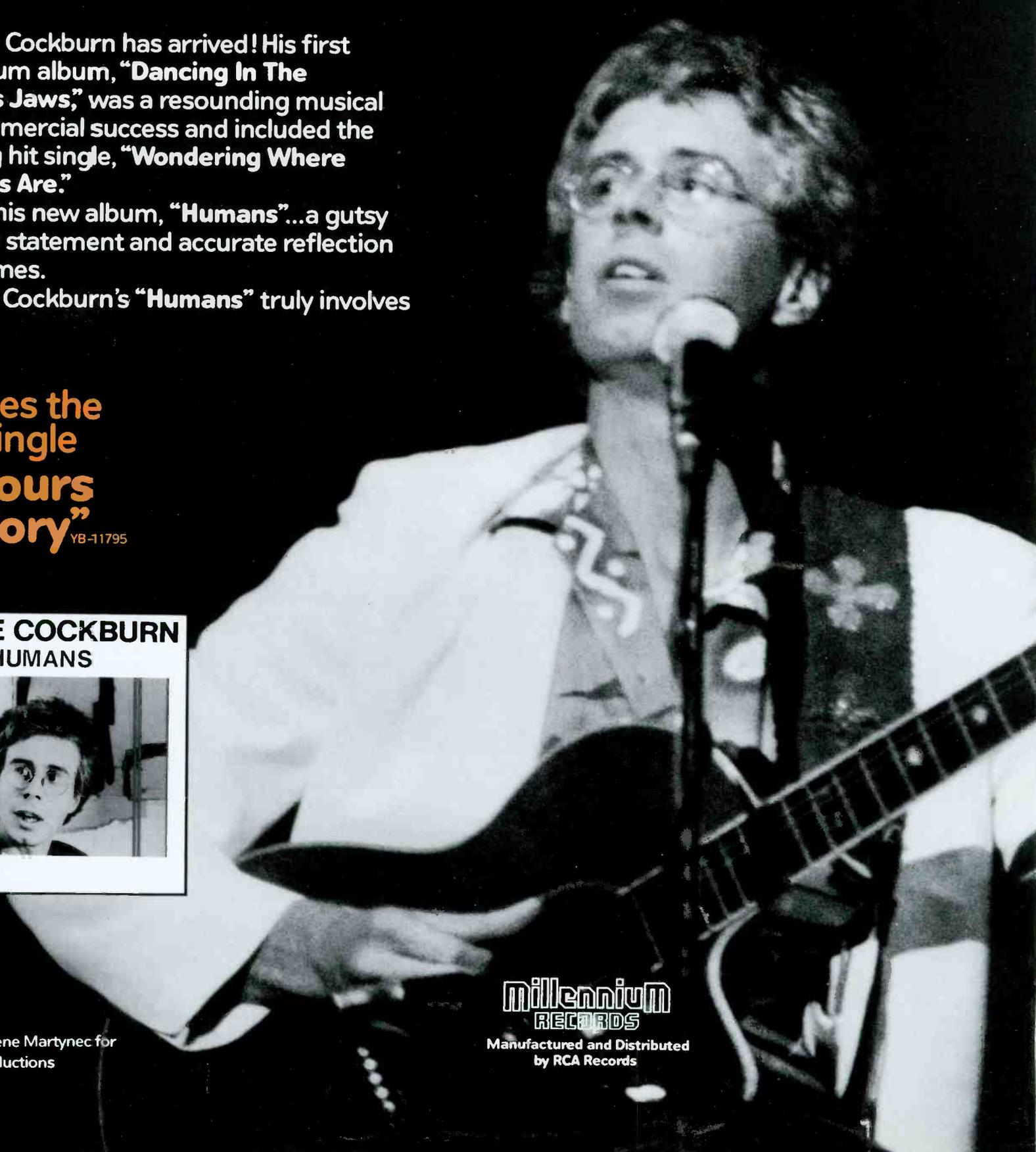
millennium
RECORDS

BXLI-7752

Produced by Gene Martynec for
True North Productions

millennium
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Manufactured and Distributed
by RCA Records



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Art Directors
LARRY CRAYCRAFT/MARTIN ARCHER

Circulation
THERESA TORTOSA, Manager

PUBLICATION OFFICES

NEW YORK
1775 Broadway, New York NY 10019
Phone: (212) 586-2640
Cable Address: Cash Box NY
Telex: 666123

CALIFORNIA
6363 Sunset Blvd. (Suite 930)
Hollywood CA 90028
Phone: (213) 464-8241

NASHVILLE
21 Music Circle East, Nashville TN 37203
Phone: (615) 244-2898

CHICAGO
CAMILLE COMPASIO, Coin Machine, Mgr.
1442 S. 61st Ave., Cicero IL 60650
Phone: (312) 863-7440

WASHINGTON, D.C.
EARL B. ABRAMS
3518 N. Utah St.
Arlington VA 22207
Phone: (703) 243-5664

UNITED KINGDOM — PAUL BRIDGE
608 Kings Road, London SW6 England
Phone: 01-731-2452

MIGUEL SMIRNOFF
Director Of South American Operations

ARGENTINA — MIGUEL SMIRNOFF
Belgrano 3252, Piso 4 "B"
Buenos Aires, Argentina
Phone: 89-6796

BRASIL — Pandisc
RVA Conselheiro Crispiniano, 344 4 Ander
Sala 406 — Sao Paulo, Brasil
Phone: 222-9312/223-8907

CANADA — KIRK LaPOINTE
34 Dorval Road
Toronto, Ontario, Canada M6P 2B4
Phone: (416) 536-8824

HOLLAND — CONSTANT MEYERS
P.O. Box 1807
1200 BV Hilversum
Phone: 035-19841

ITALY — MARIO DE LUIGI
Musica e Dischi, Via Giannone 2
20154 Milan, Italy
Phone: (02) 389-059/389-936

SPAIN — ANGEL ALVAREZ
Lopez de Hoyos 178, 5 CD
Madrid — 2 Spain
Phone: 415 23 98

AUSTRALIA — ALLAN WEBSTER
699 Drummond Street
Carlton, Victoria, Australia 3054
Phone: 347-0518

JAPAN — Adv. Mgr., SACHIO SAITO
Editorial Mgr., KOZO OTSUKA
3rd Floor of Chuo-Tatemono bldg.
2-chome, 11-1, Shinbashi, Minato-ku,
Tokyo Japan, 105
Phone: 504-1651

FRANCE — DILEK KOC
12 Boulevard Exelmans
Paris, France 75016
Phone: 524-4784

WEST GERMANY — GERHARD AUGUSTIN
Oettingenstrasse 66
8 Munich 22
Phone: 089-221363
Telex: 5-29378

NORWAY — TORBJORN ELLINGSEN
Vølgst. 28
2000 Lillestrom, Norway
Phone: 71-6515/67-9540

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EDITORIAL Are You Ready For The Country?

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

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

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

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

NEWS HIGHLIGHTS

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

TOP POP DEBUTS

SINGLES	83	DEEP INSIDE MY HEART — Randy Meisner — Epic
ALBUMS	32	GREATEST HITS — Kenny Rogers — Liberty/United Artists

POP SINGLE
ANOTHER ONE BITES THE DUST Queen Elektra
B/C SINGLE
ANOTHER ONE BITES THE DUST Queen Elektra
COUNTRY SINGLE
I BELIEVE IN YOU Don Williams MCA
JAZZ
GIVE ME THE NIGHT George Benson Qwest/Warner Bros.

NUMBER ONES



Don Williams

POP ALBUM
XANADU Original Soundtrack MCA
B/C ALBUM
GIVE ME THE NIGHT George Benson Qwest/Warner Bros.
COUNTRY ALBUM
HONEYSUCKLE ROSE Original Soundtrack Columbia
GOSPEL
NEVER ALONE Amy Grant Myrrh

CASH BOX TOP 100 SINGLES

October 18, 1980

	Weeks On Chart	10/11
1 ANOTHER ONE BITES THE DUST	1	10
2 WOMAN IN LOVE	3	7
3 UPSIDE DOWN	2	15
4 I'M ALRIGHT (THEME FROM "CADDYSHACK")	7	15
5 DRIVIN' MY LIFE AWAY	5	18
6 LOOKIN' FOR LOVE	4	15
7 HE'S SO SHY	12	13
8 REAL LOVE	10	7
9 XANADU	9	11
10 THE WANDERER	17	5
11 ALL OUT OF LOVE	6	20
12 LADY	22	3
13 JESSE	16	12
14 LOOK WHAT YOU'VE DONE TO ME	15	9
15 GIVE ME THE NIGHT	8	16
16 NEVER KNEW LOVE LIKE THIS BEFORE	18	11
17 DREAMING	20	6
18 I'M COMING OUT	21	6
19 "MASTER BLASTER (JAMMIN')"	23	4
20 LATE IN THE EVENING	13	11
21 FAME	11	17
22 DREAMER	30	5
23 WHIP IT	28	8
24 MIDNIGHT ROCKS	25	9
25 WHO'LL BE THE FOOL TONIGHT	26	11
26 HOW DO IT SURVIVE	27	11
27 ON THE ROAD AGAIN	29	7
28 LOVELY ONE	35	4
29 YOU'VE LOST THAT LOVIN' FEELING	33	4
30 LET ME BE YOUR ANGEL	32	10
31 THE LEGEND OF WOOLEY SWAMP	31	9
32 OUT HERE ON MY OWN	34	10
33 ALL OVER THE WORLD	14	12

	Weeks On Chart	10/11
34 THAT GIRL COULD SING	39	5
35 MORE THAN I CAN SAY	45	4
36 HOT ROD HEARTS	19	14
37 YOU'LL ACCOMPANY ME	24	13
38 TOUCH AND GO	41	7
39 NO NIGHT SO LONG	36	13
40 EMOTIONAL RESCUE	37	16
41 SHE'S SO COLD	51	4
42 LET ME TALK	46	5
43 I'M ALMOST READY	40	10
44 HIT ME WITH YOUR BEST SHOT	56	3
45 LIVE EVERY MINUTE	49	7
46 WITHOUT YOUR LOVE	52	5
47 NEVER BE THE SAME	67	2
48 WALK AWAY	48	6
49 ONE IN A MILLION YOU	38	17
50 DON'T ASK ME WHY	42	12
51 SAILING	43	20
52 HEROES	58	5
53 COULD I HAVE THIS DANCE	59	7
54 YOU SHOOK ME ALL NIGHT LONG	60	6
55 HOLD ON	62	4
56 TURNING JAPANESE	63	6
57 INTO THE NIGHT	47	20
58 MAGIC	50	22
59 YOU'RE THE ONLY WOMAN	44	15
60 SOMETIMES A FANTASY	73	2
61 I'M HAPPY THAT LOVE HAS FOUND YOU	76	2
62 CRY LIKE A BABY	69	3
63 THIS TIME	71	4
64 THEME FROM THE DUKES OF HAZZARD	72	6
65 TAKE YOUR TIME (DO IT RIGHT) PART 1	53	21
66 TURN IT ON AGAIN	55	8
67 GIRL, DON'T LET IT GET YOU DOWN	54	9

	Weeks On Chart	10/11
68 I GOT YOU	57	9
69 SWITCHIN' TO GLIDE	64	9
70 CAN'T WE TRY	65	8
71 SOMEONE THAT I USED TO LOVE	61	17
72 DON'T YA WANNA PLAY THIS GAME NO MORE?	66	10
73 ANGELINE	68	5
74 MY GUY/MY GIRL	70	8
75 IF YOU SHOULD SAIL	82	4
76 I BELIEVE IN YOU	83	5
77 EVERYBODY'S GOT TO LEARN SOMETIME	89	2
78 WHO WERE YOU THINKIN' OF	86	2
79 ASHES TO ASHES	80	3
80 I COULD BE GOOD FOR YOU	88	2
81 MY PRAYER	74	9
82 HOW DOES IT FEEL TO BE BACK	79	14
83 DEEP INSIDE MY HEART	—	1
84 HEY THERE LONELY GIRL	75	14
85 PRIVATE IDAHO	—	1
86 BOULEVARD	77	16
87 SUDDENLY	—	1
88 LOVE X LOVE	—	1
89 A LITTLE IS ENOUGH	90	2
90 TEXAS IN MY REAR VIEW MIRROR	—	1
91 I AIN'T MUCH	84	5
92 MIDNIGHT RAIN	94	2
93 MORE BOUNCE TO THE OUNCE	—	1
94 MORE LOVE	78	21
95 GAMES WITHOUT FRONTIERS	87	12
96 IT'S STILL ROCK AND ROLL TO ME	85	22
97 THUNDER AND LIGHTNING	91	8
98 ONE LIFE TO LIVE	92	3
99 FUNKIN' FOR JAMAICA (N.Y.)	95	3
100 RED LIGHT	93	11

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Little Is Enough (Eel Pie — BMI)	89	Hold On (Don Kirshner/Blackwood — BMI)	55	magic (John Farrar — BMI)	58	Suddenly (John Farrar — BMI)	87
A Little More (Jet/Unart — BMI)	33	Hot Rod (Captain Crystal/Blackwood/Dar Jan — BMI)	36	Master Blaster (Jobete & Black Bull (TM) — ASCAP)	19	Switchin' To Glide (Diamond-Zero — BMI)	69
A Little More (Careers/BRM — BMI/Riva — PRS)	11	How Do I (April/Paul Bliss — ASCAP)	26	Midnight Rain (Tarantula — ASCAP)	92	Take Your Time (Avant Garde — ASCAP/Interior/Siglid's — BMI)	65
Angelina (Careers/Pangola/Milene — BMI)	73	How Does It (Hot Cha/Six Continents — BMI)	82	Midnight Rocks (Frabjous/Approximate/Lobster — BMI)	24	Texas In My (Songpainter — BMI)	90
Another One (Queen/Beachwood — BMI)	1	I Ain't Much (Eufaula/James Cobb — BMI)	91	More Bounce (Rubber Band — BMI)	93	That Girl Could (Swallow Turn — ASCAP)	34
Ashes To Ashes (Bewlay Bros./Fleur Ltd. — BMI)	79	I Believe In You (Roger Cook/Cook House — BMI)	76	More Love (Jobete — ASCAP)	94	The Legend (Hat Band Music — BMI)	31
Boulevard (Swallow Turn — ASCAP)	86	I Could Be Good (Good For You — ASCAP)	80	More Than I Can Say (Warner-Tamerlane — BMI)	75	The Wanderer (Cafe Americana/Revelation/Ed. Intro/Intersong Adm. — ASCAP)	10
Can't We Try (Stone Diamond — BMI)	70	I Got You (Enz Music)	68	My Guy (Jobete — ASCAP)	34	Theme From The Dukes (Warner-Tamerlane/Rich Way — BMI)	64
Could I Have (Vouge/Maple Hill c/o Welk Music Group/Onhisown — BMI)	53	If You Should Sail (Third Story/Poorhouse — BMI)	75	My Prayer (Shapiro, Bernsterin & Co./Peter Maurice — ASCAP)	81	This Time (H.G. — ASCAP)	63
Cy Like A Baby (Screen Gems-EMI Inc. — BMI)	62	I'm Almost (Kentucky Wonder/Vince Gill — BMI)	43	Never Be The Same (Pop 'N' Roll — ASCAP)	47	Thunder And Lightning (Little Sacha Songs/Street Sense — ASCAP)	97
Deep Inside (Nebraska/United Artists/Glasco — ASCAP)	83	I'm Coming Out (Chic — BMI)	18	Never Knew Love (Frozen Butterfly — BMI)	16	Touch And Go (Ric Ocasek — BMI)	38
Don't Ask Me (Impulsive/April — ASCAP)	50	I'm Happy That Love (ATV — BMI)	61	No Night (Irving — BMI)	39	Turn It On (Hit & Run Adm. in U.S. & Canada by Pun — ASCAP)	66
Don't Ya Wanna (Jodrell — ASCAP/Beechwood — BMI)	72	Into The Night (Papa Jack — BMI)	57	One In A Million (Irving/Medad — BMI)	49	Turning Japanese (Glenwood — ASCAP)	56
Dreamer (Almo/Delicate — ASCAP)	22	It's Still Rock (Impulsive/April — ASCAP)	96	One Life To Live (Silver Blue — ASCAP)	98	Upside Down (Chic — BMI)	3
Dreaming (ATV/Rare Blue — BMI/ASCAP)	17	Jesse (Quackenbush/Redeye — ASCAP)	13	On The Road Again (Willie Nelson — BMI)	27	Walk Away (Rick's Adm. By Rightsong — BMI)	48
Drivin My Life (Debdave/Briarpatch — BMI)	5	Lady (Brockman — ASCAP)	12	Out Here On (Hit & Run Adm. in U.S. & Canada by Pun — ASCAP)	66	Whip It (Devo/Nymph Adm. by Unichappell — BMI)	23
Emotional Rescue (Colgems/EMI — ASCAP)	40	Late In The (Paul Simon — BMI)	20	Private Idaho (Boo-Fant Tunes — BMI)	85	Who'll Be The Fool (Buzz Feiten — BMI)	25
Everybody's Got To (WB Music Corp. — ASCAP)	77	Let Me Be (Walden/Gratitude Sky — ASCAP/Colillion/Brass Heart — BMI)	30	Real Love (Tauripin Tunes/Monosteri/April Inc. — ASCAP)	8	Who Were You (Immy — BMI)	78
Fame (MGM — BMI)	21	Let Me Talk (Saggitfire/Verdange/Cherubim/Sir & Trini/Steelchest — ASCAP)	42	Red Light (MGM Affiliated — BMI)	100	Without Your Love (H.G. — ASCAP)	46
Funkin For Jamaica (Browne/Roaring Fork — BMI)	99	Live Every (Rondor (London)/Almo — ASCAP)	45	Sailing (Pop 'N' Roll — ASCAP)	51	Woman In Love (Stigwood, Inc./Unichappell Adm. — BMI)	2
Games Without (Cliffline/Hidden — BMI)	95	Look What You've (Boz Scaggs — ASCAP/Foster Frees/Irving — BMI)	14	She's So Cold (Colgems-EMI — ASCAP)	41	Xanadu (Jet/Unart — BMI)	9
Give Me (Rodsongs — ASCAP)	15	Lookin' For Love (Southern Nights — ASCAP)	6	Someone That (Screen Gems-EMI/Prince Street/Arista — BMI/ASCAP)	71	You Shook Me (J. Albert Ltd./Marks — BMI)	54
Heroes (Jobete & Commodores Entertainment — ASCAP)	52	Lovely One (Ranjac/Mijac — BMI)	28	Sometimes A Fantasy (Impulsive/April Inc. — ASCAP)	60	You'll Accompany (Gear — ASCAP)	37
He's So Shy (ATV/Mann & Weill/Braintree/Snow — BMI)	7	Love X Love (Rodsongs — ASCAP)	88			You're The Only (Rubicon — BMI)	59
Hey There (Famous — ASCAP)	84					You've Lost That (Screen Gems-EMI — BMI)	29
Hit Me With (ATV Corp. — BMI)	44						



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

CASH BOX NEWS



GREATEST — Liberty recording artist Kenny Rogers, who just released a "Greatest Hits" LP, recently made an appearance at the Forum in Los Angeles for two shows. Later, friends and label execs treated the singer to a party. Pictured are (l-r): Rogers; Jim Mazza, president, EMIA/Liberty; Kim Carnes, EMIA artist; Mark Levinson, vice president, business affairs, EMIA/Liberty; Joe Petrone, vice president of marketing, EMIA/Liberty; Dick Williams, vice president of promotion, EMIA/Liberty; and Don Grierson, vice president of A&R, EMIA/Liberty.

Vid Disc Race Intensifies With Pioneer, Magnavox Debuts

by Richard Gold

NEW YORK — The entry of the Pioneer and Magnavox videodisc systems into the all-important New York, Chicago and Los Angeles markets this month signals the start of a new phase in the competing hardware manufacturers' developing struggle for market dominance. Although these two systems, which are both based on compatible laser technology, will be the only videodisc players available during the upcoming Christmas "selling season," the projected 1981 debuts of videodisc systems from RCA and Matsushita Electric Corp. utilizing separate, incompatible technologies will confront potential buyers with a bewildering variety of choices. Initial marketing strategies for the various players, however, plan to tout the virtues of the respective systems, while avoiding head-on comparisons with competitors. Almost all advertising for videodisc players will be aimed at drawing potential buyers into audio hardware stores, which will also serve as the main distribution outlets for the first wave of videodisc software.

One apparent way to create a consumer market for a brand new, high-technology

invention that the average consumer knows little or nothing about is to concentrate distribution of the videodiscs at the locations where the players will be sold. A ready availability of software is necessary not only for demonstration purposes, but as a vital selling-point for prospective buyers. According to Joel Strasser, a Pioneer spokesman, a new videodisc system owner will want to purchase a minimum of five discs before he leaves the store, and other estimates of a first-time buyer's needs range as high as 15-20 discs. The discs have a top value of \$24.95.

Because of the initial emphasis on hardware outlet distribution for videodiscs, and uncertainty over which of the three competing hardware-software combinations will finally emerge as the favorite of consumers, most major record retailers and sub-distributors are taking a wait-and-see attitude towards carrying videodiscs. Harold Okinow, president of Lieberman Enterprises, a key rack jobber based in Minneapolis, compared the new videodisc business to the fledgling days of the eight-track tape when most tapes were sold

(continued on page 14)

NRBA Convention Focuses On Federal, Technological Issues

by Mark Albert

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

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

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

government regulation will be unnecessary."

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

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

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

Eller then blasted the FCC when it came to discussing technological advancement and its subsequent restrictions. "One of the conflicts which we face," he said, "is the collision between the good which can rise out of the technological advances and the constraints which may be put upon those advances by the legions of bureaucrats in Washington . . . As technology improves our ability to communicate with people, those people's right to know, and their freedom to choose is under attack. What good will the introduction of all these exciting technical additions to our communications tools be if our use of them is prohibited?"

'Cockeyed Optimist'

Eller's speech, however, was one of optimism. As he put it, "I am a cockeyed optimist about the future of our industry and

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RIAA May Back Off On Mechanical Royalty Position

by Earl B. Abrams

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

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

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

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

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

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Stigwood, Polygram Cited In \$75 Million Bee Gees Suit

by Michael Martinez and Richard Gold

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

The trio of artists — Barry, Maurice and Robin Gibb, natives of Australia — are additionally asking for \$75 million from the PolyGram Corporation, which distributes their product on RSO (Robert Stigwood Organization) Records. The suit also asks for an additional \$50 million in punitive damages.

The suit says that Stigwood, who has managed the Bee Gees since 1968, never tried to broach the artists' product to any other record company but his own and that recording and publishing pacts he made with the trio were inadequate.

The suit further charges that Stigwood skimmed large sums of money which were

advanced for performing rights by the Broadcast Music Inc. (BMI); that the Bee Gees' song and copyrights and master recordings were registered by Stigwood in his own name violating a 1977 contract; and that planned multiple periodic accountings among the various Stigwood companies allowed him to delay paying several million dollars in royalties to the Bee Gees for at least two years.

According to the suit, a preliminary audit of the Bee Gees' record sales by independent accountants hired by the artists, which was completed last September, indicated that the Bee Gees are allegedly due more than \$16 million in unpaid royalties.

The suit further said that when Stigwood sold part of his conglomerate to Polydor International, the profits he gained should have been shared with the Bee Gees since the pact was obtained based on the Bee Gees contracts with him.

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

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

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

"When Stigwood and I put the company together less than five years ago," explained Al Coury, president of RSO Records, "the Bee Gees had success but only sporadic.

"Since then, not only have they had one of the most successful careers in the business," Coury told *Cash Box*, "but they have earned in excess of \$56 million."

Coury added that RSO's profits during the same period were overshadowed by the

(continued on page 16)



CRITICAL MASS IN MIAMI — Miami natives Critical Mass recently hosted a press party to preview their debut album, "It's What's Inside That Counts," on MCA Records. The LP was released Oct. 3. Shown standing in the back row are (l-r): Henri Laplume of the group; Leon Tsilis, project director, MCA; Dave Owens of the group. Shown in the front row are (l-r): Bob Osborn, national album director, MCA; George Osaki, vice president, creative services, MCA; Mick Fazz of the group; Lee Abrams, radio consultant; and Michael Barone of the group. Kneeling in front is Bob Siner, president, MCA Records.

Freer Black Playlists Spur Rise Of Reverse Crossovers

by Leo Sacks

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

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

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

Labels Cite Trend

The use of Lionel Richie of the Com-

CBS Hikes Price Of New 45s to \$1.69

NEW YORK — CBS Records has increased the suggested list price for all new 7" product to \$1.69, effective Oct. 6. All singles released by CBS prior to that date will remain at the suggested list price of \$1.49, with all returns credited accordingly. The increase will also effect the entire "oldies" catalog, with all returns credited at the new cost price.

modores as producer on the Kenny Rogers single, "Lady," clearly illustrates a pop artist's recognition of the crossover market. In fact, a spokeswoman for Commodores Entertainment, the group's production firm, reported that in recent weeks, Richie has been asked to produce "a number of major white artists of Kenny's stature." She said negotiations for several projects were under way.

"The color barrier we saw at black radio in the past is not as dominant today," said Dick Kline, executive vice president of Polygram Records East. "There is definitely a newfound acceptance of white product."

American record manufacturers declined to discuss whether they are placing an increasing emphasis on the signing of pop artists with crossover appeal. However, they are watching the trend at radio carefully.

Cortez Thompson, national director of black music promotion for Warner Bros., said today's pop acts "simply can't ignore" the success others are having at black radio. "We're definitely going to see more white crossovers, although not with the frequency that we see black crossovers. But I still see it coming down the road. Just like every black at Warners wants pop crossover, white artists are aiming for total acceptance, too."

"There is a trend among black consumers in their acceptance of a certain type of white artist," commented Kline. "We haven't reached this group yet because the trend is too new. With market fragmentation the way it is, many urban stations have yet to find their niche."

"A smart white artist has got to keep the crossover situation in mind," added White. "If not for a single, certainly in the context of an LP. The stability of the black buying public can't be overlooked, either."

Reasons For Crossover

There are a number of reasons why black-formatted stations are making crossover records happen. Of course, the

(continued on page 40)

AFM Will Picket Despite Agreement On Interim Pacts

by Michael Martinez

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

In other developments, the total of TV and theatrical film production companies signing interim work agreements with the AFM has reached 38.

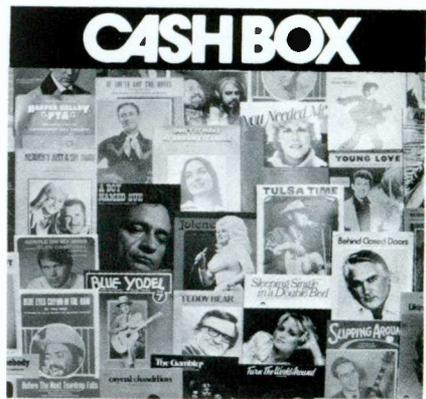
Attorneys for the AFM last week obtained a temporary restraining order (TRO) from Los Angeles Superior Court Judge Jerry Pacht against Universal Studios, blocking plans to use a previously aired music track for a new episode of the NBC-TV show *Quincy*. Mike Melvoin, co-chairman of the AFM strike committee, said about 50 John Does were also named in the TRO request, which would preempt other studios from trying to reuse old music soundtracks for new TV episodes.

The AFM lawyers and attorneys for Universal will return to Federal District court here Oct. 20 to present arguments regarding a preliminary injunction against airing of previously commissioned soundtrack music being used for new episodes. Judge Pacht, however, cautioned against either side using the TRO as a bargaining tool in further talks.

Though Melvoin said several actors have indicated they would honor the AFM pickets, many of the major studios have indicated they would soon begin production.

In fact, principal members of the *M*A*S*H* cast issued a written statement last week that indicated they would soon return to work on the popular TV show in order to avoid further employment hardship incurred by the show's film crew. Signed by Alan Alda, Mike Farrell, Harry Morgan, Loretta Swit, David Ogden Stiers, Jamie Farr and William Christopher, the statement said whatever decisions they were to make — either to actively support the musi-

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This week, **Cash Box** takes pride in joining the rest of the country in a salute to that all-American pastime, Country Music. Grass roots-born and Americana, bred, Country Music has experienced a leaps and bounds growth over the last few years that is second to no other genre of music. Country Music has indeed become the music of the people.

While the rest of the country is taking a telescopic look at Country Music via the nationally telecast Country Music Awards Show on Oct. 13, **Cash Box** is taking a microscopic look at the much-talked about idiom through our annual Country Music special, beginning opposite page 26.

Country Music and its practitioners have always claimed a close kinship with the song, probably the most important, and at times, most controversial, aspect of Country Music. Songwriters considered "Country" have given the world some of its most treasured classics, which have made frequent forays across the borders that separate Country from pop, Country from R&B and Country from rock. These forays have recently become more frequent, and more successful. For example, eight singles by artists considered Country had made it to the **Cash Box** Top 100 Singles chart last week with two in the Top Five.

Artists outside the country realm are more and more beginning to recognize the potential in songs written by these "Country" songwriters. For instance, both Eric Clapton and Don Williams did covers of "Tulsa Time." Eddie Rabbitt had a hit with "Suspicious." Lenny Williams has included the tune on his latest album, "Let's Do It Today." And a few years ago, Ringo Starr took advantage of Chuck Howard's writing ability by including several of his tunes on the "Beaucoup of Blues" album.

But this recent inclusion of country songwriters in the world of pop hits isn't as recent as some might think. More than three decades ago, Hank Williams was churning out some of the most musically palatable songs to hit the streets. Songs like "Your Cheatin' Heart" and "I Saw The Light" remain popular even today. And who can forget the classics like "Make The World Go Away," "Yesterday When I Was Young," "Help Me Make It Through The Night" and "Heartbreak Hotel." The list of top songs goes on and on.

Cassettes Will Surpass Discs, Says Summer

by Richard Gold

NEW YORK — Pointing to the worldwide decline of the eight-track tape format, Robert Summer, president of RCA Records, said in a talk here last week that "aggressive marketing of pre-recorded cassettes" can offset industry losses from home taping and propel the cassette past the vinyl disc as "the number one configuration in world record sales."

Speaking to the Music and Performing Arts Lodge of the B'nai B'rith on the subject

of "American Music and the International Marketplace," Summer said a "study of trends in world markets" had "revealing" implications for American record executives. Summer said that an examination of unit sales and revenue trends in the United States, United Kingdom, Germany, France and Japan from 1977 projected through the end of this year showed declines or limited growth in all markets except Japan. However, Summer noted, "in every market under study, disc sales are

declining while tape sales are increasing."

Stating that the decline of the eight-track has been underestimated in importance by those who seek to pinpoint the cause of industry-wide profit downturns, Summer said there was a direct correlation between the phasing-out of the eight-track and the marked increase in pre-recorded cassette sales, in major markets. Summer noted that the rising popularity of pre-recorded cassettes had been responsible for a significant increase in the German and Japanese market shares for tapes in the period under study.

'Complex Factors'

Summer, who was division vice president of RCA Records International from 1973-1977, said that in the United States, profits from pre-recorded cassette sales "have been offset" by the "complex" factors involved in "winding-down a major format." Stressing "consequent returns and the glut of cutouts," Summer stated, "The eight-track decline affects the income statement of all companies. Your return on sales is measurably impacted, and you begin to retreat. It is a very difficult stance to retreat."

Citing a research report recently released by CBS Records in which home taping was blamed for industry losses of \$700-800 million annually (**Cash Box**, Oct. 11), Summer said these losses and additional drains caused by professional pirates had engendered a sense of "an industry at sea."

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NAVON TO POLYDOR — Polydor Records has announced the signing of singer Ruthi Navon. Navon's first single, "The Ballad of Lucy Jordan," is scheduled for an Oct. 20 release. Shown at a reception for Navon are (l-r): Robert Urband, lawyer; Harry Anger, senior vice president, product development, Polydor Records; Stu Fine, director, East Coast A&R, Polydor; Dick Kline, executive vice president, Polygram Records East; Fred Haayen, president, Polydor; Navon; Sal Vasi, manager; Ekke Schnabel, senior vice president, legal and business affairs, Polygram Records Operations USA; Steve Salmonsohn, vice president, finance, Polygram Records West; and Steve Supporta, co-manager.

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Jo Jo Zep and The Falcons

Pub crawlers in the land Down Under, better known as Australia, witnessed the emergence in 1976 of a rare breed of bar band, one that combined the best elements of rock, reggae and R&B with a flair for the British music hall sendup (as evidenced in the song "(I Want To Be Like) Billy Baxter"). The band? Why, Jo Jo Zep and The Falcons, of course. Say you never heard of the lads? Well, the six-member combo has racked up at least three hit singles in its homeland and the U.K.; namely, "Hit And Run," "So Young" and "Shape I'm In" off the Pete Solley produced "Screaming Targets" LP, which met solid grass roots critical acceptance domestically.

However, according to band brainchild Jo Camilleri, the saga of Jo Jo Zep and The Falcons began when Jo, a master sax honker, singer and all-around nice bloke, started playing in a rockabilly/western swing band called the Pelaco Brothers with Steve Cummings, now front man with another Aussie band made good, The Sports. "By sheer accident," Camilleri hooked up with Ross Wilson, chief of the late, lamented Daddy Cool, who asked Jo and a series of other Melbourne musicians, including former Daddy Cool members Gary Young and Wayne Burt, to play on a recording of Chuck Berry's "Run Rudolph Run" for his Oz label.

Ironically, that one Christmas 45 was the genesis of the Falcons, bringing together former Alvin Stardust guitarist Tony Faehse, another axe man by the name of Jeff Burstin and blues bassist John Power with Young, Burt and Camilleri. But Jo (or Jo Jo) didn't actually assume a position of leadership most of the songs, until Burt departed the band.

"Steve Cummings was supposed to join us, which he didn't of course," said Camilleri. "Too bad, really, because we work well together."

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

A five-track live LP, "Loud And Clear," solidified the band's reputation as one of Oz' most exciting stage acts, and after the EPs began selling as imports in England, artists such as Elvis Costello and Graham Parker asked the group to support them on their Australian tours. In January 1979, the sextet split from its British label and joined the solely-owned Australian record company, Mushroom, headed by Michael Gudinski.

The band and Camilleri plan to remain active on the home front prior to release of the new LP, which is scheduled for January 1981, which promises more surprises. Jo himself has been writing surf instrumentals and recording what he refers to as ethnic reggae under the name Joey Vincent for his own Mighty Records label.



Sailor

"This is a new beginning for Sailor," says Henry Marsh, a founding member of the English pop group that released several acclaimed albums during the mid-1970's. The band has now resurfaced with a new line-up and a new sound on its debut Caribou LP, "Dressed For Drowning," which includes the single "Runaway."

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

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

Jim is James William Guercio, who produced "Dressed For Drowning." "We have a wonderful relationship," says Marsh. "He allowed our arrangements to come across in the best possible way, which is one of the reasons why the feedback on the album has been so good."

Illuminating the group's past history, Marsh says, "Our performances were always very theatrical in that we used backdrops, props and peculiar floor lighting to create an intimate atmosphere, which is why the clubs we played around Europe were a good circuit for us." Over the years, the group developed a strong international following with such hits as "A Glass of Champagne," "Girls, Girls, Girls," and "Traffic Jam." One of their domestic releases included an album called "Trouble," which was produced by Rupert Holmes.

"Rupert brought out the best in our material," says Marsh, "because he was always supportive of our ideas. It seemed like an unnoticed influence in the studio, but that was actually far from true, because 'Trouble' turned out to be our most successful LP to date."

Touring the U.S. to promote the album in 1976, he continues, "didn't seem to make much of an impression on the media here. One of the reasons why, had to do with the acts we were paired with. For example, we were a bit too European for the audience of Charlie Daniels and the L.A. Express, who weren't exactly prepared to hear a group play accordians, hit hand-held bass drums and sing about tarts in Amsterdam. Now, I'm reasonably sure we'll be promoted differently. The energy from the people we're working with at the label is certainly there."

"When we disbanded, Phil and I decided to take a break and did odd jobs like roofing, which Jim thought was a new musical style. But we were still making tapes, and when Phil discovered Virginia and David singing folk songs in a pub in Cornwall last summer, we brought them to London and started rehearsing. With their vocal input, the chemistry was right there."

MANAGER PROFILE

David Passick: Industry Has To Back New Acts To Survive

by Richard Gold

NEW YORK — David Passick, the manager of Tom Verlaine, .38 Special, and Quincy believes that the music business must change its approach to the signing and promotion of emerging talent, or risk a future entirely dependent upon the success of a limited coterie of established superstar acts.

"Part of the problem the industry is facing today, is a lack of enthusiasm for newer acts," says Passick. "Because we've had 15 years of music to look back upon for comparison, we tend to compare new artists to those who have been recording for 10 years. The industry looks for groups to become immediately acceptable on a very large scale. In order to let new bands mature we have to re-define the idea of what 'success' should mean for a first record. This means we've got to change our priorities."

Born in Brooklyn in 1951, Passick graduated from the City University of New York in 1972. During his college years, Passick recalls he "began hanging out at the Fillmore East where all that heavy electric music came as quite a shock to the system." During his last year of college, Passick landed a job with Ira Sokoloff Associates, an advertising firm that did promotions for John Scher's rock shows at the Capital Theater in Passaic, N.J.

Passick's work at the agency involved him with promotion assignments for the Mar Y Sol Festival in Puerto Rico in 1972 and the Watkins Glenn, N.Y. festival that same year. Sokoloff Associates also took over all advertising for the Allman Brothers Band as that group moved to the forefront of the American rock scene in the early seventies. "This was the time when major rock groups began to control their own advertising," Passick recalls. "We made sure that they projected the image in their advertising that they wanted to project to their listeners."

Passick's job at the agency combined creative and business duties. When he left in 1974 he tried his hand at managing some local groups. "I was unsuccessful at first, but the experience was rewarding, especially because I began to build good relationships with A&R people."

Passick was next aided by Hank Medress, a producer responsible for Top 40 sixties hits by the Tokens, the Chiffons, Tony Orlando and others. Medress gave Passick free office space and "the opportunity to learn what songs were all about."

From Hank Medress I developed the instinct to spot a good song and learned how to work with songwriters."

Soon Passick was approached by producer Sandy Linzer (who was being managed by Tommy Mottola of Champion Entertainment) to assist in putting together a hand-picked "hit" band. "It took one-and-a-half years to put the group together and they were never heard from. But the experience of trying to combine the right elements gave me a better understanding of what to look for when I searched for talent."

Passick says that working with Mottola and Linzer also gave him increased "visibility" in the music business. In 1975, John Scher asked Passick to come to work

(Continued on page 32)

CBS Develops Noise Reduction Process

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

CBS has pointed out that, in the future, the special adapter used in this process will be built into many phonograph systems. The company has emphasized that the new process, which will be officially introduced in the near future, will supply recordings with sound quality that is about equal to that of a high grade analog or a digital master-tape. The company also noted that even if the stereo system lacks an adapter, the new disc will produce the same sonic quality as that of today's conventional recordings. This compatibility is therefore very significant in that the new development will not obsolete the millions of stereo systems that are now in use.

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

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



NO VACANCY FOR THE MOTELS AT L.A. SPORTS ARENA — Two SRO crowds welcomed Capitol recording group and L.A. natives The Motels to the Sports Arena, where they opened for the Cars in support of their LP, "Danger." Pictured in the **back row** backstage after the performance are (l-r): Bruce Ravid, Capitol manager, West Coast talent acquisition; Mike Goodroe, The Motels; Ken Fritz, the band's co-manager; Martha Davis, The Motels; Dennis Turner, the band's co-manager; and Rupert Perry, Capitol vice president of A&R. Shown in the **front row** are (l-r): Louise Olin, spouse of the group's attorney, Milt Olin; Brian Glascock, The Motels; Bobby Colomby, Capitol vice president, A&R, pop division; Bruce Wendell, Capitol vice president, promotion; Marty Jourard, The Motels; Helmut Fest, Capitol vice president, international operations; and Tim McGovern, The Motels.

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Japanese Firm Enters U.S. Market With Alfa Label

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

Murai, who also functions as the record division chief of the firm that is noted as an importer and exporter of automobiles and plastics industry raw materials, announced the label was opening its office in West Hollywood at a press conference at the Beverly Hills Hotel on Oct. 7. Murai added that he and Fead were currently pursuing negotiations with U.S. distributors, with deals forecasted to be made by the end of October.

Murai said the label, which is the fifth largest record company in Japan with \$50

(continued on page 41)

BMA Forms Women's Steering Committee

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

The committee will conduct pilot Career Seminars on the East and West Coasts to help women in the music industry evaluate and build their management skills. Key issues will be power and competition, developing effective business rapport with men, and identifying and resolving problems which are perceived to exist between Blacks and Whites. Weekend seminars will be held at New York's Sheraton Centre Hotel from Oct. 31-Nov. 1, and at the Los Angeles Bonaventure Hotel from Nov. 7-8. Registration fee is \$25, and should be sent to Glenda Gracia at BMA, 1500 Locust St., Suite 1905, Philadelphia, Pa. 19102.

Mgmt. III Names Beach

LOS ANGELES — Sandi Beach has been named to the position of director of Music Operations for Management III, Management III Music and Weintraub/Okun Music. The promotion means that Beach will now be responsible for all of Management III's publishing and music for movies and television.

Prior to coming to Management III, Beach was associated with First Artists Music, Schroeder Music and Warner Bros. Music. At First Artists, Beach was involved in the music production for "A Star Is Born" and "The Main Event."

Beach will also coordinate all soundtrack activities for Jerry Weintraub.

Stainze To Head A&R At Phonogram/Mercury

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

Stainze, who is based in Los Angeles, joined Phonogram, Inc./Mercury Records U.S.A. in late 1979. In addition to signing Kurtis Blow to the Mercury label, Stainze produced the debut album by the Nighthawks.

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

Farris Agency Opens

NASHVILLE — Farris International Talent has opened at 50 Music Square West, Suite 309 here. Owned by Allan Farris and Tommy Graham, the Nashville-based company will be run by corporate president Jerry West, a songwriter who made a name for himself in the early '70s with "Rockin' Robin."

In addition to a limited roster of acts, the company also administers two publishing companies, including Graham's Tree Top Songs (BMI) and Wanted Music (ASCAP).

Chappell Music Sights Virgin For Publishing

NEW YORK — Chappell Music has agreed to administer the publishing catalogs of Virgin Records in the United States. The arrangement covers all compositions controlled by Virgin Music and its United States publishing affiliates. Virgin's publishing artists include Devo, The Records, XTC and Mike Oldfield.

Glotzer Moves Offices

LOS ANGELES — Glotzer Management Corp., the firm that handles Frank Zappa, Nina Hagen and Holley Leven, has relocated. Glotzer's new headquarters are at 7720 Sunset Blvd., L.A. 90046. The new telephone number is (213) 851-9115.

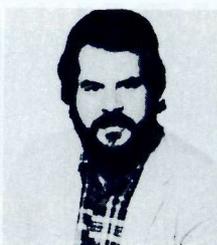
EXECUTIVES ON THE MOVE



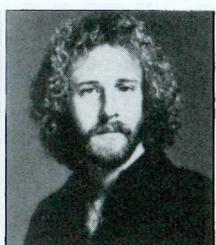
Washburn



McKeon



Evans



Nicks

Hartsong Corp. Names Washburn — The Hartsong Corporation has announced the appointment of Kent Washburn to executive vice president/general manager of Spirit Records. He comes to Spirit from his own Mighty T Productions where he continues as president, concomitant with his new Spirit post.

McKeon Appointed At Columbia — Columbia Records has announced the appointment of Jim McKeon as associate director, national album promotion, Columbia Records. He began with CBS Records in 1976 as Epic Records' album promotion manager for the western region. Prior to that he worked in record for nine years.

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

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

Allison Appointed At WEA — The WEA Dallas Branch has announced the appointment of John Allison as the firm's field sales manager responsible for the market covered by the Dallas Branch. Prior to his joining WEA in 1976 as a sales representative for the WEA Chicago Branch, he had been an advertising manager/buyer for ABC.

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

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

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

Kragen Promotes Converse — Blaine Converse has been promoted to assistant to Ken Kragen at Kragen & Company. Previously she handled contracts and tour coordination for various company artists.

Sciarras Named At AEM — American Entertainment Management has announced the appointment of Dean Sciarras to talent management coordinator. He was music/radio editor of the aor tip sheet *Walrus!* until January 1980.

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

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

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

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

Kresh Joins Press Office — The Press Office has announced the addition of Debra Kresh to its staff in New York. Kresh joins the company as a senior account executive. Kresh's background includes experience in public relations, concert promotion, media buying and video production. She was most recently the publicity/promotion director for the Cross-Country Concert Corp., a position she held since 1976.

Ad Director Appointed For Shanaphy's Music Publications — Edward Shanaphy, publisher of *Sheet Music Magazine*, *Virtuoso Magazine* and the soon-to-be-debuted *Keyboard Classics Magazine*, has announced the appointment of Eric Gaer as director of advertising for all three publications. Gaer will be handling the advertising on an exclusive basis. Gaer leaves the position of associate publisher for *Songwriter Magazine* to take on the advertising responsibilities for Shanaphy's corporation, Shacor, Inc. Prior to his two year involvement with *Songwriter*, Gaer headed his own ad agency which specialized in the music field.

Sparrow Taps Sheahan — Sparrow Records has announced the appointment of Bernie Sheahan to the position of radio promotion coordinator. Sheahan comes to Sparrow from KCPR, Cal Poly's San Luis Obispo station where she was contemporary Christian music director and on-air personality.

Parker To Dharma — Dharma Artist Agency, Inc. has named Sky Parker, a Belmont College Music Business major, as publicity coordinator. An agreement with Dharma and Belmont College allows Parker and other students to receive college credit through on-the-job training in music related business opportunities.

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

Before 1955 there were no record clubs. Today RCA and CBS alone sell \$500 million worth of LP's a year direct to consumers. Tomorrow they're looking to double that figure in video discs.

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

To keep up on what top marketers are doing, what they will be doing, the impact of cable, viewdata, party plans, discs and telephone, subscribe to Non-Store Marketing Report.

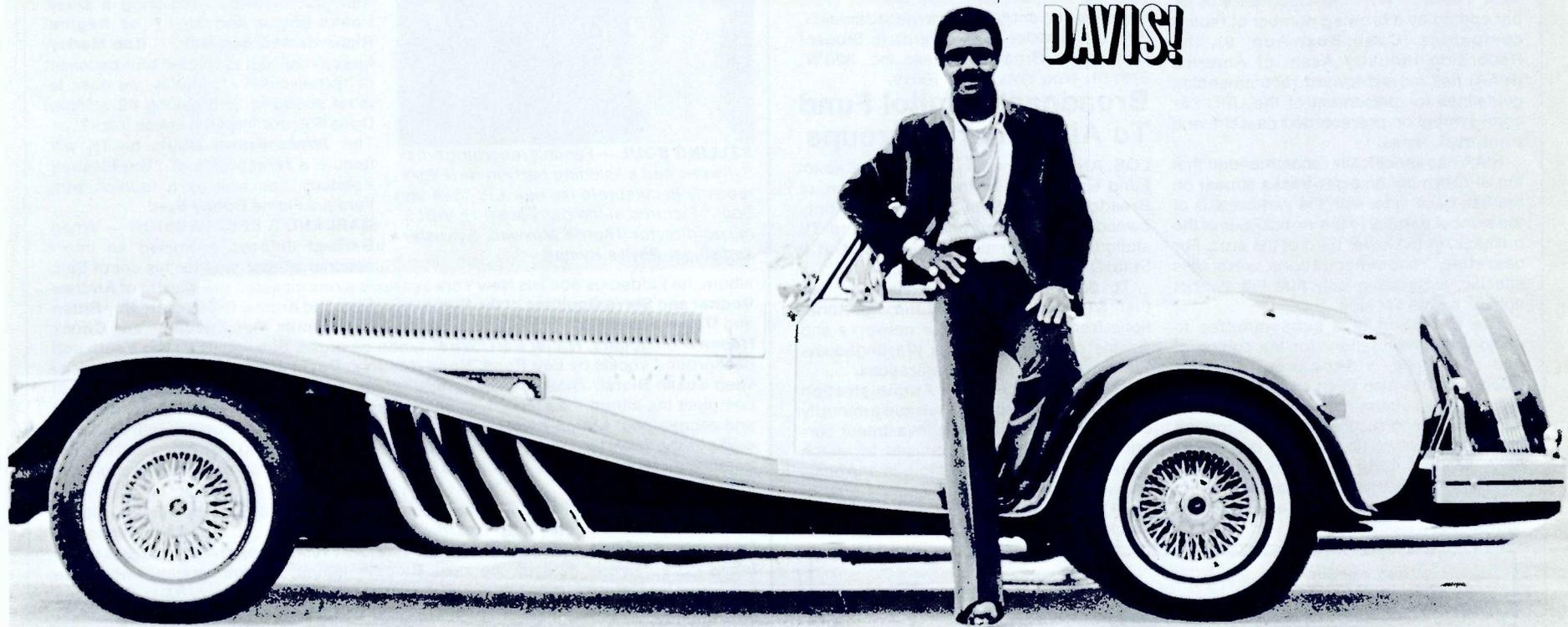
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Tyrone's sleek vocal style has radio stations racing to play his version of the standard "How Sweet It Is (To Be Loved By You)."

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

You won't find another one like it!

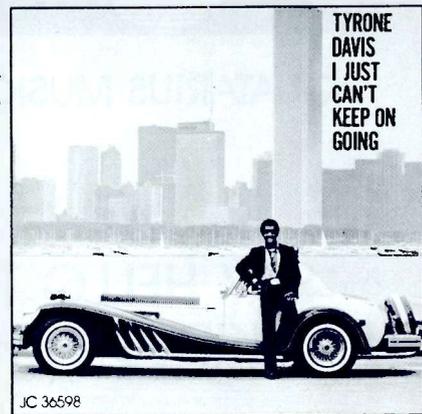
"I Just Can't Keep On Going."

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

1-11344

Sweet success!

The single is already 37* Billboard, 46* Cash Box and 32* Record World. And it's going strong on: WDKX, WNJR, WUSS, WDAS-FM, WHAT, WNHC, WBLK, WUFO, WWIN, WEAA-FM, WXYV, WHUR, WENZ, WANT, WTOY, WAOK, WIGO, WVEE-FM, WOKS, WDDO, WSOK, WEAS-FM, WATV, WJLD, WBLX-FM, WSRC, WHYZ, WQMG, WEAL, WAAA, WGIN, WIDU, WOIC, WWDM, WPAL, WLE, WEDR, WMBM, WRBD, WRXB, WORL, WANM, WOKB, WVON, WJPC, WBMX-FM, WGCJ-FM, WXOL, WXFJ, WNOV, WAWA, WLUM, WCHB, WJLB, WGPR, WDZZ, WWWW, WCIN, WDAO, WABQ, WJMO, WDMT, WAMO, WWCA, WLTH, WTLG, KCOH, KYOK, KJET, KALO, KADO, KAPE, KZEY, KGBC, KPRS, KATZ, WESL, WDIA, WLOK, WHRK, WVOL, KOKY, KCAT, WOKJ, WKXI, WJMI, WBAD, WESY, WQIC, WORV, WQIS, WBOK, WYLD-AM, WNNR, WXOK, KDAY, KJLH, KACE, KGFL and KGFI.



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Give the gift of music. 

BMI Student Composer Awards Set

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

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

to encourage creative concert music from young composers.

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

Permanent chairman of the BMI judging panel is William Schuman, a noted American composer and educator. The 1980-81 competition closes Feb. 16, 1981. For rules and entry forms, write to James G. Roy, Jr., director, BMI Awards to Student Composers, Broadcast Music, Inc., 320 W. 57th St., New York, N.Y., 10019.

Broadcast Capitol Fund To Aid Minority Groups

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

To date, the fund has collected more than \$10 million, primarily through donations from the three major networks and sizable contributions from Westinghouse, Sonderling and other organizations.

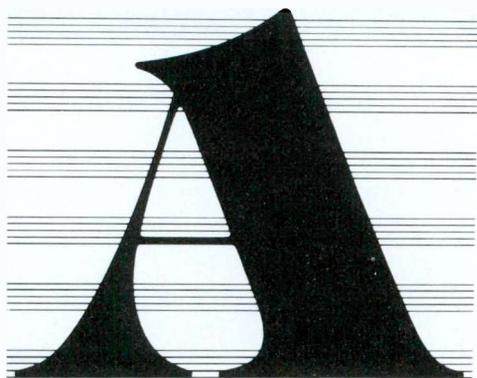
The Small Business Administration (SBA), which is expected to issue a minority enterprise small business investment corporation license, has promised to match any minority ventures on a four to one basis and with that, the NAB projects a total of \$300 million which will be enough to help purchase over 100 broadcast outlets.

RIAA Sets Bar Code Guidelines For Tapes

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

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

The formation of a subcommittee to make recommendations for the coding of pre-recorded videocassettes and videodiscs has also been announced. One topic for this subcommittee will be to determine whether to recommend the adoption of a system that will dovetail with the current RIAA product code for audio configurations, or to recommend a separate product code for existing and future video configurations.



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THIS MUSIC OF BUSINESS — Capitol Hill observers expect an announcement from the RIAA next week, at hearings before the Copyright Royalty Tribunal, softening its position on publisher's royalties . . . The purge at *Rolling Stone* continues. Managing editor **Harriet Fier** has been fired while longtime staffer **Chet Flippo** was fired, with more firings and "leaves of absences" expected . . . Look for the executive turnstyle at Polydor to take at least one spin within the next two weeks . . . Will RCA be the next label to unofficially declare a signing moratorium? . . . Virgin has firmed its first licensing deals outside the Atlantic axis by pacting **XTC** and **Gillan** with RSO.

HERE NOW THE SHMOOZ — MCA has signed **Jimmy** "The Harder They Come" **Cliff**. He'll play the Beacon Theatre here on Nov. 22 . . . Keyboardist **Bob Mayo**, formerly with



SELLING SOUL — Fantasy recording artist **Sylvester** had a listening party in New York recently to celebrate his new LP, "Sell My Soul." Pictured at the party are (l-r): WBLS music director **Thorne Maxwell**, **Sylvester** and singer **Phyllis Hyman**.

has joined **Foreigner** . . . **The Ramones** have checked out both **Bob Ezrin** and **Roy Thomas Baker** as possible producers for their next album, which will be characterized by a "return to basics" . . . **Richard Gottherer** has just finished producing a **Dirty Looks** single and an LP by **Regina Richards** and **Red Hot** . . . **Bob Marley** has cancelled a projected tour because of "exhaustion" . . . Marley, we hear, is label shopping and asking \$2 million. Does Polydor have the inside track? . . . The **James Brown** album on TK will feature a rerecording of "The Mashed Potatoes," as well as a reunion with Famous Flame **Bobby Byrd**.

GARLAND'S EPIC SESSION — When **Garland Jeffreys** promised an international all-star cast for his debut Epic album, he kidded us not. His New York sessions alone included the playing of **Andrew Bodnar** and **Steve Goulding** of the **Rumour** on bass and drums, **E-Streeters Roy Bitten** and **Danny Federici** on organ and keyboards, **G.E. Smith**, **Alan Friedman** and **Chuck Hammer** on guitars, **Wailer Earl** "Wire" **Lindo** on organ, dub vocals by **Big Youth** and background vocals by **Lou Reed**, **Nona Hendryx**, **David Johansen** and Epic publicity veep **Susan Blond**. Though Jeffreys has not yet departed for England, where he will complete the album, he's already lined up commitments from **Wailer Dennis Bouvale** and reggae poet **Linton Kwesi Johnson**. We have always considered Jeffreys to be perhaps the finest torchbearer of New York's tradition of melting pot rock 'n' roll and are genuinely delighted that he appears to be on the verge of the career breakthrough he's long deserved.

BULLETIN BOARD — We'd like to extend our apologies to Soundmixers Studio for erroneously printing that they had declared Chapter 11 . . . Our condolences to Dreamland Records president and super-producer **Mike Chapman** on the loss of his father. The release date of the next **Blondie** album, "Autoamerican," which he produced for Chrysalis, has been pushed back to mid-November . . . **Barry Goodman** has left MCA Records. Formerly national promotion director of East Coast secondaries, he can be reached at (914) 968-7773 . . . **Ellen Smith** has left the Howard Bloom Office. She can be reached at (212) 431-7149 . . . Congratulations to WYSP DJ **Denny Somach**, whose "Rock Segment" has been picked up by the 1,010-station Westinghouse TV chain. It'll be on channel 5 in New York.

SNIFFS 'N' SKINPOPS — Island has signed rockabilly cats, the **Rockats**. They'll be produced by **Rhett Davies** (**The B-52's**) at prexy **Chris Blackwell's** studio in the Bahamas . . . Ze has signed **Material**, featuring the great guitarist **Sonny Sharrock** . . . **Bram Tchaikovsky** is label shopping in England. He is set to record with the **Motors' Nick Garvey** to produce . . . Sire has set January and February release dates for new LPs by **M** and **Echo and the Bunnymen**, respectively. We very much like the Bunnymen's brand of psychedelized teenage passion . . . **David Kerschenbaum** will produce the next **Peter Frampton** album . . . After a matter of weeks, ex-**Cream** **Ginger Baker** has left **Atomic Rooster** to join **Hawkwind** . . . **Bob Seger** joined **Bruce**



'THE ELEPHANT MAN' HEARS HIS MASTER'S VOICE — RCA recording artist **David Bowie** is currently starring in the Broadway production of *The Elephant Man*. Congratulating Bowie at a reception in his honor are (l-r): **Bob Summer**, president, RCA Records; **Renee Summer**; and **Bowie**.

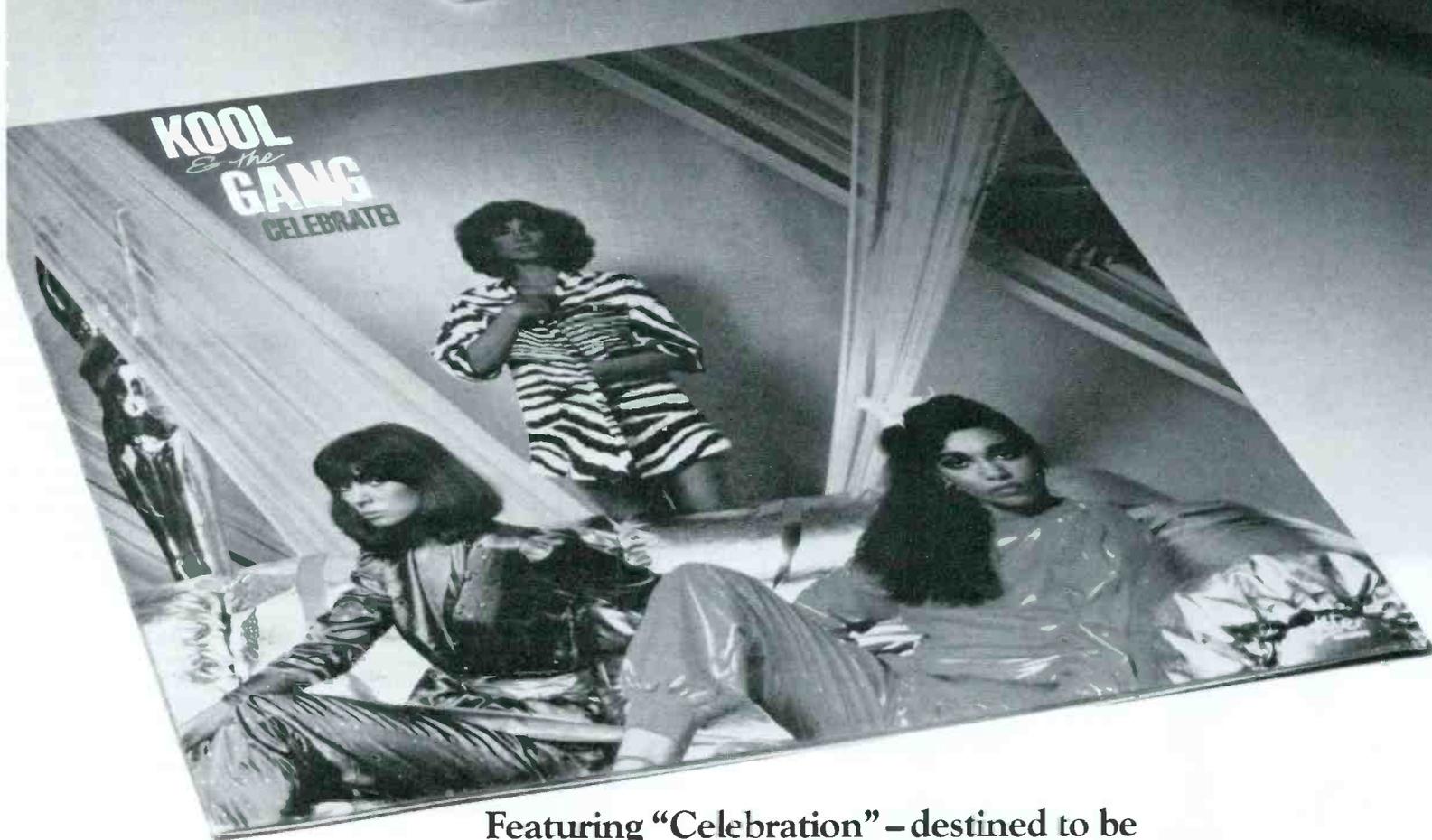
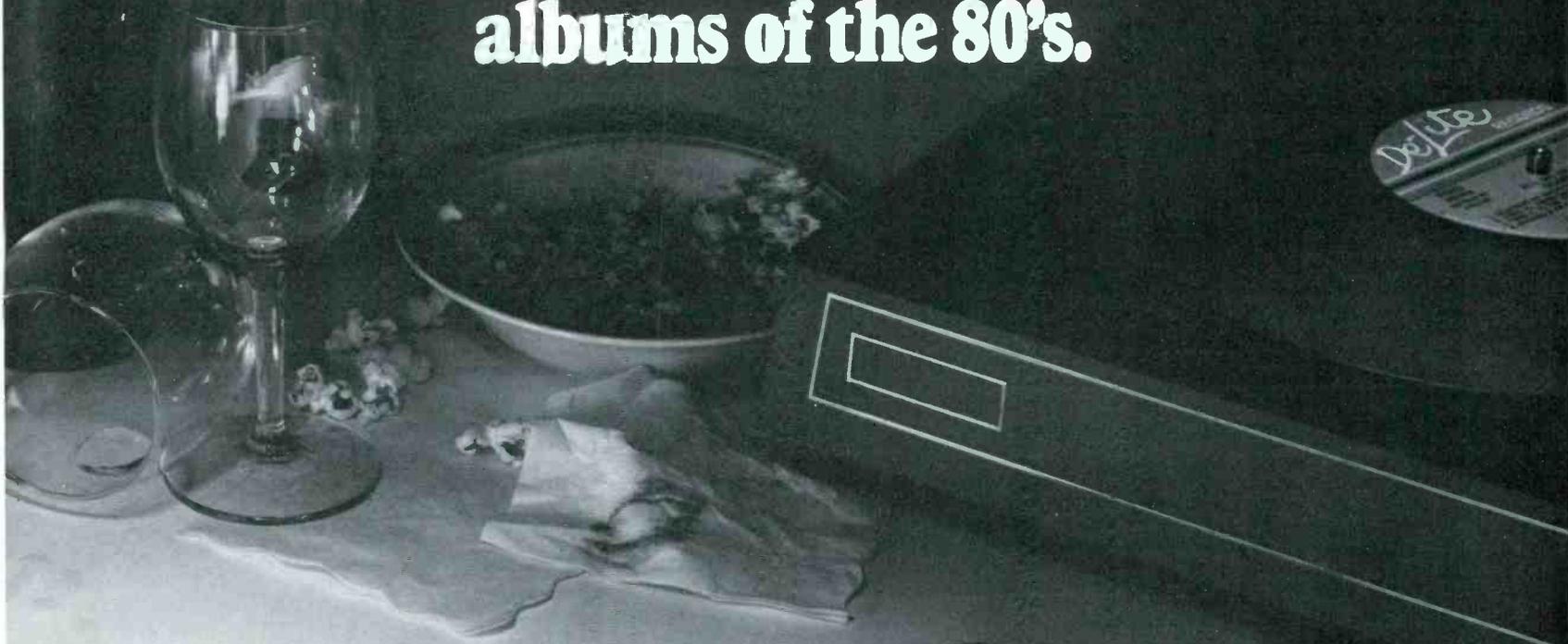
Springsteen at the 'Boss' Ann Arbor date for an encore of "Thunder Road" . . . RCA has signed guitar-synthesizer player **Chuck Hammer**. Hammer, who plays with **Lou Reed** and recorded with **David Bowie**, will utilize Reed's services for lyrics and "executive production." Uncle Lou's portrayal of a record-biz producer was the sole bright spot in Paul Simon's mawkish *One Trick Pony* . . . Boardwalk has signed **Get Wet** . . . Island is set to reactivate its "Junco Partner" album by legendary New Orleans pianist **James Rocker**.

BLUES DELUXE — Chicago-based Alligator Records, in conjunction with local radio station WXRT, is set to release "Blues Deluxe," a blues anthology recorded live during this summer's ChicagoFest. Appearing on the XRT label, and distributed through Alligator, the record will feature one "long" performance each by **Muddy Waters**, **Willie Dixon**, **Son Seals**, **Koko Taylor**, **Lonnie Brooks** and **Mighty Joe Young**. With a list price of \$5.98, the proceeds will go towards a permanent blues exhibit at the Chicago Cultural Center.

THEY RAIDED THE JOINT — When we stopped by Danceteria, one of our favorite DOR clubs last Saturday night, we were stunned to see the place closed, with a police paddy wagon in front. Further investigation revealed that the place was busted for serving liquor without a license (the club had dodged the issue by declaring itself "private" and having drinks exchanged for purchased coupons). In addition, its booze and money were confiscated, and the staff on premises had to spend the night in the slammer. The club has reopened and is, at the moment, serving fruit juice.

aaron fuchs

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



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

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

"Celebrate!" The album. 142

DSR 9518

"Celebration." The single. 52

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Write or call your local Polygram Distribution sales office for displays and other promotional items.

Vid Disc Race Intensifies With Pioneer, Magnavox Debut

(Continued from page 5)

through the automobile and audio dealers who carried the eight-track players. "Record distributors do not feel that they're being bypassed on videodiscs," Okinow said. "They'll be able to sell the stuff, but without widespread ownership of the hardware they won't have any market at first. If a retailer we service is handling video disc hardware, we'll handle the software that will be required for it."

No Returns

Ed Berson, vice president of purchasing for the North Carolina-based Record Bar chain, which has over 100 outlets, said his company was being "very cautious" about entering the videodisc business. Berson cited the strict 30-day billing policy on videodiscs imposed by MCA Distribution, Corp., currently the sole distributor of software for the laser-based systems, as a major problem for his chain. Berson also said the MCA's no-returns policy for videodiscs, coupled with a lack of co-op advertising money for the new product, was behind Record Bar's decision to turn down an offer from MCA to enter the Atlanta market on a test basis. "We need a large enough margin so that the risk makes sense," Berson said.

Similarly, Dwight Montjar, accessory and video buyer for the Ohio-based Stark/Camelot chain, which has 170 outlets, said the absence of co-op ad funding and a returns percentage for videodiscs were "a source of concern." Montjar also said the MCA stipulation that each software dealer supply every participating outlet with a videodisc player for demonstration purposes made a dealership agreement economically prohibitive for Stark/Camelot at the present time. Montjar did say, however, that his company will "keep an eye on videodiscs" and re-evaluate its position as the business expands.

At MCA Distributing, Sam Passamono, Sr., executive vice president, was sympathetic to the retailers' viewpoint, but said the unique, sophisticated nature of videodiscs called for matching distribution policies. "We can't open up this business like the record business," Passamono remarked.

Videodiscs may resemble phonograph records in some respects, but they will be marketed as a revolutionary development in home entertainment from the outset. Those record retailers who will be involved in the distribution of the laser-read videodiscs during the Christmas season have already existing audio hardware departments or have entered into agreements with audio dealers in order to handle the new product.

According to Jack Eugster, Minneapolis-based executive vice president and general manager of Pickwick International's retail division, the outlets of Pickwick's Northeastern Sam Goody chain, which have traditionally carried audio hardware will be selling Pioneer videodisc players and compatible software this month. "There will eventually be a software market independent of the hardware outlets," Eugster predicted.

Dave Crockett, president of Father's & Sun's, an important sub-distributor based in Indianapolis, said his company will be the first non-hardware dealer to enter the videodisc business. According to Crockett, Father's & Sun's have made arrangements with Hi-Fi Buys, an audio chain, to open record stores in six Hi-Fi Buys Outlets in Louisville, Nashville and Indianapolis. The arrangement calls for Hi-Fi Buys to sell the hardware, while Father's & Sun's supplies the software. Crockett, who added that MCA Distribution is allowing him to carry videodiscs in two of his company's Karma retail record outlets in Indianapolis, defended MCA's "cautious handling" of videodisc distribution.

"MCA doesn't want videodiscs to be treated like records, and I don't blame them for that," Crockett remarked. "This is a brand new product line based on brand new technology, and MCA wants to build a clean, well-run operation. I don't think there are a lot of record business people prepared to handle videodiscs. We wanted them because we want to be in the vanguard of the video business." Crockett noted, however, that his one-stops would not be handling videodiscs in the foreseeable future.

(Continued on page 26)



THE COMMODORES GRAB FOR THE GUSTO IN MILWAUKEE — Motown recording group the Commodores visited the Joseph Schlitz Brewing Company while in Milwaukee on the Midwest leg of its 1980 nationwide tour. Posing here in front of a 500-gallon brew kettle are, in the back row, (l-r): Ronald LaPread, the Commodores; Daniel F. McKeithan, Jr., Schlitz chairman; and Thomas McClary, the Commodores. Shown in the front row are (l-r): Benny Ashburn, group manager; Milan Williams, Walter Orange and Lionel Richie, the Commodores; and Jerome Vielehr, Schlitz president. Commodore William King commandeers a cartload of hops in front.

WESTWORDS — Led Zeppelin drummer John "Bonzo" Bonham's tragic death has been ruled accidental by the coroner in Windsor, England. Bonham is said to have died from inhaling his own vomit after drinking 40 shots of Vodka in a 12-hour period. He was found dead Sept. 26. . . . **Carly Simon** has canceled her sold-out concerts at the Universal Amphitheatre, Oct. 16-17, due to nervous exhaustion. Simon collapsed on stage Oct. 4 while performing at the Stanley Theatre in Pittsburgh. No make-up dates have been announced for the appearances, which would have marked her first L.A. gigs in nine years. . . . According to a spokesman for Frontline Management, MCA has won the latest round in the **Steely Dan** legal battle. The Universal City-based label has been allowed (as of an Oct. 6 court decision) to place a temporary restraining order on the duo's recently finished album, which means that, as of the present, the LP cannot be released to anyone but MCA. However, the fate of the dynamic duo's new waxing is still subject to the judge's final decision. . . . The word from United Western studio is that **Blondie** is making great headway on its latest. The album is reported to have lots of horns and strings, and **Deborah Harry** even sings "Follow Me" from the musical *Camelot*. A **Nigel Harrison**-penned tune, "T-Bird" (you guessed it, about Los Angeles' infamous roller derby team) has **Flo and Eddie** doing back up vocals on it. . . . **John "Johnny Rotten" Lydon** is up to his old tricks again. Only this time, it's landed him a three month jail sentence. Lydon pleaded innocent, in a Dublin, Eire court to the charge of kicking a bar manager and his assistant after they refused to serve him a drink. He is currently free on bail pending an appeal. Some public image? . . . At his Oct. 3 press conference in which he announced plans to pursue legalizing Jan. 15 (**Martin Luther King's** birthday) as a legal holiday, **Stevie Wonder** also said that he hopes to tour with reggae master **Bob Marley** in the near future. . . . Wonder will be appearing with **Melissa Manchester** and other celebrities at the Forum Oct. 23 to promote the "Get Out And Vote" campaign. . . . Look for coral reef king **Jimmy Buffett's** "Cocoanut Telegraph" album at Christmas. . . . San Francisco favorite sons **The Dead Kennedy's** have made it successfully to Europe, but just barely. It's bad enough that they were banned from playing several venues in England, but the band didn't fly into Heathrow per schedule as lead singer **Jello Biafra** spent four days searching for his passport. The band's Cherry Red release, "Fresh Fruit For Rotting Vegetables," also had some trouble due to the first shipment being pressed 1 ips too fast. Nevertheless the album came on the *New Musical Express* chart at #23 bullet. . . . **Randy Meisner's** new album, "One More Song," features a title tune that reunites Meisner with **Eagle** buddies **Don Henley**



GUESTS OF GEST — Noted publicity firm David Gest & Assoc. recently threw a gala party to celebrate the firm's sixth anniversary. Pictured at the well attended fete are (l-r): actress June Lockhart, Boardwalk singer/songwriter Carol Bayer Sager and songwriter Burt Bacharach.

and **Glenn Frey** for the first time since "Hotel California" in 1977. The record's first single is a Meisner/Kim Carnes duet entitled "Deep Inside My Heart."

ONE TRICK PONY — *One Trick Pony* is proof positive that pop artists can successfully make the transition from the recording studio to the film screen. Fair attempts have been made before by **David Bowie** in *The Man Who Fell to Earth* and **Mick Jagger** in *Performance*, but **Paul Simon**, who wrote and stars in this brilliant semi-autobiographical film about an artist whose career is on the wane, succeeds beautifully. The movie is a must for all in the music industry, as it is a frighteningly realistic satire on the business. Caricatures of a record company president (**Rip Torn**), an industry mogul (**Alan Goorwitz**) and an ever-so-slick record producer (**Lou Reed**) are too close to home for comfort. Simon as Jonah Levin, an artist who has lost his popularity but refuses to give up his integrity, plays the role as though it truly was his life on screen. The film's strong point lies in its almost melancholic honesty, as Jonah contemplates career crisis, deals with a wife (played by **Blair Brown**) who feels he is still acting out his **Elvis Presley** fantasy and is thus seeking divorce, and attempts to calm his band (drummer **Steve Gadd**, lead guitarist **Eric Gale**, bassist **Tony Levin** and keyboard player **Richard Tee**), which has grown disgruntled with its lack of steady gigging. The film goes beyond a penetrating look at a musician's career and takes in the timeless dilemma of mid-life crisis. What makes the predicament so involving and *One Trick Pony* a film for all seasons is the precision of Simon's dialogue and director **Robert M. Young's** sympathetic and acute direction.

STREET SCENE III — At presstime, L.A. was gearing up for the third annual Street Scene Festival, which is getting more ballyhoo this year because the City Of Angels is celebrating its 200th birthday. Held on 12 stages within a 16 block radius of City Hall, the fest is a combination concert, arts and crafts fair, and street party. Featuring a host of musical acts (135 in all) from **The Osmonds** (with **Donny and Marie**) to celebrated Japanese pop/jazz band **Godiego**, the festivities were scheduled to kick off at noon on Saturday with a ribbon cutting ceremony with **The Osmonds**, **Aretha Franklin**, Mayor **Thomas Bradley** and Grand Marshall **Erik Estrada** in attendance. Rock-wise, the show was to feature **20/20**, **Kingbees**, **Michael Des Barres**, **Toronto** and **The Twisters** on Oct. 11, while those set for KMET's rock stage on Oct. 12 included **Sumner**, **The Busboys**, **Great Buildings** and **The New Savoy Brown Band** (featuring **Ralph Mooreman** and **Kim Simmonds**). Acts scheduled to grace the jazz stage were **Freddie Hubbard**, **Stanley Clark & George Duke**, **Horace Silver** and **Willie Bobo**. Other acts expected to be on hand were **War** (last year's show stopper), **Chuck Berry**, **Blood, Sweat & Tears**, **Robert John**, **Flora Purim**, **Sammy Kahn**, **Johnny Rivers**, the L.A. Philharmonic and assorted country, Hispanic and Japanese acts.

HAPPY BIRTHDAYS — Elektra/Asylum is celebrating its 30th birthday this fall with two prestigious releases. The tunestack for the "Eagles Live" two-record LP is as follows: "Whatever Happened To Saturday Night," "I Can't Tell You Why," "Seven Bridges Road," "Take It Easy," "Take It To The Limit," "The Long Run," "Heartache Tonight," "Life's Been Good," "All Night Long," "Life In The Fast Lane," "Wasted Time," "Desperado," "New Kid In Town" and "Hotel California." The new "Doors Greatest Hits" album contains "Hello I Love You," "Light My Fire," "People Are Strange," "Love Me Two Times," "Riders On The Storm," "Break On Through," "Roadhouse Blues," "Not To Touch The Earth," "Touch Me" and "L.A. Woman." . . . Another birthday is also being celebrated this month as **John Lennon** hits the 40 mark. In commemoration of this grandest of occasions, 20/20 is celebrating with a gig at Madame Wong's West, in which the first 50 people dressed in bags will get in free. As many may recall, John and **Yoko** spent the first 21 days of their marriage dressed in bags as a plea for peace.

marc ceter

Seawind



Cool evening breezes and hot blazing winds exemplify the sounds of **SEAWIND**...Their new album "**SEAWIND**" was produced by master musician George Duke who has taken **SEAWIND** on their most adventurous musical journey yet...

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SP 4824

Includes the single "**WHAT CHA DOIN'!**"

AM 2274

Produced by George Duke for George Duke Enterprises.

ON A&M RECORDS & TAPES



AFM Picketing Continues

(continued from page 6)

cians or to return to work — "people will be hurt." The statement further said by choosing to return to the set, "in our opinion will cause the least harm."

Response To Return

Responding to the written statement that was sent to the AFM strike committee, Melvoine said, "The feeling at our last strike meeting was sympathetic to their (M*A*S*H cast) plight, having to choose the lesser of two evils.

"They have contributed a great deal to our efforts, and we appreciate it and also appreciate their ongoing support of our efforts as we prepare our strike fundraiser," he added.

But still the strike continues with pickets at Walt Disney, 20th Century-Fox, CBS, MGM, Universal, Paramount and Warner Bros., although several production companies have made temporary arrange-

RIAA May Back Off On Mechanical Royalty Position

(continued from page 5)

Last week's two-day hearings principally were concerned with the details of aggregate financial data submitted to CRT late last month by the National Music Publishers Assn. (NMPA). Those figures, heretofore closely guarded secrets in the music world, were requested by CRT early in August as possibly relevant in making its determination on mechanical rates. The hearings, which will continue this week, also heard witnesses in rebuttal of earlier testimony.

Highlights of the music publishers financial report, prepared by the accounting firm of Prager and Fenton, showed that revenues, expenses and net profits marched upward in 1977, 1978 and 1979; that revenues from foreign sources also rose during those three years; that music publishers affiliated with record companies lost almost \$500,000 in 1977, but recouped somewhat in 1978 when their net profits were three million dollars, and did even better in 1979 when their net profits reached almost \$5.5 million.

Also, the report noted mechanical royalty payments were 64% of all music publisher expenses in 1977, 57% in 1978 and 52.4% in 1979, and that mechanical royalty payments were 72.3% of both U.S. and foreign mechanical revenues in 1977, 63.7% in 1978, and 66.2% in 1979.

Of the 277 questionnaires sent out, a total of 116 responded, the music publishers reported. But, it noted, 29 submitted no usable data for 1977, 22 submitted no usable data for 1978 and 20 submitted no usable data for 1979. Among the 116 respondents, 12 were non-National Music Publishers Association members.

Principal data of the seven tables showed:

- Total revenues, total expenses and net profits for music publishers were, in that order, 1977, \$132,337,000, \$122,751,000, and \$9,586,000; 1978, \$164,743,000, \$148,840,000 and \$15,903,000; and 1979, \$171,088,000, \$152,318,000 and \$18,770,000.

- Total revenues from foreign sources were: 1977, \$23,676,000; 1978, \$34,856,000; and 1979, \$38,032,000.

- Revenues from U.S. sources broke down among six categories (mechanical royalties, performance fees, print and folio licenses, print sales, administration of copyrights, synchronization and other rights) as follows: 1977, \$35,280,000, \$36,407,000, \$3,452,000, \$24,833,000, \$633,000, \$2,458,000; 1978, \$45,897,000, \$38,214,000, \$3,426,000, \$30,666,000, \$870,000, \$3,645,000; and 1979, \$39,361,000, \$39,500,000, \$3,868,000, \$33,047,000, \$881,000, \$4,167,000.

ments with the AFM pending formal industry-wide adoption of re-use fees for musicians who perform their services on TV and theatrical film product.

The interim pacts for theatrical film include Audio Affects, Frank LaLoggia, Motown Prod., G.L. Prod., Bad Dream, Inc., Gaylord Prod., Arctic Rampage Prod., Cannonball Prod., Bogas Prod., Mickey Mar and Bee Movies, Inc.

Television film production companies that have signed the temporary pacts include Edgar Sherick Prod., Ten-Four Prod., Three's Company, Lee Mendelsohn, Filmation, Tri-Star, Highgate Prod., Meteor Films, Hagood Hardy (Canada), Tisch Avnet, Pierre Cossette, and Hemisphere Prod. (London, England).

The newest interim pacts include Jack Za Za Prod. (Canada), Terror and Eyes Prod., Film Plan International, Eric Robertson Co., Fan Productions Company (a division of RSO Records), all for theatrical film operations. Television film pacts include Muller-Rosen Prod., Major H (Ron Howard and Anson Williams) and A. Shane Prod. (Robert Conrad). Signing for both theatrical and television was Film Music Service, Inc.

All interim pacts have signed agreements reflecting a modified version of the AFM's latest re-use fee proposals. The pacts will remain in effect for one year or until the strike is settled.

Negotiations Stalled

Despite the AFM's gain in obtaining the temporary agreements with many independent production firms, major studios, represented by the Assn. of Motion Picture and Television Producers (AMPTP), have refused further negotiation on the issue of re-use fees for musicians on the premise that it would levy further substantial economic burdens on management.

All shows to be produced for TAT-Tandem are currently in rehearsal except for *Sanford*. Taping for the *The Jeffersons* will begin Friday.

Warner-TV's first show set for rehearsals is *Alice*, with the series *Flo*, *The Dukes Of Hazzard* and *Enos* starting production sometime around Oct. 13. The show *Freebie* will begin production at Warner-TV on Oct. 20 or 23.

MTM's *WKRP in Cincinnati* went back to production last week, without Howard Hessman ("Dr. Johnny Fever"), who said he would not cross the AFM picket lines. However, MTM's *Lou Grant*, *The White Shadow* and *Hill Street Blues* series have not been scheduled at presstime for resumed production.

Barney Miller, produced by Four D, has already begun work at the Sunset Gower Studios; Witt-Thomas began work last week on *It's A Living*; the Witt-Thomas-Harris show *But I'm A Big Girl Now* also began work last week; two other Witt-Thomas-Harris shows, *Soap* and *Benson*, were scheduled to begin work this week. At Lorimar, *Knot's Landing* went into production last week, while *The Waltons*, *Dallas*, *Eight Is Enough* and *Midland Heights* were scheduled to begin this week.

"We apologize for putting the actors in the position that they have to cross a picket to return to work," Melvoine said. "We're sorry that people have to make that kind of choice so they can return to work, but it's our strike now," he added.

Reed, Flusberg Join Boutwell's Media Magic

LOS ANGELES — Bruce Reed and Howard Flusberg have been named to head up Media Magic, a full-service promotional products firm for the creation and manufacture of specialty products. The company is a division of Ron Boutwell Enterprises and is located at 6525 Sunset Blvd., Suite 302, Hollywood, Calif. 90028. The phone is (213) 462-2513.



WMOT SIGNS SMITH — Frankie Smith recently signed with WMOT Records, which just released its first 12", "Double Dutch Bus," a single by Smith. Pictured at the signing are (l-r): Robert Changor, WMOT; Alan Rubens, president, WMOT; Smith; Bill Bloom, co-writer and co-producer of the single; Steve Bernstein, president of WIMOT Music Publishing; and Al Williams, WMOT.

Stigwood, Polygram Cited In \$75 Million Bee Gees Suit

(continued from page 5)

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

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

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

"If we had given them what they asked for when negotiations for *Saturday Night Fever* were going on," Coury added, "we would have lost about 15 cents on each album. They did get a percentage of the movie."

He also said that the Bee Gees received a percentage from the film *Grease*, for which they wrote the title track, although the song was performed by Frankie Valli. They also received royalties from the song.

Why then the lawsuit?

"It's a publicity stunt to try and embarrass us and put us in a compromising

October Album Releases Set For E/A/Nonesuch

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

Rich's "Once A Drifter," Dee Dee Bridgewater's self-titled album, Roy Head's "The Many Sides Of Roy Head," "Damn Those Kids" by Hudson and "Twennynine With Lenny White" were released Oct. 3, and "The Doors Greatest Hits" and Billy Thorpe's "21st Century Man" were shipped Oct. 10 on Elektra/Asylum.

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

Elektra/Asylum's releases scheduled for Oct. 17 include "Hot Spot" by Steve Goodman; "Explorer Suite" by New England; Johnny Lee's "Lookin' For Love" and "Greatest Hits Volume II" by Linda Ronstadt.

"Winelight," by Grover Washington Jr., will be released on Oct. 24.

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

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

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

"Only three original albums have been delivered on that agreement," Gershon added.

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

Gershon said, "All the charges are unfounded. I'm very anxious for a court to dig in and get to the truth.

"Considering that the Bee Gees in 1975 were a relatively unviable and unmarketable commodity, the gifts and goodies they've walked away with have been the most amount of money in the history of our business," he added.

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

FES To Produce Music Shows For Bars, Clubs

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

FES replaces TEC's Discomation service and has a variety of available formats including black contemporary, pop, adult contemporary, dance music and rock. Force plans to have country and jazz formats available for release in coming months.

Real World Records Releases Second Single

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

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

Harrison's release comes two weeks after Real World's premier release which was a single called "Falling For You" by Sammy Johns.

LET KURTIS BLOW LAY HIS RAP ON YOU.

When Kurtis Blow raps, people listen. "The Breaks" topped the R&B charts and was one of the two 12" singles ever to be certified gold. And now, his new single, "Throughout Your Years" is RAPP-edly bulleting up the charts. "Kurtis Blow" is a whole album of the songs his fans love best including, "The Breaks," "Rappin' Blow" and his newest smash, "Throughout Your Years." Put on Kurtis Blow. He wants to rap to you.

SRM-1.3854 **"Kurtis Blow" featuring**
76083 **"Throughout Your Years,"**
"The Breaks" and
MDS 4010 **"Rappin' Blow." On Mercury**
Records and Tapes.

BB CB RW

Pop Album

★ 109

● 149

■ 86

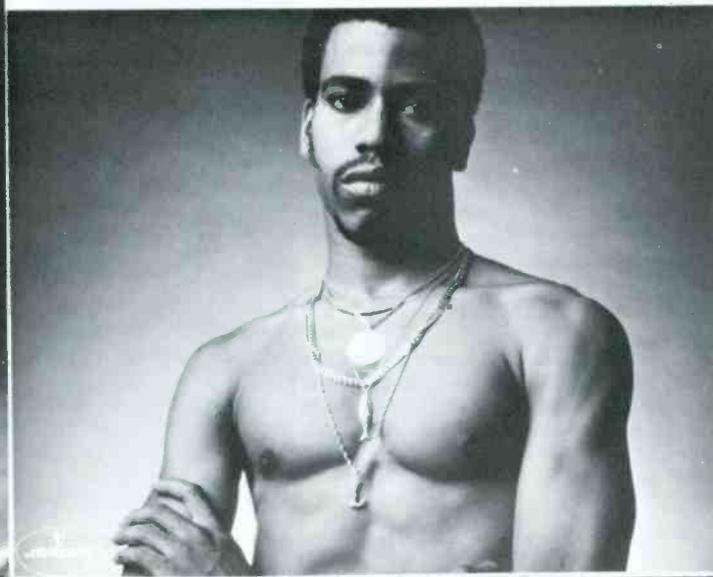
R&B Single

★ 58

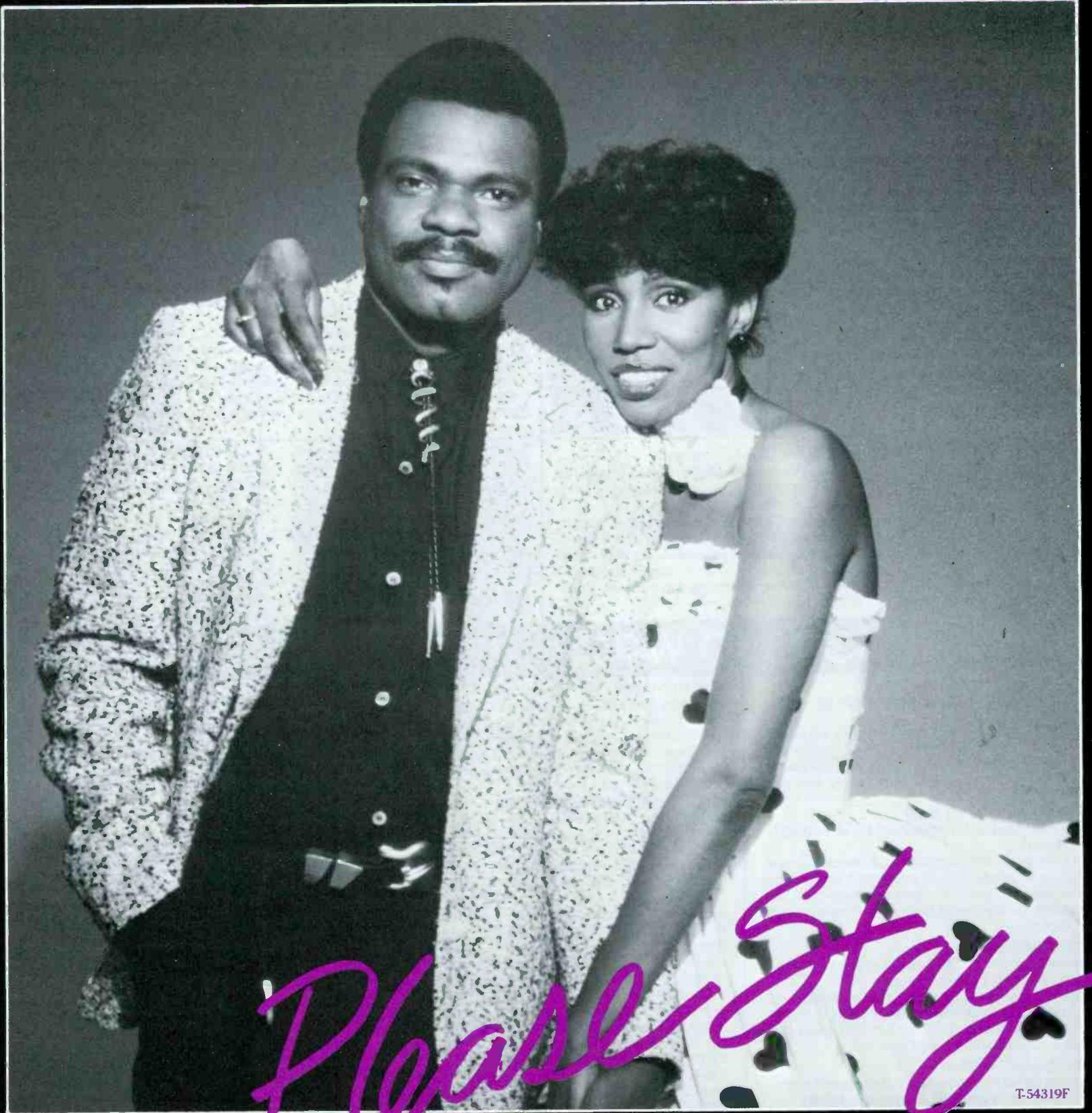
● 58

■ 60

KURTIS BLOW
Kurtis Blow



NEW BILLY & SYREETA



Please Stay

T-54319F

The Second Single From Syreeta's New Solo Album, SYREETA
17-372R1

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RECORDS & TAPES



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NEW AND DEVELOPING ARTISTS

FEATURE PICKS

NEW AND DEVELOPING ARTISTS

RANDY MEISNER (Epic 9-50939)
Deep Inside My Heart (3:35) (Nebraska Music/United Artists Music Co., Inc./Glasco Music — ASCAP) (R. Meisner, E. Kaz)

A hard, insistent drum-keyboard, one-two punch kicks former Eaglemate Meisner's first single from the new "One More Love" LP into fast forward, and the tempo never lets up. Assisted by the passionate vocals of Kim Carnes on duet and harmony, Meisner and his plaintive vocals are in good company on this sterling pop/rocker.



JOHNNY LEE (Asylum E-47076)
One In A Million (2:46) (Times Square Music Publications/Unichappell Music/Bundin Music — BMI) (C. Rains)

Lee's thoughtfully expressive country baritone caught the fancy of the general public on "Lookin' For Love" from the *Urban Cowboy* soundtrack, and this lilting, string-backed follow-up should take a similar course up both country and pop charts.



BRUCE COCKBURN (Millennium YB-11795)
Rumours Of Glory (3:34) (Golden Mountain Music Corp. — P.R.O. Canada) (B. Cockburn)

Canadian Cockburn, best known perhaps as an insightful folk/rocker, welds his rich images of nature and human emotion to a pliant reggae rhythm on the title track from his new "Rumours Of Glory" LP. Laced with folk-styled lead and back-up vocals, in addition to acoustic guitar, fiddle and horns, this harmonious cut is beautiful for pop, A/C.



BILLY BURNETTE (Columbia 1-11380)
Don't Say No (3:02) (Dorsey Music Co. — BMI) (B. Burnette)

Billy Burnette calls upon the musical spirit of Buddy Holly as much as that of his father Dorsey and uncle Johnny on the whip cracking first single from his self-titled debut package. Jangling guitars, spitting out notes like a Gatling gun, play out in front of the tumbling Texas rhythm and the 27 year old's voice reaches out with urgent immediacy. An authentically rockin' delight.

FIVE SPECIAL (Elektra E-47023)
Do Something Special (For Your Lady) (3:56) (New Beginnings Music/Baby Dump Music — ASCAP) (J.Q. Jones, R. Banks)

Five Special took it to the streets last summer with the B/C hit "Jam," a pounding funkier. Now, the versatile vocalizers shift into a mid-tempo groove with a special one for the ladies, and this may be the type of record that a few fellows may be finding under their pillows one morning.



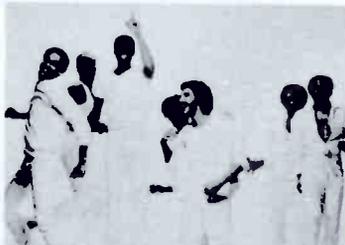
ROB HEGEL (RCA PB-12106)
We're Lovers After All (3:43) (Don Kirshner Music/Blackwood Music Publishing/Belfast Music — BMI) (R. Hegel, A. George)

Hegel's quivering tenor floats above a soft 'n' simple piano on this melodic ballad from the "Hegel" LP, slowly climbing and cresting above a multi-tracked choir of voices and breaking into a crescendo of guitar, horns and echoed kick drum. Pop and A/C programmers in particular are urged to give this a listen.



KURTIS BLOW (Mercury 76083)
Throughout Your Years (Part I) (4:20) (Original JB Music/Neutral Gray Music — ASCAP) (W. Waring, J.B. Moore, K. Blow)

Blow scored one of the best-selling 12-inch singles ever with the gold grabbing "The Breaks," and while this hard rapping follow-up may not be as big as that tune or even "Rapper's Delight," it does expand what was thought to be solely a one-shot novelty.



PLATINUM HOOK (Motown M 1498F)
Words Of Love (3:58) (Peer International Corp. — BMI/Southern Music Publishing Co., Inc./Spinning Gold Music — ASCAP) (M. Sharron, Z. Conkerite)

Ever soulful vocal group Platinum Hook, formerly known as The Dukes and The Soul Dukes, put on an expert display of soft harmony on this single from the "Ecstasy Paradise" LP. Muted electric piano and finger snaps back this sleek vocal exercise in the EW&F mold.

SINGLES TO WATCH

HITS • OUT OF THE BOX

AUSSIE BAND (Real World RW 7309)
Somebody Wants You (3:17) (Aussieland Music — BMI) (W. Morrison, D. Dunstan)

Will fanciers of country rock, those who like the piping hot licks of say, the Marshall Tucker Band, cotton to a bunch of cowpokes with guitars who go by the name of the Aussie Band? That remains for Country and pop programmers to see.

LINDA CLIFFORD (RSO RS 1053)
Shoot Your Best Shot (3:48) (Rightsong Music — BMI) (I. Hayes, M. Hayes)

Isaac Hayes takes control of Clifford's dance exercise here, handling all production, in addition to rhythm and vocal arrangements, and the result is a well-executed studio creation for the dance floor. B/C programmers, take note as well.

DEAN CONN (A&M 2277)
We Should Be Together (2:53) (Sweet Baby Music/Combine Music — BMI) (T. Cain, T. Krekel)

Conn leans towards a mixture of pop and polished southern R&B on this track from his self-titled LP. An inspiring multi-tracked chorus (Conn himself) gives the tune a gospel-like feel with his airy falsetto.

HUDSONS (Elektra E-47059)
Afraid To Love (3:10) (Lornhole Music/Toe Jam Music — BMI) (B. Hudson, M. Hudson, B. Hudson, R. Foote)

Bill, Brett and Mark Hudson, formerly known as the Hudson Brothers, are joined by Linda Ronstadt on a guitar grounded rocker that's a bit of a departure for the threesome. Producer Michael Lloyd keeps the sound stripped down here for pop.

ASHFORD & SIMPSON (Warner Bros. WBS 49594)
Happy Endings (3:56) (Nick-O-Val Music Co., Inc. — ASCAP) (N. Ashford, V. Simpson)

Sweeping string arrangements and building crescendos create a vibrant musical force on yet another exemplary tune from the "A Musical Affair" LP. Ashford and Simpson use the cute premise of two people writing a storybook romance for themselves. A top B/C, A/C choice.

THE CHI-LITES (20th Century-Fox TC-2472)
Heavenly Body (3:40) (Angelshell Music, Inc./Six Continents Music Pub., Inc. — BMI) (C. Davis, E. Record)

The original Chi-Lites, with Eugene Record at the helm, are back, and the group that put together "Have You Seen Her" and "Oh Girl" sound in the peak of form on the title track from its forthcoming LP.

CAMEO (Chocolate City CC 3219)
Keep It Hot (4:02) (Better Days Music — BMI/Better Nights Music — ASCAP) (L. Blackmon, A. Lockett)

Wirey funkifying is what Larry Blackmon and the rest of the Cameo crew engage in on this cut from the upcoming "Feel Me" LP. Buzzing bass synthesizer and handclaps set the beat, while the baroque vocals sneak around in a truly unique manner. A B/C bet for sure.

BLACK ROSE (Casablanca NB 2312)
Never Should've Started (3:44) (Newton House Music/Charleville Music — BMI/Hudmar Publ. Co., Inc. — ASCAP) (J.N. Howard, D. Paich, D. Foster, V. Carter)

Cher may prefer to stay in the background, from an image standpoint, in her new group with Les Dudek, "Rocket" Ritchotte and Gary Ferguson, but she's right out front vocally here.

PATRICE RUSHEN (Elektra E-47067)
Look Up (3:39) (Baby Fingers Music/Mims Music/Shownbrere Music — ASCAP) (P. Rushen, C. Mims, Jr., S. Brown)

Latin-flavored percussives intro this sprightly, upbeat and up-tempo outing from little Patrice's forthcoming "Posh" LP, with sturdy rhythm backing and bright horn shots on the cutting edge of the beat. B/C smash.

MINK DE VILLE (Capitol 4938)
Just To Walk That Little Girl Home (3:52) (Glenwood Music Corp./Fire Escape Music/Stazybo Music — ASCAP — BMI) (DeVille, Pomus)

A better choice for a single from Mink De Ville's "Le Chat Bleu" LP couldn't have been made. Imagine a sidewalk cafe serenade in Paris with Willy De Ville backed by an accordion on a Drifters-like romantic ballad (co-written by legendary R&B composer Doc Pomus), and you begin to get the picture.

DIANA ROSS (Motown M 1496F)
It's My Turn (3:53) (Colgems — EMI Music, Inc./Prince St. Music — ASCAP/Unichappell Music, Inc./Begonia Melodies, Inc. — BMI) (M. Masser, C. Bayer Sager)

PAUL SIMON (Warner Bros. WBS 49601)
One Trick Pony (3:54) (Paul Simon — BMI) (P. Simon)

OLIVIA NEWTON-JOHN and CLIFF RICHARD (MCA MCA-51007)
Suddenly (3:58) (John Farrar Music — BMI) (J. Farrar)

AMBROSIA (Warner Bros. WBS 49590)
No Big Deal (3:24) (Rubicon Music — BMI) (D. Pack)

ROBERT JOHN (EMI America 8061)
Sherry (2:53) (No publisher listed) (B. Gaudio)

TEDDY PENDERGRASS (Philadelphia Int'l. ZS9 3116)
Love T.K.O. (3:39) (Assorted Music — BMI) (C. Womack, G. Nobel)

RADIO

AIR PLAY

CONFERENCE NOTES — There was mixed reaction to the National Radio Broadcasters Assn. (NRBA) 7th annual convention held here in Los Angeles Oct. 5-8. Many participants were of the opinion that the workshops in general offered nothing new typically, complaining that the same people seem to be leading the same discussions at most of the conventions held during the year. One broadcaster felt that if there were only one or two conventions a year, "those of us who get a bit jaded and numbed by too many affairs would be more inclined to actively participate in serious discussions that would be more conducive to helping the industry." Too many conventions? How about two major confabs scheduled for the same time next year? The National Assn. of Broadcasters (NAB) has scheduled its annual programming conference (usually held in August) for Sept. 20-23 in Chicago. Coincidentally, the NRBA had already set those very dates for its eighth annual meeting next year in Florida. Hmmm. NRBA president **Sis Kaplan** told conventioners at a luncheon that the NRBA would not change its dates. The reality of these two organizations competing with one another presents a quandary for not only those who would like to attend both meetings, but also for those smaller syndication and production companies, who, without the manpower of a major network, simply can't afford to send reps to both conventions at the same time. On the positive side, there were many entertaining moments at this convention. TM's extravagant "Tomorrow Media" presentation delighted everyone and the video theater where classic radio spots on TV were presented was another sideshow offering a change of pace from the day-long meetings. **Barbara Mandrell's** Tuesday luncheon concert was well-received, as the MCA artist delivered a beautiful set; but it was **Paul Simon's** inspired concert Monday night that had everybody buzzing the following day. Simon thanked radio people in the audience verbally for their support through the years and again with a classy performance which featured material from his current



THE TULL — *Chrysalis recording artist Ian Anderson recently visited the staff at WPLJ to inform them of Jethro Tull's upcoming tour to support the recent release, "A."* Pictured are (l-r): **Jimmy Fink**, air personality at WPLJ; **Anderson**; and **Maria Carchidi**, programming assistant at WPLJ.

when Mayor **Jane M. Byrne** officially proclaimed the month Rocktober. In her proclamation, Mayor Byrne commended WMET for "continually striving for the musical well-being of its citizens" and urged all citizens "to take cognizance of the special events arranged for by WMET for this time" . . . **WKDF-FM/Nashville's** "Street Hits-The Record Album," the culmination of a station sponsored search for local musical talent is finished. The album will feature 10 songs by 10 Nashville area artists and was available for the first time at KDF's fifth annual Half Price Fair held Oct. 5. All proceeds from album sales will benefit the Muscular Dystrophy Assn. . . . On Oct. 19, **KRTH/Los Angeles** will present an RKO Radio Network special on Paul Simon, complete with music and interviews . . . The San Diego market continues to change. Last week **KMJC** went religious, and **KCBQ** has announced plans to go country in the near future . . . **WTLB-FM/Utica** increased its broadcast power to 50,000 watts.

NEW JOBS — **Varner Paulsen**, former general manager at **KNEW/Oakland**, has become the GM at **KSAN/San Francisco**, replacing **David Moorehead**. Despite wanton rumors, Paulsen said the split between Moorehead and the station was mutual and amiable . . . Something you don't hear very often on an all-night show is a team as opposed to one jock. But **KFI/Los Angeles** listeners are now hearing a team known as **Byron and Tanaka**. The entertaining duo come from **WIFI/Philadelphia**, where they handled the morning shift, and before that, **KROY/Sacramento**. PD **John Rook** said he is very happy to have them here and plans to use them at various shifts where necessary . . . Changes at some of Shamrock Broadcasting's stations. **Kathleen A. Duffy** was appointed to corporate controller. Prior to this, Duffy was with **KTLA-TV/Los Angeles** for five years. **David Small** was named president of **KMGC-FM/Dallas** and will continue to serve in his position as general manager of the station. **Phil Lamka**, formerly assistant vice president and local sales manager at Shamrock's **KYOK/Houston**, has become the general manager at **WBOK/New Orleans**. **Joe Archer** was named general manager at **WWWW (W4)/Detroit**. Archer was the station's general sales manager. Replacing Archer in that position is **Sharman Stewart**, who was previously the general manager at **WNIC/Dearborn**. W4 also has a new promotion director, **Rich Plombino**, who was the music and promotion director at **WKLS/Atlanta**. **Dave Gorman** has been named general manager of **KXLR/Little Rock**. Gorman was previously with **KMGC**. And finally, at Shamrock's **KUDL/Kansas City**, **Greg Fitzmaurice** was named general sales manager and **Dennis St. John** was named production director . . . **Joe Biedrzycki** and **Ed Brouder** were named program directors of **WGIR-FM** and **WGIR-AM**, respectively. Both will retain their airshifts and responsibilities as promotion managers . . . **Pete Berry**, aka "The Flying Dutchman," has left his positions of operations manager/program director and morning personality at **WSEZ/Winston-Salem**. He may be contacted at (919) 722-2388 . . . **Karen Shearer** was named director of creative services at Westwood One, producers of nationally syndicated radio programs. Shearer will be responsible for developing a radio spot production division for the company . . . **Jere J. Sullivan** resigned as music director at **WYNY/New York** to become the operations manager at **WVCG/Miami** . . . Congratulations to **Bob Palva**, who has become the program manager of **WCMB/Harrisburg**.

mark albert

NRBA Convention Focuses On Federal, Technological Issues

(continued from page 5)

our country." Eller supported his optimism with the fact that 1979 was "radio's biggest year with revenues and that big advertisers were getting on the radio bandwagon."

With these circumstances confronting the industry, Eller then challenged the audience to be more knowledgeable and proud of its industry and emotionally pleaded for "everyone to do something constructive to preserve our free enterprise system."

"If nothing else, our industry, broadcasting, is a marketplace of ideas," he said. "When unwarranted restrictions are placed upon that marketplace of ideas, every American loses . . . I happen to believe that the free enterprise system is the eighth wonder of the world . . . but the misunderstanding of it is the ninth wonder."

Former FCC Commissioner **James Quello**, whose term expired June 30, addressed a Monday luncheon audience and reinforced Eller's stance on deregulation.

Quello said radio competes not only with itself, but with television, cable, newspapers, etc., and "regulatory restraints aren't justifiable with all of this competition."

Plea For Unity

The Commissioner strongly supported full First Amendment rights for broadcasting, but added that the FCC is limited by the Communications Act and that only legislation can make total and absolute deregulation of radio a reality.

"All of the organizations, the NRBA, NAB, NTIA, all of them, should unite on this issue," Quello stated. "Broadcasting has been an inept sleeping giant for too many years. Mobilize and you will achieve the full media freedom that the public deserves."

Henry Geller, Undersecretary of Commerce and head of the National Telecommunications Information Administration (NTIA), followed Quello's speech and told the gathering that the fight for deregulation would be the first order of business in the next Congress, saying, "The irony of 1984 is that we will have deregulation and not Big Brother."

Not A Panacea

Speaking at a Wednesday luncheon, FCC Commissioner **Anne Jones** expressed hope and expected that, amidst increasing competition, broadcasters would continue to serve the public as best as possible. She also expressed skepticism about AM stereo and FM quad and questioned the "widespread hope that these services will be a panacea for struggling stations."

Although some of the workshops and formal rooms were well attended, too many registrants felt the stock questions, answers and discussions hardly provided a forum for a healthy exchange of new ideas. Still, a few of the workshops sparked keen discussion.

At the black radio session, for example, discussions on the playing of crossover product, servicing of black radio stations by record companies and a shift in identity with the community dominated.

It was noted that increasing sales of black records to wider audiences was prompting black radio to be more mass appeal or "urban contemporary" in order to cater to a growing white audience.

This led to a discussion on just how much pop crossover material should be played without sacrificing listenership. One programmer said it would cost him a portion of his traditional listenership to play a Queen or Kenny Loggins record. Others disagreed, arguing that by being a little more mass appeal, they would gain more in other demographics and in advertising than what they might possibly lose from the

traditional listening element.

Another area that black programmers were concerned with was proper servicing from the record labels. They expressed concern that product by black mass appeal artists would be taken to pop stations first, as would pop crossover product, leaving the black radio stations behind, which would jeopardize them with their traditional listening audience.

A management-oriented session devoted to network radio provided insight into the business relationships between networks and affiliates. "Our business is to meet the unmet needs of our affiliates," said **Martin Rubinstein**, president of the Mutual Broadcasting System. "There are things like music specials or political coverage that are economically unfeasible for some stations to provide."

Adding to Rubenstein's thoughts, **Chuck Renwick**, vice president of the NBC Radio Network, said, "If we can't help you win, we don't deserve the relationship."

The panel of network executives that also consisted of **Richard Brescia**, vice president and general manager of the CBS Radio Network; **Ed McLaughlin**, president of the ABC Radio Network and **Thomas Burchill**, vice president and general manager of the RKO Radio Network, was asked by moderator **Bernard Mann**, president of Mann Media, if the networks would compensate with their affiliates in light of healthy profits.

Generally, the panel was decidedly against compensation and felt it should not be necessary. Only **McLaughlin** felt that if the network delivered the audiences to the advertisers, as the advertisers have come to expect from TV, then profits should be shared.

CBS' Brescia flatly stated that when compensation becomes the most important thing in the network-affiliate relationship, then "the affiliate should be dropped."

Other Highlights

Other highlights of the convention included:

- On Oct. 4, prior to the convention, the NRBA board of directors elected officers for the upcoming year. The officers elected were **Sis Kaplan**, **WAYS/WROQ/Charlotte**, re-elected president; **Robert Herpe**, General Communications Corp., board chairman; **Stephen Trivers**, Fairfield Broadcasting, vice president, East; **Bill Clark**, **KABL/San Francisco**, vice president, West; **Bernard Mann**, **Mann Media**, secretary; and **Ted Dorf**, **WGAY-AM & FM/Silver Spring, MD**, treasurer.

- Various video presentations played a big role in offering participants a much needed diversion from the day-long sessions.

(continued on page 26)

ABC Radio Network Names Four Executives

LOS ANGELES — In a move designed to reorganize the network and broaden responsibilities, four network executives were named to the newly created position of vice president/Radio Network for ABC, according to **Edward McLaughlin**, president of the ABC Radio Network.

Richard P. McCauley (ABC Entertainment Network); **Willard Lockridge** (ABC Contemporary Network); **John Axten** (ABC Information Network); and **A. Thomas Plant** (ABC FM Network) will each have a network director and a program director reporting to them. Each of the four vice presidents/Radio Network will report to **Robert Chambers**, vice president and general manager of the ABC Radio Networks.

OCTOBER 18, 1980

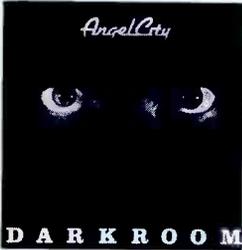
Chart Position

13 AC/DC • BACK IN BLACK • ATLANTIC
ADDS: None. **HOTS:** KWST, WABX, KNCN, KROQ, WCCC, WCOZ, WORJ, WLIR, WWWW, WIBZ, WBCN, WSHE, WAAF, WMMS, KOME, KREM, WBAB, KMG, WGRQ, WSJO, KZOK, WBLM. **MEDIUMS:** KMEL, KSHE, WAAL, WKDF. **PREFERRED TRACKS:** Shook Me, Hells Bells, Title. **SALES:** Moderate in all regions.

66 THE ALLMAN BROTHERS BAND • REACH FOR THE SKY • ARISTA
ADDS: None. **HOTS:** WCOZ, WORJ, WLIR, WIBZ, WAAF, KBPI, WBAB, KMG, WGRQ, KROQ, KNCN. **MEDIUMS:** WABX, WBCN, WSHE, WOUR, WMMS, KOME, WKDF, KZOK, WAAL. **PREFERRED TRACKS:** Angeline. **SALES:** Fair in all regions.

#5 MOST ADDED

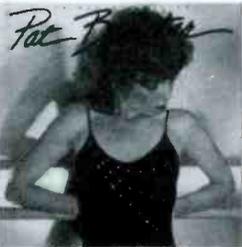
177 ANGEL CITY • DARKROOM • EPIC
ADDS: WAAL, KSJO, WBLM, WNEW, WRNW, WORJ. **HOTS:** WCOZ. **MEDIUMS:** WCCC, WBCN, KREM, KZOK, WLVQ, KROQ. **PREFERRED TRACKS:** Face The Day, Title. **SALES:** Breakouts in West and Midwest.



THE B-52's • WILD PLANET • WARNER BROS.
ADDS: None. **HOTS:** WCCC, WWWW, WRNW, WBCN, WSHE, KOME, WBAB, WNEW, WGRQ, KSJO, KROQ, WABX, WHFS, KNAC. **MEDIUMS:** WLIR, WBLM, WAAL, WLVQ, KNCN. **PREFERRED TRACKS:** Private Idaho. **SALES:** Good in East and West; moderate in others.

#2 MOST ACTIVE

8 PAT BENATAR • CRIMES OF PASSION • CHRYSALIS
ADDS: None. **HOTS:** KWST, KSHE, WABX, KNCN, KROQ, WLVQ, WAAL, KZOK, KSJO, WBLM, WCCC, WCOZ, WORJ, WWWW, WIBZ, WRNW, WBCN, WSHE, WAAF, WOUR, WMMS, KOME, KREM, KBPI, WBAB, KMG, WNEW, WKDF, WGRQ. **MEDIUMS:** KNAC, KMEL. **PREFERRED TRACKS:** Best Shot, Prisoner, Better Run. **SALES:** Good to moderate in all regions.



DAVID BOWIE • SCARY MONSTERS • RCA
ADDS: WKDF. **HOTS:** KNAC, WHFS, WABX, KROQ, WCCC, WLIR, WWWW, WRNW, WBCN, WAAF, WNEW, KSJO, KZOK. **MEDIUMS:** KWST, KNCN, WLVQ, WAAL, WCOZ, WORJ, WSHE, WOUR, WMMS, KOME, KREM, WBAB, WGRQ, WBLM. **PREFERRED TRACKS:** Ashes, Backwards, Because, Title. **SALES:** Moderate in all regions; weakest in South.

7 JACKSON BROWNE • HOLD OUT • ASYLUM
ADDS: None. **HOTS:** KWST, KMEL, KNCN, WLVQ, WAAL, KZOK, KSJO, WIOQ, WBLM, WCCC, KNX, WIBZ, WRNW, WSHE, WAAF, WOUR, WMMS, KOME, KBPI, KZAM, WBAB, KMG, WNEW, WYDD, WKDF. **MEDIUMS:** KSHE, WORJ, WBCN, KREM. **PREFERRED TRACKS:** Girl Could Sing, Boulevard, Hold On. **SALES:** Good to moderate in all regions.

BILLY BURNETTE • COLUMBIA
ADDS: WBAB, KREM. **HOTS:** WHFS. **MEDIUMS:** WCCC, WCOZ, WMMS, KBPI, KMG, KSJO, KROQ. **PREFERRED TRACKS:** Don't Say No. **SALES:** Breakouts in East.

Chart Position

#1 MOST ACTIVE

9 THE CARS • PANORAMA • ELEKTRA
ADDS: None. **HOTS:** KNAC, KWST, KMEL, KSHE, WABX, KMG, KROQ, WLVQ, WAAL, WBLM, WCCC, WORJ, WLIR, WWWW, WIBZ, KNCN, WBCN, WSHE, WAAF, WOUR, WMMS, KOME, KREM, KBPI, WBAB, WNEW, WYDD, WKDF, WGRQ, KSJO, KZOK. **MEDIUMS:** None. **PREFERRED TRACKS:** Touch, Up And Down, Slack, Title. **SALES:** Good in all regions; moderate in South.



BRUCE COCKBURN • HUMANS • MILLENNIUM/RCA
ADDS: WBLM, WNEW, WBCN. **HOTS:** WLIR, WRNW, KREM, KZAM, WHFS. **MEDIUMS:** WMMS, KNCN. **PREFERRED TRACKS:** Open. **SALES:** Breakouts in all regions; strongest in West.

176 CODE BLUE • WARNER BROS.
ADDS: WLVQ. **HOTS:** WLIR. **MEDIUMS:** WCCC, WORJ, WIBZ, WOUR, KSJO, WBLM. **PREFERRED TRACKS:** Open. **SALES:** Fair in Midwest; weak in others.

ELVIS COSTELLO • TAKING LIBERTIES • COLUMBIA
ADDS: WSHE, WORJ. **HOTS:** WCCC, WRNW, WBCN, WGRQ, KROQ, WHFS. **MEDIUMS:** WLIR, WOUR, KOME, KREM, WBSB, KMG, KSJO, KZOK, WBLM, WAAL, KNCN, KWST. **PREFERRED TRACKS:** Crowded, Chelsea, Clowtime, Rally. **SALES:** Moderate in all regions; strongest in West and East.

JOHN COUGAR • NOTHIN' MATTERS WHAT IF IT DID • RIVA/MERCURY
ADDS: KMG, WAAF. **HOTS:** WMMS, KBPI. **MEDIUMS:** WORJ, WRNW, WBCN, WSHE, WOUR, WBAB, WGRQ, KSJO, KZOK, WBLM, WAAL, KROQ, KNCN, WHFS. **PREFERRED TRACKS:** This Time. **SALES:** Moderate in Midwest; fair in all others.

27 THE CHARLIE DANIELS BAND • FULL MOON • EPIC
ADDS: None. **HOTS:** WIBZ, WOUR, KOME, WYDD, WKDF. **MEDIUMS:** WCCC, WCOZ, WORJ, WMMS, WBAB, KMEL. **PREFERRED TRACKS:** Swamp, America. **SALES:** Moderate in all regions; weakest in West.

RICK DERRINGER • FACE TO FACE • BLUE SKY/CBS
ADDS: WINZ. **HOTS:** WLIR, WRNW. **MEDIUMS:** WCCC, KSJO, KSHE. **PREFERRED TRACKS:** Open. **SALES:** Breakouts in East and West.

DEVO • FREEDOM OF CHOICE • WARNER BROS.
ADDS: None. **HOTS:** WCCC, KOME, WBAB, WGRQ, KSJO, KROQ, KWST, KNAC. **MEDIUMS:** WORJ, WBCN, WBLM, WLVQ, KNCN, WABX, KMEL. **PREFERRED TRACKS:** Whip It, Girl, Title, Steel. **SALES:** Moderate in East and West; fair in others.

#5 MOST ACTIVE

THE DOOBIE BROTHERS • ONE STEP CLOSER • WARNER BROS.



regions.

ADDS: KMG, HOTS: KWST, KSHE, KMEL, WABX, KNCN, WAAL, KZOK, KSJO, WIOQ, WLVQ, WBLM, WCCC, KNX, WORJ, WWWW, WIBZ, WSHE, WAAF, WOUR, WMMS, KOME, KREM, KBPI, KZAM, WBAB, WYDD, WKDF, WGRQ. **MEDIUMS:** WLIR, WBCN. **PREFERRED TRACKS:** Real Love, Step Closer, Train, Dedicate. **SALES:** Good in all regions.

STEVE FORBERT • LITTLE STEVIE ORBIT • NEMPEROR/CBS
ADDS: None. **HOTS:** WRNW, WMMS, WBAB, WNEW, WGRQ, WHFS. **MEDIUMS:** WCCC, WORJ, WSHE, WOUR, KREM, KBPI, KZAM, KZOK, WBLM, KNCN. **PREFERRED TRACKS:** Cellophane, Automobile, Lonely Girl. **SALES:** Moderate to fair in all regions.

61 PETER GABRIEL • MERCURY
ADDS: None. **HOTS:** WLIR, WSHE. **MEDIUMS:** WCCC, WCOZ, WORJ, WMMS, KBPI, KROQ. **PREFERRED TRACKS:** Games, Wire, Remember. **SALES:** Fair in East and West; weak in others.

Chart Position

96 GAMMA • 2 • ELEKTRA
ADDS: None. **HOTS:** WABX, KOME, KMG, KSJO. **MEDIUMS:** KSHE, KNCN, KROQ, WCCC, WCOZ, WORJ, WLIR, WBCN, WSHE, WMMS, KREM, KBPI, WBAB, WKDF, WGRQ, KZOK, WBLM, WLVQ. **PREFERRED TRACKS:** Something, Dirty City. **SALES:** Fair in West and Midwest; weak in others.

78 BARRY GOUDREAU • PORTRAIT/CBS
ADDS: None. **HOTS:** WABX, WCOZ, WIBZ, WBCN, WAAF, WOUR, WBAB, WBLM, KSJO. **MEDIUMS:** KNCN, WCCC, WORJ, WWWW, WRNW, KOME, KREM, KBPI, KMG, WGRQ, KROQ. **PREFERRED TRACKS:** Dreams, Hard Luck, Cold World. **SALES:** Fair in East and South; weak in others.

JACK GREEN • HUMANESQUE • RCA
ADDS: WAAL, KMG, KREM, WORJ. **HOTS:** None. **MEDIUMS:** WCOZ, WLIR, WRNW, WSHE, KBPI, KSJO, KZOK, WBLM, WLVQ, WHFS. **PREFERRED TRACKS:** Open. **SALES:** Breakouts in South.

48 DARYL HALL & JOHN OATES • VOICES • RCA
ADDS: None. **HOTS:** WLIR, WBCN, WOUR, WMMS, KOME, KZAM, WNEW, WIOQ, WAAL. **MEDIUMS:** WCOZ, KREM, WBAB, WKDF, KROQ, KNCN, KMEL. **PREFERRED TRACKS:** How Does It Feel, Lovin' Feeling, Perfect. **SALES:** Weak in South; fair in all others.

DONNIE IRIS • BACK ON THE STREETS • MIDWEST
ADDS: None. **HOTS:** WCCC, WCOZ, WBCN, WMMS. **MEDIUMS:** WLVQ, WABX. **PREFERRED TRACKS:** Open. **SALES:** Fair in Midwest; weak in all others.

44 JETHRO TULL • "A" • CHRYSALIS
ADDS: None. **HOTS:** KSHE, WAAL, WAAF, WOUR, KREM, WBAB, WGRQ. **MEDIUMS:** KWST, KROQ, WLVQ, WBLM, WCCC, WCOZ, WORJ, WWWW, WSHE, WMMS, KOME, KBPI, KMG, WKDF, KSJO, KZOK. **PREFERRED TRACKS:** Crossfire, Black Sunday. **SALES:** Fair in all regions.

KANSAS • AUDIO-VISIONS • KIRSHNER/CBS
ADDS: None. **HOTS:** KSHE, KNCN, WLVQ, WAAL, KSJO, WCOZ, WORJ, WWWW, WIBZ, WRNW, WSHE, WAAF, KBPI, WBAB, WYDD, WKDF, WGRQ, WBLM. **MEDIUMS:** KWST, KMEL, WABX, KZOK, WOUR, WMMS, KOME, KREM, KMG. **PREFERRED TRACKS:** Hold On, Curtain. **SALES:** Moderate in South and Midwest; fair in others.

THE KINGS • ARE HERE • ELEKTRA
ADDS: None. **HOTS:** WLIR, WOUR, WMMS, WBAB, KMG, WGRQ, KROQ. **MEDIUMS:** KOME, KREM, WLVQ, KWST. **PREFERRED TRACKS:** Switchin' To Glide. **SALES:** Fair in all regions; strongest in Midwest.

49 THE KINKS • ONE FOR THE ROAD • ARISTA
ADDS: None. **HOTS:** WCOZ, WLIR, WMMS, KMG, KSJO, KROQ, KWST. **MEDIUMS:** KBPI. **PREFERRED TRACKS:** Really Got Me, Lola, Low Budget. **SALES:** Fair in all regions; weakest in South.

KENNY LOGGINS • ALIVE • COLUMBIA
ADDS: WLVQ, WOUR. **HOTS:** KMEL, WCCC, KNX, WIBZ, WMMS, KOME, KREM, KBPI, WBAB, WYDD, WGRQ, WLVQ, KZOK, KNCN. **MEDIUMS:** WORJ, KZAM, WBLM, WAAL, KSHE. **PREFERRED TRACKS:** I'm Alright, Fox Believes, Fire, This Is It. **SALES:** Good in all regions.

McGUINN-HILLMAN • CAPITOL
ADDS: WHFS, WBLM, KMG, WBCN, WCOZ, WCCC. **HOTS:** None. **MEDIUMS:** WRNW. **PREFERRED TRACKS:** Open. **SALES:** Weak initial response.

77 McVICAR • ORIGINAL SOUNDTRACK • POLYDOR
ADDS: None. **HOTS:** WBAB, KMG, KSJO, KROQ, KNCN. **MEDIUMS:** WLIR, WMMS, KOME, KMEL. **PREFERRED TRACKS:** Save Me, Bitter, Without You Love. **SALES:** Fair in South; weak in others.

JONI MITCHELL • SHADOWS AND LIGHT • ASYLUM
ADDS: WOUR. **HOTS:** KNX, WBCN, KREM, KZAM, WIOQ, KNCN. **MEDIUMS:** WCCC, WORJ, WLIR, KBPI, WBAB, WBLM, WAAL. **PREFERRED TRACKS:** Why Do Fools. **SALES:** Moderate in East and West; fair in all others.

MOLLY HATCHET • BEATIN' THE ODDS • EPIC
ADDS: WRNW. **HOTS:** KSHE, KNCN, WLVQ, WAAL, KZOK, WCCC, WORJ, WSHE, WAAF, KOME, WBAB, KMG, WGRQ. **MEDIUMS:** KWST, WABX, WBLM, WCOZ, WWWW, WIBZ, WBCN, WOUR, WMMS, KREM, KBPI, WKDF, KSJO. **PREFERRED TRACKS:** Few, Dead Title. **SALES:** Moderate in all regions.

OCTOBER 18, 1980

Chart Position

3 EDDIE MONEY • PLAYING FOR KEEPS • COLUMBIA
ADDS: None. **HOTS:** WCOZ, WWWW, WIBZ, WAAF, WMMS, KOME, KREM, KMG, KNCN, WABX, KMEL.
MEDIUMS: WLIR, WBAB, WKDF, KSHE. **PREFERRED TRACKS:** Lovers Again, Running Back, Trinidad. **SALES:** Fair in West and Midwest; weak in others.

#3 MOST ADDED

MONTY PYTHON • CONTRACTUAL OBLIGATION • ARISTA



ADDS: WLVO, KZOK, KSJO, WIOQ, WBLM, KMG, WBAB, KBPI, WBCN, WRNW, WLIR.
HOTS: WLIR. **MEDIUMS:** None. **PREFERRED TRACKS:** Song On The Radio. **SALES:** Just shipped.

GARY MYRICK & THE FIGURES • EPIC
ADDS: KMEL, WBAB. **HOTS:** KROQ, KNAC. **MEDIUMS:** WMMS, KOME, KREM, KMG, KSJO, KZOK, KWST.
PREFERRED TRACKS: Stereo. **SALES:** Fair in West; weak in others.

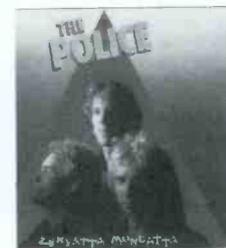
GARY NUMAN • TELEKON • ATCO
ADDS: KZOK. **HOTS:** WHFS, KNAC. **MEDIUMS:** WCCC, WLIR, WBCN, KOME, WBAB, KMG, WGRQ, KSJO, WBLM, KROQ. **PREFERRED TRACKS:** I Die. **SALES:** Weak in South; fair in all others.

ROBERT PALMER • CLUES • ISLAND
ADDS: KSHE. **HOTS:** WHFS, WCCC, WLIR, WBCN, WNEW, KROQ. **MEDIUMS:** KNAC, WABX, WORJ, WIBZ, WMMS, KREM, KBPI, KZAM, WBAB, WKDF, KSJO, KZOK, WBLM, KNCN. **PREFERRED TRACKS:** Johnny, Second Time. **SALES:** Moderate in all regions.

POCO • UNDER THE GUN • MCA
ADDS: None. **HOTS:** WIBZ, KZAM, KNCN. **MEDIUMS:** WCOZ, WORJ, WMMS, KROQ. **PREFERRED TRACKS:** Midnight, Title. **SALES:** Fair in Midwest and South; weak in others.

#1 MOST ADDED

THE POLICE • ZENYATTA MONDATTA • A&M



ADDS: KNAC, WHFS, KWST, KSHE, WABX, KNCN, KROQ, WAAL, KZOK, KSJO, WBLM, WGRQ, WNEW, KMG, WBAB, WMMS, WOUR, WSHE, WBCN, WWWW, WLIR, WORJ, WCCC, WRNW. **HOTS:** WBCN, WLIR, WCCC, WRNW. **MEDIUMS:** None. **PREFERRED TRACKS:** Don't Stand, De Do Do, Canary. **SALES:** Just shipped.

JEAN-LUC PONTY • CIVILISED EVIL • ATLANTIC
ADDS: WBLM, WGRQ, WMMS, WBCN, WRNW, WLIR. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Breakouts in all regions; strongest in South.

#2 MOST ADDED

SUZI QUATRO • ROCK HARD • DREAMLAND/FSO



ADDS: WHFS, KSHE, KNCN, WYDD, WNEW, WMMS, WOUR, WRNW, WIBZ, WWWW, WLIR, WCCC. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Title. **SALES:** Just shipped.

Chart Position

#4 MOST ACTIVE

4 QUEEN • THE GAME • ELEKTRA



ADDS: None. **HOTS:** KWST, KMEL, WABX, KNCN, KROQ, WAAL, KZOK, KSJO, WLVO, WBLM, WGRQ, WCCC, WORJ, WLIR, WWWW, WIBZ, WBCN, WSHE, WAAF, WOUR, WMMS, KOME, KBPI, WBAB, KMG, WNEW, WYDD, WKDF. **MEDIUMS:** KSHE, WCOZ, KREM. **PREFERRED TRACKS:** Another One, Suicide, Rock It, Save Me. **SALES:** Good in all regions.

#3 MOST ACTIVE

11 THE ROLLING STONES • EMOTIONAL RESCUE • ROLLING STONES/ATLANTIC



ADDS: None. **HOTS:** KWST, KMEL, KSHE, WABX, KNCN, KROQ, WLVO, WAAL, KZOK, KSJO, WGRQ, WKDF, WYDD, WCCC, WCOZ, WLIR, WWWW, WIBZ, WBCN, WSHE, WAAF, WOUR, WMMS, KOME, KBPI, WBAB, KMG, WNEW. **MEDIUMS:** WBLM, WORJ, KREM. **PREFERRED TRACKS:** Cold, Summer, Boys Go, In The Hole, Title. **SALES:** Good in all regions.

regions

28 ROSSINGTON COLLINS BAND • ANYTIME ANYPLACE ANYWHERE • MCA

ADDS: None. **HOTS:** WIBZ, KOME, KBPI, WBAB, KMG, WYDD, WKDF, KZOK, WBLM, KNCN, KWST. **MEDIUMS:** WCCC, WCOZ, WORJ, WMMS. **PREFERRED TRACKS:** Misunderstand, Prime Time. **SALES:** Moderate to fair in all regions.

THE MICHAEL SCHENKER GROUP • CHRYSALIS

ADDS: None. **HOTS:** KMG, WCOZ, WSHE, KOME, KREM, WBAB, KSJO, KZOK, KNCN, KSHE, KWST. **PREFERRED TRACKS:** Armed, Arena, Bijou. **SALES:** Fair in all regions; strongest in West.

20 BOB SEGER & THE SILVER BULLET BAND • AGAINST THE WIND • CAPITOL

ADDS: None. **HOTS:** WMMS, KMG, WBLM, WIOQ, KSJO. **MEDIUMS:** WCOZ, KREM, WKDF. **PREFERRED TRACKS:** Strut, Accompany Me, Title. **SALES:** Moderate in all regions.

707 • I COULD BE GOOD FOR YOU • CASABLANCA

ADDS: WIOQ, WKDF, WYDD, WBAB, WMMS, WCOZ. **HOTS:** WWWW, WABX. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

14 PAUL SIMON • ONE TRICK PONY • WARNER BROS.

ADDS: None. **HOTS:** KNX, WIBZ, WRNW, WMMS, KBPI, KZAM, WBAB, WNEW, WIOQ, KSJO, WAAL, KNCN. **MEDIUMS:** WCCC, WBCN, KREM, WBLM. **PREFERRED TRACKS:** Title, Evening. **SALES:** Good to moderate in all regions.

47 SPLIT ENZ • TRUE COLOURS • A&M

ADDS: None. **HOTS:** WCCC, WLIR, WRNW, WBCN, WMMS, KOME, WBAB, WGRQ, KSJO. **MEDIUMS:** WCOZ, WSHE, WOUR, KREM, KBPI, KZOK, WBLM, WABX, KWST, KNAC. **PREFERRED TRACKS:** I Got You. **SALES:** Moderate in East and West; weak in others.

113 THE MICHAEL STANLEY BAND • HEARTLAND • EMI-AMERICA

ADDS: None. **HOTS:** WWWW, WIBZ, WMMS, KSHE. **MEDIUMS:** WCCC, WCOZ, WORJ, WSHE, KOME, KREM, KBPI, KMG, WGRQ, KSJO, KZOK, WBLM, WLVO, WABX. **PREFERRED TRACKS:** Open. **SALES:** Moderate in Midwest; fair in all others.

37 AL STEWART & SHOT IN THE DARK • 24 CARROTS • ARISTA

ADDS: KZOK. **HOTS:** WIBZ, WMMS, KOME, KZAM, WBAB, WGRQ, WBLM, KSJO, WAAL, KNCN. **MEDIUMS:** WORJ, WSHE, WOUR, KREM, WKDF, WLVO, WABX, KMEL. **PREFERRED TRACKS:** Midnight, Mondo. **SALES:** Fair in all regions; strongest in West.

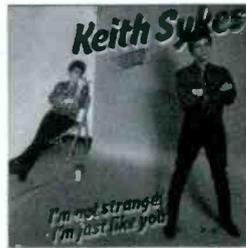
Chart Position

SUPERTRAMP • PARIS • A&M

ADDS: None. **HOTS:** KWST, KMEL, KSHE, KNCN, WLVO, WAAL, WBLM, KZOK, KSJO, WCCC, WCOZ, WORJ, WLIR, WWWW, WIBZ, WRNW, WSHE, WAAF, WOUR, WMMS, KOME, KREM, KBPI, KZAM, WBAB, WNEW, WKDF, WGRQ. **MEDIUMS:** KROQ, WBCN. **PREFERRED TRACKS:** Dreamer, Now On, Overture, Crime, School. **SALES:** Good in all regions.

#4 MOST ADDED

— KEITH SYKES • I'M NOT STRANGE I'M JUST LIKE YOU • BACKSTREET/MCA



ADDS: KNAC, WHFS, WAAL, KSJO, WBLM, WGRQ, KMG, WRNW, WIBZ. **HOTS:** None. **MEDIUMS:** WORJ. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

186 THE ROBBIN THOMPSON BAND • TWO "B"'S PLEASE • OVATION

ADDS: WYDD. **HOTS:** None. **MEDIUMS:** WORJ, WSHE, KREM, KBPI, KZOK, WBLM, WLVO, KNCN. **PREFERRED TRACKS:** Open. **SALES:** Breakouts in East and West.

— THUNDER • ATCO

ADDS: None. **HOTS:** None. **MEDIUMS:** WCCC, KNX, WORJ, WOUR, KBPI, KZOK, WBLM, KSHE. **PREFERRED TRACKS:** Open. **SALES:** Breakouts in South.

TIMES SQUARE • ORIGINAL SOUNDTRACK • RSO

ADDS: KMEL, WWWW. **HOTS:** WLIR, WRNW, WMMS, KBPI, WBAB, WBLM. **MEDIUMS:** WCCC, WCOZ, KOME, KMG, WGRQ, KSJO, WLVO, KROQ, KNCN, WABX. **PREFERRED TRACKS:** Talk, Rock Hard, Wartime, Sedated. **SALES:** Fair in East; weak in all others.

92 PETE TOWNSHEND • EMPTY GLASS • ATCO

ADDS: None. **HOTS:** WCOZ, WLIR, KMG, KZOK, WBLM. **MEDIUMS:** WBAB. **PREFERRED TRACKS:** Let My Love, Rough Boys, Gonna Get Ya, A Little. **SALES:** Weak in all regions.

UTOPIA • DEFACE THE MUSIC • BEARSVILLE

ADDS: WOUR, WORJ. **HOTS:** WLIR, WRNW, WMMS, WNEW, WLVO. **MEDIUMS:** WCCC, WBCN, KREM, WBAB, WGRQ, KSJO, WHFS, KNAC. **PREFERRED TRACKS:** Touch You, Take It Home. **SALES:** Breakouts in all regions; strongest in West.

THE JOHNNY VAN ZANT BAND • NO MORE DIRTY DEALS • POLYDOR

ADDS: None. **HOTS:** WLIR, WSHE, KSJO. **MEDIUMS:** WCCC, WCOZ, WORJ, KOME, KREM, WBAB, KMG, WKDF, WGRQ, KZOK, WBLM, KROQ, KNCN, WABX. **PREFERRED TRACKS:** Title. **SALES:** Fair in South; weak in all others.

72 THE VAPORS • NEW CLEAR DAYS • UNITED ARTISTS

ADDS: WSHE. **HOTS:** WBCN, WGRQ, KSJO, KROQ. **MEDIUMS:** WCCC, KOME, WBAB, KMG, KNAC. **PREFERRED TRACKS:** Turning Japanese, News At Ten. **SALES:** Fair in East and West; weak in others.

190 BOB WELCH • MAN OVERBOARD • CAPITOL

ADDS: None. **HOTS:** WCOZ, WMMS. **MEDIUMS:** WCCC, WORJ, WIBZ, WSHE, KOME, KREM, KBPI, WGRQ, KZOK. **PREFERRED TRACKS:** Don't Rush. **SALES:** Fair in East; weak in all others.

— WHITESNAKE • READY AN' WILLING • MIRAGE/ATLANTIC

ADDS: None. **HOTS:** WIBZ, KMG, WABX. **MEDIUMS:** WCCC, WCOZ, WMMS, KBPI. **PREFERRED TRACKS:** Cry No More, Foot. **SALES:** Weak in all regions.

26 YES • DRAMA • ATLANTIC

ADDS: None. **HOTS:** KWST, KSHE, WABX, KNCN, WLVO, WCOZ, WORJ, WLIR, WIBZ, WSHE, WAAF, WOUR, KOME, KREM, WBAB, WYDD, WGRQ, KSJO, WAAL. **MEDIUMS:** KROQ, WBLM, WCCC, WWWW, WMMS, KBPI, KMG, WKDF, KZOK. **PREFERRED TRACKS:** Does It Really, Lens, Machine. **SALES:** Moderate to fair in all regions.

LAST WEEK	THIS WEEK		WEEKS ON CHART
1	1	ANOTHER ONE BITES THE DUST QUEEN	10
3	2	WOMAN IN LOVE BARBRA STREISAND	7
2	3	UPSIDE DOWN DIANA ROSS	15
7	4	I'M ALRIGHT (THEME FROM "CADDYSHACK") KENNY LOGGINS	15
5	5	DRIVIN' MY LIFE AWAY EDDIE RABBITT	18
4	6	LOOKIN' FOR LOVE JOHNNY LEE	15
12	7	HE'S SO SHY POINTER SISTERS	13
10	8	REAL LOVE THE DOOBIE BROTHERS	7
9	9	XANADU OLIVIA NEWTON-JOHN/ ELECTRIC LIGHT ORCHESTRA	11
17	10	THE WANDERER DONNA SUMMER	5
6	11	ALL OUT OF LOVE AIR SUPPLY	20
22	12	LADY KENNY ROGERS	3
16	13	JESSE CARLY SIMON	12
15	14	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS	9
8	15	GIVE ME THE NIGHT GEORGE BENSON	16
18	16	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS	11
20	17	DREAMING CLIFF RICHARD	6
21	18	I'M COMING OUT DIANA ROSS	6
23	19	"MASTER BLASTER (JAMMIN'") STEVIE WONDER	4
13	20	LATE IN THE EVENING PAUL SIMON	11
11	21	FAME IRENE CARA	17
30	22	DREAMER SUPERTRAMP	5
28	23	WHIP IT DEVO	8
25	24	MIDNIGHT ROCKS AL STEWART	9
26	25	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND	11
27	26	HOW DO I SURVIVE AMY HOLLAND	11
29	27	ON THE ROAD AGAIN WILLIE NELSON	7
35	28	LOVELY ONE THE JACKSONS	4
33	29	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES	4
32	30	LET ME BE YOUR ANGEL STACY LATTISAW	10

LAST WEEK	THIS WEEK		WEEKS ON CHART
31	31	THE LEGEND OF WOOLEY SWAMP THE CHARLIE DANIELS BAND	9
34	32	OUT HERE ON MY OWN IRENE CARA ADDS: WZZR, WPRO-FM, KXOK-29, KWKN, WPGC. JUMPS: WKIX 22 To 18, WCAO 19 To 16, WKBO 14 To 11, KEEL Ex To 38, WKXX 19 To 16, KTLK 24 To 20, Y100 29 To 26, WSEZ Ex To 36, WTX Ex To 39, BJ105 40 To 33, WHB 17 To 14, WZUU 26 To 22. SALES: Moderate in the Midwest. Weak in all other regions.	10
14	33	ALL OVER THE WORLD ELECTRIC LIGHT ORCHESTRA	12

PRIME MOVER

39	34	THAT GIRL COULD SING JACKSON BROWNE ADDS: WNCI, KNUS, WMC-FM, KCPX, WHHY, 94Q-29, 13K, Z93-29, WHB-23, Day-Part KEEL-40. JUMPS: WRFC 20 To 16, 96KX 14 To 11, WISM 29 To 26, WZZP 30 To 27, WSPT 28 To 25, WRVQ 20 To 16, KBEQ 4 To 1, WICC Ex To 26, KFMD Ex To 22, WIFI Ex To 28, WKXX 23 To 18, Q105 29 To 26, JB105 24 To 20, KTLK 32 To 26, KERN 28 To 22, KDWB 13 To 8, KYXX 30 To 26, 14Q 15 To 10, WSEZ 25 To 19, WZZR Ex To 26, WAYS Ex To 30, WTX 38 To 33, WAKY 21 To 15, WRJZ Ex To 30, 92X Ex To 25, BJ105 30 To 27, WLAC 21 To 18, WLS Ex To 43, KIMN 27 To 20, WWKX Ex To 29, KSLQ 24 To 21, Y103 38 To 33, WPGC 17 To 12, KILT 29 To 26. SALES: Moderate in the West and Midwest. Weak in the East and South.	5
45	35	MORE THAN I CAN SAY LEO SAYER ADDS: JB105-32, WMC-FM, KDWB-16, WQXI, Q102-35, KRQ, WISM, WFLB, KEEL, KFMD, WKXX, KTSa, Z93, WPGC-20, WRQX, 14Q-30, WZZR, WTX, KVIL, KWKN, KIMN-27, KROY, WAXY. JUMPS: WRFC 30 To 25, WDRQ 30 To 25, WKBO 30 To 25, 96KX 22 To 18, WZZP Ex To 16, WSGA 30 To 25, WSPT Ex To 29, WRVQ 24 To 17, KBEQ 9 To 6, WGH 24 To 17, KNUS Ex To 29, KCPX Ex To 27, KTLK Ex To 39, KENO Ex To 29, KERN Ex To 26, WHHY Ex To 28, KYXX 26 To 18, 94Q 24 To 19, KOPA 30 To 27, WSEZ 36 To 32, WAYS 25 To 22, WSGN 22 To 18, WOW 26 To 23, KFI Ex To 30, WAKY 27 To 23, WKBW Ex To 26, KXOK 22 To 16, WRJZ 30 To 24, WANS Ex To 30, BJ105 35 To 26, WGSV 20 To 15, KJRB Ex To 29, WWKX Ex To 26, KRAV Ex To 29, WRKO 30 To 27, Y103 35 To 31, F105 Ex To 29, WZUU Ex To 28. SALES: Breaking out in all regions.	4

19	36	HOT ROD HEARTS ROBBIE DUPREE	14
24	37	YOU'LL ACCOMPANY ME BOB SEGER	13
41	38	TOUCH AND GO THE CARS ADDS: WRFC, Y103. JUMPS: WDRQ Ex To 27, Q102 34 To 30, WSPT 11 To 8, WRVQ 18 To 11, KEEL 30 To 22, KFMD 17 To 14, WKXX Ex To 28, KCPX 36 To 30, KTLK Ex To 40, WSEZ 8 To 6, WTX 21 To 18, 13K 29 To 26, KROY 16 To 12, KSFX Ex To 30. SALES: Moderate in the West. Fair in the East and Midwest. Weak in the South.	7
36	39	NO NIGHT SO LONG DIONNE WARWICK	13
37	40	EMOTIONAL RESCUE ROLLING STONES	16

CASH SMASH

51	39	SHE'S SO COLD ROLLING STONES ADDS: KFYE, WBBF-21, KTSa, WEFM-30, WMC-FM, Y100, 94Q-30, WPRO-FM, WTX-FM-29, Day-Part KEEL. JUMPS: Q102 23 To 19, WSGA 31 To 26, WSPT 27 To 21, KFMD Ex To 21, WKXX 25 To 20, Q105 Ex To 28, JB105 33 To 29, WNOE 29 To 22, KMJK-FM Ex To 32, KTLK 39 To 32, KENO 30 To 27, KERN 19 To 13, WHHY Ex To 29, WBBQ Ex To 29, WIFI Ex To 27, WSEZ 11 To 9, WTX Ex To 34, WANS Ex To 32, 92X 25 To 22, BJ105 36 To 30, CKLW 28 To 20, 13K 24 To 19, WWKX Ex To 27, KROY 27 To 22, KRTH 23 To 20, KFRC 20 To 17, Z93 26 To 21, WRQX Ex To 29. SALES: Good in the West. Moderate in the Midwest and South. Fair in the East.	9
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46	40	LET ME TALK EARTH, WIND & FIRE JUMPS: WDRQ Ex To 26, WZZP Ex To 30, WSGA 26 To 22, JB105 29 To 25, KTLK 27 To 24, WANS 18 To 13, KJRB 19 To 14, WHBQ 23 To 20. SALES: Good in the West. Moderate in the South. Fair in the East and Midwest.	5
40	43	I'M ALMOST READY PURE PRAIRIE LEAGUE	11

HIT BOUND

56	41	HIT ME WITH YOUR BEST SHOT PAT BENATAR ADDS: KENO, KDWB, WSPT, WAPE, WNCI, WICC, WOKY, WNOE-27, WTRY, KOPM-29, WKBW, Day-Parts WOW, KEEL. JUMPS: WDRQ 16 To 11, WKXX 30 To 23, Q105 Ex To 29, WEFM 16 To 12, JB105 34 To 30, WMC-FM Ex To 24, KMJK-FM Ex To 33, KTLK Ex To 34, KERN Ex To 27, WHHY Ex To 30, 94Q 30 To 26, WSEZ 37 To 29, WTX Ex To 38, KFI Ex To 28, CKLW 18 To 11, 13K Ex To 28, WWKX Ex To 30, KROY Ex To 28, KRTH Ex To 30, KFRC Ex To 30, Z93 29 To 25, Y103 40 To 34, WRQX Ex To 30. SALES: Breaking out in all regions.	4
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49	42	LIVE EVERY MINUTE ALI THOMSON ADDS: KERN, WIFI, WTX, WKBW, KWKN. JUMPS: WCAO 26 To 23, WKBO Ex To 30, WRVQ 17 To 12, WSEZ 38 To 30, WAYS 24 To 21, WGSV Ex To 33, Y103 Ex To 38. SALES: Weak in all regions.	4
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52	43	WITHOUT YOUR LOVE ROGER DALTRY ADDS: WAPE, WAYS-28, WSEZ, WLAC, Y103, WRQX. JUMPS: WCAO Ex To 29, WDRQ Ex To 30, WKBO Ex To 28, WFLB 35 To 31, WKXX Ex To 30, KNUS Ex To 28, KERN Ex To 28, WHHY 27 To 23, WANS Ex To 38, KRAV Ex To 30, WQXI 22 To 18. SALES: Breakouts in the Midwest. Weak in all other regions.	4
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HIT BOUND

67	44	NEVER BE THE SAME CHRISTOPHER CROSS ADDS: WNOE-29, KTLK, KENO, KC101-30, KYXX, KJR, WIFI, WCAO, KRQ-30, WSGA-29, WICC, WBBF, KTSa, JB105-34, KCPX, WRQX, F105, WANS, WFL, WLAC, CKLW, WTX-FM, KIMN, WWKX, KSLQ, KSTP-FM, KSFX, KRTH, KOPA-30, WTRY, 14Q-29, WSEZ, WZZR, WAYS, WAKY-30, WKBW, KRAV. JUMPS: WRFC Ex To 29, WDRQ Ex To 29, WKBO Ex To 27, WKXX 29 To 24, WOKY Ex To 30, Q105 28 To 25, KMJK-FM Ex To 34, WHHY Ex To 22, WSGN 27 To 21, WGSV 32 To 28, KJRB Ex To 30, WRKO 28 To 25, Y103 Ex To 39, WPGC 25 To 21. SALES: Just shipped.	4
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Kim Carnes

The New Single from the "Romance Dance" Album

Produced by George Thom in association with Mike Piccolo/Management by Michael Brokaw for Kragen & Co.

CRY LIKE A BABY



RADIO CHART

TOP 100 SINGLES
OCTOBER 18, 1980

THIS WEEK	WEEKS ON CHART	LAST THIS WEEK	WEEKS ON CHART	LAST THIS WEEK	WEEKS ON CHART
48 WALK AWAY	DONNA SUMMER	6	71 83 THIS TIME	JOHN COUGAR	4
49 ONE IN A MILLION YOU	LARRY GRAHAM	17	ADD: 94Q, WTI, KSLO, Y103, F105. JUMPS: WKXX Ex To 29, KXOK 25 To 20, WANS 22 To 14, WWKX Ex To 28, WHB 23 To 16.		
50 DON'T ASK ME WHY	BILLY JOEL	12	72 64 THEME FROM THE DUKES OF HAZZARD	WAYLON	6
51 SAILING	CHRISTOPHER CROSS	20	ADD: KNUS, JB105, WHBQ. JUMPS: WKIX 16 To 11, WSPT Ex To 26, WAPE 16 To 10, Q105 30 To 21, WSGN Ex To 29, WRJZ 31 To 16.		
52 HEROES	COMMODORES	5	SALES: Moderate in the Midwest and South. Fair in the West. Weak in the East.		
JUMPS: WRFC 19 To 15, KCPX Ex To 40.			53 65 TAKE YOUR TIME (DO IT RIGHT) PART I	THE S.O.S. BAND	21
SALES: Moderate in all regions.					
53 COULD I HAVE THIS DANCE	ANNE MURRAY	7	55 66 TURN IT ON AGAIN	GENESIS	8
ADD: KEEL, KOFM-28. JUMPS: WKIX Ex To 24, WCAO 23 To 20, WKBO 29 To 24, WZZP Ex To 23, WSGA 27 To 23, WFLB 29 To 24, WGH 23 To 16, WZZR 26 To 23, WSGN Ex To 28, WTI Ex To 40, WRJZ 15 To 11, WANS 32 To 28, KRAV 13 To 8, KSTP-FM Ex To 20, WHB 22 To 18, WZUU 30 To 23.			54 67 GIRL, DON'T LET IT GET YOU DOWN	THE O'JAYS	9
SALES: Moderate in the South. Fair in the East and Midwest. Weak in the West.					
54 YOU SHOOK ME ALL NIGHT LONG	AC/DC	6	57 68 I GOT YOU	SPLIT ENZ	9
ADD: KMJK-FM. JUMPS: WDRQ 20 To 16, WSPT Ex To 24, Q105 Ex To 30, JB105 Ex To 35, WNOE Ex To 23, KJR Ex To 24, WSEZ 29 To 23, WANS 24 To 21, KROY 19 To 15.			64 69 SWITCHIN' TO GLIDE	THE KINGS	9
SALES: Fair in the West and East. Weak in the Midwest and South.					
55 HOLD ON	KANSAS	4	65 70 CAN'T WE TRY	TEDDY PENDERGRASS	8
ADD: WBBF, JB105, KDWB, WHHY, 94Q, 14Q-28. JUMPS: 96KX 20 To 16, KRQ 24 To 21, KBEO 7 To 5, KEEL Ex To 37, WICC Ex To 29, WEFM 22 To 17, KCPX 33 To 29, WSEZ Ex To 39, WTI 32 To 27, KRAV 26 To 22.			61 71 SOMEONE THAT I USED TO LOVE	NATALIE COLE	17
SALES: Fair in the Midwest.					
56 TURNING JAPANESE	THE VAPORS	6	66 72 DON'T YA WANNA PLAY THIS GAME NO MORE?	ELTON JOHN	10
ADD: WRVQ, KTLK, Y100, WTI, CKLW, KROY. JUMPS: WSPT Ex To 28, WEFM 12 To 6, JB105 Ex To 33, WLS 19 To 14, KFRC Ex To 28.			68 73 ANGELINE	ALLMAN BROTHERS	5
SALES: Good in the West. Weak in all other regions.			70 74 MY GUY/MY GIRL	AMII STEWART & JOHNNY BRISTOL	8
57 INTO THE NIGHT	BENNY MARDONES	20	82 75 IF YOU SHOULD SAIL	NEILSEN/PEARSON	4
58 MAGIC	OLIVIA NEWTON-JOHN	22	ADD: WKBO, KERN, WTRY, BJ105, Y103, JUMPS: WZZP Ex To 29, JB105 30 To 27, WSEZ 31 To 24.		
59 YOU'RE THE ONLY WOMAN	AMBROSIA	15	83 76 I BELIEVE IN YOU	DON WILLIAMS	5
60 SOMETIMES A FANTASY	BILLY JOEL	2	ADD: WCAO. JUMPS: KNUS 27 To 12, KOPA Ex To 23, KOFM 14 To 10, KRAV 4 To 2.		
ADD: KYXX, KRQ-27, KFMD, WOKY, Q105, KMJK-FM, KENO, KERN, WTRY, WSGN, BJ105-37, 13K, KIMN-29, KJRB, KROY, Y103-37. JUMPS: WSGA 32 To 27, WICC Ex To 30, JB105 35 To 31, WNOE Ex To 25, KTLK 40 To 36, WHHY Ex To 27, WTI 34 To 28.			SALES: Fair in the West, Midwest and South. Weak in the East.		
SALES: Just shipped.			89 77 EVERYBODY'S GOT TO LEARN SOMETIME	THE KORGIS	2
61 I'M HAPPY THAT LOVE HAS FOUND YOU	JIMMY HALL	2	ADD: WGH, KNUS, KCPX, KYXX, WSGN, KFI, WANS, WZUU. JUMPS: WGSV Ex To 30.		
ADD: WGH, KNUS, KMJK-FM, KJR, 94Q-28, WDRQ, WKBO, KRQ-28, WRVO, WAPE, KEEL, WICC, WOKY, KOPA, WTRY, WSGN, WTI, BJ105-39, CKLW, Y103, WZUU-30. Day-Part Q105. JUMPS: WSPT Ex To 30, WBEO 21 To 15, KCPX Ex To 35, KYXX Ex To 29, KJRB Ex To 28, WWKX 30 To 23, Z93 30 To 26.			86 78 WHO WERE YOU THINKIN' OF	DANDY & DOOLITTLE BAND	2
SALES: Just shipped.			ADD: WFLB, KYXX, WFI, BJ105-40, WFI. JUMPS: KRTH Ex To 28.		
62 CRY LIKE A BABY	KIM CARNES	3	80 79 ASHES TO ASHES	DAVID BOWIE	3
ADD: KFMD, WISM, KNUS, WBBO, WAKY-31. JUMPS: WFLB Ex To 32, KCPX 27 To 22, KYXX Ex To 28, WSEZ 23 To 20, WSGN 30 To 26, WRJZ Ex To 27, WRKO 27 To 22, Z93 Ex To 30.			SALES: Good in the West.		
			88 80 I COULD BE GOOD FOR YOU		2
			ADD: WGH. SALES: Moderate in the Midwest.		
			74 81 MY PRAYER	RAY, GOODMAN & BROWN	9
			79 82 HOW DOES IT FEEL TO BE BACK	DARYL HALL & JOHN OATES	14
			83 DEEP INSIDE MY HEART	RANDY MEISNER	1
			ADD: WAKY, KJRB, WAXY, 96KX-30, KRQ-29, WSPT, WBEO-20, WKXX, KTLK, KYXX, KJR.		
			75 84 HEY THERE LONELY GIRL	ROBERT JOHN	14
			85 PRIVATE IDAHO	THE B-52's	1
			ADD: Y100, WDRQ. ON: WEFM, 13K, WPRO-FM. SALES: Fair in the West.		
			77 86 BOULEVARD	JACKSON BROWNE	16
			87 SUDDENLY	OLIVIA NEWTON-JOHN/CLIFF RICHARD	1
			ADD: BJ105, WGSV, CKLW, Y103, KRAV, WRFC, WSGA, KERN. ON: WWKX.		
			88 LOVE X LOVE	GEORGE BENSON	1
			ADD: Y103, Q105, WKBO. JUMPS: WGSV Ex To 32, KJRB 28 To 25, 94Q 29 To 27. ON: WAYS.		
			90 89 A LITTLE IS ENOUGH	PETE TOWNSHEND	2
			JUMPS: WSEZ Ex To 34.		
			90 TEXAS IN MY REAR VIEW MIRROR	MAC DAVIS	1
			ADD: KRTH, KCPX. JUMPS: KILT 40 To 37, KNUS Ex To 30. ON: WWKX.		
			84 91 I AIN'T MUCH	ATLANTA RHYTHM SECTION	5
			94 92 MIDNIGHT RAIN	POCO	2
			ADD: WSEZ, Q105. JUMPS: WGSV Ex To 34.		
			93 MORE BOUNCE TO THE OUNCE	ZAPP	1
			ADD: 13K. SALES: Moderate in the South.		
			78 94 MORE LOVE	KIM CARNES	21
			87 95 GAMES WITHOUT FRONTIERS	PETER GABRIEL	12
			85 96 IT'S STILL ROCK AND ROLL TO ME	BILLY JOEL	22
			91 97 THUNDER AND LIGHTNING	CHICAGO	8
			92 98 ONE LIFE TO LIVE	WAYNE MASSEY	3
			95 99 FUNKIN' FOR JAMAICA (N.Y.)	TOM BROWNE	3
			93 100 RED LIGHT	LINDA CLIFFORD	11

LOOKING AHEAD

BRITE EYES	ROBBIN THOMPSON BAND
ADD: WWKX, KBEO, WGH, WHHY. JUMPS: WRVQ 19 To 14. ON: WKXX.	
LET'S BE LOVERS AGAIN	EDDIE MONEY
ADD: BJ105-38, WZZP, WFLB, KCPX, WHHY. ON: WGH.	
SHERRY	ROBERT JOHN
ADD: KFI, WOKY, WFI.	

CASH SMASH—denotes significant sales activity.
PRIME MOVER—denotes significant radio activity.
HIT BOUND—denotes immediate radio acceptance.

MASTERBLASTER

(T4317F)

By *Jammin'*

Stevie Wonder

The First Single From His New Album
"HOTTER THAN JULY"
(T-8373M1)

ON MOTOWN RECORDS



Summer Projects Cassettes Topping Discs In Future

(continued from page 6)

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

Summer suggested that an immediate upgrading in the worldwide manufacture and marketing of pre-recorded cassettes would be a perfect illustration of the aggressive tactics he was calling for. "The appeal of home taping has to do with the appeal of cassettes," Summer said. "Everything must be done to raise the status of cassettes. The cassette configuration will turn the marketplace around."

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

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

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

NRBA Convention

(continued from page 21)

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

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

- One highlight of the Monday luncheon was the presentation of the Golden Radio Award to Gene Autry, owner and chairman of the board of Golden West Broadcasters.

- Other highlights included WLUP/Chicago DJ Steve Dahl's "Breakfast Club" live broadcast to three stations in the Midwest and two very well-received concerts by Paul Simon on Monday night and by Barbara Mandrell at the Tuesday luncheon.



21ST CENTURY MAN — Elektra/Asylum recently signed singer/writer/guitarist Billy Thorpe, who just released his debut LP "21st Century Man," an extension of his first space record, "Children of the Sun" which was released by Capricorn and Polydor. Pictured standing are (l-r): Rip Pelley, field promotion operations and information director, E/A; Bill Smith, national singles promotion director; Mel Posner, vice chairman, E/A; Thorpe; Kenny Buttice, vice president of A&R, E/A; Spencer Proffer, Thorpe's manager and co-producer of the new LP; Vic Faraci, vice president/director of marketing, E/A; and Randy Edwards, merchandising/advertising director, E/A. Pictured seated are (l-r): Dave Cline, sales advertising director, E/A; Burt Stein, national promotion director, E/A; Lou Maglia, national sales director, E/A; and Diana Kaylan, general manager of the Pasha Organization.

Vid Disc Race Intensifies With Pioneer, Magnavox Debuts

(continued from page 14)

The novel marriage of the audio format with the television screen made possible by videodiscs has exciting potential for the hardware dealers who are in the forefront of new business. The Boston-based Tech Hi-Fi chain, which has outlets in 10 states, has had measurable success with a New England regional ad campaign it financed in support of Pioneer's "Laserdisc" system.

"We noticed an immediate increase in store traffic," said Rick Deutsche, vice president of advertising for Tech Hi-Fi, discussing the \$30,000 print, radio and direct mail campaign. "One of the problems of stereo specialty stores has always been that there is something intimidating about them. It's difficult to get the masses to walk past the threshold. One of the nice things about this new invention is that it's getting a lot of people into the stores who might not ordinarily come in." Duetsche said that the Tech campaign will be expanded to cover the New York market as the chain's outlets here begin to carry the Pioneer players this month.

Pioneer has launched a national print advertising campaign in support of its videodisc system, stressing "the magnitude of the innovation, with the hardware as the primary factor," according to Howard Mandel, account executive for

Altschiller, Reitzfeld, Jackson & Solin, the agency handling the Pioneer campaign. Mandel said Pioneer has yet to decide on a policy for co-op ad funding.

Magnavox "will be breaking a national ad campaign in early October" for its rival "MagnaVision" videodisc system, according to Sonny Kirkendall, Magnavox's Knoxville, Tenn.-based coordinator for videodisc merchandising. Like Pioneer's "Laserdisc" the Magnavox system uses a laser beam to "read" electronically coded audio and visual information stored in microscopic "pits" on the grooveless disc's mirror-like surface. Since the 1978 introduction of MagnaVision in the Atlanta market, the theme of the Magnavox campaign created by the William Esty agency has been, "The world on a silver platter." Kirkendall said that a new "umbrella campaign" being created by Detroit's Campbell Ewald agency "will be people oriented."

Strong Rivals

In spite of the speedy entry of the Pioneer and MagnaVision optical-laser systems into this year's Christmas market, RCA's "SelectaVision" videodisc system, which is set to debut in the first quarter of 1981, will mount a formidable challenge for the consumer market. In contrast to the Magnavox and Pioneer systems, which are list priced at \$775 and \$749 respectively, RCA plans to market its videodisc player for under \$500 — a figure that promises to appeal to budget-conscious non-industrial customers. The RCA system employs "capacitance contact" technology, with a microscopic stylus tracking audio and visual information stored in a highly compacted series of grooves on a black disc that resembles a phonograph record.

Dave Heneberry, staff vice president of marketing for RCA videodiscs, indicated that RCA's videodisc ad campaign, which is still on the drawing board, will focus on the availability of programming being readied for the SelectaVision configuration. Observers of the emerging videodisc industry have noted that the abundance and type of programming available will be of greater concern to potential consumers in the home market than the relative merits of the competing technologies. "We will be stressing the availability of software, the confidence of RCA as a total resource," said Heneberry, who also noted that "cost, simplicity and serviceability" would be key points stressed by the RCA campaign.

One important feature of the optical-laser systems absent in the RCA configura-

(continued on page 48)

Hal Leonard, Chappell Enter Printing Pact

LOS ANGELES — In a joint announcement, the Chappell Group of Music Companies and the Hal Leonard Publishing Corp. have agreed in principal to enter a long-term association in the area of printed music. The announcement came from Keith Mardak, chief operation officer of Hal Leonard and Irwin Z. Robinson, president of Chappell.

The planned agreement between the companies is expected to expand the print business format under the leadership of the existing Hal Leonard management team. Leonard's company is considered a major American print company.

The association signals Hal Leonard's move into new publishing areas, including providing print functions for Chappell's and Intersong's substantial catalogs of old and new standards, which include the Hill and Range catalog and other Chappell administered companies like Rogers and Hammerstein's Williamson Music and the RSO Publishing Group.

IBR Establishes New Division For Classical

NEW YORK — International Book and Record Distributors (IBR), an import and wholesale firm based here, has formed a new division devoted exclusively to classical records and tapes. The new division will be headed by Robert Stern, who has joined IBR as director of classical marketing.

IBR has already received product from RCA France (Erato); French Philips; and EMI units from England, Germany, Italy, France, Sweden and Denmark. It expects to add approximately 15 more lines over the next six months.

Stern, who has an extensive sales and administrative background, will continue in his capacity as arts and entertainment editor for Educational Press.

Also joining IBR is Clyde Allen, who was previously classical buyer for Rose Records in Chicago. He will assist Stern in all phases of classical merchandising.

Lowery And Blackman Form New Companies

LOS ANGELES — New production and publishing companies have been formed by Bill Lowery, president of The Lowery Group of Music Publishing Companies, with Bruce Blackman, former leader of the groups Starbuck and Korona.

The production company, Mad Moon Productions, is currently at work on its first project with The Eaze, and Atlanta-based group. The Eaze are recording at Southern Tracks Studio with Blackman and Mike Clark producing.

The publishing company will be administered through ASCAP.

Radio Records Opens Office In New York

NEW YORK — Radio Records has opened a New York office at 250 West 57 Street. Jack Kreisberg, who heads the office, will direct international activities as well as promotion, marketing and distributor relations for the Northeastern U.S. He reports to Ed McGlynn, the label's president, who is based in Ft. Lauderdale, Fla.

CBS Pacts With Spectra Scene For Offenbach LP

LOS ANGELES — Spectra Scene Records has pacted with CBS Canada for exclusive distribution rights to the Quebec-based band Offenbach. The French-speaking band is set to soon release an English language album.

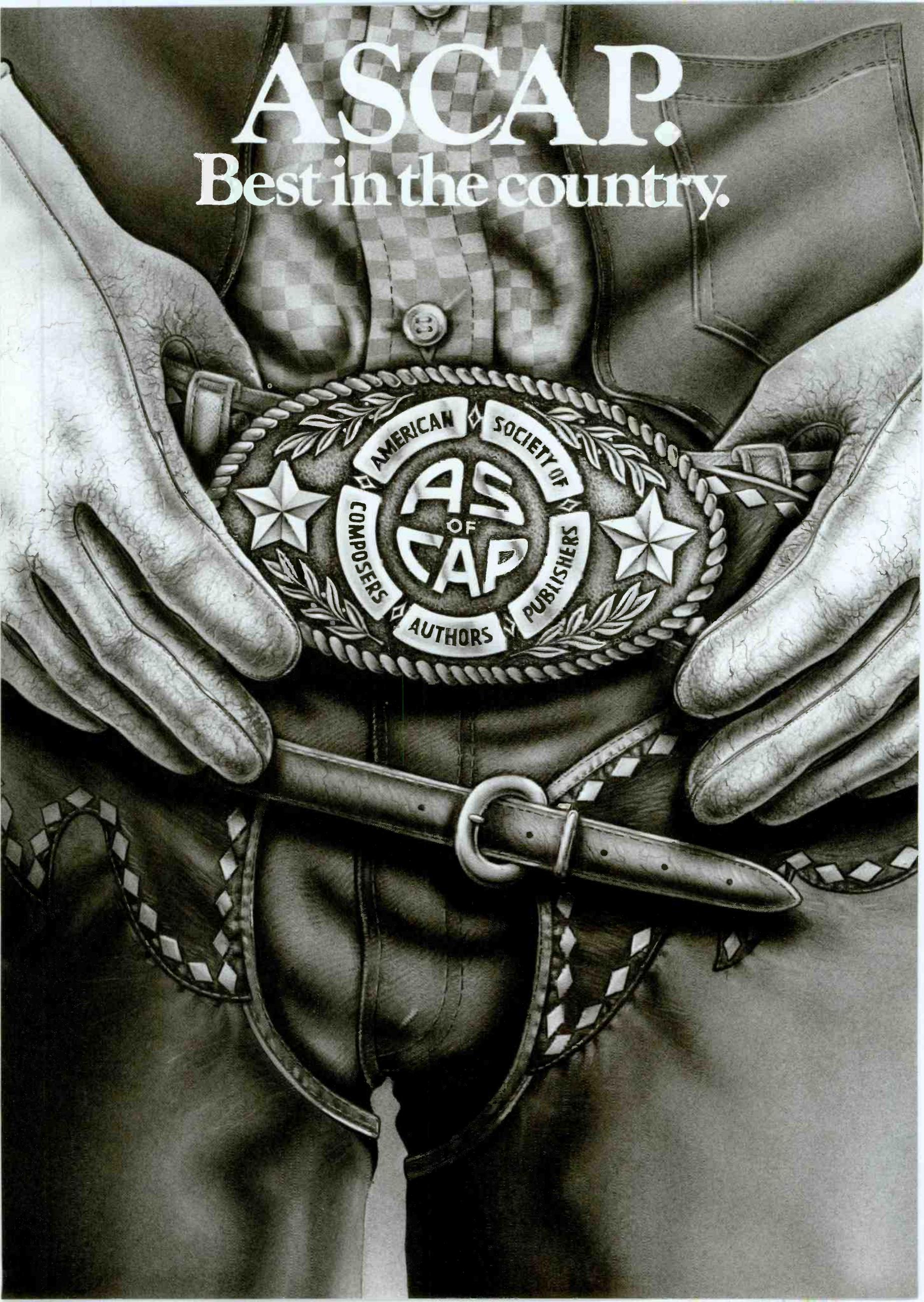


CBS ANNOUNCES BID LABEL — CBS has announced that BID (Believe In A Dream) records has joined CBS as an associated label. The label's first LP will be "The Awakening" by The Reddings, a group consisting of sons and a nephew of the late Otis Redding. The Reddings' first single, "Remote Control," has already been released, with the LP shipping in late October. Pictured at CBS records' New York offices standing are (l-r): Tony Martell, vice president and general manager of CBS associated labels; Zelma Redding, widow of Otis Redding; T. C. Thompkins, director of black music promotion, E/P/A; Dexter Redding and Mark Locket of the group; Don Dempsey, senior vice president and general manager, E/P/A; Otis Redding III; Bruce Lundvall, president, CBS records division; and Scott Folks, production manager, E/P/A. Pictured seated are (l-r): Paris Eley, vice president of black music promotion for CBS records; and Russell Timmons, president of BID records.

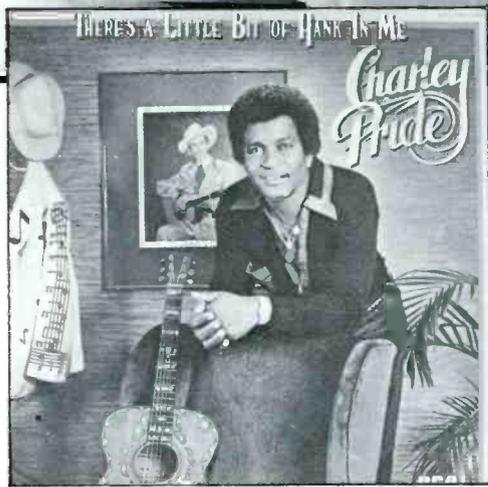


ASCAP.

Best in the country.



Charley Pride



AHLI - 3548

Charley Pride

THE HIT SINGLE,

“YOU ALMOST SLIPPED MY MIND”

PB-12100

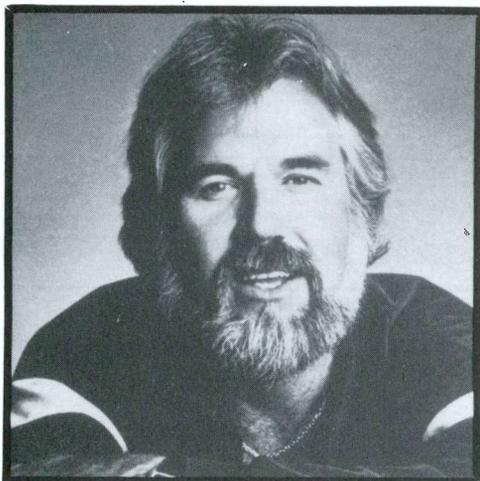
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Kenny Rogers



Crystal Gayle

ENTERTAINER OF THE YEAR

MALE
Kenny Rogers

FEMALE
Crystal Gayle

CASH BOX COUNTRY AWARD WINNERS

NOVELTY/COMEDY ENTERTAINER OF THE YEAR

1. Ray Stevens (RCA)
2. Jerry Clower (MCA)

SUSTAINING ARTIST

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

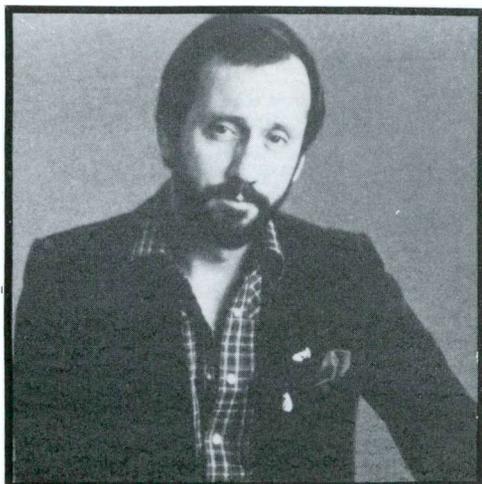
MANAGER

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

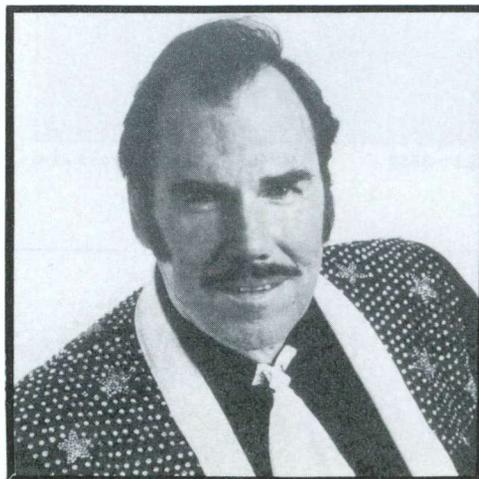
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Ray Stevens



Slim Whitman



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- 1. MDJ
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- 4. Hall-Clement/Vogue
- 5. Chappell/Intersong

COMPOSER/PERFORMER

- 1. Willie Nelson
- 2. Larry Gatlin
- 3. Waylon Jennings
- 4. Eddie Rabbitt
- 5. Merle Haggard

CASH BOX COUNTRY AWARD WINNERS

SINGLES LABEL
MCA

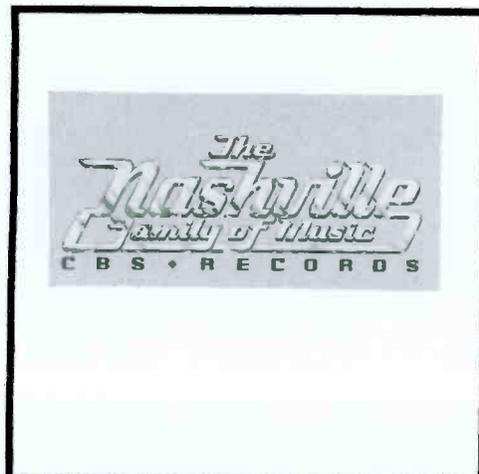
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ARTIST DEVELOPMENT LABEL
CBS

MCA



CBS



RCA



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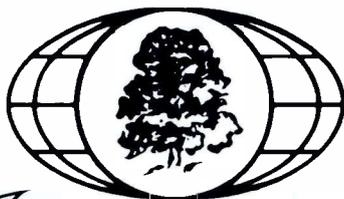
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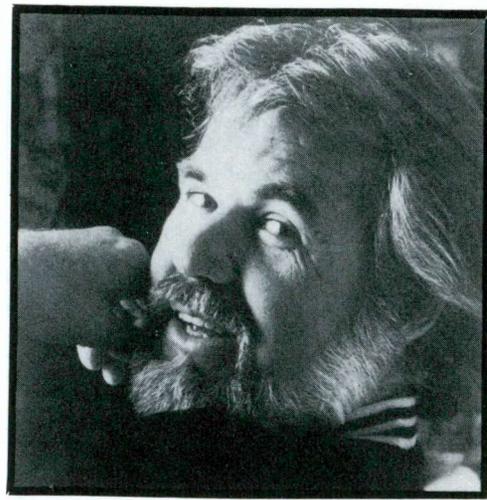
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Kenny Rogers

COUNTRY/POP CROSSOVER AWARDS CROSSOVER SINGLES

MALE

1. Kenny Rogers (UA)
2. Eddie Rabbitt (Elektra)
3. Mickey Gilley (Epic)
4. Mac Davis (Casablanca)
5. Johnny Lee (Asylum/Full Moon)

GROUP/DUO

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

FEMALE

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

CASH BOX COUNTRY AWARD WINNERS

CROSSOVER ALBUMS

MALE

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

GROUP

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

FEMALE

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

DUO

1. Willie Nelson/Ray Price (Columbia)
2. Willie Nelson/Danny Davis (Columbia)

Emmylou Harris



Willie Nelson/Ray Price





COUNTRY PROGRAMMERS AND LISTENERS, THANK YOU FOR ANOTHER GREAT YEAR



Kind regards, Anne Murray



Ronnie Milsap



Johnny Lee



Rosanne Cash

CASH BOX COUNTRY SINGLE AWARDS

MALE VOCALIST

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

FEMALE VOCALIST

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

NEW MALE VOCALIST

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

NEW FEMALE VOCALIST

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

VOCAL GROUP

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

NEW VOCAL GROUP

1. Alabama (RCA)
2. Capitols (Ridgeway)

VOCAL DUET

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

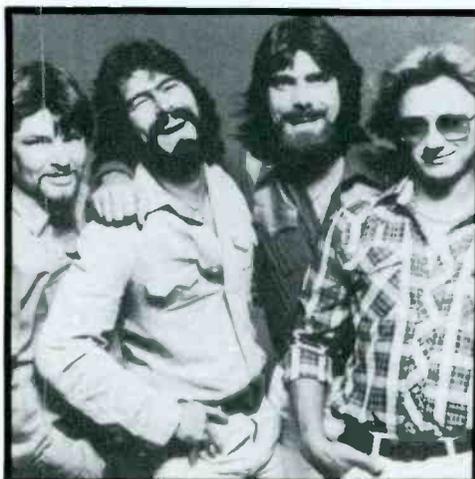
NEW VOCAL DUET

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

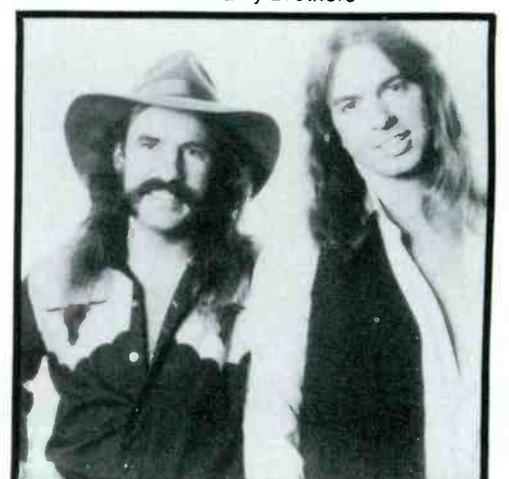
Oak Ridge Boys



Alabama



Bellamy Brothers



RONNIE MILSAP

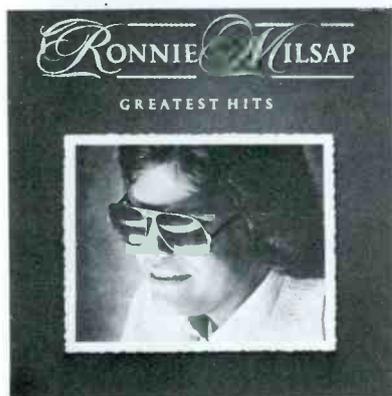
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VOCALIST
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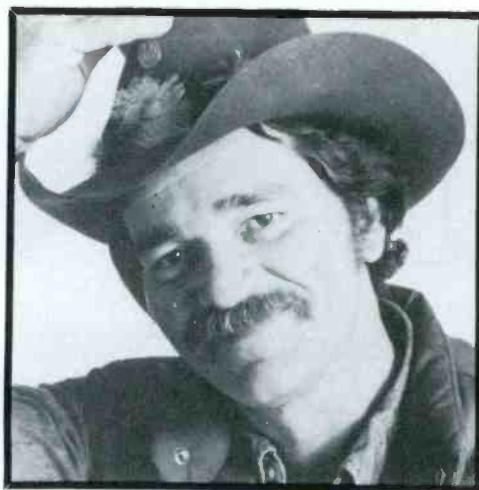
RCA

BNB

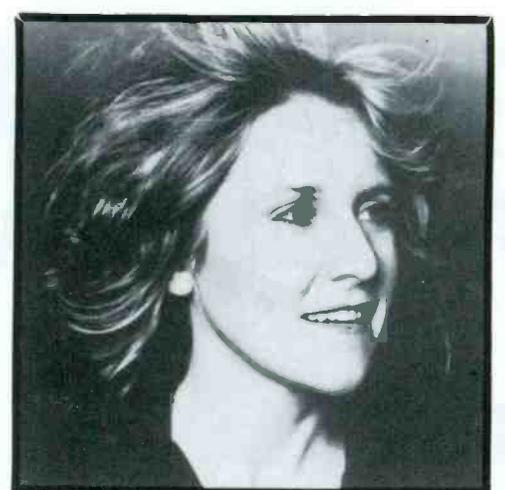
the management company



Waylon Jennings



Ed Bruce



Lacy J. Dalton

MALE VOCALIST

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

FEMALE VOCALIST

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

NEW FEMALE VOCALIST

1. Lacy J. Dalton (Columbia)
2. Rosanne Cash (Columbia)
3. Stephanie Winslow (Warner Bros.)
4. Juice Newton (Capitol)

NEW MALE VOCALIST

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

VOCAL GROUP

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

CASH BOX COUNTRY ALBUM AWARDS

VOCAL DUET

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

NEW VOCAL GROUP

1. Alabama (RCA)

NEW VOCAL DUET

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

MOTION PICTURE SOUNDTRACK

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

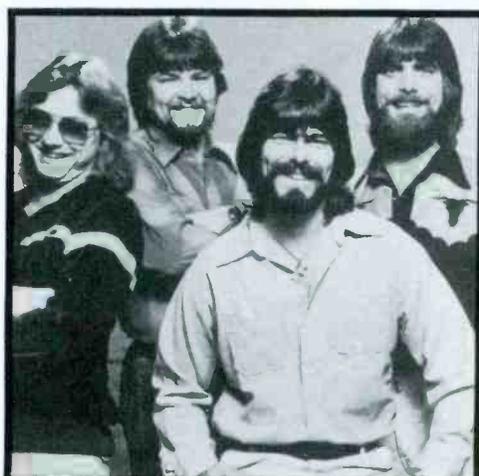
INSTRUMENTALIST

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

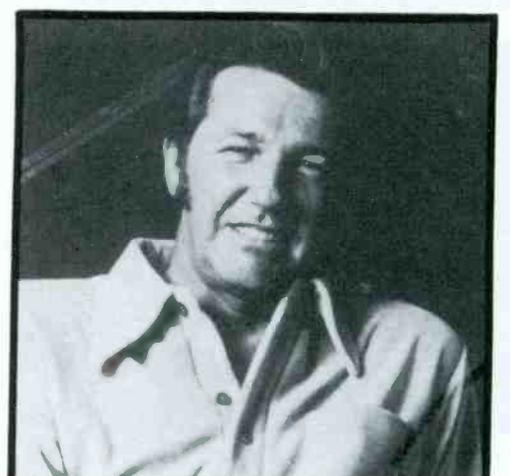
Kendalls



Alabama



Floyd Cramer

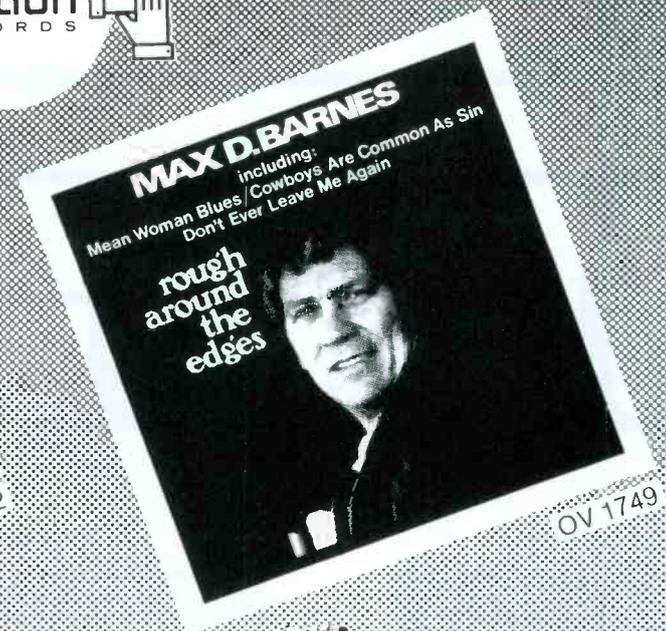


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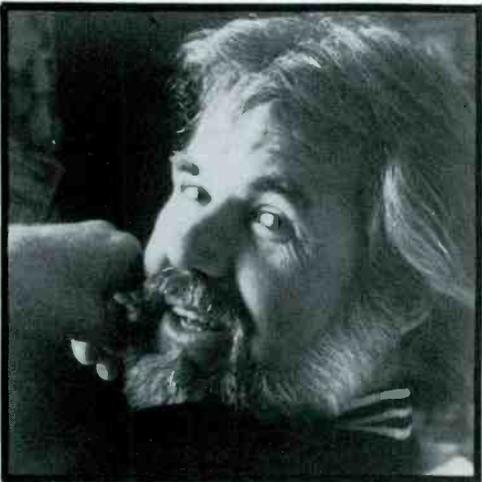
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Kim Carnes



Kenny Rogers

1. **Coward Of The County** • Kenny Rogers • United Artists
2. **Don't Fall In Love With A Dreamer** • Kenny Rogers/Kim Carnes • United Artists
3. **Come With Me** • Waylon • RCA
4. **My Heart/Silent Night** • Ronnie Milsap • RCA
5. **My Heroes Have Always Been Cowboys** • Willie Nelson • Columbia
6. **Gone Too Far** • Eddie Rabbitt • Elektra
7. **Half The Way** • Crystal Gayle • Columbia
8. **Should I Come Home** • Gene Watson • Capitol
9. **Why Don't You Spend The Night** • Ronnie Milsap • RCA
10. **He Stopped Loving Her Today** • George Jones • Epic
11. **Trying To Love Two Women** • Oak Ridge Boys • MCA
12. **Sugar Daddy** • Bellamy Brothers • Warner/Curb
13. **I'd Love To Lay You Down** • Conway Twitty • MCA
14. **The Way I Am** • Merle Haggard • MCA
15. **Starting Over Again** • Dolly Parton • RCA
16. **Beneath Still Waters** • Emmylou Harris • Warner Bros.
17. **Love Me Over Again** • Don Williams • MCA
18. **All The Gold In California** • Larry Gatlin • Columbia
19. **Good Ole Boys Like Me** • Don Williams • MCA
20. **I Ain't Living Long Like This** • Waylon • RCA
21. **Whiskey Bent And Hell Bound** • Hank Williams, Jr. • Elektra/Curb
22. **I Cheated Me Right Out Of You** • Moe Bandy • Columbia
23. **Daydream Believer** • Anne Murray • Capitol
24. **Stand By Me** • Mickey Gilley • Full Moon/Asylum
25. **Years** • Barbara Mandrell • MCA
26. **Dancin' Cowboys** • Bellamy Brothers • Warner/Curb
27. **Leaving Louisiana In The Broad Daylight** • Oak Ridge Boys • MCA
28. **Pour Me Another Tequila** • Eddie Rabbitt • Elektra
29. **Cowboys And Clowns/Misery Love Company** • Ronnie Milsap • RCA
30. **Honky Tonk Blues** • Charley Pride • RCA
31. **Drivin' My Life Away** • Eddie Rabbitt • Elektra
32. **I'll Be Coming Back For More** • T.G. Sheppard • Warner Bros.
33. **Help Me Make It Through The Night** • Willie Nelson • Columbia
34. **Dream On** • Oak Ridge Boys • MCA
35. **You Decorated My Life** • Kenny Rogers • United Artists
36. **True Love Ways** • Mickey Gilley • Epic
37. **Two Story House** • George Jones/Tammy Wynette • Epic
38. **Nothing Sure Looks Good On You** • Gene Watson • Capitol
39. **Tennessee River** • Alabama • RCA
40. **Happy Birthday Darlin'/Heavy Tears** • Conway Twitty • MCA
41. **Bar Room Buddies** • Merle Haggard/Clint Eastwood • Elektra
42. **A Lesson In Leavin'** • Dottie West • United Artists
43. **Broken Hearted Me** • Anne Murray • Capitol
44. **Foiled By A Feeling** • Barbara Mandrell • MCA
45. **It's Like We Never Said Goodbye** • Crystal Gayle • Columbia
46. **Love The World Away** • Kenny Rogers • United Artists
47. **One Day At A Time** • Cristy Lane • United Artists
48. **Your Body Is An Outlaw** • Mel Tillis • Elektra
49. **Friday Night Blues** • John Conlee • MCA
50. **Missin' You/Heartbreak Mountain** • Charley Pride • RCA

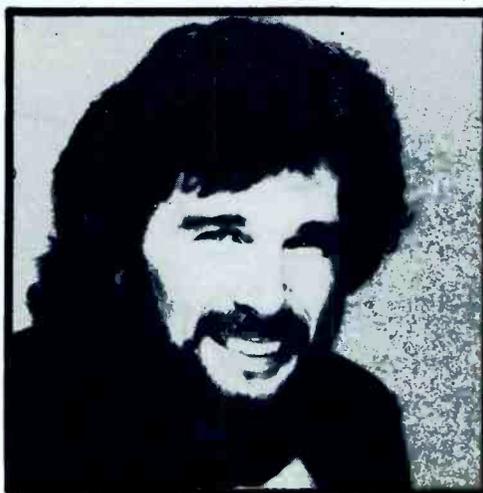
TOP 50

Singles

Waylon Jennings



Eddie Rabbitt



Ronnie Milsap



PRODUCER OF THE YEAR

Larry Butler

I would like to thank:

My artists for their faith

The pickers (musicians) for their soul

*Billy Sherill and Harold Lee for making
me sound good*

*Wendy Suits and the gang for their outstanding
background vocals*

*Sound Emporium Studio and Glenn Meadows at
Masterphonics for a great place to work*

Bill Justis for his beautiful pen

*The writers and publishers for giving me the
proper tools to work with*

Nancy and my entire staff for making me want to work

And God. . .

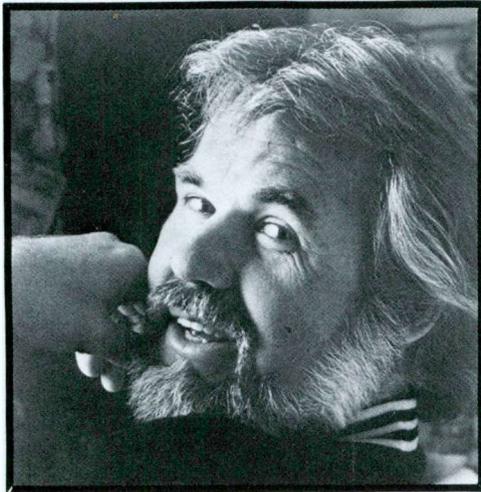
For all of the above,

Larry Butler

TOP 50

Albums

Kenny Rogers



Waylon Jennings



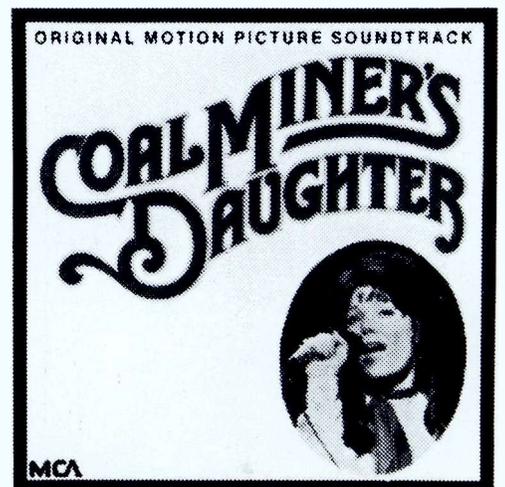
Crystal Gayle



Willie Nelson



Coal Miner's Daughter



1. **Greatest Hits** • Waylon • RCA
2. **Kenny** • Kenny Rogers • United Artists
3. **What Goes Around Comes Around** • Waylon • RCA
4. **Gideon** • Kenny Rogers • United Artists
5. **Miss The Mississippi** • Crystal Gayle • Columbia
6. **Willie Nelson Sings Kris Kristofferson** • Willie Nelson • Columbia
7. **Coal Miner's Daughter** • Soundtrack • MCA
8. **Urban Cowboy** • Soundtrack • Full Moon/Epic
9. **I'll Always Love You** • Anne Murray • Capitol
10. **Million Mile Reflections** • Charlie Daniels Band • Epic
11. **Roses In The Snow** • Emmylou Harris • Warner Bros.
12. **The Gambler** • Kenny Rogers • United Artists
13. **There's A Little Bit Of Hank In Me** • Charley Pride • RCA
14. **Music Man** • Waylon • RCA
15. **Shriner's Convention** • Ray Stevens • RCA
16. **Milsap Magic** • Ronnie Milsap • RCA
17. **It's Hard To Be Humble** • Mac Davis • Casablanca
18. **Straight Ahead** • Larry Gatlin • Columbia
19. **Electric Horseman** • Soundtrack • Columbia
20. **The Best Of Rides Again** • The Statler Brothers • Mercury
21. **Family Tradition** • Hank Williams, Jr. • Elektra/Curb
22. **Classic Crystal** • Crystal Gayle • United Artists
23. **Together** • The Oak Ridge Boys • MCA
24. **San Antonio Rose** • Willie Nelson/Ray Price • Columbia
25. **The Best Of Eddie Rabbitt** • Eddie Rabbitt • Elektra
26. **Horizon** • Eddie Rabbitt • Elektra
27. **My Home's In Alabama** • Alabama • RCA
28. **¾ Lonely** • T.G. Sheppard • Warner/Curb
29. **Habits Old And New** • Hank Williams, Jr. • Elektra/Curb
30. **Great Balls Of Fire** • Dolly Parton • RCA
31. **Just For The Record** • Barbara Mandrell • MCA
32. **Bronco Billy** • Soundtrack • Elektra
33. **Whiskey Bent And Hell Bound** • Hank Williams, Jr. • Elektra/Curb
34. **One For The Road** • Willie Nelson/Leon Russell • Columbia
35. **Heart & Soul** • Conway Twitty • MCA
36. **Dolly, Dolly, Dolly** • Dolly Parton • RCA
37. **Images** • Ronnie Milsap • RCA
38. **Portrait** • Don Williams • MCA
39. **Full Moon** • Charlie Daniels Band • Epic
40. **The Legend And The Legacy Vol. I** • Ernest Tubb • Cachet
41. **Volcano** • Jimmy Buffett • MCA
42. **The Best Of Don Williams Vol. II** • Don Williams • MCA
43. **Loveline** • Eddie Rabbitt • Elektra
44. **Mr. Entertainer** • Mel Tillis • MCA
45. **Somebody's Waiting** • Anne Murray • Capitol
46. **That's All That Matters To Me** • Mickey Gilley • Epic
47. **Our Memories Of Elvis Vol. II** • Elvis Presley • RCA
48. **Forever** • John Conlee • MCA
49. **Just Good Ole' Boys** • Moe Bandy/Joe Stampley • Columbia
50. **Honeysuckle Rose** • Soundtrack • Columbia

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WAYLON



RCA



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the single

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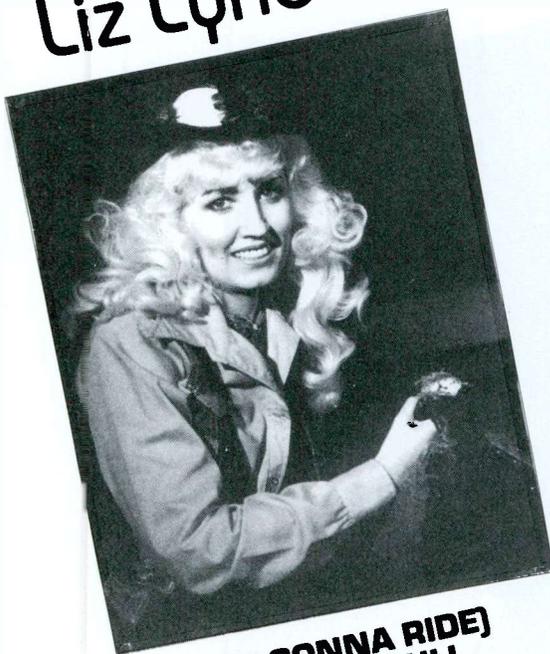
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THANKS FOR A GREAT YEAR.

KOALA

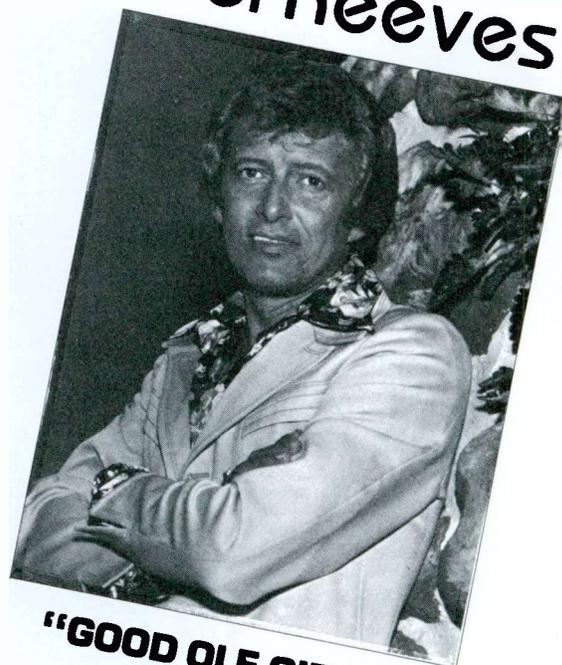
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COUNTRY MUSIC 1980

1980 Country Music Boom Sets Stage For Further Growth

by Jennifer Bohler

Last year Dr. Roger O. Blackwell, professor of marketing at Ohio State University, predicted that Country Music would be the music of the '80s. If Dr. Blackwell was a chemist or biologist, he most likely would be honored with the Nobel Prize for outstanding accuracy in a scientific hypothesis. Country Music has indeed become one of the most marketable and popular music genres this year, so much so, that a recent study by the National Assn. of Record Merchandisers (NARM) revealed that Country Music has surpassed pop music and seized second place in terms of sales, topped only by rock. According to NARM figures, the total record industry gross in 1979 (at retail list price) was \$3,676,100,000. Country Music accounted for \$437,455,900, or nearly 12% of these total monies.

This sudden popularity, or the Country Music syndrome as some fretful former jazz or rock Program Director might refer to it, can be attributed to a number of factors, most notably the consumer's increasing awareness of the idiom through constant exposure via radio, the movies and television.

Radio's bandwagon tendency being what it is, this year has seen format changes on a number of stations, including former Top 40 giant KHJ/Los Angeles, former jazz station WRVR-FM/New York, former easy-listener KZLA/Los Angeles and former AOR KRST-FM/Albuquerque. In fact, the number of radio stations programming Country Music has increased dramatically since 1961, when a mere 81 stations were feeding the airwaves with the sounds of steel guitar and fiddle.

Today, that figure reads closer to 1,540 full-time stations, with the number of radio stations that program some Country Music

into their daily programs 2,403 — at last count. Basically, it is getting more and more difficult to find a radio station which does not offer an occasional Kenny Rogers or Crystal Gayle cut.

Flood Of Movies

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

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

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

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

Concert Attendance Soaring

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

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

From concerts stateside to concerts on an international scale, one couldn't ask for more — Country Music is only just beginning to realize the potential on the international market. Country Music was featured in a cultural exchange program

exhibit put together by the U.S. Government, which toured Eastern Europe, where Country Music is quite popular. Earlier this year, Chai Zemin, Ambassador to the United States from People's Republic of China, visited Nashville to learn more about Country Music and expressed an interest in the possibility of a cultural exchange program that would take Country performers on a tour of China. As further proof to the viability of Country Music, Top Billing, a Nashville management/publicity/booking agency, has noted a 1,000% increase in international bookings.

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

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

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

(continued on page C-53)

Tree International

Having as many as 21 songs in the charts at one time, Tree International has again been chosen the **Cash Box** Publisher of the Year. It doesn't take long to figure out why. With 10 of its tunes hitting the #1 position, Tree International has dominated the charts this year.

The #1 songs were as follows:

"Friday Night Blues," written by Sonny Throckmorton and Rafe Van Hoy and performed by John Conlee; "Heartbreak Hotel," written by Elvis Presley, Mae Axton and Tommy Durden and performed by Willie Nelson and Leon Russell; "He Stopped Loving Her Today" by Bobby Braddock and Curly Putnam and performed by George Jones; "I May Never Get To Heaven" by Buddy Killen and Bill Anderson and performed by Conway Twitty; "I'll Be Coming Back For More" by Sterling Whipple and Curly Putnam and performed by T.G. Sheppard; "Last Cheaters' Waltz" by Throckmorton and performed by Sheppard; "Should I Come Home Or Should I Go Crazy" by Joe Allen and performed by Gene Watson; "The Way I Am" by Throckmorton and performed by Merle Haggard; "Tryin' To Love Two Women" by Throckmorton and performed by the Oak Ridge Boys; and "Do You Wanna Go To Heaven" by Curly Putnam and Bucky Jones and performed by Sheppard.

Fifteen new writers were signed to Tree

International this year. They include, Ken Beal, Jessica Boucher, Rick and Janis Carnes, Cliff Cochran, Dorothy S. DeLeonibus, Lary Hall, Bonnie Keen, Pat Killough, Neal Matthews, Jr., Randy Moon, Mark Paden, Jennie Seely, Gary Vocca and J.R. Cochran. Also re-signed were Red Lane and Throckmorton.

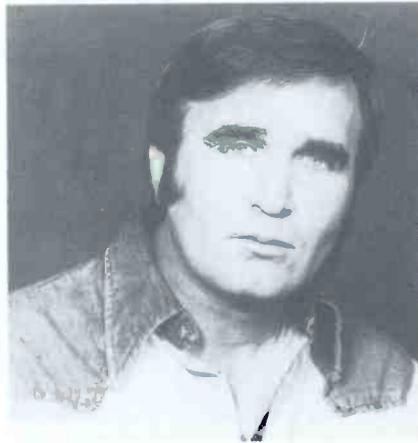
In a year where most publishing companies were suffering tremendous losses, Tree International, due to its tremendous volume as well as its production arm, was able to stay in the profit column.



Curly Putnam

Under its production arm, Tree International Prod., Buddy Killen produced such hit artists as T.G. Sheppard, Ronnie McDowell, Bill Anderson, Louise Mandrell and R.C. Bannon. Don Gant, senior vice president of Tree, produced Rafe Van Hoy, Billy Earl McClelland, Bobby Wright and Bobby Braddock through the production arm. Also, Terry Choate produced Del Reeves.

The executive staff of Tree includes chairman and chief executive officer Jack S. Stapp; president Buddy Killen, Sr.; vice



Sonny Throckmorton

president Gant and vice president Donna Hiley. The professional staff is comprised of Dan Wilson, Terry Choate, David Wommack, and Chris Dodson. Engineers are Tom Knox and Byrd Burton.

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

All in all, Tree International has had another banner year. And from the way it looks now, 1980 will be even bigger.



Bobby Braddock

COUNTRY MUSIC 1980

'80s Movie Soundtracks Spawn Numerous Country Hits

by Angela Ball

It is possible that 1980 will be remembered as the year of the country movie and soundtrack, with the release of seven major motion pictures featuring a country-flavored theme. These films yielded a plethora of top-selling soundtracks, which in turn yielded an impressive number of top charting singles, which further enhanced and promoted the status of country artists and their music.

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

Every Which Way But Loose, released in the fall of 1978, started the trend of country-oriented soundtracks, with an Eddie Rabbitt title cut. Steve Wax, *Roadie* producer, attributes the success to actor Clint Eastwood. "Eastwood opened the door with *Loose*, and when everyone saw the success of that movie they wanted to use country music."

Electric Horseman, starring Robert Redford and Jane Fonda, validated that primary success with the release of two Willie Nelson singles from the soundtrack. "My Heroes Have Always Been Cowboys" and "Mamas Don't Let Your Babies Grow Up to be Cowboys" both attained #1 status

on the **Cash Box** Country Singles Chart. The soundtrack did equally well, peaking on the chart at #1.

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

Summer Boom

Urban Cowboy, starring John Travolta, started the summer boom of country movies, which were well-received at the box office as well as at record stores. The *Urban Cowboy* soundtrack featured a diverse range of artists who fared well on the charts. Johnny Lee's "Lookin' For Love" has proven to be the biggest success story, racing up both the pop and country charts, to achieve #1 status on country and Top Five pop. Crossover success was also achieved by Anne Murray and Kenny Rogers on single releases from the movie. Murray's

"Could I Have This Dance" has just been released on a greatest hits collection and is bulleting towards the Top 10 on the country charts.

Roadie, basically a rock 'n' roll film, incorporated country music into the film through setting — the primary character hails from a small town in Texas. Eddie Rabbitt's "Drivin' My Life Away," written exclusively for the film, has done well on both pop and country charts and is still rocketing toward #1. "The success of the soundtracks definitely correlates with the rise in popularity of country music," said Wax. "Country music is definitely going to get bigger in the future and you'll see it more in films."

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

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

There are several other singles from *Smokey II* that are doing quite well.

"Charlotte's Web" by the Statler Brothers and "Texas Bound And Flyin'" by Jerry Reed charted. A vocal debut by Burt Reynolds, "Let's Do Something Cheap and Superficial," was also a feature of the soundtrack.

Garrett is currently working on a sequel to *Every Which Way But Loose*, titled *Any Which Way You Can*, also starring Clint Eastwood. Singles from the movie will be released in late October and the soundtrack will ship on Nov. 12. Eastwood's vocal career will continue with a single from *Any Which Way You Can*, but Garrett's not naming the artist who will be teaming up with Eastwood.

Acting Debut

Willie Nelson made his acting debut in *Electric Horseman*, which he followed with a starring role in *Honeysuckle Rose*. Soundtracks from both have been phenomenally successful. *Horseman* has already gone gold and *Honeysuckle Rose* is double platinum.

Sydney Pollack, producer of *Honeysuckle Rose* and director of *Horseman*, feels that timing is the key. "People were ready for it. There was a vacuum, and I think the whole swing of the country has been more or less back to grassroots. As we go into the '80s, I think the country in general has taken a more patriotic stand and I think that's particularly why we've gravitated back to country."

Pollack views the trend as somewhat of a fad. "Once something works, everyone jumps on the bandwagon. It's a very trendy business so I think we'll have a big year of country/western music, country/western

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MCA Records

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

At least four established MCA artists saw album sales increases of at least 100,000 units over the previous year, with several others showing very substantial growth, according to Chic Doherty, Nashville Division vice president of Marketing.

The label received gold certification on the Oak Ridge Boys "Y'all Come Back Saloon" album, the Tanya Tucker "TNT" album and the Loretta Lynn "Coal Miner's Daughter" album during the period. In addition, the "Coal Miner's Daughter" movie soundtrack and the Oak Ridge Boys "Have Arrived" album are awaiting gold certification.

From October 1979 through September 1980, MCA released approximately 60 singles through the Nashville Division. Of these, 83% charted and 45% reached the top ten on the country singles charts.

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

Cross-Marketing

Cross-marketing has become the name of the game with many of MCA's artists, who make use of their record sales to increase exposure through television, movies, syndicated radio, commercials

and concert appearances — and vice versa.

MCA artists have maintained a virtual parade before the television cameras. The *Tonight Show*, once considered closed to most country performers, has welcomed Bill Anderson, Roy Clark, Loretta Lynn, Barbara Mandrell, The Oak Ridge Boys and Don Williams. Other network programs such as *Good Morning America*, *The Tim Conway Show*, *Dukes of Hazzard*, *Rockford Files*, *Hollywood Squares*, and *Austin City Limits* are among the many which opened their doors. Mike Douglas, Merv Griffin, Bob Hope, John Denver, Dean Martin, Lawrence Welk, Dinah Shore and Lynda Carter are among the celebrities who invited MCA's country artists to join them.

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

Motion picture cameras also demanded a great deal of time from MCA artists. While *Coal Miner's Daughter* told the story of Loretta Lynn's life without her actually appearing in the film, the promotional impact of the movie did increase her record sales and concert attendance, as well as benefit

other areas of her career. Merle Haggard's appearance in *Bronco Billy* resulted in two hit singles and important publicity in several major publications. Both Don Williams and Brenda Lee appeared in *Smokey And The Bandit II*, and the fast-selling soundtrack featured songs by Tanya Tucker, Don Williams and Brenda Lee, as well as other major country artists. Olivia Newton-John, another MCA artist with many country fans, enjoyed tremendous success with a starring role in the movie *Xanadu*, which spawned a platinum-selling soundtrack.

Diverse Talent

"The diversity of talent in our artist roster clearly is one of our greatest assets," said MCA/Nashville president Jim Foglesong. "We are very proud of those artists on our label who have changed the history of country music. Conway Twitty, for example, has had more number one singles than anyone else in country music. Merle Haggard is right behind. Merle and Loretta Lynn have had more CMA award nominations than anybody else in the business. Loretta has more CMA awards than anybody. Brenda Lee has sold an estimated 85 million records in her career. During the last three decades, Faron Young has recorded more than 75 top ten records. And we're especially proud that one of the finest voices in country music, Gene Watson, has decided to join our roster."

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

(continued on page C-51)



Barbara Mandrell



John Conlee

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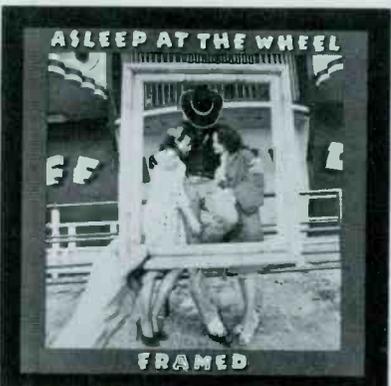
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BILL ANDERSON
"Nashville Mirrors" MCA-3214



ASLEEP AT THE WHEEL
"Framed" MCA-5131



ED BRUCE
"Ed Bruce" MCA-3242

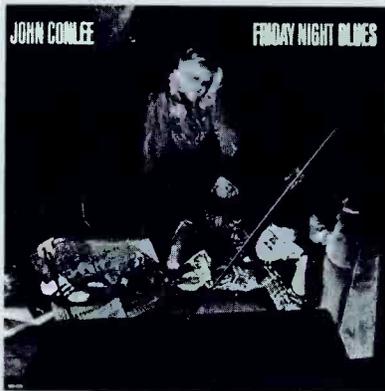
JIMMY BUFFETT
CONNIE CATO



ROY CLARK
"My Music" MCA-3189

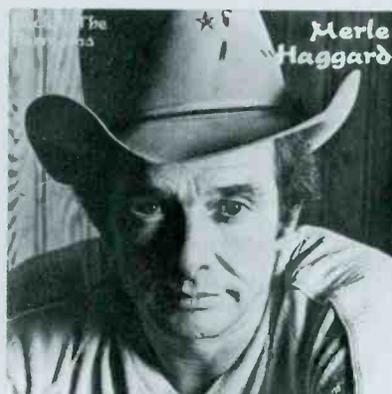


JERRY CLOWER
"Ledbetter Olympics" MCA-3247



JOHN CONLEE
"Friday Night Blues" MCA-3246

MICKI FUHRMAN
TERRI GIBBS



MERLE HAGGARD
"Back To The Barrooms" MCA-5139



BRENDA LEE
"Take Me Back" MCA-5143



LORETTA LYNN
"Lookin' Good" MCA-5148

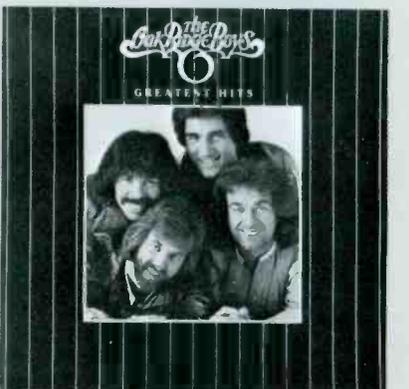


BARBARA MANDRELL
"Love Is Fair" MCA-5136



BILL MONROE
"Bean Blossom '79" MCA-3209

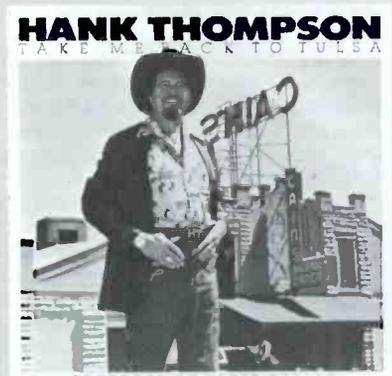
OLIVIA NEWTON-JOHN



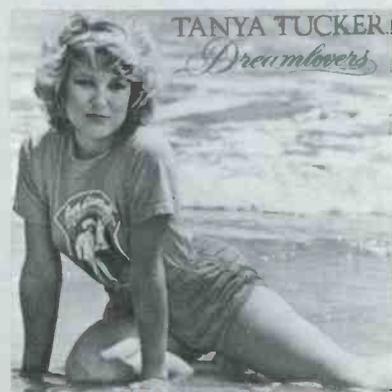
OAK RIDGE BOYS
"Greatest Hits" MCA-5150



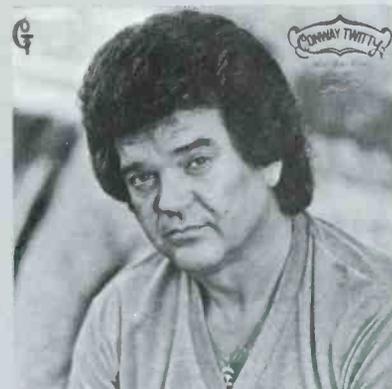
JOHN WESLEY RYLES
"Let The Night Begin" MCA-3183
TAFFY



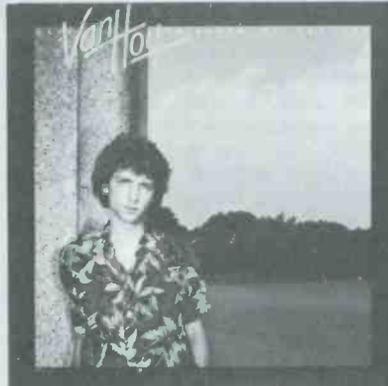
HANK THOMPSON
"Take Me Back To Tulsa" MCA-3250
THRASHER BROS.



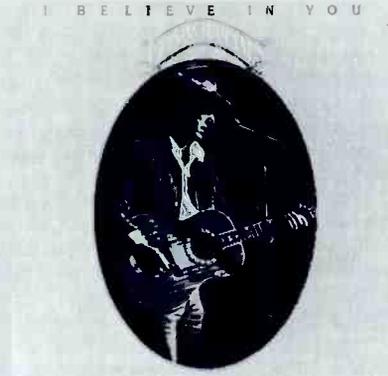
TANYA TUCKER
"Dreamlovers" MCA-5140



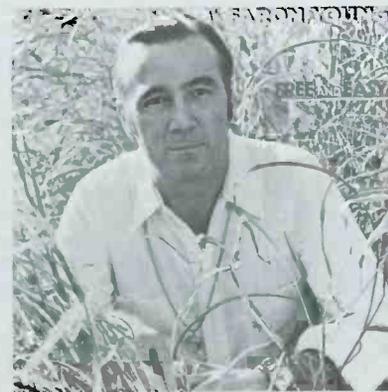
CONWAY TWITTY
"Rest Your Love On Me" MCA-5138



RAFE VAN HOY
"Prisoner Of The Sky" MCA-3207
GENE WATSON



DON WILLIAMS
"I Believe In You" MCA-5133
LEONA WILLIAMS



FARON YOUNG
"Free & Easy" MCA-3212

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- #1 Singles Duo or Group of the Year — *Billboard*
- #1 Singles Vocal Group — *Cashbox*
- #1 Album Vocal Group — *Record World*
- #1 Singles Vocal Group — *Record World*

Jerry Clower

- #1 Comedy Artist — *Billboard*
- #1 Comedy Artist — *Record World*

Jimmy Buffett

- #1 Progressive Vocalist — *Record World*

Ed Bruce

- #1 New Male Vocalist — *Cashbox*

Coal Miner's Daughter

- #1 Motion Picture Soundtrack — *Cashbox*

Barbara Mandrell

- Bill Williams Memorial Award — *Billboard*

MCA Records

- #1 Country Singles Label — *Cashbox*

MCA RECORDS

COUNTRY MUSIC 1980

Nashville Recording Studio Business Up In Midst Of Boom

by Sarah Stein

With Country record sales still growing in the face of recession, the making of Country recordings remained the mainstay of nearly all major Nashville recording studios during 1980. Recent interviews with studio managers showed other developments as well — an influx of TV and film pre- and post-production work; a leveling-off of pop recording in Nashville; an upswing in international bookings; and an ambitious amount of costly equipment purchasing among Nashville recording facilities. The mood is optimistic. Nashville studios have seen the worst of the recession and have survived.

Norm Anderson, manager of CBS Studios, reported that business is good, both from in-house CBS artists and outside label clients. "We have experienced what turned out to be a very good year," Anderson said. "It got started a little slower than we like to see, but started building in the second quarter. Business is back to normal and at times exceptionally good. Labels are freer with budgets again."

During 1980, over 20% of the Country singles on the **Cash Box** chart were recorded or mastered at CBS Studios. The facility hosted Ray Price, Johnny Cash, Charlie Rich, Bobby Bare, Johnny Duncan, George Jones, Tammy Wynette, Buck Owens, Margo Smith and pop artist J.J. Cale. Willie Nelson and David Allan Coe used the studio to record movie soundtracks, and Crystal Gayle made the

pre-record for her TV special, which was nominated for an Emmy for sound engineering.

Having recently recorded Nashville's first digital album, Woodland Sound's Glenn Snoddy attributed much of the studio's success to keeping up with current trends. "At Woodland we look at all the innovations," he explained. "It doesn't always pay to be first in buying the latest equipment, but it does pay to be first in awareness. During 1980, we added a research and development department to study the latest innovations. It may be two or three years before we reap the rewards of this addition."

Always Hot

Always hot on the Country charts, Woodland boasts nine #1 Country singles this year — "Tryin' To Love Two Women," "Dream On" and "Leavin' Louisiana In The Broad Daylight" by the Oak Ridge Boys; "Friday Night Blues" and "Before My Time" by John Conlee; "Drivin' My Life Away" and "Gone Too Far" by Eddie Rabbitt; "Happy Birthday, Darlin'" by Conway Twitty, and "Years" by Barbara Mandrell.

Sound Emporium (formerly Clement Studios), which underwent both a name change and a change of ownership during the year, anticipates a busy fall season. "Our larger studio is already 100% booked through mid-November," reported Jim Williamson, president of the 11-year-old facility. "We've done a great business for several years now, but the most significant

development recently has been in attracting international clients to the studio." Sound Emporium remains heavily represented on both the pop and Country charts, with tunes by Don Williams, Kenny Rogers, Moe Bandy, Joe Stampley, Gene Watson, Mac Davis, Debby Boone, Jerry Reed, Dynasty and the Whispers recently showing action.

Under the new ownership of Larry Butler and Roy Clark, Sound Emporium recently purchased the old American Studios building on 17th Avenue South. The facility will open in November as Sound Emporium III, following extensive renovation.

Bradley's Barn "went Hollywood" this year with the recording of a soundtrack for the *Coal Miner's Daughter* movie, for which studio owner Owen Bradley acted as musical director. Following renewed interest in Patsy Cline as a result of the movie, Bradley took her vocals from several selections he originally produced on 3-track and updated them to 24-track for MCA. In addition to these special projects, the studio recorded Loretta Lynn, Bill Monroe, Danny Davis and the Nashville Brass, Burl Ives and Webb Pierce.

New this year is Bull Run Studios, located 14 miles from Nashville in scenic Ashland City. The studio's rural atmosphere, luxury accommodations and recreational facilities make it unique among Nashville studios. "We wanted to offer the advantages of an environmental studio setting, yet still be near a music center where we could utilize

the talents of area musicians," replied Sanborn Productions' Bruce Sugar when asked why the company chose the 28-acre site. Bull Run, one of very few area studios to offer both mobile and in-house recording, recorded syndicated radio shows for Don Williams, Merle Haggard, Mel Tillis and Hank Williams, Jr. during the year.

New Equipment

Artists recently using Creative Workshop include Tanya Tucker, Glen Campbell, Larry Gatlin, John Conlee, Dickie Lee, Freddy Weller, Dottie West, Michael Johnson, England Dan Seals, Tennessee Ernie Ford, The Imperials and Freddy Hart. Creative's sound studio, CWI II, will open in December, and will feature a Sphere "C" console and a uniquely designed control room and studio by George Augsberger of Perceptions, Inc., of Los Angeles.

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

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

(continued on page C-36)

Pi-Gem and Chess Music

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

Pi-Gem writer/artist Dean Dillon, who composed his last single, "What Good Is A Heart," as well as his current single, "Nobody In His Right Mind Would Have Left Her." The first of these singles took Dillon into the Top 30 on the **Cash Box** Country Charts, and the new one looks at this point like it will do even better. Dillon teamed up with Chess writers Charles Quillen and David Wills to compose Wills' last United Artists single, "She's Hangin' In There (I'm Hangin' Out)."

Quillen also combined talents with Wills to compose "They Never Lost You," which is currently a big hit for Warner Bros. artist Con Hunley; and with Pi-Gem's Don Pfrimmer on "My Heart," one side of the Ronnie Milsap single that stayed three consecutive weeks at the #1 spot on the **Cash Box** Country chart. John Schweers of Chess shared the success with the other side of the hit single, "Silent Night (After The Flight)."

Kye Fleming and Dennis W. Morgan of Pi-Gem hope to follow that three week stay at #1 with Milsap's newest single, "Smoky Mountain Rain." Kye and Dennis have had success with two hits in a row with Barbara Mandrell singing "Years" and "Crackers." "Years" was also released as a single by Wayne Newton, which reached near the top of the pop charts. Morgan and Fleming are currently gunning for three #1s in a row with

"The Best Of Strangers," the newest release on MCA by Barbara Mandrell.

Chess' Schweers had the title cut on the latest Charley Pride album, "There's A Little Bit Of Hank In Me," which has been nominated for CMA Album of The Year. Pride also hit the #1 spot of the charts with the Fleming/Morgan composition "Missing You." Another #1 for the Morgan/Fleming team was the duet "Morning Comes Too Early," recorded by Jim Ed Brown and Helen Cornelius.

Chess Music's Archie Jordan produced another Grammy Award winning Contemporary Gospel album by B. J. Thomas. Not only did he compose the title cut, "You Gave Me Love (When Nobody Gave Me A Prayer)," but he also co-wrote "I Need To Be Still (And Let God Love Me)," but he also co-wrote "I Need To Be Still (And Let with Pi-Gem writer Naomi Martin, which is included in this album. Jordan also teamed up with Bob Brabham and Linda Brown to write "A Man Just Don't Know What A Woman Goes Through" which has been released as the new single for Elektra's Charley Rich as well as pairing up with Naomi Martin to compose "Everything Is Changing," which was included on the Jim Ed and Helen Cornelius "One Man One Woman" album.

RCA recording artist Sylvia climbed up the charts with "It Don't Hurt To Dream" penned by Chess Music's Charles Quillen and Dan and Jan Pate of Pi-Gem Music. She followed that single with "Tumbleweed" composed by Pi-Gem writers Kye Fleming and Dennis Morgan, and it appears to be the best single yet for her.

Kent Robbins, who has seen his song "You're My Jamaica" hit the number one

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

Newest Addition

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

Louise Mandrell hit the charts recently with John Schweers composition "Love Insurance." Her husband, R.C. Bannon co-wrote his last single "If You're Serious About Cheatin'" with John Schweers.

Don Goodman and Rich Schulman composed "When You're Ugly Like Us (You Just Naturally Got To Be Cool)" for Pi-Gem/Chess which proved successful with the duo, Jones and Paycheck.



Dennis Morgan, Kye Fleming



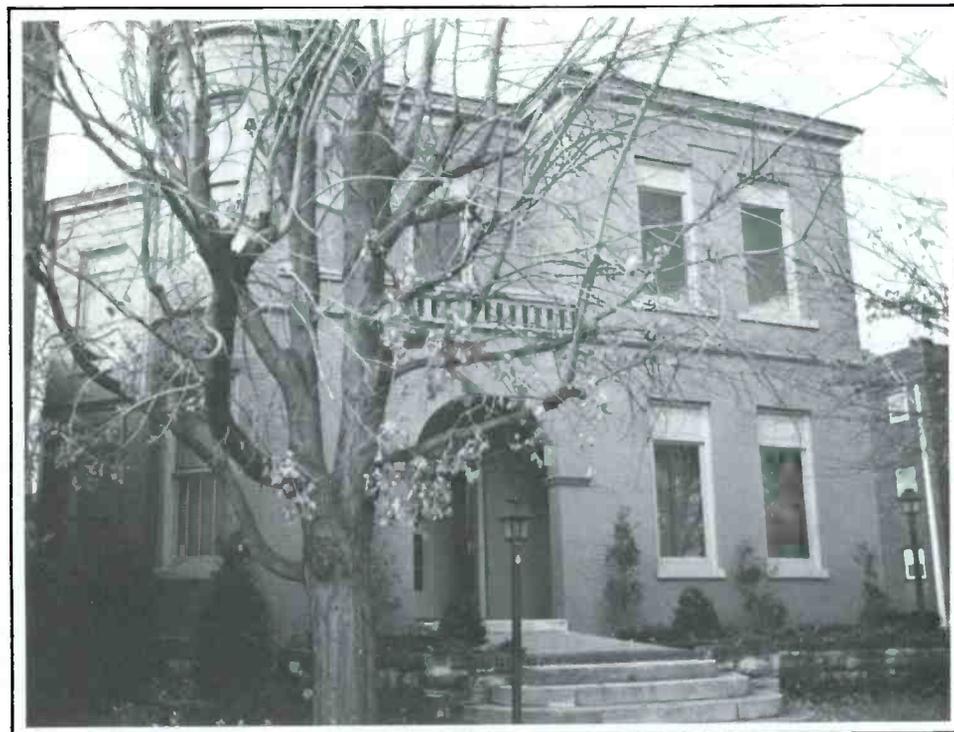
Archie Jordan

THANKS TO OUR HIT SONGWRITERS

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

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

***"THE PIGGYS" TOM, HOWIE, RONNIE
WE ARE REALLY MOVING!***



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NASHVILLE, TN. 37203

COUNTRY MUSIC 1980

Country Radio Format Booming With Popularity Of Music

by Dale Turner

It has been and continues to be an incredible year for Country Radio and Country Music. As each week goes by, we learn of more radio stations joining the Country format in one form or another. The most recent major market standouts in making headlines include KHJ in Los Angeles, WRVR-FM in New York, WNDE-FM in New Orleans and WKJJ-AM in Louisville. But even beyond those stations are dozens of small and medium market radio stations switching their musical directions to Country and enjoying success.

The cowboy has come out of the closet in 1980 . . . much to the delight of Country Radio programmers. It has been a successful tool to market their stations. The masses have been made aware of Country Music through the recent cowboy craze via movies, television, fashions and other factors. Space does not allow me to list all the Country Music-related motion pictures and TV exposure that has helped Country Radio become the adult radio format of the '80s. And as Willie Nelson was quoted, "When all the mechanical horses are forgotten, and all the bluejeans and hats get uncomfortable, I think the music (Country) will stick around." I concur.

Country Radio stations that have packaged themselves correctly to reflect

this 1980 life-style have been successful. I'm very proud of my association with Country Music. I was there 10 years ago when it was not fashionable — before there was ever any talk of Country Radio becoming the MOR/mass appeal format of the future. In 1972, I thought the best place to be playing Country radio was San Antonio, Texas. The Southwest seemed to accept Country music better at that point in time. Perhaps we were before our time . . . doing FM Country Radio in 1972.

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

For example, RCA's Joe Galante was efficiently marketing the RCA Country acts to the point where they were supporting their entire label over any other division. I also noticed Rick Blackburn at CBS initiating an artist development program. He seemed to have the foresight to realize that when Country took hold, the artists would need a

polished stage presence in order to handle major touring performances. Also, Country artists would have to be well-versed in television (talk shows) and radio (interviews) for good appearance and public image. Over at Warner Bros., I saw a building process of young, fresh talent. That had to be a tempered, patient time from the mid-'70s to now. But, it has seemed to have paid off with the careers of T.G. Shepard, John Anderson, Margo Smith and Con Hunley.

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

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

the overall quality of Country Radio — AM vs. FM.



Dale Turner

This month, Dale Turner celebrates his 11th year in Country Music Radio, a career that began in Millington, Tenn. Turner has had music and programming experience in the San Antonio, Terre Haute, Memphis, and Nashville markets, and is currently Music Director and Assistant Program Director of WSAI-AM in Cincinnati. Dale is the vice president of Federation of International Country Air Personalities (FICAP) and has been nominated to the Board of Directors of the Country Music Assn. (CMA).

RCA Records

RCA Records entered 1980 dedicated to solidifying and enlarging the standing of Nashville music through a series of programs united under the banner "Keepin' America Country." Tabbed the top country music record label in 1979 for the sixth consecutive year, RCA Records began the 1980 campaign with a marketing force that had already reached its stride, starting the year with number one singles and albums on the national trade charts.

It was the beginning of a chart year that found RCA artists dominating the top **Cash Box** singles, placing 11 times between Sept. 1, 1979, and Aug. 31, 1980, while capturing the top LP position 12 times. On a percentage basis, RCA releases tallied 21% of **Cash Box** number one singles placings. Charley Pride led the RCA charge, with four top 45s, while Ronnie Milsap had three, Waylon had two and newcomers Alabama had one. Waylon's "I Ain't Living Long Like This" held number one for two consecutive weeks, continuing a string of hit singles which saw "Amanda" top **Cash Box's** list of the Top 50 singles of 1979. Ronnie Milsap was named **Cash Box's** Male Vocalist Of The Year for singles, while his "Milsap Live" went gold. RCA placed 13 releases on **Cash Box's** list of the Top 50 Singles Of The Year, five of them in the Top 10.

Continued strong chart placings by Eddy Arnold, Chet Atkins, Razy Bailey, Jim Ed Brown & Helen Cornelius, Floyd Cramer, Danny Davis & The Nashville Brass, Dave & Sugar, Tom T. Hall, Zella Lehr, Jerry Reed, Jim Reeves, Gary Stewart, Hank Snow, Porter Wagoner and Steve Wariner, backed by six new signings with charted releases, enabled RCA to boost its year-long average share of **Cash Box's** singles chart to 14%. The yearly high of 16% was attained seven times, as RCA never had less

than 12 singles on the **Cash Box** chart. Among the highlights was the strong push by veteran Eddy Arnold with two Top Five singles in a renewed recording push. RCA's marketing department was named Outstanding Marketing Team. Lending additional credence to RCA's **Cash Box** ranking was the mid-summer Disc Jockey Music Awards in which over 450 major-market radio stations tapped RCA as Country Label of The Year.

Country Marketing Push

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

Among the albums in the program Waylon's "Music Man," containing the "Dukes Of Hazzard" TV theme, became his ninth gold LP, and his "Greatest Hits" package became his fourth platinum and second double-platinum discs. No other Nashville-based artist has produced two

double-platinum LPs. Though "Greatest Hits" dominated much of the chart in 1979, it continued to place highly this year, reaching the number one position on three different occasions for a total of seven weeks. Waylon's "Music Man" held the top spot for two weeks, and newly signed Ray Stevens bumped Kenny Rogers' platinum "Kenny" album from **Cash Box's** number one album position and held the top spot for three weeks.

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

While supporting and expanding the ef-

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

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

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

Through a series of programs designed to effect maximum contact between newly-signed artists and radio, sales and press personnel, RCA produced high initial chart placings with new artists Dean Dillon, Darrell McCall, Sylvia and Danny Wood. On



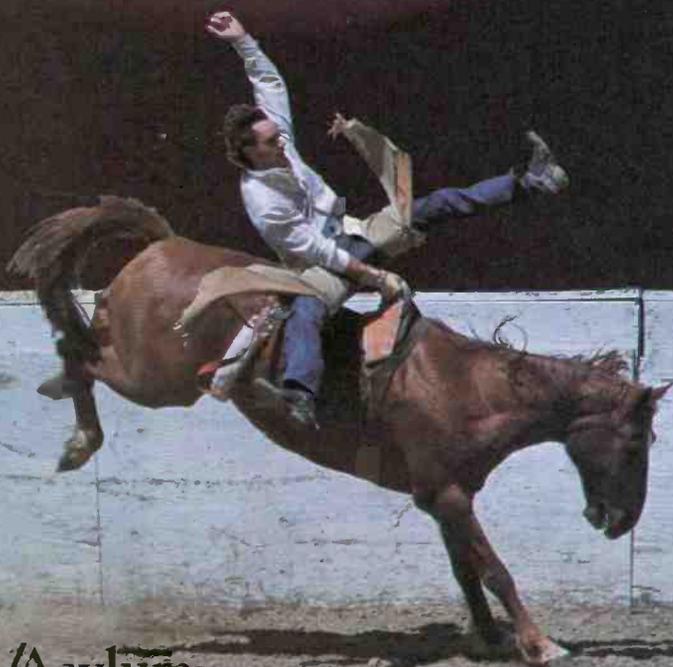
Dean Dillon



Waylon

(continued on page C-48)

There are very few places left where
our country music hasn't reached yet.



The Elektra/Asylum
Nashville Family of Artists.



© 1980 Elektra/Asylum Records
A Warner Communications Co

COUNTRY MUSIC 1980

Nashville Recording Studio Business Up In Midst Of Boom

(continued from page C-24)

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

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

24-track tape machine, and two Studer B-67 two-track tape machines.

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

Prophet and the Allman Brothers.

Piano On Loan

Music City Music Hall recently received a Bosendorfer Imperial piano on loan from Kimball, International. Floyd Cramer took advantage of this addition by recording "The Theme From Dallas," and Ronnie Milsap cut a tune written especially for him by Barry Manilow. The studio recorded Dave Rowland and Sugar, Thunder, Sylvia, Charley Pride, Barbara Mandrell, Joe Simon, Jerry Reed, England Dan Seals and Waylon Jennings.

Quadrafonic studios was well-represented on both Pop and Country charts again this year. The studio saw action on tunes by Dan Fogelberg, Steve Forbert, Jimmy Hall, Johnny Carver, Lynn Anderson, Johnny Cash and Carol Chase, and recently completed a still-untitled Kris Kristofferson album.

The Soundshop, which services 90 advertising agencies, reported that jingles

made up 40% of its 1980 business, with the remainder of its work divided about equally between pop and Country records. In-house producer Craig Deitschmann credited much of his extensive jingle trade to the speed at which his staff works. "We understand the critical difference between being laid back and being lazy," he explained. In addition to jingles, the studio records Louise Mandrell, Joe Tex, Eddy Arnold, Bill Anderson, T.G. Sheppard, Ronnie McDowell, Lobo, Razy Bailey and Millie Jackson.

Remodeling of Sound Stage Studios' larger room is under way and will include installation of a new Trident TSM 32-24 console. The studio hosted an impressive roster of artists this year, recording Merle Haggard, Brenda Lee, Johnny Lee, the Statler Brothers, Hank Williams, Jr., Mel Tillis, Barbara Mandrell, Vern Gosdin, Waylon Jennings, Debby Boone, Eddie Rabbitt, Nancy Sinatra, Janie Fricke and Conway Twitty.

Warner Bros. Records

Strong product from veteran acts such as Emmylou Harris, The Bellamy Brothers and T.G. Sheppard, coupled with regional impact marketing/merchandising campaigns and flexible advertising programs, has led Warner Bros. Nashville to another winning year in 1980.

Harris won a Grammy award for her "Blue Kentucky Girl" LP; T.G. Sheppard delivered two #1 singles, "Last Cheater's Waltz" and "I'll Be Coming Back For More," and The Bellamy Brothers also lit up the chart with "Sugar Daddy" and "Dancin' Cowboys." Bolstering their success were such emerging artists as John Anderson, Rodney Crowell, Big Al Downing, Gail Davies and Con Hunley, who had their biggest years yet.

Stan Byrd, national director of country sales and promotion for Warner Bros. Nashville, explained that the label's regional impact marketing programs were based on both the hit and emerging artists. "Our campaigns are usually tied around two or three artists and albums," said Byrd. "For example, T.G. Sheppard, Emmylou Harris and The Bellamy Brothers. We also tried to couple one strong artist with one or more growth LP."

He went on to say that the label stayed longer with one album than it had in the past. "3/4 Lonely" by T.G. Sheppard had four singles released from it and was his current LP for 60 plus weeks. The Bellamy's "Two And Only" had three singles released from it and was current for 48 weeks. "You Can Get Crazy" had two singles and will be current for 45 weeks. Emmylou Harris' "Blue Kentucky Girl" had four singles released and was current for 48 weeks.

Warner Bros. Nashville is presently working the fifth single from John Anderson's first LP.

While the label staff was unbending on its attempt to stay with an album for several singles, flexibility was the key to most of its advertising.

"We would usually assign a dollar figure to a branch manager that he could spend in advertising along with short discount periods," said Byrd. "The branch manager could then go to the account and work out the most advantageous advertising program for that account that would result in the most realistic placement and maximum sell off."

Byrd maintained that the company concentrated for the most part on rack-oriented campaigns in the Southwest and Southeast and that print was the usual choice of these accounts, which also helped in artist name and LP cover recognition. Radio time buys were also made in those areas while the print ads were running.

According to Byrd, merchandising aids were kept to a minimum, as most racks have very little display space and most programs were designed for them. 1x1s were most frequently used, but posters were done on Harris, Sheppard and The Bellamys.

"We also used tours as introductions to media and radio accounts, as well as our own people on our newer and first release type artists," said Byrd, who recounted that the company would employ the same procedure for newly signed artists Gary Morris, Stephanie Winslow, Chuck Howard and Don Gibson.



T.G. Sheppard



John Anderson

DebDave and Briarpatch Music

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

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

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

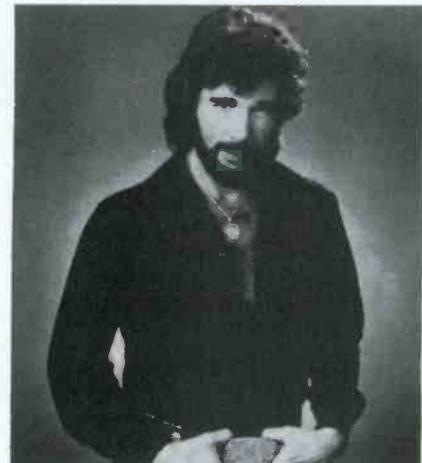
"Drivin' My Life Away," the latest single release by Eddie Rabbitt, written by Rabbitt, Stevens and Malloy, has already peaked at number one Country in all trades, and is making its way to top ten status on all Pop and A/C charts. Written for the movie, *Roadie*, "Drivin' My Life Away" is the first single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

network special aired recently on NBC, on which he performed several of the companies' songs.

Upcoming releases include several by the group Dr. Hook and two Tom Jones cuts, with production on the new Eddie Rabbitt album to begin around November. The writing talents of Even Stevens, Eddie Rabbitt and David Malloy will once again start rolling on the new Eddie Rabbitt project. This team effort has proven itself most successfully.

With the completion of "The Garage," production will be fast paced on several new projects; Even Stevens producing Sherry Grooms, as well as his own LP, and David Malloy producing Thom Schuyler as well as several new acts. Future plans include the signing of more writer-artists, several movie deals, and the writing of many more hit songs.

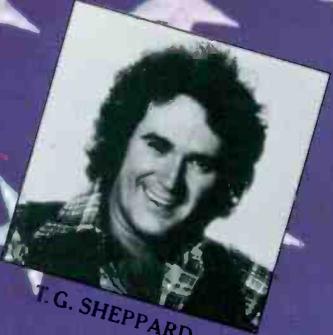
In addition to all this domestic activity, foreign hits are high on the DebDave/Briarpatch list. Even Stevens has had 25 cover versions in Europe on his song, "When You're In Love With A Beautiful Woman," an around the world gold-status hit by Dr. Hook last year. Currently, "In Over My Head," written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



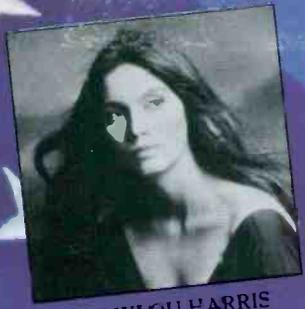
Eddie Rabbitt



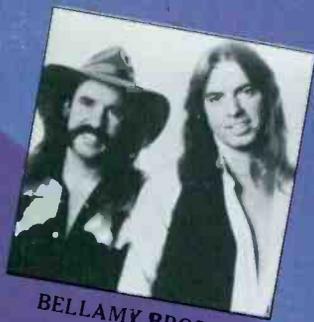
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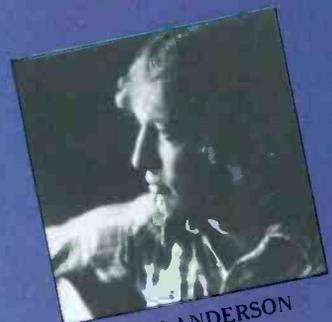
T.G. SHEPPARD



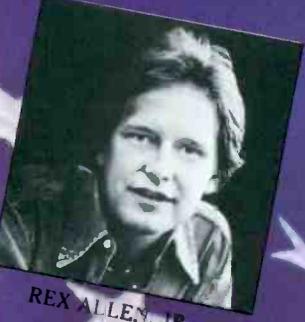
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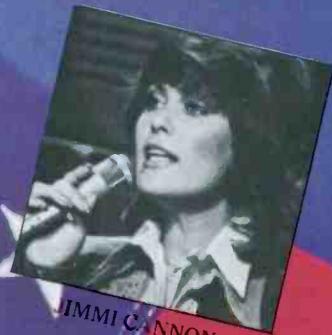
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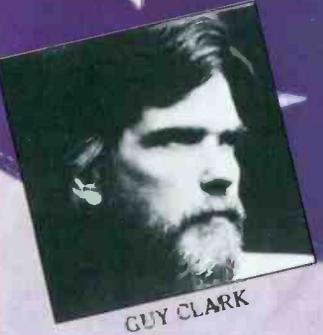
JOHN ANDERSON



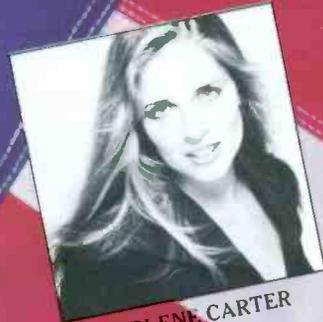
REX ALLEN, JR.



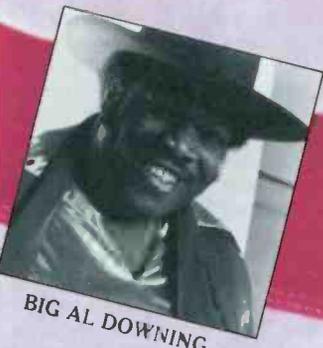
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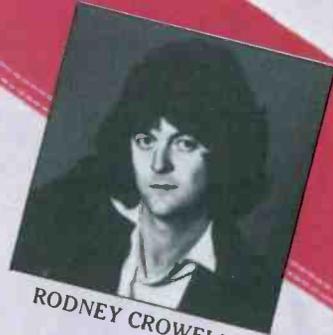
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CARLENE CARTER



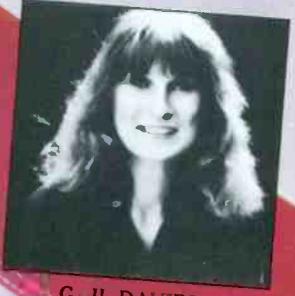
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RODNEY CROWELL



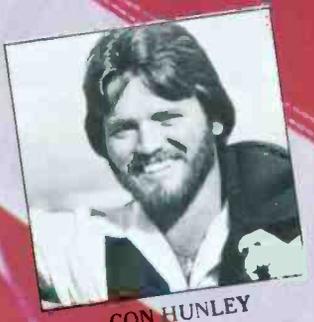
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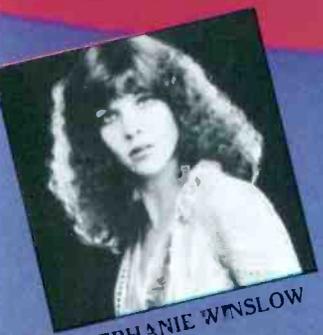
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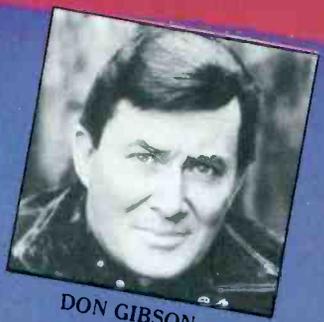
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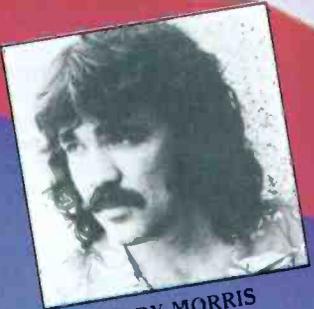
CON HUNLEY



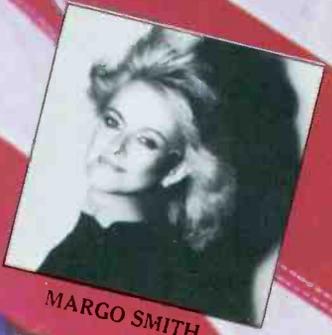
STEPHANIE WINSLOW



DON GIBSON



GARY MORRIS



MARGO SMITH

The People Who Make Our Country Great



COUNTRY MUSIC 1980

ASCAP Reaps Numerous Song Awards For Country In '80

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

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

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

As more and more writers and publishers understand the ASCAP story here — that it is the only American performing rights organization that is owned and operated by writers and publishers, and that its methods of surveying performances and distributing royalties are non-discriminatory, more and more will want to be members. This year the Society is looking toward its best year ever. Hal David, ASCAP's new president, has spoken recently of its income hitting the \$150 million dollar mark in 1980. And the list of ASCAP Country music writers who have won major awards has also greatly expanded just as has its collections.

Numerous Awards

In fact, since last October ASCAP members have won the following awards:

- At the Grammy Awards, Debbie Hupp and Bob Morrison won Best Country Song

for "You Decorated My Life," and Kenny Rogers won Best Country Vocal Performance for "The Gambler," written by Don Schlitz.

- At the Country Music Assn. (CMA) Awards, "The Gambler" won both Song of the Year and Album of the Year for Schlitz and Rogers, respectively; while Rogers also added Male Vocalist of the Year and Vocal Duo of the Year (with Dottie West).

- At the Nashville Songwriters Assn., International (NSAI) Awards, Songwriter of the Year was won by Sonny Throckmorton, and Song of the Year was "She Believes In Me," written by Steve Gibb.

The NSAI also presented Certificates of Achievement for Outstanding Song to Billy Edd Wheeler for "Coward Of The County," Rory Bourke and Black for "Shadows In The Moonlight," Sandy Mason for "When I Dream" and Morrison and Hupp for "You Decorated My Life."

- At the Dove Awards, Don Francisco won Gospel Songwriter of the Year and Gospel Song of the Year (for "He's Alive"), Cynthia Clawson won Female Gospel Vocalist of the Year and the Bill Gaither Trio won Mixed Gospel Group of the Year.

- At the awards presented by *Songwriter Magazine*, "She Believes In Me" by Gibb won Easy Listening Song of the Year, "The Gambler" by Schlitz won Song of the Year and Country Song of the Year, and "I Am Loved" by Bill and Gloria Gaither won Gospel Song of the Year.

- Finally, at the National Music Publishers Assn. (NMPA) Awards, Randy Goodrum's "You Needed Me" took Pop Song of the Year and tied for Song of the Year with Schlitz' "The Gambler," which also won Country Song of the Year.

More Honors

ASCAP writers and publishers of #1 Country songs were feted at a special "We're #1 Party" at ASCAP's southern offices this past March.

A highlight of this past year for ASCAP, and especially the Nashville office, was the

southern membership held June 12, chaired by Hal David, the Society's newly elected president. Joining David in one of his first official functions were managing director Paul Marks, assistant general counsel Gloria Messinger, membership director Paul Adler, director of public relations Karen Sherry and Gerald Marks, chairman of the public relations committee.

ASCAP has honored a number of other individuals and organizations with special receptions. These included composer/conductor Mitch Miller, composer Eubie Blake, trade journalist Marie Ratliff, Music Industries of Memphis, Atlanta Songwriters Assn., Muscle Shoals Music Assn., National Chamber of Commerce executives and NARAS Board.

To better serve the membership, a reorganization of ASCAP's Nashville Southern Office has taken place with Ed Shea moving up to national director of public relations, while Connie Bradley has become southern regional executive director.

In addition to Bradley, the Society's Nashville staff consists of Rusty Jones, Nashville director of business affairs; John Sturdivant, Nashville director of membership and public relations; Bob Doyle, Nashville director of membership; and Judy Gregory, Nashville director of writer/publisher administration. They are assisted by an administrative staff of Jean Wallace, Ronald Smith, Charline Wilhite, Gina Morrison and Janice Jackson.

The ASCAP Pop Awards were held simultaneously in three cities this year — Nashville, New York and Los Angeles — and many Nashville songwriters were presented with plaques for their Top 10 achievements.

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

Phonogram/Mercury Records

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

Jerry Kennedy, vice president, A&R,

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

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

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

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

Follow-up Success

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



Reba McEntire



The Statler Brothers

Famous Music

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

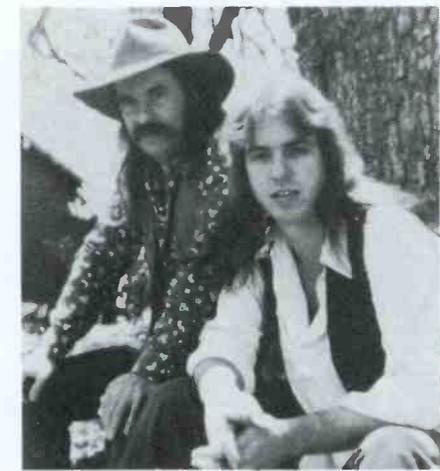
The Bellamy Brothers — Howard and David — have scored big as songwriters and performers, with such hits as "Dancin' Cowboys" and "Sugar Daddy" to their credit. Additionally, singer Johnny Duncan did a cover version of their big 1979 hit, "If I Said You Had A Beautiful Body Would You Hold It Against Me." The Bellamys are also much in demand as performers in foreign ports.

Other staff writers include Daniel Moore (who has penned tunes for such artists as Waylon Jennings, Kenny Rogers, Joe Cocker, Bonnie Raitt, Kim Carnes, Jennifer Warnes and Thelma Houston), Doug Frank, Jeanne Napoli, David James Holster, T. Roth of the group T. Roth and Another Pretty Face and the group Arrogance, just to mention a few.

Soundtrack songs culled from Famous include the movies *American Gigolo*, *Star Trek*, *Starting Over*, *Airplane*, *Bloodline*, *An Almost Perfect Affair* and the recent TV

movie *Shogun*.

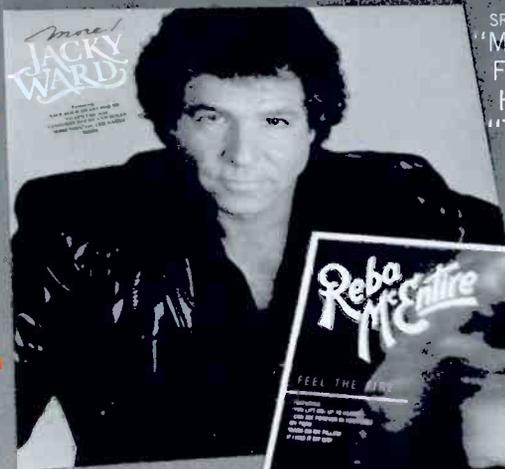
Additionally, RCA artist Floyd Cramer included "Angela," the theme from the television series *Taxi* on his latest album, while Billy Crash Craddock, Dave Rowland and Sugar, Jerry Lee Lewis, Slim Whitman, Tommy Overstreet and Con Hunley each recorded songs from the Famous files.



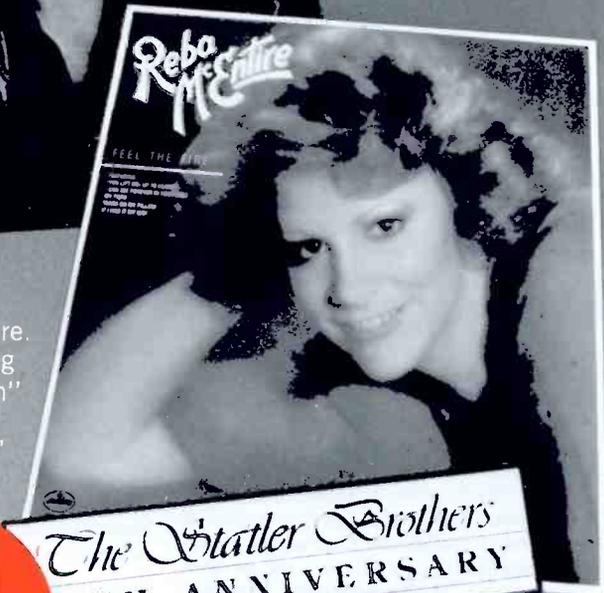
Bellamy Brothers

(continued on page C-58)

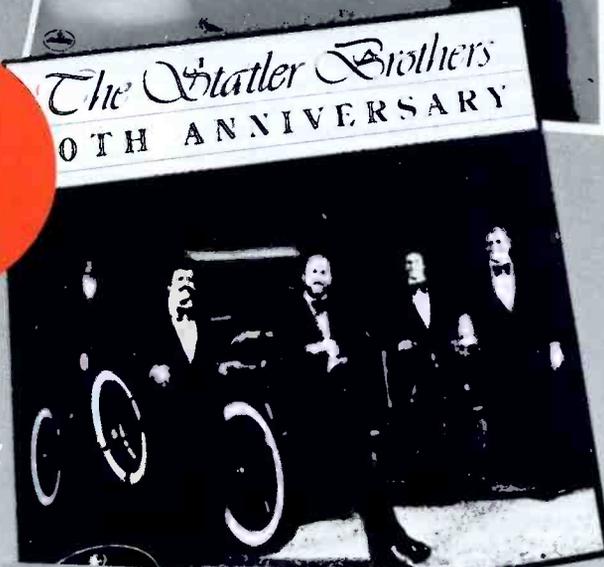
WE'RE DOING OUR PART TO MAKE CMA WEEK A SUCCESS.



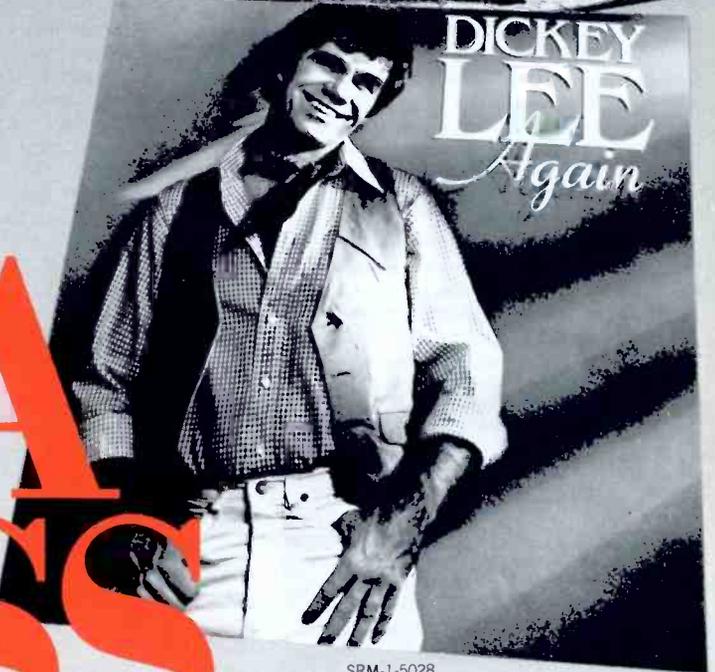
SRM-1-5030
"More" Jacky Ward.
Featuring "Save Your Heart For Me" and "That's The Way A Cowboy Rocks and Rolls".⁵⁷⁰²²
⁵⁷⁰³²



SRM-1-5029
"Feel The Fire" Reba McEntire.
Featuring
"You Lift Me Up To Heaven"
and "I Can See Forever
In Your Eyes".
⁵⁷⁰³⁴
⁵⁷⁰²⁵



SRM-1-5027
"10th Anniversary"
The Statler Brothers.
Featuring
"Charlotte's Web".
⁵⁷⁰³¹



SRM-1-5028
"Again" Dickey Lee.
Featuring "Workin' My Way
To Your Heart".
⁵⁷⁰²⁷

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

COUNTRY MUSIC 1980

BMI Solidifies Its Commitment To Country Acts On All Labels

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

On the international level, BMI Nashville vice president Frances Preston was instrumental in setting up a reception for Chai Zemin, Chinese Ambassador to the United States, when Zemin, his wife and staff visited Music City late last year.

After co-hosting the event in the BMI building on Music Row with BMI president Edward M. Cramer, Preston offered this assessment of the reception: "Ambassador Zemin has heard our music, met our people and expressed genuine interest in both. Since music is the universal language through which all people communicate, it is our hope that Country music will be in the forefront of the inevitable exchange between our cultures."

The development of genuine interest in Country — and all the worlds of music — and enhancing recognition for the music and its creators are the ultimate goals of

Preston and her staff.

It all begins in the BMI building, which serves not only as a gathering place for affiliated writers and publishers, but for gatherings of all sorts. Leading industry figures are saluted at functions held within this attractive structure. And organizations who shape the music business, like the Country Music Assn. (CMA) and National Academy of Recording Arts and Sciences (NARAS), frequently have their meetings there.

With this building as BMI's base, Preston and her highly experienced staff conduct business through a basic area — 16 Southern states, from Texas to Florida, endeavoring to serve writers and publishers and music in general.

As Preston has noted, "In helping to develop the Southern area as an essential segment of the music industry, we are constantly seeking the creators — both writers and publishers — of today and the future. We actively make an effort to put ourselves in a position where we can enhance the thrust of all music in America.

"Our staff is immersed in all music

wherever and whenever it happens in our territory. Of course, a chief concern of ours is Nashville and its position as a complete music center that attracts, assists and develops talents from all over the world."

Preston and her associates, in essence, are involved in anything that pertains to their business. The BMI vice president sets the pace. She serves and often heads key committees and organizations in Nashville. This sort of involvement, however, is only part of her overall picture. She also oversees the BMI Music City operation, travels widely in order to personally touch base with business contacts; she stays abreast of the activity "on the streets" and spends time with a variety of people, ranging from writers and publishers to key entertainment and political figures. She is always available to participate in projects that forward the cause of music . . . and BMI.

Nashville Staff

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

Bryant's involvement includes serving on the Nashville Songwriters Executive Committee, among others. Smith is on the Board of Governors of the Music Industry Assn. of Memphis and the Muscle Shoals (Ala.) Music Assn. Moscheo is widely active, particularly in Gospel music, having produced major shows, including one at the White House. He is also vice president of the Nashville chapter of NARAS. Ms.

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

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

Because of the high regard in which BMI is held by writers for its efforts in the cause of music — notably Country — many major, award-winning writers have renewed their BMI affiliations. These include, among others, Willie Nelson, Waylon Jennings, Merle Haggard, Hank Williams, Jr., Mel Tillis, Larry Gatlin, Greg Allman, Pee Wee King, Jimmie Davis, Ray Stevens, Tammy Wynette, Bob McDill, The Statler Brothers, Boudleaux and Felice Bryant, Eddie Rabbit, Even Stevens, Curly Putman, Charlie Daniels, Cindy Walker, Ben Peters, Merle Travis, Joe South, Roy Orbison and David Allen Coe.

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

Casablanca Records

Casablanca Records' initial entry into the Country market came with the establishment of the Snuff Garrett-headed Casablanca West label in October 1979, and although the company itself was phased out on Jan. 1, 1980, Casablanca itself has not only retained its commitment to Country music but broadened it. Casablanca West's first two signings, singers Carol Chase and Tony Joe White, have remained with the label and Chase garnered two Top 30 singles on the **Cash Box** Top 100 country singles chart, "This Must Be My Ship" and "Sexy Songs," the title track from her first LP.

Tony Joe White, however, had a breakthrough of another sort when his "I Get Off On It" single crossed over to the **Cash Box** Top 100 Singles chart. The second single from White's "The Real Thing" LP, "Mama Don't Let Your Cowboys

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

But perhaps the greatest measure of success for Casablanca thus far in the realm of Country music was achieved by veteran singer/actor Mac Davis. Davis scored back to back Top 10 Country singles with "It's Hard To Be Humble," the title track from his first album for Casablanca, and the follow-up single, "Let's Keep It That Way." Bulleting in its third week on the **Cash Box** Top 100 Country singles chart is the title track from his recently released LP, "Texas In My Rear View Mirror."

The label's new strength in the country music market has not been limited to pure country acts (a rarity nowadays) either. While Tony Joe White has crossed to the AM pop airwaves, country rock outfit Pure Prairie League has also amassed quite a bit of country airplay on its debut LP for the label, "Firin' Up." But a recent signing coup for the label, veteran chartmakers Dr. Hook, will surely increase Casablanca's presence in both the country and pop fields.

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

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

Acuff-Rose

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

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

and in Germany and Holland.

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

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

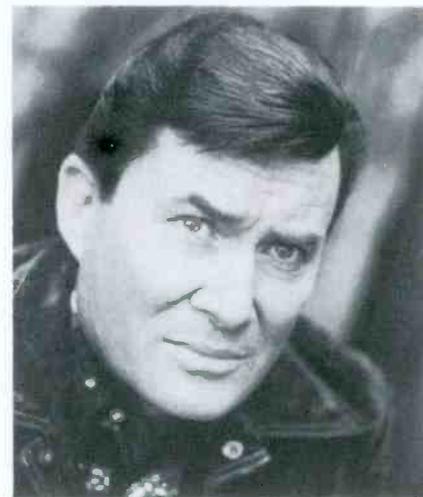
Writer activity has also been notable, with Mike Lawler and Johnny Cobb releasing a debut LP on Elektra, as well as producing the Allman Brothers newest album, "Reach For The Sky," and co-writing the first single, "Angeline." Staff writer Don Gibson has signed a recording contract with Warner/Curb, while writer Whitey Shafer has signed with Elektra and is being produced by Ronnie Gant.

Additionally, staff writer Mickey Newbury has been nominated to the Songwriters' Hall of Fame, while Acuff-Rose's public relations director Bob Jennings, formerly with WLAC in Nashville, is one of three finalists nominated for the Disc Jockey Hall of Fame.

Staff writer Eddy Raven has enjoyed a highly successful year as a recording artist with Dimension Records.



Carol Chase



Don Gibson



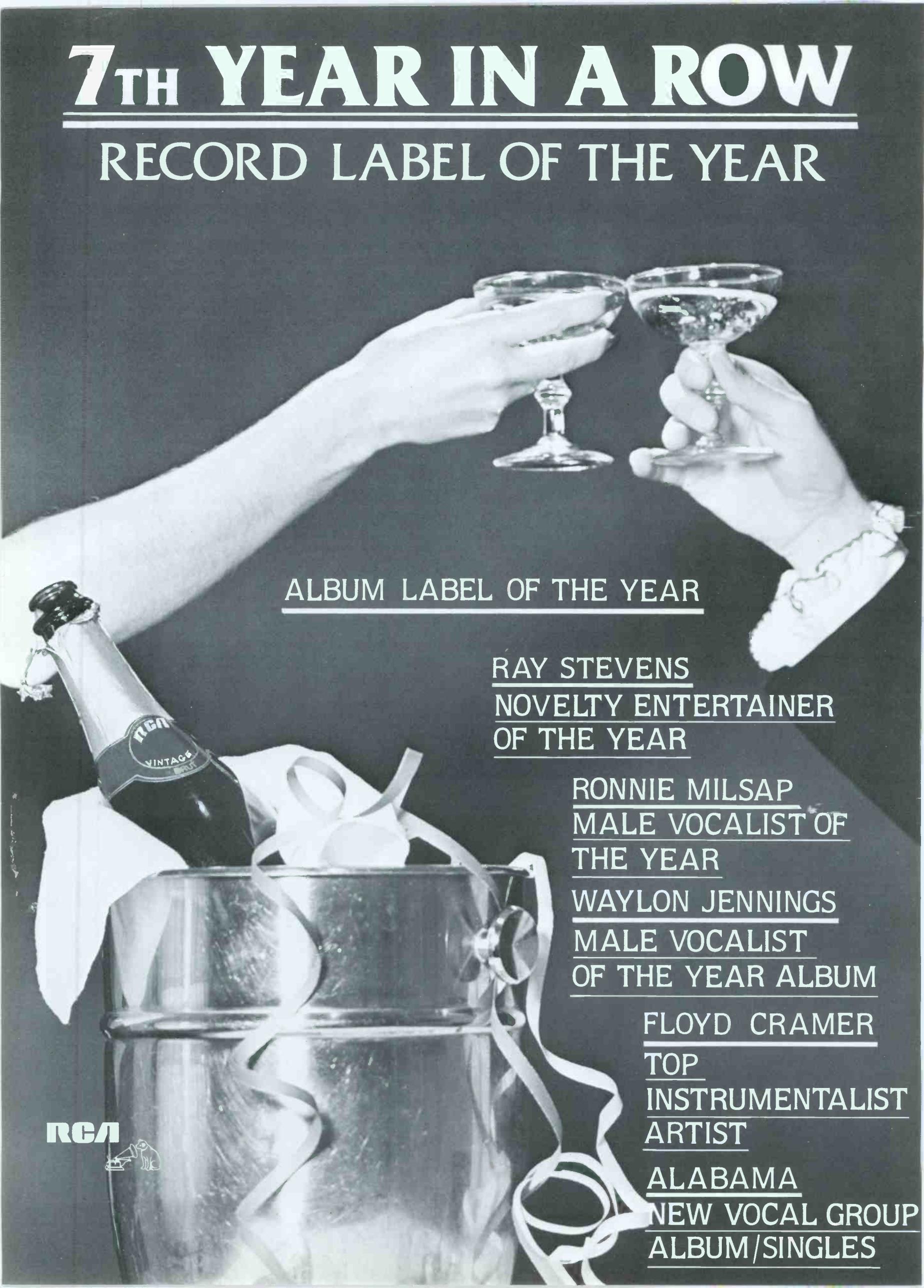
Thanks, C.M.A.!
I'm proud to be a
part of the family!
— Mike Davis

Personal Management
KATZ-GALLIN-MOREY



7TH YEAR IN A ROW

RECORD LABEL OF THE YEAR



ALBUM LABEL OF THE YEAR

RAY STEVENS
NOVELTY ENTERTAINER
OF THE YEAR

RONNIE MILSAP
MALE VOCALIST OF
THE YEAR

WAYLON JENNINGS
MALE VOCALIST
OF THE YEAR ALBUM

FLOYD CRAMER

TOP
INSTRUMENTALIST
ARTIST

ALABAMA
NEW VOCAL GROUP
ALBUM/SINGLES

RCA



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**Texas Bound
and Flyin'
Jerry Reed**

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- Includes the Hits:
- **Texas Bound and Flyin'**
(Song from the Motion Picture "Smokey and The Bandit II")
 - **East Bound And Down**
 - **Caffein, Nicotine, Benzedrine
(And Wish Me Luck)**
 - **Sugar Foot Rag**

RCA

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COUNTRY MUSIC 1980

NSAI Looks Ahead To A Full Slate Of Projects, Activities

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

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

The year started with a bang when the

second annual NSAI Songwriting Symposium was held in Nashville Feb. 29-March 1. A concert at the Tennessee Theater, performed by prominent songwriters Felice and Boudleaux Bryant, Tom T. Hall, Randy Goodrum, Sonny Throckmorton and Gail Davies on the eve of the symposium was a huge success, and attendance on March 1 at the educational event surpassed all expectations. A dinner that evening honored 16 achieving songwriters for the year past, awarded Song Of The Year '79 to "She Believes In Me," written by Steve Gibb, and NSAI's Songwriter Of The Year was Sonny Throckmorton for the second consecutive year.

In early summer, NSAI's president, Patsy Bruce, was called to Washington to testify before the Copyright Royalty Tribunal (CRT) at its hearing on the mechanical royalty rates. These hearings have now been completed and rebuttal briefs filed. The tribunal, by law, must render its decision by the last day of December 1980.

Continuing its policy of bringing the craft of songwriting through education to many communities, Jerry Chesnut, Patsy Bruce and Maggie Cavender participated for NSAI on panels at the University of Georgia at a seminar held by the university's music

department. Paul Craft represented NSAI with seven different groups who came to Nashville seeking information about songwriting, and he met with 60 teachers from the metropolitan schools in a briefing about songwriting in the classroom. This meeting was held under the auspices of the Country Music Foundation (CMF). And, during the year, representatives from NSAI, on an almost daily basis, worked with the CMF on its school program, during which time more than 2,000 grade school students were introduced to the basics of songwriting.

Songwriters participating in this project were from NSAI's workshop, Bob McCracken, Tom Pallardy and Ervan James with Maggie Cavender; Patsy Bruce, Ron Peterson, Dickey Lee, Linda Hargrove, Jim Chesnut and Paul Craft.

The workshop was a year old in December, and has progressed so extensively that, through a cooperative effort with Belmont College in Nashville, the workshop

now meets weekly in the fine arts building at the college. The workshop program has been extended to encompass the membership by permitting those who cannot, by reason of distance, participate in the group, the privilege of sending in one song at a time on a cassette tape for critique by a panel chosen from the workshop. The cassette is turned over and the critique is made on the cassette for the convenience of the songwriter submitting the tape.

A task force has been set up by the board of directors to project efficient methods toward disciplinary action on tape pirates, and will work toward the goal, with law enforcement personnel, of wiping out this vast illegitimate operation which steals from songwriters, publishers, artists and record companies.

A charter for the songwriters historical and educational association in Nashville has been issued by the State of Tennessee. This foundation will be actively pursued in the coming year.

House Of Gold Music

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

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

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

The new building, just a half block from the firm's headquarters on Music Row, features four writer's rooms, three pianos, a four-track pre-demo recorder and offices for House Of Gold executives Kenny O'Dell and professional manager Jeff Silbar. The new writers annex was officially debuted in September with a grand opening celebration.

The original House Of Gold building still contains writers' rooms, an eight-track demo studio headed by chief engineer Ben Hall, plus the accounting offices and Montgomery's executive offices.

The pop success of House Of Gold includes cuts by Millie Jackson, Lobo, the Climax Blues Band, Delbert McClinton, Mac Davis, Joe Sun, Billy Burnette, Exile and the Pointer Sisters, plus three House Of Gold writers who recently issued records — Larry Keith, Jim Hurt and Bobby Springfield.

Country cuts for the company is something like a "who's who" of country music, starting with Razyzy Bailey's last

(continued on page C-49)

Combine Music Group

The Combine Music Group's biggest success story of the year involves writers Bob Morrison, Wanda Mallette and Patti Ryan for "Lookin' For Love," a single artist Johnny Lee bolstered to the #1 position, where it tenaciously clung for three weeks.

But rather than ballyhoo and brag about success, Combine would like to let the records speak for themselves. Here then, is the Combine Top 20 for 1980:

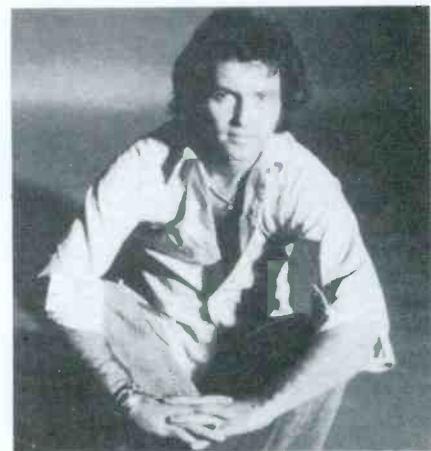
1. "Lookin' For Love" — Johnny Lee (Morrison, Mallette, Ryan);
2. "All The Gold In California" — Larry Gatlin and the Gatlin Brothers Band (L. Gatlin);
3. "I'd Love To Lay You Down" — Conway Twitty (Johnny McRae);
4. "You Decorated My Life" — Kenny Rogers (Morrison, Debbie Hupp);
5. "Are You On The Road To Loving Me Again" — Debby Boone (Morrison, Hupp);
6. "Love The World Away" — Kenny Rogers (Morrison, Johnny Wilson);
7. "Help Me Make It Through The Night" — Willie Nelson (Kris Kristofferson);
8. "(You Lift Me) Up To Heaven" — Reba McEntire (Morrison, Jim Zefface, Bill Zefface);
9. "You'd Make An Angel Want To Cheat" — The Kendalls (Morrison, J. Zefface, B. Zefface);
10. "Put It Off Until Tomorrow" — The Kendalls (Dolly Parton, Bill Owens).

11. "Let's Put Our Love In Motion" — Charly McClain (Morrison, McRae, Larry Rogers);
12. "You're Gonna Love Yourself In The Morning" — Charlie Rich (Donnie Fritts);
13. "Taking Somebody With Me When I Fall" — Larry Gatlin and the Gatlin Brothers Band (L. Gatlin);
14. "That's The Way A Cowboy Rocks And Rolls" — Jacky Ward (Tony Joe White);
15. "We're Number One" — Larry Gatlin and the Gatlin Brothers Band (L. Gatlin);
16. "I Get Off On It" — Tony Joe White (T.J. White, Alan Rush);
17. "Natural Attraction" — Billie Jo Spears (Dennis Linde, Alan Rush);
18. "Dim The Lights And Pour The Wine" — Red Steagall (Morrison, Jay Hughes);
19. "The Midnight Choir" — Larry Gatlin and the Gatlin Brothers Band (L. Gatlin);
20. "Loving Starts Where Friendship Ends" — Mel McDaniel (Linde, Rush).

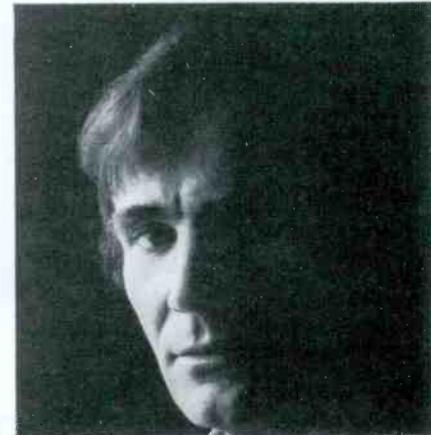
The Combine Music Group consists of Combine Music, Music City Music, Reseca Music, Tennessee Swamp Fox, Vintage Music, Young 'Un Music, Silver Soul Music,

Southern Nights Music, Larry Gatlin Music, Sweet Baby Music, Dropkick Music, First Generation Music and Kondo Prod.

Combine's staff consists of Bob Beckham, president; Johnny MacRae, vice president; Al Cooley, general manager; Johnny Wilson, professional manager; Alan Rush, studio manager, and Johnny Johnson, engineer. Combine's west coast office is located at 1880 N. Highland in Los Angeles. Bill Anthony is the director, while Jill Starr is office manager.



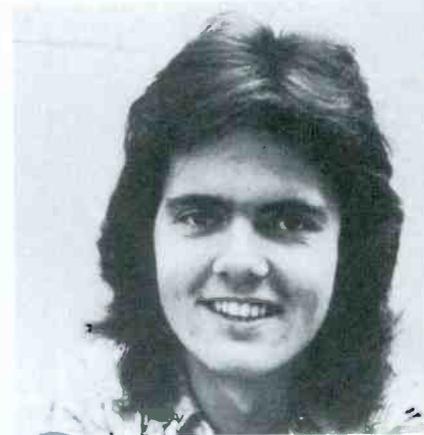
Larry Gatlin



Bob Morrison



Bob Montgomery



Bobby Springfield

ALABAMA



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"THANKS YA'LL, WE LOVE YOU"

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- * #1 NEW VOCAL GROUP SINGLES
- * #1 NEW VOCAL GROUP ALBUMS

BILLBOARD AWARDS

- * BEST NEW ALBUM GROUP OF THE YEAR

RECORD WORLD AWARDS

- * BEST NEW VOCAL GROUP • SINGLES
- * BEST NEW VOCAL GROUP • ALBUMS

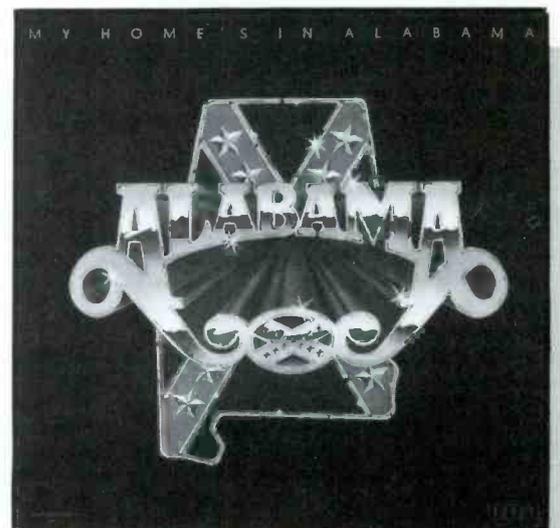
CURRENT SINGLE:

"WHY LADY WHY"

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COUNTRY MUSIC 1980

CMA Lists Impressive String Of Achievements, Future Plans

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

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

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

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

- A videotape presentation, "Music For The Times," was produced by CMA promoting country music and demonstrating its increasing sphere of influence. Available on videotape cassettes

or film, the presentation was designed as a sales tool for potential advertisers, retailers, etc.

- As in the past, CMA provided entertainment for the luncheon and dinner at The National Assn. of Recording Merchandisers (NARM) national convention in Las Vegas.

- At the Country Radio Seminar in Nashville during March, CMA hosted a

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

- Along with the Grand Ole Opry, CMA co-sponsored Fan Fair 1980, which attracted more registrants than ever before, a total of

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

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

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

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

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

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

- CMA undertook its annual Country Radio

(continued on page C-34)



luncheon for seminar participants, thanking them for their continued support of country music and inviting them to join CMA. Charlie Daniels was CMA's guest speaker for the event, which also included an audio/visual presentation about our organization.

- CMA was represented at country music

over 15,000. During the week-long event, CMA's executive director Jo Walker was presented the Tex Ritter Award from IFCO.

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

- Each year CMA invites leading country

CBS Records

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

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

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

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

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

Staff Appointments

Aligning itself with this surge, CBS

Records Nashville strengthened its stance on the front with major personnel appointments within the year.

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

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

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

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

In June, the company's creative services division witnessed new appointments and expansions related to its newly-acquired centralized control of all graphic production. Virginia Team, art director, was upped

to senior art director; while Bill Johnson, assistant art director, was appointed to art director. Assisting Team and Johnson are Cheryl Schmidt, production coordinator, and Jeff Morris, a Nashville-based mechanical artist, who has been enlisted for album project work. Established as a first on the Nashville scene, the creative services division has obtained the expertise of renowned photographers for more than 50 album projects alone this year. Among these are Norman Seeff, Beverly Parker and Dick Zimmerman of Los Angeles; Frank Laffitte and Brian Hagiwara of New York, and Larry Dixon and Clarke Thomas of Nashville.

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

Artist Development

"We have the benefit of top personnel here," said Blackburn, "and we're a team, a team of professionals. The accent has been placed on personnel development,



Lacy J. Dalton

because as the people grow, so does the division. To me, that's the whole key behind a successful company.

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

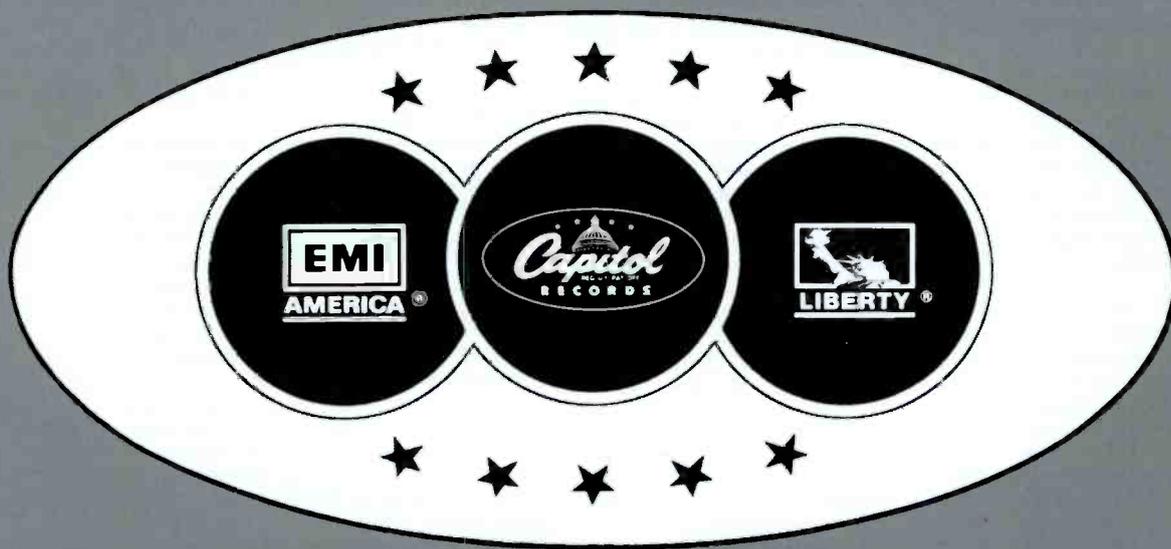
Within its stronghold, CBS Records' caliber of songwriter/performers have contributed greatly to its impact in the last year. More than half of the roster, inclusive of both Columbia and Epic, is noted for self-penned and/or co-written contributions in album compilations of their own product packages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

Leading the array of songwriter/performer talents this year are Willie Nelson, Charlie Daniels and Larry Gatlin, who all attained gold certifications for their combined performance and material compilations. Among these were Nelson's "Electric Horseman" and "Honeysuckle Rose" LPs, Charlie Daniels' "Full Moon" LP, and Larry



The Charlie Daniels Band

**A
TRADITION
IN
COUNTRY
MUSIC**



COUNTRY MUSIC 1980

CMA Lists Impressive String Of Achievements, Future Plans

(Continued from page C-28)

Survey for 1980 and published the results.

• When figures were released by NARM showing that country record and tape sales in the U.S. had moved up into second position — bypassing pop — CMA launched a major press campaign, which culminated with coverage on network TV news and in newspapers and publications throughout the U.S. of country's impressive "coup."

• CMA again requested Country Music Month proclamations from the governors of the 50 states, and received a statement from President Carter. This year CMA arranged with American Airlines to feature a special "Country Music Month" promotion during the month of October, and with the National Assn. of Truckstop Operators to celebrate Country Music Month. CMA also produced and mailed promotional discs to 1,500 radio stations and posters

went out to record retailers throughout the U.S.

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

• Once again, CMA is planning the annual Talent Buyers Seminar during October.

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

• During the last year, CMA has compiled a comprehensive Press Information Kit, which has been sent to key members of various media requesting information about country music.

CMA is also embarking upon a more

aggressive membership program. It will be concentrating on increasing membership in specific categories. And as it increases the number of members, it also intends to better educate current members about the goals and work of CMA.

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

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

programs.

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

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

According to CMA Associate Executive Director Ed Benson, "CMA's work over the years has culminated in the explosion of country music that we're currently experiencing. The challenge now is to maintain the expanded country audience, at the same time developing areas for new growth.

"Country cannot be compared to previous 'fads' in music. Its roots are grounded in our national heritage and it presently reflects our lifestyles and social attitudes."

Elektra/Asylum Records

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

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

"We are a full fledged label," stated division vice president Jimmy Bowen. "While most of our music is country, we are able to discover and develop all forms of music."

Bowen joined Elektra/Asylum in January 1979 and is responsible for turning E/A into the Nashville division rather than E/A's "country office." Assisting Bowen are Ewell Roussel, general manager; Nick Hunter, director of marketing; Martha Sharp, director of A&R; and Bruce Adelman, national promotion coordinator, Nashville division.

According to Roussel, "Our division has

increased steadily over the last two years. In 1979, our business was up more than 200 percent from the previous year, and by the end of this year, we will double 1979's totals."

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

The label scored three top ten successes by both Mel Tillis and Hank Williams Jr., plus one top ten hit by Jerry Lee Lewis.

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

National Profile

In an effort to support and promote its

(continued on page C-46)

Chappell/Intersong Records Music

How does Chappell/Intersong's Nashville division — ASCAP's Country Publisher of the Year for the second consecutive year and winner of 18 ASCAP, BMI and SESAC awards in 1979 — follow up this performance in 1980? ... With another successful year.

Repeating its #1 success, Chappell/Intersong kept garnering #1 singles, including the Dolly Parton version of "Old Flames Can't Hold A Candle To You," Anne Murray's "Broken Hearted Me," Mickey Gilley's "Stand By Me," Dottie West's "A Lesson In Leavin'," plus other top country records, many of which crossed over to pop and A/C charts and also appeared in such major films as *Urban Cowboy* and *Coal Miners' Daughter*.

Many of these songs were written, and in some cases produced, by Chappell/Intersong's select, but highly prolific and talented roster, including Skippy Barrett, Charlie Black, Rory Bourke, Randy Goodrum, Barbara Wyrick and the recently signed Tim Daniels, Layng Martine, Suzy Storm and Rafe VanHoy.

Busier than ever, the Nashville division, headed by Chappell vice president and general manager Henry Hurt, also moved to new quarters located in the SESAC building, 11 Music Circle South. To accommodate 1980's increased activities, the new headquarters feature more offices for writers and staff, which also includes Intersong vice president Pat Rolfe, Chappell/Intersong general professional manager Celia Hill, office manager Charlene Dobbins and secretary Sharon Purcifull.

Featuring a healthy mix of new songs, plus covers of new and older standards, the Chappell/Intersong chart records in 1979-80 included such Randy Goodrum song hits as "Broken Hearted Me," recorded by Anne Murray; Dottie West's "You Pick Me Up," "A Lesson In Leavin'," and "Leavin' For Unbelievers," "It's True Love," recorded by Conway Twitty and Loretta Lynn; the Rory Bourke/Charlie Black hit, "Lucky Me," recorded by Anne Murray, the Rory Bourke/Gene Dobbins/Johnny Wilson

song "It's Too Late," recorded by Jeanne Pruett; Dolly Parton's version of the classic "Sweet Summer Lovin'" b/w "Great Balls Of Fire" and the Gene Cotton/Kim Carnes version of her song "You're A Part Of Me."

The 1979-80 period saw several major

(continued on page C-58)



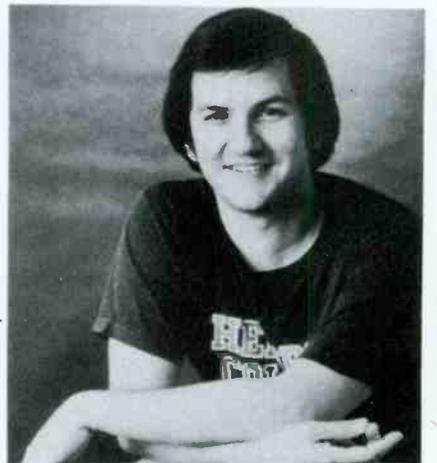
Jerry Lee Lewis



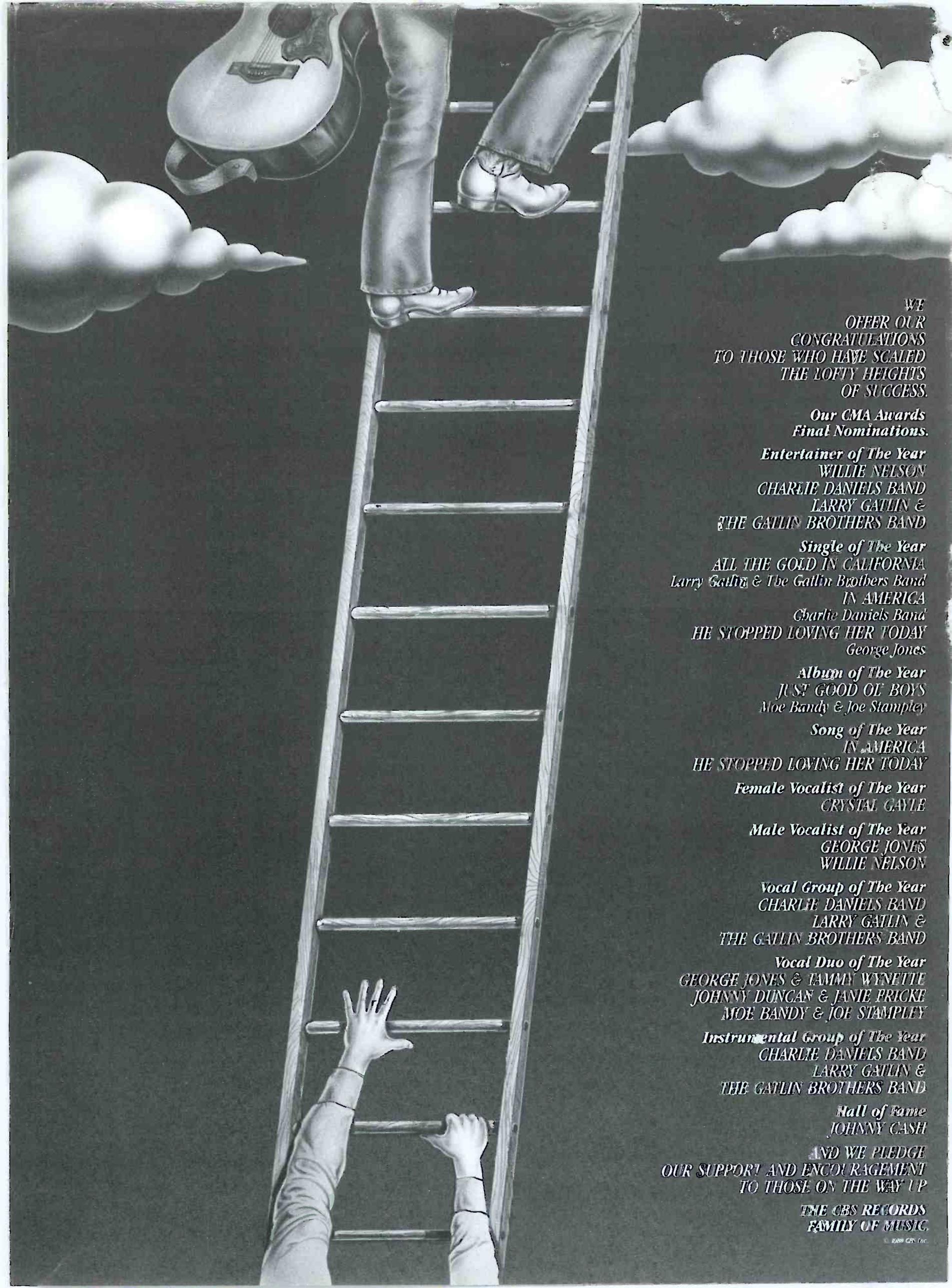
Mel Tillis



Rory Bourke



Randy Goodrum



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OF SUCCESS.

*Our CMA Awards
Final Nominations.*

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

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

Album of The Year
JUST GOOD OL' BOYS
Moe Bandy & Joe Stampley

Song of The Year
IN AMERICA
HE STOPPED LOVING HER TODAY

Female Vocalist of The Year
CRYSTAL GAYLE

Male Vocalist of The Year
GEORGE JONES
WILLIE NELSON

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

Vocal Duo of The Year
GEORGE JONES & TAMMY WYNETTE
JOHNNY DUNCAN & JANIE FRICKE
MOE BANDY & JOE STAMPLEY

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

Hall of Fame
JOHNNY CASH

AND WE PLEDGE
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TO THOSE ON THE WAY UP

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THE
SECOND ANNUAL
CBS RECORDS · NASHVILLE
FAMILY
PORTRAIT
PHOTO SESSION
& GALA



CBS MEMORANDUM

TO: All staff personnel, CBS Records, Nashville
RE: The Second Annual Family Portrait photo session!

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

The date is October 3, at 8:00 p.m., at our Nashville headquarters. This is the one time during the year we have the opportunity to get together with all of the talented artists on Columbia Records, Epic Records, and our associated labels.

Once again, no exceptions, other than staff involved in major promotion breakthroughs, priority tour activities, critical press developments, or record release deadlines.

All artists have assured me of their attendance with the exception of those with television commitments, key radio and press interviews, or major market tours.

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

Regards,

(RD)

cc: Lynn Anderson, Moe Bandy, R.C. Bannon, Bobby Bare, Johnny Cash, Rosanne Cash, David Allan Coe, The Colliers, Lacy J. Dalton, The Charlie Daniels Band, Johnny Duncan, Freddy Fender, Janie Fricke, Larry Gatlin and The Gatlin Brothers Band, Crystal Gayle, Mickey Gilley, Bobby Goldsboro, Tari Hensley, George Jones, Dor. King, Kris Kristofferson, Louise Mandrell, Char. McClain, Ronnie McDowell, Willie Nelson, Nightstreets, Johnny Paycheck, Marty Robbins, Johnny Rodriguez, Pam Rose, The Earl Scruggs Revue, Spurzz, Joe Stampley, Freddy Weller, Slim Whitman, Tammy Wynette

COUNTRY MUSIC 1980

Fledgling NMA Gears Up For Full Representation Of Nashville

The Nashville Music Assn. (NMA), a non-profit corporation designed to aid in the development of Nashville as a comprehensive music community, was formed earlier this year by a group of music industry leaders.

An organizing board of directors who will serve a one-year term includes Jimmy Bowen of Elektra/Asylum Records as chairman; Joe Sullivan, Sound Seventy Corp., secretary-treasurer; Bob Beckham, Combine Music Group; Bonnie Garner, CBS Records; Kyle Lehning, independent producer; Don Light, Don Light Talent; Bob Montgomery, House Of Gold Music; Norbert Putnam, independent producer; and Jim Rushing, songwriter/recording artist.

"Our purpose is to present Nashville music — R&B, pop, rock, country, classical, jazz, gospel and everything in between — to the world," said Bowen. "We will place particular emphasis on those forms of music which presently do not have organized sup-

port, and our aim is to do the same kind of fantastic job as the pioneering and internationally renowned Country Music Assn. (CMA)."

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

Anyone who is interested in finding out more about the NMA and its plans is invited to the organization's second Open Forum meeting, which will take place in November. The NMA held its first Open Forum in July with more than 450 music industry members in attendance.

"Over the years," said Bowen, "there has been growing unrest in Nashville caused by the fact that there has been no representation for a 'large part of the music community.' One purpose of the NMA is to let New York, Los Angeles and other world-

wide recording centers know what is going on in Nashville.

"Pop success and rock success that comes out of Nashville is viewed as an exception, but it is the feeling of some of the leaders of the city that through a concentrated communications effort coordinated by this group, we can change this attitude and let the rest of the world know what is going on in Nashville. We have one of the healthiest music centers in the world, and we feel that we need to have everyone look at Nashville as a total music center," Bowen continued.

The number of pop and rock recording sessions in Nashville has been enormous. Everyone from Paul McCartney to Bob Dylan to Kansas to Grand Funk have recorded here. The fact that these recording sessions were all well kept secrets is one of the changes being proposed by the NMA. A full scale public relations campaign is being launched to promote all of Nashville's music worldwide. The state-of-the-art recording studios, the publishing companies and their wealth of pop as well as country music material, and the number of professional people involved in the Nashville music community make it one of

the best centers to be working in.

In addition to the NMA's wide ranging public relations campaign to increase awareness of Nashville, other projects on the boards for the NMA are a possible network television special showcasing a variety of Nashville talent, a newsletter promoting better communication within the local music industry, forums and discussions to consider topics of local concern, and the active solicitation of business and talent in other cities.

Committees have been formed by the board of directors to seek better communication between NMA and the producers, classical music, black music, television market, jingle/commercial producers and media, as well as several other categories.

Membership in the NMA is well over 200, with the board of directors seeking founding contributions from various Nashville companies and corporations, as well as additional contributions from national and international music-related firms.

The NMA has established offices at 2020 21st Avenue, South, Nashville 37212. The phone number is (615) 297-1656.

Capitol/EMI America/Liberty

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

Other top charting artists for Capitol/EMI America/Liberty this year include Dottie West, Cristy Lane and Gene Watson, all of whom delivered Top 10 singles. West's "Lesson In Leavin'" rose to the #1 spot on the Country

Singles chart, with Lane's "One Day At A Time" and Watson's "Should I Come Home" following suit.

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

However, Capitol/EMI America/Liberty's bread and butter has, for the most part, been its A/C country crossover superstars Kenny Rogers and Anne Murray. Murray delivered two #1 singles with "Broken Hearted Me" and "Daydream Believer," and Rogers' checked in with his chart topping 45s, "You Decorated My Life" and "Coward Of The County."

Rogers and Murray also recently had greatest hits LPs released, and "The Gambler" is currently enjoying success with the first single from the "best of" package as "She" has jumped into the Top 20 on the **Cash Box** Pop singles chart.

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

Welk Music Group

Compositions from Welk Music Group writers have again seen a tremendous amount of activity on both the Country and pop music charts so far in 1980, accounting for a total of four #1 singles on the **Cash Box** Top 100 Country Singles chart, in addition to five Top 10 and many more Top 40 singles. Authors affiliated with Welk, led by Bob McDill, Don Williams, Jerry Foster and Bill Rice and Wayland Holyfield, contributed heavily to the publisher's success, and both Williams and McDill were honored for their achievements, as Williams was named Top Country Artist of the Decade by the U.K.'s *Country Music People* magazine and McDill was named one of the top three songwriters of the year by the Nashville Songwriters Assn. International.

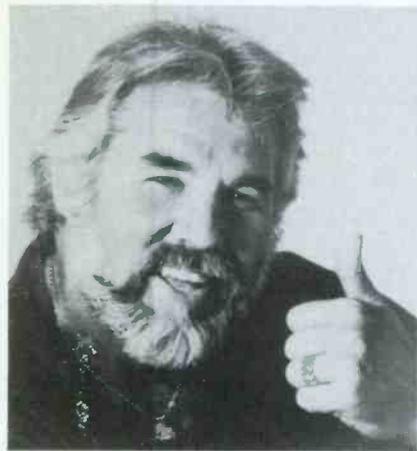
Such top-charting country performers as Willie Nelson, Ronnie Milsap, Jacky Ward, Conway Twitty, Loretta Lynn, Mickey Gilley, The Kendalls, R.C. Bannon, Johnny Duncan, Dave Rowland and Sugar and many others all covered Welk Music or Welk affiliated compositions in 1980, a number of which are found on some of the year's best-selling

motion picture soundtrack LPs. Sharon Vaughn's "My Heroes Have Always Been Cowboys," as performed by Willie Nelson on the *Electric Horseman* soundtrack LP, hit #1, while Wayland Holyfield & Bob House's "Could I Have This Dance," as performed by Anne Murray on the *Urban Cowboy* soundtrack, is presently bulleting in the Top 15 on the **Cash Box** Top 100 Country Singles chart. Other Welk Music compositions can be found on the soundtrack LP to the motion picture *Smokey And The Bandit II*.

Due principally to the box office success of those movies and the resulting retail success of the soundtrack LPs, both "Could I Have This Dance" and "My Heroes Have Always Been Cowboys" were some of the biggest sheet music sellers for Welk, as were "Tulsa Time" (recorded by both Don Williams and Eric Clapton, in addition to being included on the *Smokey And The Bandit II* LP) and "Hurt So Bad," as performed and recorded by Linda Ronstadt.

The Welk Music Group also made a

(continued on page C-49)



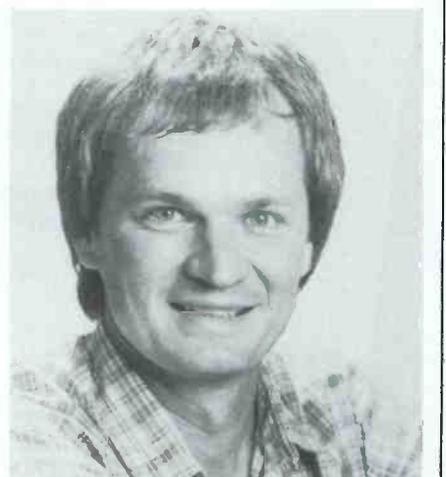
Kenny Rogers



Dottie West

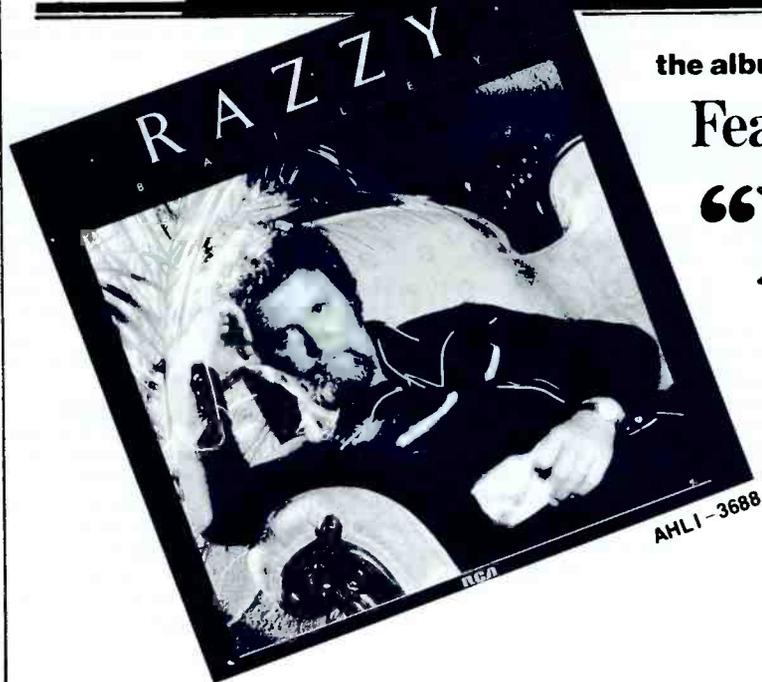
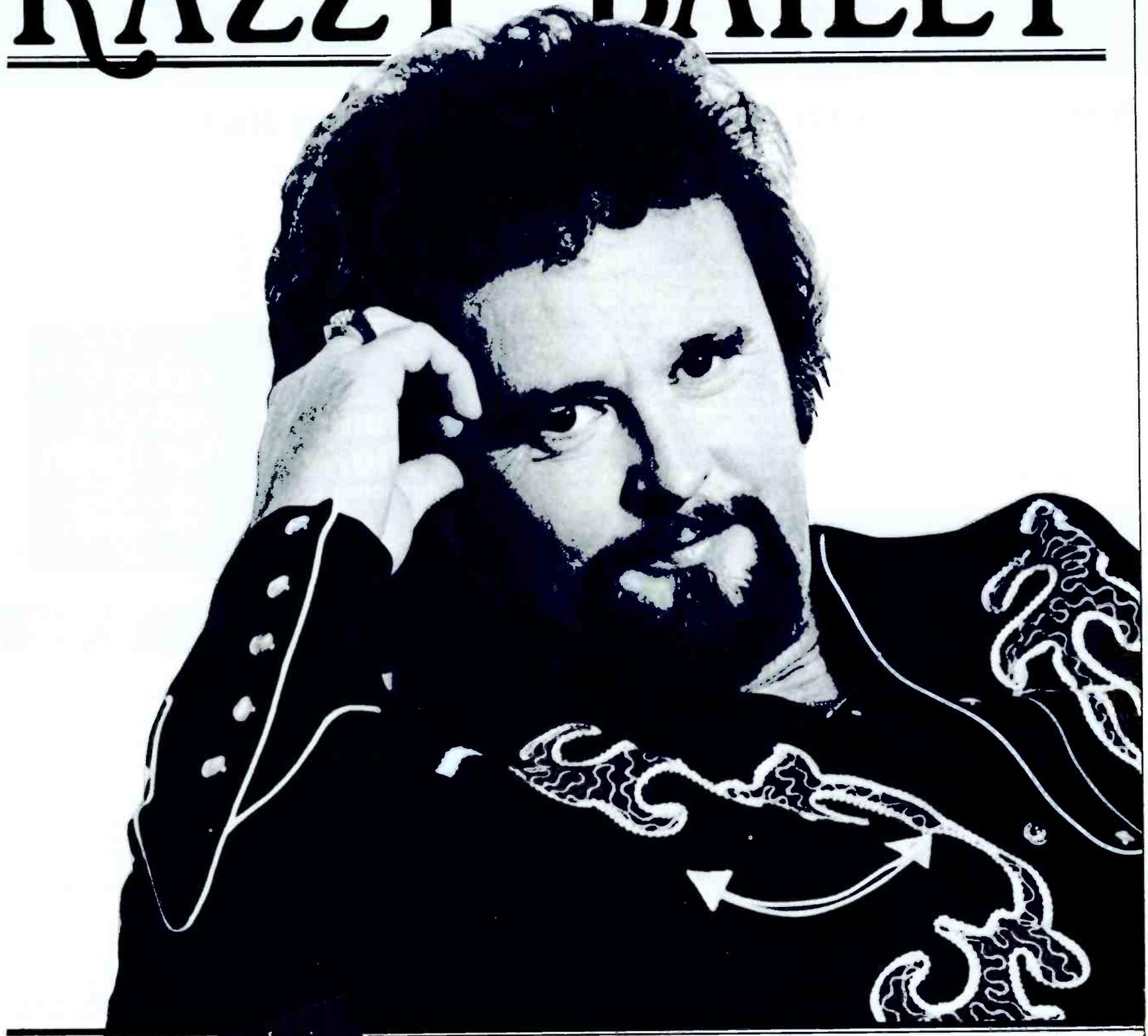


Bob McDill



Wayland Holyfield

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COUNTRY MUSIC 1980

Nashville NARAS Looks Ahead To Exciting New Activities

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

The seven NARAS chapters are self-supporting and, being a non-profit organization, fund raising activities are necessary. The Nashville chapter has been most fortunate to have the many record labels and artists donate their time for the benefit of the Nashville chapter. Each and every showcase held during the past year has helped tremendously to support the expenses of the Nashville chapter and also the replenishing of the on-going scholarship fund that is used to help talented students presently studying the music

business in the Nashville area.

Those artists who donated their time during the past year included David Loggins, Dillard & Boyce, Freddy Weller and Spurzz, Ronnie Milsap and several local jazz groups, namely, The Nashville Jazz Machine, The John Propst Trio, The Gerry Tachoir Trio and Earwitness.

On June 15, 1980, the board of governors "roasted" Larry Butler, Grammy Award winner for Producer of the Year, at a dinner affair held at the Opryland Hotel. The Chapter also honored the King of Country Music, Roy Acuff, on May 31, where he was presented with the coveted Board of Governors' award at a cocktail reception held at the Opryland Hotel.

By popular demand, a series of educational luncheons has been reinstated and the first of this on-going series was recently held at the Radisson Plaza Hotel, where Nashville's Mayor Richard Fulton

was the guest speaker.

Future plans for the Nashville chapter of NARAS include the continuation of its series of educational luncheons, seminars, the NARAS Forum, the scholarship fund, the series of showcases and roasts, a roller skating party, a run-a-thon and many more exciting activities not yet scheduled. The next educational luncheon has definitely been scheduled for Tuesday, Oct. 21 at the

Radisson Plaza Hotel, with guest speaker Patricia Ledford, the recently appointed director of film and television production office for the State of Tennessee.

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



ATV Music

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

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

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

A major co-publishing agreement was signed this year with Ronnie Milsap's Ron Joy/Mad Lad Music, headed by Rob Galbraith. Both ATV and Ron Joy/Mad Lad have scored well this year with songs recorded by Taffy (MCA), Dorothy Moore (Malaco), Darrell McCall (RCA), Ronnie Milsap (RCA), Tommy Overstreet (Elektra), Razz (Ariola), Dickey Lee (Mercury), Cristy Lane (UA), Belinda West (Panorama) and others. Both ATV and Mad Lad Music are

excited about the recent writing success of Mad Lad staff writer Bob Johnson, who penned two songs on the new Nigel Olsson album on Bang Records.

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

ATV Music's Nashville office has also continued to score big in films with songs in three major fall releases, including Avco-Embassy's *The Exterminator*, Paramount's *Coast To Coast* and a movie made for CBS-TV entitled *Rodeo Girl*. Slated for release on Sept. 11, *The Exterminator* will feature two songs from the ATV Music Group — "Heal It," written by Byron Hill and Mike Reid, and "Friday Night Fool," written by Roger Bowling. Both songs were performed by Roger Bowling. Also scheduled for fall release is *Coast To Coast*, which features a song written by Byron Hill called "Pickin' Up Strangers." The song will be performed by Johnny Lee, who is currently hot on the country charts with "Lookin' For Love." *Rodeo Girl* will air on CBS the evening of Sept. 17 and will feature two songs written by Reid. The songs will be performed by Juice Newton and are entitled *Rodeo Girl* and "How Many Tears." Other films are in the works.

The University of Tennessee head football coach Johnny Majors recently wrote a song for the University of Tennessee with ATV's Byron Hill, entitled "My Blood Runneth Orange For Tennessee."

ATV Music's current writing staff includes recently re-signed Bowling, writer of such hits as "Lucille," "Coward Of The County," "Blanket On the Grount," "57 Chevrolet" and his current hit single, "Long Arm Of The Law." Also on staff at ATV is Dennis Knutson, who has songs recorded by Conway Twitty, Billy "Crash" Craddock, Mel McDaniel, Larry G. Hudson and is

(continued on page C-58)

April/Blackwood Music

"Aggressive and progressive hard work is the key to our successful third year in Nashville," says April/Blackwood Music's chief Charlie Monk. "Every publisher is in the song business, but Judy Harris, Ed Thomas and Bob Mather are also accomplished song-sellers."

With over 25 chart singles in as many chart albums this year, April/Blackwood also received a Gospel Music Assn. Dove Award nomination for Chris Waters' "The Highest Praise," and a gold record for the worldwide smash single by Dr. Hook, "Sexy Eyes," written by Waters, Bob Mather and Keith Stegall.

Stegall, a Capitol artist, has gained five chart singles as a writer. His current single, "It's All Over," was co-written with Elroy Kahanek.

April/Blackwood's aggressive-progressive approach to new signings has netted CBS artist Jimmy Hall, Sunbird's Earl Conley and Billy Larkin, and writers Stewart Harris, Holly Dunn and Nelson Larkin. Harris and Stegall wrote "Lonely Hotel" and "Here Comes That Feeling

Again" for Don King, and Larkin and Conley wrote "Sure Thing" and "Roses Are Red" for Freddie Hart.

"Jerry Foster and Bill Rice brought us Roger Murrah — and he is hot," states Judy Harris. "Murrah, Foster and Rice, Larry Butler, Dottie West and Jerry Fuller have written songs this year for Kenny Rogers, Conway Twitty, Ronnie McDowell, Alabama, Mel Tillis, Dave and Sugar, Leon Everette, Del Reeves and Billie Jo Spears."

"We work very close with our New York and Los Angeles staffs and with the rest of our great roster of writers," adds staffer Ed Thomas.

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

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

Elektra/Asylum Records

(continued from page C-34)

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

"We tend to take care of our artists," said Bowen. "In addition to making great records, the most important function of a label is to become involved heavily in an ar-

artist's career. We all try to be very much in touch with each of our artists, and I believe they realize that. Also, this philosophy is carried over into our New York and Los Angeles offices — Nashville artists are no longer strangers in Los Angeles — we provide total company support for all of our artists.

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

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



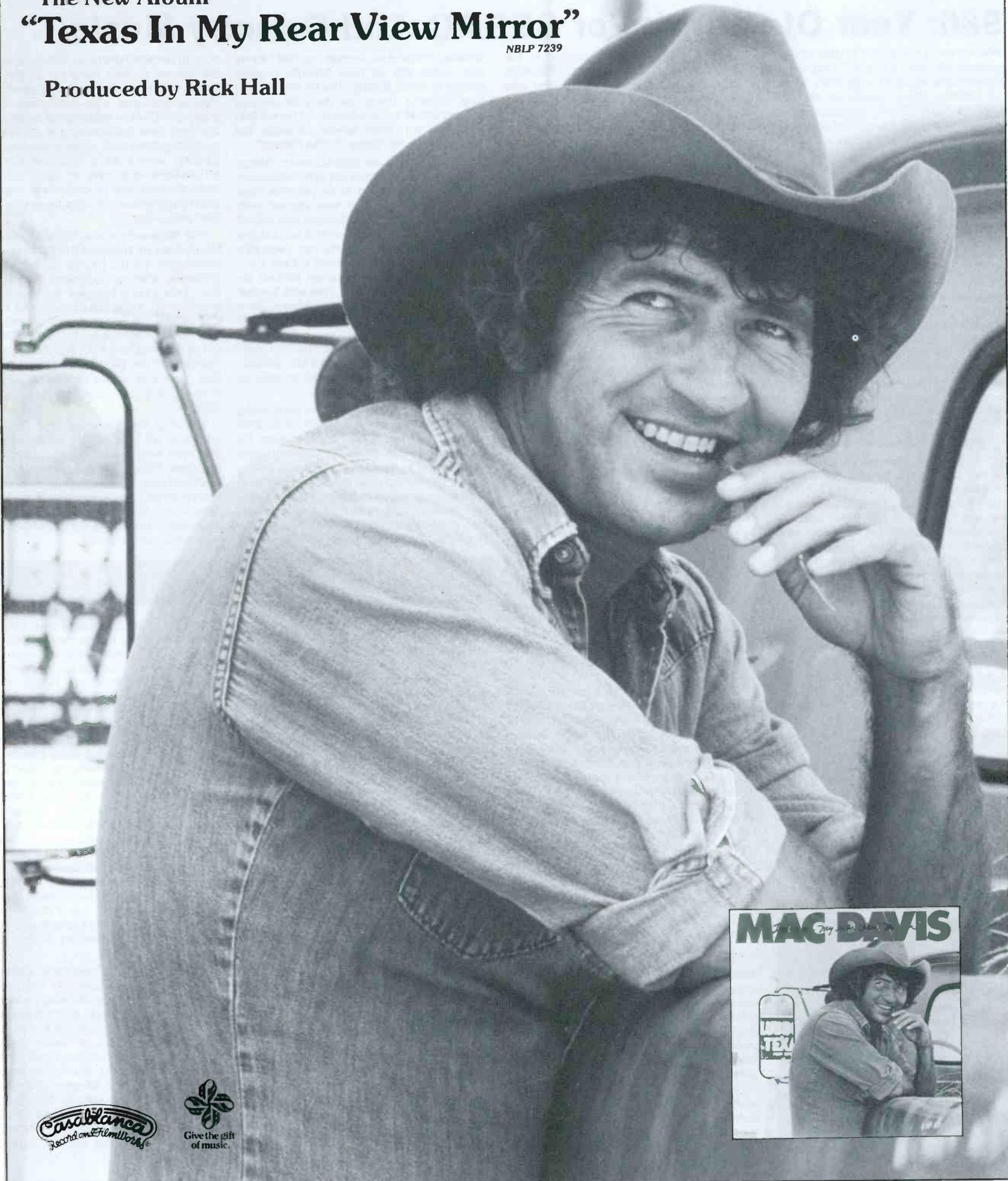
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COUNTRY MUSIC 1980

1980: Year Of Growth For SESAC And Country Music

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

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

country division is totally involved in the music community. She brought to SESAC a history of many years as a publisher and promoter with the ABC Music Companies, Inc.

Petty is a member of the board of the Nashville Songwriters' Association, International (NSAI), and works with the organization of American Women in Radio and Television (AWRT), the Country Music Association (CMA), the Federation of International Country Air Personalities (FICAP) and the new Nashville Music Association (NMA), among others. The entire staff of SESAC has contributed to make 1980 a super year for SESAC country and SESAC around the world.

SESAC copyrights have appeared consistently on the charts in 1980 by established artists and newcomers to the recording scene. The Kendalls' hit "Heaven's Just A Sin Away" went gold for SESAC writer Jerry Gillespie early in 1980. "Crystal Chandeliers" as performed by

Charley Pride and written by Ted Harris was voted the all time favorite country record in Great Britain. The hit motion picture, *Convoy*, based on the C.W. McCall SESAC hit will be on network TV for the first time this fall. Shirl Milete co-wrote the Johnny Cash hit "Song Of The Patriot."

In 1980, long time SESAC writer Peggy Forman signed as an artist with Dimension Records and her first three records have charted. Kay T. Oslin has signed with Elektra Records. The Shoppe has joined Rainbow Records and their first two singles have charted. Terri Gibbs has recorded Jerry Gillespie's "Somebody's Knockin'." Major publishers have started SESAC affiliates this year including Tree with Timber Music, Arista with A-Plus Music, and Elektra Records publishing company. Moreale Music. R&B and pop writer, Dana Thomas has had songs accepted by Cash-West Production's new SESAC affiliate. SESAC is also affiliating writers of national jingles.

SESAC, second oldest of the performing rights organizations, will celebrate its 50th anniversary next year, but because it's smaller than the other performing rights organizations, it can move quickly, giving personal attention and guidance to writers. If, after listening to material, the organization doesn't believe there's any commercial, marketable potential in it, they are not bound to affiliate that writer. SESAC has the

right to determine who to affiliate based on the appeal of their material. SESAC also works with publishers on synchronization, mechanical and sub-publishing rights. Many of SESAC's established writers control their own publishing and SESAC can assist in getting their material to producers. SESAC works as a channel between publishers and new writers, between writers/artists and record labels, management companies and booking agents when the need arises.

The Sixteenth Annual SESAC Country Music Awards Banquet will be held at the Woodmont Country Club in Franklin on Thursday evening, October 16th at 8:00 p.m. This year's banquet theme "Citified and Country Fried" ties in with the CMA's Country Music month theme "A Month In The Country Wherever You Are." SESAC will be saluting New York and Nashville with country and city food and entertainment by New York/Las Vegas comedian, Freddie Roman and country/pop group, The Shoppe.

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

Ovation Records

Growth through planned artist development has proven the byword for Ovation Records over the past year. And a lucrative period it's been — not only did the Kendalls score with five hits for the label, with Joe Sun continuing his career advancement, but Sheila Andrews, the Cates, Max D. Barnes and Jim Rushing have laid the groundwork for a successful surge in the year ahead.

Ovation, although in its 10th year, came into prominence as a country label in 1977, when the Kendalls' "Heaven's Just A Sin Away" went against all odds — capturing the #1 position, a Grammy, a CMA Award and an overall shot in the arm for a theretofore-unknown father/daughter duo and a new label. They've kept the momentum alive with four hit LPs and 10 Top 10 singles. Joe Sun has developed into an acclaimed vocalist, scoring with "Old Flames," "High & Dry," "Bombed, Booze & Busted" and the pop crossover hit, "Shotgun Rider." His newly released album, which employs his touring band — Shotgun, is entitled "Living' On Honky Tonk Time."

Shelia Andrews, meanwhile, has launched a steady climb with each new release; her long-awaited second LP, "Lovesick," is evidence of her artistic development. Max D. Barnes has received

widespread acclaim with his "Rough Around The Edges" album and a string of excellent singles. Fellow songwriter Jim Rushing has made a successful transformation into the role of artist with his debut single, "Dixie Dirt." The Cates continue to harmonize their way into the hearts of America with a new single, "Lightnin' Strikin'," and a second LP on the way.

Ovation has also announced the signing of Vern Gosdin, a leading established vocalist best known for his Elektra hits "Til The End" and "Hangin' On." Ovation vice president, Nashville operations, Brien Fisher, expects Gosdin's Ovation debut "to go Top 10."

Ovation founder and president Dick Schory reaffirms the label's commitment to its country roster. "Ovation stands committed to country music and its rapid growth in the marketplace," Schory says. "We expect to add 10 new country artists to our roster in the coming year, and are committing new funds to our Nashville operation."

As well as making headway in such areas as radio airplay, press, marketing and personal appearances for its country artists, Ovation has begun to zero in on television as a means of mass exposure for its artists. The Kendalls, Joe Sun, Sheila Andrews and the Cates have appeared on TV in the homeland and abroad in Europe, where Ovation's distinctive artists are immensely popular.

Growing Market

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

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

RCA Records

(Continued from page C-26)

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

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

As in past years, RCA artists have been active on many levels outside the recording studio, with movies heading the list. Dolly Parton completed filming of *Nine To Five* (scheduled for November release) with Jane Fonda and Lily Tomlin, and signed to star in *Best Little Whorehouse In Texas* with Burt Reynolds. Jerry Reed wrapped up two movies, *Hot Stuff* and *Smokey And The Bandit II*, and a television reprise of *Concrete Cowboy*. Reed also contributed the theme songs to each movie; "Texas Bound And Flyin'," from *Bandit II* is the title of his new RCA single and LP.

On the television side, Waylon added to his fame with his narration and theme song from the hit show *Dukes Of Hazzard* and completed his first-ever TV special with James Garner, as RCA artists continued strong in video appearances. Jim Ed Brown

& Helen Cornelius boosted their top chart performances with the hosting of their *Nashville On The Road* television show, and Gary Stewart was paged for performances on *Austin City Limits* and TV talk shows. Charley Pride's hosting of the Academy of Country Music's Awards show, Ray Stevens' similar duties on the *Music City News Awards Show* and Tom T. Hall's selection as host of *Pop Goes The Country* headed a list of outstanding accomplishments, while two TV networks rebroadcast 1979 specials featuring Dolly Parton in hosting roles. Reprising her performance last year for the Nashville Chamber of Commerce, Dolly Parton launched a tourism drive for the State of Tennessee featuring seven-foot posters of Dolly beckoning "Follow Me To Tennessee" on a fleet of 18-wheel rigs. Hank Snow, continuing his crusade against the abuse of children, was the 1979 Country Music Hall of Fame inductee in the annual Country Music Assn. balloting.

Though A&R staff personnel under the division vice president Jerry O. Bradley and marketing staff under division vice president Joe Galante remain much the same as last year, subtle restructuring of duties has positioned the label to better react to changing business realities. Dave Wheeler continues as director, marketing development, while Shelia Shipley coordinates secondary promotion efforts. Advertising is now handled by Pam Zimmerman. The Artist Development Department consists of Jerry Flowers, Miriam Longino and Ruth Cunningham.



Joe Sun

October is Country Music Month

COUNTRY MUSIC 1980

Movie Soundtracks Released In 1980 Spawn Numerous Country Single Hits

(continued from page C-20)

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

The country trend seems to be continuing with the October release of *Coast To Coast*, starring Robert Blake and Dyan Cannon. The film will feature a title cut by T.G. Sheppard as well as a Johnny Lee single, "Pickin' Up Strangers," which has already been shipped. The Warner Brothers soundtrack utilizes a diverse

range of artists such as Jimmy Buffett, Kathy Walker, Johnny Rivers, Bonnie Raitt, Rita Coolidge, Ambrosia and J.D. Souther.

Nine To Five, the Dolly Parton/Jane Fonda/Lily Tomlin saga of the secretary, will be released in December. Parton was signed to write and perform the title cut, which will be released as a single on RCA in advance of the Christmas release of the film. There won't be a *Nine To Five* soundtrack, rather a Parton album which will contain the title cut. The album, entitled "*Nine To Five and Other Odd Jobs*," is scheduled for release in December and will contain various songs about working people, their dreams and their problems. Parton is already working on a second film, *Best Little Whorehouse In Texas*.

Welk Music Group

(continued from page C-32)

number of large catalog acquisitions in 1980, paced by the publisher's purchase of the entire Gold Dust Music catalog, which includes 152 songs by writers Bob McDill, Dickey Lee, Allen Reynolds and Paul Craft, highlighted by McDill's "Amanda" and "Come Early Mornin'." A 50% interest in

Chips Moman and Toni Wine's Baby Chick Music was also acquired by Welk this year and includes such well-known country compositions as "Luckenback, Texas," "Wurlitzer Prize," "Everybody Loves A Rain Song" and "Help Me Make It To My Rocking Chair" as well as several Billy Burnette songs.

House Of Gold Music

(continued from page C-44)

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

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

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

New Additions

The success of any publishing company totally depends on the creativity of its writers. There have been three new additions to the writing staff this year — Wood Newton, Tim DuBois and Quentin Powers. Now totalling 17 writers, the staff also boasts Kenny O'Dell, Larry Henley, Johnny Slate, Keith, Steve Pippin, Springfield, Van

Stephenson, Jeff Silbar, Sam Lorber, Bailey, Danny Morrison, Steve Jobe and Aaron Wilburn.

Of the writers, Bailey and Keith have recording pacts with RCA Records — Bailey on the label's country roster and Keith just signed to the pop roster. Hurt has recently joined the Scotti Brothers label, and Springfield joined NewPax Records. Additionally, O'Dell has scored numerous Top 10 country singles on the Capricorn label, and Newton has enjoyed success on Elektra Records.

In addition to his publishing expertise, Montgomery also serves as record producer for Bailey, Eddy Arnold, Kenny Dale, Jim Chesnut, Keith, Hurt and Lobo. Bailey's track record includes seven Top 10 records out of seven releases. "We cut a total of 20 sides on Razy," exclaims Montgomery, "with seven out of seven reaching the Top 10. The only problem we have with Razy is deciding what the 'B' side will be."

With the expansion of the writers facilities, recording pacts for several of the writers, and Montgomery's expanded production credits, 1981 should be more than a banner year for House Of Gold.

House of Gold Music Inc.

Bobby Goldsboro Music, Inc. (ASCAP) • Hungry Mountain Music, Inc. (BMI) • Windchime Music, Inc. (BMI)

Bob Montgomery

Bobby Goldsboro

Kenny O'Dell

Thanks for a great year. . .

LOVIN' UP A STORM • RAZZY BAILEY
 I CAN'T GET ENOUGH OF YOU • RAZZY BAILEY
 COME TO MY LOVE • CRISTY LANE
 THE COWGIRL AND THE DANDY • BRENDA LEE
 LET ME IN • KENNY DALE
 LET'S GET IT WHILE THE GETTIN'S GOOD • EDDY ARNOLD
 TOO OLD TO PLAY COWBOY • RAZZY BAILEY
 THAT'S WHAT I GET FOR LOVING YOU • EDDY ARNOLD
 OUT RUN THE SUN • JERRY CHESNUT
 PERFECT STRANGERS • JOHN WESLEY RYLES
 SHOT GUN RIDER • JOE SUN
 THANK YOU, EVER LOVIN' • KENNY DALE



COUNTRY MUSIC 1980

CBS Records

(continued from page C-28)

Gatlin and the Gatlin Brothers Band "Straight Ahead" LP.

Other impressive songwriter/performer stalwarts and relative newcomers include David Allan Coe, George Jones, Marty Robbins, Tammy Wynette, Johnny Cash, Johnny Paycheck, Joe Stampley, Johnny

Rodriguez, Lacy J. Dalton, Freddy Weller, Ronnie McDowell, Rosanne Cash, Don King and R.C. Bannon.

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

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

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

Live," and gold for "Willie Sings Kristofferson" and the "Electric Horseman."

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

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

Marketing Strength

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

Kicking off the new decade, CBS un-

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

"The criteria for our campaign theme was obvious," said Roy Wunsch, director of Nashville's marketing division. "We wanted

(continued on page C-53)



Johnny Rodriguez



Willie Nelson



THE HOME OF

Kris Kristofferson
Larry Gatlin
Bob Morrison
Tony Joe White
Don Devaney
Dennis Linde
Johnny MacRae
Johnny Wilson
Alan Rush
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COUNTRY MUSIC 1980

Sun/Plantation Records

At the Shelby Singleton Corp. the Sun is shining and the harvest from the Plantation has been a good one.

While 1980 may not be remembered fondly by the music industry as a whole, the Nashville-based recording company that includes the Sun, Plantation and SSS International labels can look back on unprecedented success and growth in all phases of the organization.

Each and every artist currently signed to the company's labels can say that the past year has been the best that they have ever had in terms of both record sales and personal appearances. The company has had

18 singles and 10 album releases since January of this year and has been one of the few independent record companies to consistently have records on all the trade charts. The number of artists signed to the label has increased and includes the newest signee, Charlie Douglas, the WWL New Orleans DJ who keeps America's truck drivers moving down the roads at night. The company's staff has grown over 30%.

New Directions

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

dent of the company.

Col. Jim Wilson, who took over as the company's vice president of marketing in April, has stayed in constant touch with distributors, rack jobbers and individual retail stores through bi-weekly mass mailings. The company is presently marketing its releases not only through distributors, but by selling directly to the individual stores themselves.

"We will sell a buyer one or 1,001 records," Wilson said. "Whatever they need, we get it to them."

The company sells product from a catalog that contains over 70 major artists, including releases by the persons who first made the Sun label famous — Johnny Cash, Jerry Lee Lewis, Carl Perkins and Charlie Rich, as well as current artists including Orion, Dave Dudley, Rita Remington, Rodney Lay and the Wild West, Leroy Van Dyke, Roy Drusky and Charlie Walker.

New promotional strategies have included a much closer relationship with smaller market radio stations and working much more closely with booking agents during the artists' tours.

"We've been setting up many more radio

station-sponsored events," said Sally Smash, director of promotion, "and we've been keeping much closer contact with newspapers and TV stations when our artists are in their coverage area."

The increasing importance and advances in college radio stations has been recognized by the company and resulted in the creation of a new promotional department headed by Mark Hasty catering to these stations.

The SSS Corp. has also showcased its artists in two major Nashville events.

In June, the Sun/Plantation artists review kicked off Fan Fair's three-day parade of entertainment by Nashville's most famous performers. The troupe will be featured again on Oct. 17 at the Tennessee Theater as part of the Country Music Assn. (CMA) Disc Jockey week.

The Sun/Plantation artists have been seen not only in every part of the continental United States, but throughout Europe.

"Every one of our artists has had releases and made personal appearances throughout Europe," Singleton said. "A majority of our record sales are coming as a result of the country music boom around the world."

MCA Records

(continued from page C-20)

artists . . . those who just started winning their awards such as Don Williams, The Oak Ridge Boys, John Conlee and Barbara Mandrell . . . as well as those who will win most of their awards in the years to come, like Ed Bruce, Connie Cato, John Wesley Ryles and Asleep At The Wheel. We have some very promising new artists we are excited about: The Thrasher Brothers, Micki

Fuhrman and a young lady we call "Taffy."

While most of MCA's country artists were improving their rankings, several MCA executives enjoyed upward mobility as well. Former promotion director Erv Woolsey was upped to vice president of promotion for the Nashville Division. Bob Schnieders, former MCA Los Angeles branch manager, joined the country team as West Coast manager of promotion and marketing.

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★ "TURN THE WORLD AROUND"

★ "TEXAS TEA"

★ "JIM DANDY"

★ "SUCH A NIGHT"

★ "TEN ANNIVERSARY PRESENTS"

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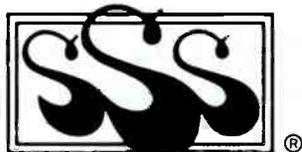
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COUNTRY MUSIC 1980

Jeremiah Records

Jeremiah Records, Inc., formed in March 1979, was named for the bullfrog in one of the majority stockholder's (Hoyt Axton) biggest hits "Joy To The World." The label made its record debut with the Axton LP "Rusty Old Halo," which remained on the charts from April 1979 until the middle of 1980. This album spawned four hit songs, "Della and the Dealer," "Rusty Old Halo,"



Hoyt Axton

"Wild Bull Rider," and "Evangelina." The second Hoyt Axton album "Where Did The Money Go?" has been in the charts for weeks and his single, the title track is now gracing the charts with an upward climb.

Kelli Warren has had two releases on Jeremiah, the first a duet number "Don't Touch Me" b/w "Never Been To Spain" and the second, a solo, "Aimin' On Livin' Some" b/w "Statue Of A Fool." Both singles had heavy regional chart action, and "Don't Touch Me" made the national charts.

Deanna, Jeremiah's gospel singer, is out with her first release on the young label, an EP including a song written by her sister Annette Jemsek, "Free," and one by actor/writer/singer Dennis Weaver entitled "Work Through My Hands Lord."

Dennis Weaver, who has one of the most sincere and devoted love affairs with country music, has a current release on his Just Good Records, being distributed and promoted by the Jeremiah label. It is entitled "The World Needs Country Music" b/w "I Am Content With Your Love."

Jeremiah Records is still in its infancy, but last year won two **Cash Box** awards, one as the Best New Record Label, as well

as Hoyt Axton winning an award for his artistic achievement in the industry through his production, writing, and vocals for Jeremiah. 1980 proves the continued success of the company with an ASCAP Production/Vocal Award for "Rusty Old Halo."

The company is a family-owned corporation with the exception of one outside investor, Dr. Donald Whitaker of Oklahoma. Hoyt Axton, as chairman of the board,

guides the ship of state, so to speak. His publicist mother has recently been named president of Jeremiah Records, and his only brother, Attorney John B., a vice president of the organization, works as a consultant, with Nashville's Mike Milom as company attorney. Cathey Green has served as executive assistant from the early beginnings. Other staff members are Cathy Gaughan, Mike Shelton and Louise Harrell,

(continued on page C-53)

Koala Records

Though Koala Records is not yet one year old, the growing label already boasts a music complex recently completed and opened in Hendersonville, Tenn., a list of impressive record masters it has purchased, as well as its own roster of artists.

The music complex, which opened in July, houses a recording studio, the Better Music Corporation (an 8-track and cassette tape manufacturer affiliated with Koala), a large inventory warehouse and of course

the maze of Koala offices.

The young label is headed by Wesley E. Sanborn, president of the company and an avid collector of record masters. Through the years, Sanborn has purchased masters covering a plethora of entertainers, including Paul Anka, Little Anthony, Fred Astaire, Pat Boone, the Beach Boys, Dorsey Burnette, the Climax Blues Band, Sam Cooke, Bing Crosby, Fats Domino, Aretha Franklin, Buddy Greco, Bill Haley and the Comets, Jefferson Airplane, Waylon Jennings, Billie Holiday, Carl Perkins, Gene Pitney, Kitty Wells and Sarah Vaughn. The complete list contains over 461 albums.

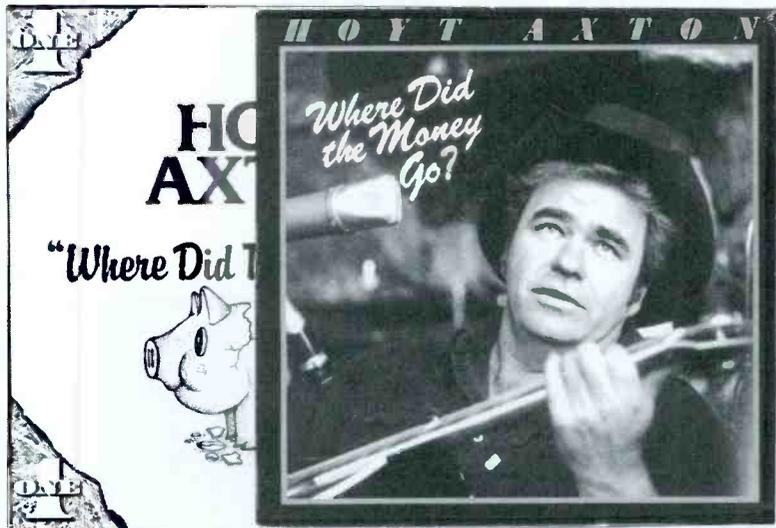
Additionally, the label boasts an artist roster including Liz Lyndell and Del Reeves. The company is also involved with record distribution and publishing. Koala is licensed with or has license agreements with more than 650 publishers.

Besides Sanborn, Koala's staff includes J.R. Williams, facilities, promotion and publishing manager; Rita Sanders, administrative assistant; Julia Abrams, office manager; Linda Turner, accounting manager; Hugh Yates, shipping clerk; Mary Lynn Wolfe, receptionist; Joe Gibbs, manufacturing manager, 8-track and cassettes; Autry Inman, technical advisor; and Lynn Inman.



Liz Lyndell

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JH-5001

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Hoyt Axton

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COUNTRY MUSIC 1980

Country Music Boom Sets Stage For Further Expansion

(continued from page C-19)
000 pieces of product per day.

In any business venture, and Country Music is a business, record sales are the bottom line. Country Music has done quite well in that area this year, too. At last count, 26 country albums had been certified gold by the RIAA, with six of them attaining platinum status.

CBS Records

(continued from page C-50)

to capture the spirit of the election year and utilize it as a format. So, while the politicians were offering the people a choice, we too were offering a choice of great American music for the 80s."

Supporting the programs were radio and television spots, print ads, point-of-purchase displays, campaign hats and other items, all keying in on "The People's Choice."

Directly related to CBS Records' sale successes has been the ongoing education of artists and their respective management and agency awareness to the key elements of exposure.

To achieve these ends, the artist development department, spearheaded by Mary Ann McCreedy, director, is responsible for the design of recommended action plans specifically tailored to the strengths and needs of the individual artist, with the ultimate goal to break the artist into higher sales levels in conjunction with new product releases.

"In essence, the goal is to present the artist visually with the same impact projected on vinyl, and to be maximally visible in the marketplace in timing with new product availability," said McCreedy.

CBS's artist roster includes Willie Nelson, Bobby Bare, Lacy J. Dalton, Johnny Paycheck, David Allen Coe, Larry Gatlin and the Gatlin Brothers Band, Moe Bandy, Joe Stampley, Ronnie McDowell, Johnny Duncan, Mickey Gilley, Marty Robbins, Janie Fricke, Rosanne Cash, Charly McClain, Don King, George Jones, Tammy Wynette, Slim Whitman, the Charlie Daniels Band, Louise Mandrell, R. C. Bannon, Crystal Gayle, Johnny Cash, Johnny Rodriguez, Freddy Weller and Spurzz.

Jeremiah Records

(continued from page C-52)

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

1980 has seen Jeremiah Records become a viable and successful part of the recording industry.

Jeremiah's image has been further enhanced throughout the world via a number of television appearances by Hoyt Axton on such shows as the *Tonight Show*, the *John Davidson Show*, *Hee Haw*, Germany's *Musikladen*, *Nashville On The Road*, *The Bob Braun Show*, Canada's *Alan Hemal Show*, *The Tony Tenille Show*, England's *Top of the Pops* and the *Grand Ole Opry*.

Without a doubt, the popularity of Country Music cannot be attributed to one factor or group. Credit can be distributed among the record labels, booking agents and managers; the yearly influx of talent joining the ranks of Country Music songwriters and

performers, and the Country Music artist whose career has spanned 15-25 years. The Country Music disc jockey who played the music even before it was the "in" thing to do deserves a pat on the back, as does the CMA, which has been laboring more

than 20 years to help Country Music take its rightful place among the world's top musical genres. Everyone involved in Country Music's illustrious past, distant and recent, has had a hand in shaping this healthy existence it is experiencing today.



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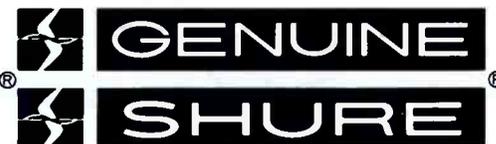
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COUNTRY MUSIC 1980

MDJ Records

MDJ Records and Production is celebrating its first birthday in October. Under the direct and personalized leadership of Larry McBride, the small independent record label has, in the one year, blossomed into a music industry complex. The label, the production company, the distributing company, in-house and wide independent promotion, the publishing wing,



Stephanie Samone

the management division and the recording facility have all been put together in one well-tied package by McBride.

The success of Alabama, the first act to be signed, has been phenomenal. Charting in the middle with its first record, "I Wanna Come Over," moving to the teens with "My Home's In Alabama" and #1 across the board in trade charts with the MDJ production of "Tennessee River," which was the first release by the group after McBride had negotiated a pact for the group with RCA Records. Even more exciting is the nomination of Alabama in two categories for the prestigious CMA Award.

But, McBride has in no way rested on this laurel. The MDJ Records roster includes Kenny Seratt and Stephany Samone.

It is a most notable fact that every single record released by MDJ since its inception has charted, and most recently the label has signed "Super Picker", keyboard personality "Little Willie" Rainsford and David Smith, a young, but experienced musician and singer.

McBride says that he wishes to give talent that is good a chance to "make it." His compassion for the artists on the label is

unsurpassed and his attention to detail in the career planning of each of them is scrutinized and analyzed by McBride and his staff minutely.

In this respect McBride and MDJ have procured West Coast representation for its roster through a cooperative effort with the Williams-Hart Agency of Los Angeles; has pacted Dale Morris' international House Of Talent in Nashville for concert bookings; acquired unlimited studio time for his artists in an agreement with the Music Mill in Nashville; and has enlisted the services of fine publicity and public relations persons, printers, photographers and costuming. Every aspect is totally covered, and with total regard for the artist foremost in mind.

The innovative and daring McBride is

responsible for the first country mini-album single when he released "My Home's In Alabama" with Alabama in a six-and-one-half minute version; and two additional singles on the flip side which met with considerable success. Thursday during country music week McBride and company will celebrate with a huge bash at Nashville's Cajun Wharf. Ironically, or maybe not, on the CMA Awards Show Oct. 13 Alabama will be seated in the nominees boxes at the show televised to millions of people. Oct. 13 one year ago Alabama performed for the MDJ party, and it was the first time Larry McBride had laid eyes on the group.

This tells what a year it has been for McBride, Alabama and all of the folks who have associated themselves with MDJ.

Coal Miners Music

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

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

The foreign sub-publishers for Coal Miners Music, Inc. are currently located in Canada, England, France, Germany, Holland, Japan and Sweden, and new representation is being finalized in South Africa and South America. Due to the foreign channels, Coal Miners just had a #1 record in Canada by RCA recording artist

Carroll Baker, "Hollywood Love," and also have her new single "Still Falling In Love," which will also be released in the States. Both songs were penned by James Ross. Across the globe in Germany, Coal Miners has a single by Rex Gildo, "God Bless The Children," a Dallas Cody tune.

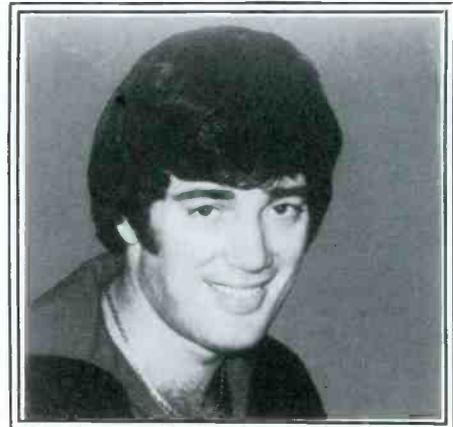
Songs topping the country charts this past year were "Nothing Sure Looked Good On You," sung by Gene Watson and penned by Jim Rushing; "I've Got A Picture Of Us On My Mind," released by Loretta Lynn and written by Bobby Harden; "I Can't Feel You Anymore," also released by Loretta Lynn and penned by Theresa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

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COUNTRY MUSIC 1980

United Artists Music

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

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

Gilmer expects to keep that lively creative flow and the accompanying worldwide action going for UA Music through the unique cadre of staff writers and associated songwriters now working out of his Nashville office. In the lead position of the UA Music lineup is Richard Leigh, whose recent Liberty debut album as a recording artist attracted considerable acclaim from all of the music trade reviewers. Leigh, of course, is also the writer of such Nashville-originated hits as "I'll Get Over You," "Don't It Make My Brown Eyes Blue," "Your Old Cold

Shoulder" and "Heart Mender," among others. UA Music recently renewed its long term relationship with Leigh via a co-publishing pact with Richard's own firm, Lion Hearted Music.

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

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

Elektra/Asylum Music

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

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

songs, and we are constantly uncovering gems in this manner."

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

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

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

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

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



Sterling Whipple, Aubrey Hornsby, Dixie Gamble-Bowen.

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COUNTRY MUSIC 1980

MCA Music

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

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

MCA Music in Nashville is headed up by Jerry Crutchfield, vice president and direc-

tor of operations. Ted Barton and Pat Higdon, directors of creative services, work very closely with the writers in addition to maintaining close contact with record producers and artists as well. Additionally, Pat Higdon, with assistance from Larry Stewart, operates the studio production chores. Crutchfield continues to blitz the charts with his productions, the most recent being hit product by Tanya Tucker and Glen Campbell.

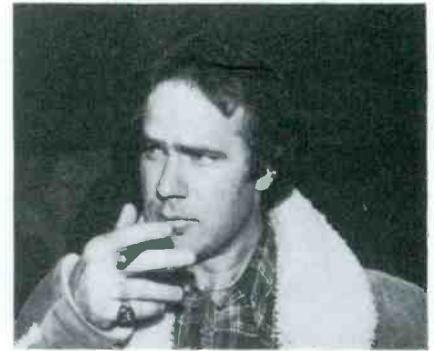
Crutchfield maintains that a tremendous advantage afforded any writer with MCA Music comes from the fact that there are extremely successful MCA Music offices both in New York and Los Angeles as well as in Nashville. With the overwhelming trend toward "crossover product," a writer in Nashville gets full time representation in all markets with MCA Music. "This is absolutely a necessity in today's business," he continues. MCA writer Deborah Allen, who has her first Capitol album out, has a very bright and successful future on the horizon



Deborah Allen

as an artist as well as hit songwriter. Her success as part of the recent Jim Reeves hits has helped to establish her as a top prospect for individual stardom.

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



Dave Loggins

many great new songs being recorded with an exciting frequency.

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

JMR

The Nashville-based Publishing House Enterprises maintains an extensive working catalogue and is comprised of the following group of companies: Kelly & Lloyd Music, Street Song Music, Jerrimick Music and Mick Lloyd Music. Owned by Roy Sinkovich and Mick Lloyd, it is administered by Lloyd, who serves as managing director, and professional managers Susan Bowerman and Dee Ygama. Exclusive staff writers include Byron Gallimore, Danny Stockard, Carolyn Freeman, Steve Whisenhunt, and Mick Lloyd, and the Company administers over one hundred Jerri Kelly copyrights.

JMR, the Nashville-based publishing house, achieved notable chart success during the past year. Country chart tunes included Carolyn Freeman's "Fallin' For You," as performed by Jerri Kelly, Byron Gallimore's "No Ordinary Woman," as performed by Byron Gallimore himself, Steve Whisenhunt's and Mick Lloyd's "For A Slow Dance With You," as performed by Jerri

Kelly, and Jerri Kelly's "I'm As Much Of A Woman," as performed by De De Upchurch. Highlighting recent cuts achieved by JMR are "The Fool Wouldn't Listen" and "Take Your Time In Leavin'," recorded by Loretta Lynn, "The Soul Of A Woman" and "The Last Roundup," recorded by Dave Rowland and Sugar, and "Baby Hang On," recorded by Gary McCray.

The past year witnessed major advances by JMR in the international arena. Sub-publishing relationships in Germany, France and Australia have resulted in the release of numerous copyrights, and negotiations are presently underway for the catalogue to be represented in Great Britain and Scandinavia. An international highlight was the awarding of Best Country Song at Ireland's Cavan International Song Contest to Mick Lloyd's "Be My Lover, Be My Friend." The tune was selected by an international jury following its live presentation by the Little Giant recording duo Kelly & Lloyd.

Sabal Music and Sawgrass Music

Sabal Music (ASCAP) and Sawgrass Music (BMI), the publishing branches of the Mel Tillis Companies, have recently begun to receive significant chart activity on material from their catalogs. Cuts by Tillis, John Anderson, Mundo Earwood, Loretta Lynn, The Oak Ridge Boys, Don Williams, Hank Williams Jr., and David Wills are currently listed or have been listed in both single and album country charts within the second and third quarters of this year.

Tillis' last single, "Your Body Is An Outlaw," written by Buzz Rabin (Sawgrass) was a Top Five record and received a notable *Midnight Special* television airing as one of their weekly country picks. His current two-sided single "Steppin' Out/Whiskey Chasin'" has moved into the Top 20 in only six weeks. "Whiskey Chasin'," written by Buddy Cannon (Sabal), was recently designated the B-side of the record but has received substantial airplay. Anderson's "If There Were No Memories" (written by Ronal McCown (Sawgrass), Earwood "Can't Keep My Mind Off Of Her" by Raleigh Squires (Sabal), and David Wills "The Light Of My Life" by Buzz Rabin (Sawgrass) are also currently moving up the singles chart.

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

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

Since the second quarter of the year began Sabal/Sawgrass has obtained cuts by Alabama, J. Anderson, David Allan Coe, Tompall & The Glaser Bros., Vern Gosdin, The Kendalls, Lynn, and Willie Rainsford, among others, as well as four more cuts in Tillis' upcoming LP release later this year. Sabal is also anxiously awaiting a forthcoming album release by the Corbin & Hanner Band on Lifesong Records, with all selections written by Corbin or Hanner.

Tillis serves as president of the two companies, while Jimmy Darrell is vice president and general manager. Darrell, who also co-produced the current Earwood single with Jay Collier, is a Sawgrass staffwriter, as well. Maggie Ward is executive secretary of the companies and Cannon and Raleigh Squares are assistant managers, as well as Sabal staff writers. Other staff writers include Corbin and Hanner for Sabal and McCown, Rabin, and Pam Tillis for Sawgrass. The office is located at 1722 West End Avenue.



Jim Darrell

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COUNTRY MUSIC 1980

Cedarwood Music

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

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

Sincere" and "Detroit City."

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

Major re-issues increased further exploitation of the older songs in the catalog. "Ruby, Don't Take Your Love to Town" will be included in the new Kenny Rogers greatest hits album, "Think It Over" by Buddy Holly; and releases by Faron Young, Kitty Wells, Webb Pierce and Loretta Lynn helped generate activity.

Cedarwood has been concentrating ef-

fort into the development of writers as artists with the production of material on Zach Van Arsdale and Dewayne Orender and has added Rusty Summerville and John Moffat to the staff of exclusive writers. Production of an album celebrating the first 200 years of Nashville has been completed using a collection of Mitch Torok and Ramona Redd material produced by Michael P. Heeney.

The Cedarwood staff includes Bill Denny, president; John Denny, vice presi-

dent; Mary Claire Rhodes, administrative assistant; Dollie Denny, secretary; Curley Rhodes, promotion director; Michael P. Heeney, director of creative services; Larry Lee, professional manager; Jim Haynor, professional manager and Clark Schliecher, studio manager.

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



Boudleaux and Felice Bryant

Warner Bros. Music

Warner Bros. Music has stayed consistently hot in 1980 as exemplified by current singles in the charts by Ronnie Milsap, Waylon Jennings, Charley McClain, Lynn Anderson and Louise Mandrell.

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

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

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

In addition to the Coe composition, "Take This Job & Shove It," Warner Bros. Music has had #1 chart singles released

from the *Every Which Way But Loose*, and *Bronco Billy* soundtrack.

A further example of this, is the current top ten single written and sung by Waylon Jennings, the theme from the TV show *The Dukes Of Hazzard*. Wiperman said that Warner Bros. would "continue to use any and all visual medias to expand the avenues for our writers to work. We are presently involved in several other TV and

movie projects that we all hope work out as well as the previous ones have. I think we all enjoy working for a company that encourages new creative ideas."

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

House Of Bryant

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

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

(Continued on page C-58)

CRYSTAL CHANDELIERS

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AND AROUND THE WORLD

COUNTRY MUSIC 1980

Chappell/Intersong Music

(continued from page C-36)

signings including that of writer/artist Rafe VanHoy. VanHoy is currently represented by the pop and A/C hit "Late At Night," recorded by co-writer England Dan Seals, while VanHoy's other songs include such #1 records as "Sail Away," "Lady Lay Down," "Golden Ring," "Friday Night Blues" and such songs as "Let's Keep It That Way." Also signed was writer/artist Tim Daniels who, in moving from Canada to Nashville, also changed his affiliation from Chappell-Canada to Chappell-Nashville. A well-known Canadian, Daniels was host of his own Canadian television show and will be recording for the Mercury label in the near future. The latest signings include those of Layng Martine, writer of such hits as "Rub It In," recorded by Billy "Crash" Craddock and Elvis Presley's "Way Down" and writer Suzy Storm. Chappell writer/producer Charlie Black, last year's SESAC Writer of the Year, also signed a new long-term writers contract. Black is co-writer of such #1 songs as Jennifer Warnes'

"I Know A Heartache When I See One" and Tommy Overstreet's "I Don't Know You Anymore" and such Top-Five singles as Anne Murray's "Shadows In The Moonlight" and "Lucky Me." His producing credits include such hits as Christy Lane's "I Just Can't Stay Married To You," which he also co-wrote.

In keeping with the expanded approach of the Chappell/Intersong office, writer Randy Goodrum successfully explored new creative ground with his first producing credit. Goodrum and Brent Maher co-produced Dottie West's chart album, "Special Delivery," and co-wrote six of the songs for it, including the three top singles — the #1 "A Lesson In Leavin'" and top chart singles "You Pick Me Up And Put Me Down" and "Leavin' For Unbelievers." Goodrum is currently finishing up the second Dottie West album and also an album with Chet Atkins. He has also written his first songs for films — three for the forthcoming Gene Wilder/Richard Pryor *Stir Crazy* (co-written with Michael Masser)

and the theme song "Me And You And You" for the forthcoming MGM film *Why Would I Lie*, starring Treat Williams. As always, Rory Bourke, two-time winner of ASCAP's Writer of the Year Award, had numerous chart hits including the current hit "Its Too Late" by Jeanne Pruett, co-written with Gene Dobbins and Johnny Wilson, Anne Murray's "Lucky Me," written with Charlie Black) and other chart records such as "Moonlight And Magnolia," recorded by Buck Owens. Proving the universality of Nashville division songs, writer/artist Barbara Wyrick had a highly successful year with a number of compositions, including her song, "Regrets," which was an A/C hit for Kenny Rankin, an R&B chart single for James Brown, a new country and pop single for Carole Chase, and was also cut by Perry Como, Vicki Sue Robinson and many others.

Additional Chappell/Intersong hits from the Nashville division included such chart records as "That Over Thirty Look," recorded by Faron Young; "Walking The Floor Over You," recorded by Ernest Tubb; "Do It In A Heartbeat," recorded by Carlene Carter; "I'd Rather Leave While I'm In Love," recorded by Rita Coolidge; "Baby It's You," recorded by Pia Zadora; "Harbour Lights," recorded by Rusty Draper; "Back Street Affair," recorded by Joe Douglas; "It Is Wrong," recorded by Mike Lunsford; "San Antonio Medley," recorded by Curtis Potter

Nationwide Sound Distributors

Nationwide Sound Distributors (NSD) is gearing up for a country music growth period in the eighties that will rival the upsurge of country product in the early fifties, according to a company spokesman.

Two reasons cited for the anticipated growth are additional exposure for country product in movies like *Urban Cowboy* and some changes in programming philosophy by country radio.

Veteran music man Joe Gibson, who heads up NSD, says, "We are seeing more and more radio stations moving back to playing music for people instead of playing music for record companies. I believe the people and the music will benefit from such a move."

Touting itself as "Country Music Headquarters, USA," the nation's first custom distributing agency for country product is now in its ninth year of operation.

The NSD sales and promotion team, headed by Bette Gibson, Debbie Gibson,

and Jerry Duncan, has also utilized the services of various independent promotion, PR, and sales people to make 1980 its biggest volume year to date.

Some of the more successful singles for NSD during the year were "My Home's In Alabama," by Alabama, "A Message To Khomeini" by Roger Hallmark, "Silence On The Line" by Henson Cargill, "J.R." by B.J. Wright, "Friday Night Fool" by Roger Bowling, "No Way To Drown A Memory" by Stoney Edwards and "The Last Farewell" by Miki Mori.

Other artists with successful singles included Steve Douglas on Demon Records, Billy Edd Wheeler on Radio Cinema, Ann J. Morton on Prairie Dust, Doug McGuire on Multi Media, Hughie Burns and Barry Grant on CSI, and Cooter Daniel on Connection label.

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

Little Giant Records

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

The label has been active with product this year evidenced by the charting of "I'm As Much Of A Woman" by De De Upchurch, "For A Slow Dance With You," and "Fallin' For You," both by Jerri Kelly, and the Grand Prize winning song in the 1979 Music City Song Festival, "No Ordinary Woman," as performed by its writer Byron Gallimore.

"The Winners," a compilation LP of the various winners of the 1979 Music City

Song Festival, was released by the label which in turn, generated two of the charted singles, "No Ordinary Woman," and "Fallin' For You," as well as a future single from De De Upchurch.

Little Giant's present artist roster consists of Jerri Kelly, De De Upchurch, Byron Gallimore, Kelly and Lloyd, and recently signed Arleen Harden.

The basic premise of operations for the company says Mick Lloyd, is to maintain in-house control of all product, sales, and promotional activities, while still effecting substantial growth.

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

and Darrell McCall; "I Go To Pieces," recorded by Tammy Jo; "Take Me To Your Heart," recorded by Del Reeves; "Take Me In Your Arms And Hold Me," recorded by Jim Reeves and Deborah Allen; "River Road," recorded by Crystal Gayle; "Even A Fool Would Let Go," recorded by Charlie Rich; "Love Talkin'," recorded by Tammy Jo; "Faded Love," recorded by Willie Nelson and Ray Price; "I'm Not Ready Yet," recorded by George Jones; "Gone," recorded by Ronnie McDowell and "Until The Bitter End," recorded by Kenny Seratt.

Mercury Records

(continued from page C-40)

Top Five single for the quartet.

"What we have succeeded in doing this year, and what remains a priority for us, is to intensify our commitment to artist development," states Frank Leffel, national country promotion manager for Phonogram/Mercury.

One of Mercury's biggest successes this year was the signing of George Burns, a project coordinated by Charlie Fach of Musiverse, a Nashville production company tied to Phonogram/Mercury. George Burns' debut single and LP, "I Wish I Was Eighteen Again," were both very successful on the country charts and saw significant crossover action. Burns is currently at work on his next LP for Mercury, tentatively set for a November release. A single, "Here's To The Man In The Moon," will lead the album. In addition, Burns recently taped an upcoming network TV special, *George Burns In Nashville*, slated for a November air date.

Reba McEntire scored her first Top 10 single this year with "(You Lift Me) Up To Heaven," taken from her just released "Feel The Fire" LP. Her newest single, "I Can See Forever In Your Eyes," currently climbing the charts, also appears on the new album.

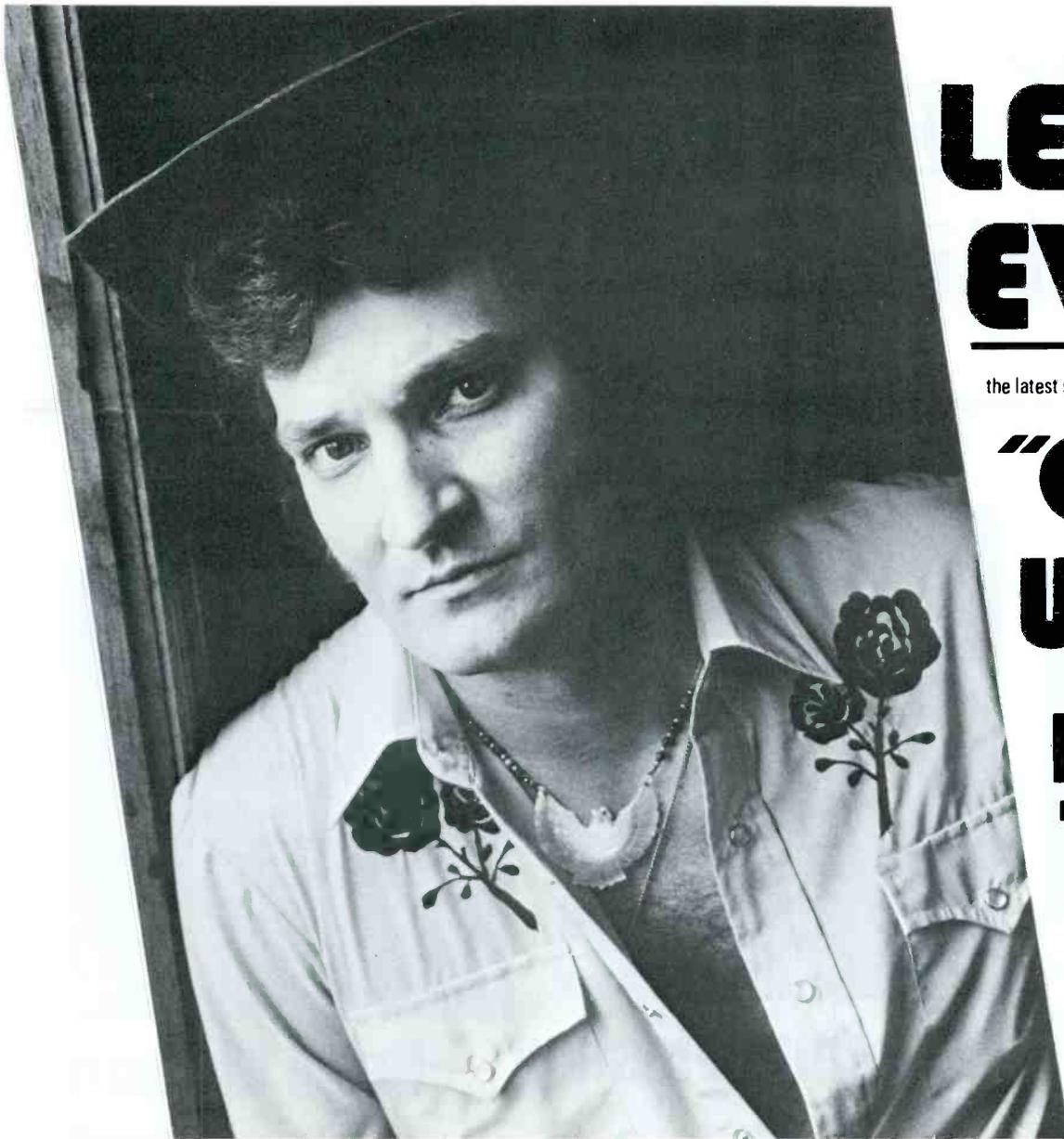
This has also been another good year for Jacky Ward, who was most recently in the Top 10 with his "Save Your Heart For Me." His current single, "That's The Way A Cowboy Rocks and Rolls," looks like another winner for Ward. Both songs appear on his just released "More Jacky Ward" LP.

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

House Of Bryant

(continued from page C-57)

catalog, including Gail Davies with "Like Strangers;" Hank Snow and Kelly Foxton with "The Pain Didn't Show;" Boudleaux and the Children's Choir with "The Russian Bear;" the Osborne Brothers with "I Can Hear Kentucky Calling Me;" "Bogalusa," and "River's Goin' Down;" and Chet Atkins with "I Can Hear Kentucky Calling Me."



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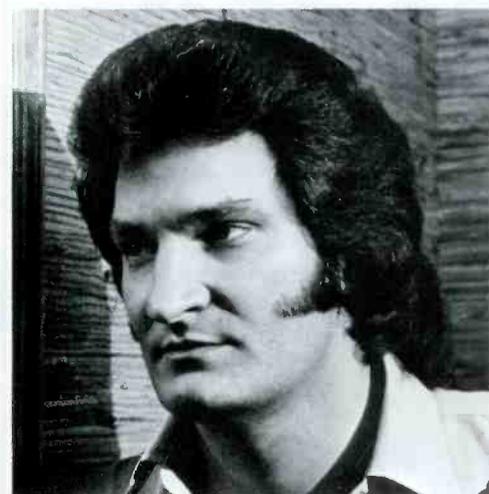
WHN 1050

The above artists have personally contributed to the success of WHN as guest DJ's, in live concert broadcasts and by lending their image to WHN advertising.

LARRY GREGG'S

T.C.B. Public Relations

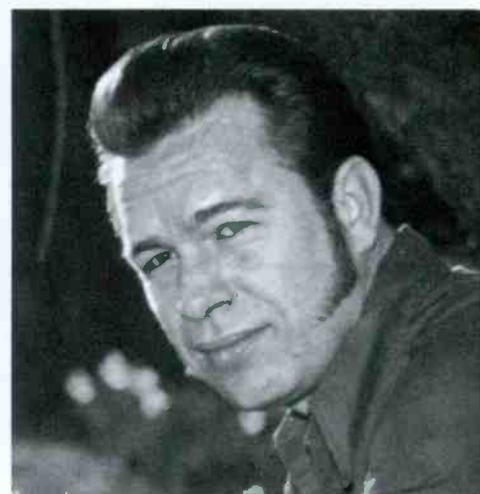
Representing:



Leon Everette



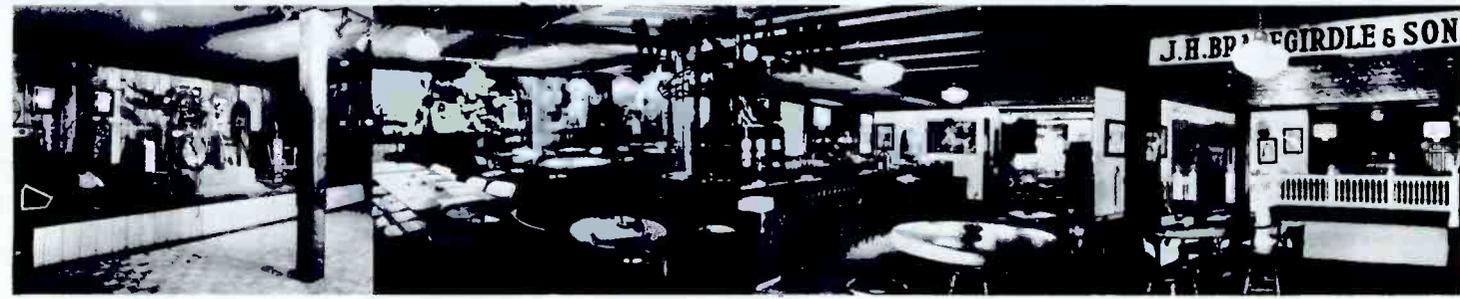
Stephanie Winslow



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COUNTRY



PARTY GATHERS FOR McENTIRE'S ALBUM — Mercury Records in Nashville recently hosted a listening party for Reba McEntire and her latest album, "Feel The Fire," which shipped last week. Gathering at J. Austin's in Nashville were a number of press, radio, retail and music industry reps. Pictured at the party are (l-r): David Smith, regional country promotion manager, Phonogram/Mercury; McEntire; Jim Sinclair, Lieberman's, Dallas; Harvey Duck, single sales specialist, Polygram Distribution, Dallas; Russ Flanagan, local sales representative, Polygram Distribution, Nashville; and Steve Marmaduke, Western Merchandisers, Amarillo.

McClain, Epic And Top Billing Ready Major Concert Tour Of West Coast

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

Rich Schwann, national promotion manager with Epic Nashville, is overseeing the radio contests and promotions where target stations will be conducting contests that will involve McClain in live broadcasts. "What we're trying to accomplish," explained Schwann, "is to get Charly on every country radio station in as many markets as

possible."

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

"Regarding the booking specifics of this tour, I think it's important to note that this is Charly's first fully supported tour," added Top Billing senior vice president Andrea Smith. "That allows us to concentrate on quality venues in the right markets. This tour represents new territory for Charly, and our main objective has been to make sure she's there at the right time and under the right conditions."

E/A-Nashville Holds Meetings Notes Healthy Increase In Business

NASHVILLE — Elektra/Asylum Records Nashville recently held two days of meetings here, discussing a plethora of wide-ranging topics, including budgets, A&R, the artist roster, new artists, business affairs, administration, production, international, artist development, creative services, sales, marketing and publicity. The meetings were attended by the entire Nashville staff, which includes Jimmy Bowen, vice president; Ewell Roussell, general manager; Nick Hunter, director of marketing; Martha Sharp, director of A&R; Bruce Adelman, national promotion coordinator; Ginger Tillisch, assistant to Roussell; and Abbe DeMontbreun, assistant to Bowen. The two-day forum was the first ever held by the Nashville division of Elektra/Asylum.

The meetings were chaired by Jimmy Bowen, who discussed the label's most successful first three quarters and what was to come in the fourth quarter.

Bowen cited the 1980 successes of albums by Eddie Rabbitt (two of which have been certified gold), Hank Williams Jr., Mel Tillis and Jerry Lee Lewis, plus the original soundtracks from the films *Every Which Way But Loose*, *Urban Cowboy* and *Bronco Billy*, which bolstered the label's yearly success.

"Our division has increased steadily over the last two years," stated Bowen. "In 1979, our business was up more than 200% from the previous year, and by the end of this year, we will double 1979's totals."

Discussing budgets, Bowen and Roussell said the E/A budgets are mainly guidelines. "We have adopted an attitude of flexibility," said Roussell. "Our budgets serve a basic function for us, but just as a guide."

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

Increased Contact

One of the major topics of discussion was the Nashville office function with the label's home office in Los Angeles. "Our (Nashville) artists are no longer strangers in Los Angeles," said Bowen. "We provide total company support for all of our artists, and that is one of the most important functions of this company."

The Nashville division utilizes all of the services of the Los Angeles office, plugging into the international department; the ever-expanding video department (headed by Sherry Goldsher); the art department, which makes frequent trips to Nashville; ar-

tist development; sales; marketing and promotion.

Sales, marketing and promotion are coordinated by Roussell, Hunter and Adelman, respectively. The label has also retained the Nashville public relations firm, Network, Ink, Inc., to augment its Nashville publicity with the Los Angeles office, headed by vice president Bryn Bridenthal.

Another major topic of discussion during the course of the meetings was the label's "game plan" for each of its album releases. "There are three areas of development of plateaus for various stages of the life of an album," reported Roussell. "We know prior to the release of each album the overall plan for each LP, and we are ready to plug in when it's necessary. It works, because we're never caught off guard, and all departments in the label are aware of each step that a particular album reaches."

With its most successful year to date, Elektra/Asylum Nashville will close out the year with releases by Charlie Rich ("Once A Drifter"), Roy Head ("The Many Sides Of Roy Head"), the long-awaited debut release by Johnny Lee ("Lookin' For Love"), the legendary Hank Cochran's debut album ("Make The World Go Away"), and Mel Tillis ("Southern Rain").

Elektra/Asylum has scored 15 Top 10 singles during the first three quarters of the year, with five of them reaching the #1 spot, including two by Eddie Rabbitt, plus Mickey Gilley and Johnny Lee from the *Urban Cowboy* soundtrack, and Merle Haggard and Clint Eastwood's duet from the *Bronco Billy* soundtrack.

Bowen concluded the meetings by stating, "the growth rate of our label in Nashville has been greater than any other label in the city. We plan to keep on growing — increasing our sales and image, yet retaining our personal contact with our artists and managers."

RCA Ships Reeves LP

NASHVILLE — The phenomenon of an artist to sustain in the music business for 25 years is rare in itself, but considering that Jim Reeves' actual live studio recordings consist of only a nine-year period and 16 years of posthumous "musically updated" recordings, his 25 year music career is an unusual feat.

Reeves' career in the recording industry began with the release of the million-seller, "Mexican Joe," in 1953 and his subsequent signing with RCA in 1955. This month will mark the 25th year RCA has marketed Jim Reeves product, and a new package is being prepared for release on Oct. 21. Titled "There's Always Me," the new package will contain previously released material that will feature some updated overdubbing.

OPRY BIRTHDAY CELEBRATION SCHEDULE

- October 12 — Sunday:**
6:30 p.m. — Nashville Songwriters Assn. Awards — Hyatt Regency
- October 13 — Monday:**
8:30 p.m. — CMA Awards Show — Opry House
10:00 p.m. — CMA Post Awards Party — Opry House
10:06 p.m. — Post Awards Radio Broadcast
Midnight-2:00 a.m. — Casablanca Records Reception — Mac Davis — Opryland Hotel
- October 14 — Tuesday:**
10:00 a.m.-5:00 p.m. — United Artists Music Publ. Open House
2:00 p.m.-5:00 p.m. — Early Bird Bluegrass Concert — Opry House
5:30 p.m.-7:00 p.m. — WSM/Grand Ole Opry Dinner — Opryland Plaza
7:00 p.m.-9:00 p.m. — Grand Ole Opry Spectacular — Opry House
7:00 p.m. — BMI Awards Dinner — BMI
8:00 p.m. — Mickey Gilley and Johnny Lee — Exit Inn (two shows)
- October 15 — Wednesday:**
10:00 a.m.-12:00 Noon — RCA Showcase — Opry House
12:00 Noon-1:30 p.m. — Lunch — Opryland Plaza
1:30 p.m.-4:30 p.m. — Capitol/EMI America Liberty Showcase — Opry House
5:00 p.m.-6:30 p.m. — Dinner — Opryland Plaza
6:00 p.m. — ASCAP Awards Dinner — Maxwell House
6:30 p.m.-9:00 p.m. — CBS Showcase — Opry House
9:00 p.m. — CBS Cocktail Reception — Opryland Hotel
8:15 p.m. — Ridgetop Riverboat Ramble — Belle Carol Riverboat Landing — On board The Captain Anne
8:00 p.m. — Bellamy Brothers & John Anderson Showcase — Exit Inn (two shows)
- October 16 — Thursday:**
9:30 a.m.-10:30 a.m. — CMA Membership Meeting — Opryland Hotel
10:30 a.m.-12:00 Noon — FICAP Seminar — Roy Acuff Theater
Noon-3:00 p.m. — Jan Rhee's Marketing Reception — Opryland Hotel
1:00 p.m.-4:00 p.m. — MCA Showcase — Opry House
4:30 p.m.-6:30 p.m. — MCA Dinner — Opryland Plaza
2:00 p.m.-4:00 p.m. — Mercury Reception — Opryland Hotel
5:00 p.m.-9:00 p.m. — MDJ Party — Cajun's Wharf
6:30 p.m.-8:00 p.m. — Dimension Showcase — Opry House
8:00 p.m. — SESAC Awards Dinner — Woodmont Country Club
8:30 p.m.-10:30 p.m. — Sho-Bud/Baldwin/Gretsch Birthday Seminar and Show — Opry House
8:00 p.m. — Bobby Bare and Lacy J. Dalton — Exit Inn (two shows)
- October 17 — Friday:**
9:00 a.m.-12:00 a.m. — Artist/DJ Tape Session — Opryland Hotel
Noon-2:00 p.m. — CMA/DJ Lunch — Opryland Hotel
2:00 p.m.-4:00 p.m. — Artist/DJ Tape Session — Opryland Hotel
6:00 p.m.-10:00 p.m. — FICAP Banquet and Show — Hyatt Regency
8:00 p.m. — Orion with Special Guests — Tennessee Theater
10:00 p.m.-1:00 a.m. — Atlas Artists Bureau Show and Dance — Opryland Gaslight Theater
8:00 p.m. — Rodney Crowell and Rosanne Cash — Exit Inn (two shows)
- October 18 — Saturday:**
10:00 a.m.-7:00 p.m. — Visit Opryland Entertainment Park
9:30 p.m.-Midnight — Grand Ole Opry 55th Birthday Celebration Show — Opry House



GEORGE BURNS IN NASHVILLE — By now, it's no secret that George Burns has an affinity for country music. It is only appropriate that his upcoming special, which will air Nov. 15 on NBC, was filmed at the Grand Ole Opry House in Nashville. His guests will include such country greats as Loretta Lynn and Larry Gatlin and the Gatlin Brothers Band. The music/comedy hour will be a montage of "Burns in Nashville" type clips, from a press conference to an appearance on the Grand Ole Opry to the concert footage filmed at the Opry House. Pictured with Burns are (l-r): Steve, Larry and Rudy Gatlin.

CASHBOX TOP 100 COUNTRY

October 18, 1980

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1 I BELIEVE IN YOU DON WILLIAMS (MCA 41304)	2	36 LOVERS LIVE LONGER BELLAMY BROTHERS (Warner/Curb WBS 49573)	40	67 DRINKIN' THEM LONG NECKS ROY HEAD (Elektra E-47029)	70
2 THEME FROM THE DUKES OF HAZZARD WAYLON (RCA PB-12067)	4	37 GONE RONNIE McDOWELL (Epic 9-50925)	37	68 HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS MARGO SMITH (Warner Bros. WBS 49569)	3
3 FADED LOVE WILLIE NELSON & RAY PRICE (Columbia 1-11329)	3	38 YOU ALMOST SLIPPED MY MIND CHARLEY PRIDE (RCA PB-12100)	41	69 ME AND THE BOYS IN THE BAND TOMMY OVERSTREET (Elektra E-47041)	3
4 ON THE ROAD AGAIN WILLIE NELSON (Columbia 1-11351)	6	39 NIGHT GAMES RAY STEVENS (RCA PB-12069)	42	70 I CAN SEE FOREVER IN YOUR EYES REBA McENTIRE (Mercury 57034)	2
5 I'M NOT READY YET GEORGE JONES (Epic 9-50922)	7	40 BABY, I'M A WANT YOU STEPHANIE WINSLOW (Warner/Curb WBS 49557)	43	71 LOVE INSURANCE LOUISE MANDRELL (Epic 9-50935)	4
6 LOVING UP A STORM RAZZY BAILEY (RCA PB-12062)	1	41 DO YOU WANNA GO TO HEAVEN T.G. SHEPPARD (Warner/Curb WBS 49557)	5	72 SWEET RED WINE GARY MORRIS (Warner Bros. WBS 49564)	3
7 COULD I HAVE THIS DANCE ANNE MURRAY (Capitol P-4920)	13	42 NORTH OF THE BORDER JOHNNY RODRIGUEZ (Epic 9-50932)	48	73 BACK WHEN GAS WAS THIRTY CENTS A GALLON TOM T. HALL (RCA PB-12066)	10
8 YESTERDAY ONCE MORE MOE BANDY (Columbia 1-11305)	8	43 ROSE'S ARE RED FREDDIE HART (Sunbird SBR-P7553)	46	74 LOOKIN' FOR LOVE JOHNNY LEE (Elektra E-47004)	14
9 PUT IT OFF UNTIL TOMORROW THE KENDALLS (Ovation OV-1154)	9	44 NEVER BE ANYONE ELSE R.C. BANNON (Columbia 1-11346)	47	75 FREE TO BE LONELY AGAIN DEBBY BOONE (Warner/Curb WBS-49281)	13
10 OLD HABITS HANK WILLIAMS, JR. (Elektra/Curb E-47016)	14	45 THE BEST OF STRANGERS BARBARA MANDRELL (MCA 51001)	63	76 GIVING UP EASY LEON EVERETTE (RCA PB-12111)	1
11 SWEET SEXY EYES CRISTY LANE (United Artists UA-X1369-Y)	17	46 THAT'S ALL THAT MATTERS MICKEY GILLEY (Epic 9-50940)	76	77 LOVE CRAZY LOVE ZELLA LEHR (RCA PB-12073)	2
12 WHEN SLIM WHITMAN (Epic/Cleveland Intl. 9-50915)	12	47 A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH CHARLIE RICH (Elektra E-47047)	68	78 SOMEBODY'S KNOCKIN' TERRI GIBBS (MCA 41309)	3
13 STEPPIN' OUT MEL TILLIS AND THE STATE SIDERS (Elektra E-47015)	19	48 HEART OF MINE THE OAK RIDGE BOYS (MCA MCA-41280)	10	79 RAISIN' CAIN IN TEXAS GENE WATSON (Capitol P-4898)	13
14 PECOS PROMENADE TANYA TUCKER (MCA 41305)	22	49 TAKE THIS HEART DON KING (Columbia 9-50928)	54	80 ROARIN' GARY STEWART (RCA PB-12081)	5
15 STARTING OVER TAMMY WYNETTE (Epic 9-50915)	15	50 OUT RUN THE SUN JIM CHESTNUT (United Artists UA-X1372-Y)	53	81 NOT EXACTLY FREE O.B. McCLINTON (Sunbird SBR-P7554)	3
16 WOMEN GET LONELY CHARLY McCLAIN (Epic 9-50916)	16	51 I'VE COME BACK (TO SAY I LOVE YOU ONE MORE TIME) CHUCK HOWARD (Warner/Curb WBS-49509)	51	82 REGRETS CAROL CHASE (Casablanca NB-2301)	3
17 THEY NEVER LOST YOU CON HUNLEY (Warner Bros. WBS-49528)	20	52 UNTIL THE BITTER END KENNY SERATT (MDJ 1006)	55	83 IF THERE WERE NO MEMORIES JOHN ANDERSON (Warner Bros. WBS-49275)	13
18 BOMBED, BOOZED AND BUSTED JOE SUN (Ovation OV 1152)	18	53 THERE'S ANOTHER WOMAN JOE STAMPLEY (Epic 9-50934)	60	84 LET'S DO SOMETHING CHEAP AND SUPERFICIAL BURT REYNOLDS (MCA 51004)	1
19 OVER THE RAINBOW JERRY LEE LEWIS (Elektra E-47026)	21	54 DRINK IT DOWN, LADY REX ALLEN, JR. (Warner Bros. WBS-49562)	59	85 AM I THAT EASY TO FORGET ORION (Sun SUN-1156)	3
20 HARD TIMES LACY J. DALTON (Columbia 1-11343)	23	55 FOOD BLUES BOBBY BARE (Columbia 1-11365)	58	86 WORKIN' MY WAY TO YOUR HEART DICKY LEE (Mercury 57027)	14
21 A PAIR OF OLD SNEAKERS GEORGE JONES and TAMMY WYNETTE (Epic 9-50930)	24	56 ANOTHER TEXAS SONG EDDY RAVEN (Dimension DS-1011)	61	87 LONG ARM OF THE LAW ROGER BOWLING (NSD 58)	9
22 SHE CAN'T SAY THAT ANYMORE JOHN CONLEE (MCA 41321)	26	57 CAN'T KEEP MY MIND OFF OF HER MUNDO EARWOOD (GMC 111)	62	88 ONE BAR AT A TIME STONEY EDWARDS (Music America MA-109)	5
23 IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE (Columbia 1-11359)	27	58 A BRIDGE THAT JUST WON'T BURN CONWAY TWITTY (MCA 51011)	1	89 SHE'S LEAVIN' (AND I'M ALMOST GONE) KENNY PRICE (Dimension DS-1010)	5
24 THE BOXER EMMYLOU HARRIS (Warner Bros. WBS-49551)	29	59 TEXAS IN MY REAR VIEW MIRROR MAC DAVIS (Casablanca NB-2305)	72	90 WHO WERE YOU THINKIN' OF DANDY & THE DOOLITTLE BAND (Columbia 1-11355)	2
25 ALWAYS PATSY CLINE (MCA 41303)	28	60 DON'T IT MAKE YA WANNA DANCE BONNIE RAITT (Full Moon/Asylum E-47033)	65	91 HALFTIME J.W. THOMPSON (NSD NSD-62)	3
26 BROKEN TRUST BRENDA LEE (MCA 41322)	31	61 THE LIGHT OF MY LIFE (HAS GONE OUT AGAIN TONIGHT) DAVID WILLS (United Artists UA-X1375-Y)	64	92 FOOL BY YOUR SIDE THE STOCKARD BAND (Little Giant LG-027)	3
27 WHY LADY WHY ALABAMA (RCA PB-12091)	33	62 A LITTLE GROUND IN TEXAS THE CAPITALS (Ridgetop R-01080)	69	93 FAMILY BIBLE WILLIE NELSON (MCA 41313)	2
28 SMOKY MOUNTAIN RAIN RONNIE MILSAP (RCA PB-12084)	32	63 DREAM LOVER TANYA TUCKER & GLEN CAMPBELL (MCA 41323)	67	94 IF I COULD SET MY LOVE TO MUSIC JERRY WALLACE (Door Knob KD80-134)	2
29 HARD HAT DAYS AND HONKY TONK NIGHTS RED STEAGALL (Elektra E-47014)	30	64 (YOU SAY YOU'RE) A REAL COWBOY BILLY "CRASH" CRADDOCK (Capitol P-4935)	86	95 WHERE DID THE MONEY GO HOYT AXTON (Jeremiah JH 1008)	1
30 TEXAS BOUND AND FLYIN' JERRY REED (RCA PB-12083)	34	65 CHARLOTTE'S WEB THE STATLER BROTHERS (Mercury 57031)	11	96 FALLING IN TROUBLE AGAIN SHERRY BRANE (E.I.O. EIO-1129)	1
31 THAT'S THE WAY A COWBOY ROCKS AND ROLLS JACKY WARD (Mercury 57032)	35	66 OLD FLAMES CAN'T HOLD A CANDLE TO YOU DOLLY PARTON (RCA PB-12040)	25	97 WHILE I WAS MAKIN' LOVE TO YOU SUSIE ALLANSON (United Artists/Curb UA-X1365-Y)	12
32 IN MEMORY OF A MEMORY JOHNNY PAYCHECK (Epic 9-50923)	36			98 LET'S KEEP IT THAT WAY MAC DAVIS (Casablanca NB 2286)	14
33 TUMBLEWEED SYLVIA (RCA PB-12077)	38			99 I'M STILL IN LOVE WITH YOU LARRY G. HUDSON (Mercury 57029)	10
34 LADY KENNY ROGERS (Liberty UA-X1380-Y)	44			100 ROCK 'N' ROLL OF AGES BILL ANDERSON (MCA 41297)	9

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Bridge That Just Won't Burn (Blackwood/Magic Castle — BMI)	58	Giving Up Easy (April — ASCAP)	76	Lovers Live Longer (Bellamy Brothers/Famous — ASCAP)	36	Starting Over (Hall/Clement — BMI)	15
A Little Ground In Texas (Bobby Fischer Music)	62	Gone (Rightsong — BMI)	37	Loving Up A Storm (House Of Gold — BMI)	6	Steppin' Out (Cherio Corp. — BMI)	13
A Man Just Don't Know What A Woman Goes Through (Chess, Inc. — ASCAP)	47	Halftime (Hitkit — BMI)	91	Me And The Boys In The Band (Ironside — ASCAP)	69	Sweet Red Wine (Sweet Dreams — BMI)	72
A Pair Of Old Sneakers (Hall-Clement/Flagship)	21	Hard Hat Days And Honky Tonk Nights (Diablo Lobo/Cross Keys — ASCAP)	29	Never Be Anyone Else (Matragun — BMI)	44	Sweet Sexy Eyes (Kevin Lee/Robchris — BMI)	11
Always (Irving Berlin — ASCAP)	25	Hard Times (Tree — BMI)	20	Night Games (Ray Stevens — BMI)	39	Take Me To Your Lovin' Place (Larry Gatlin Music)	35
Am I That Easy To Forget (Four Star — BMI)	85	Heart Of Mine (Silverline — BMI)	48	North Of The Border (Algee Music — BMI)	42	Take This Heart (April Music/Robin Batteau Music/Apple Cider Music — ASCAP)	49
Another Texas Song (Milene Music — ASCAP)	56	He Gives Me Diamonds, You Give Me Chills (Window/Little Jeremy — BMI)	68	Not Exactly Free (Red Ribbon/Hitkit — BMI)	81	Texas Bound And Flyin' (Guitar Man — BMI)	30
Baby, I'm A Want You (Colgems/EMI Music)	40	I Believe In You (Roger Cook/Cook House — BMI)	1	Old Flames Can't Hold A Candle (Right Song — BMI)	66	Texas In My Rear View Mirror (Songpainter — BMI)	59
Back When Gas (Hallnote — BMI)	73	I Can See Forever In Your Eyes (Combine — BMI)	70	Old Habits (Bocephus — BMI)	10	That's All That Matters (Trow — BMI)	46
Bombed, Boozed And Busted (ATV M/Blue Lake)	18	If I Could Set My Love To Music (Door Knob/Think Gold — BMI)	94	On The Road Again (Willie Nelson — BMI)	4	That's The Way A Cowboy (Tennessee Swamp Fox — ASCAP)	31
Broken Trust (Goldline Music — ASCAP)	26	If There Were No Memories (Sawgrass — BMI)	83	One Bar At A Time (Midstate — BMI)	88	The Best Of Strangers (Pi-Gem — BMI)	45
Can't Keep My Mind Off Of Her (Sabal Music/Mundo Earwood Music — ASCAP)	57	If You Ever Change Your Mind (Dawnbreaker — BMI/Silver Nightingale — ASCAP)	23	Out Run The Sun (House Of Gold Music/Vogue Music/Baby Chick Music — BMI)	50	The Boxer (Paul Simon — BMI)	24
Charlotte's Web (Peso/Duchess — BMI)	65	I'm Not Ready Yet (Unichappel/Morris — BMI)	5	Over The Rainbow (Leo Feist, Inc. — ASCAP)	19	When (Burning River/Company Of The Two Peters. B.V./Blue Moon. B.V. — BMI)	12
Could I Have This Dance (Vogue/Maple Hill/Onhisown)	7	I'm Still In Love (ATV — BMI/Welbeck — ASCAP)	99	Pecos Promenade (Peso/Duchess (MCA)/Senor/Leeds (MCA) — BMI/ASCAP)	14	Where Did The Money Go (Lady Jane — BMI)	95
Do You Wanna Go (Tree/Cross Keys — ASCAP)	41	In Memory Of A Memory (Bojan/Daydan)	32	Put It Off Until Tomorrow (Combine — BMI)	9	While I Was Makin' Love To You (Tree — BMI)	97
Don't It Make Ya Wanna Dance (Prophecy Publ.)	60	I've Come Back (Jeffrey's Rainbow — BMI)	51	Raisin' Cain In Texas (Joe Allen — BMI)	79	Who Were You Thinkin' Of (Imny — BMI)	90
Dream Lover (Hudson Bay/Rightsong/Screen Gems/EMI — BMI)	63	Lady (Brockman — ASCAP)	34	Regrets (Intersong — ASCAP)	82	Why Lady Why (Millhouse Music — BMI)	27
Drink It Down, Lady (Tree Publ. — BMI)	54	Let's Do Something Cheap And Superficial (Peso/Duchess — BMI)	84	Rock 'N' Roll To Rock Of Ages (Stallion — BMI)	100	Women Get Lonely (Warner-Tamerlane/Bill Black/Partnership — ASCAP)	16
Drinkin' Them Long Necks (House Of Gold Music — BMI)	67	Let's Keep It That Way (Tree — BMI)	98	Rose's Are Red (Blue Moon/Meritark/April)	43	Workin' My Way To Your Heart (Ray Stevens — BMI)	86
Faded Love (Right Song — BMI)	3	Long Arm (ATV — BMI/Sleepy Hollow — ASCAP)	87	She Can't Say That Anymore (Cross Keys — ASCAP)	22	Yesterday (Baray — BMI/Honeytree — ASCAP)	8
Falling In Trouble Again (Sabel/Raleigh Services — ASCAP)	96	Lookin' For Love (Southern Nights — ASCAP)	74	She's Leavin' (And I'm Almost Gone) (Almarie Music — BMI/Millstone Music — ASCAP)	89	You Almost Slipped My Mind (Irving/Danor — BMI)	38
Family Bible (Glad Co. — BMI)	93	Love Crazy Love (Duchess/Posey/Tree — BMI)	77	Smoky Mountain Rain (Pi-Gem — BMI)	28	You Say You're A Real Cowboy (Achor — ASCAP)	64
Food Blues (Evil Eye Music — BMI)	55	Love Insurance (Warner-Tamerlane — BMI/Chess Music — ASCAP)	71	Sombody's Knocking (Chiplin — ASCAP/Tri-Chappell — SESAC)	78		



Exceptionally heavy radio activity this week



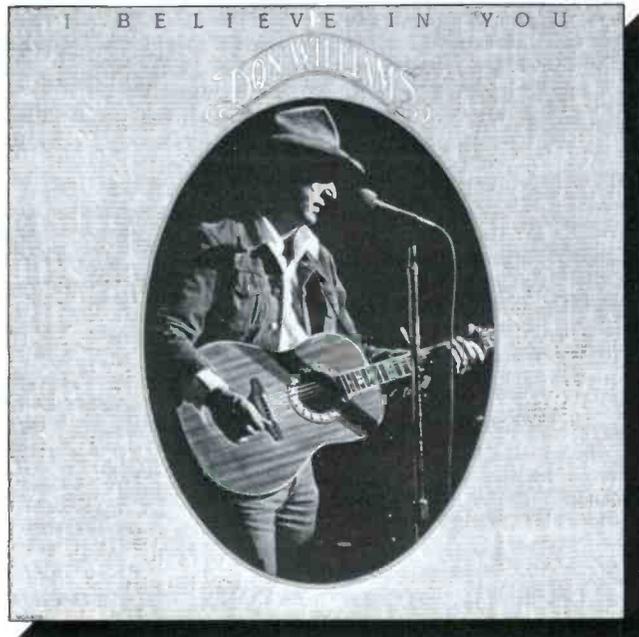
Exceptionally heavy sales activity this week

COUNTRY

TOP 75 ALBUMS

	Weeks On Chart	10/11		Weeks On Chart	10/11
1 HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia S236752)	1	7	38 THE GAMBLER KENNY ROGERS (United Artists UA-LA 934-H)	26	97
2 I BELIEVE IN YOU DON WILLIAMS (MCA-5133)	2	9	39 TOGETHER THE OAK RIDGE BOYS (MCA 3220)	31	34
3 URBAN COWBOY ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	3	22	40 TEXAS BOUND AND FLYIN' JERRY REED (RCA AHL 1-3771)	51	3
4 HORIZON EDDIE RABBITT (Elektra 6E-276)	4	15	41 KILLER COUNTRY JERRY LEE LEWIS (Elektra 6E-291)	49	2
5 FULL MOON CHARLIE DANIELS BAND (Epic FE-36571)	5	11	42 FAMILY BIBLE WILLIE NELSON (Songbird/MCA MCA-3258)	50	3
6 SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE (Columbia 36476)	7	19	43 GREATEST HITS RONNIE MILSAP (RCA AHL1-3772)	—	1
7 SMOKEY AND THE BANDIT 2 VARIOUS ARTISTS (MCA MCA-6101)	6	8	44 THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE (RCA AHL 1-3548)	36	34
8 MUSIC MAN WAYLON JENNINGS (RCA AHL 1-3602)	8	20	45 WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR. (Elektra/Curb 6E-237)	46	50
9 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	9	16	46 TOGETHER AGAIN GEORGE JONES & TAMMY WYNETTE (Epic JE 36764)	—	1
10 PORTER AND DOLLY PORTER WAGONER and DOLLY PARTON (RCA AHL 1-3700)	11	7	47 HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36582)	—	1
11 THESE DAYS CRYSTAL GAYLE (Columbia JC 36512)	16	5	48 IT'S HARD TO BE HUMBLE MAC DAVIS (Casablanca NBLP 7207)	39	32
12 GREATEST HITS ANNE MURRAY (Capitol SOO-12110)	30	3	49 NO ONE WILL EVER KNOW GENE WATSON (Capitol ST-12102)	53	6
13 RAZZY RAZZY BAILEY (RCA AHL 1-3688)	15	6	50 KENNY KENNY ROGERS (United Artists UA-LWAK-979)	42	56
14 THAT'S ALL THAT MATTERS TO ME MICKY GILLEY (Epic JE 36492)	14	12	51 COAL MINER'S DAUGHTER ORIGINAL SOUNDTRACK (MCA-5107)	43	31
15 10TH ANNIVERSARY STATLER BROTHERS (Mercury SRM 1-5027)	12	10	52 SOMEBODY'S WAITING ANNE MURRAY (Capitol SOO-12064)	40	25
16 LOVE IS FAIR BARBARA MANDRELL (MCA MCA-5136)	28	4	53 TEXAS IN MY REAR VIEW MIRROR MAC DAVIS (Casablanca NBLP 7239)	—	1
17 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	17	78	54 ROCKABILLY BLUES JOHNNY CASH (Columbia JC 36779)	—	1
18 ROSES IN THE SNOW EMMYLOU HARRIS (Warner Bros. BSK 3422)	13	22	55 SONGS I LOVE TO SING SLIM WHITMAN (Epic/Cleveland Int'l. JE 36768)	59	2
19 STARDUST WIL LIF NELSON (Columbia JC 35305)	19	129	56 HOW THE HELL DO YOU SPELL RYTHUM? THE AMAZING RHYTHM ACES (Warner Bros. BSK 3478)	58	2
20 WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	20	67	57 TEN YEARS OF GOLD KENNY ROGERS (United Artists UA-LA 835-H)	57	130
21 I AM WHAT I AM GEORGE JONES (Epic JE 36586)	37	5	58 HEART & SOUL CONWAY TWITTY (MCA 3210)	45	24
22 ELVIS ARON PRESLEY (RCA CPL8-3699)	22	8	59 STRAIGHT AHEAD LARRY GATLIN (Columbia JC 36250)	41	23
23 ED BRUCE ED BRUCE (MCA MCA-3242)	23	18	60 THE BEST OF DON WILLIAMS: VOL. II DON WILLIAMS (MCA 3096)	48	75
24 WHERE DID THE MONEY GO? HOYT AXTON (Jeremiah JG 5001)	24	13	61 DIAMONDS AND CHILLS MARGO SMITH (Warner Bros. BSK-3464)	52	4
25 GIDEON KENNY ROGERS (United Artists LOO-1035)	25	28	62 JOHN ANDERSON JOHN ANDERSON (Warner Bros. BSK 3459)	55	12
26 HABITS OLD AND NEW HANK WILLIAMS, JR. (Elektra/Curb 6E-278)	10	19	63 I DON'T WANT TO LOSE LEON EVERETTE (Orlando ORC-1101)	56	6
27 MILSAP MUSIC RONNIE MILSAP (RCA AHL 1-3563)	27	29	64 FARGO DONNA FARGO (Warner Bros. BSK-3470)	60	6
28 HARD TIMES LACY J. DALTON (Columbia JC 36763)	32	2	65 DOLLY, DOLLY, DOLLY DOLLY PARTON (RCA AHL 1-3546)	62	34
29 NEW YORK TOWN JOHNNY PAYCHECK (Epic JE 36496)	29	5	66 DOUBLE TROUBLE GEORGE JONES & JOHNNY PAYCHECK (Epic JE 35783)	63	14
30 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO-1072)	—	1	67 ENCORE JEANNE PRUETT (IBC 1001)	66	43
31 SMOOTH SAILIN' T.G. SHEPPARD (Warner Bros. BSK-3423)	18	6	68 THE WAY I AM MERLE HAGGARD (MCA MCA-3229)	67	26
32 ASK ME TO DANCE CRISTY LANE (United Artists LT-1023)	21	24	69 AGAIN DICKEY LEE (Mercury SRM 1-5028)	69	6
33 THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	33	51	70 LACY J. DALTON LACY J. DALTON (Columbia JC-36322)	47	30
34 BRONCO BILLY ORIGINAL SOUNDTRACK (Elektra 5E-512)	34	18	71 A LEGEND AND HIS LADY EDDY ARNOLD (RCA AHL 1-3606)	54	18
35 EVEN COWGIRLS GET THE BLUES LYNN ANDERSON (Columbia JC 36568)	35	6	72 THE BEST OF JERRY JEFF WALKER (MCA MCA-5128)	61	16
36 GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36488)	36	17	73 FRAMED ASLEEP AT THE WHEEL (MCA 5131)	64	5
37 FRIDAY NIGHT BLUES JOHN CONLEE (MCA MCA-3246)	44	16	74 THE ELECTRIC HORSEMAN ORIGINAL SOUNDTRACK (Columbia JS 36327)	65	50
			75 MAKE A LITTLE MAGIC THE DIRT BAND (United Artists LT-1042)	68	12

Believe Don Williams when he sings
I Believe In You.



His biggest single to date is **#1** on the country charts and crossing over fast.

Congratulations Don, we believe in you.

Produced by Don Williams and Garth Funds

COMING TO YOU OCT. 17

THE OAK RIDGE BOYS
Greatest Hits



LORETTA LYNN
Lookin' Good



MERLE HAGGARD
Back To The Barrooms



ON MCA RECORDS

COUNTRY RADIO

THE COUNTRY MIKE

WSM/Nashville made country music history on Nov. 28, 1925 when the "Nashville WSM Barn Dance" was broadcast for the first time. It wasn't until one Saturday in 1927 that the legendary **George D. Hay**, program director for WSM, used the phrase "Grand Ole Opry" in the opening introduction. Now, some 53 years later, WSM is introducing the popular Saturday evening show in the same manner. This year, WSM will help celebrate the birthday of the Grand Ole Opry by broadcasting live from the **Roy Acuff Theater**, adjacent to the Opry House and the Country Music Assn. (CMA) Awards on Monday night. Interviews will be conducted from the Acuff Theater with artists and personalities in the business, whether they come away with an award or not. Popular Nashville air personality **Ralph Emery** will conduct the interviews. On Tuesday, the Grand Ole Opry Spectacular will also be broadcast live. Also, throughout the week, Opryland Radio Productions, a division of WSM, will connect a hotline direct to the Opry house so country radio stations across the country can keep abreast of the festivities throughout the week.

PERSONALITY PROFILE — In his 12 years of broadcasting **Dan Vernon Gates** has gained experience in almost every facet of the broadcasting industry. In addition to numerous scholastic degrees, including Associate of Arts Degree, University of New York; Diploma in Broadcasting, from the Defense Information School, Ft. Benjamin Harrison, Ind.; and Diploma in Journalism, Ft. Benjamin Harrison, Ind.; Gates has accumulated over 12 years of practical broadcasting experience. In the past 12 years, he has earned the rank of Army staff sergeant and such honors as the **Keith L. Ware Award**, the highest award given by the Department of the Army for excellence in broadcasting, and the **Thomas Jefferson Award**, the highest award given by the Department of Defense in worldwide broadcast competition, in addition to numerous other awards. During his period of service, Gates wrote, produced, edited, and hosted two public service programs distributed to more than 1,200 commercial radio stations, as well as spot announcements and special documentary material used on a nationwide basis. After a one-year part-time stint with **WPLO/Atlanta**, Gates became the program director for **WRCG/Columbus, Ga.** Though his tenure at WRCG has been relatively short, Gates can boast of major strides within the station and market. On-air promotion has increased by nearly 85%, sales have risen by approximately four percent, and local ratings show WRCG moving up in all categories.

In an effort to place increasing emphasis on news and public information at **WEPP/Pittsburgh**, program director **Joel Raab** has announced the following appointments at the AM country station — **Bill DiFabio**, formerly with **WWSW/Pittsburgh**, will take over as sports director; and **Dave Berner**, former news person at WEPP, will assume the news director responsibilities. In addition, **Alan Furst** will be handling the midday shift. Furst was formerly with **WNYN/Canton, Ohio**.

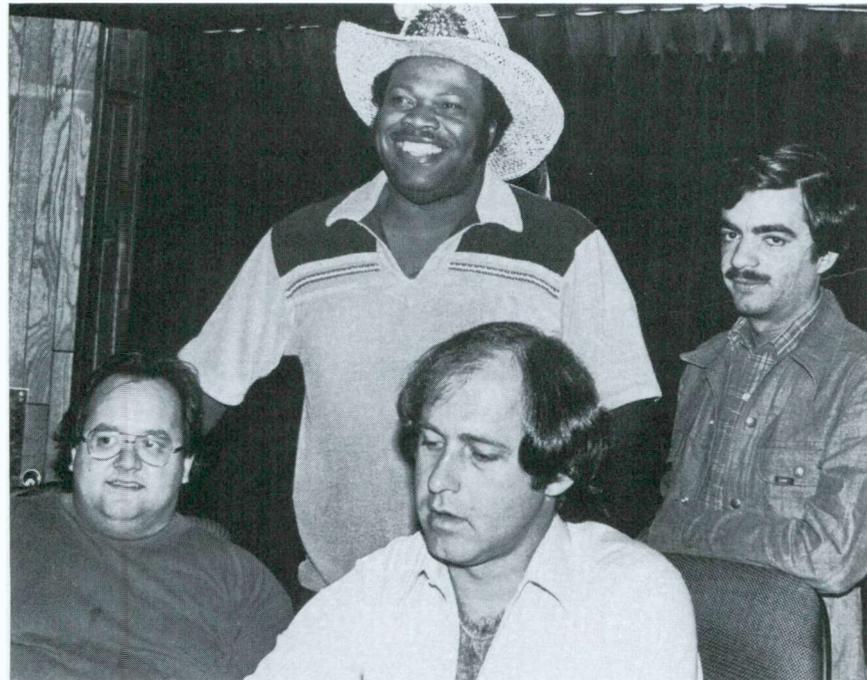
Music director **Steve Gary** has announced the addition of **Ross Barrington** to the stable of jocks at **KOKE/Amarillo**. Barrington, who will take on weekend shifts on both the AM and FM bands, comes to KOKE from **KCCW/San Antonio**.

Results from the **KJJJ/Phoenix**-sponsored **Loretta Lynn** concert for charity held in mid-September have come in. **KJJJ**, and the American Diabetes Assn., grossed more than \$40,000 to help fight one of America's most lethal diseases.

Jan Kowal, director of publicity and promotions at **KNIX/Tempe**, has announced the appointment of **Curt Johnson** to the AM/FM radio sales department. In his new capacity as account executive, Johnson will be able to utilize his many years of experience in broadcast sales, media and promotions, in the Phoenix area.

Chuck Logan and **Phil Gonzales** have swapped stations in Albuquerque. Logan, who had been with **KRZY**, went to **KRKE** to become music director and now is back as the music director. Gonzales, who had been music director in Logan's absence at **KRZY**, has replaced Logan as MD at **KRKE**. To further complicate the situation, **Frank Ragan**, who had handled the afternoons during Gonzales' tenure at **KRZY**, has gone with Gonzales to **KRKE**, where he has been appointed program director. **Jerry Groner** now triples as the morning man, program director and general manager at **KRZY**. Now is that clear? Thought so.

country mike



BIG AL AT SOUND EMPORIUM — Warner Bros. artist **Big Al Downing** was recently at Nashville's Sound Emporium, working on new product with producer's **Lance Quinn** and **Tony Bongiovi**. Pictured in the studio are (l-r): **Quinn** and **Billy Sherrill**, engineer at the Emporium, (both seated); **Downing**; and **Bongiovi**.

MOST ADDED COUNTRY SINGLES

1. **A BRIDGE THAT JUST WON'T BURN** — CONWAY TWITTY — MCA — 38 REPORTS
2. **THAT'S ALL THAT MATTERS TO ME** — MICKEY GILLEY — EPIC — 27 REPORTS
3. **THE BEST OF STRANGERS** — BARBARA MANDRELL — MCA — 21 REPORTS
4. **(YOU SAY YOU'RE) A REAL COWBOY** — BILLY "CRASH" CRADDOCK — CAPITOL — 20 REPORTS
5. **GIVING UP EASY** — LEON EVERETTE — RCA — 20 REPORTS
6. **A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH** — CHARLIE RICH — ELEKTRA — 16 REPORTS
7. **SMOKY MOUNTAIN RAIN** — RONNIE MILSAP — RCA — 13 REPORTS
8. **LADY** — KENNY ROGERS — LIBERTY — 12 REPORTS
9. **TEXAS IN MY REAR VIEW MIRROR** — MAC DAVIS — CASABLANCA — 12 REPORTS
10. **I CAN SEE FOREVER IN YOUR EYES** — REBA McENTIRE — MERCURY — 12 REPORTS

MOST ACTIVE COUNTRY SINGLES

1. **SHE CAN'T SAY THAT ANYMORE** — JOHN CONLEE — MCA — 56 REPORTS
2. **COULD I HAVE THIS DANCE** — ANNE MURRAY — CAPITOL — 53 REPORTS
3. **IF YOU EVER CHANGE YOUR MIND** — CRYSTAL GAYLE — COLUMBIA — 49 REPORTS
4. **BROKEN TRUST** — BRENDA LEE — MCA — 49 REPORTS
5. **WHY LADY WHY** — ALABAMA — RCA — 48 REPORTS
6. **YOU ALMOST SLIPPED MY MIND** — CHARLEY PRIDE — RCA — 48 REPORTS
7. **OVER THE RAINBOW** — JERRY LEE LEWIS — ELEKTRA — 44 REPORTS
8. **HARD TIMES** — LACY J. DALTON — COLUMBIA — 44 REPORTS
9. **LADY** — KENNY ROGERS — LIBERTY — 44 REPORTS
10. **OLD HABITS** — HANK WILLIAMS, JR. — ELEKTRA/CURB — 40 REPORTS

Jerry Reed Appointed Chairman Of The Tennessee Film Commission

NASHVILLE — Tennessee Gov. Lamar Alexander has appointed music and film star Jerry Reed as chairman of the Tennessee Film, Tape and Music Commission.

Reed, working with the Tennessee Film & Television Production Office, will spearhead the 50-member advisory commission's efforts to attract film, television and music productions to the state.

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

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

"I am looking forward to working closely

with the Governor and Pat Ledford to help build Tennessee into a major film production location," Reed said.

"There is no reason why other states should reap the economic revenues a film company brings in, when Tennessee has more to offer. I am thrilled to be a part of this effort, and I'm going to work hard to bring production work into the state."

Last week Governor Alexander joined Reed in a news conference to announce the selection of Tennessee as the major location for a new CBS television series, *Concrete Cowboys*. The initial production schedule for the series, which stars Reed and co-stars Jeffrey Scott, calls for six shows to be produced in and around Nashville. The budget for a television series usually runs around \$12 million.

In addition, five major film projects, which have total budgets of \$7.6 million, approximately \$5.8 million of which will be spent in Tennessee, have already been scheduled for production in the state this year.

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

PROGRAMMERS PICKS

Country Dan Dixon	WCXI/Detroit	Heaven On A Freight Train — Max D. Barnes — Ovation
Jim Randall	WMZO/Washington, D.C.	A Bridge That Just Won't Burn — Conway Twitty — MCA
Jim Bell	WPNX/Columbus	One Life To Live — Wayne Massey — Polydor
Tim Williams	WFAI/Fayetteville	Lady — Kenny Rogers — Liberty
Buddy Johnson	KLVI/Beaumont	A Bridge That Just Won't Burn — Conway Twitty — MCA
Steve Chappell	WDOD/Chattanooga	Somebody's Knockin' — Terri Gibbs — MCA
Buddy Covington	KNUZ/Houston	Who Were You Thinkin' Of — Dandy and the Doolittle Band — Columbia

COUNTRY

NEW AND DEVELOPING ARTISTS FEATURE PICKS

CHRIS WATERS (Rio R-1001)

My Lady Loves Me (Just As I Am) (2:59)
(Blackwood Music, Inc. — BMI) (Chris Waters — Keith Stegall)

Chris Waters debut single for Rio is an upbeat, syncopated affair with an infectious chorus and a catchy hook. The quality of this single should catapult Waters right onto the path of hit singles and immediate radio acceptance. Jukebox should pay special attention as well.



JANIS CARNES (RCA PB-12104)

Smoky Places (3:22) (Arc Music Corp./Winlyn Music — BMI) (Abner Spector)

A Latin-flavored beat and torchy vocals are the highlight of this notable debut for singer/songwriter Janis Carnes. The Jimmy Buffett-ish sound makes this single a prime contender for crossover to pop/rock formats.

TRICIA JOHNS (Elektra E-47057)

Did We Fall Out Of Love (4:03) (Refuge Music/Trixie Delight Music — ASCAP) (Tricia Johns)

A beautiful piano arrangement and subtle strings lay the groundwork for John's soft pop/country vocals. An emphatic guitar lick runs through this tune, which is highlighted with just enough steel guitar to give it that country edge. Another contender for pop crossover.



HITS • OUT OF THE BOX

MERLE HAGGARD (MCA 51014)

I Think I'll Just Stay Here And Drink (4:30) (Shade Tree Music, Inc. — BMI) (Merle Haggard)

DEBBY BOONE (Warner/Curb WBS 49585)

Take It Like A Woman (3:20) (Al Gallico Music Corp./Turtle Music — BMI) (Norman Sallitt)

LORETTA LYNN (MCA MCA-51015)

Cheatin' On A Cheater (2:29) (Music City Music, Inc. — ASCAP) (Johnny Wilson-Woody Bomar)

ALBUM REVIEWS

FEEL THE FIRE — Reba McEntire — Mercury SRM-1-5029 —

Producer: Jerry Kennedy — List: 7.98

Reba McEntire is probably one of the most underrated new talents around, but that problem should be remedied with the release of this solid waxing. It seems everything has finally jelled for McEntire here, with the material sounding as if it were written especially for her. Flawless is the least of the superlatives that could be lavished on this work. Though all cuts are excellent, "Suddenly There's A Valley" could turn even the heart of a lumberjack to jello.

GREATEST HITS — Kenny Rogers — Liberty LOO-1072 —

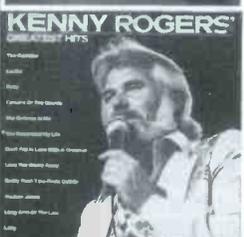
Producers: Larry Butler and Lionel Richie, Jr. — List: 8.98

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

TAKE ME BACK — Brenda Lee — MCA MCA-5143 —

Producer: Ron Chancey — List: 8.98

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



WJJD Salutes Country Music Month

NASHVILLE — WJJD/Chicago is observing country music month with special programming that will feature daily and weekend program specials. The Country Music Assn. (CMA) Awards show on Oct. 13 will be the focal point of several specials — with one weekend featuring all of this year's award nominees, another weekend featuring award winners from past years, and this

year's winners being spotlighted for three days following the Awards show Oct. 13.

WJJD has planned other special programming, including "Double Superstar Days" that will spotlight two top country artists throughout the broadcast day. "Old Timers Weekend" will feature early country greats such as Hank Williams, Patsy Cline, Lefty Frizzell, and Ernest Tubb.

CHAPPELL/INTERSONG NASHVILLE CHARTS 1979-1980

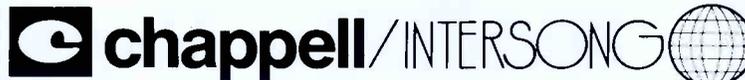
- **A LESSON IN LEAVIN'**
(R. GOODRUM, B. MAHER)
Dottie West—U.A.
- **BABY IT'S YOU**
(B. BACHARACH, M. DAVID, B. WILLIAMS)
Pia Zadora—Warner/Curb
- **BACK STREET AFFAIR**
(B. WALLACE)
Joe Douglas—Foxy Cajun
- **BROKEN HEARTED ME**
(R. GOODRUM)
Anne Murray—Capitol
- **DO IT IN A HEARTBEAT**
(C. CARTER, N. LOWE, J. McFEE)
Carlene Carter—Warner Bros.
- **EVEN A FOOL WOULD LET GO**
(K. CHATER, T. SNOW)
Charlie Rich—Epic
- **FADED LOVE**
(B. WILLS, J. WILLS)
Willie Nelson & Ray Price—CBS/Columbia
- **GONE**
(S. ROGERS)
Ronnie McDowell—Epic
- **HARBOUR LIGHTS**
(J. KENNEDY)
RUSTY DRAPER—K.L.
- **I GO TO PIECES**
(D. SHANNON)
Tammy Jo—Ridgeway
- **I'D RATHER LEAVE WHILE I'M IN LOVE**
(C.B. SAGER, P. ALLEN)
Rita Coolidge—A&M
- **I'M NOT READY YET**
(T.T. HALL)
George Jones—Columbia
- **IS IT WRONG**
(W. McPHERSON)
Mike Lunford—Gusto
- **IT'S TOO LATE**
(R. BOURKE, G. DOBBINS, J. WILSON)
Jeanne Pruett—B.C.
- **IT'S TRUE LOVE**
(R. GOODRUM)
Conway Twitty & Loretta Lynn—MCA
- **LEAVIN'S FOR UNBELIEVERS**
(R. GOODRUM, B. MAHER)
Dottie West—U.A.
- **LONELY WINE**
(R. WELLS)
Maury Finney—Soundwaves
- **LOVE TALKIN'**
(L. CHIRIACKA, G. DOBBINS, T. DANIELS)
Tammy Jo—Ridgeway
- **LUCKY ME**
(R. BOURKE, C. BLACK)
Anne Murray—Capitol
- **MOONLIGHT AND MAGNOLIA**
(R. BOURKE, L. CHIRIACKA)
Buck Owens—Warner Bros.
- **OLD FLAMES CAN'T HOLD A CANDLE TO YOU**
(P. SEBERT, H. MOFFATT)
Dolly Parton—RCA
- **REGRETS**
(B. WYRICK)
Carol Chase—Casablanca
- **RIVER ROAD**
(S. TYSON)
Crystal Gayle—U.A.
- **SAN ANTONIO MEDLEY**
(F. JENKINS, B. WILLS, A. OWENS, L. ROCHELL)
Curtis Potter & Darrell McCall—Hillside
- **SOMEBODY'S KNOCKIN'**
(E. PENNEY, J. GILLESPIE)
Terri Gibbs—MCA
- **STAND BY ME**
(J. LIEBER, M. STOLLER, B. E. KING)
Mickey Gilley—Asylum
- **SWEET SUMMER LOVIN' / GREAT BALLS OF FIRE**
(B. TOSTI, B. RENEAU, O. BLACKWELL, J. HAMMER)
Dolly Parton—RCA
- **TAKE ME IN YOUR ARMS AND HOLD ME**
(C. WALKER)
Jim Reeves & Deborah Allen—RCA
- **TAKE ME TO YOUR HEART**
(R. BOURKE, G. DOBBINS, R. KLANG)
Del Reeves—Koola
- **THAT OVER THIRTY LOOK**
(B. ARR, R. KLANG)
Faron Young—MCA
- **UNTIL THE BITTER END**
(G. DOBBINS, S. BARRETT, T. DANIELS)
Kenny Seratt—M.D.J.
- **WALKING THE FLOOR OVER YOU**
(E. TUBB)
Ernest Tubb & Friends—Cachet
- **YOU PICK ME UP**
(R. GOODRUM, B. MAHER)
Dottie West—U.A.
- **YOU'RE A PART OF ME**
(K. CARNES)
Charly McLaine—Epic

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COUNTRY

THE COUNTRY COLUMN

LUNCHING WITH C.C. — In the midst of a hectic press tour that will include Los Angeles and New York, Warner Bros. artist **Carlene Carter** made a brief two-day stop in Nashville to meet the press, say hi to the folks (**Carl Smith, June Carter Cash** and **Johnny Cash**) and hit a few of the old hangouts, like the Gold Rush and the Exit/In. Hosting a small luncheon for about 10 members of the local press, Carter discussed life with **Lowe** (husband **Nick**, that is), her first encounter with singer **Dan Fogelberg** (in a local Nashville club), and most importantly, how she and **Dave Edmunds** came to record "Baby Ride Easy," her current single. It seems that Carlene and Dave were in the habit of singing that song all the time, and when she says *all* the time, she means all the time.

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

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

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

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

Reba McEntire was recently selected the first person in the 69-year history of the Pendleton (Ore.) Roundup to sing the National Anthem at the start of each day's events. It was a double honor for McEntire because of her family's involvement with the rodeo — her father was a competitor there for 20 years in a row, capturing the All Around Cowboy Award in 1947, and the Steer Roping crown there in 1947, 1957 and 1958. Additionally, her grandfather was the first McEntire to take part in the prestigious rodeo.

On Sept. 20, the Gila County Fair in Globe, Ariz., celebrated 10 years of presenting country shows with a sell-out show featuring **Cristy Lane**. The Fair's grandstand seats about 3,000 people and reports have it that 4,000 plus jammed the area to enjoy Lane's concert.

Tony Joe White was at the Exit/In a few weeks ago, where he performed his tongue-in-cheek tribute to that all time classic country song "Mama's Don't Let Your Babies Grow Up To Be Cowboys." Sir White's spoof is titled "Mama's Don't Let Your Cowboys Grow Up To Be Babies." Sound advice. **Steve Davis** opened the show.

In other parts of town, J. Austin's saw the likes of **Rick Beresford** and singer/songwriter **Jake Brooks** recently.

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

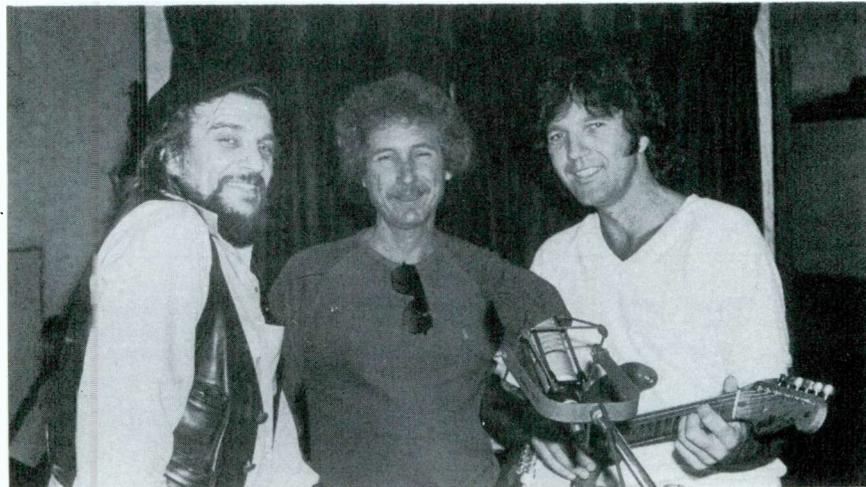
Brenda Lee will begin an extended tour with the **Statler Brothers** Oct. 23, with the kick-off date in Syracuse, New York. And speaking of Lee, hats off to her for realizing the potential in the **Elton John-Gary Osborne** tune, "Take Me Back," which she recorded and put on her latest album, also titled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

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



Ronnie Prophet

jennifer bohler



MAMA'S DON'T LET YOUR BABIES — Songwriter **Tony Joe White's** spoof on the **Waylon Jennings/Willie Nelson** hit, "Mama's Don't Let Your Babies Grow Up To Be Cowboys," attracted Jennings' attention to the point that he offered to pick and sing on White's version, a humorous jest entitled "Mama's Don't Let Your Cowboys Grow Up To Be Babies." The *Casablanca* single shipped a few weeks ago. Pictured with White (far right) are Jennings and **Wade Conklin**, *Casablanca* Records, Nashville.

David Passick: Industry Has To Back New Acts To Survive

(continued from page 8)

for Monarch Entertainment, Scher's management firm. "Working for John opened up a whole other area for me. I got the opportunity to see how promotions are done and how shows are structured." Passick managed Renaissance, the Stanky Brown Group, and Pierce Arrow for Monarch, and assisted in the management of Scher's number one group, the Grateful Dead. "We were involved with coordinating the Dead's road activities, booking their shows and making their deals for them."

In 1977 Passick was asked to manage Art Garfunkel who was launching a solo recording career. "Working for Art, I learned how important it is for a manager to control how people promote your artist. With a star like Art, it becomes more important to determine the amount of visibility the artist receives. In order to protect the artist's privacy and integrity, you've got to separate what he does as an artist from his private life, and control access to him. There is no reason for someone like Garfunkel to tour unless everything is right."

In 1979, Garfunkel decided to cut back on touring, Passick went into business for himself. He first spotted a New Jersey-based group named Quincy at C.B.G.B.'s, the Bowery club that spawned the international punk-wave movement. "I decided to develop their image in an underground way. The New York club circuit was exciting and easy to crack." Passick finally signed Quincy to Columbia Records, where he had developed "very strong relationships" with Mickey Eichner and other A&R executives.

In a time of declining record sales and tight AOR playlists, Passick says that his strategy for breaking Quincy (whose self-titled debut LP was recently released) is "to get out into the marketplace and build their image." Passick notes that "Quincy was signed on the strength of their live performances. I didn't accept waiting on the response to the record. They got great reviews and created a buzz in the marketplace, where radio people in other regions could check them out live." Passick points

N.Y. Music Task Force To Sponsor Seminars

NEW YORK — The New York Music Task Force will sponsor three music business seminars at Uncle Lulu's, 16 West 56 St. here. The first seminar, "The Record Company's Perspective," will take place Oct. 20 and feature panelists Elliot Goldman, executive vice president and general manager of Arista Records; Harry Anger, senior vice president of product development for Polygram Records East; Mary Schlacter, president of Prelude Records; and Mitch Schoenbaum, East Coast talent acquisition director for Capitol Records. Prof. Richard Broderick of New York University will moderate the discussion.

The second seminar will be held on Nov. 17. Panelists for "Songwriters' and Publishers' Perspectives" will include Irwin Schuster, creative vice president of Chapel Music; Susan McKuster, president of Sunac Music; Mark Samath of Sugar-n-Sow Music; and songwriter George David Weiss. Jonathan Holtzman will be the moderator.

"Management, Agents and Artist Relations," the third seminar, is scheduled to take place Dec. 1. Neil Cooper of The '80s will moderate the panel, including Jerry Jaffe, vice president of Polygram Records East's rock music department; Bud Prager, president of E.S.P. Management; Wayne Forte of William Morris East; and Ruth Polski of Hurrah.

The seminars will begin at 7:00 pm, and reservations are recommended. The telephone number is (212) 541-9291.

to a tour Quincy did with the virgin group, the Records as an example of budget-touring. In order to cut costs to the minimum, both groups traveled together, shared equipment and used one road crew.

Passick came to manage Tom Verlaine, one of the finest talents to emerge from the New York club circuit, when David Sonnenberg no longer had time to manage the founder of the exquisite, but now defunct Elektra Records group Television. Passick's experience in protecting the privacy of Art Garfunkel has helped him guide the career of Verlaine, a pyrotechnic guitarist-vocalist who has a reputation for artistic asceticism. "Tom Verlaine is a very private person," Passick remarks. "Many people call him one of the last artists."

Verlaine's self-titled debut solo effort for Elektra Records did not break nationally in spite of strong, daringly original material like "Breakin' In My Heart." According to Passick, Joe Smith, chairman of Elektra, was a strong Verlaine booster, "but a lot of the other people at the label didn't have as strong a feel for Tom as an artist as Joe Smith did."

New Verlaine LP

Passick says that Verlaine's contract with Elektra was terminated by mutual agreement. Karen Berg, a former Elektra A&R executive and an early backer of Television, had in the meantime moved to Warner Brothers where she pushed for Verlaine's signing. According to Passick, Verlaine is now writing material and putting together a band for his first Warner Brothers album.

"Warners has shown the ability to break artists who are coming from the same genre as Tom," Passick says. "Tom is an accessible artist in his own right." Passick plans a promotion of Verlaine that will combine a road tour backing the new record with a concerted stress on the critical acclaim garnered by Television and Verlaine in recent years. "Warner Brothers is very committed to getting Tom out on the road. The true intensity of his music really comes out in live performance, and that's where we are going to build his audience."

Touring, touring and more touring is Passick's basic management strategy for the A&M Records group 38 Special. Passick was asked to manage the group by Mark Spector, the A&M A&R man who was responsible for the group's first Top 40 hit, "Rockin' Into The Night," the title tune from their most recent LP. 38 Special built a following by opening for established groups like the Outlaws and Molly Hatchet. But Passick's goal for the Jacksonville, Florida-based band which is fronted by vocalist Donnie Van Zant, is "to take them beyond the Southern rock genre and audience." A recent move in this direction, Passick says, was a 15-date 38 Special tour with Rush. "Rush plays another kind of rock 'n' roll, and to break 38 big, we've got to sell records to people who listen to groups like Rush. In the last six months we established the band in markets they were never exposed to before. It's the constant pounding away and reinforcement in the marketplace that's crucial to breaking a band on the road."

DRG To Release Three Gerry Mulligan Albums

NEW YORK — DRG Records has announced the release of three Gerry Mulligan albums this fall. The baritone saxophonist's previously unissued recordings with vocalist Judy Holliday marked the first release Oct. 6. Scheduled for November release is a big band date recorded in New York during September entitled "Walk On The Water." The final release will be "Introspect," Mulligan's soundtrack from the French film *La Menace*.

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 GIVE ME THE NIGHT GEORGE BENSON (Qwest/Warner Bros. HS 3453)	10/11	39 WORTH THE WAIT PEACHES & HERB (Polydor PD-1-6298)	10/11
2 DIANA DIANA ROSS (Motown M8-936)	2	40 CELEBRATE KOOL & THE GANG (De-Lite/Mercury DSR 9518)	43
3 TP TEDDY PENDERGRASS (Phila. Int'l./CBS FZ 36745)	1	41 TAKE IT TO THE LIMIT NORMAN CONNORS (Arista AL 9534)	1
4 ZAPP (Warner Bros. BSK 3463)	2	42 THE FUNK IS ON INSTANT FUNK (Salsoul/RCA SA 8536)	44
5 LOVE APPROACH TOM BROWNE (GRP/Arista 5008)	3	43 UPRISING BOB MARLEY & THE WAILERS (Island ILPS 9596)	52
6 WIDE RECEIVER MICHAEL HENDERSON (Buddah/Arista BDS 6001)	4	44 LOVE JONES JOHNNY GUITAR WATSON (DJM/Phonogram-31)	45
7 SHINE ON LTD (A&M SP 4819)	5	45 I HEARD IT IN A LOVE SONG MCFADDEN & WHITEHEAD (TSOP/CBS JZ 36773)	39
8 JOY AND PAIN MAZE featuring FRANKIE BEVERLY (Capitol S-12087)	8	46 SPECIAL THINGS PLEASURE (Fantasy F-9600)	19
9 LET ME BE YOUR ANGEL STACY LATTISAW (Cotillion/Atlantic SD 5219)	5	47 WAITING ON YOU BRICK (Bang/CBS JZ 36262)	49
10 HEROES COMMODORES (Motown M8-993M1)	12	48 KURTIS BLOW (Mercury SRM-1-3854)	3
11 THE YEAR 2000 THE O'JAYS (TSOP/CBS FZ 36416)	9	49 LATOYA JACKSON (Polydor PD-1-6291)	46
12 LOVE LIVES FOREVER MINNIE RIPERTON (Capitol SOO 12097)	10	50 IN SEARCH OF THE RAINBOW SEEKERS MTUME (Epic JE 36017)	15
13 IRONS IN THE FIRE TEENA MARIE (Gordy/Motown G8-997M1)	11	51 SOMETHING TO BELIEVE IN CURTIS MAYFIELD (Curton/RSO RS-1-3077)	50
14 THE GAME QUEEN (Elektra 5E-513)	16	52 CALL ON ME EVELYN "CHAMPAGNE" KING (RCA AFL1-3543)	15
15 TRIUMPH THE JACKSONS (Epic FE 36424)	15	53 VICTORY NARADA MICHAEL WALDEN (Atlantic SD 19279)	1
16 ONE IN A MILLION LARRY GRAHAM (Warner Bros. BSK 3447)	8	54 FAME ORIGINAL SOUNDTRACK (RSO RX1-3080)	4
17 CAMEOSIS CAMEO (Casablanca CCLP 2011)	7	55 SELL MY SOUL SYLVESTER (Honey/Fantasy F-9601)	54
18 A MUSICAL AFFAIR ASHFORD & SIMPSON (Warner Bros. HS 3458)	13	56 OFF THE WALL MICHAEL JACKSON (Epic FE 35745)	5
19 ADVENTURES IN THE LAND OF MUSIC DYNASTY (Solar/RCA BXL-3576)	18	57 I JUST CAN'T KEEP ON GOING TYRONE DAVIS (Columbia JC 36598)	53
20 CAMERON (Salsoul/RCA SA-8535)	17	58 AT PEACE WITH WOMAN THE JONES GIRLS (Phila. Int'l./CBS JZ 36767)	14
21 THIS TIME AL JARREAU (Warner Bros. BSK 3434)	21	59 STONE JAM SLAVE (Cotillion/Atlantic SD 5224)	60
22 SPECIAL THINGS POINTER SISTERS (Planet/Elektra P-9)	21	60 HURRY UP THIS WAY AGAIN THE STYLISTICS (TSOP/CBS JZ 36470)	3
23 S.O.S. THE S.O.S. BAND (Tabu/CBS NJZ 36332)	20	61 DON'T LOOK BACK NATALIE COLE (Capitol ST-12079)	59
24 I TOUCHED A DREAM THE DELLS (20th Century-Fox/RCA T-618)	22	62 ABOUT LOVE GLADYS KNIGHT & THE PIPS (Columbia JC 36387)	8
25 SWEET SENSATION STEPHANIE MILLS (20th Century-Fox/RCA T-603)	22	63 HOTBOX FATBACK (Spring/Polydor SP-1-6726)	2
26 BADDEST GROVER WASHINGTON, JR. (Motown M9-940A2)	23	64 NIGHT CRUISER EUMIR DEODATO (Warner Bros. BSK 3467)	17
27 RAY, GOODMAN & BROWN II RAY, GOODMAN & BROWN (Polydor PD-1-6299)	24	65 AFTER MIDNIGHT MANHATTANS (Columbia JC 36411)	40
28 ONE WAY featuring AL HUDSON (MCA-5127)	25	66 LOVE TRIPPIN' SPINNERS (Atlantic SD 19270)	27
29 NO NIGHT SO LONG DIONNE WARWICK (Arista AL 9526)	25	67 LET'S GET SERIOUS JERMAINE JACKSON (Motown M7-928R1)	18
30 GARDEN OF LOVE RICK JAMES (Motown G8-995M1)	26	68 WINNERS VARIOUS ARTISTS (I&M Teleproducts/RCA 1-017)	51
31 BRASS VI BRASS CONSTRUCTION (United Artists LT-1060)	28	69 LIGHT UP THE NIGHT THE BROTHERS JOHNSON (A&M SP-3716)	29
32 RHAPSODY AND BLUES THE CRUSADERS (MCA-5124)	28	70 DONNY HATHAWAY IN PERFORMANCE (Atlantic SD 19278)	61
33 NAUGHTY CHAKA KHAN (Warner Bros. BSK 3385)	29	71 YOU AND ME ROCKIE ROBBINS (A&M SP-4805)	18
34 REAL PEOPLE CHIC (Atlantic SD 16016)	29	72 ROUTES RAMSEY LEWIS (Columbia JC 36423)	65
35 THE GLOW OF LOVE CHANGE (RFC/Warner Bros. 3438)	30	73 BLOWFLY'S PARTY X-RATED BLOWFLY (Weird World/T.K. 2034)	33
36 '80 GENE CHANDLER (20th Century-Fox/RCA T-605)	30	74 KINGDOM COME SHOTGUN (MCA 5137)	5
37 TWICE AS SWEET A TASTE OF HONEY (Capitol ST-12089)	26	75 TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO (Arista AL 9515)	20
38 BARRY WHITE'S SHEET MUSIC BARRY WHITE (Unlimited Gold/CBS FZ 36208)	35		28



A SWEET TASTE — In preparation of their nationwide tour, Capitol recording duo A Taste of Honey recently hosted label executives at a sneak preview of their stage show featuring much of the material from their latest LP, "Twice As Sweet." The Taste is scheduled to appear on dates with Teddy Pendergrass, Ashford & Simpson and labelmates Maze. Pictured at a reception following the preview are (l-r): Don Mac, national R&B promotion manager; Janice Marie Johnson of the Taste; Forest Hamilton, the group's manager; Hazel Payne of the Taste; Varnell Johnson, general manager, black music A&R; and Phil Casey of the band's management.

THE RHYTHM SECTION

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

PROGRESSIVE PLANET — With Planet Records' recent announcement naming Trevor Lawrence to the post of director of black/progressive music, signs indicate the label may be moving toward expansion of its black artist roster. Says Lawrence, "We're not going into a heavy R&B bag, but we do want to strengthen our roster of black progressive music because it is very viable right now." The success of The Pointer Sisters' "Special Things" LP may have been the impetus for the move. "The Pointer Sisters are our flagship group, but we want to sign some acts that complement them," Lawrence said. He said there may be product soon from veteran sessionist/keyboardist Greg Phillinganes, songstress Marva King and a solo LP by June Pointer.

OREGON CONVICTS GET POWER — The United Way, along with the State Street Jay Cees, an inmate organization at the Oregon State Penitentiary in Salem, Ore., will host the **Tower of Power** in a benefit concert for inmates there. Explaining that the Tower of Power, which recently signed with Warner Bros. Records, had a lot of fans at the prison, Steve Stillings, president of the inmate group, said, "We have a United Way drive here in the prison, and the Tower of Power offered to help us kick it off right." Stillings also said that he was negotiating with two Oregon radio stations, KLCC/Eugene and KBOO/Portland, for broadcast of the concert live.

ON THE TELLY — PIR/CBS Records artist Teddy Pendergrass will be saturating the television airwaves with his husky-musky soul ballads on a variety of TV talk-entertainment programs including *The Toni Tennille Show* (Oct. 15), *The John Davidson Show* (Oct. 23), *Kids Are People Too* (Oct. 26) and *Mike Douglas Show* (Dec. 1). Stephanie Mills, who has been touring with Pendergrass, will appear with the singer to perform the duet "Feel The Fire," which has garnered warm kudos throughout the tour. A special *Soul Train* episode (Oct. 25) will be totally devoted to Pendergrass, including a tribute by the show's host, Don Cornelius, and four taped interview segments. . . . Joining Pendergrass on the tube circuit are Motown recording artists Syreeta, Billy Preston and Rick James. James will appear on the *Toni Tennille Show* Oct. 22 and Syreeta and Preston will appear on *The John Davidson Show* Oct. 20.

HOT VINYL CROSSOVER — Reverse crossover strikes again as Liberty recording artist Kenny Rogers' single, "Lady," written by the Commodores' Lionel Richie, jumped on the **Cash Box** Black Contemporary Singles chart #87 bullet. . . . As of last week, Queen's Elektra single, "Another One Bites The Dust," began to occupy the #1 spot on both the **Cash Box** Top 100 Singles and Black Contemporary Singles charts. . . . "Love X Love" (#88 bullet) by Warner Bros. artist George Benson was the top pop single crossover. . . . "Triumph" (#34 bullet) by Epic recording group The Jacksons was the top pop album crossover, with "Celebrate" (#142 bullet) by De-Lite/Phonogram artists Kool & The Gang, Mercury artist Kurtis Blow's self-titled LP (#149 bullet), "Victory" (#152) by Atlantic recording artist Narada Michael Walden and "Stone Jam" (#165 bullet) by Cotillion/Atlantic artists Slave all making impressive debuts on the **Cash Box** Top 200 Album chart.

SHORT CUTS — MVP/Polydor songstress Gloria Gaynor, just returning from an international tour covering Italy, Poland, Romania and Greece, is set to do a new album with R&B stalwarts McFadden and Whitehead producing the vinyl. Also, Gaynor will pen many of the songs. The recording date has yet to be set, but it will happen in New York. . . . On their upcoming LP, "All American Girls," which will be produced by the quite active Narada Michael Walden, Atlantic recording quartet The Sister Sledge will be doing more rock songs. Word has it that the lovely ladies want to shed the disco sound, which propelled "We Are Family" to stellar heights, for a more new rock mixture, blended with some ballad material. The four girls may also have solo product out in the near future.

michael martinez

CASH BOX TOP 100

October 18, 1980

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1 ANOTHER ONE BITES THE DUST QUEEN (Elektra E-47031)	10/11	9	33 THE BREAKS KURTIS BLOW (Mercury 566)	10/11	20
2 MORE BOUNCE TO THE OUNCE ZAPP (Warner Bros. WBS 49534)	2	9	34 S.O.S. (DIT DIT DASH DASH DIT DIT DIT) THE S.O.S. BAND (Tabu/CBS ZS9 5526)	43	4
3 FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE (GRP/Arista GS 2506)	3	12	35 LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON (Warner Bros. WBS 49269)	29	15
4 WIDE RECEIVER MICHAEL HENDERSON (Buddah/Arista BDA 622)	5	15	36 MAGIC OF YOU (LIKE THE WAY) CAMERON (Salsoul/RCA S7 2124)	30	17
5 GIVE ME THE NIGHT GEORGE BENSON (Qwest/Warner Bros. WBS 49505)	4	17	37 KID STUFF LENNY WHITE (Elektra E-47043)	48	4
6 WHERE DID WE GO WRONG? LTD (A&M 2250)	8	11	38 WALK AWAY DONNA SUMMER (Casablanca NB 2300)	40	5
7 GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS (TSOP/CBS ZS9 4790)	7	13	39 HURRY UP THIS WAY AGAIN THE STYLISTICS (TSOP/CBS ZS9 4789)	44	7
8 MASTER BLASTER (JAMMIN') STEVIE WONDER (Tamla/Motown T 54317F)	11	4	40 THE TILT 7th WONDER (Chocolate City/Casablanca CC 3212)	46	4
9 HE'S SO SHY POINTER SISTERS (Planet/Elektra P-47916)	10	14	41 TRIPPING OUT CURTIS MAYFIELD (Curtom/RSO RS 1046)	47	6
10 I'VE JUST BEGUN TO LOVE YOU DYNASTY (Solar/RCA YB-12021)	9	16	42 I HEARD IT IN A LOVE SONG MCFADDEN & WHITEHEAD (TSOP/CBS ZS9 4788)	37	12
11 LET ME TALK EARTH, WIND & FIRE (ARC/Columbia 1-11366)	15	4	43 THE WANDERER DONNA SUMMER (Geffen/Warner Bros. GEF 49563)	58	3
12 NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS (20th Century-Fox/RCA TC-2460)	13	11	44 REBELS ARE WE CHIC (Atlantic 3665)	33	16
13 LET ME BE YOUR ANGEL STACY LATTISAW (Cotillion/Atlantic 46001)	12	12	45 REAL LOVE THE DOOBIE BROTHERS (Warner Bros. WBS 49503)	52	5
14 LOVELY ONE THE JACKSONS (Epic 9-40938)	22	3	46 HOW SWEET IT IS (TO BE LOVED BY YOU) TYRONE DAVIS (Columbia 1-11344)	53	6
15 I NEED YOUR LOVIN' TEENA MARIE (Motown G 7189F)	18	8	47 HEROES COMMODORES (Motown M 1495F)	56	5
16 HERE WE GO MINNIE RIPERTON (Capitol P-4902)	16	9	48 TAKE IT TO THE LIMIT NORMAN CONNORS (Arista AS 0548)	51	7
17 I'M COMING OUT DIANA ROSS (Motown M 1491F)	23	6	49 THE REAL THANG NARADA MICHAEL WALDEN (Atlantic 3764)	57	3
18 SOUTHERN GIRL MAZE (Capitol P-4891)	14	15	50 COULD YOU BE LOVED BOB MARLEY & THE WAILERS (Island IS 49547)	50	7
19 UPSIDE DOWN DIANA ROSS (Motown M 1494F)	6	15	51 LET'S GET FUNKY TONIGHT EVELYN "CHAMPAGNE" KING (RCA PB-12075)	60	5
20 I TOUCHED A DREAM THE DELLS (20th Century-Fox/RCA TC-2463)	21	11	52 CELEBRATION KOOL & THE GANG (De-Lite/Phonogram DE 807)	79	2
21 POP IT ONE WAY featuring AL Hudson (MCA 41298)	20	10	53 SEARCHING CHANGE (RCA/Warner Bros. RCS 49512)	35	12
22 CAN'T WE TRY TEDDY PENDERGRASS (Phila. Int'l./CBS ZS9 3107)	17	16	54 LOVE X LOVE GEORGE BENSON (Qwest/Warner Bros. WBS 49570)	75	2
23 GIVE IT ON (IF YOU WANT TO) MTUME (Epic/CBS 9-50917)	25	10	55 SIR JAM A LOT CAPTAIN SKY (TEC 768)	63	5
24 ONE IN A MILLION YOU LARRY GRAHAM (Warner Bros. WBS 49221)	19	25	56 UNLOCK THE FUNK LOCKSMITH (Arista AS 0543)	49	9
25 UPTOWN PRINCE (Warner Bros. WBS 49559)	34	3	57 BIG TIME RICK JAMES (Gordy/Motown G 7185F)	42	15
26 MY PRAYER RAY, GOODMAN & BROWN (Polydor PD 2116)	27	8	58 THROUGHOUT YOUR YEARS KURTIS BLOW (Mercury 76083)	73	3
27 NO NIGHT SO LONG DIONNE WARWICK (Arista AS 0527)	24	12	59 REMOTE CONTROL THE REDDINGS (Believe In A Dream/CBS ZS9 5600)	70	2
28 P JSH PUSH BRICK (Bang/CBS ZS9 4813)	31	8	60 NIGHT TIME LOVER LATOYA JACKSON (Polydor PD 2117)	61	7
29 DANCE TURNED INTO A ROMANCE THE JONES GIRLS (Phila. Int'l./CBS ZS9 3111)	32	12	61 LOVE TOUCH JEFF & ALETA (Spector Records Int'l./SRI-00007)	64	5
30 SHAKE YOUR PANTS CAMEO (Chocolate City/Casablanca CC 3209)	26	13	62 BAB BABE SHOTGUN (MCA 41312)	62	6
31 NOW THAT YOU'RE MINE AGAIN SPINNERS (Atlantic 3757)	36	7	63 LOVE T.K.O. TEDDY PENDERGRASS (Phila. Int'l./CBS ZS9 3116)	—	1
32 FREEDOM GRANDMASTER FLASH AND THE FURIOUS 5 (Sugar Hill SH-549)	38	9	64 TELEPHONE BILL JOHNNY GUITAR WATSON (DJM/Mercury DJMS 1305)	67	5
			65 CAN'T FAKE THE FEELING GERALDINE HUNT (Prism 315)	80	3
			66 SUNRISE SLICK (WMOT/Fantasy F-892)	66	7
			67 OOH CHILD LENNY WILLIAMS (MCA 41306)	78	3
			68 HOLD ON NATALIE COLE (Capitol P-4924)	76	3
			69 THIS FEELING'S RATED X-TRA CARL CARLTON (20th Century-Fox/RCA TC-2459)	69	4
			70 FOR YOU, FOR LOVE AVERAGE WHITE BAND (Arista AS 0553)	72	4
			71 FUNKDOWN CAMERON (Salsoul/RCA S7 2129)	87	2
			72 LOVE UPRISING TAVARES (Capitol P-4933)	—	1
			73 KAMALI HERB ALPERT (A&M 2268)	65	6
			74 I GO CRAZY LOU RAWLS (Phila. Int'l./CBS ZS9 3114)	82	2
			75 RED LIGHT LINDA CLIFFORD (Curtom RSO RS-1040)	45	8
			76 I BELIEVE IN YOU IDRIS MUHAMMAD (Fantasy F-902)	85	2
			77 SHAME ON YOU PATIENCE (Columbia 1-11334)	77	5
			78 WHEN WE GET MARRIED LARRY GRAHAM (Warner Bros. WBS 49581)	—	1
			79 EVERYTHING WE DO RENE & ANGELA (Capitol P-4925)	88	2
			80 PAPILLON CHAKA KHAN (Warner Bros. 49256)	41	14
			81 SOUL SHADOWS CRUSADERS (MCA 41295)	55	9
			82 NOW YOU CHOOSE ME PLEASURE (Fantasy F-900)	90	2
			83 I JUST WANNA DANCE WITH YOU STARPOINT (Chocolate City/Casablanca CC 3208)	39	16
			84 IT'S NOT WHAT YOU GOT (IT'S HOW YOU USE IT) CARRIE LUCAS (Solar/RCA YB-12085)	84	4
			85 EVERYTHING SO GOOD ABOUT YOU MELBA MOORE (Epic 9-50909)	54	8
			86 HANG TOUGH ROCKIE ROBBINS (A&M 2264)	91	3
			87 LADY KENNY ROGERS (Liberty UA-X1380-Y)	—	1
			88 WILD AND CRAZY SONG FENDERELLA (TK TDK 448)	93	2
			89 THROW DOWN THE GROOVE (PART 1) BOHANNON (Phase II/CBS WS7 5650)	—	1
			90 FUN CITY VERNON BURCH (Chocolate City/Casablanca CC 3211)	—	1
			91 LOVE HAS TAKEN ME OVER (BE MY BABY) JUNIE (Columbia 1-11362)	—	1
			92 COWBOYS TO GIRLS PHILLY CREAM (WMOT WS7 5350)	92	4
			93 LET'S DO IT AGAIN FATBACK (Spring/Polydor SP 3015)	—	1
			94 RESCUE ME A TASTE OF HONEY (Capitol 4888)	68	17
			95 TREASURE THE BROTHERS JOHNSON (A&M 2254)	59	11
			96 FUNTIME (PART 1) PEACHES & HERB (Polydor PD 2115)	86	11
			97 TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS (Columbia 1-11330)	71	11
			98 GIRL OF MY DREAMS MANHATTANS (Columbia 1-11321)	81	12
			99 MR. MIRACLE MAN DEE EDWARDS (Cotillion/Atlantic 46003)	89	6
			100 THAT BURNING LOVE EDMUND SYLVERS (Casablanca NB 2270)	74	11

ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

Another One (Queen/Beechwood — BMI)	1	Hold On (Chappell/Jay's Enterprise/Colearama — ASCAP/BMI)	68	Love X Love (Rodsongs — ASCAP)	54	Soul Shadows (Four Knights/Blue Sky Ryder/Irving — BMI)	81
Bad Babe (Home Fire/Funk Rock/Duchess — BMI)	62	How Sweet (Stone Agate — ASCAP)	46	Lovely One (Ranjack/Mijac — BMI)	14	Southern Girl (Amazement — BMI)	18
Big Time (Stone City — ASCAP)	57	Hurry Up (Assorted Music — BMI)	39	Magic Of You (One To One — ASCAP)	36	Sunrise (Parker/Wimot/Across The Miles — BMI)	66
Can't Fake (Rebera/Hyeroton)	65	I Believe In You (Jonady — BMI)	76	Master Blaster (Jobete & Black Bull — ASCAP)	8	Take It To (Norman Connors/Tambate — BMI)	48
Celebration (Delightful/Fresh Start — BMI)	52	I Go Crazy (Web IV — BMI)	74	More Bounce (Rubber Band — BMI)	2	Taste Of Bitter (Nick-O-Val — ASCAP)	97
Can't We Try (Stone Diamond — BMI)	22	I Heard It (Assorted — BMI)	42	Mr. Miracle Man (Warner-Tamerlane/It's The Song — BMI)	99	Telephone Bill (Vir-Jon — BMI)	67
Could You Be (Bob Marley/Almo — ASCAP)	50	I Just Wanna Dance (Harrindur — BMI)	83	Mv Prayer (Shapiro, Bernstein & Co./Peter Maurice — ASCAP)	26	That Burning Love (Algre/Moore & Moore — BMI)	100
Cowboys To Girls (Razor Sharp/Double Diamond)	92	I Need Your Jobete — ASCAP	15	Never Knew Love (Frozen Butterfly — BMI)	12	The Breaks (Neutral Gray/Funkgroove — ASCAP)	33
Dance Turned Into (Assorted — BMI)	29	I Touched A Dream (Angeshell/Six Continents — BMI)	20	Nighttime Lover (Mijac/Tojix — BMI)	60	The Real Thang (Walden/Gratitude Sky — ASCAP/Brass Heart/Cotillion — BMI)	49
Everything So Good (Eptember — BMI)	85	I'm Coming Out (Chic — BMI)	17	No Night (Irving — BMI)	27	The Wanderer (Cafe Americana/Revelation/Ed. Intro./Intersong Admin. — ASCAP)	43
ASCAP/Ensign/Industrial Strength — BMI)	85	It's Not What (Spectrum VII/Mykinda — ASCAP)	84	Now That You (Sumac, Inc. — BMI)	31	Throughout Your Years (Original JB/Neutral Gray — ASCAP)	58
Everything We Do (Moore & Moore — BMI)	79	I've Just Begun (Spectrum VII/Mykinda — ASCAP)	10	Now You Choose (Three Hundred Sixty — ASCAP)	82	The Tilt (Spectrum VII/MYKINDAMUSIC — ASCAP)	40
For You, For Love (Big Heart/Average Adm. By Ackee — ASCAP)	70	Kamali (Badazz Adm. by Almo — ASCAP)	73	One In A Million (Irving/Medad — BMI)	24	This Feeling's Rated (Jim-Edd — BMI)	69
Freedom (Malaco/Thompson Weekly/Sugarhill — license pending)	32	Kid Stuff (Mchoma — BMI)	37	Ooh Child (Kama Sutra/Sleeping Sun — BMI)	67	Throw Down (Mr. Bo — ASCAP)	89
Fun City (Rick's Adm. by Rightsong/Sand B — BMI)	90	Lady (Brockman — ASCAP)	87	Papillon (Diamond Touch/Arista — ASCAP)	20	Treasure (Rodsongs — License pending)	95
Funkdown (One To One — ASCAP)	71	Let Me Be (Walden/Gratitude Sky — ASCAP/Cotillion/Brass Heart — BMI)	13	Push Push (W.B./Good High — ASCAP)	28	Tripping Out (Unichappell/Henry Suemay — BMI)	41
Funkin' For Jamaica (Thomas Browne/Roaring Fork — BMI)	3	Let Me Talk (Saggiifire/Vandangel/Cherubim/Sir & Trini/Steelchest — ASCAP)	11	Real Love (Tauripin/Monosteri/April — ASCAP)	45	Unlock The Funk (Locksmith — ASCAP/Nirvana — BMI)	56
Funtime (Bull Pen — BMI/Perron Vibes — ASCAP)	96	Let's Do It (Clita — BMI)	93	Red Light (MGM Affiliated — BMI)	75	Upside Down (Chic — BMI)	19
Girl, Don't Let It (Mighty Three — BMI)	7	Let's Get Funky (Mills & Mills/Six Continents/Aqualoe — BMI)	51	Remote Control (Last Colony/Band of Angels — BMI)	59	Uptown (Ecnir — BMI)	25
Girl Of Me (Content — BMI)	98	Love Don't Make (Nick-O-Val — ASCAP)	35	Rescue Me (Rhythm Planet/Conducive/Big One — BMI/ASCAP)	94	Walk Away (Rick's Adm. By Rightsong — BMI)	38
Give It On Up (Frozen Butterfly — license pending)	23	Love Has Taken (Bridgeport/Jun-Trac/Fat Quail — BMI)	91	Searching (Little Macho — ASCAP)	53	When We Get Married (Big Seven — BMI)	78
Give Me (Rodsongs — ASCAP)	5	Love T.K.O. (Assorted — BMI)	63	Shake Your Pants	30	Where Did We Go Wrong (Irving — BMI/Almo/McRovsod — ASCAP)	6
Hang Tough (Unichappell — BMI)	86	Love Touch (Tunessmith/Fetus — BMI)	61	Shame On You	77	Wide Receiver (Electrocord — ASCAP)	4
Here We Go (Dickie Bird/Art Phillips — BMI)	16	Love Uprising (Moore & Moore/Right — BMI)	72	Sir Jam (Framingreg — BMI)	55	Wild And Crazy (Bronwood — BMI)	88
Heroes (Jobete/Commodores Entertainment — ASCAP)	47			S.O.S. (Interior — BMI)	34		
He's So Ehy (ATV/Mann & Weill/Braintree/Snow — BMI)	9						

BLACK CONTEMPORARY

MOST ADDED SINGLES

- 1. CELEBRATION — KOOL & THE GANG — DE-LITE/PHONOGRAM**
WAWA, WWIN, WENZ, WRBD, WDAO, WUFO, WEDR, WJMO, WCIN, KDAY, WPAL, WATV, WWDM, WEAL, WDMA, WAMO, WVKO, WGPR-FM
- 2. LOVE T.K.O. — TEDDY PENDERGRASS — PHILA. INT'L./CBS**
WYLD, WSOK, WWIN, KOKA, WILD, KMJM, WUFO, WTLC, WNHC, WPAL, WBMX, KPRS, WDAO
- 3. LOVE UPRISING — TAVARES — CAPITOL**
WAWA, WSOK, WKND, WILD, WENZ, WRBD, WEDR, KDKO, KGFJ, WGPR-FM
- 4. THROUGHOUT YOUR YEARS — KURTIS BLOW — MERCURY**
WYLD, WSOK, WILD, WJLB, WEDR, WOKB, WTLC, WATV, WEAL
- 5. REMOTE CONTROL — THE REDDINGS — BELIEVE IN A DREAM/CBS**
WAWA, WSOK, WJLB, WOKB, KGFJ, KDAY, WPAL
- 6. FUNKDOWN — CAMERON — SALSOL/RCA**
WILD, WENZ, WRBD, WDAO, WOKB, WDMA, WVKO
- 7. LOVE X LOVE — GEORGE JONES — WARNER BROS.**
WRBD, WJLB, WOKB, WTLC, KDAY, WDAO
- 8. CAN'T FAKE THE FEELING — GERALDINE HUNT — PRISM**
KOKA, WUFO, KGFJ, WBMX, WWDM

MOST ADDED ALBUMS

- 1. TRIUMPH — THE JACKSONS — EPIC**
WYLD, WLUM, WSOK, WENZ, WJLB, WUFO, OK100, WGCI, WPAL, WBMX, WEAL, WAMO
- 2. LET'S DO IT TODAY — LENNY WILLIAMS — MCA**
WLUM, WWIN, WILD, WGIV, WRBD, WDAO, WEDR, WOKB, WTLC, WDAO, WVEE, WGPR-FM
- 3. AT PEACE WITH WOMAN — THE JONES GIRLS — PHILA. INT'L./CBS**
WLUM, WSOK, WILD, WENZ, WEDR, WGCI, KDAY, WWDM

UP AND COMING

- YOU DON'T KNOW LIKE I KNOW — GENTY — VENTURE**
HOW LONG — LIPPS INC. — CASABLANCA
YOU ARE MY HAPPINESS — MCCRARYS — CAPITOL
FREAK TO FREAK — SWEAT BAND — UNCLE JAM/CBS
ONE IN A MILLION (GUY) — DEE DEE BRIDGEWATER — ELEKTRA

BLACK RADIO HIGHLIGHTS

WVEE — ATLANTA — SCOTTY ANDREWS, PD

HOTS: Queen, S. Wonder, Pointer Sisters, Zapp, M. Henderson TTF, D. Ross, Brick, S. Lattisaw, Tom Browne, Jacksons, F. Wesley, Cameo, Dynasty, O'Jays. ADDS: M. Walden. LP ADDS: Pointer Sisters, M. Walden, Lenny Williams.

WWIN — BALTIMORE — CURTIS ANDERSON, PD

HOTS: Grandmaster Flash, Young & Company, Queen, M. Henderson, Zapp, McFadden/Whitehead, Tom Browne, Jacksons, S. Wonder, EWF, Dells. ADDS: Shotgun, Kool & Gang, T. Pendergrass, Lowrell, Genty, Leroy, Platinum Hook, L. Williams, Bohannon, P. Banks. LP ADDS: Slave, L. Williams, C. Lucas.

WATV — BIRMINGHAM — BILL GLOVER, MD

HOTS: S. Mills, LTD, O'Jays, T. Browne, M. Riperton, S. Lattisaw, Zapp, Pointer Sisters, M. Henderson, Maze, Al Hudson, Brick, Dynasty, Dells, L. Clifford, Stylistics, Spinners, D. Ross, C. Mayfield, T. Davis, D. Summer, S. Wonder, EWF. ADDS: Kool & Gang, N.M. Walden, Millie Jackson, Bros. By Choice, Glory, K. Blow, S.O.S. Band, Seventh Wonder.

WILD — BOSTON — BUTTERBALL JR., PD — #1 — ZAPP

JUMPS: 37 To 23 — S.O.S. Band, 31 To 22 — GQ, 33 To 19 — B. Marley, 36 To 18 — Jacksons, 29 To 17 — EWF, 26 To 15 — S. Wonder, 30 To 12 — D. Ross, 18 To 9 — Stylistics, 23 To 8 — T. Marie, 13 To 7 — LTD, 9 To 5 — S. Lattisaw, 10 To 4 — Grandmaster Flash, Ex To 39 — Con Funk Shun, Ex To 37 — L. White, Ex To 36 — M. Walden, Ex To 30 — Paris, Ex To 27 — G. Benson, Ex To 26 — Kool & Gang. ADDS: T. Pendergrass, Cameron, J.G. Watson, Tavares, V. Burch, Jeff & Aleta, Seawind, Captain Sky. LP ADDS: L. Williams, Jones Girls, Mtume, C. Lucas, V. Kroll.

WUFO — BUFFALO — DOUG BLAKELY, MD — #1 — ZAPP

HOTS: Grandmaster Flash, LTD, Dynasty, T. Marie, M. Henderson, Queen, T. Browne, Kano, S. Wonder, Ashford/Simpson, S.O.S. Band, Maze, Mtume, K. Blow, M. Riperton, Jacksons, S. Mills, McFadden/Whitehead. ADDS: Geraldine Hunt, Fatback, L. White, Shadow, Kool & Gang, Poussez, T. Pendergrass, Lipps, Inc., Stylistics. LP ADDS: Peaches & Herb, Jacksons, Leon Huff.

WPAL — CHARLESTON — THERON SNYPE, MD

HOTS: Zapp, LTD, Brick, Spinners, M. Riperton, Dells, T. Marie, Stylistics, T. Davis, L. Clifford, EWF, Captain Sky, S. Wonder, Jacksons, Seventh Wonder, E.C. King, L. Jacksons, C. Lucas, D. Ross, J.B. Horne. ADDS: Kool & Gang, Reddings, V. Burch, Rene & Angela, Ray Charles, Norfolk, T. Pendergrass. LP ADDS: Jacksons, Slave, FLB, Latoya Jackson.

WGIV — CHARLOTTE — JO ANN GRAHAM, PD

HOTS: Bros. Johnson, McFadden/Whitehead, Mtume, Zapp, Main Ingredient, Grandmaster Flash, Ray, Goodman & Brown, Spinners, Queen, C. Khan, T. Davis, Locksmith, C. Lucas, Joe Simon, Change. ADDS: Jeff & Aleta, L. Clifford, Cameron, Rene & Angela, J. Moore, Kano. LP ADDS: Shotgun, Sylvester, Captain Sky.

WBMX — CHICAGO — SPANKY LANE, PD

HOTS: Zapp, S. Wonder, T. Brown, S. Lattisaw, M. Henderson, Queen, Grandmaster Flash, G. Benson, LTD, T. Marie, Dells, Change, T. Pendergrass. LP ADDS: Jacksons, Bob Marley.

WGCI — CHICAGO — STEVE HARRIS, MD

HOTS: Tom Browne, Queen, Dynasty, Grandmaster Flash, M. Henderson, Zapp, Dells, M. Riperton, Maze, LTD. ADDS: Brick, Lowrell. LP ADDS: Jacksons, Hubert Laws, Jones Girls.

WCIN — CINCINNATI — MIKE ROBERTS, MD

HOTS: Dells, D. Ross, D. Summer, Doobie Bros., EWF, G. Benson, Jacksons, L. White, M. Henderson, Mtume, N.M. Walden, Prince, Queen, Zapp, T. Marie, Reddings. ADDS: K. Rogers, E.C. King, Kool & Gang, Fatback, Brick.

WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — M. HENDERSON

JUMPS: 32 To 27 — Prince, 31 To 26 — S.O.S. Band, 29 To 25 — J.G. Watson, 30 To 24 — G. Benson, 28 To 23 — T. Davis, 27 To 22 — Jacksons, 26 To 21 — Stylistics, 24 To 20 — Commodores, 25 To 19 — D. Summer, 22 To 17 — Dells, 21 To 15 — Spinners, 19 To 14 — EWF, 18 To 13 — Mtume, 16 To 12 — S. Wonder, 12 To 9 — Pointer Sisters, 14 To 7 — D. Ross. ADDS: M. Moore, Kool & Gang, Brick, M. Walden, L. Graham, Teena Marie.

WJLB — DETROIT — TOM COLLINS, PD — #1 — QUEEN

JUMPS: 30 To 27 — Dee Edwards, 40 To 25 — D. Summer, 39 To 24 — D. Ross, 38 To 23 — Jacksons, 26 To 22 — Mtume, 24 To 21 — D. Summer, 19 To 17 — Booker T. Jones, 25 To 16 — EWF, 22 To 14 — S. Wonder, 16 To 12 — S. Mills, 12 To 6 — T. Marie, 10 To 5 — M. Riperton, LP To 36 — B. Marley, HB To 35 — Sheila & B. Devotion, LP To 34 — H. Aipert, HB To 33 — S.O.S. Band, HB To 32 — Slick, HB To 31 — T. Davis, HB To 30 — Commodores, HB To 29 — Prince. ADDS: Pleasure, K. Rogers, Rene & Angela, G. Benson, Reddings, E.C. King, Raydio, L. White, K. Blow. LP ADDS: Jacksons.

WGPR-FM — DETROIT — GEORGE WHITE, PD — #1 — ZAPP

HOTS: O'Jays, Grandmaster Flash, McFadden/Whitehead, Pointer Sisters, Booker T. Jones, LTD, Jones Girls, S. Wonder, Queen, EWF, S.O.S. Band, S. Mills, J.G. Watson, Dells, Dee Edwards, Jacksons, M. Riperton, Spinners, C. Mayfield, Prince, T. Marie. ADDS: Kool & Gang, Chic, Raydio, Tavares, Taste Of Honey, K. Rogers, Magic Lady, Viola Wills, Beverly & Duane. LP ADDS: L. Williams, Gary Glenn.

WRBD — FT. LAUDERDALE — JOE FISHER, OC — #1 — TOM BROWNE

JUMPS: 43 To 36 — D. Summer, 42 To 35 — E.C. King, 41 To 34 — Kwick, 39 To 32 — L. Williams, 37 To 31 — D. Summer, 34 To 26 — T. Marie, 29 To 23 — J. Adams, 27 To 22 — L. White, 24 To 19 — L. Clifford, 21 To 17 — N. Connors, 20 To 16 — Mtume, 15 To 10 — S. Wonder, 14 To 9 — EWF, 13 To 8 — Queen, 40 To 33 — Snatch, 38 To 30 — M. Walden, 33 To 24 — Jacksons, 35 To 25 — Prince, 25 To 20 — Slick, Ex To 45 — Reddings, Ex To 43 — L. Rawls, HB To 41 — C. Mayfield, HB To 40 — C. Carlton, HB To 39 — L. Jackson, HB To 38 — Young & Company, HB To 37 — Fenderella, Ex To 44 — McCrarys, Ex To 42 — V. Buren. ADDS: Kool & Gang, Dramatics, Cameron, Starpoint, Seawind, Anacostia, S. Robinson, G. Benson, L. Haywood, Tavares. LP ADDS: L. Williams, L. White, Mutiny, V. Buren, McCrarys, McFadden/Whitehead.

KMJQ — HOUSTON — BILL TRAVIS, PD — #1 — BRICK

HOTS: T. Browne, Queen, Kano, M. Henderson, Zapp, L. Graham, Cameo, T. Pendergrass, S. Lattisaw, D. Ross, Pointer Sisters, D. Ross, Grandmaster Flash, Jacksons, Al Hudson, O'Jays, Dynasty, S. Wonder, S. Lattisaw, S.O.S. Band, G. Benson, Cameron, Fatback, Invisible Man's Band, D. Summer, LTD. ADDS: L. White, Doobie Bros. LP ADDS: Deodato.

WTLC — INDIANAPOLIS — ROGER HOLLOWAY, MD

HOTS: Zapp, EWF, S. Wonder, D. Ross, S. Lattisaw, Rene & Angela, LTD, Jacksons, Grandmaster Flash, L. White, Prince, G. Jones, Captain Sky, Junie, Ray, Goodman & Brown, Locksmith, S.O.S. Band, Raydio, N. Connors, H. Laws. ADDS: T. Pendergrass, Spinners, Commodores, Eric Nuri, G. Benson, L. Graham, McCrarys, Shadow, Platinum Hook, Chic, K. Blow. LP ADDS: Mutiny, Philly Cream, Lipps, Inc., V. Burch, A. Surratt, L. Williams, Wilton Felder, D. Valentin, Royal Flash, C. Veal, McCrarys, D.D. Bridgewater, L. White.

KDAY — LOS ANGELES — J.J. JOHNSON, PD — #1 — S. WONDER

HOTS: Jacksons, Grandmaster Flash, Zapp, D. Ross, LTD, EWF, Tom Browne, Riperton, Fenderella, Ray, Goodman & Brown, Spinners, Bob Marley, D. Summer, E.C. King, Doobie Bros., S. Mills, L. Graham, T. Davis. ADDS: L. White, G. Benson, Kool & Gang, T. Davis, Seventh Wonder, Reddings. LP ADDS: Jones Girls.

KGFJ — LOS ANGELES — J.B. STONE, PD — #1 — S. MILLS

HOTS: Jacksons, Zapp, LTD, Seventh Wonder, EWF, T. Browne, S.O.S. Band, McFadden/Whitehead, M. Henderson, Grandmaster Flash, N. Connors, L. White, Prince, N. Cole, Two Tons Of Fun, Jones Girls, Pointer Sisters, C. Carlton. ADDS: Reddings, D. Summer, R. Franklin, Tavares, Fatback, Cameo, Numonics, Al Jarreau, Stylistics, L. Williams, Starpoint, N.M. Walden, G. Hunt.

WDIA — MEMPHIS — MARK CHRISTIAN, MD

HOTS: Spinners, Dells, D. Ross, Mtume, S. Wonder, M. Henderson, Jacksons, Pointer Sisters, Zapp, T. Browne, Prince, L. Williams, T. Marie, S. Lattisaw, S. Mills, C. Staton, Two Tons Of Fun, Jones Girls, Goodman & Brown, LTD, T. Davis, EWF, G. Chandler, G. Benson, C. Lucas. ADDS: B. Everett, J. Taylor, R. Franklin, Kool & Gang, Cameron. LP ADDS: L. Williams.

WEDR — MIAMI — GEORGE JONES, MD — #1 — ZAPP

JUMPS: 30 To 11 — Ashford & Simpson, 21 To 9 — LTD, 24 To 10 — J. Adams, 26 To 12 — M. Riperton, Ex To 30 — EWF, Ex To 28 — Shotgun, ADDS: Phillipe Wynne, Daybreak, Tavares, Bohannon, Chic, ZZ Hill, Kool & Gang, Dramatics, K. Blow, Fatback. LP ADDS: L. Huff, Jones Girls, Ray, Goodman & Brown, Ray Charles, Peaches & Herb, L. Williams, E.C. King.

WLUM — MILWAUKEE — BILL YOUNG, PD

HOT LPs: T. Pendergrass, M. Henderson, Al Jarreau, J. Klemmer, Stylistics, D. Valentin, Tom Browne, M. Riperton. ADDS: Ashford/Simpson, T. Pendergrass, C. Khan, Al Jarreau, Taste Of Honey, D. Summer (Walk Away), L. White, Shotgun, K. Rogers. LP ADDS: Zapp, A. Surratt, Doobie Bros., Mtume, Jones Girls, W. Felder, Seawind, Santana, Jacksons, L. Williams.

WYLD — NEW ORLEANS — RON ASH, MD — #1 — S. LATTISAW

JUMPS: 39 To 30 — EWF, 33 To 29 — D. Ross, 31 To 28 — Queen, 30 To 27 — Zapp, 37 To 25 — Jacksons, 32 To 22 — M. Riperton, 28 To 17 — S. Wonder, 23 To 16 — Brick, 20 To 14 — Al Hudson, 16 To 9 — Dells, Ex To 36 — Spinners, Ex To 35 — RGB, Ex To 34 — Jeff & Aleta. ADDS: Jones Girls, Commodores, K. Blow, E.C. King, L. White, Grandmaster Flash, M. Moore, Young & Company, T. Pendergrass. LP ADDS: Wilton Felder, Jacksons, T. Davis, C. Mayfield.

WOKB — ORLANDO — BRETT LEWIS, PD — #1 — ZAPP

HOTS: Queen, T. Browne, LTD, Dells, S. Mills, T. Marie, Al Hudson, M. Riperton, Pointer Sisters, Ray, Goodman & Brown, S.O.S. Band, EWF, D. Ross, S. Wonder. ADDS: K. Blow, Cameron, G. Benson, Carl Carlton, Reddings. LP ADDS: L. Williams, L. White, Doobie Bros.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — ZAPP

HOTS: T. Browne, Queen, M. Henderson, S. Lattisaw, LTD, Grandmaster Flash, Locksmith, Slick, S. Wonder, Jacksons, EWF, S. Mills, Teena Marie, Maze, Stylistics, D. Ross, Pointer Sisters, M. Riperton, Dells, Mtume, Spinners, Captain Sky, Jeff & Aleta, Brick. ADDS: Slave, Ecstasy, Glory, K. Rogers, Genty, 80's Ladies. LP ADDS: Instant Funk.

WAMO — PITTSBURGH — KEN ALLEN, PD — #1 — ZAPP

JUMPS: 37 To 34 — S.O.S. Band, 36 To 33 — B. Marley, 40 To 32 — K. Blow, 34 To 26 — Jacksons, 30 To 25 — Spinners, 27 To 19 — S. Wonder, 26 To 18 — E. Sylvers, 25 To 16 — D. Ross, 23 To 15 — L. White, 17 To 14 — EWF, 15 To 12 — Al Hudson, 14 To 9 — J.G. Watson, 12 To 8 — T. Marie, 9 To 6 — LTD, Ex To 39 — D. Summer, HB To 38 — Jones Girls. ADDS: Kool & Gang, Grandmaster Flash, Kano, Joyce Cobb. LP ADDS: Jacksons, Shotgun.

WENZ — RICHMOND — HARDY J. LANG, PD — #1 — M. HENDERSON

JUMPS: 29 To 21 — Brick, 26 To 18 — Jacksons, 23 To 15 — S. Wonder, 20 To 14 — T. Marie, 19 To 11 — EWF, 16 To 9 — D. Ross, 12 To 6 — Queen, 10 To 5 — M. Riperton, 7 To 2 — Zapp, Ex To 23 — Kano. ADDS: Dee Dee Bridgewater, L. Rawls, Kool & Gang, G. Hunt, R. Lewis, Tavares, Cameron, Junie, V. Burch. LP ADDS: Jacksons, Jones Girls.

KSOL — SAN FRANCISCO — J.J. JEFFRIES, PD — #1 — TOM BROWNE

JUMPS: 22 To 17 — Jones Girls, 21 To 15 — Ray, Goodman & Brown, 19 To 12 — T. Marie, 23 To 11 — EWF, 14 To 10 — Dells, 13 To 6 — S. Mills, 12 To 8 — Pointer Sisters, 11 To 7 — LTD, 7 To 2 — Queen, 18 To 14 — Mtume, 24 To 13 — Grandmaster Flash. ADDS: S. Wonder, Jacksons, Brick, Spinners, Commodores, D. Ross, D. Summer. LP ADDS: Stylistics, S.O.S. Band, Prince, Latoya Jackson, L. White, E.C. King, Flakes, C. Blow.

KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — M. HENDERSON

JUMPS: 37 To 27 — L. White, 36 To 21 — K. Blow, 35 To 26 — Prince, 34 To 25 — T. Davis, 31 To 22 — D. Summer, 30 To 24 — R. Lewis, 28 To 20 — Ray, Goodman & Brown, 27 To 18 — D. Ross, 22 To 16 — T. Marie, 23 To 15 — Jacksons, 20 To 10 — EWF, 19 To 6 — S. Wonder, 12 To 5 — Grandmaster Flash, 8 To 4 — Zapp, HB To 40 — Cameron, HB To 38 — T. Pendergrass, HB To 36 — Reddings, HB To 35 — N. Cole, Pick HB To 33 — Sweat Band.

KMJM — ST. LOUIS — CLIFF WINSTON, MD — #1 — LTD

HOTS: Zapp, Cameron, EWF, D. Ross, S. Lattisaw, C. Cross, M. Henderson, S. Wonder, Jacksons, Pointer Sisters, Doobie Bros., Queen, D. Ross, T. Browne, O'Jays, D. Warwick, L. Graham, Fatback. ADDS: T. Pendergrass.

OK100 — WASHINGTON — DWIGHT LANGELY, MD

HOTS: D. Ross, S. Wonder, S. Mills, Pointer Sisters, G. Benson, Zapp, D. Summer, M. Henderson, L. Clifford, T. Pendergrass, Jacksons, T. Browne, EWF, Commodores, O'Jays, Grandmaster Flash, Brick, Maze, Mtume, M. Walden. ADDS: Kool & Gang. LP ADDS: Jacksons.

AUDIO / VIDEO

Spotlight On U.S. Home Video Software At Vidcom '80 Meet

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

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

Among the major announcements made here were that Magnetic Video, the Farmington, Hills, Mich. supplier of home video programming and a 20th Century-Fox subsidiary, would begin supplying software for the Philips Video 2000 videocassette system, which is currently being introduced in Europe and is expected to be manufactured and distributed in the U.S. through Magnavox in the near future.

According to Andre Blay, president of Magnetic Video, all 800 titles now in the firm's catalog will be available in the V2000 format eventually and initial titles will include *M*A*S*H*, *Patton*, *Butch Cassidy and The Sundance Kid*, *The Muppet Movie* and *The French Connection*. Many of the titles will be dubbed in German for distribution in the German-speaking countries of Europe. Magnetic Video's new plant and offices in London will handle all distribution and duplication.

Magnetic Video is also expected to supply software for Philips laser-based optical videodisc player system, which is presently being readied for market introduction over-

seas in Blackburn, England for a mid-1981 introduction.

Although the deal is said to still be in negotiations, it was widely circulated at Vidcom that Lorimar Productions would pact with CBS Video Enterprises shortly, giving CVE worldwide video distribution rights to eight feature films and an unspecified number of TV projects. Among the titles involved are said to be *Carney*, *Being There*, *The Big Red One*, *Crusing*, *Cabaret*, in addition to the telefilms *Sybil* and *Helter Skelter*.

CVE is also said to be developing its own home video product, beginning with a series of eight jazz concerts, which are presently ready. The concerts, however, will be offered to cable and pay TV before going to retailers. CBS plans to enter the European home video market in January 1981, first distributing product in the U.K. and then expanding its operations to France and Germany. The company is already planning to move many of its marketing support personnel people from U.S. branches to Europe for the U.K. debut.

Piracy was a topic of much debate at a Vidcom seminar dealing with the subject, as a group of 17 specialists and jurists from around the world known as the International Legal Commission spent most of one day haggling over the legal definition of private and family use. The panel, under the moderator and chairman Claude Masouye of the World Intellectual Property Organization, urged that compensatory royalties be imposed on blank tape and hardware sales, which would be collected by national agencies from the manufacturers. While views here differed greatly, due to the representation of hardware and software manufacturers on the panel, it was agreed that tighter legislation was needed both on a national and international level.

It was announced that Vidcom '81 would be held in the same site from Oct. 5-9.

Software Key To Disc Race, Says Kuhn

by Michael Glynn

LOS ANGELES — In anticipation of a first quarter 1981 market introduction of the "SelectaVision" VideoDisc system, RCA Corp. is banking on the combination of its extensive service and distribution network, player price and, perhaps most importantly, a comprehensive spread of disc software to help capture, and maintain, the lead in the competitive videodisc race.

With licenses to more than 1,000 programs, the bulk of which are feature length motion pictures, RCA, according to Thomas G. Kuhn, staff vice president, West Coast for the videodiscs division, is presently entering the "second phase" of its strategy to amass a well-rounded library of software titles; namely, investigating co-production deals with independent video production firms and pay-TV services (*Cash Box*, Oct. 4). According to Kuhn, music-related projects will be an "important part" of this second step, as well as the planned third phase, which involves originally produced programming for videodisc.

"The acquisition phase (acquisition of existing properties) was well along when I joined the company June 1," said Kuhn. "RCA's viewpoint from the beginning has been that software supply and diversity would have a great deal to do with hardware sales, so we went after a number of titles in many different areas."

Noting that at least half of the opening disc catalog would be comprised of film titles, Kuhn went on to say that the remainder of initial programs would be "balanced" over the categories of sports, educational,

children's and instructional materials, informational, religious, a "best of television" section, including documentaries and mini-series, and music.

Good Balance

"We're keeping the categories pretty much equal in number of titles, with the exception of films in our opening catalog because you don't quite know, outside of the features, what will sell and what won't," continued Kuhn.

While RCA has obtained license to Elton John and Paul McCartney videos for the opening disc catalog, as well as announcing U.S. rights to Chrysalis recording group Blondie's "Eat To The Beat" video album and other selected video tracks last week, Kuhn indicated the overall number of music-oriented titles the company has obtained rights for at this point is disparagingly small.

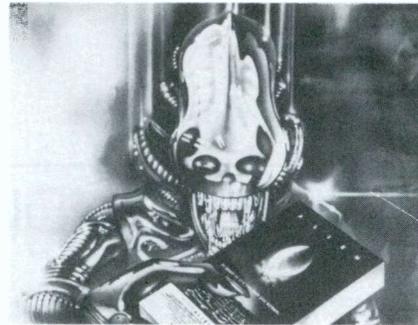
"It's not by choice that we have few music videos for the disc right now," stated Kuhn. "The larger music publishing houses have been very reluctant to deal with us because of the uncertainty of this market. They don't know what sort of deals to make yet because the market isn't there."

Kuhn did add that although some record labels have exercised "blocking rights" in video clauses contained within certain acts' contracts, he anticipated that would happen less and less in the future as both the artists and managers become more aware of the importance of visual exposure through the videodisc medium. He also said that most labels will not have a com-

(continued on page 40)

SOUND VIEWS

GTE'S U.S. CONSUMER ELECTRONICS BIZ GOES TO PHILIPS — North American Philips Corp. has reached an agreement in principle to purchase GTE's U.S. consumer electronics business for an undisclosed sum of money. While the transaction is still subject to its approval by the boards of directors of both firms, it is expected to be finalized in December. The acquisition would see North American Philips take over GTE's television component manufacturing operation in Juarez, Mexico, as well as sales, service and distribution facilities in the U.S. and Canada. GTE produces consumer electronics products, including TV receivers, picture tubes and other components under the Sylvania and Philco brand names. North American Philips is the parent company of the Magnavox Consumer Electronics Co., which manufactures and markets television receivers, Magnavision optical videodisc players, video cassette recorders, video games, radios and other audio products.



MILLION DOLLAR 'ALIEN' — The home videocassette version of the 20th Century-Fox motion picture *Alien* reached \$1 million in sales in 45 days, setting a home video industry record, according to Magnetic Video Corp.

operation by sending out questionnaires to clubs nationwide to ascertain the video needs and capabilities of these outlets. According to Caviano, Warner Bros. has been supplying tapes to clubs such as Manhattan's Hurrah on an experimental basis for a while now, but this is the first time that the label will be supplying video material to clubs throughout the U.S. on an ongoing basis for use as an artist development and marketing tool. The dance/video club appears to be becoming a national movement and the labels, as well as independent video pool/subscriber services such as ROCKAMERICA (*Cash Box*, Oct. 4), are finally beginning to meet the needs of this growing phenomenon.

70 CABLE-TV CHANNELS PRESCRIBED FOR NEW YORK — A \$100,000 report commissioned by the New York City Board of Estimates has recommended that cable-TV suppliers should offer potential subscribers in the boroughs of the Bronx, Brooklyn, Queens and Staten Island at least 70 channels, including outlets for city government, community groups (public access) and special services. The Washington, D.C. form of Arnold and Porter which drew up the 750-page report noted that the city should ask for the "maximum franchise fee" permitted by Federal law and that "extra-service packages," such as public access channels for community services groups were an essential part of any forthcoming deals to meet the needs of the borough residents. "To meet the current and foreseeable service needs of the city... (each cable system) should contain two subscriber channels with a combined capacity of no less than 70 video channels," noted the report. No less than 37 public access and municipal channels were called for by the report. Wiring for such an extensive web, however, was projected by the report to take six to eight years in both the Bronx and Brooklyn, four to six years in Queens and two to three years in Staten Island, so don't expect to see any franchises linking up there too soon.

VIDEO SOFTWARE NOTES — Magnetic Video announced at the recent Vidcom '80 Conference in Cannes, France that the company's consumer videocassette of the 20th Century-Fox motion picture *All That Jazz* will ship as the first one million dollar seller ever in the video industry, in addition to helping Mag Video win its eighth ITA Golden Videocassette award. Those in the record industry might remember the days when the term "shipping gold" was casually bandied about. If most video firms continue to stick to the stringent returns policies they've established (what returns?), you probably won't hear another phrase, "returned platinum," in the vid industry. But continue to be wary of any inflated predictions... In other Mag Video news, the company has raised the retail price of its cassettes by five dollars, which means a larger ad budget and co-op monies for retailers, according to the firm. The duplicating capacity of Mag's Michigan plant is expected to be increased by one million cassettes annually as well... Time Life Video International has picked up Neil Young's "Rust Never Sleeps" for distribution outside the U.S., in addition to *The Changeling*. It's a fair bet to say that Warner's Home Video will have first option on "Rust" for home video distribution here, as Young is a Warner/Reprise recording artist and the movie was originally released for theatrical distribution by Warners... 3M Company is expected to begin manufacturing reflective optical videodiscs in the U.S. for both the consumer and industrial markets in approximately one year... Long Island, N.Y. based All-Star Video Corp. has released "The Definitive Sinatra," the firm's fourth videocassette featuring crooner Frank Sinatra. The cassette highlights the singer's career from the '40s through the '70s and includes rare footage of a young Frank singing on "Your Hit Parade," as well as his 1974 comeback performance at Las Vegas' Caesar's Palace. It carries a suggested list price of \$79.95... Home Theatre/V.C.I., the Hollywood-based home video distributor, will release the children's program "Roaring Doughnuts," which will allow pre-teen viewers to interact with the video by means of an enclosed showbook. It will retail for approximately \$40.

VIDEO CLIPS — The Harold Friedman Consortium of New York has finished a four minute "photomotion" film and a four minute "live" action film with the Pixelation and SFX process on Warner Bros. recording artist Hilly Michaels. Under the direction, design and choreography of Gary Gutierrez, the promo clips utilize a combination of photography, live-action and animation on two cuts from Michael's debut LP, "Calling All Girls," including the title track and "Shake It And Dance." The two videos were developed for multiple cable and broadcast TV play, as well as international usage.

(continued on page 40)

MERCHANDISING

SINGLES BREAKOUTS

Camelot — National

HALL & OATES
CLIFF RICHARD
AL STEWART
SUPERTRAMP

Tower — West Covina

AC/DC
KENNY ROGERS
ROLLING STONES
SUPERTRAMP
VAPORS

PB One Stop — St. Louis

PAT BENATAR
CHRISTOPHER CROSS

Handleman — Atlanta

DIANA ROSS
SUPERTRAMP
WAYLON

King Karol — New York

GEORGE BENSON
TOM BROWNE
BENNY MARDONES
TEENA MARIE
BOB MARLEY & THE WAILERS
MTUME
EDDIE RABBITT
KENNY ROGERS
DONNA SUMMER (Geffen)

Lieberman — Portland

PAT BENATAR
HALL & OATES
KANSAS
STEPHANIE MILLS
KENNY ROGERS
LEO SAYER
SUPERTRAMP

National Record Mart — Pittsburgh

ROGER DALTRY
KENNY ROGERS
DIANA ROSS
LEO SAYER
SUPERTRAMP
STEVIE WONDER

Poplar Tunes — Memphis

AC/DC
GEORGE BENSON
KIM CARNES
JOHN COUGAR
EARTH, WIND & FIRE
FATBACK
LARRY GRAHAM
ROBERT PALMER
PRINCE
CLIFF RICHARD
KENNY ROGERS
ROLLING STONES
LEO SAYER
STEVIE WONDER

Waxie Maxie — Washington

PAT BENATAR
IRENE CARA
HALL & OATES
ANNE MURRAY
LEO SAYER
STEVIE WONDER

Pickwick — Midwest

PAT BENATAR

Tower — San Diego

KENNY ROGERS
LEO SAYER
VAPORS

Lieberman — Kansas City

HALL & OATES
KENNY ROGERS
LEO SAYER
DON WILLIAMS

Sound Warehouse — San Antonio

JACKSONS
JONES GIRLS
ALI THOMSON

Bee Gee — Albany

KENNY ROGERS

WHAT'S IN-STORE

MCA COUNTRY RELEASES — Three country releases are planned for the latter part of October that are also featured in MCA's Fall country music program. "Our Country's Choice," that highlights more than 80 selections. The three current albums are **Merle Haggard's** "Back To The Barrooms," **Loretta Lynn's** "Lookin' Good" and **The Oak Ridge Boys'** "Greatest Hits." Jointly, under "Our Country's Choice," the albums will be part of a campaign including 3'x4' posters, 12"x18" counter/header cards with pocket for consumer brochures, combination front boards featuring four catalog titles on each side, individual front boards, 12"x18" mobiles, 60-second radio spots and various national/local print in more than 50 major markets.

THE DOCTOR'S APOTHECARY — Radio Doctor's & Records/Milwaukee is pleased with the success of "Street Festival '80." According to **Ken Grant** in the Doctor's retail division, some of the contributing factors for the success of the promotion were live performances by the **Sonny Williams Band**, **Black Earth Plus**, **Burst**, **Sweetbottom**, **Short Stuff** and **Yipes**; involvement by local radio stations WZUU, WLPX, WLUM, WKTI, WOKY and WQFM; support and cooperation from all the involved record companies and, finally, the appearance of **Steve "Do Ya Think I'm Disco" Dahl** as emcee.

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

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

DOG EAR EMPLOYEES SHIFT — Dog Ear Records, the Illinois-based chain, has shifted its personnel to various new locations. The new assignments are as follows: in the Wilmette store, **Roy Johnston**, manager, and **Nick Tremulis**, assistant manager . . . Glenview store, **Dick Ramsdell**, and **Jamie Childs**, co-managers . . . Northbrook store, **Curt Deutcher**, manager, and **Bill Wismer**, assistant manager . . . Highland store, **Mark Wilson**, manager, and **Chris Jern**, assistant manager . . . Vernon Hills store, **Daryl Smith**, manager . . . and lastly, in the Libertyville store, **Jim (Micky) Finn**, manager, and **Peter Prorock**, assistant manager . . . Dog Ear Records also would like to thank **Scott Cameron** at Polygram for the donation of the \$100 backgammon set for the **Peter Gabriel** sales contest that was won by **Roy Johnston** of the Wilmette store . . . And lastly, thanks to **Steve Cook** and the merchandising department at CBS Records for the two-man raft and paddles won by **Curt Deutcher** of the Northbrook store for his **Jeff Beck** and **Blue Oyster Cult** displays.

RECORD BAR'S CANDIDATES CAN BE BOUGHT (CHEAP) — Tying in with the current political season, the Record Bar is running a campaign of its own. The candidates, though, are none other than the latest releases from WEA. Poking fun at the campaign process, the Record Bar's theme for the WEA merchandising promotion and display contest is "Our Candidates Can Be Bought Cheap." At the end of the campaign trail is a \$500 grand prize for the best display in the WEA promotion. Advertising copy for the promotion is based on the campaign theme, urging customers to "support the Fidelity party with saving on the latest records and tapes; our candidates stand behind their product!" Featured product, on sale Sept. 25-Oct. 22, includes 24 WEA titles. To qualify for the display contest, stores must feature six titles and do a separate display for each, with each display conforming to the central theme. Releases being featured in the display are the latest from **The Cars** and **The Pointer Sisters** (Elektra/Asylum); **Paul Simon** and **The Doobie Brothers** (Warner Bros.); and **AC/DC** and **Yes** (Atlantic). In addition to the grand prize of \$500, there will be a second place prize of \$400 and third place prize of \$300. The winner in each of Record Bar's 12 districts will receive \$100 . . . Some recent in-store action at the Bar included a "Record Bar Gives You A Night" **George Benson** promotion that coincided with a Benson concert. Registration was held at both the Clearwater and Tampa, Fla. stores, and the winner received dinner and concert tickets for two with limousine service for the evening; plus backstage passes to meet Benson . . . In Norfolk, Va., Tracks had a "21 at 33" promotion, and gave 21 winners a free dinner at a restaurant on 33rd Street and tickets to the **Elton John** concert. The dinner was held on Sept. 21, and the customers had to be 21 or older to enter.

REGIONAL BREAKOUTS — **Ronnie Milsap** and the **Stranglers** in the South and Midwest . . . **Rick Derringer** in the East and Midwest . . . **Monty Python** in the West and Midwest . . . **Tanya Tucker** in the South . . . and **Aretha Franklin** in the East, West and Midwest.

FOR QUICK COVERAGE — Send items and photos for What's In-Store to **Cash Box**, 6363 Sunset Blvd., suite 930, Los Angeles, Calif. 90028.

linda arditi



DINING IN VIENNA — It was "Lunch In Vienna" week in Los Angeles recently when all 27 Licorice Pizza stores in California played Chrysalis' Ultravox LP, "Vienna," during lunch. Ultravox is currently on a U.S. tour and stopped in at one of the chain's outlets in Hollywood. Pictured above are (l-r): **Brendan Bourke**, merchandising manager, Chrysalis; **Midge Ure** and **Chris Cross** of the group; **Rodney Bingenheimer**, DJ at KROQ; **Stan Layton**, vice president of sales, Chrysalis; **Billy Currie** and **Warren Cann** of the group; and **Richard Zeff**, manager of the Licorice Pizza store.

ALBUM BREAKOUTS

Pickwick — National

RODNEY DANGERFIELD
DOOBIE BROTHERS
KANSAS
LIPPS, INC.
KENNY LOGGINS
BARBARA MANDRELL
ANNE MURRAY
GARY NUMAN
BARBRA STREISAND
DONNA SUMMER
SUPERTRAMP

Record & Tape Collector — Baltimore

ELVIS COSTELLO
DOOBIE BROTHERS
LaTOYA JACKSON
JACKSONS
ROBERT PALMER
JEAN-LUC PONTY
KENNY ROGERS
SEAWIND
BARBRA STREISAND
SUPERTRAMP

Sounds Unlimited — Chicago

KURTIS BLOW
GAMMA
HALL & OATES
JACKSONS
KINGS
KOOL & THE GANG
STEPHANIE MILLS
KENNY ROGERS
MICHAEL STANLEY BAND
UTOPIA

Disc Records — Texas

JOHN COUGAR
LARRY GATLIN
KENNY ROGERS

Licorice Pizza — Los Angeles

DAVID BOWIE
TOM BROWNE
ELVIS COSTELLO
DOOBIE BROTHERS
JACKSONS
JONI MITCHELL
OINGO BOINGO
KENNY ROGERS
BARBRA STREISAND
SUPERTRAMP

Peaches — Cleveland

ERIC GALE
JEAN-LUC PONTY
KENNY ROGERS
UTOPIA

Record Bar — National

"BLUE LAGOON"
BRUCE COCKBURN
JACK GREEN
LaTOYA JACKSON
JACKSONS
JEAN-LUC PONTY
KENNY ROGERS
BARBRA STREISAND
UTOPIA
NARADA MICHAEL WALDEN

Boatners — New Orleans

NATALIE COLE
DOOBIE BROTHERS
JACKSONS
JONES GIRLS
KANO
PRINCE
RAY, GOODMAN & BROWN
DONNA SUMMER
NARADA MICHAEL WALDEN

Tower — Seattle

ANGEL CITY
KURTIS BLOW
JOHN COUGAR
ERIC GALE
JACKSONS
KENNY ROGERS
LEO SAYER
ROBBIN THOMPSON BAND

Alta — Phoenix

CRYSTAL GAYLE
KINGS
BARBARA MANDRELL
ANNE MURRAY
GARY NUMAN
PEACHES & HERB
POINTER SISTERS
RAY, GOODMAN & BROWN
KENNY ROGERS
MICHAEL SCHENKER GROUP
"TIMES SQUARE"

Streetside — St. Louis

CAPTAIN BEEFHEART
T-BONE BURNETTE
CARLENE CARTER
JOHN COUGAR
STEVE FORBERT
KINGS
KENNY ROGERS
"TIMES SQUARE"
UTOPIA

Port 'O' Call — Nashville

DAVID BOWIE
ELVIS COSTELLO
ERIC GALE
JIMMY HALL
JACKSONS
KANSAS
EDDIE MONEY
KENNY ROGERS
SEAWIND
SLAVE
SUPERTRAMP

Cavages — Buffalo

KURTIS BLOW
JACKSONS
JEAN-LUC PONTY
SEAWIND
SLAVE
NARADA MICHAEL WALDEN

Handleman — National

DAVID BOWIE
DOOBIE BROTHERS
MICHAEL HENDERSON
JETHRO TULL
ANNE MURRAY
BARBRA STREISAND
DONNA SUMMER
SUPERTRAMP
"TIMES SQUARE"

Sam Goody — New York

ANNE MURRAY
KENNY ROGERS

Tower — Los Angeles

BUS BOYS
ARETHA FRANKLIN
JACKSONS
KOOL & THE GANG
PEACHES & HERB
JEAN-LUC PONTY
KENNY ROGERS
SEAWIND
UTOPIA
VAPORS

National Record Mart — Pittsburgh

DAVID BOWIE
DOOBIE BROTHERS
FAT LARRY'S BAND
KANSAS
ANNE MURRAY
AL STEWART
DONNA SUMMER
SUPERTRAMP
ZAPP

Turtles — Atlanta

DAVID BOWIE
TYRONE DAVIS
INSTANT FUNK
JACKSONS
KOOL & THE GANG
ROBERT PALMER
CLIFF RICHARD
KENNY ROGERS
SEVENTH WONDER
"SHOGUN"

Harvard Coop — Boston

BRUCE COCKBURN
KENNY ROGERS

Independent — Denver

DAVID BOWIE
GAMMA
JACKSONS
EVELYN "CHAMPAGNE" KING
KORGIS
MTUME
SHOTGUN
SLAVE
BARBRA STREISAND
NARADA MICHAEL WALDEN

Peaches — Kansas City

ELVIS COSTELLO
DOOBIE BROTHERS
STEVE FORBERT
BARBRA STREISAND
SUPERTRAMP

Cactus — Houston

JACKSONS
RICHARD PRYOR
KENNY ROGERS

Bee Gee — Albany

ANNE MURRAY
KENNY ROGERS
BARBRA STREISAND

Tower — Campbell

ELVIS COSTELLO
ROBERT PALMER
KENNY ROGERS
UTOPIA

TOP SINGLE BREAKOUT OF THE WEEK

LADY — KENNY ROGERS — LIBERTY

TOP ALBUM BREAKOUT OF THE WEEK

GREATEST HITS — KENNY ROGERS — LIBERTY

JAZZ



SPLENDIDO — Columbia guitar artist Al DiMeola recently sold out two shows at the Roxy in Los Angeles, where he did some of his material from his latest LP, "Splendido Hotel." DiMeola was later joined backstage by label execs and friends. Pictured are (l-r): Ron Oberman, vice president of merchandising, Columbia; Mike Gusler, director of artist development, Columbia; David Cohen, director of A&R administration, Columbia; Terry Powell, director of A&R, Columbia; Arma Andon, vice president of artist development, Columbia; DiMeola; Myron Roth, vice president/general manager, west coast, CBS; Maury Lathower, vice president, international, west coast, Columbia; and Debbie Newman, associate director of artist development, Columbia.

ON JAZZ

SMALL LABEL ROUND-UP — As has been the case in the past, the small labels continue to make large contributions to the recording of jazz, specifically with less commercial and more eclectic artists. New Music Distribution Service in New York reports new releases by saxophonists **John Zorn** and **Vinnie Golia**. Zorn's release is entitled "Pool," and appears on the Parachute label, while Golia's "Solo" is with Nine Winds. Brooklyn based importer, wholesaler, and mail-order outfit Daybreak Express reports the release of **John Fisher's** "6 x 1; 10, Duos for a New Decade" on Reentry records. Fisher's guest for duos include **Lester Bowle**, **Arthur Blythe**, **Charles Tyler**, **Perry Robinson**, and **Mark Whitcage**. Sweet Earth has released "Poems for Piano: the Piano Music of Marion Brown" by **Amina Claudine Myers**. Two new additions on the Phoenix label are "Rusty Rides Again," by **Rusty Bryant**



IN PASSING — Jazz reknowns Dizzy Gillespie (l) and Maynard Ferguson recently stopped for a chat in the Munich Airport on their way to perform at the Northern Festival in The Hague, Holland.

and "Introducing the Barry Kiener Trio." In the import department, Canadian-based Sackville has released "Ruby Braff" with the **Ed Bickert** trio, and "Brahma" by the **Barry Altschul** trio. The Finnish Leo label gives us a big band disc by **Frank Foster's Living Color** and a new one from trumpeter **Tomas Stanko**. A Dutch big band recording by **Boy Edgar** is available on the B.V. Haast label. Entitled "Music Was His Mistress: Homage to **Duke Ellington**," the date features guest soloists **Johnny Griffin**, **Slide Hampton**, **Benny Bailey**, **Dizzy Reece** and **Art Taylor**. Also from the Dutch label is a new one from the **Willem Breuker Kollektief**. Also scheduled for November release are two albums, featuring guitarist **James "Blood" Ulmer**. West German Moer's Music will release "No Wave" by Music Revelation Ensemble, a group composed of Ulmer, **David Murray**, **Ronald Shannon Jackson**, and **Amin Ali**. **Roger Trilling**, manager for Ulmer, has strongly objected to the release of the Moer's recording, claiming the recording was not made under proper technical conditions, "with terrible tape." Trilling further claims that Moer's has acted with "complete cynicism, under false pretenses, and shouldn't put the record out." An album by Ulmer's own group will be released on Rough Trade Records in England this month, with a single from the LP already released there. Ulmer will also bring his group into the Public Theater in New York Oct. 25 and 26.

Milestone Records will release "Love At First Sight" by **Sonny Rollins** in the next week. The LP features Rollins with **Al Foster**, **Stanley Clarke**, and **George Duke**. Also coming next week is the long awaited 12 record set of complete recordings by **Miles Davis** on Prestige. Entitled "Chronicle," the set will list for \$120.

Trumpeter **Woody Shaw** returns to New York Oct. 17 and 18 to introduce his re-shuffled group at the Bottom Line. **Mulgrew Miller** has replaced **Larry Willis** as the pianist, and **Steve Turre** on trombone shares the saxophonless front line with Shaw.

HEAVENLY JAZZ — New York's Saint Peter's Church held its annual All Night Jam Session on Sunday, Oct. 12. Blowing in the 5 p.m.-5 a.m. gig were 200 musicians, including **Roy Eldridge**, **Eddie Barefield**, **Frank Foster**, **Sheila Jordan**, **Howard McGhee**, **Teo Macero**, **Billy Taylor**, **Art Blakey, Jr.**, and **Hank Jones**.

NEW YORK RADIO UPDATE — The changes continue on New York's FM airwaves since the demise of jazz programming on WRVR this summer. Public radio station WBGO 88.3 in Newark continues to go round-the-clock with jazz programming, and is further seeking to develop format segments to highlight different styles. Spokeswoman **Mercedes Sandoval** reports that the station has logged about three thousand calls from new listeners since WRVR's change. A push for new station supporters will begin Nov. 5, with a "Perpetuate Jazz 88" marathon. At WKCR, 89.9 in New York, the Columbia University sponsored station has continued to present between 65 and 70 hours of jazz a week. Recent programming has included interviews with **Johnny Griffin**, **Leon Thomas**, **Steve Lacy**, **Big Nick Nicholas**, **Don Pullen**, **James Moody** and **Pepper Adams**. The station has also announced agreement with the Jazz Forum for live broadcasts including pianist **Hilton Ruiz** and multi-instrumental newcomer **Arthur Rhames**. In the past, the station has broadcast programs from the Public Theater and Soundscapes. Finally, WNYU, the New York University station at 89.1, has increased its jazz programming by 25% to fourteen hours per week. Station spokesman said the change in programming was in response to listener requests for more mainstream programming than WBGO or WKCR offered.

fred goodman

TOP 40 ALBUMS

	Weeks On Chart	10/11		Weeks On Chart	10/11
1 GIVE ME THE NIGHT GEORGE BENSON (Qwest/Warner Bros. HS 3453)	1	11	21 FAMILY HUBERT LAWS (Columbia JC 36396)	26	2
2 LOVE APPROACH TOM BROWNE (GRP/Arista 5008)	2	14	22 CIVILIZED EVIL JEAN-LUC PONTY (Atlantic SD 16020)	—	1
3 THIS TIME AL JARREAU (Warner Bros. BSK 3434)	3	18	23 HOW'S EVERYTHING SADAO WATANABE (Columbia C2X 36818)	23	4
4 RHAPSODY AND BLUES THE CRUSADERS (MCA 5124)	4	16	24 SEAWIND (A&M SP-4824)	29	2
5 MAGNIFICENT MADNESS JOHN KLEMMER (Elektra 6E-284)	6	11	25 LARSEN-FEITEN BAND (Warner Bros. BSK 3468)	27	7
6 "H" BOB JAMES (Tappan Zee/Columbia JC 36422)	5	15	26 WIZARD ISLAND JEFF LORBER FUSION (Arista AL 9516)	21	23
7 BADDEST GROVER WASHINGTON, JR. (Motown M9-940A2)	8	6	27 HIDEAWAY DAVID SANBORN (Warner Bros. BSK 3379)	25	34
8 ROUTES RAMSEY LEWIS (Columbia JC 36423)	7	10	28 IT'S MY TIME MAYNARD FERGUSON (Columbia JC 36766)	22	5
9 THE SWING OF DELIGHT DEVADIP CARLOS SANTANA (Columbia C236590)	10	6	29 QUINTET '80 DAVID GRISMAN (Warner Bros. BSK 3469)	28	8
10 NIGHT CRUISER DEODATO (Warner Bros. BSK 3467)	11	8	30 MAKE IT COUNT IDRIS MUHAMMAD (Fantasy F-9598)	30	7
11 STRIKES TWICE LARRY CARLTON (Warner Bros. BSK 3380)	9	9	31 TOUCH OF SILK ERIC GALE (Columbia JC 36570)	—	1
12 LAND OF THE THIRD EYE DAVE VALENTIN (GRP/Arista 5009)	16	4	32 NEW YORK SLICK RON CARTER (Milestone/Fantasy M-9096)	31	4
13 HOW TO BEAT THE HIGH COST OF LIVING ORIGINAL SOUNDTRACK performed by HUBERT LAWS and EARL KLUGH (Columbia JS 36741)	12	7	33 DREAM COME TRUE EARL KLUGH (United Artists LT 1026)	33	28
14 PARTY OF ONE TIM WEISBERG (MCA 5125)	14	12	34 MONSTER HERBIE HANCOCK (Columbia JC 36415)	24	28
15 CATCHING THE SUN SPYRO GYRA (MCA 5108)	13	31	35 CENTERPIECE HANK CRAWFORD/CALVIN NEWBORNE (Buddah/Arista BDS 5730)	35	3
16 ROCKS, PEBBLES AND SAND STANLEY CLARKE (Epic JE 36506)	15	19	36 LOOK IN YOUR HEART ERNIE WATTS (Elektra 6E-285)	36	4
17 SPLENDIDO HOTEL AL DI MEOLA (Columbia C2X 36270)	17	17	37 CALLING NOEL POINTER (United Artists LT-1050)	32	11
18 TAKE IT TO THE LIMIT NORMAN CONNORS (Arista AL 9534)	19	3	38 DETENTE THE BRECKER BROTHERS (Arista AB 4274)	38	18
19 BEYOND HERB ALPERT (A&M SP 3717)	18	13	39 A BRAZILIAN LOVE AFFAIR GEORGE DUKE (Epic FE 36483)	34	21
20 ONE BAD HABIT MICHAEL FRANKS (Warner Bros. BSK 3427)	20	24	40 SONIC TEXT JOE FARRELL (Contemporary 14002)	—	1

JAZZ ALBUM PICKS

INHERIT THE WIND — Wilton Felder — MCA MCA-5244 — Producer: The Crusaders — List: 8.98

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

CENTERPIECE — Hank Crawford and Calvin Newborne — Versatile BDS5730 — Producer: Hank Crawford — List: 7.98

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

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

Building around a solid back-up of drummer Leon "Ndugu" Chanler, keyboardist Bobby Lyle, and bassist Nathan East, flutist Hubert Laws has crafted a strong album. Guest appearances by Chick Corea, Earl Klugh and sister Debra Laws don't hurt, either. Laws turns in some of his finest playing to date on "Memory of Minnie (Riperton)," and offers nods to "10" with "Ravel's Bolero" and to the Crusaders with the "Streetlife" type title track "Family." Will appeal to fusion buyers.



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Freer Black Playlists Spur Rise Of Reverse Crossover

(continued from page 6)

success of WKTU and WBLS in programming black and white product has inspired many stations to work with mass appeal records. Another theory is that for the first time in many years, programming at black stations is in the hands of what Kline calls "a new generation of black executives."

"We're coming out of an age now that for 20 years was dominated by hardcore black programmers," he explained. "But many of them aren't in control now. They've been replaced by an energetic breed of young black PDs who were brought up in the Beatle era and the music they heard was Led Zeppelin and the Stones."

Kline also said that black radio's current state of flux is contributing to the proliferation of reverse crossovers. "Summer is traditionally a rock-oriented time, yet the black charts were filled with ballads in 1980. We went with ballads for the Fall, and the charts were still dominated by rock sales. Black radio is searching."

The degree of black listener loyalty to the music formats of black stations was a point by Thompson. "Black stations can't depend

RIAA Certifies 13 LPs, 2 45s In Sept.

NEW YORK — The Recording Industry Assn. of America (RIAA) certified four platinum and nine gold albums in the month of September. Certified platinum were "From the Original Motion Picture Soundtrack *Xanadu*," by Olivia Newton-John and Electric Light Orchestra on MCA; "Emotional Rescue" by the Rolling Stones on Atlantic; "Hold Out" by Jackson Browne on Elektra; "Light Up the Night," by Brothers Johnson on A&M. Certified gold were "The Blues Brothers Original Soundtrack" by the Blues Brothers on Atlantic; "No Nukes" by various artists on Elektra; "Weird Scenes Inside the Gold Mine" by the Doors on Elektra; "The Game" by Queen on Elektra; "Give Me the Night" by George Benson on Warner Bros.; "One in a Million You" by Larry Graham on Warner Bros.; "21 at 33" by Elton John on MCA; "Full Moon" by Charlie Daniels on CBS/Epic and "T.P." by Teddy Pen-dergrass, CBS/Phil. Int'l.

Also announced were the certification of two singles, "Take Your Time (Do It Right)" by the S.O.S. Band, CBS/Tabu was certified platinum, and "One in a Million You" by Larry Graham, Warner Bros., was certified gold.

on black listeners anymore," he said. "It's a sign of the times. If they're to survive, they need mass appeal records. You don't get numbers by restricting your format."

Jim Maddox, general manager of WBMX in Chicago, acknowledged that the station must "protect" its ethnic base. "With so many pop and rock stations around, black teenagers and young adults in their twenties are bound to hear something they like. And all of sudden, it's two and three records they're listening for. So black stations just can't assume that programming all-black is the best way to go."

Black audiences used to be "extremely dedicated" to black radio, said Tom Ray of Tar Productions in Los Angeles. "But that's not true today. Black youth turn to rock radio, while black women in the 18-35 group would rather hear a blend of beautiful black with intervals of the Doobies, Loggins and Ambrosia. James Brown and Instant Funk are out of the question."

Artists are not the only creative force involved in the crossover process, contended White. "One of the reasons we're seeing such musical homogenization is that producers are crossing over themselves. Barry Gibb can take Barbra Streisand pop and black. Moroder can do the same with Donna Summer and Blondie. And so can Gene Page."

But not all pop acts have the ability to make the transition to black radio. According to producer Jerry Love, "I don't know of too many white groups who know how to intentionally cut a black record. Most think that if you add a little funk, it has crossover potential. But that can't happen if the record doesn't fit the format."

Some acts, such as Toto and Hall & Oates, failed to capitalize on their crossover success. "Toto never bothered with a follow-up to 'Georgy Porgy,'" noted Ray, "and in that sense, the record was a fluke." Similarly, Maddox recalled that Hall & Oates "didn't appear to be too eager to perform on Don Cornelius' *Soul Train* after their first black hit. They were just doing something that appealed to them at the time. But times do change."

Capitol To Release Five

LOS ANGELES — Moon Martin's "Sweet Fever," Delbert McClinton's "The Jealous Kind," Perry Sanlin's "For Those Who Love" and the self-titled debut album by Randy Hansen highlight Capitol Records' release date for mid-October.



I SAY, AUSSIE — Recently formed label Avenue Records just signed Australian artist Ross Wilson and his band Mondo Rock. Pictured standing at the signing are (l-r): Keith Colias, general manager, Avenue; John Blanchfield, Mondo Rock management; Gil Mathews, James Black, Paul J. Christie and Eric McCusker of Mondo Rock; and Steve Rawlins, promotion manager, Avenue. Pictured seated is Wilson.

Software Is The Key To Videodisc Race, Says RCA SelectaVision's Kuhn

(continued from page 36)

pany that will serve as an inter-corporation adjunct for videodisc manufacture in the near future.

"It will be years, if at all, before you see the labels or a label-allied company custom pressing videodiscs for all three formats," Kuhn stated. "RCA doesn't even have the capacity to press for everyone, like CBS, in the CED format."

RCA's projected sales figures for the "SelectaVision" videodisc player in 1981 to reach 200,000 units, with annual production slated to reach nearly half a million. Despite the fact that a stereo model won't be introduced until February 1981, Kuhn anticipates many more music titles will be added to the disc catalog prior to that introduction date. He also felt it won't be long before simultaneous release of both video and audio albums by certain albums is implemented, but did not believe the sales of one would cut into sales of the other.

"The relationship between records and video will be much like the relationship between radio and records," Kuhn opined. "By the end of the decade, videodisc systems will only be in 30-50% of all television homes at best, so it would not undermine sales of records. And the bottom line is that the audio will sell the video anyway."

Reduction On Tape Storage Units Set For October 11

LOS ANGELES — Largely due to efforts by the National Assn. Of Recording Merchandisers (NARM), the National Classification Board recently announced a 50% reduction, effective Oct. 11, on freight rates on certain types of tape storage cases, including those made of wood, wood combined with metal and those covered by plastic film to give the appearance of wood grain.

Such products, formerly categorized as class 200, are now classified 100. Plastic tape storage items and items of plastic combined with metal in all configurations (rack, bin cabinet, carousel, etc.) have dropped from class 150 to 100 for a 25% savings to those shipping such units.

Commenting on the National Classification Board's announcement, Joe Cohen, NARM executive vice president, said, "The decision of the board is one which carries far-reaching implications as far as reductions in freight costs of tape storage units are concerned.

"The all-encompassing reductions, covering virtually every type of tape storage unit, could mean savings to industry members in the millions of dollars," he added.

In terms of licensing or co-producing musical projects for video, Kuhn said, "the pay networks, notably Home Box Office and Showtime, are doing more consistently now what we would like to do in the way of specials, and we are talking to them. But we are talking to independent production houses as well."

For the videodisc medium, Kuhn noted the types of music-oriented video projects that RCA is currently trying to co-produce are "more in the concert vein, such as the Linda Ronstadt or Fleetwood Mac specials," rather than variety types of programs. Kuhn went on to say he is actively looking now at musical artists who are producing for the video medium, as well as commercial video producers. Herb Schlosser, executive vice president, RCA "SelectaVision" VideoDiscs in New York, added that "wholly apart from that, there will be original material for the disc totally unlike anything that has been done for pay or network TV or otherwise."

Both Kuhn and Schlosser indicated original productions in any area were still "about a year" down the road once the many issues, such as rights and the present actors' strike, among others, were resolved.

"The strike has to be settled, as well as formulas with music publishers, before any of this can be considered," said Schlosser. "And there is some argument, I think, as to whether the Copyright Act covers the videodisc. The biggest block, though, will be music rights. It's all going to happen, but it will take some time to unfold."

In the meantime, RCA has announced the establishment of its first "SelectaVision" VideoDisc office outside of the U.S. with the appointment of Ralph Mace as director, programs, for RCA International Ltd. in the U.K., in conjunction with the first public demonstration of the CED videodisc player system in Europe at Vidcom '80 in Cannes, France last week. And, according to Roy Pollack, RCA executive vice president, stereo capability is planned for the initial European version of the CED system.

Ronnie McDowell Signs With Top Billing Inc.

NASHVILLE — Epic recording artist Ronnie McDowell has signed with Top Billing Inc. for exclusive representation of worldwide booking and creative services. The Tennessee native has had a string of hits including "The King Is Gone," "I Love You," and "He's A Cowboy From Texas." During 1979, McDowell appeared on the *Midnight Special* and *American Bandstand* in conjunction with his involvement in the made-for-TV movie, *Elvis*. McDowell's move to Top Billing coincides with his third Epic release entitled "Going, Going, Gone."

SOUND VIEWS

(continued from page 36)

They were first aired on the Jerry Lewis Labor Day Telethon.

RIAA ADOPTS NEW DIGITAL RESOLUTION — The Recording Industry Assn. of America (RIAA) board of directors adopted a resolution last week proposed by Peter Burkowitz, president of the Audio Engineering Society and executive director, recording studios and audio engineering, Polygram Record Operations (Hannover, Germany) to formulate "mutually acceptable user requirements for recorded professional grade and mass media" for digital master tapes. The resolution noted that the "most essential qualities" of such user requirements would have to be "unrestricted interchangeability" and "technical quality parameters within the confines of economical optimization." According to Stephen Traiman, executive director of the RIAA, the resolution was endorsed and adopted by the trade committee because "the bottom line is that there won't be a truly universal digital disc until there are mutually agreeable user requirements." The RIAA will continue to work with its sister committee in Europe, the RIEE, and the Digital Audio Disc Counsel in Japan to fulfill the goal set forth by the resolution and its implementation will be discussed at the Nov. 3 meeting of the RIAA Engineering Committee in New York, to which members of other interested associations have been invited.

dbx DECODINGS — Newton, Mass.-based dbx is set to release four half-speed mastered pop and rock albums from Direct-Disk Labs of Nashville as dbx Encoded Discs this month. Among the titles will be "Blood, Sweat & Tears," "Who Are You," by The Who, and "Full Sail," by Loggins & Messina. The new titles are part of an expansion program by dbx into the pop and rock area and the company, which heretofore released generally classical and jazz recording in the dbx formats, expects to have ten albums on the market from the pop and rock fields.

michael glynn

INTERNATIONAL



ON THE BOARDWALK — CBS Records and Boardwalk Entertainment recently entered into an agreement by which CBS will exclusively market the new label's product in Latin America and Canada. Pictured standing at the signing ceremonies are (l-r): Allen Davis, president, CBS Records International (CRI); Neil Bogart, president, Boardwalk Entertainment Co.; Dick Asher, deputy president and chief operating officer, CBS Records Group, and Arthur Indursky, attorney. Pictured sitting are (l-r): Norman Stollman, vice president of business affairs, for CRI; Irv Biegel, executive vice president, Boardwalk Entertainment; Bunny Friedus, vice president of marketing, CRI; Jeff Franklin, chief operating officer, ATI Equities; and Joe Senkiewicz, vice president of artist development and promotion, CRI.

INTERNATIONAL DATELINE

Australia

MELBOURNE — The debut album of The Boys Light Up, "Australians Crawl," has now sold more than 80,000 units as it nears double platinum status. The LP, produced by LRB guitarist David Briggs, has provided three hit singles so far — "Beautiful People," the title track and "Downhearted." Other tracks are receiving widespread airplay as album cuts, notably "Imdisposed" and "Hoochie Gucci Fiorucci Mama." "Downhearted" is to be released in the U.S. by Capitol Records, the same label that handles LRB stateside. The connection with LRB goes even further. Australian Crawl is managed by the Wheatley Brothers organization and its publishing is handled by the Wheatleys' Tumbleweed Music.

Meanwhile, CBS record producer Peter Dawkins, whose credits include gold and platinum spinning albums for Dragon and MI-Sex, among others, has left the company to start his own recording company, Giant Records. The label will be distributed by CBS. Dawkins, after a sojourn with CBS America, had been A&R director at CBS Australia since 1976. Before that, he spent seven years with EMI in New Zealand and Australia. He's announced no signings to his label as yet, but says the phone hasn't stopped ringing since he announced the move. Paradoxically, he intends to keep Giant Records small. Dawkins is also making himself available as an independent producer, and his first job is a single for new Mushroom Records, since signing MEO 245.

English producer David Tickle was in Australia recently producing the next Split Enz album. Tickle and the group's Finn brothers are now in L.A. mixing the LP. While here, Tickle also produced the Australian debut single for another New Zealand band, The Swingers, recently signed by Mushroom Records. The three-man group features Split Enz founding member Phil Judd.

Singer/songwriter Richard Clapton has just released his eighth album in Infinity Records through Festival, and it's being acclaimed as his best yet. Titled "Dark Spaces," it's already getting wide FM airplay. Clapton produced the album. . . . Joan Armatrading has had several successes with the six albums released so far in Australia by Festival Records, but until now no hit singles. But the title track of her LP "Me Myself I" has become a national chart entry. The single first broke in Victoria and quickly picked up in other states . . .

Festival Records — originally lacking bush-folk bands on its roster — now has two such acts via independent label distribution deals. It's now got The Bushwackers through the recent deal with Avenue Records and The Cobbers, who are on the Bushland label distributed by Festival. Both groups have staunch followings around the country. . . . The Meat Loaf-Blonde-Alice Cooper movie Roadie is expected to premiere in Australia in October, distributed by United Artists. The soundtrack album is already out through WEA Records.

Air Supply is preparing for an American tour this month, following successful visits to Japan and Brazil, where its single, "All Out Of Love" is matching its performance on the U.S. charts. Somewhat belatedly, the single is now rapidly climbing on Australian charts. The song was all but ignored when first released earlier this year.

Young Melbourne rocker James Freud has returned home after three months in England recording an album with Gary Numan as producer. Freud was unhappy with the results of the sessions, claiming he was being shaped as a Numan clone, and elected to return home, where his single, "Modern Girl," from his debut "Breaking Silence" album (Mushroom Records), is in the national Top 10. Freud was also unable to tie up an international record deal while in London in time to accompany Numan on his worldwide Telekon tour. Freud needed a deal for tour support. He plans to re-record the Numan produced LP in Australia and then follow up the U.K. interest when he's more confident of the material.

With her new single, "Baby Get Away," gaining major airplay, Christie Allen is preparing for a national tour in support of her forthcoming "Detour" LP, her second album for Mushroom Records. Meanwhile, her local hit single, "He's My Number One," is currently being remixed at Mayfair Studios in London by expatriate Terry Britten for release in the U.S., U.K. and Europe. . . . Mushroom labelmates Split Enz are now in England to undertake a tour before heading to the U.S. in support of its "True Colours" LP, currently #47 on the Cash Box album charts, and the single "I Got You," currently at #68.

Australian bush folk band The Cobbers commence a four-week concert tour in the U.S. on Oct. 8 with 28 shows, taking in Texas and Louisiana. The four-man group has just released a new single on its own Bushland label, distributed by Festival Records, titled "Poor Ned," an ode to

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EMI International Convention Places Emphasis On Cooperation, Imagination

by Paul Bridge

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

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

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

anyone would think we are the only ones suffering from home copying and a stagnant domestic market," said Lyttleton. "The problems are by no means unique; I cannot think of a market in any country which has escaped them. The real test is how fast and effectively we can react to them."

Later in his speech, Lyttleton hinted at how EMI intends to beat its problems. "One area we will never compromise is A&R. The U.K. is still one of the two major sources of repertoire for the world," said Lyttleton. "I believe with its strong position, rooted firmly in its U.K. market share and its tradition of internationalism, EMI Records is in a better position than any of its competitors to promote U.K. product internationally."

International Tour Plans

International promotion manager Terri N. Berg named touring as a major factor in breaking an act worldwide, then illustrated her point by giving examples of "the right act in the right place at the right time." The Vapors have been on tour of America and Australia, Dexy's Midnight Runners will do a club tour of Europe, Iron Maiden are supporting Kiss through Europe, Whitesnake are going out with AC/DC and Cliff Richard and Queen are both heavily involved in tour schedules.

Graham Fletcher of the A&R department stressed in his presentation the need for flexibility. He recalled being told that "disco would never happen and reggae will never sell in Germany. The fact that both instances were incorrect is important in one sense. It displays a lack of commitment to experiment, to try to have an open mind."

With a glimpse of plans for The Vapors and the intention to break the Strangers in America and new signings Poly Styrene and Classic Nouveaux, the conference closed.

Following the evening banquet, all delegates and guests who travelled out for the evening from London were treated to excellent sets from Dexy's Midnight Runners and The Vapors, both of whom have recently enjoyed success in the U.K. charts.

Wessels Resigns From MD Post At RCA B.V.

AMSTERDAM — Cees Wessels resigned from his position as managing director of RCA B.V. here Sept. 30. Wessels cited irreconcilable differences in management philosophy.

In accepting Wessels' resignation, RCA Europe vice president G. Ornato expressed his thanks to Wessels for his years of service and also expressed his best wishes for the future.



WEA CONCLAVE — Among the many luminaries present at the recent WEA Germany convention at the Baltic resort of Timmendörfer Strand were (l-r): Kurt Hauenstein, originator of the rock group Supermax; songstress Helen Schneider and Siegfried Loch. WEA Germany general manager

Japanese Firm Enters U.S. Disc Market Via Alfa

(continued from page 10)

million in domestic sales, was prepared to invest \$1.5 million in Alfa U.S. by December 1980. He also maintained that approximately 50% of American product was rock 'n' roll, an abnormally high ratio in his opinion, and Alfa U.S. would concentrate on other forms of music that could be appreciated and sold in the U.S. Only 20% or so of Alfa U.S. product would be rock 'n' roll, he added.

The alliance, which will be chaired by Yanase Corp. president Jiro Yanase, expects to release three or four albums in the first quarter of 1981 and hopes to put out 33-35 LPs within the next three years. A majority of the product will be recorded digitally.

No acts have been signed to Alfa U.S. as of yet, and the company will pursue any act that is viable — established or newcomer. Fead said he expects to release Alfa Japan product in the U.S. and that the U.S. branch's product would most likely see release in Japan.

Initial Appointments

Fead's initial appointment is Bernie Grossman as Alfa's vice president of promotion. Grossman was an associate of Fead's when the Alfa label president was the senior vice president and general manager at A&M. Other Alfa U.S. board members include Pete Jones (former Casablanca marketing vice president), marketing vice president; Lorne Saifer (most recently vice president of Portrait Records), vice president of A&R; and Roland Young (another Fead associate at A&M), director of creative services.

Additional appointments include Hide Katada as administrative assistant and Kevin Keough as national promotion director. The firm of Mitchell, Silberg and Knupp will handle legal affairs.

Alfa, which is the exclusive licensee of A&M Records in Japan, will also have two music publishing subsidiaries in the U.S., 1980 Music (ASCAP) and Alfa Music (BMI).

Under the terms of the licensing deal with A&M, which will expire at the end of 1981, the American label still has the right of first refusal on all Alfa Japan product marketed outside of Japan.

Alfa's U.S. headquarters will be located at 1015 North Fairfax Ave., Los Angeles, Calif. 90046. Alfa U.S. will move into the building in late October.

INTERNATIONAL

INTERNATIONAL PROFILE:

Tomas Ledin: Following The Trail Of Countrymen ABBA To Stardom

SWEDEN — The "Midas Touch" that has followed international supergroup ABBA throughout its career appears to be rubbing off on yet another Polar Music artist and ABBA protegee, Tomas Ledin. After narrowly missing the top prize at the Eurovision Song Contest last year to Ted Gärdestad, Ledin came into his own in 1980 winning the Song Fest with "Just Nu" ("Right Now") and touring to packed houses throughout Sweden, as well as garnering critical acclaim from one of Sweden's largest dailies, *Aftonbladet*, which voted him top live performer of the year.

Despite Ledin's loss at Eurovision in 1979, the year was a pivotal one for the 28-year-old composer/guitarist/keyboardist. Prior to his tour with ABBA throughout the U.S. and Europe, Ledin penned "Not Bad At All," which he performed during the ensuing trip with the band as his solo number. Well-received at virtually every stop on the tour and praised by the trade press, "Not Bad At All" quickly climbed up the Swedish music charts, which paved the way for its eventual release throughout Europe, as well as Japan, Australia and South America.

Marin Named MD At Polygram Of Portugal

HAMBURG — Rodrigo Marin has been appointed to the position of managing director for Polygram Discos S.A.R.L. Portugal. In his new position, Marin will head the label's operations in the territory.

Marin succeeds Claudio Conte, who has left the Polygram Group.

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



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



Tomas Ledin

After winning the Eurovision contest this year, Ledin assembled a top-flight band consisting of fellow ABBA tourmate Ake Sundqvist on drums and percussion, Wlodek Gulgowski on keyboards, and two more ABBA co-horts, Mats Ronander and Rutger Gunnarsson, on guitars and bass respectively. The touring band joined Ledin in the studio for the recording of his new album, entitled "Looking For A Good Time," which was released Oct. 8.

Mace Named Program Director, SelectaVision

LONDON — Ralph Mace has been named director, programs, for "SelectaVision" videodiscs, RCA International Ltd. In his new position, Mace will be involved in the acquisition of program material for home video release in international markets.

Mace's appointment marks the embellishment of RCA's first videodisc office outside of the U.S. and "according to the Company's effort to acquire programming originating in world markets," according to a company spokesman.

Mace, who was most recently the director of European marketing for RCA Records international, joined the company in 1972. Prior to that, he was European manager of Famous Music.

Raifaizen Appointed To CRI Latin America Post

LOS ANGELES — Philip J. Raifaizen has been named to the post of director, manufacturing operations, Latin America for CBS Records International (CRI). In his new position, Raifaizen will be responsible for policies, procedures and the coordination of manufacturing and distribution operations between CRI Latin American operations and subsidiaries.

Most recently, Raifaizen was director, technical operations, CBS U.K.

INTERNATIONAL DATELINE

(continued from page 41)

Australia's last outlaw, Ned Kelly. 1980 marks the centenary of Kelly's hanging for crimes against the state. Among the U.S. shows are appearances at the Texas State Fair and a show for Louisiana Hayride.

Melbourne radio station 3XY this month celebrates its seventh annual Rocktober festival, with a week-long series of free concerts featuring the cream of Australian rock acts, including Cold Chisel, Christie Allen, The Sports, The Duglites, Jo Jo Zep and The Falcons, Australian Crawl, Mental As Anything, Jon English and The Numbers. A highlight will be a free show featuring touring U.S. group The Romantics, whose single, "What I Like About You," has been a national #1. Other Rocktober events include a rock film festival and listener participation giveaways.

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

On the road: Rita Coolidge, with Booker T. Jones, arrives this week for a concert tour, sans ex-hubby Kris Kristofferson . . .

Veteran Roy Orbison is also doing the rounds of major centers, while the Romantics are taking to the more intimate pub and club circuit for Frontier Touring Co . . .

New signings: Melbourne groups MEO 245 and The Models to Mushroom Records; and controversial Adelaide folk band Redgum to CBS. Little River Band guitarist David Briggs, after his success as producer with Australian Crawl, has now lent his ears to Russell Morris and The Rubes, producing the group's second album for Mushroom Records, titled "Almost Frantic." First single from the LP will be a re-recorded version of a song that was a #1 for Russell 12 years ago, "Hush" . . .

Which leads us to ask what LRB has been up to lately. Apart from maintaining a very low profile locally, the band has been working on material for its next album, although there's no set release date as yet. Apparently the group was scheduled to deliver a new LP to Capitol, but has been granted as much time as it needs to put its next offering together. The band is currently on a five-week U.S. campus and college tour, and manager Glenn Wheatley is negotiating with producers for the next LP.

allan webster

Italy

MILAN — Cinevox label released a new low-priced line, Ciak, dedicated to the most important movie soundtracks in past 50 years. Among the first issues are LPs including original tracks by composers like Ennio Morricone, Armando Trovajoli,

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Italy

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Giorgio Gaslini and Augusto Martelli.

Polygram released the first issue (including a compilation of hits by Angelo Branduardi, Antonello Venditti, Roberto Vecchioni and others) of its new cassette series Auto Music, specially created for car drivers, which obtained good success in France.

A mail distribution system called Mia Music Market has been organized by Mia label to cover the small orders (less than 30 copies per record) of local retailers.

Fonit-Cetra created a new international folk music series called I Suoni, coordinated by Diego Carpitella.

Dischi Ricordi began to release on the Italian market the first reprintings of the jazz catalog of the Impulse label, acquired this year and formerly distributed by CGD. Among the first issues are LPs by Sonny Rollins, Archie Shepp and Gato Barbieri.

Franton Music recently signed many agreements for licensing catalogs of various foreign music publishing groups in Italy. Among them are State of Arts, Alphonse Mouzon, Bryan Morrison & Son, Antisia Music and many others.

marlo de luigi

Japan

TOKYO — Victor Musical Industries has disclosed its plans for its special sales push for the Christmas season. Product to be featured includes greatest hits packages by Mako Ishino, Ann Ruiz, Hiromo Iwasaki and Shinyaichi Mori, plus new LPs by Spectrum, Keyi Ishiguro and Tayiko Agawa.

Meanwhile, Telchiku has announced the details of its sales program for the Christmas season. The campaign will be titled "My Life And My Music," and will stress product by "Enka" singer Yashiro Aki, hit international artists, soundtracks, "New Music," fusion and Japanese jazz artists.

For Life Records is expected to release two 45s of "Tetsuwan Atom" ("Atom With Strong Arms"), which has been a popular animated children's TV program. The company will launch comprehensive promotions for the singles to coincide with the October resumption of the program, aired on Fuji-TV.

"Every Day Is Valentine's" by Nippon Phonogram's Yoshie Kashiwabara has been experiencing good sales since its Sept. 5 release, and the label is expected to make a big sales push to take advantage of the upcoming holiday season.

Starting Nov. 1, "Record Week," sponsored by the Japan Phonograph Record Assn. (JPRA), will be held throughout the country. Among the activities planned for the period are the distribution of 50,000 copies of records to medical treatment facilities throughout the country and the 24th annual Record Song Festival

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 Coming Up — Paul McCartney — EMI
- 2 Esta Noche — Franco Simone — Microfon
- 3 Crazy Little Thing Called Love — Queen — EMI
- 4 D.I.S.C.O. — Patrick & Sue Timmel — Music Hall
- 5 Can't Stop The Music — Village People — RCA
- 6 Ayudala — Mari Trini — Music Hall
- 7 Amistad — Chango Nieto/Daniel Toro — CBS
- 8 Metropolis — Kraftwerk — EMI
- 9 Funkytown — Lipps, Inc. — Phonogram
- 10 Aparte El Hecho — Iva Zanicchi — CBS

TOP TEN LPs

- 1 Momentos — various artists — Interdisc/ATC
- 2 17 Top Hits — various artists — Phonogram
- 3 40 Tangos Con Amor — Maracaibo Ensemble — ATC
- 4 Paul, Peter, Ace & Gene — Kiss — Phonogram
- 5 La Discoteca Del Amor — soundtrack — Microfon
- 6 Vals Del Recuerdo — Richard Clayderman — Tonodisc
- 7 The Game — Queen — EMI
- 8 Amistad — Chango Nieto/Daniel Toro — CBS
- 9 Sabado Flesta — various artists — Proarca
- 10 Los Valses de Strauss — Kurt Schroder — ATC

Prensario

Australia

TOP TEN 45s

- 1 Upside Down — Diana Ross — Motown
- 2 More Than I Can Say — Leo Sayer — Chrysalis
- 3 Fame — Irene Cara — RSO
- 4 Ashes To Ashes — David Bowie — RCA
- 5 Babooshka — Kate Bush — EMI
- 6 Moscow — Genghis Khan — Image
- 7 Xanadu — Olivia Newton-John/Electric Light Orchestra — Jet
- 8 Echo Beach — Martha And The Muffins — Dindisc
- 9 Fallin' In Love (Bein' Friends) — Rocky Burnette — EMI
- 10 What I Like About You — The Romantics — Epic

TOP TEN LPs

- 1 Scary Monsters — David Bowie — RCA
- 2 Xanadu — soundtrack — Jet
- 3 Back In Black — AC/DC — Albert
- 4 East — Cold Chisel — WEA
- 5 Fame — soundtrack — RSO
- 6 The Boys Light Up — Australian Crawl — EMI
- 7 Give Me The Night — George Benson — Warner Bros.
- 8 Stardust — Willie Nelson — CBS
- 9 Glass Houses — Billy Joel — CBS
- 10 Emotional Rescue — The Rolling Stones — Rolling Stones — Kent Music Report

Italy

TOP TEN 45s

- 1 Amico — Renato Zero — RCA/Zerolandia
- 2 Olympic Games — Miguel Bose — CBS
- 3 Luna — Gianni Togni — Paradiso
- 4 Many Kisses — Krisma — Polydor
- 5 No So Che Dare! — Alan Sorrenti — CBO
- 6 Io Ti Voglio Tanto Bene — Roberto Soffici — Fonit-Cetra
- 7 Kobra — Rettore — Ariston
- 8 Stella Stal — Umberto Tozzi — CGD
- 9 Cantero Per Te — Pooh — CGD
- 10 You And Me — Spargo — Baby Records

TOP TEN LPs

- 1 Dalla — Lucio Dalla — RCA
- 2 Uprising — Bob Marley — Island
- 3 Tregua — Renato Zero — RCA/Zerolandia
- 4 Sono Solo Canzonette — Edoardo Bennato — Ricordi
- 5 Miguel — Miguel Bose — CBS
- 6 Tozzi — Umberto Tozzi —
- 7 Stop — Pooh — CGD
- 8 Di Notte — Alan Sorrenti — CBO
- 9 Magnifico Dell'rio — Rettore — Ariston
- 10 Emotional Rescue — Rolling Stones — Rolling Stones — Musica E Dischi

INTERNATIONAL

INTERNATIONAL DATELINE

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

Wild Horses, a heavy metal group from the U.K., is expected to visit Japan at the end of the month for concerts in Tokyo, Osaka and Nagoya. Released here on Toshiba/EMI, Wild Horses' self-titled debut LP has sold well since its release May 5. . . . In addition, the Kashima Construction Co. has begun work on the new headquarters building for Toshiba/EMI in Tokyo. Groundbreaking was Sept. 30 on the new headquarters, which commemorated the company's 25th anniversary. Construction is expected to be completed by 1982.

Warner/Pioneer will also have an extensive year-end sales season push. The label's promotions will be five-fold, centering on "Home Concert Series," "Best Jazz Vocals Series," "Golden Soundtracks Series," "Collection (compilation) Series" and "Family Christmas With **Frank Sinatra**."

Finally, King Records has disclosed that it hopes to achieve 40% of its annual revenues during the upcoming holiday sales season. Original hit product from both Japanese and international acts will be promoted for the sales push.

kozo otsuka

United Kingdom

LONDON — Having decided to build a penthouse studio at its Abbey Road complex in London, EMI found itself seriously short of storage space. Consequently, on Oct. 15 and 16 at "The Sale of the Century" equipment valued at over half a million pounds will go to new owners. Jointly organized by Jackson Music and EMI the sale includes the Studer J37 4-track tape unit used by the **Beatles** on "Sgt. Pepper" and a 1967 Neve console used by **Elton John**, **The Moody Blues**, **Tom Jones** and **The Dave Clark Five**. Other items in the sale include mixing consoles, multi-track recorders, mastering and dubbing machines, monitors, microphones, cutting lathes plus tapes and videocassettes. Having decided for a clear-out at Abbey Road a search went on throughout EMI's organization to collect goods for the sale. Commenting on the sale **Ken Townsend**, general manager of EMI Abbey Road, said, "The quality of the equipment being sold is very high indeed. We, in fact, have some items that have only just been taken out of their factory wrappings and will be of great interest to prospective buyers." Left outside in the rain, but up for sale, will be two mobile 24-track studios.

Rocket Records has announced that elsewhere at auction, a red and white rhinestone encrusted bicycle ridden onstage by **Elton John** (who wore a matching outfit), raised 2,600 pounds un-

der the hammer in aid of the Royal Opera House development appeal. The bicycling costume, which now resides in London's Victoria and Albert Museum, and the bicycle were used onstage in 1975. At the same Auction Elton's manager **John Reid** spent 3,420 pounds on George III pieces to grace his new Hertfordshire mansion, Lockwell House.

The tight links between the recording, film and video worlds continue as Cinema International Corp. N.V. announced on Sept. 30 the formation of CIC Video U.K. for the distribution of videocassettes and discs in the United Kingdom and Eire. The catalog of material is being drawn from the libraries of Paramount and Universal. While **Roy Featherstone**, president of MCA International Distribution, Ltd., becomes managing director of CIC Video U.K., it is stressed in the announcement that the two companies will be fully independent of each other, sharing only a minimum of services. The initial release of titles on Nov. 20 comprises 25 box office hits including *Jaws*, *The Sting*, *Saturday Night Fever*, *Grease* and *Jesus Christ Superstar*. A yet-to-be-recruited marketing and sales team will sell the tapes under a unique system, whereby retailers, having once purchased a tape, are at liberty to rent or sell it as they wish with a minimum of customer or corporate paperwork.

WEA also confirmed its involvement with the home video field. Available from the firm as of late October in both VHS and Betamax formats are 14 titles in the WCI Home Video Catalog. Handled exclusively by the WEA sales team, "selling-in" goes on until the end of November and shipping from Oct. 20. Titles in the initial release are *Woodstock Parts 1 & 2*, *Oh God* and *Rebel Without A Cause*.

Damont Records, one of the U.K.'s leading independent pressing plants, has unveiled details of a 750,000 pound expansion program due for completion in early October. Added to the current 14 semi-automatic presses are four Lenned machines, increasing the firm's output to around 15 million records per year. All pressing equipment is linked to an American-built Zytec computer control system, the first of its kind in the U.K., which can detect certain manufacturing faults at the time of pressing. Neumann cutting lathes, special plating baths from Music-tech and automatic raw material handling are also added. Electro-sound master and slave equipment moves Damont into cassette duplication for the first time, which with ancillary units give a capacity of two million cassettes per year. Damont includes among its customers all major labels, many independents, Ronco, K-tel and Pickwick.

paul bridge



SPECIAL HONORS — EMI Records Australia was recently presented with a Gold Box award to commemorate the highest sales in the world of the 13-record "Beatles Collection" boxed set. The award was presented by ATV Northern Songs, Australian publishers of the Lennon-McCartney catalog. Pictured at the presentation are (l-r): Chris Gilbey, ATV managing director; Brian Harris, EMI national marketing director; Don Bruner, ATV professional manager; Peter Jamieson, EMI Australia managing director; Alex Corneas, EMI Australia national sales manager (seated), and Kelly Liadis, ATV manager.

12% Sales Jump Is Registered By K.K. Seiko-do

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

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

Sales of records for the company totaled 26.3 billion yen, accounting for 70% of the company total sales, which represented a two percent improvement over the prior year, while pre-recorded tape sales leaped 46% to 9.4 billion yen. Stylus needle and blank tape sales also rose some 24% over the previous year to 1.9 billion yen.

The establishment of two new branches in Kyushu and Kyoto were significant.

WEA Int'l. To Form Mexican Affiliate

LOS ANGELES — WEA International has announced plans to form a new Mexican affiliate, WEA Discos Mexico, to be headed by Rene Leon. Leon, an impresario known for booking major U.S. and international acts into Mexico City and others areas of the country, will serve as managing director of the new firm.

Official opening of WEA Discos Mexico has been scheduled for April 1, 1981. Until that time, WEA product will be handled by Gamma, WEA International's current licen-

Pink Floyd Tops CRIA September Disc Certifications

TORONTO — The One Million Award, the highest certification given in Canada, was awarded to Pink Floyd's "Dark Side Of The Moon" on Capitol to highlight the September certifications of the Canadian Recording Industry Assn. (CRIA).

The One Million Award signifies sales of more than one million LP units in Canada.

In addition, three albums were certified platinum (sales in excess of 100,000 units) and two were certified gold (sales in excess of 50,000 units).

Dr. Hook's "Sometimes You Win" and Prism's "Young & Restless," both on Capitol, and Burton Cummings' "Woman Love" on CBS received platinum certifications; while "Young & Restless" and Martha And The Muffins' "Metro Music" on Polygram were certified gold.

No singles qualified for certifications during September.

see in Mexico.

Further details on the staffing, pressing and distribution procedures will be announced as the official opening date approaches.

With the addition of Mexico, WEA International will have affiliates in 20 countries. WEA Discos Mexico will be the second WEA International foreign affiliate opened since the beginning of the year, following the earlier establishment of a firm in Eire (Ireland).

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s

- 1 **Perple Town** — Junko Yagami — Disco
- 2 **Junko** — Go Nagafuchi — Toshiba/EMI
- 3 **Aoyi Sangosho** — Seyiko Matsuda — CBS/Sony
- 4 **Wakaretemo Sukinahito** — Los Indios & Silva — Polydor
- 5 **How Many Yiyi Kao** — Hiromi Go — CBS/Sony
- 6 **Genny Wa Gokigennaname** Juicy Fruits — Nippon Columbia
- 7 **Aishu Date** — Toshihiko Tawara — Canyon
- 8 **Watashi Wa Piano** — Mizue Takada — Teichiku
- 9 **Sayonara No Mukogawā** — Momoe Yamaguchi — CBS/Sony
- 10 **Sakimori No Uta** — Masashi Sada Free — Free Flight

TOP TEN LPs

- 1 **Kanpay!** — Go Nagafuchi — Toshiba/EMI
- 2 **Scall** — Seyiko Matsuda — CBS/Sony
- 3 **Alice VIII** — Alice — Polystar
- 4 **Koyibitoyo** — Mayumi Itsuwa — CBS/Sony
- 5 **Drink** — Juicy Fruits — Nippon Columbia
- 6 **Gyakuryu** — Go Nagafuchi — Toshiba/EMI
- 7 **Yamatoyo Eyienni** — soundtrack — Nippon Columbia
- 8 **Toshihiko Tawara** — Toshihiko Tawara — Canyon
- 9 **Xanadu** — ELO & Olivia Newton-John — CBS/Sony
- 10 **Multi Prize** — Yellow Magic Orchestra — Alfa

—Cash Box of Japan

The Netherlands

TOP TEN 45s

- 1 **One Day I'll Fly Away** — Randy Crawford — WEA
- 2 **The Winner Takes It All** — ABBA — Polydor
- 3 **Upside Down** — Diana Ross — EMI
- 4 **Use It Up And Wear It Out** — Odyssey — RCA
- 5 **Anak** — Freddy Aguilar — RCA
- 6 **Master Blaster (Jammin')** — Stevie Wonder — EMI
- 7 **D.I.S.C.O.** — Ottawan — CNR
- 8 **Some Broken Hearts Never Mend** — Telly Savalas — Inelco
- 9 **Woman In Love** — Barbra Streisand — CBS
- 10 **Rocking The Trolls** — BZN — Phonogram

TOP TEN LPs

- 1 **Xanadu** — Olivia Newton-John — CBS
- 2 **Diana** — Diana Ross — EMI
- 3 **One Trick Pony** — Paul Simon — WEA
- 4 **Uprising** — Bob Marley — Ariola
- 5 **Green Valleys** — BZN — Phonogram
- 6 **In Concert** — EL&P — Ariola
- 7 **Story Sterrengala** — various artists — K-tel
- 8 **The Very Best Of . . .** — Trini Lopez — K-tel
- 9 **Now We May Begin** — Randy Crawford — WEA
- 10 **Never For Ever** — Kate Bush — EMI

—Nationale Hitkrant Producties

United Kingdom

TOP TEN 45s

- 1 **Don't Stand So Close To Me** — The Police — A&M
- 2 **Master Blaster (Jammin')** — Stevie Wonder — Motown
- 3 **D.I.S.C.O.** — Ottawan — Carrere
- 4 **Baggy Trousers** — Madness — Stiff
- 5 **My Old Piano** — Diana Ross — Motown
- 6 **Amigo** — Black Slate — Ensign
- 7 **One Day I'll Fly Away** — Randy Crawford — Warner Bros.
- 8 **Searching** — Changes — WEA
- 9 **Trouble** — Gillan — Virgin
- 10 **I Got You** — Split Enz — A&M

TOP TEN LPs

- 1 **Scary Monsters** — David Bowie — RCA
- 2 **Never For Ever** — Kate Bush — EMI
- 3 **More Specials** — The Specials — 2 Tone
- 4 **Signing Off** — UB 40 — Graduate
- 5 **Now We May Begin** — Randy Crawford — Warner Bros.
- 6 **The Absolute Game** — The Skids — Virgin
- 7 **Telekon** — Gary Numan — Beggar's Banquet
- 8 **Absolutely** — Madness — Stiff
- 9 **Crash Course** — U.K. Subs — Gem
- 10 **Paris** — Supertramp — A&M

—Melody Maker

COIN MACHINE

Gottlieb Marketing Group Holds Series Of Distrib Meet

CHICAGO — In early September a whirlwind series of regional Gottlieb distributor meetings were conducted by the company's executive and management group and held at airport hotels in Chicago, Philadelphia, Atlanta and San Francisco. Representing the pinball manufacturer at these sessions were Alvin Gottlieb, chairman; Bob Bloom, company president; George Simkowski, marketing vice president, Tom Herrick, vice president and Sandy Leight, marketing assistant.

The series of meetings, announced by George Simkowski via mailgram in late August, were attended largely by Gottlieb U.S. and Canadian distributor management and marketing people. Their purpose was to introduce new Gottlieb products, detail new marketing programs and to provide an on-the-spot dialogue between Gottlieb management and its distributors.

"We couldn't have been happier with the results," said Simkowski in commenting on the program. "Our distributors did as much or more talking as we — and that was a major reason for the meetings. We called them 'Communications Seminars' and that's exactly what they were. We got some flak, a lot of good suggestions, a lot of field information and even a few compliments — and our distributors loved it."

"Several new promotion programs were detailed including a concentrated advertising campaign directed at the college market," said company vice president Tom Herrick. "We also revealed our plans for the forthcoming AMOA show."

"Our distributors applauded the introduction of a new System 80 Emergency First Aid Repair Kit," he continued. "This package of small electronic components and spare parts will enable the operator to handle 90% of any game maintenance problems right at the location. The components are packed in a convenient carrying case that the service man can easily carry



GOTTLIEB MARKETING MEET — Gottlieb held a series of regional distributor meetings recently, conducted by the company's executive and management group. The sessions were held in Chicago, Philadelphia, Atlanta and San Francisco. The purpose of the meetings was to introduce new Gottlieb products and



marketing programs. Pictured above are (l-r): marketing vice president George Simkowski addressing the distributor group; and Simkowski, president Bob Bloom and vice president Tom Herrick during one of the dialogue sessions with distributors. The meetings drew Gottlieb distributors from the U.S. and Canada.

with him on his route. Also, the price represents a substantial savings in relation to the prices of the individual components."

Alvin Gottlieb, son of the company's founder and sole remaining family member, regaled the firm's distributors with reminiscences of the pinball industry and parallel historical situations relative to the current flipper business.

Bob Bloom, the company's president and C.E.O. commented that "the Regional Sales Meeting is probably the best communication format we've ever employed. We met all of our distributors in a matter of a few days. The two-way dialogue between principals and our factory traveling team produced a great number of solid ideas that will soon be reflected in our future products and merchandising programs. We expect that a great deal of what we discussed will be evident to operators later this month at AMOA."

As one Gottlieb distributor stated, "Gottlieb has truly let us into their kitchen. I can only see great things coming from their new management team."

Exciting New 'Skateball' Pinball Machine Being Introduced By Bally

CHICAGO — Seven-digit scoring with commas, a first for Bally Pinball Division, is being introduced on "Skateball," the factory's newest 4-player pinball machine. In addition, the new model contains a number of exceptional new features both for the player and the operator.

For example, there is the new lane control button which allows the right flipper button to rotate the top playfield 1-2-3 balls lanes lights for full player control. Also, the S-K-A-T-E drop targets and A-B rollovers, which combine to advance the saucer value. The first completion of the skate sequence lites the saucer for 50 K, the skate targets for 10,000 points each, and one top rollover button for bonus. The second completion lites the saucer for 100 K and the other top button for bonus; the third lites the saucer for extra ball and the fourth lites the outlane rollover special. Making A-B lites the spinner for 1,000 points and the saucer extra ball light after the first completion of skate.

Another feature that should have great appeal for pinball players is the center set of drop targets. Only the flashing value can be collected from these alternating between 10,000 and 20,000 points. The 100,000 point lite comes on after the second set of 20,000 are completed and can only be collected by knocking down all three drop targets with the ball in play.

Operator Features

Among the numerous operator features incorporated into this machine are Bally's

new tuck-away fold down backbox; improved bookkeeping functions that calculate replay percentages automatically; adjustable balls from 2, 3, 4 or 5 and adjustable award combinations for points and specials. Bally has also included a new, four-quarter coin handling that will award the same bonus pricing as is given for one Susan B. Anthony dollar.



'Skate Ball'

Stern Purchases Cabinet Maker

CHICAGO — August J. Johnson Co., a Bensenville, Ill.-based cabinet manufacturer, has been purchased by Stern Industries, parent company of Stern Electronics, Inc., the manufacturer of coin operated amusement games.

As a member of the Stern family of companies, the Johnson firm will maintain its 31,000 square foot manufacturing facility in suburban Bensenville and will

provide cabinets for Stern pinball and video games.

The acquisition, according to Stern officials, will facilitate delivery of Stern products to the marketplace.

Terms of the sale were not disclosed.

Stern also recently acquired the major assets of Seeburg Corp., the Chicago manufacturer of phonographs.

THE JUKE BOX PROGRAMMER TOP NEW POP SINGLES

1. REAL LOVE THE DOOBIE BROTHERS (Warner Bros. WBS 49503)
2. DREAMING CLIFF RICHARD (EMI-America P-8057)
3. THE WANDERER DONNA SUMMER (Geffen/W.B. GEF49563)
4. DREAMER SUPERTRAMP (A&M 2269)
5. MASTER BLASTER (JAMMIN') STEVIE WONDER (Tamil/Motown T54317F)
6. LADY KENNY ROGERS (Liberty UA-X-1380-Y)
7. LOVELY ONE THE JACKSONS (Epic 9-50938)
8. NEVER BE THE SAME CHRISTOPHER CROSS (Warner Bros. WBS 49580)
9. MORE THAN I CAN SAY LEO SAYER (Warner Bros. WBS 49565)
10. TURNING JAPANESE THE VAPORS (United Artists UA-X1364-Y)

TOP NEW COUNTRY SINGLES

1. SWEET SEXY EYES CRISTY LANE (United Artists UA-X1369-Y)
2. THEME FROM THE DUKES OF HAZZARD WAYLON (RCA PB-12067)
3. STARTING OVER TAMMY WYNETTE (Epic 6-50915)
4. I BELIEVE IN YOU DON WILLIAMS (MCA 41304)
5. I'M NOT READY YET GEORGE JONES (Epic 9-50922)
6. WHY LADY WHY ALABAMA (RCA PB-12091)
7. IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE (Columbia 1-11359)
8. OVER THE RAINBOW JERRY LEE LEWIS (Elektra E-47026)
9. BROKEN TRUST BRENDA LEE (MCA-41322)
10. THAT'S ALL THAT MATTERS MICKEY GILLEY (Epic 9-50940)

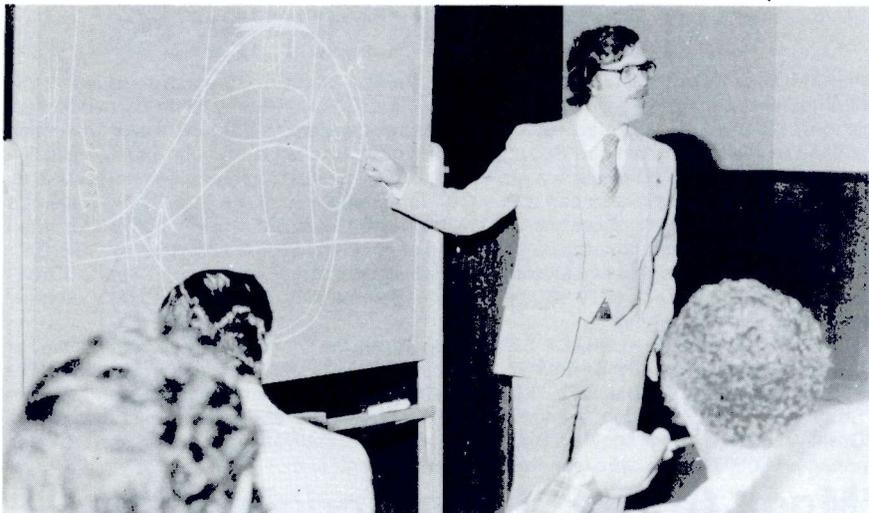
TOP NEW R&B SINGLES

1. MORE BOUNCE TO THE OUNCE ZAPP (Warner Bros. WBS 49534)
2. I NEED YOUR LOVIN' TEENA MARIE (Motown G7189F)
3. NIGHT TIME LOVER LA TOYA JACKSON (Polydor PD2117)
4. FREEDOM GRANDMASTER FLASH (Sugar Hill SH-549)
5. LET ME TALK EARTH, WIND & FIRE (ARC/Columbia 1-11366)
6. UPTOWN PRINCE (Warner Bros. WBS 49559)
7. HOW SWEET IT IS TYRONE DAVIS (Columbia 1-11344)
8. CELEBRATION KOOL & THE GANG (De-Lite DE-807)
9. LOVE T.K.O. TEDDY PENDERGRASS (Phila. Int'l./CBS ZS9 3116)
10. REMOTE CONTROL THE REDDINGS (BID/CBS ZS9 5600)

TOP NEW DANCE SINGLES

1. CAN'T FAKE THE FEELING GERALDINE HUNT (Prism PSS-315)
2. IT'S NOT WHAT YOU GOT CARRIE LUCAS (Solar/RCA JH-12085)
3. S.O.S. (DIT DIT DIT DASH DASH DASH DIT DIT DIT) THE S.O.S. BAND (Tabu/CBS ZS9 5526)
4. THE REAL THING NARADA MICHAEL WALDEN (Atlantic 3764)
5. THROW DOWN THE GROOVE (PART I) BOHANNON (Phase II/CBS WS7 5650)

COIN MACHINE



PROFIT SEMINAR — Operating Games Profitably was the theme of a Profit Seminar hosted by Sandler Vending Company of Minneapolis at the Golden Valley House in that city for some 23 attending operators. Bernie Powers, (pictured) manager of field service for Bally Pinball Division, was speaker of the day and, in addition to a service presentation there was a great deal of discussion on the advantages and disadvantages of 50 cent play. The day's program included lunch and a preview showing of Bally's "Viking" pinball.

Stern Readies New 'Nine Ball' Pin For Introduction At 1980 AMOA

CHICAGO — Stern Electronics, Inc., in addition to premiering a new video game, will also show its latest solid state pinball machine, "Nine Ball," at the upcoming AMOA Exposition, slated for Oct. 31-Nov. 2 at Chicago's Conrad Hilton Hotel.

Designed by Steve Kirk, Nine Ball is programmed for quick playfield action and features a series of challenging new skill shots. Complementing the heated game action is a playfield light show and brightly colored backglass of bold, contemporary design.

Just as in pocket billiards, Nine Ball is a game of skill. Upon completion of a sequence of 9 ball drop targets, the player is eligible to earn a 77,000 point "super bonus." The game has an eight-bank drop target with remote drop and multiple ball rocket launcher for the accumulation of three balls, launched simultaneously, on the playfield.

Other play features include bonus multiplier for increasing point value up to 7x; multiple value bonus spinner; turn around loop where the ball changes direction in a split second and seven digit scoring which allows players to score in the millions.

As in all of the new Stern pinball games, high score to date is displayed. Nine Ball's electronic system was designed and manufactured by Universal Research Laboratories, a Stern subsidiary.

Further information about the new model may be obtained by contacting the Stern factory at 1725 W. Diversey Parkway, Chicago, Ill. 60614.



'Nine Ball'

PERSONALITY PROFILE

Bally's Carol Mart Porth Hits The Mark In Coin Industry

CHICAGO — Carol Mart Porth, a gourmet cook, an expert marksman and a highly proficient member of the team at Bally Manufacturing Corp., is among the growing number of women establishing rank in the coin machine industry — and enjoying every minute of it. She likes her work, the industry, and the people with whom she comes in contact. Evidence of her creative talent is seen in Bally ads, brochures, promotion campaigns, at trade shows and major industry fairs.

Carol has been with Bally for two years and currently serves as the firm's manager of advertising and sales promotion. In this capacity her duties are challenging and all encompassing. She handles all of the advertising at Bally, corporate as well as Bally Pinball Division, from the stage of concept through each of the various phases to final completion, working closely with the in-house art department.

When viewing an attractive advertisement or brochure one is not always cognizant of how much preliminary effort is put into it. An idea is conceived and carried through; there's copy to be written and an abundance of creative and detail work involving the photographer, engraver, printer, art department, lay-out and so on — which is all part of Carol's responsibility. She has also produced films and slide shows for Bally and is currently working on a slide presentation relative to the factory's SDS (security) system for equipment.

In addition, there are the various industry trade shows (such as AMOA) and related functions in which Carol Porth is very much involved. The lavish social events Bally has sponsored have become almost legendary.

Carol's first major project at Bally was the noted *Playboy* Promotion, which was launched in late 1978. She worked on it with Tom Nieman (now marketing vice president at Bally Pinball Division), who is known



Carol Mart Porth

industry-wide for his expertise in this field — and for conceiving and nurturing the factory's promotional profile. The *Playboy* campaign, which heralded the introduction of this Bally pinball machine, entailed mass media coverage on a national scale (with some international pick-up, according to Carol), tie-ins with the *Playboy* organization, bunny logos, posters and brochures, along with personal appearances across the country. Through the efforts of Tom Nieman, Hugh Hefner made a visit to the Bally plant. The *Playboy* pin was used extensively in territorial tournaments and promotions.

Promotions Galore

There were other exciting promotions to follow. "Kiss" and the Bally "Space Invaders" pinballs, for example, were both the subjects of massive campaigns that received widespread publicity. The latter employed a unique concept utilizing toll free numbers and was very well received in the trade.

Carol's professional background seems to tie-in perfectly with her present position at Bally. She worked as an account ex-

(Continued on page 46)

Midway Introduces 'Space Zap' In Arcade, Cocktail, 'Mini-Myte' Models

CHICAGO — "This is the first game concept that is available in all three of our models aimed to open more locations and reach a new range of players," stated Stan Jarocki, vice president of marketing for Midway Manufacturing Co., in announcing the release of "Space Zap," the factory's new video game. "It's a one or two player video game that challenges all comers to test their concentration and reaction."

The Space Zap is made in a standard arcade model, a cocktail table model and the new Midway "Mini-Myte" cabinet size, which takes up very little space on location. The game has proven to be a real winner on test, according to Jarocki.

The exciting play action of Space Zap is focused on a Laser Base that is the target of Space Mines fired from alien Space Ships which attack at random from four directions — North, South, East and West. A successful hit by a Space Mine causes the explosive destruction of the Laser Base and, at unexpected intervals, the aliens launch an Attack Satellite that orbits the Laser Base and strikes without warning from any direction.

The player's objective is to defend the Laser Base with multi-directional fire power by pressing the Aim Buttons to direct the laser, and with the other hand, pressing the Fire Button to unleash destruction on the attackers. Greater concentration and eye-hand coordination are called upon as the alien attack speeds up.

Various point values are scored for hits of alien space ships, space mines and at-

tack satellites. Each player starts with three Laser Bases but is awarded a bonus Base at 75,000, 150,000 and 300,000 points. Space Zap features sonic battle sounds, laser blasts, and flashing lights, to give extra excitement to the game challenge that demands dexterity, concentration and quick response action.

The Mini-Myte model measures 58½ inches high, 19½ inches wide and 24 inches deep; the cocktail table 29 inches high, 32 inches wide and 22 inches deep; and the standard arcade model 73 inches high, 26½ inches wide and 34 inches deep.



'Space Zap'

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OTHER _____

COIN MACHINE

CHICAGO CHATTER

The 18th annual JAA convention was in progress, at the Tokyo International Trade Center, as **Cash Box** went to press last week and it appeared that American firms would again be very well represented at this prominent Japanese exposition. As noted by **Toshio Yamada**, president of the sponsoring Japan Amusement Trade Assn., the event has gained tremendous international significance over the past few years and is ranked, worldwide, with AMOA and ATE.

WILLIAMS PRESIDENT **Mike Stroll** and marketing director **Ron Crouse** were Tokyo bound last week to participate in JAA. Williams products were being displayed in the Sega exhibit. **Nancy Goodwin**, asst. advertising manager, remained at home base and between phone calls and preparations for AMOA is quite a busy woman. She indicated that Williams has a few "surprises" in store for the AMOA convention, including the unveiling of its first video game, but was very secretive about any further details advising that we'll just have to visit the booth and see.

AND SPEAKING OF AMOA, this year's convention is expected to go on record as the biggest ever. **Cash Box** spoke with executive vice president **Fred Granger** who advised that, while all three halls at the Conrad Hilton will be occupied to full capacity (and then some), there are still a few interested exhibitors who are very anxious to get some space but, at this point, there just isn't anything available. Foreign attendance should reach an all time high this year, based on the increased number of foreign exhibitors and the fact that AMOA has been receiving inquiries since very early this year and they are still coming in. As a matter of fact, to further emphasize the show's impact overseas, a group of about 150 have already reserved rooms through a European touring company, in Las Vegas for the 1982 convention.

GEORGE SIMKOWSKI, marketing vice president at D. Gottlieb & Co., reports that the factory's recently held series of regional sales meetings in Chicago, Philadelphia, Atlanta and San Francisco were very successful. Distributor turnout was excellent and George, along with president **Bob Bloom** who was present at each of the meetings, are very gratified over the outcome.

TOM CAMPBELL, director of marketing at Stern Electronics, Inc., tells us the factory is gearing up for AMOA and plans to unveil its next video game (to follow-up Astro Invaders) at the convention. This promises to be an exceptional piece, as Tom tells us, and the factory will also be showing its next conventional size pinball, which is called "Nine Ball." Company president **Gary Stern** and his wife, **Denice**, along with **Larry Siegel**, **Stephen Kaufman** and **Ed Polanek** were heading for Tokyo last week to attend the JAA convention.

ATTENTION PHONO OPS. **Cary Baker** of Ovation Records asked us to convey the label's thanks to all of the operators across the country who contributed to the success of **Joe Sun's** single "Bombed, Boozed And Busted." It's been enjoying heavy jukebox programming, he said, and in the Oct. 4 issue of **Cash Box** made number one New Country Singles position on the Jukebox Programmer chart.

CALIFORNIA CLIPPINGS

With AMOA time approaching, the news from **Debbie Spear** at Cinematronics is that the manufacturer is in heavy production on the new "Star Castle" video. The one or two players not only features the patented vectorbeam monitor system, but a new easier to service cabinet as well. According to Spear, the new cabinet design is much more attractive cosmetically than the bulky games of Cinematronics' past. In the game, the object is to fly the spaceship around the screen and shoot your way through the Star Castle walls. If a player explodes the energy cannon he earns an extra ship. But he must beware for when he has a shot at the cannon, the cannon has a shot at him. Like Cinematronics' "Rip Off," the game features progressive levels of difficulty as the player's score goes higher. The El Cajon-based firm has already shipped out samples so they will be able to take quantity orders at the AMOA show.

COLLECTIONS ARE ALREADY COMING in strong on Cinematronics' "Star Castle" at C.A. Robinson per **Sandy Bettelman**. Other big earners at C.A. these days are Atari's "Missile Command," Gremlin's "Moon Cresta," Stern's "Astro Invader" and Taito's "Stratovox." C.A. Robinson is eagerly awaiting the AMOA and already planning for its "Great Western Exhibit" show on Dec. 5. . . **Cash Box** sends along its best wishes to sales manager **Hank Tronick**, who is in the hospital for some tests.

'Moon Cresta' Video Upright Game Being Released By Gremlin/Sega

SAN DIEGO — Gremlin/Sega is currently producing the "Moon Cresta" video upright game, under license with Nihon Bussan of Japan, for subsequent shipment to its U.S. and Canadian distributor network. The game is being widely received in Japan and Europe, according to the factory, and is also generating a great deal of enthusiasm in the states.

Moon Cresta offers players the opportunity to pilot a triad of space ships through the unknown elements of the universe. In the process of play, each Moon Cresta ship is challenged by battalions of the Moon-based Zupus, Helicon, Mercator, Turids and Titan craft in a space galaxy combat zone. The pilot's aim is to increase defense by docking all three Moon Cresta ships together for maximum firing power.

As stated by **Bob Harmon**, director of marketing at Gremlin/Sega, "Moon Cresta is a natural addition to the Gremlin/Sega game line. It combines all the elements essential to a great game; continuous action, exciting sound effects, the use of color, and challenge that tempts players to come back for more."

Gremlin/Sega has the exclusive license to manufacture and sell the Moon Cresta upright in the United States and Canada.



'Moon Cresta'

Further information on the availability of this model may be obtained through factory distributors or by contacting Gremlin Industries at 714-277-8700.

Amstar Electronics of Phoenix has the license to manufacture and sell the cocktail table version of this game.

Bally's Carol Mart Porth Shows The Way For Women In Coin Industry

(continued from page 45)

ecutive at radio station WLUP-Chicago, and before that, served in a similar capacity at Martin Simmons Advertising where she handled the Bally account. She was also on the staff of Jack Wodell agency, focusing her efforts primarily on the movie business and, at a previous time, was advertising director at the Front Row Theater in Cleveland.

A native of Cleveland, Ohio, Carol has lived in Chicago for six years. She attended Ohio State University, majoring in Fine Arts.

In discussing the advantages of promotion Carol singled out exposure as a major benefit, stressing that an effective promotion is "good for the distributor, good for the

manufacturer and if you can develop a promotion that involves consumer awareness then everyone, in all levels of the industry, will benefit." Besides which, she pointed out, "it stretches your advertising dollar."

Carol is married to **Robert J. Porth**, a professional photographer. The couple resides in a town house on Chicago's near north side. Gourmet cooking, trap shooting (she's an expert in this sport), fishing and outdoor activities are among her hobbies. She's an avid reader and even sews a little but, with her present workload and preparations for Bally's participation in the AMOA Convention there really isn't much time for either these days.

INDUSTRY CALENDAR

Oct. 1-3; Rowe National Distributors Meeting and New Product Showing; Registry; Scottsdale, Az.

Oct. 10-11; Amusement and Music Operators of Virginia; annual conv.; Howard Johnson's; Richmond.

Oct. 7-9; Int'l. Wurlitzer Meeting; Aquitania Hotel; Bordeaux (France).

Oct. 10-12; Wisconsin Music Merchants Assn.; Fall Convention; Fox Hills Resort; Mishicot, Wis.

Oct. 8-10; JAA (Japan Amuse. Trade Assn.); annual conv.; Tokyo.

Oct. 23-26; NAMA National Convention-Exhibit; H. Roe Bartle Convention Hall; Kansas City, Missouri

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FOR SALE: Bally Bingos, Mystic Gates, Hawaii, Double-ups, Safaris, Bonus-7s, Silver Sails, Bonanzas, and others all priced for immediate sale. **ISLAND COIN ENTERPRISES,** P.O. BOX 2583 AGANA, GUAM 96910. TEL: 477-7515

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LEGAL

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MISCELLANEOUS

JUKEBOX SATURDAY NIGHT and a year of Jukebox Trader both for \$24. Let me help you! Rick Botts, 2545CB SE 60th Ct., Des Moines, Iowa 50317.

Vid Disc Race Intensifies With Pioneer, Magnavox Debuts

(continued from page 26)

tion is stereo sound. RCA, however, has promised a stereo model — with a higher price tag — by 1982.

"I haven't dealt with monaural as a problem, there is a general ignorance about the whole stereo-mono question," Heneberry said. "We believe that the broad availability of mono programming as opposed to stereo will make the mono instrument a very marketable product. People will be using this product as a TV watching adjunct. Mono enables us to come to market under \$500."

Heneberry noted that the distribution of SelectaVision discs, like the rival software, will initially be concentrated at locations where the hardware is sold. Heneberry said RCA plans a simultaneous nationwide launch at over 5,000 dealers. The discs will retail from \$15-20 each.

RCA has already lined up the mass merchandising giants Sears Roebuck and J.C. Penney to market players of RCA design under "private line" brand names. Cal Allen, Chicago-based record and tape buyer for Sears, said that his company would budget "at least \$1 million" for videodisc advertising in the Summer of 1981. Noting that Sears' deal with RCA is

non-exclusive, Allen said that Sears was "still negotiating with rival manufacturers," about the possibility of carrying optical-laser systems.

To further complicate the videodisc market, the Matsushita Electric Co. of Japan will market a third, incompatible "VHD" (video high density) videodisc system "late in 1981," according to Anthony Jasinowski, engineer for the videodisc planning department of the Panasonic Co. in New Jersey. The Matsushita hardware, which was designed by its subsidiary the Victor Co. of Japan (JVC), will use a stylus to track information stored in pits on a grooveless disc surface. The VHD disc will be more compact in size than its rivals and will offer in addition to the standard color TV picture, two-channel stereo and, with the addition of optional equipment, audio digital playback. This system will be marketed under the Panasonic, JVC, Quasar and General Electric brand names, with programming being developed by Thorn EMI of England. The manufacturers of this system plan to pool their resources to finance marketing and software development, and are committed to join in the upcoming struggle for market dominance. The proposed list price for the unit has not

been announced.

New Frontier

All of the observers interviewed by **Cash Box** cited the challenge involved in starting up a new industry for a highly innovative product. There has been some criticism directed at Pioneer and Magnavox, to the effect that they have opened up markets for hardware before any adequate supply of software is in place. These charges were refuted by Bud O'Shea, vice president of marketing for MCA Discovision — the chief programming arm for optical software — who expressed confidence that the company's catalog of 65-75 feature films and an additional 50 titles of children's and instructional programming would be sufficient for the initial Christmas season launch. O'Shea said the issues of licensing and royalties were holding up the development of musical programming, with ABBA and Loretta Lynn being the only two musical acts now available on videodiscs.

Problems involved in the production of product in a frontier state of development were addressed by Bill Mount, vice president of programming for Discovision Assoc., a joint venture between MCA and IBM for the manufacture of optical-laser discs. Although Mount could not reveal the

monthly production run for the company's Carson, Calif. plant, he said Discovision Assoc. has produced "over one million" videodiscs to date. Mount said 20% of those discs were for the industrial market, and 80% for home-market consumers.

"This is a high-technology product. There have been some technical, production and system problems that have arisen, and we are solving them as they come up," Mount said. "We view the job that we're facing as going in three directions: produce on schedule; maintain quality; and expand the business at a high rate. These are the goals of most businesses, but for a new industry like ours, they are especially challenging."

MCA Announces Late October Releases

LOS ANGELES — MCA Records recently announced the five new album releases set for late October shipping.

The upcoming releases include "Carnaval" by jazzists Spyro Gyra; Loretta Lynn's "Looking Good"; "The Oak Ridge Boys Greatest Hits"; the soundtrack from the upcoming film *Somewhere in Time*, which was composed, conducted and produced by John Barry; and "Back To The Barrooms" by Merle Haggard.

Cashbox top albums/101 to 200

October 18, 1980

		Weeks On Chart	
		10/11	Chart
101	THERE AND BACK JEFF BECK (Epic FE 35684)	8.98	91 15
102	MUSIC MAN WAYLON (RCA AFL-3602)	7.98	107 20
103	I TOUCHED A DREAM THE DELLS (20th Century-Fox/RCA 1-017)	7.98	106 10
104	THE CARS (Elektra 6E 135)	7.98	105 120
105	LITTLE STEVIE ORBIT STEVE FORBERT (Nemperor/CBS JZ 36595)	8.98	123 2
106	PRETENDERS (Sire SRK 6083)	7.98	88 39
107	RHAPSODY AND BLUES THE CRUSADERS (MCA-5124)	8.98	94 15
108	I BELIEVE IN YOU DON WILLIAMS (MCA-5133)	8.98	111 7
109	DUKE GENESIS (Atlantic SD 16014)	8.98	79 27
110	BADDEST GROVER WASHINGTON, JR. (Motown M9-940A2)	9.98	120 6
111	ONE WAY featuring AL HUDSON (MCA-5127)	8.98	100 16
112	HEAVEN AND HELL BLACK SABBATH (Warner Bros. BSK 3372)	7.98	110 20
113	HEARTLAND THE MICHAEL STANLEY BAND (EMI-America SW-17040)	7.98	126 4
114	IN THE HEAT OF THE NIGHT PAT BENATAR (Chrysalis CHR 123)	7.98	113 56
115	BRASS VI BRASS CONSTRUCTION (United Artists LT-1060)	7.98	97 7
116	WALK AWAY DONNA SUMMER (Casablanca NBLP 7244)	8.98	132 2
117	McCARTNEY II PAUL McCARTNEY (Columbia FC 36511)	8.98	103 19
118	NO RESPECT RODNEY DANGERFIELD (Casablanca NBLP 7229)	7.98	125 12
119	THE WALL PINK FLOYD (Columbia PC2 3618)	15.98	117 45
120	'80 GENE CHANDLER (20th Century-Fox/RCA T-605)	7.98	116 20
121	NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR (Riva/Mercury RVL 7403)	7.98	144 3
122	CADDYSHACK ORIGINAL SOUNDTRACK (Columbia JS 36737)	7.98	98 10
123	THE BOYS FROM DORVILLE ATLANTA RHYTHM SECTION (Polydor PD-1-6285)	8.98	114 10
124	WORTH THE WAIT PEACHES & HERB (Polydor PD-1-6298)	7.98	137 3
125	THE ROSE ORIGINAL SOUNDTRACK (Atlantic SD 18010)	8.98	119 44
126	UNDER THE GUN POCO (MCA-5132)	8.98	121 13
127	DEFAEC THE MUSIC UTOPIA (Bearsville BRK 3487)	8.98	— 1
128	PUCKER UP LIPPS, INC. (Casablanca NBLP 7242)	8.98	140 3
129	REAL PEOPLE CHIC (Atlantic SD 16016)	8.98	118 13
130	SHOGUN ORIGINAL SOUNDTRACK (RSO RX-1-3088)	8.98	135 3
131	LOVE IF FAIR BARBARA MANDRELL (MCA-5136)	8.98	143 2
132	THE GLOW OF LOVE CHANGE (RFC/Warner Bros. RFC 3438)	7.98	124 26
133	IN SEARCH OF THE RAINBOW SEEKERS MTUME (Epic JE 36017)	7.98	146 3

		Weeks On Chart	
		10/11	Chart
134	HOW TO BEAT THE HIGH COST OF LIVING ORIGINAL SOUNDTRACK performed by HUBERT LAWS and EARL KLUGH (Columbia JS 36741)	8.98	134 6
135	MUSICAL SHAPES CARLENE CARTER (Warner Bros. BSK 3465)	7.98	138 5
136	CIVILIZED EVIL JEAN-LUC PONTY (Atlantic SD 16020)	8.98	— 1
137	TAKE IT TO THE LIMIT NORMAN CONNORS (Arista AL 9534)	7.98	147 4
138	LARSEN-FEITEN BAND (Warner Bros. BSK 3075)	7.98	141 6
139	LA TOYA JACKSON (Polydor PD-1-6291)	7.98	150 2
140	TEN YEARS OF GOLD KENNY ROGERS (United Artists UA-LA 835-H)	7.98	139 57
141	GARDEN OF LOVE RICK JAMES (Motown G8-995M1)	8.98	133 12
142	CELEBRATE KOOL & THE GANG (De-Lite/Phonogram DE-9518)	7.98	— 1
143	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS (Casablanca NBLP 7239)	7.98	153 2
144	A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON (Epic KE2 36444)	13.98	130 27
145	HIGHWAY TO HELL AC/DC (Atlantic SD 12944)	7.98	151 4
146	CAREFUL MOTELS (Capitol ST-12170)	7.98	115 17
147	LONG WAY TO THE TOP NANTUCKET (Epic NJE 36523)	7.98	149 9
148	DAMN THE TORPEDOES TOM PETTY & THE HEARTBREAKERS (Backstreet/MCA-5015)	8.98	142 50
149	KURTIS BLOW (Mercury SRM-1-3854)	7.98	— 1
150	CALL ON ME EVELYN "CHAMPAGNE" KING (RCA AFL 1-3543)	7.98	161 2
151	JUST ONE NIGHT ERIC CLAPTON (RSO RS-1-4262)	13.98	122 25
152	VICTORY NARADA MICHAEL WALDEN (Atlantic SD 19279)	8.98	— 1
153	THE DOORS (Elektra EKS 74007)	7.98	158 8
154	SELL MY SOUL SYLVESTER (Fantasy F-9601)	7.98	159 5
155	THE FUNK IS ON INSTANT FUNK (Salsoul/RCA SA 8536)	7.98	168 2
156	SEAWIND (A&M SP-4824)	7.98	— 1
157	VAN HALEN (Warner Bros. BSK 3075)	7.98	154 144
158	VIENNA ULTRAVOX (Chrysalis CHR 1296)	7.98	163 6
159	DONNY HATHAWAY IN PERFORMANCE (Atlantic SD 19278)	8.98	164 4
160	WASP SHAUN CASSIDY (Warner Bros. BSK 3451)	7.98	160 5
161	ROSES IN THE SNOW EMMYLOU HARRIS (Warner Bros. BSK 3422)	7.98	162 22
162	HUMANS BRUCE COCKBURN (Millennium/RCA BXL 1-7752)	7.98	— 1
163	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND (Capitol SW 11698)	7.98	165 126
164	KENNY KENNY ROGERS (United Artists LWAK-979)	8.98	169 56
165	STONE JAM SLAVE (Cotillion/Atlantic SD 5224)	7.98	— 1
166	MINUTE BY MINUTE THE DOOBIE BROTHERS (Warner Bros. BSK 3193)	8.98	170 96

		Weeks On Chart	
		10/11	Chart
167	GARY MYRICK AND THE FIGURES (Epic NJE 36524)	7.98	171 5
168	THE STRANGER BILLY JOEL (Columbia JC 34987)	7.98	167 157
169	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36582)	7.98	— 1
170	I HEARD IT IN A LOVE SONG McFADDEN & WHITEHEAD (TSOP/CBS JZ 36773)	7.98	172 3
171	IT'S MY TIME MAYNARD FERGUSON (Columbia JC 36766)	8.98	173 5
172	KINGDOM COME SHOTGUN (MCA-5137)	8.98	176 4
173	MAGNIFICENT MADNESS JOHN KLEMMER (Elektra 6E-264)	7.98	127 11
174	MY HOME'S IN ALABAMA ALABAMA (RCA AFL 1-3644)	7.98	179 13
175	HURRY UP THIS WAY AGAIN THE STYLISTICS (TSOP/CBS JZ 36470)	7.98	183 2
176	CODE BLUE (Warner Bros. BSK 3461)	7.98	178 3
177	DARKROOM ANGEL CITY (Epic JE 36543)	7.98	— 1
178	AMY HOLLAND (Capitol ST-12071)	7.98	180 2
179	THE LONG RUN THE EAGLES (Asylum 5E-508)	8.98	152 53
180	TIDDLY WINKS NRBQ (Red Rooster/Rounder 3048)	7.98	186 2
181	I AM WHAT I AM GEORGE JONES (Epic JE 36586)	7.98	185 4
182	AT PEACE WITH WOMAN THE JONES GIRLS (Phila. Int'l./CBS JZ 36767)	7.98	— 1
183	FLIRTIN' WITH DISASTER MOLLY HATCHET (Epic JE 38110)	7.98	148 56
184	SOMETHING TO BELIEVE IN CURTIS MAYFIELD (Curton/RSO RS-1 3077)	7.98	187 14
185	TOUCH OF SILK ERIC GALE (Columbia JC 36570)	7.98	— 1
186	TWO "B's" PLEASE THE ROBBIN THOMPSON BAND (Ovation OV 1759)	7.98	190 2
187	DARK SIDE OF THE MOON PINK FLOYD (Harvest/Capitol SMAS 1163)	7.98	181 43
188	HARD TIMES LACY J. DALTON (Columbia JC 36763)	7.98	195 2
189	THE BEST OF THE DOOBIES THE DOOBIE BROTHERS (Warner Bros. BSK 3112)	8.98	191 31
190	MAN OVERBOARD BOB WELCH (Capitol SOO-12107)	8.98	196 2
191	WINNERS VARIOUS ARTISTS (A&M Teleproducts/RCA 1-017)	9.98	128 14
192	FAMILY HUBERT LAWS (Columbia JC 36396)	7.98	— 1
193	MAD LOVE LINDA RONSTADT (Asylum 5E-510)	8.98	136 33
194	GOLD & PLATINUM LYNYRD SKYNYRD BAND (MCA 2-11003)	12.98	175 45
195	NAUGHTY CHAKA KHAN (Warner Bros. BSK 3385)	7.98	155 18
196	HOT BOX FATBACK (Spring/Polydor SP-1-6728)	7.98	129 29
197	H BOB JAMES (Tappan Zee/CBS JC 36422)	7.98	157 15
198	ABOUT LOVE GLADYS KNIGHT & THE PIPS (Columbia JC 36387)	7.98	174 21
199	BEYOND HERB ALPERT (A&M SP 3717)	7.98	166 13
200	FAMILY BIBLE WILLIE NELSON (Songbird/MCA-3258)	7.98	182 3

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

AC/DC	13, 145	Commodores	33	Holland, Amy	178	Mandrell, Barbara	131	Pretenders	106	Ultravox	158
Air Supply	38	Connors, Norman	137	Instant Funk	155	Marley, Bob & The Wailers	73	Queen	4	Utopia	127
Alabama	174	Costello, Elvis	43	Jackson, LaToya	139	Marie, Teena	60	Rabbitt, Eddie	36	Van Halen	98, 157
Allman Bros.	66	Cougar, John	121	Jackson, Michael	50	Mayfield, Curtis	184	Ray, Goodman & Brown	97	Van Zant Band, Johnny	86
Alpert, Herb	199	Cross, Christopher	17	Jacksons	34	Maze	55	REO Speedwagon	144	Vapors	72
Ambrosia	89	Crusaders	107	James, Bob	197	McCartney, Paul	117	Riperton, Minnie	57	Waits, Tom	91
Angel City	177	Dalton, Lacy J.	188	James, Rick	141	McFadden & Whitehead	170	Rogers, Kenny	32, 81, 84, 140, 164	Walden, N. M.	152
Ashford & Simpson	67	Dangerfield, Rodney	118	Jarreau, Al	59	Mickey Mouse Disco	79	Rolling Stones	11	Washington, Grover Jr.	110
Allanta Rhythm Section	123	Daniels, Charlie Band	27	Jennings, Waylon	56, 102	Mills, Stephanie	41	Ronstadt, Linda	193	Warwick, Dionne	87
B-52's	19, 99	Davis, Mac	143	Jethro Tull	44	Mitchell, Joni	42	Ross, Diana	3	Welch, Bob	190
Beck, Jeff	101	Dells	103	Joel, Billy	21, 168	Molly Hatchet	23, 183	Rossington Collins	28	Williams, Don	108
Benatar, Pat	8, 114	Devo	35	Jones, George	181	Money, Eddie	58	Santana, Devadip Carlos	76	Winners	191
Benson, George	12	Doobie Bros.	6, 166, 189	Jones Girls	182	Morrison, Van	75	Scaggs, Boz	69	Yes	26
Black Sabbath	112	Doors	153	Journey	95	Motels	146	Schenker, Michael Group	82	Zapp	25
Blow, Kurtis	149	Dynasty	83	Kansas	24	Mtume	133	Seawind	156		
Bowie, David	29	Eagles	179	Khan, Chaka	195	Murray, Anne	39	Seeger, Bob	20, 163		
Brass Construction	115	Fatback	196	King, Evelyn	150	Myrick, Gary	167	Shotgun	172		
Browne, Jackson	7	Ferguson, Maynard	171	Kings	62	NRBQ	180	Simon, Carly	52		
Browne, Tom	31	Forbert, Steve	105	Kinks	49	Nantucket	147	Simon, Paul	14		
Cameo	94	Gabriel, Peter	61	Klemmer, John	173	Nelson, Willie	68, 100, 200	Slave	165		
Cameron	71	Gale, Eric	185	Knight, Gladys & The Pips	198	Nelson, Willie and Ray Price	90	S.O.S. Band	74		
Cars	9, 104	Gamma	96	Kool & The Gang	142	Numan, Gary	53	Split Enz	47		
Carter, Carlene	135	Gatlin, Larry	169	Larsen-Feiten Band	138	O'Jays	54	Stanley, Michael Band	113		
Cassidy, Shaun	160	Gayle, Crystal	85	Lattisaw, Stacy	46	One Way	111	Stewart, Al	37		
Chandler, Gene	120	Genesis	109	Laws, Hubert	192	Palmer, Robert	65	Streisand, Barbra	2		
Change	132	Goudreau, Barry	78	Lipps, Inc.	128	Peaches & Herb	124	Stylists	175		
Chic	129	Graham, Larry	64	Loggins, Kenny	15	Pendergrass, Teddy	22	Summer, Donna	116		
Chipmunks	40	Hall & Oates	48	L.T.D.	30	Petty, Tom	148	Supertramp	16		
Clapton, Eric	151	Harris, Emmylou	161	Ponty, Jean-Luc	136	Pink Floyd	119, 187	Sylvester	154		
Cockburn, Bruce	162	Hathaway, Donny	159	Lynyrd Skynyrd	194	Poco	126	Thompson, Robbin Band	186		
Code Blue	176	Henderson, Michael	45	Manchester, Melissa	93	Pointer Sisters	51	Townshend, Pete	92		

SOUNDTRACKS

The Blues Brothers	88
Caddyshack	122
The Empire Strikes Back	63
Fame	18
Honeysuckle Rose	10
How to Beat the High Cost of Living	134
McVicar	77
The Rose	125
Shogun	130
Smokey And The Bandit 2	80
Times Square	70
Urban Cowboy	5
Xanadu	1

CASH BOX TOP 100 ALBUMS

October 18, 1980

		Weeks On Chart		Weeks On Chart		Weeks On Chart			
1	XANADU ORIGINAL SOUNDTRACK (MCA-6100)	9.98	2	15	69	MIDDLE MAN BOZ SCAGGS (Columbia FC 36196)	8.98	58	27
2	GUILTY BARBRA STREISAND (Columbia FC 36750)	8.98	7	2	70	TIMES SQUARE ORIGINAL SOUNDTRACK (RSO RS-2-4203)	13.98	84	4
3	DIANA DIANA ROSS (Motown M8-936)	8.98	3	19	71	CAMERON (Salsoul/RCA 8535)	7.98	73	14
4	THE GAME QUEEN (Elektra 5E-513)	8.98	1	14	72	NEW CLEAR DAYS THE VAPORS (United Artists LT-1049)	7.98	76	10
5	URBAN COWBOY ORIGINAL SOUNDTRACK (Asylum DP-90002)	15.98	4	23	73	UPRISING BOB MARLEY & THE WAILERS (Island ILPS 9596)	7.98	66	11
6	ONE STEP CLOSER THE DOOBIE BROTHERS (Warner Bros. HS 3452)	8.98	10	2	74	S.O.S. THE S.O.S. BAND (Tabu/CBS NJZ 36332)	7.98	61	17
7	HOLD OUT JACKSON BROWNE (Asylum 5E-511)	8.98	6	14	75	COMMON ONE VAN MORRISON (Warner Bros. BSK 3462)	7.98	77	5
8	CRIMES OF PASSION PAT BENATAR (Chrysalis CHE 1275)	8.98	8	9	76	THE SWING OF DELIGHT DEVADIP CARLOS SANTANA (Columbia C2 36590)	9.98	69	7
9	PANORAMA THE CARS (Elektra 5E-514)	8.98	9	7	77	McVICAR ORIGINAL SOUNDTRACK (Polydor PD-1-6284)	8.98	65	10
10	HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia S2 36752)	15.98	11	7	78	BARRY GOUDREAU (Portrait/CBS NJR 36542)	7.98	83	7
11	EMOTIONAL RESCUE THE ROLLING STONES (Rolling Stones/Atlantic COC 16015)	8.98	5	14	79	MICKEY MOUSE DISCO (Disneyland 2504)	4.98	80	35
12	GIVE ME THE NIGHT GEORGE BENSON (Qwest/Warner Bros. HS 3453)	8.98	12	11	80	SMOKEY AND THE BANDIT 2 ORIGINAL SOUNDTRACK (MCA-6101)	8.98	82	7
13	BACK IN BLACK AC/DC (Atlantic SD 161018)	8.98	14	10	81	THE GAMBLER KENNY ROGERS (United Artists UA-LA-934)	7.98	85	96
14	ONE TRICK PONY PAUL SIMON (Warner Bros. HS 3472)	8.98	13	7	82	THE MICHAEL SCHENKER GROUP (Chrysalis CHE 1302)	8.98	89	6
15	ALIVE KENNY LOGGINS (Columbia C2K 36738)	13.98	17	3	83	ADVENTURES IN THE LAND OF MUSIC DYNASTY (Solar/RCA BXL-3576)	7.98	74	14
16	PARIS SUPERTRAMP (A&M SP-6702)	13.98	34	2	84	GIDEON KENNY ROGERS (United Artists LOO-1035)	8.98	87	28
17	CHRISTOPHER CROSS (Warner Bros. BSK 3383)	7.98	15	38	85	THESE DAYS CRYSTAL GAYLE (Columbia JC 36512)	8.98	104	5
18	FAME ORIGINAL SOUNDTRACK (RSO RX1-3080)	8.98	18	20	86	NO MORE DIRTY DEALS THE JOHNNY VAN ZANT BAND (Polydor PD-1-6289)	7.98	93	6
19	WILD PLANET THE B-52's (Warner Bros. BSK 3471)	7.98	21	5	87	NO NIGHT SO LONG DIONNE WARWICK (Arista AL 9526)	8.98	75	11
20	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND (Capitol SOO-12041)	8.98	20	32	88	THE BLUES BROTHERS ORIGINAL SOUNDTRACK (Atlantic SD 16017)	8.98	86	17
21	GLASS HOUSES BILLY JOEL (Columbia FC 36384)	8.98	19	31	89	ONE EIGHTY AMBROSIA (Warner Bros. BSK 3368)	7.98	72	27
22	TP TEDDY PENDERGRASS (Phila. Int'l./CBS FZ 36745)	8.98	23	10	90	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE (Columbia JC 36476)	7.98	92	19
23	BEATIN' THE ODDS MOLLY HATCHET (Epic FE 36572)	8.98	26	5	91	HEART ATTACK AND VINE TOM WAITS (Asylum 6E-295)	7.98	102	3
24	AUDIO-VISIONS KANSAS (Kirshner/CBS FZ 36588)	8.98	28	3	92	EMPTY GLASS PETE TOWNSHEND (Atco SD 32-100)	7.98	67	23
25	ZAPP (Warner Bros. BSK 3463)	7.98	29	5	93	FOR THE WORKING GIRL MELISSA MANCHESTER (Arista AL 9533)	8.98	96	6
26	DRAMA YES (Atlantic SD 16019)	8.98	16	7	94	CAMEOSIS CAMEO (Casablanca CCLP 2011)	7.98	78	24
27	FULL MOON CHARLIE DANIELS BAND (Epic FE 36571)	7.98	27	11	95	DEPARTURE JOURNEY (Columbia FC 36339)	8.98	95	31
28	ANYTIME, ANYPLACE, ANYWHERE ROSSINGTON COLLINS BAND (MCA-5130)	8.98	24	14	96	2 GAMMA (Elektra 6E-288)	7.98	99	6
29	SCARY MONSTERS DAVID BOWIE (RCA AQL-3647)	8.98	43	3	97	RAY, GOODMAN & BROWN II RAY, GOODMAN & BROWN (Polydor PD-1-6299)	7.98	112	3
30	SHINE ON L.T.D. (A&M SP 4819)	7.98	25	7	98	WOMEN AND CHILDREN FIRST VAN HALEN (Warner Bros. HS 3415)	8.98	90	27
31	LOVE APPROACH TOM BROWNE (GRP/Arista GRP 5008)	7.98	22	14	99	THE B-52's (Warner Bros. BSK 3355)	7.98	109	39
32	GREATEST HITS KENNY ROGERS (Liberty LOO-1072)	8.98	—	1	100	WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	11.98	101	10
33	HEROES COMMODORES (Motown M8-939M1)	8.98	31	17					
34	TRIUMPH THE JACKSONS (Epic FE 36424)	8.98	—	1					
35	FREEDOM OF CHOICE DEVO (Warner Bros. BSK 3435)	7.98	38	20					
36	HORIZON EDDIE RABBITT (Elektra 6E-276)	7.98	40	14					
37	24 CARROTS AL STEWART and SHOT IN THE DARK (Arista AL 9520)	8.98	37	6					
38	LOST IN LOVE AIR SUPPLY (Arista AB 4268)	8.98	33	23					
39	ANNE MURRAY'S GREATEST HITS (Capitol SOO-12110)	8.98	60	4					
40	CHIPMUNK PUNK THE CHIPMUNKS (Excelsior XLP-6008)	7.98	41	14					
41	SWEET SENSATION STEPHANIE MILLS (20th Century-Fox/RCA T-603)	7.98	42	29					
42	SHADOWS AND LIGHT JONI MITCHELL (Asylum BB-704)	13.98	47	3					
43	TAKING LIBERTIES ELVIS COSTELLO (Columbia JC 36939)	7.98	56	2					
44	"A" JETHRO TULL (Chrysalis CHE 1301)	8.98	30	6					
45	WIDE RECEIVER MICHAEL HENDERSON (Buddah/Arista BDS 6001)	7.98	32	9					
46	LET ME BE YOUR ANGEL STACY LATTISAW (Cotillion/Atlantic SD 5219)	7.98	36	20					
47	TRUE COLOURS SPLIT ENZ (A&M SP-4822)	7.98	48	9					
48	VOICES DARYL HALL & JOHN OATES (RCA AQL 1-3646)	8.98	44	10					
49	ONE FOR THE ROAD THE KINKS (Arista A2L 6401)	13.98	39	17					
50	OFF THE WALL MICHAEL JACKSON (Epic FE-35745)	8.98	51	58					
51	SPECIAL THINGS POINTER SISTERS (Planet/Elektra P-9)	7.98	57	9					
52	COME UPSTAIRS CARLY SIMON (Warner Bros. BSK 3443)	7.98	52	16					
53	TELEKON GARY NUMAN (Atco SD-32-103)	8.98	64	3					
54	THE YEAR 2000 THE O'JAYS (TSOP/CBS FZ 36416)	8.98	35	8					
55	JOY AND PAIN MAZE featuring FRANKIE BEVERLY (Capitol ST-12087)	7.98	46	12					
56	GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	7.98	59	78					
57	LOVE LIVES FOREVER MINNIE RIPERTON (Capitol SOO-12097)	8.98	45	8					
58	PLAYING FOR KEEPS EDDIE MONEY (Columbia FC 36514)	8.98	49	11					
59	THIS TIME AL JARREAU (Warner Bros. BSK 3434)	7.98	53	18					
60	IRONS IN THE FIRE TEENA MARIE (Gordy/Motown G8-997M1)	7.98	70	7					
61	PETER GABRIEL (Mercury SRM 1-3848)	7.98	55	19					
62	ARE HERE THE KINGS (Elektra 6E-274)	7.98	68	10					
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64	ONE IN A MILLION YOU LARRY GRAHAM (Warner Bros. BSK 3447)	7.98	50	18					
65	CLUES ROBERT PALMER (Island ILPS 9595)	8.98	81	2					
66	REACH FOR THE SKY THE ALLMAN BROTHERS BAND (Arista AL 9535)	8.98	54	9					
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