

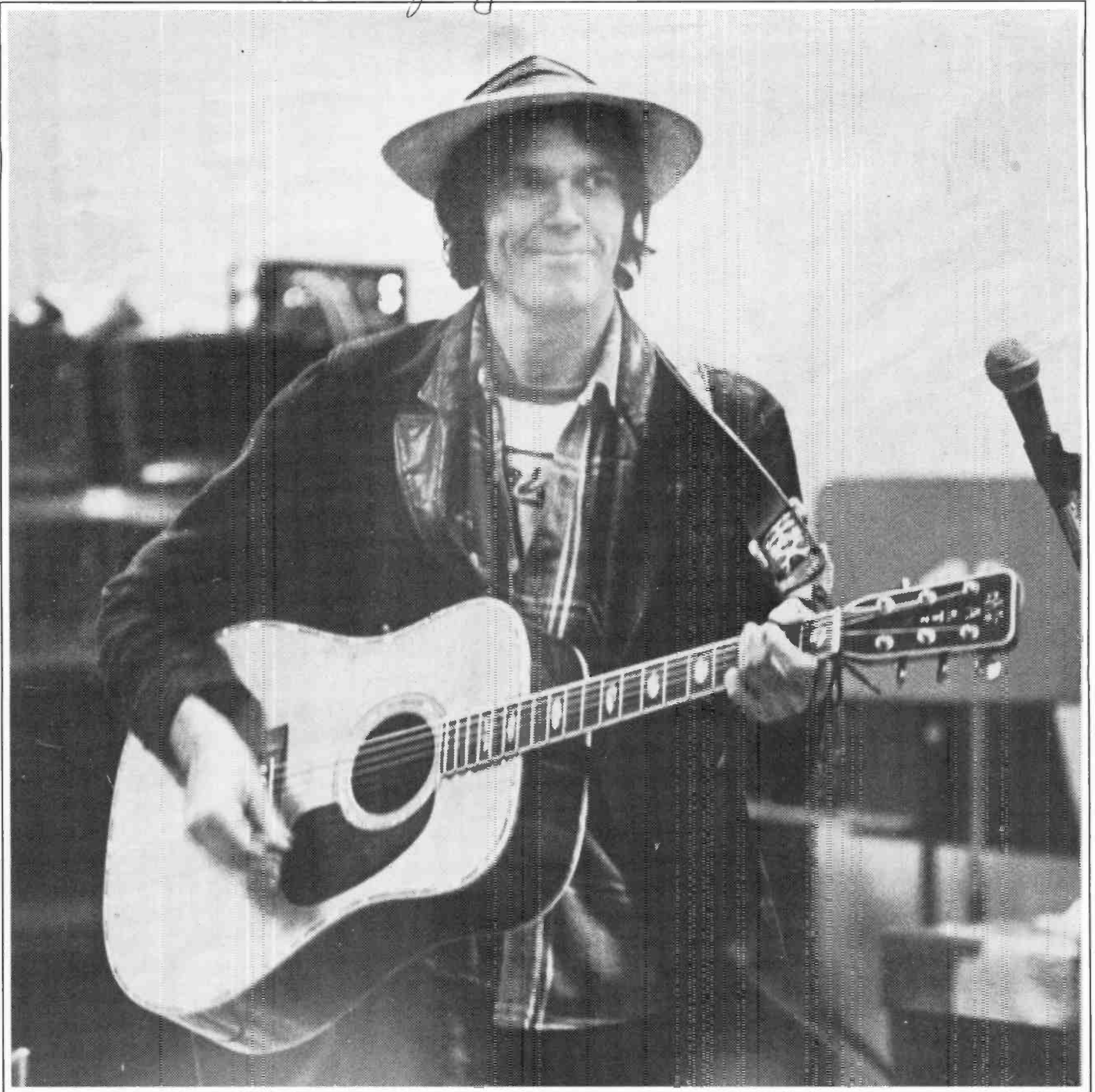
DEDICATED TO THE NEEDS OF THE MUSIC/RECORD COLLECTOR

OCTOBER 21, 1978 \$1.95

RECORD WORLD

*Platinum
Country*

Neil Young - Comes A Time



SIDE ONE

GOIN' BACK

COMES A TIME

LOOK OUT FOR MY LOVE

PEACE OF MIND

LOTTA LOVE

SIDE TWO

HUMAN HIGHWAY

ALREADY ONE

FIELD OF OPPORTUNITY

MOTORCYCLE MAMA

FOUR STRONG WINDS



PRODUCED BY NEIL YOUNG, BEN KEITH, TIM MULLIGAN & DAVID BRIGGS
AVAILABLE NOW ON REPRISE RECORDS & TAPES. MSK 2266

HITS OF THE WEEK

SINGLES

NICK GILDER, "HERE COMES THE NIGHT"

(prod. by P. Coleman) (writers: Gilder-McCulloch) (Beechwood, BMI) (3:00) Gilder's first single "Hot Child In The City" went to #1 and this new release from his "City Nights" lp has the same ambisexual vocals and pulsating street rhythm. It's the right follow-up, guaranteed immediate airplay. Chrysalis 2264.

CHRIS REA, "WHATEVER HAPPENED TO BENNY SANTINI"

(prod. by G. Dudgeon) (writer: Rea) (Magnet/Interworld, BMI) (3:50). Rea's "Fool (If You Think It's Over)" was a surprise summer hit and his new, somewhat rockier title cut from his first album could have the same chart life. The story and rich production add interest. United Artists 1252.

CHICAGO, "ALIVE AGAIN"

(prod. by Phil Ramone) (writer: J. Pankow) (Make Me Smile, ASCAP) (3:29). The group has been through big changes this past year and this title cut from their first non-numbered lp is a major example. It rocks stronger than previous releases with the guitar work and Cetera's lead vocals of prime interest. Columbia 3-10344.

JOE WALSH, "OVER AND OVER"

(prod. by B. Szymczyk) (writer: Walsh) (Wow & Flutter, ASCAP) (3:59). Walsh's "Life's Been Good" was a Top 15 charter and this new outing from his best-selling "But Seriously, Folks" lp is a jangly rock and roller highlighted by the artist's superb guitar work. It's a Top 40 natural. Asylum 45536.

SLEEPERS

VILLAGE PEOPLE, "Y.M.C.A."

(prod. by J. Morali) (writers: J. Morali-H. Belolo-V. Willis) (Green Light, ASCAP) (3:30). The group's "Macho Man" was one of the summer's biggest disco/pop hits and this new release has the same foot-stomping bass line and tongue-in-cheek lyrics. The vocals are strong and the production thunderous. Casablanca 945.

SARAH DASH, "SINNER MAN"

(prod. by Gold-Siegel-Knight-Arlan) (writers: Hegel-George) (Don Kirshner, BMI) (3:18). The former member of Labelle debuts as a solo artist with this sparkling disco/BOS disc with lots of pop potential in the grooves. It moves high and wide on lofty string arrangements and Dash's soaring vocals. Kirshner 8-4278 (CBS).

BONNIE POINTER, "FREE ME FROM MY FREEDOM"

(prod. by J. Bowen-B. Gordy) (writers: Bonc-Thomas-Pointer) (Jobete/Stone Diamond, BMI) (3:35). This Pointer sister's first solo effort is a reverse love song with lovely vocals and crafty instrumentation. It's a strong debut effort for potential pop and BOS play. Motown 1451.

BRENT MAGLIA, "THE RUNAWAY"

(prod. by B. Maglia) (writer: D. O'Keefe) (Warner-Tamerlane/Road Cannon, BMI) (2:57). This Danny O'Keefe story-song about the trials of life on the run gets the right treatment by Maglia. His vocals are clear and strong and the sparse instrumentation is supportive. It has adult and teen appeal. Fantasy 835.

ALBUMS

ELTON JOHN, "A SINGLE MAN."

Elton's first album in well over a year is his most musical effort in many years. He explores many different directions, turning in an exemplary vocal on "It Ain't Gonna Be Easy," molding a future pop classic on "Part-Time Love" and even a beautiful piano instrumental with "Song For Guy." MCA MCA-3065 (7.98).

BILLY JOEL, "52ND STREET."

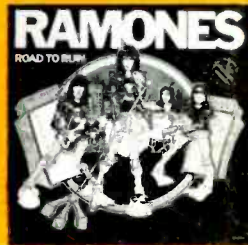
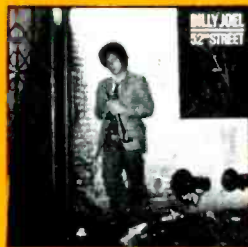
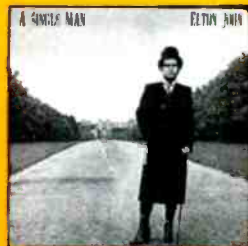
Joel's follow-up to his platinum "Stranger" lp promises to be an even bigger success. In addition to the very capable Billy Joel band, Joel has recruited some of the finest studio talent around to help out on some of the most compelling material he's ever written. Phil Ramone's production adds the icing on the cake. Columbia FC 35609 (7.98).

FIREFALL, "ELAN."

With the group's third album they have developed a poise and maturity that should pick up where their previous gold outing left off. Already the single, "Strange Way," with its trademark vocals and shifting rhythms is moving up the chart and the soaring rocker, "Get You Back" should eventually follow suit. Atlantic SD 19183 (7.98).

RAMONES, "ROAD TO RUIN."

The latest from the Ramones shows them with broadened musical horizons and little resemblance to the group that recorded three previous records. The single, "Don't Come Close," deserves much attention as do the Searchers "Needles and Pins" and "It's A Long Way Back." Sire SRK 6063 (Warner Brothers) (7.98).



WAYLON



HIS NEW SINGLE
DON'T YOU
THINK THIS
OUTLAW
BIT'S DONE
GOT OUT
OF HAND

PB-11390

FROM THE ALBUM
I'VE ALWAYS BEEN CRAZY



FLI-2979

Waylon



RCA
Records

RECORD WORLD

G.E. To Acquire Cox Broadcasting

By MIKE FALCON

■ LOS ANGELES — General Electric and Cox Broadcasting's boards of directors have authorized negotiations for a definitive agreement in which the industrial conglomerate, ranked ninth on the Fortune 500 list of industrial firms, would acquire the Atlanta-based broadcasting company. The acquisition would be based on the exchange of one and three-tenths G.E. shares of common stock for each Cox share.

General Electric would issue 8.8 million shares, valued at between \$440 and \$488 million.

Cox, which owns KFI and television and radio stations in Atlanta and several other cities, also operates cable television systems and is engaged in business publishing and motion picture

(Continued on page 52)

Capitol: 3 Singles In The Top Five

By SAMUEL GRAHAM

■ LOS ANGELES—With three of the top five places on this week's RW Singles Chart—Anne Murray's "You Needed Me" at a bulletted #3, A Taste of Honey's "Boogie Oogie Oogie" at #4, and the Little River Band's "Reminiscing" (on the Capitol-distributed Harvest label) at #5 bullet—Capitol Records is enjoying one

(Continued on page 30)

CBS Goes to \$8.98 on 6 New Albums; Retailers Take the Increase in Stride

By MARC KIRKEBY and DAVID MCGEE

■ NEW YORK—The \$8.98 dam has broken—without, apparently, the negative reaction which accompanied the jump to \$7.98.

Six new or recent CBS Records releases will carry the higher list price beginning next Monday (23). All future "F"-prefix discs and tapes—releases by top-selling artists only, for the time being—will also list at \$8.98.

The retailer's cost for those records and tapes will increase from \$4.08 to \$4.59, the current dealer cost for CBS soundtracks.

The releases immediately involved are the latest albums by Billy Joel, Boston, Chicago, Heart, Ted Nugent and Santana.

The only other standard lp now due at \$8.98 from a major label is Steve Martin's second Warner Bros. album, which was sched-

uled to ship last Friday (13). But that situation seems bound to change.

Ordering Program

In an Oct. 9 letter to customers from Frank Mooney, CBS VP/marketing branch distribution, CBS also announced a last-minute \$7.98 ordering program on those albums to allow retailers to stock up before the price increase takes effect. CBS will guarantee delivery of orders received by tomorrow (17) on the six albums. Each retailer may place one order for a limited quantity of each album. The limits vary; information on them is available from CBS local sales representatives.

In contrast to the fury evoked by some previous price increases, the Columbia announcement was greeted favorably, or at least matter-of-factly, by a majority of retailers throughout the country.

Two sentiments prevail, one dependent upon the other: consumers have yet to show any significant resistance to higher priced records, and businessmen, including record retailers, are in business to make money.

Retail Reaction

A sampling of retail reaction: Longhair Music's Tom Modica, leader of the Portland-area boycott of the Queen album two years ago, says now that he will be "more than happy to increase by a couple of points what I make on albums. It allows me to make a little more profit to keep up with my expanding expenses. I'm not that terribly displeased by \$8.98."

Consumer Mood

Modica admits to considerable disgruntlement with consumers' willingness to accept price increases in all sectors of the economy. "I think that this standardization of inflation can ultimately be dangerous for our country, because people may lose confidence in the dollar. Our economic system is based on confidence more than anything else. You can run at a deficit balance, you can print all the money you want as long as the people believe. But once they've lost confidence you never get them back. On a general basis I wish the federal government would take more of a leadership position and I wish that I didn't have to see my costs going up and my prices to consumers going up. But I'm only one small person and the way I see it now is that \$8.98 is going to be healthy for me and con-

(Continued on page 68)

Parton Takes CMA's Top Award; ABC's Three Winners Lead Labels

By WALTER CAMPBELL

■ NASHVILLE — Dolly Parton (RCA) won the Country Music Association's most prestigious honor, 1978 Entertainer of the Year, to conclude the 12th annual CMA awards presentation here last Monday night (9).

Parton accepted the award, one of four for which she was nominated, holding a borrowed

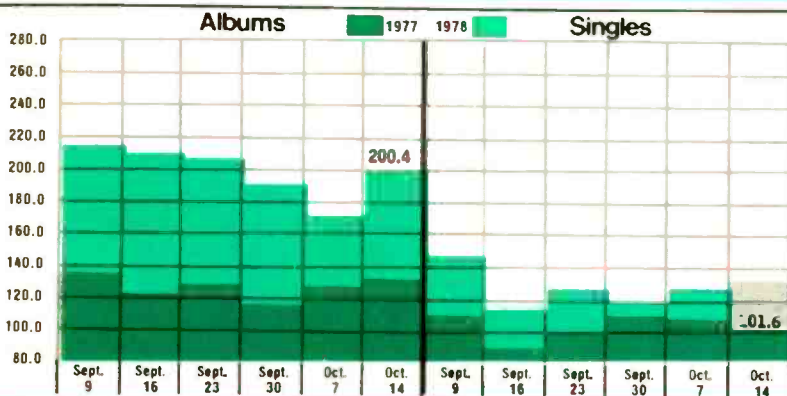
mink stole in front of a split in her dress, and remarked, "It's like my daddy used to always say, it's like stuffing 50 pounds of mud into a five-pound bag."

The 90-minute NBC-TV program, hosted by Johnny Cash, saw ABC Records, with three winners, lead all labels in total awards.

"Heaven's Just A Sin Away" scored big for Ovation artists The Kendalls as Single of the Year. The record was the first hit for the father-daughter duo.

(Continued on page 24)

RECORD WORLD SALES INDEX



*The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

Holiday Season Adv. Campaigns Feature Broad-Based Media Mix

By SAM SUTHERLAND

■ LOS ANGELES—With manufacturers, retailers and distributors anticipating yet another record fourth quarter, the peak holiday season this year — traditionally the highest media saturation period for all advertisers, making it one of the most challenging to buy into—will reflect the heaviest advertising outlays to date. According to an RW survey of label executives, ad campaigns

targeted for the Thanksgiving-to-Christmas season will include the broadest overall media mix to date, several of the most ambitious and costly television buys ever committed to recorded product, and, in many instances, the most detailed and extensive advance planning yet.

Less obvious but equally significant, the larger budgets already

(Continued on page 28)

contents



■ **Opposite page 72.** Platinum country — just a few years ago, the notion was a foreign one in a field in which number one records generally sold in the 100,000-range. Now, as Record World's annual look at the country spectrum shows, Nashville's sales impact on the music marketplace has increased dramatically. Profiles of companies and trends that are leading the way highlight this special section.



■ **Page 16.** The day is fast approaching, says Young & Rubicam VP Bill Donnelly, when a video disc player and a home computer will be consumer items as accessible as television sets and stereos. In his Dialogue, Donnelly details the progress of the new audio and video technology, and discusses its likely impact on the music business.

departments

A/C Report	Page 64	Disco File	Page 54
Action Music	Page 64	Disco File Top 20	Page 54
Album Chart	Page 42	Discotheque Hit Parade	Page 54
Album Picks	Page 20	FM Airplay Report	Pages 36, 38
Black Oriented Music	Page 69	International	Page 65
Black Oriented Albums	Page 72	Canada	Page 66
Black Oriented Album Chart	Page 69	England	Page 65
Picks of the Week	Page 69	England's Top 25	Page 66
Black Oriented Singles Chart	Page 70	Germany	Page 65
Soul Truth	Page 69	Jazz LP Chart	Page 50
Chart Analysis	Page 8	Latin American	Page 56
Classical	Page 49	Album Picks	Page 56
The Coast	Page 26	Hit Parade	Page 57
Country	Section II	New York, N.Y.	Page 30
Country Album Chart	Page 90	Radio Marketplace	Pages 59-64
Country Album Picks	Page 94	Radio World	Pages 52-53
Country Hot Line	Page 102	Retail Rap	Page 44
Country Picks of the Week	Page 92	Retail Report	Page 45
Country Singles Chart	Page 98	Singles Chart	Page 33
Country Singles Picks	Page 94	Singles Picks	Page 18
Dialogue	Page 16		

POWERHOUSE PICKS

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

Al Stewart (Arista) "Time Passages."

Record is showing good radio chart activity with numerous major adds coming in. Breakout sales are beginning to show.

The Joint Records (London) will soon release the new remix of "Change," by Zulema. The 12" disco single was remixed by disco DJ Richie Rivera. Shown completing the final mix are (from left) Andy Abrams, engineer of Sigma Studios; Richie Rivera and Billy Smith, London's disco coordinator and national AOR promotion director.

CBS, Inc. Reports Records in Earnings, Income and Revenues

■ **NEW YORK** — CBS, Inc. last week reported it had set company records for earnings per share, income and revenues for the third quarter and first nine months of 1978 ended Sept. 30.

The CBS board of directors also declared an increase, from \$.60 to \$.65 per share, in the cash dividend to be paid on the company's common stock in the fourth quarter.

Revenues for the CBS/Records Group rose 32 percent in the third quarter from the same period in 1977, the company reported.

For the third quarter, CBS's earnings per share were \$1.75, an 11 percent increase over the \$1.57 per share earned in the third quarter of 1977. Third quarter net income was \$48.5 million, a gain of 11 percent over 1977 third quarter net income of \$43.7 million. Third quarter revenues were \$807.1 million, an increase of 20 percent over 1977 third quarter revenues of \$669.9 million.

For the first nine months of 1978, CBS earnings per share were \$5.11, a nine percent increase over the \$4.68 earned in the first nine months of 1977. Net income for the nine months was \$141.6 million on revenues of \$2.30 billion. The latter figures represent an eight percent increase over the \$131.6 million in net income reported for the same period in 1977, and a gain of 16 percent over 1977 first nine month revenues of \$1.98 billion.

RCA Hits New High In Earnings, Revenues

■ **NEW YORK**—RCA Corporation last week reported highest-ever earnings, revenues and earnings per share for the third quarter and first nine months of 1978.

RCA Records' earnings for the third quarter were higher than the record-breaking third quarter of 1977, when sales of Elvis Presley records were at a peak.

The three months ended Sept. 30 were RCA's seventh consecutive record quarter. Net profits for the period were \$70 million, or \$.92 per common share, up from \$62.9 million or \$.82 per share in the same period a year ago. Revenues were \$1.68 billion, up from \$1.46 billion.

For the first nine months of 1978, RCA's net profit was \$203.2 million, or \$2.66 per share, against \$181.5 million, or \$2.37 a share, for the same period a year ago. Revenues for the nine months were \$4.80 billion, compared with \$4.27 billion a year ago.

RECORD WORLD

1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020

PUBLISHER BOB AUSTIN EDITOR IN CHIEF SID PARNES

SR. VICE PRESIDENT/MANAGING EDITOR MIKE SIGMAN

SR. VICE PRESIDENT/WEST COAST MGR. SPENCE BERLAND

HOWARD LEVITT/ASSOCIATE EDITOR
MIKE VALLONE/RESEARCH DIRECTOR
NEIL MCINTYRE/RADIO DIRECTOR
STEPHEN KLING/ART DIRECTOR
David McGee/Assistant Editor
Barry Taylor/Assistant Editor
Marc Kirkeby/Assistant Editor
Pat Baird/Assistant Editor
Doree Berg/Associate Research Director
Alan Wolmark/Assistant Editor
Sophia Midas/Assistant Editor
Dede Dabney/R&B Editor
David Skinner/Assistant Art Director
Joyce Reitzer Panzer/Production
Basil Nias/Assistant R&B Editor
Irv Resnick/Editorial Assistant
Carl Skiba/Editorial Assistant
Speight Jenkins/Classical Editor
Vince Aletti/Discotheque Editor
Bill Holland/Washington Correspondent
Robert Palmer/Jazz Editor

Advertising Sales
Stan Solfer Jeffrey Roberts

WEST COAST

SAM SUTHERLAND CHRISTY WRIGHT
WEST COAST EDITOR MARKETING DIR.

Samuel Graham/Assistant Editor
Mike Falcon/Assistant Editor
Terry Droltz/Production
Portio Giovinazzo/Research Assistant
6290 Sunset Boulevard
Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE

TOM RODDEN
VICE PRESIDENT
SOUTHEASTERN MANAGER
Walter Campbell/Southeastern Editor
Marie Ratliff/Research Editor
Margie Barnett/Assistant Editor
Cindy Kent/Assistant Editor
Red O'Donnell/Nashville Report
49 Music Square West
Nashville, Tenn. 37203
Phone: (615) 329-1111

LATIN AMERICAN OFFICE

TOMAS FUNDORA
VICE PRESIDENT
3140 W. 8th Ave., Hialeah, Fla. 33012
(305) 823-8491

ENGLAND

PHILIP PALMER
Manager
Suite 22/23, Lougham House
308 Regent Street
London W1
01 580 1486

JAPAN

ORIGINAL CONFIDENCE
CBON Queen Building
18-12 Roppongi 7-chome
Minato-ku, Tokyo

CANADA

ROBERT CHARLES-DUNNE
19 Yorkville Avenue
Toronto, Ontario
Canada M4W 1L1
(416) 964-8406

GERMANY

JIM SAMPSON
Liebherstrasse 19
8000 Muenchen 22, Germany
Phone: (089) 22 77 46

AUSTRALIA

PETER CONYNGHAM
P.O. Box 678, Crows Nest, N.S.W. Australia
2, 92-6045

FRANCE

GILLES PETARD
8, Quai de Stalingrad, Boulogne 92, France
Phone: 520-79-67

SPAIN

JOSE CLIMENT
Virgen de Lourdes 2
Madrid 27, Spain
Phone: 403-9651 Phone: 403-9704

MEXICO

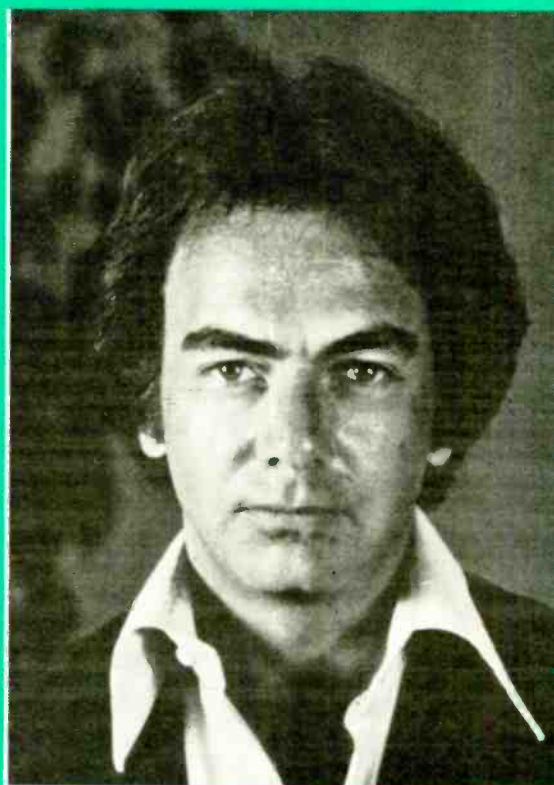
VILO ARIAS SILVA
Petén 151-402 Colonia Navarre
Mexico 12, D.F.
Phone: 536-41-66

CIRCULATION DEPT.

1697 Broadway, New York, N.Y. 10019
Phone: (212) 586-0913
SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA — \$85; AIR MAIL — \$140; FOREIGN AIR MAIL — \$145. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE, NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

Copyright © 1978 by
RECORD WORLD PUBLISHING CO., INC.
VOL. 35, NO. 1633

BARBRA & NEIL



"YOU DON'T BRING ME FLOWERS"

Produced by Bob Gaudio.

DIAMOND AND STREISAND
TOGETHER FOR THE FIRST TIME!

To be heard again and again on both their forthcoming albums:

"Barbra Streisand's Greatest Hits, Volume II," FC 35679

Neil Diamond's "American Popular Song." FC 35625

On Columbia Records & Tapes 

WB Music May Vary Its Discount

By MIKE FALCON

■ LOS ANGELES — Although there has been some retailer criticism of the Warner Bros. Music flat discount rate (RW, Oct. 7; Sept. 9) president Ed Silvers thinks the restructuring is a step in the right direction. He adds that the company is considering some changes in the program, but that the 40 percent discount now given to both retailers and print jobbers is a figure that is workable for the publishing giant.

Discount Working

In evaluating some of the options the company has, Silvers says he examined the product flow to various retail and jobber accounts and came to the conclusion that the switch from a 55 percent jobber discount to a 40 percent all-account discount is working on all levels. "When we changed our prices last April I waited for the sky to fall," said Silvers, "but to my surprise the jobbers started to buy from us. This was somewhat puzzling because I had to ask if they were just buying product in order to retain accounts by providing a complete line at cost, and made up profit in other areas."

Silvers' investigations disclosed, however, that some print jobbers were buying at the 40 percent discount and selling to retail accounts at 25 percent off the list price. "I deduced that the product is as good as we thought it was, and that many retailers found the 25 percent discount acceptable," explained the president. "The jobber is making 15 percent and the retailer is still taking the biggest percentage of the profitability. Some stores that buy direct are making that 40 percent discount, which is very high for a piece of music product."

Silvers speculates that "what will probably happen is that we'll go to a 25 percent to 33 percent discount range for the retail accounts, buying from us. I can only speculate on the market now, but if the percentages continue to move as they have the past few months and the lesser discount is prevailing, the 40 percent discount for rack jobbers could be retained." He emphasizes, though, that this is conjecture at the moment.

Silvers adds that "the only way you can make money in this business is by advertising," a point cited in an earlier interview (RW, Sept. 9). Consequently, the advertising funds come from the increased percentage the company retains through the new price structure. "We're not making a bundle," said Silvers, "but for us it is now profitable, and I

define that as being able to make a reasonable profit after advertising."

The company is still taking a hard look at the traditional print jobber role, which Silver sees as minimal. But genuine rack jobbers, who provide stocking and reservicing services, should be entitled to a price differential, according to the executive. "The one stop jobber who services small accounts is not usually terribly constructive in this aspect of the business," notes Silvers, "although there are exceptions."

Although some major organizations have been critical of the company's moves, the reaction from retailers differs, according to the reorganization necessary to retain profits in the folio area (RW, Oct. 7).

"We reacted unfavorably to the structure reorganization originally," said Fred Traub, director of purchasing for the Record Bar. "Originally we were committed to not buying Warner Bros. Music product. But we were faced with a noticeable decrease

in sales when this happened. When they came up with a stocking program (WB Music offers a twice yearly 50 percent discount buy-in) we elected to buy directly."

Traub notes, however, that the Record Bar has a computer that is capable of tracking all music sales, segregating the product flow by vendor. An examination of the September folio product movement indicates that Record Bar's top 20 folio sellers included 11 titles from Warner Bros. Music, "even though the product was not available for the full month," due to the chain's WB Music cutback.

Traub states that the decision to carry the product was largely contingent on the buy-in provision that allowed the 50 percent discount, however. "We get a higher profit but have to pick up the warehousing costs," said Traub. "As far as further buying goes, we're considering a number of options, but a lot is still dependent on the terms of the discount provisions."

RCA, Interworld Set Co-Publishing Pact

■ NEW YORK—RCA's two music publishing companies and Interworld Music Group (IMG) last week announced an agreement by which IMG will administer and exploit all U.S. music copyrights acquired by the RCA publishing companies.

The announcement was made jointly by Mel Ilberman, president of the RCA music publishing companies, and Mike Stewart, president, IMG. Ilberman said RCA will move aggressively to acquire U.S. music copyrights, and Stewart said his company would move just as aggressively in exploiting them.

Simultaneously, Kelli G. Ross, division vice president, international creative affairs, RCA Records International, announced

that the U.S. music copyrights would be subpublished by RCA's foreign subsidiaries and that IMG will be subpublishing, administering and exploiting in the U.S., music copyrights owned by RCA's foreign publishing subsidiaries. Ross added that RCA's publishing subsidiaries in Italy, Brazil and Australia will subpublish all copyrights owned by IMG.

The parties to the signing noted that the agreement would give RCA's music publishing operations a strengthened presence in the U.S. through acquisition of new U.S. music copyrights and through U.S. exploitation of their extensive foreign copyrights and would give IMG added posture in the U.S. and great presence in Italy, Brazil and Australia.



Shown (from left) are Mike Stewart, president of IMG; Kelli Ross, division vice president, creative affairs, RCA Records International; Mel Ilberman, division vice president, business affairs and associated labels, RCA Records and Howard Wattenberg, attorney representing IMG.

Ivil Joins Casablanca

■ LOS ANGELES — Larry Harris, senior vice president and managing director of Casablanca Records & Filmworks, has announced the appointment of Anni Ivil as vice president of publicity and creative services.



Anni Ivil

Ivil has been a music industry publicist since her first job with Pye Records in England in the early 1960s. Most recently she was contracted by Robert Stigwood to set up RSO Records' Los Angeles press headquarters. In England, she was involved in management for such acts as Julie Driscoll and The Animals. In the early 1970s she was head of publicity, and then of creative services, for WEA International. Next she moved to Atlantic Records in London to head up their creative services department, and then came to New York to head up publicity for Atlantic.

Lambert Named Sherlyn VP

■ MIAMI — Henry Stone, president of TK Productions and Sherlyn Publishing Co., has announced the appointment of Lanny Lambert to the newly created position of vice president, Sherlyn Publishing.



Lanny Lambert

In his position, Lambert will be responsible for coordinating all publishing activities for TK Productions and its writers, exploiting the Sherlyn (BMI) and Kimlyn (ASCAP) catalogues.

Previous to his position with Sherlyn, Lambert was the east coast professional manager of Interworld Music.

Lambert is working out of the new Sherlyn offices at 65 East 55 St., N.Y., N.Y. 10022; phone: (212) 752-0160.



Reason
Mind
Discipline
Sensibility
Love of Truth
Wisdom
Cerebrum

TWO SIDES TO THEIR ROCK'N ROLL STORY

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

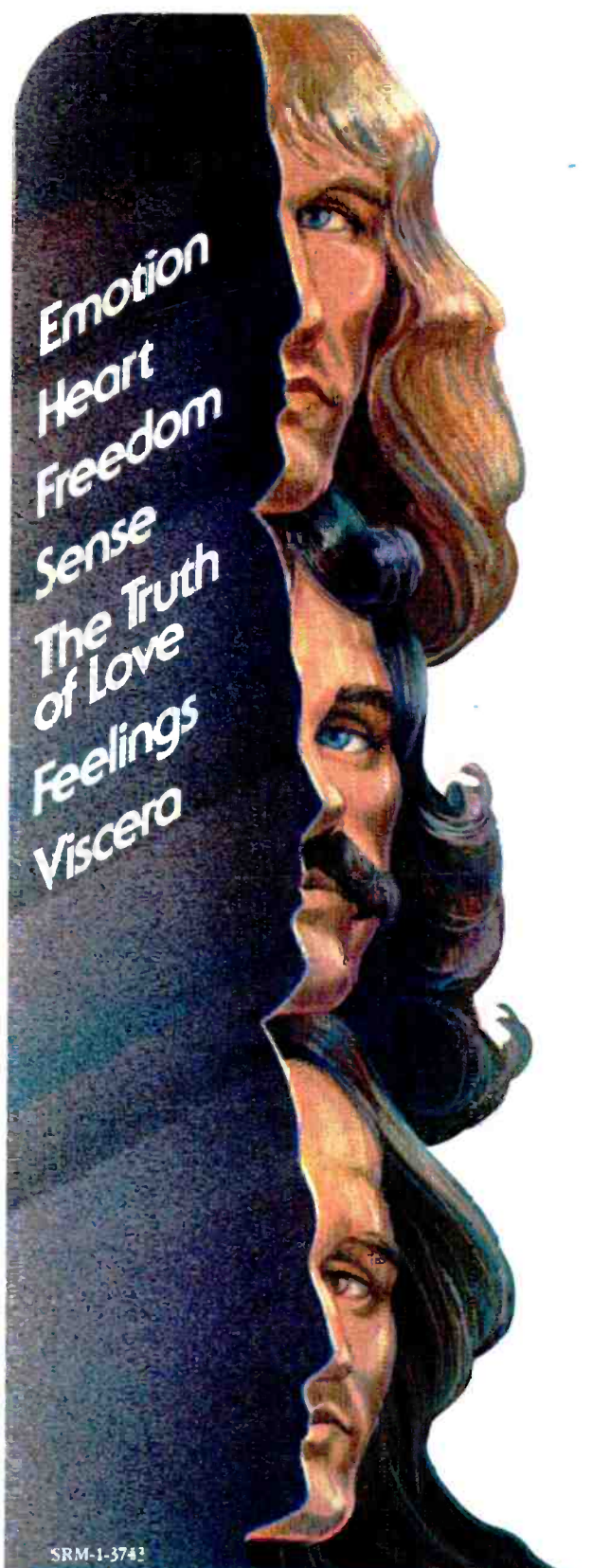
Shortly before the release of their second album, *Fly by Night*, drummer Neal Peart joined Alex Lifeson (guitar) and Geddy Lee (bass, vocals). The integration of Peart into the band proved to be a milestone. His lyrics ushered in a new side to the music. The sound became more mystical. Lyric content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

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

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

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

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



Emotion
Heart
Freedom
Sense
The Truth of Love
Feelings
Viscera

The two hemispheres of Rush come into perfect balance.

RUSH

HEMISPHERES

GFC MANAGEMENT Ray Danniels/Vic Wilson
Rush appears on Anthem Records in Canada.

SRM-1-3743



Produced by Rush and Terry Brown

ON MERCURY RECORDS AND TAPES
PHONOGRAM, INC. A POLYGRAM COMPANY
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.

RECORD WORLD CHART ANALYSIS

Nick Gilder Garner's Top Single Slot; Chicago Secures Chartmaker Honors

By PAT BAIRD

Chrysalis Records picks up its first #1 record on the RW Singles Chart with the move this week of Nick Gilder's "Hot Child In The City" to the #1 bullet spot. It also gives producer Mike Chapman his second consecutive #1 single. The Gilder record was added this week at WLS and outsold all competition. The artist's album moved to #62 bullet on the RW Album Chart.

Anne Murray (Capitol) has the next highest bullet at #3 with her biggest pop release in some time. Little River Band (Harvest), which moved to #1 on the WABC playlist, picked up good sales for #5 bullet, while Kenny Loggins (Col), added at WLS, went to #1 in several major markets for #6 bullet. Donna Summer (Casablan-

ca), another WLS add and #13 bullet on the Black Oriented Singles Chart, went to #1 in the Miami and Boston markets for #7 bullet here. Foxy (Dash), new in the top 10 this week at #8 bullet, picked up good pop and BOS sales and airplay. The Who (MCA) another Top 10 entry, also had a strong sales/airplay combination for #10 bullet.

Chicago (Col) is this week's Chartmaker at #35 bullet. As an album cut, "Alive Again" received major adds and airplay over the past three weeks.

Rounding out the top of the chart are: Exile (Warner/Curb) #2; A Taste of Honey (Capitol) #4, and Gerry Rafferty (UA), up one spot to #9.

Just behind the Top 10 records, The Rolling Stones (Rolling Stones), added this week at WABC, picked up good sales and playlist moves for #11 bullet and Funkadelic (WB), added at WLS and still #1 BOS, made top

10 moves where played for #14 bullet spot. Foreigner's second single (Atlantic) moved into the Top 10 in most major markets and got good initial sales for #15 bullet and Ambrosia (WB) picked up east coast play and filled in airplay and sales holes for #16 bullet. Barry Manilow (Arista) went top 10 at WFIL and other majors for #17 bullet and Captain & Tennille (A&M) was added at WABC and continued good airplay movement for #20 bullet.

Still filling in airplay holes are: Daryl Hall & John Oates (RCA), moving into the top 10 in Atlanta, #21 bullet; Gino Vannelli (A&M), #30 bullet BOS and getting big midwest adds this week, #23 bullet; Dr. Hook (Capitol) #28; Alicia Bridges (Polydor), getting #1 spots in the south, #29 bullet; Paul Davis (Bang), strong in the midwest, #30 bullet; Heart (Portrait), strong in the northeast and south, #34 bullet; Al Stewart (Arista), this week's Powerhouse Pick, getting major adds and excellent moves where played, #36 bullet; Sylvester (Fantasy), #3 BOS and making four point moves where played

pop, #37 bullet, and Styx (A&M), top 10 in New Orleans and picking up major adds, #39 bullet.

Continuing to make strong chart moves are: Firefall (Atlantic) #40 bullet; Pablo Cruise (A&M) #41 bullet; Eric Carmen (Arista), top 10 in Cleveland, #42 bullet; Stephen Bishop (ABC), picking up northeast airplay this week, #44 bullet; 10cc (Polydor) #48 bullet; Meco (Millennium) #50 bullet; Leo Sayer (WB), debuting on the RW Country Singles Chart this week at #79 bullet, #51 bullet here; Don Ray (Polydor) #53 bullet; Commodores (Motown), #25 bullet BOS, #56 bullet here; Starbuck (UA) #57 bullet; John Travolta (RSO), getting major market adds and strong moves, #58 bullet and Fogelberg/Weisberg (Full Moon), last week's Chartmaker, #60 bullet.

Still making airplay gains are: Toto (Col) #61 bullet; Andy Gibb (RSO), taking this week's biggest chart move, up 23 slots to #62 bullet on across-the-board adds; Chaka Khan (WB), #20 bullet BOS and #65 bullet here; Rose (Continued on page 68)

Ronstadt Album Bullets to No. 3 As 'Grease' S'track Holds Top Spot

By MIKE FALCON

Linda Ronstadt's "Living In The USA" (Asylum) shows the most intense upward movement this week, in moving from the #9 spot to #3 bullet in heavy sales competition. "Grease" (RSO) holds onto the #1 spot for the 14th week, with Boston (Epic) retaining the #2 ranking. Ronstadt received excellent reports from rack and retail. Styx (A&M), in moving from #10 to #7 bullet, exhibited similarly broad-based sales reports. Donna Summer (Casablanca) moves to #9 bullet with pop and black oriented account sales. Other top 10 albums remain relatively unchanged from last week, with the exception of the Commodores (Motown), who move from #6 to #15.

Funkadelic (Warner), fueled by a single with excellent retail activity, is selling well in pop and black-oriented accounts and moves to #11 bullet. Heart (Portrait) goes to #12 bullet from #24 with rack and retail showing

similar strength, while Yes' "Tomato" (Atlantic), in contrast, jumps from #59 to #24 bullet on heavy retail sales with racks yet to come in fully. Al Stewart (Arista) moves to #27 bullet with a solid retail base and racks starting to pick up. Chicago (Col), last week's Chartmaker, continues rapid upward movement to #28 bullet with racks also beginning to pick up proportionately. #31 bullet, Chuck Mangione (A&M), and labelmate Gino Vannelli, at #32 bullet, pull in heavy reports from the retail level. Stephen Bishop (ABC), #38 bullet from #43, gets across-the-board sales reports. #40 bullet, Anne Murray (Capitol), with a #3 single moving it out, is based on retail. Blue Oyster Cult (Col), #49 bullet, is retail-oriented but rack is picking up. Switch (Gordy/Motown) continues to garner outstanding black-oriented action at #52 bullet.

Barry White (20th) goes to #59 bullet with black-oriented and pop account strength. Grover Washington Jr. (Motown), to #60 bullet on jazz accounts, as well as strong black-oriented and pop reports, exhibits an excellent

crossover account breakdown. Nick Gilder (Chrysalis), sparked by the #1 single, continues to climb, now at #62 bullet.

Gene Simmons (Casablanca) is the strongest seller of the four simultaneously released Kiss solo

efforts at #66 bullet. All four are showing rack sales now, but Simmons is garnering more retail level sales. Ace Frehley at #76 bullet also picks up a little more retail action than #77 bullet Peter (Continued on page 68)

REGIONAL BREAKOUTS

Singles

East:

Dr. Hook (Capitol)
Pablo Cruise (A&M)
Chaka Khan (Warner Bros.)
Dan Hartman (Blue Sky)

South:

Funkadelic (Warner Bros.)
Captain & Tennille (A&M)
Alicia Bridges (Polydor)
Chaka Khan (Warner Bros.)
Jacksons (Epic)

Midwest:

Alicia Bridges (Polydor)
Heart (Portrait)
Al Stewart (Arista)
Pablo Cruise (A&M)
Eric Carmen (Arista)
Stephen Bishop (ABC)

West:

Alicia Bridges (Polydor)

Albums

East:

Neil Young (Warner Bros.)
Jethro Tull (Chrysalis)
Chanson (Ariola)
David Bowie (RCA)
Musique (Prelude)
Al Jarreau (Warner Bros.)

South:

Neil Young (Warner Bros.)
Jethro Tull (Chrysalis)
Village People (Casablanca)
Van Morrison (Warner Bros.)
Al Jarreau (Warner Bros.)

Midwest:

Neil Young (Warner Bros.)
Jethro Tull (Chrysalis)
Village People (Casablanca)
Chanson (Ariola)
David Bowie (RCA)
10cc (Polydor)

West:

Neil Young (Warner Bros.)
Jethro Tull (Chrysalis)
Village People (Casablanca)
David Bowie (RCA)
Musique (Prelude)

More of the intoxicating sound of
EVELYN "CHAMPAGNE" KING

"I DON'T KNOW IF IT'S RIGHT"

PB-11336

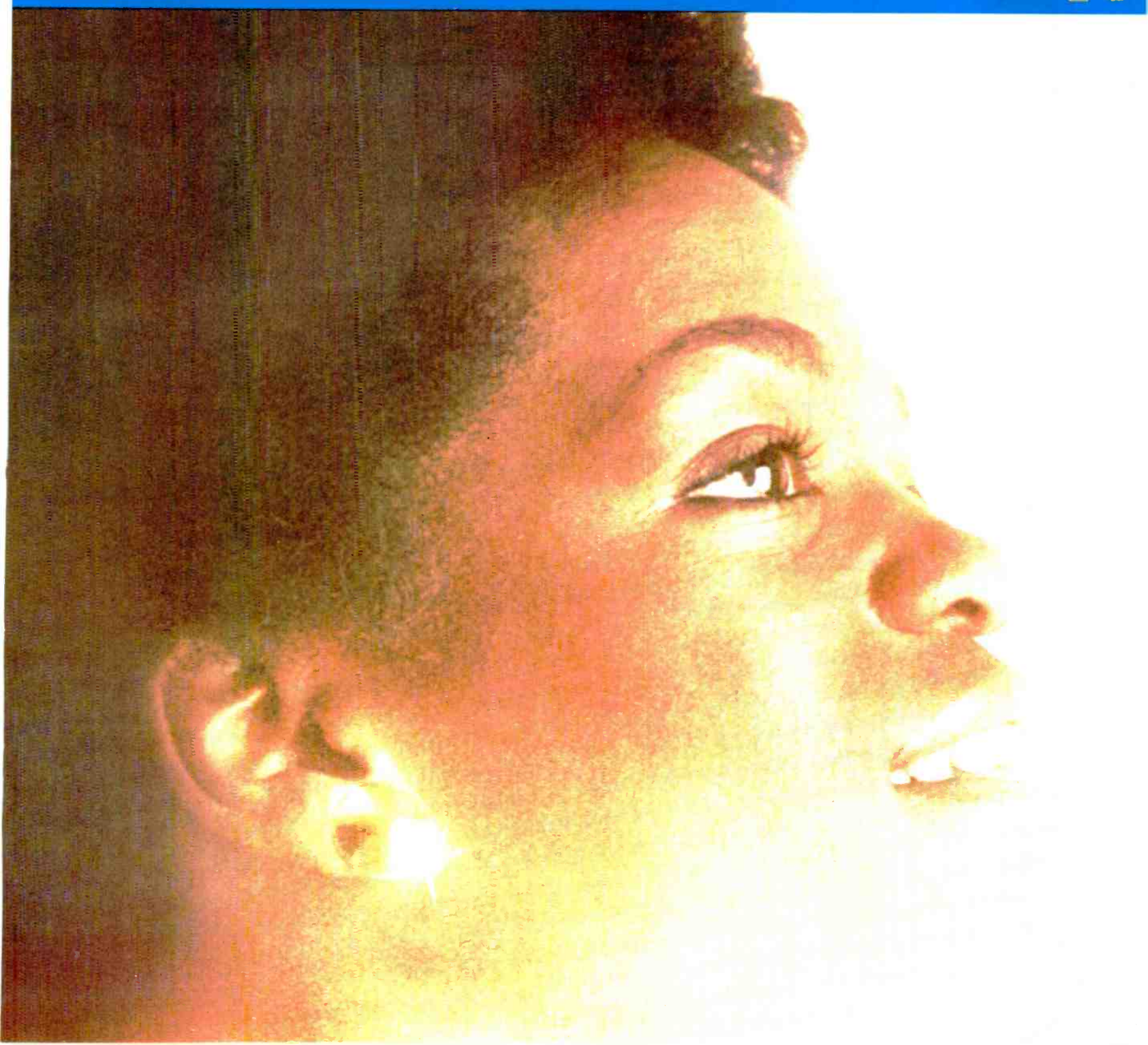
The next hit from her smash Gold Album

"SMOOTH TALK"

APL1-2466

Produced and arranged by T. Life
for Sunbar Productions, Inc.
A Life's Galaxy Production
Executive Producer: Warren Schatz

REAL



Bar Coding: Down, But Perhaps Not Out

By SAMUEL GRAHAM
& SAM SUTHERLAND

■ LOS ANGELES—A year after receiving formal approval for its own UPC product bar code (See RW, Oct. 29, 1977), the recorded music trade is still doing little but mulling over the preliminary hurdles posed by implementation of the computer-readable code.

Although the Universal Product Code Council Board gave the nod last October 11 to the proposed UPC/OCR format developed through the joint RIAA/NARM bar coding project, and although a significant new spurt of retailer and label support surfaced five months later at NARM, an RW survey of manufacturers indicates that little intra-industry dialogue and virtually no new manufacturer number applications have followed.

Prior to last March's NARM gathering, only Capitol Records and ABC Records had moved to secure the five digit manufacturer's number needed for a label to begin encoding product (RW, March 25, 1977). Label sources at that time attributed their cautionary stance to the lack of strong support from the retail community, and pointed to the lack of scanning equipment—needed to interpret product codes and thus extract the variety of inventory and accounting information available via the system—as another indication that actual implementation might take years.

But during the convention itself, strong retailer support for the move, edged with some criticism from retailers who returned the labels' charge by noting manufacturers' reticence, combined with the high visibility of the issue to underscore a new commitment to the bar code issue. CBS and the WCI labels all made preliminary commitments at that time to support implementation, although no dates for coded product, or for initial application toward a manufacturer number or numbers, were projected.

Based on the few additional applications for manufacturer numbers, momentum on the issue would seem to have slowed. Yet while most labels contacted by RW admitted they have yet to secure a number, most offered cautious support for the code's eventual implementation — as soon as competitors likewise roll into action.

As one long-term bar code advocate put it, "Since last March, when we were in New Orleans, there have been zero discussions between the labels on what happens next." Yet, if the dialogue between labels has been stilted,

there are several indications that the delay at this point is indeed more logistical, exacerbated by a bullish fourth quarter.

Some signs of reviving interest: many labels contacted repeated earlier comments that they were awaiting a forthcoming information guide being prepared by NARM; several majors, while yet to apply for manufacturers' numbers, are said to be readying overall implementation plans that could go into effect as early as next year; and perhaps most telling of all, the newest applications for manufacturers numbers indicate some of the smallest labels are also investigating the benefits that could eventually derive from the system.

Many respondents diminished the prospect of a dramatic industry-wide adoption of the code as a necessary outcome of the financial burdens that will be created. Thus, MCA Records' Dan Westbrook, vice president, manufacturing, while reaffirming the label's commitment to apply for a manufacturer's number, notes,

"You're going to start paying right off, with the cost of the coding device itself. There's a great deal of initial outlay.

"Frankly, our label has trouble seeing the advantages. They seem to be greater for the retailer than for the manufacturer." Like a number of label execs, Westbrook still feels the move would ultimately assist the manufacturer, though, concluding, "The potential of bar coding is great in terms of inventory control and forecasting, but that's only after a lot of cooperation between retailers and rack jobbers, and after buying a lot of expensive equipment. But bar coding could definitely help in making more accurate product projections."

Warner Bros. Records national sales chief Lou Dennis also cautions against rapid adoption, expressing the view that he's "not too sure the industry as a whole is too enthusiastic about it." Dennis is among those observers citing continued lack of education among manufacturers as an-

(Continued on page 51)

Ibis Productions Bows U.S. Office

■ LOS ANGELES — Ibis Record Productions, conceived in January, 1978 by producer/composer Alec Costandinos will open its U.S. offices in Los Angeles, Costandinos has announced. In conjunction with the new operation, Sheryl Feuerstein has been appointed vice president, communications, for the company.

Ibis Productions, whose product is released on the Casablanca Record and Filmworks label, has in its short history developed a considerable roster of projects. Its first release was "Romeo and Juliet," recorded by Alec Costandinos (producer/composer for disco artists Love and Kisses) and the Syncophonic Orchestra.

The depth and variety of Ibis' upcoming catalogue reflects both the style of Costandinos and his wide ranging field of interests.

Just released is his "Paris Connection" lp and soon to be shipped will be Costandinos' interpretation of the "Hunchback of Notre Dame." The soundtrack from the new French film "Trocadero Lemon Blue" also receives the Costandinos' touch and will be released in America this fall. A collection of Costandinos' songs for singer Dennis Roussos, newly recorded by Costandinos, will debut in future months as "Sing An Ode to Love."

Although Ibis' success has been achieved primarily in the disco field, Costandinos' plans include diversification into other musical genres.

Co-ordinating all media for Ibis, many projects will be the responsibility of Ms. Feuerstein, who comes to Ibis from Phonogram/Mercury Records.

Butterfly, Chrysalis Pact



Butterfly Records has entered into a long-term licensing arrangement with Chrysalis Records U.K., it was announced by A.J. Cervantes, president of Butterfly Records. Shown at the signing of the contracts are, from left: Cervantes; Denise McCann, Butterfly artist and Chrysalis' first release under the new pact; Chris Wright, president of Chrysalis Records U.K.; Roger Watson, national a&r director for Chrysalis Records U.K.; and Ian Warner, vice president, international, for Butterfly Records.

Ariola Names Smith Vice Pres.

■ LOS ANGELES — Jay Lasker, president of Ariola Records, has announced the appointment of Otis Smith to the position of vice president of Ariola. In this capacity, Smith will be involved with all of the departments and specialize in black a&r and promotion.



Otis Smith

Prior to this new position, Smith was the vice president/assistant to the president at Motown Records.

Drew To Open New Discotheque

■ LOS ANGELES — Veteran radio programming executive Paul Drew has confirmed that he is augmenting his new career as a personal manager/entertainment entrepreneur with his first foray into the discotheque field. Drew said that the disco he plans to operate with several partners at an as-yet-undisclosed location will be opened between February 1 and March 1, 1979.

Drew also indicated that the new discotheque may use the name Studio 54, also the name of a popular New York location. "We control that name in California," he said, "but there hasn't been a final decision as to the name or design" of the disco.

Levy Exits Springboard, Forms Marketing Co.

■ LOS ANGELES—Len Levy has announced that he has resigned as vice president/marketing for Springboard Records to set up his own marketing organization.

The new company, Commonwealth Marketing Services, will function on behalf of all facets of the recording industry and allied fields and will include a new pop label that will be formed shortly after the first of the year. Levy has taken offices in Century City and can be reached at (213) 553-6525.

Dabney Exits RW

■ NEW YORK — Dede Dabney, Record World's r&b editor since 1971, has resigned her position. She will announce her future plans shortly.

CARL PERKINS

He knows how to rock.



The album that's already a smash in Europe is rocking America.

CARL PERKINS
OL' BLUE SUEDE'S BACK



Carl Perkins. Here to stay.

On Jet Records and tapes distributed by CBS.

Nick Gilder's 'Child' Gives Chrysalis Its First Number One, Gold Single

By SAM SUTHERLAND

■ LOS ANGELES — With this week's RW Singles Chart, Chrysalis Records earns its first number one record on these shores via Nick Gilder's "Hot Child In The City," which takes over the top post while retaining its bullet. Apart from marking Chrysalis' second anniversary as a full-line, independently distributed U. S. label operation, the single's success caps a classic trade story—the slow-building "work" record that breaks a virtual unknown.

Now in its 18th week on the chart, "Hot Child In The City" captures the top niche several weeks after hitting the gold level, according to Chrysalis execs. Thus, while the single's success is mirrored by continued momentum for Gilder's current lp and second for the label, "City Nights," which reaches a bulleted 62 on this week's RW Album Chart, Chrysalis has already shipped the follow-up single in response to early radio demand.

Reached at Chrysalis' U. S. headquarters here, label president Terry Ellis confirmed a "jubilant" reaction from staffers over the label's first number one single, and went on to review the five-month campaign preceding it. Noting the release of "Here Comes The Night," the follow-up, Ellis commented, "It might seem a bit strange to be releasing a follow-up when you've just gone to number one. But ['Hot Child'] was released in April. I mean," he added wryly, "it's a sort of funny situation to release a summer record at Easter, and have it go to number one in October."

Further influencing the current game plan were "Hot Child's" early successes. "There are a lot of stations that went on it early," Ellis explained, "where it's gone to number one at the station,

then dropped off the chart, and they're not playing it . . . These are the stations that have really been bugging us for something to follow it up."

Billy Bass, national promotion VP at the label, added that the first record's early acceptance came on the heels of an immediate AOR base, with the first Top 40 acceptance for Gilder coming from stations in Phoenix, New Orleans and Anchorage. Initial adds, according to Bass, included KUPD (Phoenix), KANC (Anchorage) and both WNOE and WTIX in New Orleans.

That pattern, leading to the release of the follow-up, may also result in a repeat of "Hot Child's" spread. Bass notes, "'Here Comes The Night' shipped last week and met immediate acceptance at 'NOE; they put it on as an lp cut, moved it to 28, and then to 24.'" Other stations among early Gilder believers are also picking up the new single, leading Bass to conclude, "It looks like the same

(Continued on page 53)

Miltie Meets Metal



Barely able to contain his enthusiasm, lead singer David Roth, of Warner Bros. Records recording act Van Halen, accepts a Platinum award for the group's top selling debut album "Van Halen," during a special presentation held recently at Los Angeles burlesque palace The Body Shop, hosted by M.C. Milton Berle. On hand for the occasion were several of The Body Shop's more comely employees.

Record Theatre To Open Cincinnati Superstore

■ CINCINNATI, OHIO—Leonard Silver, president of Record Theatre, will open a 15,000 square foot retail store in the Cincinnati metro area on October 27. Record Theatre represents a two million dollar investment in the Cincinnati area and will employ approximately 60 people. Successful prototypes of the superstore were first opened in Buffalo in 1976 and in Rochester in 1977.

Advertising

A massive advertising campaign will precede the opening and will continue throughout the year. In addition to a full line of records, Record Theatre will carry a complete selection of accessories, music magazines, and so forth. A fully stocked classical department with an independent sound system will also be one of the store's features. Also, the Cincinnati store is initiating the use of a complete in-store audiovisual merchandising system. The store front will display large 6x6 square foot oil paintings of popular recording artists.

The Cincinnati Record Theatre is the chain's 17th store.

RCA Sues Cin/Kay Over Presley Record

By WALTER CAMPBELL

■ NASHVILLE—The father of Elvis Presley and RCA Records were granted a temporary restraining order Wednesday (11) halting the distribution of a single claimed to be Elvis' first recording ever, "Tell Me Pretty Baby."

Vernon Presley and RCA sought the court order against Cin-Kay Records of Nashville and International Classic Productions of Dallas, and were granted a temporary restraining order by Chancellor C. Allen High. The suit was filed Wednesday in Chancery Court in Nashville by attorneys Frank Gorrell and Jay Bowen, representing Presley as executor of his son's estate and RCA which has exclusive rights to market performances by Presley.

Phoenix Session

"Tell Me Pretty Baby" was released as a 45 last month under the claim that it was Presley's first record, cut in a studio in Phoenix, Arizona. The suit filed against Cin/Kay and International Classic Productions, includes affidavits by Vernon Presley, Jerry Bradley, vice president of RCA's Nashville operations; Felton Jarvis, who produced Presley's records from 1965 until his death, and Jud Phillips, who owned Sun Records in Memphis where Elvis got his career start.

Freeman was quoted as saying distribution on the record had already been halted, when contacted about the court order.

Jacques Brel Dies

■ PARIS—After struggling for twelve years against lung cancer, Jacques Brel succumbed to the illness on October 11 in a hospital near Paris. With Brel the world of music lost one of the truly great artists and poets, a personality whose emotion and frankness went straight to the heart of every individual.

Last fall, Brel recorded a last legacy in the form of fifteen songs. The album was released last December and attained one million sales on pre-orders. Brel was pacted to Eddie Barclay by a unique life-long contract with no clauses and no restrictions. Only five songs from his last sessions remain unreleased; Brel wasn't satisfied with them and Eddie Barclay vows they shall never be released.

Blonstein Exits Ode

■ LOS ANGELES—Marshall Blonstein has resigned his post as vice president, general manager, Ode Records, a position he has held for the past eight years.

Interworld Pacts Mancini Pubberies

■ LOS ANGELES — Henry Mancini has concluded a long-term agreement with Michael Stewart, president of Interworld Music, for Interworld to administer the publishing worldwide for Mancini's Northridge Music and affiliated companies. Pictured (from left): Michael Stewart, president of Interworld Music, and Henry Mancini.

■ Cover photo by Maro Cal. Western wear, belt and gold buckle courtesy of Miller's, 123 East 24th Street, New York, New York.

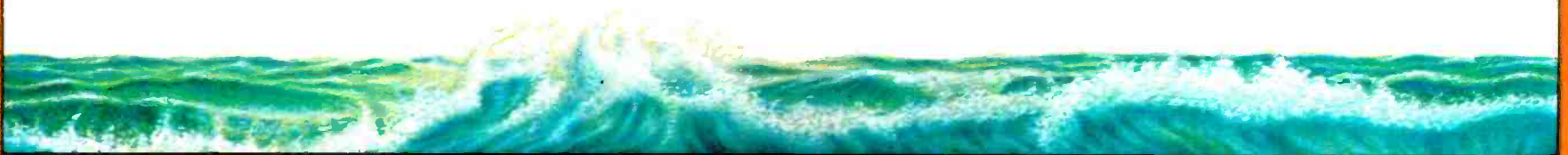
SEPTEMBER 29, 1978

ARIOLA RECORDS PROUDLY ANNOUNCES
WORLDWIDE DISTRIBUTION OF

OCEAN RECORDS

OUR FIRST CUSTOM LABEL

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



Infinity Names 18 Local Promo Reps

■ NEW YORK — Peter Gidion, vice president of promotion for Infinity Records, last week announced the appointment of 18 local promotion representatives. Each will report to one of five regional representatives, who will report directly to Gidion. The local rep appointments are as follows:

People and Places

Gregg Feldman, Seattle/Denver, was most recently Ariola's Seattle local promotion person, and has worked for MCA.

Peter Schwartz, Los Angeles, was most recently Los Angeles local rep for the CBS Associated Labels.

Bruce Shindler, San Francisco, comes from Elektra/Asylum, where he was a local rep in New York and San Francisco.

Vicki Derrick, Minneapolis, comes from Pickwick Intl., where she was the local rep for Minneapolis.

Nick Pro, Detroit, was most recently Ariola's Detroit local rep.

Walter Paas, Chicago, has spent the past eight years with

UA, most recently as midwest regional promotion manager.

Tony Autuore, Cincinnati, comes from Mercury Records, where he was Cincinnati rep, and has worked for Salsoul and CTI.

Ricki Gale, St. Louis, was most recently St. Louis local rep for ABC, and has worked for MCA.

Rob Sides, Houston, was most recently Warner Bros.' Houston local rep.

Ronnie Raphael, Dallas, comes from Private Stock, where he was southwest regional promotion director.

Tom Cheney, New Orleans, was most recently local rep in that city for RCA, and previously for A&M.

Ron Phelps, Charlotte, comes from MCA, where he was promotion manager, North/South Carolina, and has worked for RCA.

Charlie Ross, Nashville / Memphis, was most recently Dallas local rep for RCA, and has worked for Mercury.

Rick Rockhill, Atlanta/Miami, comes from Bang, where he was southeast regional promotion manager, and has worked for MCA.

Mark Weiss, Washington / Baltimore, was Capitol's local rep in that area and has worked for 20th Century and Haven.

Rick Alden, Philadelphia, comes from Atlantic, where he was Philadelphia local rep, and has worked for RCA there.

Ellen White, Boston/Hartford, was most recently Southern California promotion manager for Arista.

Pat Martine, New York, comes from United Artists, where he was Los Angeles local rep, and has worked for RCA and ABC.

Freeway To Open LA Superstore

■ LOS ANGELES—Freeway Records and Tapes will open its first store November 4, in South Los Angeles. The 8000 square foot retail facility is part of a larger complex that totals 24,000 square feet at Santa Barbara and Western Avenues, 10,000 square feet devoted to the wholesale operations of Freeway Records and the remaining space will be used for offices.

Freeway Records and Tapes will be the second "superstore" in the area, following the opening of a Big Ben. Freeway is a division of Robot Records, Los Angeles, and principals in the retail operation are the same as in the V.I.P. chain, headed by longtime Los Angeles retailer Cletus Anderson.

A video promotion system will be utilized in the store, and inventory control methods will be via computers. In a rather unique move, each label will be afforded a particular wall space in the store for display and the traffic motif will be apparent through stop signs at the check-out counters, as well as "yield" signs posted at special bargain sections.

The company plans further expansion. The first location will feature some crossover product, according to a company spokesperson. The University of Southern California is located a few miles away.

BPI Survey Reveals UK Singles Sales Boom

By PHILIP PALMER

■ LONDON — The continual boom in the sales of singles in recent months is showcased in the British Phonographic Industry (BPI) survey of records and tapes for the second quarter of the year. The survey reports that nearly 20 million singles were delivered to the retail trade during April to June, worth ninety million pounds, a unit increase of 62.7 percent on the same period last year and up 79.8 percent in value.

Sales of albums show an improvement of 9 percent on last year with 16,784,000 units, an increase in value of 34.1 percent. The sales of cassettes improved by 13.6 percent to 3,869,000 units while the cartridge continued its steady decline with only 83,000 units sold compared with 210,000 last year.

Gold, Platinum For ATOH



Following their performance recently at Los Angeles' Greek Theater, the four members of Capitol recording group A Taste Of Honey were presented with gold and platinum copies of their debut lp for the label, "A Taste Of Honey," and the debut single from the lp, "Boogie Oogie Oogie." Pictured backstage at the Greek are, from left: ATOH member Perry Kibble; Dennis White, Capitol's vice president, marketing; ATOH members Janice Johnson and Hazel Payne; Larkin Arnold, vice president, Soul Division; and ATOH member Don Johnson.

Polygram Opens St. Louis Branch

■ NEW YORK — Jack Kiernan, vice president of sales for Polygram Distribution, Inc., has announced the relocation of Polygram's St. Louis and Cleveland branch offices.

The St. Louis branch's new location is 9666 Olive Street, St. Louis, Mo. 63132; phone: (314) 991-4650. The St. Louis branch will now be a fully-serviced branch complete with branch manager, salespeople, merchandisers, market coordinator, advertising coordinator, promotion/singles specialist and secretary. Branch manager Paul Luckys will supervise the operation.

The Cleveland branch has moved into a new suite within the same building at 14600 Detroit Avenue, Suite 450, Lakewood, Ohio 44107. The phone number remains (216) 228-6412 and will continue operating under the direction of branch manager, Jack Kanne.

Ranwood Taps Dolinger

■ Larry Welk, president of the GRT Record Group, has announced the appointment of Budd Dolinger as general manager of Ranwood Records.



Budd Dolinger

In addition to the Ranwood Label responsibilities, Dolinger will be supervising the Ranwood distribution activities for the group.

Background

Most recently Dolinger served as a private consultant to small independents advising on distribution and marketing plans.

A&M Plans Seminars For Staff Members

■ LOS ANGELES — Gil Friesen, A&M president, has announced the creation of a new educational seminar series for all the staff members of A&M Records, Almo/Irving Music, Almo Publications and A&M Pacific, the label's west coast branch operation.


The series, entitled "Music: From A to M, An Inside Look," will feature each month a presentation by departmental executives from a different division of the company. The seminars are designed to give all members of the A&M staff a complete working knowledge of the record business. The first seminar will feature Chuck Kaye, president, Almo/Irving Music; Lance Freed, vice president, Almo/Irving Music; Evan Medow, director of business affairs; Joel Sill, director of Almo Productions, and other Almo/Irving staff members.

Sid Vicious Arrested, Charged With Murder

■ NEW YORK—The former bass guitarist of the Sex Pistols, Sid Vicious, was arrested here last week on charges of having allegedly stabbed to death a 20 year old woman in his room in the Chelsea Hotel.

Vicious, whose real name is John Simon Ritchie, called police to request an ambulance for Nancy Spugen who was discovered dead in his bathroom.

According to police, Vicious had been under the influence of drugs and claimed he did not know how Spugen had been killed.



Jerry Butler

***"Nothing says
I love you
like I love you."***

And no one says it better than Jerry Butler.

Sometimes when old friends get together everything just clicks. Well, the "Iceman" has returned with a new album *and* a smash-hit single produced by old friends Gamble and Huff. The single "(I'm Just Thinking About) Cooling Out" is proof positive that the "Iceman" has lost none of his power to mesmerize.

The album, "Nothing Says I Love You Like I Love You," is the stuff that musical magic is made of, and the chemistry is surely working overtime for the collaborators. It's a reunion worth celebrating as Jerry weaves his way through a mixture of new ballads and up-tempo tunes.

Jerry Butler.

***"Nothing Says I Love You
Like I Love You."***

His new album featuring the smash "(I'm Just Thinking About) Cooling Out." On Philadelphia International Records and Tapes.

Executive Producers:
Kenneth Gamble and Leon Huff.

Nothing S

Distributed by CBS Records. © 1978 CBS Inc.



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Bill Donnelly on The Impact of The New Technology

By MARC KIRKEBY

■ The advent of the "new technology" in home entertainment—cable and pay TV, videotape cassettes and recorders, videodiscs and home computer systems—has caused nearly as much confusion as it has excitement in the music industry. Few will discount the potential of these new media, but questions remain: Whose systems will be adopted? When will they be available? Which will best serve the needs of the music audience? Record World sought out an expert for some answers and predictions. William J. Donnelly, Young & Rubicam's vice president/group supervisor, new electronic media, monitors communications trends and new technologies for the advertising giant, and has built a reputation as a fine convention speaker in his specialty. Donnelly's background is suitably diverse: he holds degrees in philosophy, English and theater, and has worked as a TV producer and script writer, a college professor, a radio station manager and an editor of technological magazines. The electronic future, Donnelly stresses, is at hand.



Bill Donnelly

Record World: Many people in the music business are hoping that the new media will serve their needs better than television has. Do you think those hopes are justified?

Bill Donnelly: Yes, but I think one has to be very clear about certain distinctions. The first thing I would suggest is that people should show some healthy skepticism about all of these technologies that one hears about. The generic thing that these technologies are about will occur, and will have a major impact on the music industry, I believe. Whether one individual or specific thing will is another question.

There has been a credibility gap, fostered by a combination of interested parties such as manufacturers, and fostered by the press. You put the two together and you get stories in *Fortune* and *Business Week* that "the British are coming, the British are coming," and everytime we hunker down behind our wall or haystack, and wait to see the whites of their eyes, we never see anything. We do that three or four times, and then this credibility gap emerges.

That's a product of different manufacturers at different times trying to score on one another, trying to get their technology accepted up front as the de facto standard, or by putting out press releases that help their stock that month. It's a combination of all sorts of good and bad reasons.

But one should not at the same time dismiss something when you don't see the technology in Radio Shack. In other words, I'm saying there should be both skepticism and belief, that there are some things coming down that are going to be available to the consumer, the consumer household, which will carry music.

RW: Will that be cassettes or discs?

Donnelly: I think the idea of prepackaging programming on videocassette is limited as a concept and limited as a business. Because of tape economics. One should observe what a videocassette machine is, in and of itself. In and of itself it is a record-playback device and it is ideally suited to that. It is ideally suited to recording programming off the air, or it's ideally suited, if one wants, to recording one's own pictures.

It is not an ideal pre-packaged medium for two reasons. One is tape economics. The sheer cost of the raw tape and its encapsulation in plastic. When one then puts programming on top of that, of whatever variety, one starts seeing numbers like one sees today in the marketplace, of 50-plus dollars. Even if that's cut in half some day, it's still 25 dollars. And that is not a broad consumer item as such.

The second reason why it is not a prepackaged medium is to be understood from our experience with audio. In audio, tape is not a major prepackaged medium, but it is a prepackaged medium nevertheless. In terms of unit sales there are clearly more discs sold than there are prepackaged cassettes or cartridges. The volume in terms

of bucks looks a little closer, but certainly not in unit sales. The spread of cost is not as great, number one and number two, all of those cartridge sales which are dependent on automobiles have to be eliminated on the whole when you're talking about video.

Thirdly, it is my understanding that most audio engineers and audiophiles will tell you that tape delivers better quality than a disc, all other things being equal. The converse is true on video. An optical videodisc, for example, of anyone's manufacture, would be perceived as producing higher quality than a tape of anybody's manufacture.

Now the significance of that is again to be taken from audio. The audio on discs is more than good enough—you don't have to have the absolute quality for everybody. Same thing with television sets—it's good enough. It's not bad, but I don't mean to say it's bad—I just mean to say it's good enough. But if I don't have that market which is looking for the optimum in quality which explains a great deal of the prepackaged tape sales in the audio market, and I eliminate the automotive area, I discover that there is no offsetting, positive reason for paying the premium in price in video to have tape prepackaged.

RW: How important do you think home recording of video programs will be?

Donnelly: I don't think that's a big deal. There are two gimmicks in that. We've been able to do that in audio all along. Is there pirating? Yes. Is it a business? Yes. But on the consumer level it's not a business. And it's not a business because the price of the product to buy is sufficiently inexpensive to make it not worth the bother of going over to your neighbor's house and recording it.

RW: Does that mean people will prefer to buy videodiscs rather than record perhaps those same programs off the air?

The generic thing that these technologies are about will occur, and will have a major impact on the music industry.

Donnelly: I didn't say that. I'm talking about pirating. Do I think there are reasons for having a videocassette machine in your home to record off the air, particularly in an environment in which cable television exists, and pay television exists, and all the rest of those things? I think the answer is yes. But you're dealing with a different dynamic. The dynamic there is record, review, re-review, re-review, re-record—that is, a dynamic movement of things on your shelf.

Now, most people that you find out there think, "Oh, the disc will knock it out because American television is no good." And they just happen to be plain old, flat, ordinarily wrong. The people saying that are your classic aristocrats, who will never admit that they watch anything but news and public television. In fact, American television, and when you add cable and pay television on top of it, is the most superlative television in the whole world. Unquestionably. And if you sat down with a log—TV Guide, if you will—and picked out what you could put on the cassette, if you wanted to, you'd have great things. Great movies. You could have "Sesame Street" laid down for your kids so that it's all there on a rainy Sunday afternoon. Even "Flintstones." So American television is superlative, not only because it has "The Ascent of Man" and the Jacques Cousteau specials and Julie Andrews and Carol Burnett in concert and movies, et cetera—it is like a library, it's got everything.

RW: Will video players and discs come on the market at what you would call a mass-market price?

Donnelly: The answer is, I think, yes. What do you think an acceptable consumer price is? Well, if it gets over \$750, the answer is, that's not a good idea. If it comes in at \$600, that's an acceptable consumer price. The discs will definitely come in at an acceptable consumer price, from three dollars on up, depending on what the product is, and so on. But it will not be long before the price breaks

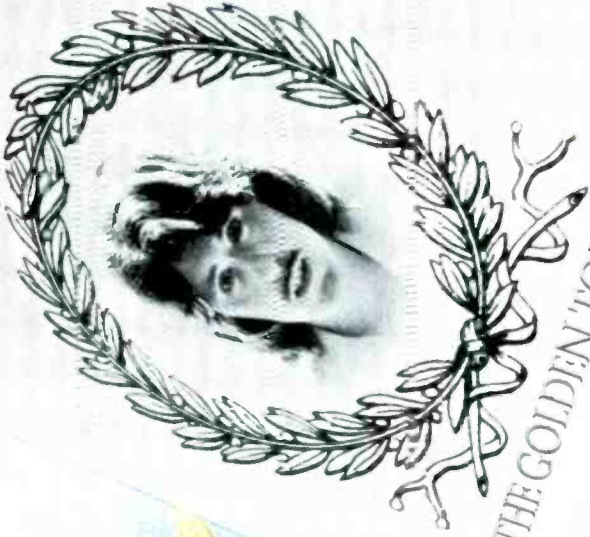
(Continued on page 50)

CERRONE IV

D-DAY IS TODAY!

SEVEN TIMES GOLD THE DAY OF ITS WORLD-WIDE RELEASE

CERRONE IV



THE GOLDEN TOUCH

SD 5208



ON COTILLION/ATLANTIC RECORDS AND TAPES

© 1978 Warner Communications Co.

A CERRONE PRODUCTION



© 1978 Warner Communications Co.

RECORD WORLD SINGLE PICKS

JOEY TRAVOLTA—Millennium 623 (Casablanca)



IF THIS IS LOVE (prod. by J. Davis) (writers: Patton-Chater) (Rocket/Unichappell, BMI) (3:44)

This second single from Travolta (the first since his debut album was released) is a big romantic ballad with plush horn and string arrangements. The artist's breathy delivery has a built in teen/female power drive and it could find a quick home on adult contemporary playlists as well.

LYNYRD SKYNYRD—MCA 40957



DOWN SOUTH JUKIN' (prod. by Johnson-Smith) (writers: Van Zandt-Rossington) (Duchess/Hustlers, BMI) (2:12)

This well known Skynyrd track from the group's early days, and now included on the "First... and Last" anthology, carries Ronnie Van Zandt's familiar Southern growl style vocals and the group's pumping rock and roll instrumentation. The cut is already an AOR classic and should do well on Top 40 playlists.

RAMONES—Sire 1025 (WB)



DON'T COME CLOSE (prod. by Erdelyi-Stasium) (writers: Ramones) (Bleu Disque/Taco Tunes, ASCAP) (2:44)

The somewhat frantic new wave group tones down a bit here to produce a fine pop outing. The vocals are familiar but the mid-'60s English rock beat and instrumentation have a smoother and finer edge. "Sheena Is A Punk Rocker" found solid Top 40 supporters and this one should gain even more.

L.T.D.—A&M 2095



WE BOTH DESERVE EACH OTHER'S LOVE (prod. by B. Martin) (writers: Osborne-Davis) (Almo/McRovcod, ASCAP-Irving/McDorsbov, BMI) (3:05)

The platinum selling group's last single "Holding On" went Top 20 pop and Top 10 BOS. This second release from the "Togetherness" lp is a slow dancing ballad sparked by their now familiar lead vocals and powerful hook delivery. Producer Bobby Martin wraps it stylishly.

Pop

NICK LOWE—Columbia 3-10844
(I LOVE THE SOUND OF) **BREAKING GLASS** (prod. by Lowe) (writers: Lowe-Bodner-Goulding) (Anglo-Rock, BMI) (3:08)

Producer/writer/performer Lowe offers up a very tongue-in-cheek second single from his "Pure Pop" lp. It's a modified reggae beat with top 40 appeal.

JOHN O'BANION—Warner Bros. 8685
SOMETHING ABOUT YOUR LOVE (prod. by Carbone-Zito) (writers: Carbone-Zito-O'Banion) (Resurrection/Concourse, BMI) (3:12)

The artist's debut single is a light rocker with just a touch of disco in the beat. His vocals are high and strong and it makes a perfect pop offering.

GARY BENSON—Arista 0361
LOVING YOU WAS EASY (prod. by Macaula-Molin) (writer: Benson) (Midsong, ASCAP) (3:38)

Benson is already known as a hit songwriter and he's apparently done it for himself this time. The record is a big melodic ballad with a non-stop hook. Pop and a/c natural.

MATTHEW MOORE—Caribou 9025 (CBS)
SAVANNAH (prod. by R. Appere) (writers: Moore-Kosta) (Skyhill, BMI) (3:04)

Already released by Yvonne Elliman, Moore's version of his own song is a slick pop/rocker with a message in the lyrics. The lush background vocals and soaring guitar work stand out.

LYNDA CARTER—Epic 8-50624
ALL NIGHT SONG (prod. by V. Poncia) (writer: Siller) (Stone Diamond, BMI) (3:25)

Carter's second single from the "Portrait" lp has a light r&b dancing beat and it's geared for pop play as well. Her strong vocals give it substance.

UFO—Chrysalis 2262

ONLY YOU CAN ROCK ME (prod. by R. Nevison) (writers: Way-Schenker-Mogg) (T.H.T.H./Chrysalis, ASCAP) (3:27)

The group's following is frantic and growing and this second single from their latest album is already an AOR staple. It rocks hard and could be their biggest record to date.

DYAN DIAMOND—MCA 40959
MYSTERY DANCE (prod. by K. Fowley) (writer: E. Costello) (Plangent Visions, ASCAP) (1:42)

This new artist chose Elvis Costello's 50s reminiscent juke rocker for her debut single. Her vocals are punchy and just right for the tune and Kim Fowley's production is inspired.

OKIE CHOIR & SURF BAND—Tulsa 002

SIDEWALK SURFIN' (prod. by S. Ripley) (writers: Wilson-Christian) (Irving, BMI) (2:33)

There's no surf in Tulsa either but this re-make of the Jan & Dean 1964 hit is right for the skateboarders. The vocals are eerily familiar and the crowd noise adds interest.

JOHN SCHWENK—Red Velvet 881
MOONSHIP (prod. by L. Delise) (writers: Landis-Schwenk) (Red Velvet, BMI) (2:29)

This new release on the Pittsburgh label is a light ballad with lilting vocals and a message in the lyrics. The strings gear it for adult play.

STEELEYE SPAN—Chrysalis 2262
RAG DOLL (prod. by D. Glasser) (writers: Crewe-Gaudio) (Screen Gems-EMI) (3:03)

The English group, well known in the past for their folk work, here does a faithful rendition of The 4 Seasons' 1964 hit with pure high harmonies at the core.

Country/Pop

KENNY ROGERS—United Artists 1250
THE GAMBLER (prod. by L. Butler) (writer: D. Schlitz) (Writers Night, ASCAP) (3:32)

Rogers is one of country music's biggest crossover artists and this new single should garner immediate airplay on both formats. Nobody does this kind of story-song better.

MARTY ROBBINS—Columbia 10821
PLEASE DON'T PLAY A LOVE SONG (prod. by B. Sherrill) (writers: Sherrill-Davis) (Algee, BMI) (3:04)

Well established as a country artist, Robbins always picks up strong adult play on his records and this big, tearful, ballad is likely to get the same.

B.O.S./Pop

OHIO PLAYERS—Mercury 74031
TIME SLIPS AWAY (prod. by group) (writers: group) (Play One/Unichappell, BMI) (3:58)

The Player's brand of sophisticated funk coupled with ear tingling vocal harmonies shine together here. The arrangements are complex and beautiful and this could be a major crossover.

WHITE CHOCOLATE—Carnaval 503
A PENNY FOR YOUR THOUGHTS (prod. by R. Vance) (writer: M. Breene) (Fox Fanfare/Nathanson, BMI) (3:20)

The group's first release for the Carnaval label is pure funk background with strong and rockier vocals. The lyrics are provocative and Ronny Vance's production is just right.

SMOKEY ROBINSON—Tamla 54297

SHOE SOUL (prod. by B. & M. Sutton-Robinson) (writers: same) (Jobete/Bertram, ASCAP) (3:43)

Robinson's fine and familiar vocals never sounded better than on this light, funky new disc complimented perfectly by just a touch of strings. It has loads of pop potential.

LENNY WILLIAMS—ABC 12423
MIDNIGHT GIRL (prod. by F. Wilson) (writers: McFadden-Footman-Wilson) (Spec-O-Lite/Traco/Jobete, BMI) (3:36)

Williams is well on his way to being an established disco/BOS artist and this new disc could push him on the pop charts as well. His vocals are outstanding.

SPECIAL DELIVERY—Shield 6311 (T.K.)
THIS KIND OF LOVE (prod. by G. Park) (writers: Beard-Fortune-Mann) (Sherlyn/Special Delivery/Tippy, BMI) (3:30)

This sophisticated disc offering has ear chilling vocals, lush background arrangements and a radio active hook. It could cross in several directions.

LEROY GOMEZ—Casablanca 944
GYPSY WOMAN (prod. by S. Soussan) (writer: Mayfield) (Warner-Tamerlane, BMI) (3:59)

The song has been recorded dozens of times but the former leader of Santa Esmeralda makes it his own here. The background is appropriately ethnic, set to a swirling disc beat.

GIL SCOTT-HERON—Arista 0366
ANGEL DUST (prod. by Heron-Jackson) (writer: Heron) (Brouhaha, ASCAP) (3:26)

Scott-Heron's talent as a poet and spokesman on contemporary issues works in fine combination with his singing style. This slow, somewhat funky, disc has an up-to-the-minute message.

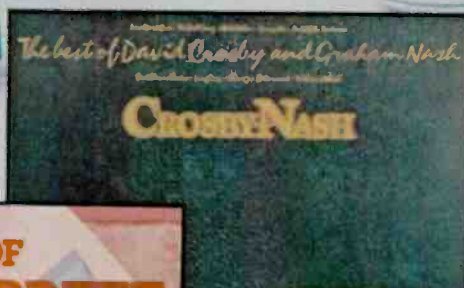
A MEETING OF MUSICAL MINDS

Project: Announcing ABC Records' "Best Of" Series.



BA-6032

ly You Know
and I Know
world In Changes
it in' on You
Alln' Alright?



AA-1102

Includes:

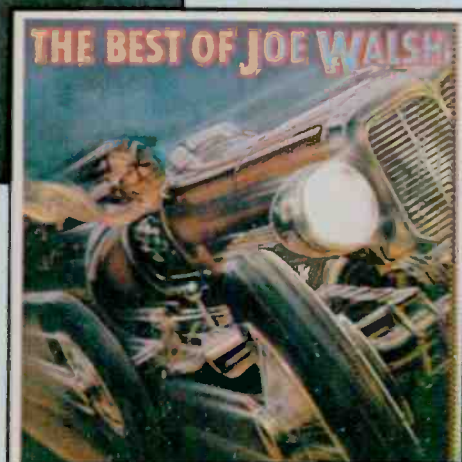
- Southbound Train
- Chicago
- To the Last Whale
- Carry Me



IA-9348

Includes:

- Blackberry Winter
- Treasure Island
- Byablu
- Silence



AA-1083

Includes:

- Turn to Stone
- Help Me Through the Night
- Rocky Mountain Way
- Meadows



RECORDS
ABC DELIVERS

RECORD WORLD ALBUM PICKS



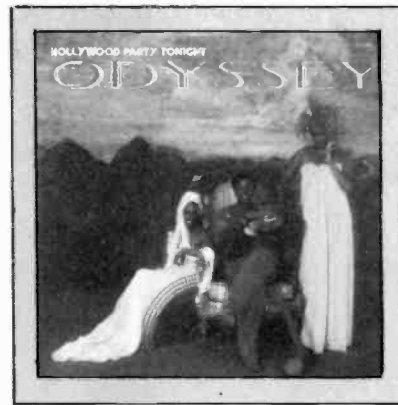
OTHER PEOPLES ROOMS
MARK-ALMOND—Horizon SP 730 (A&M)
(7.98)

The re-structured Horizon label makes a formidable return with this, the first album by the duo in several years. Producer Tommy LiPuma has brought in some excellent sessionmen to give them the right atmosphere in which to weave their tunes. Of note is a re-recording of "The City."



PHOTO-FINISH
RORY GALLAGHER—Chrysalis CHR 1170
(7.98)

With a new slimmed down three piece group (Gerry McAvoy, bass and Ted McKenna, drums) Gallagher returns after a long absence and re-claims the title of rock's hardest working guitarist. Some of his finest work yet is heard on "Shadow Play" and "Shin Kicker."



HOLLYWOOD PARTY TONIGHT
ODYSSEY—RCA AFL1 3031 (7.98)

With their newest release Odyssey seems poised to repeat the success they achieved with "Native New Yorker." The disco beat pulses throughout as the party theme goes from the first cut to the last. The new single, "Single Again," looks to be hot on the dance floors and should be a crossover hit on the airwaves.



THOROUGHFARE GAP
STEPHEN STILLS—Columbia JC 35380
(7.98)

On his latest, Stills experiments with some heavy backbeats though he hasn't totally forsaken his ballads. Some of his new songs now have an r&b flavor to them (a departure for him) and his treatment of Gregg Allman's "Midnight Rider" and Buddy Holly's "Not Fade Away" shine.

FALLEN ANGEL

URIAH HEEP—Chrysalis CHR 1204 (7.98)



A new label for this long standing group of hard rockers and an enthusiastic collection of material ranging from "One More Night (Last Farewell)" to "Fallen Angel." With this, their 14th album, the group continues to evolve and change with the times.

ANCIENT MEDICINE

BABY GRAND—Arista AB 4200 (7.98)



With the group's second album they have flowered into a mature outfit that keys on vocal harmonies and brisk tempo changes. "All Night Long" and a unique treatment of the Left Banke's "Walk Away Renee" could add a top 40 following to their AOR base.

SOFT SPACE

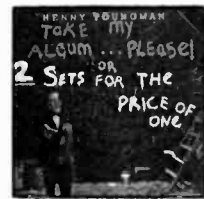
THE JEFF LORBER FUSION—Inner City IC 1056 (7.98)



Keyboardist Lorber fronts this extremely talented jazz/fusion quintet with his fluent work on piano and synthesizer. Joe Farrell and Chick Corea make guest appearances and should spark some added interest in this young outfit.

TAKE MY ALBUM . . . PLEASE OR 2 SETS FOR THE PRICE OF ONE

HENNY YOUNGMAN—Waterhouse 4 (7.98)



Youngman is heard at clubs in Evanston and Minneapolis as he covers some familiar ground in routines that never cease to be funny. A master of the one-liner, Youngman, who has not recorded for years, shows why he is one of the best stand up comics around.

THE BEST OF CROSBY/NASH

DAVID CROSBY & GRAHAM NASH—ABC AA 1102 (7.98)



This greatest hits package showcases some of the highlights of several previous Crosby/Nash releases. The duo's dynamic harmonies are here in full force as they glide from ballads to rock and back. This one is a must for their fans' collections.

FACE TO FACE

RICHIE LECEA—UA LA914 H (7.98)



Lecea is a fine singer with a flexible voice that lends itself well to the light jazz/pop material on his lp. With the exception of "Groovin'" and "Tobacco Road," the songs are all original and contain an engaging quality that lend themselves well to varied formats.

FIRST LIGHT

RICHARD & LINDA THOMPSON—Chrysalis CHR 1177 (7.98)



The infrequent albums by this husband and wife duo only makes their work that much more precious. There are only occasional references to traditional English folk this time as the emphasis is on Linda's soaring vocals and Richard's excellent guitar work.

NIGHTWORK

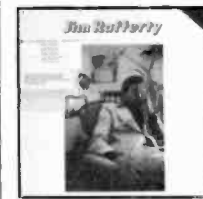
NETWORK—Epic JE 35476 (7.98)



The newest offering from this seven member group contains some powerful rock 'n' roll replete with sizzling synthesizers, soaring guitars and hot vocals. The sound is somewhat reminiscent of Judas Priest but with only slightly less of a heavy metal edge.

JIM RAFFERTY

London PS 722 (7.98)



Spurred on by the success of his brother, Rafferty has recorded an album of light rock tunes revealing a fine talent as a songwriter. With Gerry on backup vocals and Mel Collins on saxophone, there is considerable resemblance to the sound of the "City to City" lp on "Bad Bad Mover."

THE BEST OF JOE WALSH

ABC AA 1083 (7.98)



A compilation of Walsh's best work for the label compiled and mastered by producer Bill Szymczyk including two James Gang tracks ("Walk Away," "Funk #49"). Most of the material will be familiar but of special interest will be Szymczyk's re-mixes.

LOVE SATELLITE

RONNIE FOSTER—Columbia JC 35373 (7.98)



This talented keyboard player and vocalist has shrewdly blended the elements of jazz, rock and funk to create this well rounded set. Guest artists such as Stevie Wonder, Roy Ayers and Harvey Mason help out along the way.

ROUGH

TINA TURNER—United Artists UALA 919 H (7.98)

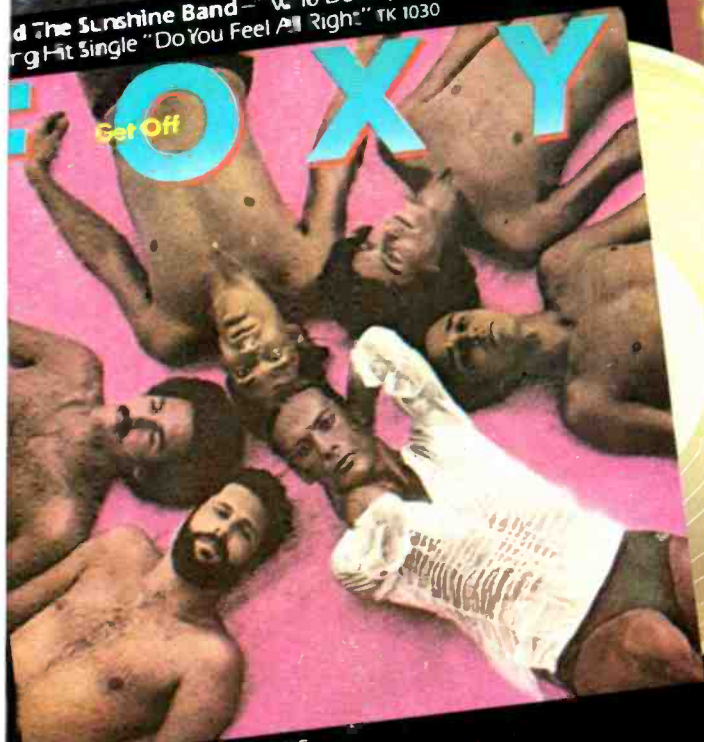


Turner's sassy vocals are always something to behold and her newest lp is certainly no exception. Producer Bob Monaco has captured the essence of her unique song stylings as he guides her through Bob Seger's "Fire Down Below" and Elton John's "The Bitch Is Back," among others.
(Continued on page 42)

NUM.
D, GOLD, GOLD.
PRODUCTIONS.



KC and the Sunshine Band — "W, Ho Do Ya (Love)" TK 607
Featuring Hit Single "Do You Feel All Right" TK 1030



Foxy — "Get Off" DASH 3000E
Featuring Hit Single "Get Off" DASH 5046

Do You Wanna Get Funky With Me?



Peter Brown — "Fantasy Love Affair" DRIVE 104
Featuring Hit Single "You Should Do It" DRIVE 6272

BETTY WRIGHT LIVE



Betty Wright — "Betty Wright — Live" ALSTON 4408
Featuring Hit Single "Tonight Is The Night, Parts I & II" ALSTON 3740



Distributed by T.K. Productions
also available on 8 track and cassette

Atlantic Names Hall To Special Mkts. Post

■ NEW YORK—Willis Hall has been appointed national promotion director/special markets, it has been announced by Atlantic vice president/director of special markets Eddie Holland. Hall will oversee the planning and execution of all special markets promotional activities, reporting directly to Holland.



Willis Hall

Hall began his career in the music business in 1974 as retail manager of Total Vibrations in Detroit. He worked as local promotion representative for Polydor and London Records in Detroit. He joined WEA as Detroit local promotion representative in summer '75, and served four months as Atlantic midwest regional promotion representative during 1977.

Venture Names Brooks R&B Promo Director

■ LOS ANGELES—Joe Isgro, executive vice president and general manager of Venture Records, has announced the appointment of Jimmy Brooks to the post of national director, r&b promotion, based in Los Angeles.

Brooks comes to Venture after most recently serving in personal management for Johnny "Guitar" Watson. His prior posts include helming national promotion for 20th Century, Paramount, and Mercury in recent years.

Brooks has named Mike Thomas as east coast r&b promotion and marketing manager.

Ariola Plans Push For Three Degrees

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

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

Two weeks prior to the album release, Ariola will release album track "Giving Up, Giving In," in both 7" radio and 12" disco single configurations. A very limited number of 12" promotional discs will be autographed by the group in London, and distributed to key disco DJs in the U.S. Assisting in the promotion efforts of the album and single will be MK Productions.

Special merchandising aids will be manufactured for retail outlets including clear plastic window displays, large floor and counter pieces, standard posters and easel-backs.

Discos will also receive a variety of Three Degrees personalized items such as napkins and swizzle sticks. Videotapes will also be available for use in discos, stores and television.

Epic Shifts Werman To West Coast

■ NEW YORK—Lennie Petze, vice president, a&r, Epic Records, has announced the relocation of Tom Werman to Los Angeles as staff producer, Epic Records a&r. Werman was previously east coast staff producer.

Shadybrook Re-Inks Patterson



Kellee Patterson has re-signed with Shady Brook Records for a long-term worldwide recording contract. Kellee's new lp is currently being readied. Pictured (from left) manager Gene Russell; Shady Brook president Joe Sutton; Kellee; Shady Brook general manager Chip Donelson; and Shady Brook promotion person Rich Neigher.

Stone's Anniversary Celebration



Rolling Stone magazine's first anniversary in New York City was celebrated Wednesday evening, September 27, at a gala party held at the Museum of Modern Art. The celebration took place in the Museum's sculpture garden and sixth floor restaurant and trustees' room. It was cohosted by the Museum and the Business Marketing Corporation for New York City. Celebrities from business, entertainment, cultural and government circles joined in honoring the magazine. At the party, deputy mayor Peter Solomon presented Rolling Stone editor and publisher Jann Wenner with a framed lithograph of City Hall inscribed by Mayor Koch. Wenner was cited for his commitment to the city economic vitality. Entertainment at the party was provided by NRBO and by steel pianist Victor Brady. Shown above at the party are, from left, Jack Ford, assistant to the publisher of Rolling Stone; Wenner; and former President Gerald Ford.

Infinity Names Medley Artist Dev. Director

■ NEW YORK — Ron. A. Alexenburg, president of Infinity Records Inc., has announced the appointment of Mary Beth Medley to the post of director of artist development.



Mary Beth Medley

Medley was most recently vice president of Sir Productions, working on tours by The Rolling Stones, The Who and Lynyrd Skynyrd.

Midsong Intl. Sets Expansion Program

■ NEW YORK—Bob Reno, president of Midsong International Records, has announced a label expansion program now that his company will be distributed through an independent distribution setup.

Sy Warner has joined the firm as vice president of sales and marketing.

The first two lps shipped the week of October 10th. They are "Travolta Fever" and "The Best of Silver Convention." A major radio, television and print campaign will be undertaken on behalf of the product.

In-store point-of-purchase sales aids are provided by Midsong, including posters, streamers, mobiles, easel backs, etc.

Distributors

Midsong's distributors are: Alpha (northeast); Pickwick International (San Francisco, Los Angeles, Florida, Atlanta, Minneapolis, St. Louis, Dallas/Houston); All-South (New Orleans); AMI (Detroit); Associated (Phoenix); BIB (North and South Carolina); Progress (Chicago); Pika (Cleveland); Universal (Philadelphia); Schwartz (Washington, D.C.); Sound Records (Seattle) and W.M. Distributors (Denver).

The label plans a November release of one lp, entitled "Jungle Drums," a disco-oriented package by an English group Wild Fantasy. In all there will be 18 album releases during 1979 by such artists as John Travolta, Silver Convention, Carol Douglas, etc.

The label will lean heavily in the disco and r&b area and will delve into other television personalities during the coming months.

For your next car . . .
Wherever you are



Call
"Red" Schwartz

EXECUTIVE
CAR LEASING CO.
7807 Santa Monica Bl.
Los Angeles, Ca. 90046
(213) 654-5000

The Jacksons cross over. Blame It on the Boogie.”

1975

Already in the Top-10 on the R&B charts (and nearing close to a half billion in sales), The Jacksons' latest single is showing predictable crossover strength in many Top-40 markets.

Blame it all on the family that

continues its chart-busting ways in contemporary music crossing all age lines.

“Blame It on the Boogie.” The Jacksons' hit single, from the forthcoming album “Destiny.”* On Epic Records. JE 35552



on tape.

The Jacksons. Executive Producers: Bobby Colomby and Michael Atkinson.
Weisner/DeMann/Jackson 9200 Sunset Blvd. Penthouse 15 Los Angeles, Calif. 90069



"Epic" are trademarks of CBS Inc. © 1978 CBS Inc.

Stars Shine at CMA Awards



Among the winners and presenters of the 12th annual Country Music Association awards: (top row, from left) 1978 CMA Entertainer of the Year Dolly Parton; Album of the Year winner Ronnie Milsap, Don Reeyes of Ronnie Milsap Enterprises and Roy Clark, Instrumentalist of the Year; Female Vocalist of the Year Crystal Gayle; Don Williams, Male Vocalist of the Year, Joy (Mrs. Don) Williams, Marianne Gordon, wife of Kenny Rogers, Rogers and Dottie West, Vocal Duo of the Year; (second row) Richard Leigh, writer of the Song of the Year, "Don't It Make My Brown Eyes Blue;" Kenny Rogers and Charley Pride (third from left) with Jeannie and Royce Kendall, Single of

the Year winners for "Heaven's Just a Sin Away;" the Oak Ridge Boys Band (Skip Mitchell, Don Breland, Garland Craft and Mark Ellerbee), Instrumental Band of the Year winners; the Oak Ridge Boys themselves (Richard Sterban, Joe Bonsall, Duane Allen and Bill Golden), Vocal Group of the Year; (third row) awards show host Johnny Cash with Dolly Parton and Ronnie Milsap; Grandpa Jones and Glen Campbell with Jones' Country Music Hall of Fame plaque; Dolly Parton and Don Williams; presenters Mel Tillis and Janie Fricke.

CMA Award Winners (Continued from page 3)

Last year's Entertainer of the Year, Ronnie Milsap won the Album of the Year award for the second year in a row. This time it was for his RCA lp "It Was Almost Like A Song."

Another winner for the second consecutive year was United Artists' Crystal Gayle, who walked off again with the Female Vocalist of the Year award.

"Don't It Make My Brown Eyes Blue," by Richard Leigh, Gayle's biggest single to date, was named Song of the Year.

A pair formed almost by accident just this year, Kenny Rogers and Dottie West (United Artists), took the honors for Vocal Duo of the Year for their hit single and album releases.

Don Williams, ABC's quiet, easy-going singer, was named Male Vocalist of the Year, his first CMA award. In his usual understated manner, Williams delivered perhaps the best acceptance speech when he said, "I'd like to thank my producer, Ron Chancey, my wife, Joy, and most of all, my God, who made all this possible."

In another first, ABC's Oak Ridge Boys took the Best Vocal Group award which had been the property of the Statler Brothers for the past six years. In his acceptance remarks, tenor

Joe Bonsall said he hoped the Oaks could carry the honor "with as much class as the Statler have." The Oak Ridge Boys' Band also scored, with the Instrumental Group of the Year award.

Roy Clark, also an ABC artist, was named Instrumentalist of the Year.

Grandpa Jones was inducted into the Country Music Hall of Fame. The coveted plaque was presented to him by Glen Campbell. The veteran banjo player and humorist remarked, "I certainly didn't expect this."

The program, telecast from the stage of the Grand Ole Opry House in Opryland, came off with scarcely a flubbed line. A wide cross-section of country music was presented between awards, including Ronnie Milsap's opener, "I Got The Music In Me," Chet Atkins joining the Charlie Daniels Band with "The South's Gonna Do It Again," and Emmylou Harris' crowd-winning version of "To Daddy" accompanied only by her acoustic guitar.

The other artists appearing on the program, either to perform or to present awards, included Kenny Rogers and Dottie West, Dolly Parton, Barbara Mandrell, Larry Gatlin, The Oak Ridge Boys, Minnie Pearl, Crystal Gayle, the

Statler Brothers, June Carter Cash, Bill Anderson, Roy Clark, Jerry Clower, Janie Fricke, Johnny Paycheck, Charlie Pride, Eddie Rabbitt and Mel Tillis.

The show was produced by Robert Precht for Sullivan Productions, directed by Walter C. Miller, and written by Donald K. Epstein and Marty Ragaway. Tony Jordan was associate producer, and Bill Walker was musical director.

The CMA hosted a private party following the show in the ballroom of the Opryland Hotel with CMA board members, performers and other guests attending.

CBS Names Minoli Customer Merch. Dir.

■ NEW YORK — Mike Martinovich, vice president, merchandising, CBS Records, has announced the appointment of Giselle Minoli to director, customer merchandising, CBS Records.

In her new position, Ms. Minoli will be responsible for developing new merchandising and marketing material.

Ms. Minoli joined CBS Records in 1976 in the San Francisco branch. In 1977 she was named CBS Records' San Francisco field merchandiser.

A&M Ups Cadorette

■ LOS ANGELES—Lee Cadorette has been appointed to the post of associate director of artist relations—national, for A&M Records.



Lee Cadorette

Ms. Cadorette has been with the company for six years, and was most recently west coast publicity director for the label.

Polydor Taps Wood

■ NEW YORK—Jerry Jaffe, national promotion director of Polydor Incorporated, has announced that Rick Wood has joined Polydor as local promotion manager, Atlanta.

Previous to his Polydor appointment, Wood held positions as operations manager at KINT Radio, El Paso Texas, and local promotion manager for Atlantic Records in Charlotte, N.C.

Here's Looking At You!



Crystal



Kenny & Dottie

*Congratulations to
Crystal Gayle, Female Vocalist of the Year;
Kenny Rogers & Dottie West, Duo of the Year,
from everyone at the New United Artists Records.*



THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **THE MAN:** Van Morrison's star is unquestionably on the rise these days. Even those who were on the whole unimpressed by "The Last Waltz"—and yes, there were a few of us—found nothing to criticize in Morrison's performance, without a doubt the most exciting of the several cameos in the film. What's more, his appearance on "The Midnight Special" last year—with Etta James, George Benson, Dr. John and others—was another encouraging sign that Van's imminent return to live concerts, after a three or four year layoff, would be every bit as welcome as expected. To top it off, Warner Bros. has just released "Wavelength," Morrison's finest album in years and another positive sign that the singer/writer's career is anything but over.

In view of all this, Morrison's recent weekend gig at the Old Waldorf in San Francisco—the opening stop on his new tour—was a mite disappointing. Most of the problem was with the venue itself. The Old Waldorf, its low ceilings laden with acoustic tile, has an ambience more like that of a basement cafeteria than a top-notch nightclub. The sound, at least for those members of the audience (about one-third) not directly in front of the stage, was rather flat and muffled, and that could only detract from the rollicking, revivalist feeling so integral to much of Morrison's music. The crowd, in fact, stayed pretty subdued until the encore of "Caravan" and "Wavelength," when the place finally caught fire.

All in all, though, Morrison and his band (which is much the same as the one on "Wavelength," and features guitarist Bobby Tench and keyboardist Peter Bardens) managed to transcend the Waldorf's shortcomings. The enigmatic, unpredictable Morrison was not nearly as active onstage as he has been in the past—his celebrated leg kicks and strutting were hardly a factor—but his vocals were strong and assured. The music, a mixture of classic oldies like "Brown Eyed Girl" and "Wild Night" and outstanding new ones like "Kingdom Hall," "Venice U.S.A.," and "Hungry For Your Love," was beautifully played, with song after song displaying the band's simply faultless control of dynamics. Van's new music has all the vital elements of the old: those inimitable, loping rhythms, the tight, memorable melodies, the great wordless singalongs (only Morrison avoids sounding like an idiot singing the likes of "dum derra dum dum diddy diddy dah dah"). With this material, and these musicians, all he needs is a better place to play.

NOTES AND COMMENT: David Bowie wants it known that he has nothing to do with the many rumors circulating about his alleged departure from RCA. Bowie's statement: "In answer to the numerous rumors concerning my recording activities, I wish to clear the air and set the record straight. At the present and in the foreseeable future I am under contract with RCA Records and at no time have I engaged in any negotiations aimed at altering the status. My relationship with RCA has been a long and rewarding one and any rumors that I am signing with another label are completely false and erroneous" . . . In a somewhat odd change of pace, at least one artist has asked not to become part of the current picture disc vogue. A&M's Supertramp has asked that the label not press one for them; their reasoning, which is completely in line with the group's quality-conscious standards, is that pic-discs simply don't sound good enough . . . Two items that are our sad duty to report concern two ABC employees. Boston sales representative John Thomas Poole, 29, was tragically killed in a car accident recently; Poole had been with ABC since July, after having worked in Boston for MCA. In addition, ABC publicist Sharon McClenton is hospitalized with pneumonia; we wish her a speedy recovery.

CUTTING ROOM FLOOR—Alas, poor Yorick, we seem to have inadvertently axed a couple of deserving performers from a recent RW profile of Athena Artists, the L.A.-based talent agency detailed in last week's ish. As any booker worth his neck chains will tell you, John Prine and Steve Goodman are among Athena's oldest and fondest priorities . . . Also, a belated "Don't look at me" to our pals at Mushroom, who wondered whether we entered a trance state in order to omit Paul Horn's gig from our convention story and incorrectly suggest Ian Matthews performed. Matthews had, of course, reached the huddle only on the final night, and his band was still in England when the session ended.

BASELESS—No truth to the rumor that Casablanca is readying a special promotional tape loop of the current label hit, "MacArthur" (Continued on page 51)

Devo-ted



As Warner Bros. recording artists Devo are about to embark on their first major national tour, set to coincide with the release of their new album "Q: Are We Not Men? A: We Are Devo!," Warner Bros. has launched an extensive promotional and publicity support campaign. Pictured at the Record World offices (from left) are: Neil McIntyre, radio director, Record World; Pat Baird, assistant editor, RW; Kenny Puvogel, regional promotion, Warner Bros.; Mike Sigman, sr. vice president & managing editor, RW; Gary Kenton, assoc. director, publicity, WB; Sophia Midas, asst. editor, RW; Alan Wolmark, asst. editor, RW; Mike Vallone, research director, RW; Barry Taylor, asst. editor, RW; (front): Jane Dershewitz, local promotion, WB; Doree Berg, asst. research director, RW; and Stewart Cohen, local promotion, WB.

Epic Taps Hubbard

■ **NEW YORK—**Susan Blond, national director, publicity, Epic/Portrait/Associated Labels, has announced the appointment of Eliot Hubbard to associate director, publicity, east coast, Epic/Portrait/Associated Labels.



Eliot Hubbard

Hubbard comes to E/P/A from Crawdaddy Magazine, where he has been director of publicity since January, 1978. From 1976 through 1978 he was director of publicity for The War-take Concern.

Ariola Ups Turbo

■ **LOS ANGELES—**Scott Shannon, senior vice president of Ariola Records, has announced the appointment of Pamela Turbo to the newly created position of national publicity manager.



Pamela Turbo

Prior to this appointment, Turbo was Ariola's assistant national publicity director, a position she held since November 1977. She spent two years working at Record World.

Lakewood Passes Paraphernalia Law

By MIKE FALCON

■ **LOS ANGELES —** Lakewood, California has become the first California city to pass a law which seeks to curb the display of paraphernalia. The law is due to take effect in November and was approved unanimously by the Lakewood City Council, an incorporated suburb of Long Beach. The ordinance calls for the removal of the paraphernalia from the view of anyone under the age of 18. Since California law does not allow the prohibition of these items (possession and sale are not unlawful), the Council ordinance requires that the materials be displayed in a separate room or enclosure.

Councilman Paul Zeltner reportedly first saw the paraphernalia devices on sale in a Big Ben's record store (a division of Integrity Entertainment, which also owns The Warehouse chain). Officials of the chain were unavailable for comment at the time the ordinance was passed.

Young To WEA Intl.

■ **NEW YORK—**David Young has joined WEA International's executive team, it was announced by Nesuhi Ertegun, president.

Young was formerly the regional director of International Federation of Phonographic Industries (IFPI) for Asia and the Pacific. His first assignment for WEA International will be in Sydney with WEA Australia, to be followed by a stint in London with WEA UK.

After nine years as an attorney, in Wellington, New Zealand, Young went to Hong Kong for IFPI.

Everything he's ever done has led him here. To a smash single from his brilliant new album.

"Change Of Heart"

AB 4184



A melody you remember. Lyrics you can feel. Incredible production. And the dazzling voice—and conception—of Eric Carmen. That's his new hit single, "Change Of Heart"—now bulleting straight up the charts. And it's only the first hit from Eric's brilliant new album.

Eric Carmen's CHANGE OF HEART. Featuring the smash "Change Of Heart" AS 0354 and eight more classic Carmen performances. It's the album he's always wanted to make.

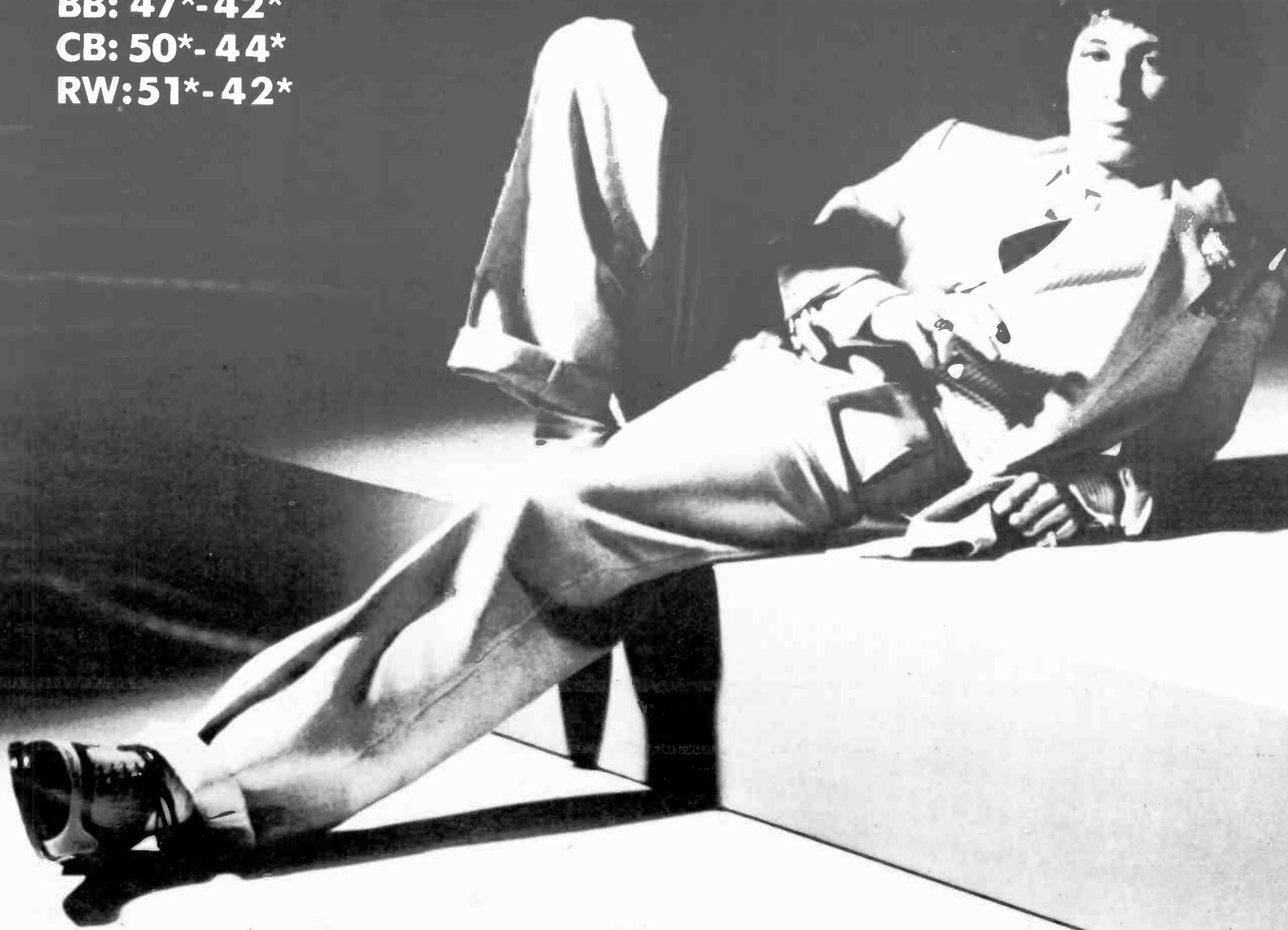
ON ARISTA RECORDS AND TAPES.



BB: 47*-42*

CB: 50*-44*

RW: 51*-42*



Labels Prepare Holiday Ad Blitz

(Continued from page 3)

set by the majority of labels are being more closely tied to market research projections than ever. With many labels readying video campaigns, past experiments with the medium have led to a more critical approach to television: in contrast to recent years, labels who once saved video dollars for the peak season are now more varied in their assessment of television's effectiveness during the holiday season, due to the overall competition for TV time.

Indeed, television advertising dollars are influencing overall media buying as a result of the greater involvement in the medium for record/tape advertisers. One lesson learned by many label ad execs is that the premium rates commanded by stations during the peak make the net cost of a buy much higher. Because the share of budget committed rises accordingly, while competition for those spots is stiffer than at any other point on the advertising calendar, efficient use of TV time is requiring record labels to follow the lead of major advertisers who have long used the medium, and now customarily begin booking video time as early as the second business quarter.

Most labels contacted noted that any planned holiday video buys have already been made, regardless of whether the spot has been produced; in some instances, time has been bought while designated product has yet to be set. Both scenarios illustrate the sharp decline in cost efficiency resulting from late buys, when advertisers are virtually at the mercy of stations.

Thus, at WEA, where local and regional ad dollars are funnelled through WEA's sales and distribution branches, advertising chief Skid Weiss notes that budgets are set much earlier for the fourth quarter. "Most of it is already locked up," said Weiss of projected radio and video time, as well as prime print locations. "One of the things we learned early on in our operation was that when we came to the fourth quarter, we had no 'avails' if we didn't buy early." Previously, ad dollars had been allotted on a monthly basis to the WEA offices, but, according to Weiss, "we found we couldn't really base it on a monthly format. Now all our fourth quarter ad dollars are pre-planned."

Weiss, like most execs polled, reported a larger total ad fund than ever, and qualifies those increases as commensurate with upwardly revised sales projections for the quarter. However, where WEA has experimented

with television during the fourth quarter before, he expects no major increase, reporting video buys will be restricted by the individual WCI labels to a few push projects, rather than any extensive test.

As Warner Bros. director of advertising, Shelly Cooper, explains, that stance reflects the high cost of holiday video buys, as well as remaining doubts about its overall efficiency. "We have declined in the use of television this year," she commented. "It was not proving profitable; we just didn't see the increases in sales that would come anywhere near justifying the cost." Thus, while the overall budget is in line with past expenditures on a project-by-project basis (says Cooper, "We have so many blockbusters coming, we'll be spending an extraordinary amount of money, although those increases will still be in line with projections"), potential video dollars are being diverted to radio and print buys.

At United Artists Records, director of creative services Iris Zurwain also notes that video buys are being deferred. We're not going to use television for the holidays this year," she told RW. "I believe that holiday buys, because of the cost, should be multiple product ads in order to achieve impact. It's very expensive then, so unless you have the right selection of product, you can't successfully amortize the cost over a couple of titles, and it's too expensive." By contrast, she noted, a single title TV push for Gerry Rafferty, now finishing its final buys, has proven very successful during the less costly third sales quarter.

Likewise, Herb Wood, now director of creative services at ABC, is a long-term advocate of television advertising, beginning with a number of early '70s campaigns while he was with Motown, who is also avoiding

TV during the holidays. Wood recently finished video campaigns for label acts, but of holiday time he notes, "The cost goes up with demand. If it's tough to get in, then you have to start buying at costs where the efficiency goes down; every spot you buy costs that much more.

"The first week after Thanksgiving is the lowest cost, and then, during the second and third weeks, it peaks, before again dropping down for the last week." That contour, coupled with the sellers market stations enjoy during the fourth quarter, means, "if you haven't made your decision and bought by now, you can't do it without losing money." Thus Wood, like UA's Zurwain and WB's Cooper, is shifting emphasis for fourth quarter buys to heavier radio and print saturation.

Those labels vying for video time are thus correspondingly warier of how they're spending their money. In most cases, labels planning holiday video buys bear out Wood's comment, having already purchased time. Casablanca, which is already actively pushing current solo lps by Kiss members via the label's most expensive multi-media campaign to date, is also advertising on television for Donna Summer, Parliament and the Village People during the holiday peak, and may add other acts.

In order to realize such an advertising schedule, senior vp Larry Harris says key video buys, as well as prime consumer print locations, radio time and such special ad formats as bus panels have been placed as early as last June, depending on the specific medium. Harris estimates that during the three weeks prior to Christmas alone, video buys will total a half million dollars; because of the size of the investment, he notes, label execs be-

(Continued on page 43)

Castagna Joins Epic

■ NEW YORK — Al DeMarino, vice president, artist development, Epic/Portrait/Associated Labels, has announced that Dan Castagna has joined the headquarters staff as associate director, artist development, E/P/A.

Castagna's background includes personal management, with experience at Jerry Weintraub's Management III Organization. Prior to that affiliation, he reached the position of assistant agent at the William Morris Agency.

Polygram Ups Greene

■ NEW YORK — Rick Bleiweiss, national singles director for Polygram Distribution Inc., has announced the promotion of Herb Greene to the newly-created position of national singles supervisor.

As national singles supervisor, Greene will work directly with Bleiweiss and Polygram's singles specialists located in all 14 branch locations regarding air-play information, new release information and singles discounts for all Polygram distributed singles.

Greene has most recently served as Polygram Distribution's singles specialist in the Boston branch. Prior to joining Polygram Distribution, he handled independent promotion in the New England market for Castle Music Productions. Previously, he worked for WEA in Boston.

CBS Names Gerber General Attorney

■ NEW YORK—James K. Parker, general counsel, CBS, Inc. law department, has announced the appointment of Andrew J. Gerber as a general attorney in the records section of the law department, CBS Inc.

Gerber, who joined the law department in 1974, became a senior attorney in 1976 and assistant general attorney last year.

Pointer Power



Among those celebrating the first release on Richard Perry's new Planet Records label are (in photo at left, from left): Jerry Sharell, E/A VP, artist development; Steve Wax, E/A president; Joe Smith, E/A chairman; Perry; Kenny Buttice, E/A VP, promotion; David Urso, Planet Records VP; Mark Hammerman, E/A west coast artist development director and Jack Reinstein, E/A VP and treasurer. In photo at right are E/A chairman Joe Smith with Perry and the Pointer Sisters whose Planet album is titled "Energy."



THE NEW SINGLE

together
again!

AB-12396

Traveler



AA-1101

On ABC Records And GRT Tapes



New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ TAKE NOTE: If you haven't heard of **Sandy McLelland** and the **Back Line**, don't worry about it. Not many people have; at least in this country where the young singer has yet to secure a recording contract. In the U.K. where he's signed to Phonogram, a single has just been released and Sandy's been on the road as opening act on **Robert Palmer's** triumphant return tour. It is a good billing for the Scotsman whose reedy voice can alternately sound like Palmer's, **Al Jarreau** or even **Frankie Miller** with a rich, elastic quality that is supported superbly by the Back Line, one of the best white British soul groups we've heard since **AWB**. On the basis of a five song "authorized bootleg" released by this label, Sandy's original material, especially "Heat On the Street" and "Lifetime Express" holds much promise. His single, however, is a cover version of **Neil Young's** "Like A Hurricane" and while his vocal lacks some of the conviction and forcefulness of earlier demo recordings of the song, the arrangement shows the ingeniousness of a budding top 40 sensibility. Interestingly, it is on the B-side of the single, Sandy's own "The Joker's Just A Fool," that his vocal finally takes flight with all the expressiveness that makes Sandy McLelland a talent to watch.

BREAKING UP IS HARD TO DO: **Jane Olivor** and her manager, **Phyllis Teitler**, have parted ways, for reasons unknown to us as we went to press. Ms. Teitler, who is Ms. Olivor's sister, is on her way to the west coast to search for new talent and is also grooming a new female singer for an eventual showcase appearance in New York City. Ms. Teitler can be reached at 212-734-8562.

BIG NIGHT time is in the offing for the **Marshall Tucker Band** when it headlines Madison Square Garden for the first time on November 9. Another Capricorn group, **Sea Level**, on the heels of a fine new album entitled "On The Edge," started a new tour two weeks ago.

IN THE COLORED VINYL DEPARTMENT, we have a new single from **Gentle Giant**, released Friday, October 13. Entitled "Spookie Boogie," from the album "Giant For A Day," the record is on orange vinyl.

FROM ONE FOOT TO ANOTHER: **Linda Ronstadt** was introduced to the joys of roller skating by **Nicolette Larson**, now a solo artist and formerly a backup singer for **Commander Cody** and **Neil Young**. Larson received her first pair of skates from **Emmylou Harris**. Harris was introduced to the sport by our good buddy from Tulsa, **Mary Kay Place**, with whom we would be delighted to skate anytime, with or without our autographed calendar, if you get our drift.

SOFTBALL NEWS: The Record World Flashmakers have all but wound up another successful softball season with a 6-14 record, once again proving itself against all odds America's number one softball team. We were going to print each player's season batting average, but in a moment of rare humanity have decided not to humiliate anyone. We note in passing, however, that the renowned plant thief **Carl "Li'l Skeebeall" Skiba** went hitless for the third consecutive season (he gets on base as often as his brother gets a date), bringing his lifetime batting average up to .000. Coming up is the balloting for Rookie of the Year, with the oddsmakers forecasting a close one between "Easy Ed" "The Goose" **Levine** and **Alan Hecht**.

JOCKEY SHORTS: Just as we got word that **John David Kalodner** was about to embark on British talent search for Atlantic Records, we hear that **David Bates** of Phonogram U.K. is on the lookout for American talent for his British label. He can be reached at 01-491-4600. Why don't you guys just compare notes? . . . **Matt Parsons** has left his post at Polydor and will announce future plans shortly . . . **Mitch Ryder** will return to New York for the first time in nine years when he bows his new group at N.Y.U. on November 4. We hear that Ryder has a new album titled "How I Spent My Vacation" on the Seeds 'n' Stems label and how could the timing be any better after **Bruce Springsteen's** Mitch Ryder and the Detroit Wheels medley during the encores of his recent Palladium shows? . . . Two members of **Sha Na Na**, **Jocko Marcellino** and **Scott Powell** have just joined the cast of "King Of the Entire World," an original off-Broadway children's musical at The 4th Wall Repertory Co. . . . Expect the American release of **Kevin Godley** and **Lol Creme's** "L" and a new **Phil Manzanera** album before the end of the year before the three musicians team up to form **GCM**, a new group that will also record for Polydor . . . A&M publicity director **Mike Ledgerwood** tells us that he has left the label, but has formed **Ledgerwood Ink**, an independent company whose first clients are the **Brian Lane** managed **Fabulous Poodles** and **Aviary**. Ledgerwood can be reached at 10 Waterside Plaza, Suite 26J, N.Y.C., 10010.

Capitol Red-Hot on Singles Chart

(Continued from page 3)

of its hottest periods in some time.

According to Bruce Wendell, Capitol's vice president, promotion, the current success is especially satisfying in view of the particular nature of each of the artists and their records.

"Now I know how Al Coury feels the other fifty weeks of the year," Wendell laughed when contacted by RW for comment. "Seriously, it's really gratifying to have these three particular records doing well. It's not like Miller, Seger and Wings—I'd be thrilled to have them do well, but the others are three unique situations, three different types of careers.

"A Taste of Honey is a brand new act on Capitol," Wendell continued, "which out of the box will do well over two million singles and also have great success with their album, which has gone platinum." Wendell pointed with pride to Capitol's success in overcoming initial obstacles in breaking "Boogie Oogie Oogie": "When we were first working the Taste of Honey single," he said, "there was a record out by Evelyn 'Champagne' King that had a head start on us, was ahead of us on the charts, and basically had more credentials than our record. A lot of major radio stations felt that the two records fit the same demographic field, but I'm really proud of Capitol, because we took our record all the way to number one. It was an example of our team effort helping surpass the competition. And the record is still selling 100 thousand copies a week; once it broke through and got to that real passive listener, it was a home run."

The Little River Band, a native Australian group who previously had some degree of success with

"Help Is On Its Way," presented another type of challenge; according to Wendell, a major part of the task lay in simply deciding which track from the group's "Sleeper Catcher" album should be issued as a single. "We took a gamble," he said, "because 'Reminiscing' is a softer kind of record. There were some obvious rock and roll tracks on the album, but we felt that this tune had mass appeal and would be a big hit at this time of year, when people start to mellow out a little bit. And we were right—it's doing well on adult contemporary stations, and now we're also getting some black airplay." He added that "for the past year and a half or so, we've felt that talent-wise, the Little River Band could be our Eagles somewhere down the road. We are now making them an international act."

Anne Murray, while she has enjoyed pop hits in the past with the likes of "Snowbird" and "Danny's Song," has recently been considered first and foremost a country singer; as Wendell said, "Annie's an artist who's had a lot of success on the country charts but who hasn't had a pop hit in a while. But this one could turn out to be her biggest record ever in her career. It's going to sell a million for sure. We're very happy with her—she's been with the label for years, and at this particular time she really needed a hit."

Wendell was quick to credit departments other than his own for the three records' success. "It's not just the promotion people, who get records on radio stations, but also our sales department, who reacted and supported, backing up each station with product immediately, making time buys, advertising and really showing a Capitol commitment. You know at Capitol we have the luxury of being a rather large record company, but we still operate like a family."

Wendell was particularly pleased that the label's impressive chart showing—which he said "does rank as one of our hottest periods" — is occurring not only on the strength of three artists whose presence in the top five is less expected than that of Capitol's more established pop stars, but also at a time of year when record companies are gearing up for the holiday season. "We're trying to get all our product in position for the big Christmas buying," he said, indicating that Capitol now has high hopes for other label acts such as Dr. Hook and Starz. "Going into this holiday period, we especially want to have our artists in the top spots."

Midler Honored



Atlantic recording artist Bette Midler was honored with a lavish party in London at the Waldorf Hotel's Palm Court Lounge following the opening night of her six-night season at the London Palladium. Bette's London appearances marked her first ever British concert appearances. Shown from left are: Bette Midler, Atlantic Records chairman Ahmet Ertegun.

The Reggie Knighton Band

Who else is a clone in love?

How do you compare Reggie Knighton with anyone else?

He's a clone in love. He's a rock 'n' roll alien.

In short, he's like nobody else on earth.

To hear why, you'll just have to listen to **"The Reggie Knighton Band!"** *And chances are you will.

It was produced by Roy Thomas Baker (Queen, The Cars, Journey) to be heard.

Reggie Knighton Itinerary with 10 CC

Oct. 16	Winnipeg, Can.	Centennial Hall
18	Edmonton, Can.	Concert Bowl
19	Calgary, Can.	Coral
21	Portland, Ore.	Paramount Theatre
22	Seattle, Wash.	Paramount Theatre
23-24	Vancouver, Can.	Queen Elizabeth Hall
27	Santa Rosa, Calif.	Veterans Aud.
28	Berkeley, Calif.	Community Theatre
29	Stockton, Calif.	Civic Aud.
Nov. 3	San Diego, Calif.	Fox Theatre
4	Phoenix, Ariz.	Symphony Hall
5	Albuquerque, N.M.	Pope Joy Aud.
8	Dallas, Tex.	Convention Center
9	Kansas City, Mo.	Uptown Theatre
10	Minneapolis, Minn.	Orpheum Theatre
12	Whitewater, Wisc.	Univ. of Wisconsin
13	Detroit, Mich.	Ford Theatre
15	Dayton, Ohio	Memorial Aud.
16	Cleveland, Ohio	Music Hall
18	Reading, Pa.	Astor Theatre
20	Poughkeepsie, N. Y.	Mid-Hudson Civic Center
22	Pittsburgh, Pa.	Stanley Theatre
23	Philadelphia, Pa.	Tower Theatre
24	New York City, N. Y.	Palladium
25	Passaic, N. J.	Capitol Theatre
27	Toronto, Can.	Concert Bowl
29	Ottawa, Can.	Civic Center
30	Montreal, Can.	Concert Bowl
Dec. 2	New Brunswick, Can.	Frederickton Theater
3	Moncton, Can.	Coliseum
4	Halifax, Can.	Metro Center

Produced by Roy Thomas Baker for RTB (Audio/Visual) Productions, Ltd.

Exclusive Representation: Cavallo/Ruffalo Management, Beverly Hills, Calif.

On ARC/Columbia Records and Tapes.

*JC 35286

"ARC,"  are trademarks of the American Recording Company.

"Columbia,"  are trademarks of CBS Inc. © 1978 CBS Inc.



It's time to do business. BIG BUSINESS DON'T MISS OUT...

THE WINNER'S CIRCLE

MIAMI BEACH

MUSEXPO

FREE Registration to Radio & TV programmers

(Nominal administrative charge \$35 per person)

To Register—Fill in & return coupon attached to your company letterhead.

Register Now!

MUSEXPO HEADQUARTERS

720 Fifth Avenue, New York, NY 10019 • (212) 489-9245
Telex: 234107—Cable: Ventintal, New York

NOVEMBER 4-8, 1978

KONOVER (HYATT) HOTEL, MIAMI BEACH, FLA. USA

MUSEXPO

4TH ANNUAL INTERNATIONAL RECORD & MUSIC INDUSTRY MARKET

MIAMI BEACH

NOV. 4-8TH

Deal Yourself In!

A PARTICIPATING WITH OFFICE BOOTH
Each office (stand) is fully furnished, carpeted and air conditioned and is equipped with record and/or tape playback equipment as well as telephone for incoming and outgoing calls. Office booth rental cost includes FREE Registration for five (5) members of the company.

Please check the appropriate box Number

TOTAL

One Office Booth	\$1,500
Double adjoining Office Booth	\$2,500
Triple adjoining Office Booth	\$3,500
Four adjoining Office Booths	\$4,500
Five Office Booths	\$5,500

B PARTICIPATING WITHOUT BOOTH

Number
Registration Fee per Individual \$ 325
(Spouses \$175)

Charge my Participation to Master
Charge Visa TOTAL

Name

Company

Address

City

State or Country

Zip Code

Telephone

Cable

Telex

Executive responsible for Musexpo '78

Position

We wish to participate in
International Musexpo '78

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

101 THE SINGLES CHART 150

OCTOBER 21, 1978

ALPHABETICAL LISTING		THE SINGLES CHART	
Artist	Chart Position	Artist	Chart Position
ALIVE AGAIN Phil Ramone & Chicago (Make Me Smile, ASCAP)	35	LET'S START THE DANCE Hamilton Bohannon (Bohannon Phase II/Intersong USA, ASCAP)	100
ALMOST LIKE BEING IN LOVE B. Maher & S. Gibson (United Artists, No license)	43	LIKE A SUNDAY IN SALEM S. Gibson (United Artists, ASCAP)	84
BACK IN THE U.S.A. Peter Asher (Arc, BMI)	19	LISTEN TO HER HEART Denny Cordell, Noah Shark & T. Petty (Skyhill, BMI)	80
BADLANDS J. Landau & B. Springsteen (Bruce Springsteen, ASCAP)	63	LOUIE, LOUIE Kenny Vance (Flip, BMI)	91
BEAST OF BURDEN The Glimmer Twins (Colgems-EMI, ASCAP)	11	LOVE IS IN THE AIR Vanda & Young (Edward B. Marks, BMI)	13
BLAME IT ON THE BOOGIE The Jacksons (Almo, ASCAP)	83	MACARTHUR PARK Giorgio Moroder & Pete Bellotte (Canopy, ASCAP)	7
BLUE COLLAR MAN (LONG NIGHTS) By Group (Almo/Stygian Songs, ASCAP)	39	MARTHA (YOUR LOVERS COME AND GO) Maduri-Richmond (Bema/Terry Lauber, ASCAP)	78
BOOGIE OOGIE OOGIE Fonce & Larry Mizell (Conductive/On Time, BMI)	4	MELLOW LOVIN' A. Monn (AMRA, No Licensee listed)	86
CAN YOU FOOL Glen Campbell & Tom Thacker (Royal Oak/Windstar, ASCAP)	98	MISS YOU The Glimmer Twins (Colgems-EMI, ASCAP)	99
CHANGE OF HEART Carmen (Camex, BMI)	42	NEW YORK CITY R. Cook, R. Murphy, W. Zwol (Mother Tongue, ASCAP)	90
CHAMPAGNE JAM B. Buie (Low-Sal, BMI)	71	NEW YORK GROOVE Arif Mardin (Nick-O-Val, ASCAP)	82
COME TOGETHER Jack Douglas & George Martin (Maclen, BMI)	46	OLIVIA (LOST AND TURNED OUT) R. Griffey & Group (Spectrum VII, ASCAP)	97
CRAZY FEELIN' Larry Cox (Bright Moments/Diamondback, BMI)	72	ONE NATION UNDER A GROOVE George Clinton (Malbiz, BMI)	14
DANCE (DISCO HEAT) H. Fuqua & Sylvester (Jobete, ASCAP)	37	OUR LOVE (DON'T THROW IT ALL AWAY) Barry Gibb (Stigwood/Unichappell, BMI)	62
DON'T LOOK BACK Tom Scholz (Pure Songs, ASCAP)	18	PARADISE BY THE DASHBOARD LIGHT Todd Rundgren (Edward B. Marks/ Neverland/Peg, BMI)	66
DON'T STOP, GET OFF Leon F. Sylvers, III, Al Ross & Bob Cullen (Rosy, ASCAP)	94	PRISONER OF YOUR LOVE D. Lambert & B. Potter (Touch of Gold/Crowbeck/ Stigwood, BMI)	55
DON'T WANT TO LIVE WITHOUT IT Bill Schnee (Irving/Pablo Cruise, BMI)	41	PROMISES G. Johns (Narwahl, BMI)	77
DOUBLE VISION Keith Olsen, Mick Jones & Ian McDonald (Somerset Songs/ Evansongs/WB, ASCAP)	15	RAINING IN MY HEART R. Perry (House of Bryant, BMI)	51
DO YOU FEEL ALL RIGHT Casey & Finch (Sherlyn/Harrick, BMI)	89	READY TO TAKE A CHANCE AGAIN B. Manilow & R. Dante (Ensign/ Kamikaze, BMI)	17
DREADLOCK HOLIDAY E. Stewart & G. Gouldman (Man-Ken, BMI)	48	REMINISCING John Boyland & Group (Screen Gems-EMI, BMI)	5
EASE ON DOWN THE ROAD Quincy Jones & Tom Bayler (Fox Fanfare, BMI)	38	RIGHT DOWN THE LINE Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	9
EVERYBODY NEEDS LOVE S. Bishop (Stephen Bishop, BMI)	44	RUN FOR HOME Gus Dudgeon (Crazy/ Chappell LTD, ASCAP)	87
FLYING HIGH J. Carmichael & Group (Jobete/Commodores, ASCAP)	56	SEARCHING FOR A THRILL Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	57
FOREVER AUTUMN Jeff Wayne (Duchess, BMI)	75	SHARING THE NIGHT TOGETHER Ron Haffkine (Music Mill, ASCAP/Alan Cartee, BMI)	28
FUN TIME Allen Toussaint (Marsaint, BMI)	79	SHE'S ALWAYS A WOMAN Phil Ramone (Joesongs, BMI)	25
GET OFF Cory Wade (Sherlyn, BMI/ Lindseyanne, BMI)	8	SOFT AND WET Prince & Moon (Prince, BMI)	74
GOT TO HAVE LOVING Cerrone & D. Ray (Cerrone/MTB, SESAC)	53	STRAIGHT ON Mike Flicker, Heart & Michael Fisher (Wilson/Know, ASCAP)	34
GREASE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	59	STRANGE WAY Tow Dowd, Ron Albert & Howard Albert (Stephen Stills/ Warner-Tamerlane/El Sueno, BMI)	40
GREASED LIGHTNIN' L. St. Louis (E. H. Morris, ASCAP)	58	SUBSTITUTE G. Beggs (Touch of Gold, BMI)	64
HOLDING ON (WHEN LOVE IS GONE) Bobby Martin (Almo/McRovscod, ASCAP)	31	SUMMER NIGHTS Louis St. Louis (Edwin Morris, ASCAP)	12
HOLD THE LINE Toto (Hudmar, ASCAP)	61	SWEET LIFE Phil Benton & Paul Davis (Webb IV, BMI/Tanta Chappell, ASCAP)	30
HOLLYWOOD NIGHTS B. Seger (Gear, ASCAP)	47	TAKE ME I'M YOURS Michael Henderson (Electrocord, ASCAP)	54
HOPELESSLY DEVOTED TO YOU John Farrar (Stigwood/John Farrar/Ensign, BMI)	26	TALKING IN YOUR SLEEP Allen Reynolds (Christwood, BMI)	24
HOT BLOODED K. Olsen, M. Jones, J. McDonald (Somerset/Evansongs/ WB, ASCAP)	45	THEMES FROM THE WIZARD OF OZ Meco Monardo, Tony Bongiovi & Harold Wheeler (Leon Feist, ASCAP)	10
HOT CHILD IN THE CITY Mike Chapman (Beechwood, BMI)	1	THE POWER OF GOLD Fogelberg/ Weisberg (Hickory Grove, ASCAP)	60
HOT SHOT A. Kahn & Borusiewicz (Scully, ASCAP)	52	THERE'LL NEVER BE Bobby Debarge & Bewley Bros. (Jobete, ASCAP)	67
HOT SUMMER NIGHTS Buckingham, Dashut & Egan (Melody Deluxe/Swell Sounds/ Seldak, ASCAP)	96	THIS IS LOVE David Wolfert (Camerica, ASCAP)	68
HOW MUCH I FEEL Freddie Piro & Ambrosia (Rubicon, BMI)	16	THREE TIMES A LADY J. Carmichael & Commodores (Jobete/Commodores, ASCAP)	22
HOW YOU GONNA SEE ME NOW David Foster (Ezra/Candlewood, BMI/Jordrell, ASCAP)	88	TIME PASSAGES Alan Parsons (Dum/ Frabjous/Approximate, No Licensee)	36
I JUST WANNA STOP Gino Vannelli & Ross Vannelli (Ross Vannelli, BMI)	23	TONIGHT IS THE NIGHT Pt. 2 Ron Albert & Howard Albert (Sherlyn, BMI)	93
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI)	29	TOOK THE LAST TRAIN D. Gates (Kipahu, ASCAP)	32
I'M EVERY WOMAN Arif Mardin (Nick-O-Val, ASCAP)	65	WAVELENGTH Van Morrison (Essential, BMI)	85
I'M IN LOVE (AND I LOVE THE FEELING) N. Whitfield (May Twelfth/Warner-Tamerlane, BMI)	69	WHENEVER I CALL YOU "FRIEND" Boo James (Milk Money, ASCAP/ Rumanian Pickleworks, BMI)	6
INSTANT REPLAY Dan Hartman (Silver Steed, BMI)	76	WHO ARE YOU Glyn Johns & Jon Astry (Eel Pie/Towser, BMI)	10
IN THE BUSH Patrick Adams (Pap/Leeds/ Phylmar, ASCAP)	73	YMCA Jaques Morali (Green Light, ASCAP)	81
IT'S A LAUGH David Foster (Hot-Cha/ Six Continents, BMI)	21	YOU AND I Rick James & Art Stewart (Stone Diamond, BMI)	70
IT SEEMS TO HANG ON Ashford & Simpson (Nick-O-Val, ASCAP)	92	YOU NEEDED ME Jim Ed Norman (Chappell/Ironside, ASCAP)	3
I WILL BE IN LOVE WITH YOU Nick De Caro (Morgan Creek, ASCAP)	95	YOU NEVER DONE IT LIKE THAT Daryl Dragon (Kiddo/Don Kirshner, BMI)	20
I WILL STILL LOVE YOU W. Stewart & I. C. Phillips (WB, ASCAP)	33	YOU SHOULD DO IT Cory Wade (Sherlyn/Decible, BMI)	49
JOSIE Gary Katz (ABC/Dunhill, BMI)	27		
KISS YOU ALL OVER Nicky Chinn & Mike Chapman (Chinnichap/Careers, BMI)	2		



The single that gets to the heart of the matter.



tk RECORD AND TAPES

"WHAT YOU WON'T DO FOR LOVE" FROM THE DEBUT ALBUM — BOBBY CALDWELL ON CLOUDS RECORDS AND TAPES DISTRIBUTED BY T.K. PRODUCTIONS INC.

THE SINGLE CL-11 • THE ALBUM CL-8804

RECORD WORLD SINGLES CHART

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

OCT. 21	OCT. 14				WKS. ON CHART
1	3	HOT CHILD IN THE CITY	NICK GILDER	Chrysalis 2226	18
2	1	KISS YOU ALL OVER	EXILE/Warner/Curb 8589		16
3	4	YOU NEEDED ME	ANNE MURRAY/Capitol 4574		16
4	2	BOOGIE OOGIE OOGIE	A TASTE OF HONEY/Capitol 4565		19
5	7	REMINISCING	LITTLE RIVER BAND/ Columbia 3 10794		13
6	9	WHENEVER I CALL YOU "FRIEND"	KENNY LOGGINS/ Columbia 3 10794		13
7	11	MacARTHUR PARK	DONNA SUMMER/Casablanca 939		7
8	16	GET OFF	FOXY/Dash 5046 (TK)		17
9	10	RIGHT DOWN THE LINE	GERRY RAFFERTY/United Artists 1233		11
10	12	WHO ARE YOU	THE WHO/MCA 7708		9
11	13	BEAST OF BURDEN	ROLLING STONES 19309 (Atl)		7
12	5	SUMMER NIGHTS	JOHN TRAVOLTA, OLIVIA NEWTON- JOHN & CAST/RSO 906		12
13	14	LOVE IS IN THE AIR	JOHN PAUL YOUNG/Scotti Brothers 402 (Atl)		15
14	28	ONE NATION UNDER A GROOVE	FUNKADELIC/Warner Bros. 8618		8
15	17	DOUBLE VISION	FOREIGNER/Atlantic 3514		5
16	18	HOW MUCH I FEEL	AMBROSIA/Warner Bros. 8640		8
17	21	READY TO TAKE A CHANCE AGAIN	BARRY MANILOW/ Arista 0357		6
18	8	DON'T LOOK BACK	BOSTON/Epic 8 50590		10
19	20	BACK IN THE U.S.A.	LINDA RONSTADT/Asylum 45519		10
20	23	YOU NEVER DONE IT LIKE THAT	CAPTAIN & TENNILLE/ A&M 2062		10
21	24	IT'S A LAUGH	DARYL HALL & JOHN OATES/RCA 11371		9
22	6	THREE TIMES A LADY	COMMODORES/Motown 1443		18
23	26	I JUST WANNA STOP	GINO VANNELLI/A&M 2072		7
24	25	TALKING IN YOUR SLEEP	CRYSTAL GAYLE/United Artists 1214		14
25	19	SHE'S ALWAYS A WOMAN	BILLY JOEL/Columbia 3 10788		11
26	15	HOPELESSLY DEVOTED TO YOU	OLIVIA NEWTON-JOHN/ RSO 903		16
27	27	JOSIE STEELY	DAN/ABC 12404		9
28	38	SHARING THE NIGHT TOGETHER	DR. HOOK/Capitol 4621		6
29	32	I LOVE THE NIGHT LIFE (DISCO ROUND)	ALICIA BRIDGES/Polydor 14483		14
30	35	SWEET LIFE	PAUL DAVIS/Bang 738		11
31	33	HOLDING ON (WHEN LOVE IS GONE)	LTD/A&M 2057		13
32	34	TOOK THE LAST TRAIN	DAVID GATES/Elektra 45500		9
33	36	I WILL STILL LOVE YOU	STONEBOLT/Parachute 512 (Casablanca)		12
34	44	STRAIGHT ON HEART	Portrait 6 70020		6

CHARTMAKER OF THE WEEK

35	—	ALIVE AGAIN	CHICAGO	Columbia 3 10845	1
36	53	TIME PASSAGES	AL STEWART/Arista 0362		3
37	42	DANCE (DISCO HEAT)	SYLVESTER/Fantasy 827		9
38	39	EASE ON DOWN THE ROAD	DIANA ROSS/MICHAEL JACKSON/MCA 40947		8
39	46	BLUE COLLAR MAN (LONG NIGHTS)	STYX/A&M 2087		6
40	59	STRANGE WAY	FIREBALL/Atlantic 3518		4
41	49	DON'T WANT TO LIVE WITHOUT IT	PABLO CRUISE/A&M 2076		5
42	51	CHANGE OF HEART	ERIC CARMEN/Arista 0354		6
43	43	ALMOST LIKE BEING IN LOVE	MICHAEL JOHNSON/ EMI-America 8004		11
44	52	EVERYBODY NEEDS LOVE	STEPHEN BISHOP/ABC 12406		5
45	29	HOT BLOODED	FOREIGNER/Atlantic 3488		17

46	30	COME TOGETHER	AEROSMITH/Columbia 3 10802		11
47	22	HOLLYWOOD NIGHTS	BOB SEGER AND THE SILVER BULLET BAND/Capitol 4618		11
48	61	DREADLOCK HOLIDAY	10cc/Polydor 14511		4
49	50	YOU SHOULD DO IT	PETER BROWN/Drive 6272 (TK)		8
50	56	THEMES FROM THE WIZARD OF OZ	MECO/Millennium 620 (Casablanca)		6
51	57	RAINING IN MY HEART	LEO SAYER/Warner Bros. 8682		4
52	54	HOT SHOT	KAREN YOUNG/West End 1211		9
53	58	GOT TO HAVE LOVING	DON RAY/Polydor 14489		8
54	55	TAKE ME I'M YOURS	MICHAEL HENDERSON/Buddah 597 (Arista)		12
55	60	PRISONER OF YOUR LOVE	PLAYER/RSO 908		6
56	62	FLYING HIGH	COMMODORES/Motown 1452		4
57	64	SEARCHING FOR A THRILL	STARBUCK/United Artists 1245		4
58	67	GREASED LIGHTNIN'	JOHN TRAVOLTA/RSO 909		4
59	31	GREASE	FRANKIE VALLI/RSO 897		21
60	70	THE POWER OF GOLD	FOGELBERG/WEISBERG/Full Moon 8 50606		2
61	71	HOLD THE LINE	TOTO/Columbia 3 10830		3
62	85	OUR LOVE (DON'T THROW IT ALL AWAY)	ANDY GIBB/ RSO 911		2
63	47	BADLANDS	BRUCE SPRINGSTEEN/Columbia 3 10801		8
64	65	SUBSTITUTE	CLOUT/Epic 8 50591		7
65	77	I'M EVERY WOMAN	CHAKA KHAN/Warner Bros. 8633		3
66	41	PARADISE BY THE DASHBOARD	LIGHT MEATLOAF/Epic/ Cleveland Intl. 8 50588		10
67	72	THERE'LL NEVER BE SWITCH	Gordy 7159 (Motown)		6
68	75	THIS IS LOVE	PAUL ANKA/RCA 11395		2
69	76	I'M IN LOVE (AND I LOVE THE FEELING)	ROSE ROYCE/ Whitfield 8629 (WB)		7
70	37	YOU AND I	RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)		18
71	78	CHAMPAGNE JAM	ATLANTA RHYTHM SECTION/Polydor 14504		4
72	74	CRAZY FEELIN'	JEFFERSON STARSHIP/Grunt 11734 (RCA)		5
73	81	IN THE BUSH	MUSIQUE/Prelude PRL 71110		3
74	79	SOFT AND WET	PRINCE/Warner Bros. 8619		3
75	86	FOREVER AUTUMN	JUSTIN HAYWARD/Columbia 3 10799		3
76	89	INSTANT REPLAY	DAN HARTMAN/Blue Sky 2722 (CBS)		2
77	—	PROMISES	ERIC CLAPTON & HIS BAND/RSO 910		
78	80	MARTHA (YOUR LOVERS COME AND GO)	GABRIEL/Epic/ Sweet City 8 50594		4
79	—	FUN TIME	JOE COCKER/Asylum 45540		1
80	83	LISTEN TO HER HEART	TOM PETTY & THE HEARTBREAKERS/ Shelter 6201 (ABC)		4
81	—	YMCA VILLAGE PEOPLE	Casablanca 945		1
82	—	NEW YORK GROOVE	ACE FREHLEY/Casablanca 941		1
83	92	BLAME IT ON THE BOOGIE	JACKSONS/Epic 8 50595		4
84	—	LIKE A SUNDAY IN SALEM	GENE COTTON/Ariola 7723		1
85	87	WAVELENGTH	VAN MORRISON/Warner Bros. 8661		5
86	88	MELLOW LOVIN'	JUDY CHEEKS/Salsoul 2063 (RCA)		4
87	97	RUN FOR HOME	LINDISFARNE/Atco 7093		2
88	—	HOW YOU GONNA SEE ME NOW	ALICE COOPER/Warner Bros. 3263		1
89	—	DO YOU FEEL ALL RIGHT	KC & THE SUNSHINE BAND/TK 1030		1
90	—	NEW YORK CITY	ZWOL/EMI-America 8005		1
91	91	LOUIE, LOUIE	JOHN BELUSHI/MCA 40950		3
92	90	IT SEEMS TO HANG ON	ASHFORD & SIMPSON/Warner Bros. 8651		5
93	94	TONIGHT IS THE NIGHT PT. 2	BETTY WRIGHT/Alston 3740 (TK)		3
94	95	DON'T STOP, GET OFF	SYLVERS/Casablanca 938		2
95	96	I WILL BE IN LOVE WITH YOU	LIVINGSTON TAYLOR/ Epic 8 50604		2
96	—	HOT SUMMER NIGHTS	WALTER EGAN/Columbia 3 10824		1
97	99	OLIVIA (LOST AND TURNED OUT)	WHISPERS/Solar 11353 (RCA)		2
98	—	CAN YOU FOOL	GLEN CAMPBELL/Capitol 4638		1
99	40	MISS YOU	ROLLING STONES/Rolling Stones 19307 (Atl)		22
100	100	LET'S START THE DANCE	BOHANNON/Mercury 74015		2

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



HEARTS OF STONE
SOUTHSIDE JOHNNY &
THE ASBURY JUKES
Epic

MOST ADDED:

HEARTS OF STONE—Southside
Johnny—Epic (15)
STAGE—David Bowie—
RCA (13)
52nd STREET—Billy Joel—
Col (12)
INNER SECRETS—Santana—
Col (10)
NICOLETTE—Nicolette Larsen
—WB (8)
WET DREAM—Richard Wright
—Col (8)
ANCIENT MEDICINE—Baby
Grand—Arista (6)
BURSTING OUT—Jethro Tull—
Chrysalis (6)
MR. GONE—Weather Report—
Col (6)
THOROUGHFARE GAP—
Stephen Stills—Col (6)

WNEW-FM/NEW YORK

ADDS
ALIVE ON ARRIVAL—Steve Forbert
—Nemperor
ANCIENT MEDICINE—Baby Grand
—Arista
FALLEN ANGEL—Uriah Heep—
Chrysalis
52nd STREET—Billy Joel—Col
GRAB IT FOR A SECOND—Golden
Earring—MCA
INNER SECRETS—Santana—Col
JIM RAFFERTY—London
NICOLETTE—Nicolette Larsen—WB
OTHER PEOPLE'S ROOMS—Mark/
Almond—Horizon
THE BLEND—MCA

HEAVY ACTION (airplay in descending order):

HEARTS OF STONE—Southside
Johnny—Epic
WAVELENGTH—Van Morrison
—WB
SOME GIRLS—Rolling Stones—
Rolling Stones
COMES A TIME—Neil Young—
Reprise
STAGE—David Bowie—RCA
M.I.U. ALBUM—Beach Boys—WB
BURSTING OUT—Jethro Tull—
Chrysalis
LIVING IN THE USA—Linda
Ronstadt—Asylum
WHO ARE YOU—The Who—MCA
BLOODY TOURISTS—10cc—Polyd

WBCN-FM/BOSTON

ADDS
AGAINST THE GRAIN—Phoebe
Snow—Col
HEARTS OF STONE—Southside
Johnny—Epic
I'VE ALWAYS BEEN CRAZY—
Waylon Jennings—RCA
LEVON HELM—ABC
MR. GONE—Weather Report—Col

PHOTO-FINISH—Rory Gallagher
—Chrysalis
ROUGH—Tina Turner—UA

HEAVY ACTION (airplay in descending order):

THE CARS—Elektra
STRANGER IN TOWN—Bob Seger
—Capitol
WAVELENGTH—Van Morrison
—WB
SOME GIRLS—Rolling Stones—
Rolling Stones
Q: ARE WE NOT MEN?—Devo
—WB
DOUBLE VISION—Foreigner—
Atlantic
LIVING IN THE USA—Linda
Ronstadt—Asylum
GIVE THANKS—Jimmy Cliff—WB
YOU'RE GONNA GET IT—Tom
Petty & Heartbreakers—Shelter

WLIR-FM/LONG ISLAND

ADDS
BROTHER TO BROTHER—Gino
Vannelli—A&M
COMES A TIME—Neil Young—
Reprise
52nd STREET—Billy Joel—Col
HEAVY METAL BE-BOP—Breckler
Brothers—Arista
HOT STREETS—Chicago—Col
JACK TEMPCHIN—Arista
LIVE—BTO—Mercury (import)
MR. GONE—Weather Report—Col
STUDIO TAN—Frank Zappa—
DiscReet
WILD CHILD—Valerie Carter—Col

HEAVY ACTION (airplay in descending order):

BURSTING OUT—Jethro Tull—
Chrysalis
SOME GIRLS—Rolling Stones—
Rolling Stones
WAVELENGTH—Van Morrison
—WB
WHO ARE YOU—The Who—MCA
TIME PASSAGES—Al Stewart—
Arista
SOME ENCHANTED EVENING—
Blue Oyster Cult—Col
INPHASION—Papa John Creach
—DJM
LIVING IN THE USA—Linda
Ronstadt—Asylum
THE CARS—Elektra
VOLUNTEER JAM VOLS. 3 & 4
—Epic

WBAB-FM/LONG ISLAND

ADDS
52nd STREET—Billy Joel—Col
GRAB IT FOR A SECOND—Golden
Earring—MCA
INNER SECRETS—Santana—Col
OTHER PEOPLE'S ROOMS—Mark/
Almond—Horizon
RICHARD T. BEAR—RCA
STEALIN' HOME—Ian Matthews—
Mushroom
THE BLEND—MCA
THOROUGHFARE GAP—Stephen
Stills—Col

HEAVY ACTION (airplay in descending order):

WAVELENGTH—Van Morrison
—WB
HOT STREETS—Chicago—Col
WHO ARE YOU—The Who—MCA
TORMATO—Yes—Atlantic
DARKNESS ON THE EDGE OF TOWN—
Bruce Springsteen—Col
DON'T LOOK BACK—Boston—Epic
STRANGER IN TOWN—Bob Seger
—Capitol
LIVING IN THE SEA—Linda
Ronstadt—Asylum
SOME GIRLS—Rolling Stones—
Rolling Stones

TIME PASSAGES—Al Stewart—
Arista

WAFF-FM WORCESTER

ADDS
BROTHER TO BROTHER—Gino
Vannelli—A&M
SNAKE, RATTLE & ROLL—Crawler
Epic
WAVELENGTH—Van Morrison
—WB

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

THE CARS—Elektra
DON'T LOOK BACK—Boston—Epic
TWIN SONS—Fogelberg/Weisberg
—Full Moon
NIGHTWATCH—Kenny Loggins
—Col
DOUBLE VISION—Foreigner—
Atlantic
SOME GIRLS—Rolling Stones—
Rolling Stones
LIVING IN THE USA—Linda
Ronstadt—Asylum
PIECES OF EIGHT—Styx—A&M
WHO ARE YOU—The Who—MCA
TORMATO—Yes—Atlantic

WPLR-FM/NEW HAVEN

ADDS
GOOD TIME WARRIOR—Lucifer's
Friend—Elektra
NICOLETTE—Nicolette Larsen—WB
PHOTO-FINISH—Rory Gallagher
—Chrysalis
WET DREAM—Richard Wright—Col

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

LIVING IN THE USA—Linda
Ronstadt—Asylum
TWIN SONS—Fogelberg/Weisberg
—Full Moon
HOT STREETS—Chicago—Col
DARKNESS ON THE EDGE OF TOWN—
Bruce Springsteen—Col
DON'T LOOK BACK—Boston—Epic
SOME GIRLS—Rolling Stones—
Rolling Stones
TIME PASSAGES—Al Stewart—
Arista
THE CARS—Elektra
TORMATO—Yes—Atlantic
DIRTY ANGELS—A&M

WBLM-FM/MAINE

ADDS
AGAINST THE GRAIN—Phoebe
Snow—Col
ELAN—Firefall—Atlantic
HEARTS OF STONE—Southside
Johnny—Epic
MOLLY HATCHET—Epic
ONE NIGHT—Arlo Guthrie—WB
SNAKE, RATTLE & ROLL—Crawler
—Epic
STAGE—David Bowie—RCA
THE BRIDE STRIPPED BARE—Bryan
Ferry—Atlantic
TOTO—Col
WET DREAM—Richard Wright—Col

HEAVY ACTION (airplay in descending order):

BOOK EARLY—City Boy—Mercury
WHO ARE YOU—The Who—MCA
DOUBLE VISION—Foreigner—
Atlantic
WORLDS AWAY—Pablo Cruise
—A&M
'IFE BEYOND L.A.—Ambrosia—WB
NIGHTWATCH—Kenny Loggins
—Col
THE CARS—Elektra
STREET-LEGAL—Bob Dylan—Col
DON'T LOOK BACK—Boston—Epic
PIECES OF EIGHT—Styx—A&M

WSAN-AM/ ALLENTOWN, PA.

ADDS
AGAINST THE GRAIN—Phoebe
Snow—Col

ANCIENT MEDICINE—Baby Grand
—Arista
BURSTING OUT—Jethro Tull—
Chrysalis
COMES A TIME—Neil Young—
Reprise
1994—A&M
SIMPLICITY OF EXPRESSION—
Billy Cobham—Col

HEAVY ACTION (airplay in descending order):

DON'T LOOK BACK—Boston—Epic
WHO ARE YOU—The Who—MCA
TIME PASSAGES—Al Stewart—
Arista
DANGER ZONE—Player—RSO
TORMATO—Yes—Atlantic
BOOK EARLY—City Boy—Mercury
LIVING IN THE USA—Linda
Ronstadt—Asylum
SAVE THE DANCER—Gene Cotton
—Ariola
LIFE BEYOND L.A.—Ambrosia—WB
PIECES OF EIGHT—Styx—A&M

WIOQ-FM/PHILADELPHIA

ADDS
52nd STREET—Billy Joel—Col
HEARTS OF STONE—Southside
Johnny—Epic
INNER SECRETS—Santana—Col
JIM RAFFERTY—London
LIVE SKY—Crack The Sky—
Lifesong
NICOLETTE—Nicolette Larsen—WB
ON THE EDGE—Sea Level—
Capricorn
Q: ARE WE NOT MEN?—Devo
—WB
THE REGGIE KNIGHTON BAND
—Col
THOROUGHFARE GAP—Stephen
Stills—Col

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

STAGE—David Bowie—RCA
TIME PASSAGES—Al Stewart—
Arista
COMES A TIME—Neil Young—
Reprise
DOUBLE VISION—Foreigner—
Atlantic
DOG & BUTTERFLY—Heart—
Portrait
PIECES OF EIGHT—Styx—A&M
DON'T LOOK BACK—Boston—Epic
BLOODY TOURISTS—10cc—Polyd
PARALLEL LINES—Blondie—
Chrysalis
WHO ARE YOU—The Who—MCA

WYDD-FM/PITTSBURGH

ADDS
52nd STREET—Billy Joel—Col
HEARTS OF STONE—Southside
Johnny—Epic
INNER SECRETS—Santana—Col
RAVE ON (single)—Jesse Colin
Young—Elektra
THOROUGHFARE GAP—Stephen
Stills—Col

HEAVY ACTION (airplay in descending order):

WHO ARE YOU—The Who—MCA
DOUBLE VISION—Foreigner—
Atlantic
TIME PASSAGES—Al Stewart—
Arista
CARAVAN TO MIDNIGHT—Robin
Trower—Chrysalis
SOME GIRLS—Rolling Stones—
Rolling Stones
LIVING IN THE USA—Linda
Ronstadt—Asylum
PIECES OF EIGHT—Styx—A&M
DON'T LOOK BACK—Boston—Epic
DOG & BUTTERFLY—Heart—
Portrait
NIGHTWATCH—Kenny Loggins
—Col

WHFS-FM/WASHINGTON

ADDS
BACK TO THE MIDWEST NIGHT—
Arlynn Gale—ABC

BURSTING OUT—Jethro Tull—
Chrysalis
CITY LIGHTS—Dr. John—Horizon
DARBY'S CASTLE—Knaxville
Grass—Thunderhead
HEARTS OF STONE—Southside
Johnny—Epic
JUNGLE FEVER—Neil Larsen—
Horizon
STAGE—David Bowie—RCA
THE WAY IT WAS IN '51—
Merle Haggard—Capitol
TOTO—Col

HEAVY ACTION (airplay in descending order):

TRACKS ON WAX 4—Dave
Edmunds—Swan Song
WAVELENGTH—Van Morrison
—WB
LUXURY YOU CAN AFFORD—
Joe Cocker—Asylum
NEXT OF KINH—Greg Kihn—
Beserkley
COMES A TIME—Neil Young—
Reprise
LEVON HELM—ABC
AGAINST THE GRAIN—Phoebe
Snow—Col
MR. GONE—Weather Report—Col
NICOLETTE—Nicolette Larsen—WB
THE BRIDE STRIPPED BARE—Bryan
Ferry—Atlantic

WKLS-FM/ATLANTA

ADDS
COSMIC MESSENGER—Jean-Luc
Ponty—Atlantic
LEVON HELM—ABC
ON THE EDGE—Sea Level—
Capricorn
STAGE—David Bowie—RCA

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

SOME GIRLS—Rolling Stones—
Rolling Stones
WHO ARE YOU—The Who—MCA
DON'T LOOK BACK—Boston—Epic
DOUBLE VISION—Foreigner—
Atlantic
DARKNESS ON THE EDGE OF TOWN—
Bruce Springsteen—Col
WORLDS AWAY—Pablo Cruise
—A&M
STRANGER IN TOWN—Bob Seger
—Capitol
PIECES OF EIGHT—Styx—A&M
SKYNYRD'S FIRST & LAST—Lynyrd
Skenyrd—MCA

WORJ-FM/ORLANDO

ADDS
AGAINST THE GRAIN—Phoebe
Snow—Col
BEFORE THE RAIN—Lee Oskar—
Elektra
CHILDREN OF SANCHEZ—Chuck
Mangione—A&M
COMES A TIME—Neil Young—
Reprise
COSMIC MESSENGER—Jean-Luc
Ponty—Atlantic
HEARTS OF STONE—Southside
Johnny—Epic
STAGE—David Bowie—RCA
TREVOR RABIN—Chrysalis
WET DREAM—Richard Wright—Col

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

MOLLY HATCHET—Epic
PIECES OF EIGHT—Styx—A&M
TIME PASSAGES—Al Stewart—
Arista
LIVING IN THE USA—Linda
Ronstadt—Asylum
TORMATO—Yes—Atlantic
HOT STREETS—Chicago—Col
DON'T LOOK BACK—Boston—Epic
WHO ARE YOU—The Who—MCA
DOG & BUTTERFLY—Heart—
Portrait
WAVELENGTH—Van Morrison
—WB

ANYONE ENGAGING IN FOURPLAY WILL GYRATE TO DOUBLE EXPOSURE.

DOUBLE EXPOSURE created a new era in music with the now classic "Ten Percent," and followed it immediately with "My Love Is Free," making them one of the major contemporary singing groups around. Back again with a long-awaited new album, including a rousing full-length personalized version of "NEWSY NEIGHBORS," they further demonstrate their vocal versatility. **DOUBLE EXPOSURE** generates heat. **FOURPLAY** stimulates.

DOUBLE EXPOSURE FOURPLAY

Includes:
NEWSY NEIGHBORS / HANDY MAN
WHY DO YOU HAVE TO LEAVE
FALLING IN LOVE / I DECLARE WAR
PERFECT LOVER



Produced by NORMAN HARRIS, RON TYSON, BUNDINO PRODUCTIONS, RON KERSEY and BRUCE HAWES for THE HARRIS MACHINE.

Distributed by



Salsoul Records • Manufactured by the Salsoul Record Corporation
A Cayre Industries Company, 240 Madison Avenue, New York, NY 10016



RECORD WORLD FM AIRPLAY REPORT

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

TOP AIRPLAY



LIVING IN THE USA
LINDA RONSTADT
Asylum

MOST AIRPLAY:

- LIVING IN THE USA—Linda Ronstadt—Asylum (26)
- WHO ARE YOU—The Who—MCA (25)
- DON'T LOOK BACK—Boston—Epic (22)
- PIECES OF EIGHT—Styx—A&M (20)
- SOME GIRLS—Rolling Stones—Rolling Stones (18)
- DOUBLE VISION—Foreigner—Atlantic (17)
- DOG & BUTTERFLY—Heart—Portrait (14)
- THE CARS—Elektra (14)
- TIME PASSAGES—Al Stewart—Arista (14)
- WAVELENGTH—Van Morrison—WB (13)
- TORMATO—Yes—Atlantic (13)

ZETA 4-FM/MIAMI

- ADDS**
- ALL FLY HOME—Al Jarreau—WB
 - BACK TO THE MIDWEST NIGHT—Arlyn Gale—ABC
 - JIVA—Polydor
 - LEVON HELM—ABC
 - MR. GONE—Weather Report—Col
 - STAGE—David Bowie—RCA
 - TRACKS ON WAX 4—Dave Edmunds—Swan Song
 - WET DREAM—Richard Wright—Col

HEAVY ACTION (airplay, phones in descending order):

- TWIN SONS—Fogelberg/Weisberg—Full Moon
- DOUBLE VISION—Foreigner—Atlantic
- SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
- PIECES OF EIGHT—Styx—A&M
- NIGHTWATCH—Kenny Loggins—Col
- LIVING IN THE USA—Linda Ronstadt—Asylum
- WORLDS AWAY—Pablo Cruise—A&M
- ALONG THE RED LEDGE—Hall & Oates—RCA
- DON'T LOOK BACK—Boston—Epic
- WHO ARE YOU—The Who—MCA

WQSR-FM/TAMPA

- ADDS**
- ALL FLY HOME—Al Jarreau—WB
 - CHANGE OF HEART—Eric Carmen—Arista
 - STEALIN' HOME—Ian Matthews—Mushroom
 - THIRD WORLD—Island
 - WET DREAM—Richard Wright—Col

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

- LIVING IN THE USA—Linda Ronstadt—Asylum

- NIGHTWATCH—Kenny Loggins—Col
- WAVELENGTH—Van Morrison—WB
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- WHO ARE YOU—The Who—MCA
- DOUBLE VISION—Foreigner—Atlantic
- LIFE BEYOND L.A.—Ambrosia—WB
- ALONG THE RED LEDGE—Hall & Oates—RCA
- DOG & BUTTERFLY—Heart—Portrait
- ON THE EDGE—Sea Level—Capricorn

WMMS-FM/CLEVELAND

- ADDS**
- BACK IN THE MIDWEST NIGHT—Arlyn Gale—ABC
 - 52nd STREET—Billy Joel—Col
 - HEARTS OF STONE—Southside Johnny—Epic
 - INNER SECRETS—Santana—Col
 - MOLLY HATCHET—Epic
 - ON THE EDGE—Sea Level—Capricorn
 - STEALIN' HOME—Ian Matthews—Mushroom

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

- LIVING IN THE USA—Linda Ronstadt—Asylum
- WHO ARE YOU—The Who—MCA
- THE CARS—Elektra
- DOUBLE VISION—Foreigner—Atlantic
- DON'T LOOK BACK—Boston—Epic
- TIME PASSAGES—Al Stewart—Arista
- SOME ENCHANTED EVENING—Blue Oyster Cult—Col
- PIECES OF EIGHT—Styx—A&M
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col

WABX-FM/DETROIT

- ADDS**
- BLOODY TOURISTS—10cc—Polydor
 - BROTHER TO BROTHER—Gino Vannelli—A&M
 - 52nd STREET—Billy Joel—Col
 - INNER SECRETS—Santana—Col
 - STAGE—David Bowie—RCA

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

- SOME GIRLS—Rolling Stones—Rolling Stones
- WHO ARE YOU—The Who—MCA
- THE CARS—Elektra
- PIECES OF EIGHT—Styx—A&M
- DON'T LOOK BACK—Boston—Epic
- LIVING IN THE USA—Linda Ronstadt—Asylum
- NIGHTWATCH—Kenny Loggins—Col
- HOT STREETS—Chicago—Col
- DOG & BUTTERFLY—Heart—Portrait

WXRT-FM/CHICAGO

- ADDS**
- AGAINST THE GRAIN—Phoebe Snow—Col
 - BURSTING OUT—Jethro Tull—Chrysalis
 - DINNER WITH RAOUL—The Bliss Band—Col
 - LIVE & BURNING—Son Seals—Alligator
 - MASQUE—Brand X—Arista
 - MR. GONE—Weather Report—Col
 - REED SEED—Grover Washington, Jr.—Motown

- SIMPLICITY OF EXPRESSION—Billy Cobham—Col
- STAGE—David Bowie—RCA
- WET DREAM—Richard Wright—Col

HEAVY ACTION (airplay, phones in descending order):

- WHO ARE YOU—The Who—MCA
- NIGHTWATCH—Kenny Loggins—Col
- WAVELENGTH—Van Morrison—WB
- LIVING IN THE USA—Linda Ronstadt—Asylum
- HOT STREETS—Chicago—Col
- PIECES OF EIGHT—Styx—A&M
- TIME PASSAGES—Al Stewart—Arista
- PAT METHENY GROUP—ECM
- TORMATO—Yes—Atlantic
- SOME GIRLS—Rolling Stones—Rolling Stones

KSHE-FM/ST. LOUIS

- ADDS**
- 52nd STREET—Billy Joel—Col
 - GOOD TIME WARRIOR—Lucifer's Friend—Elektra
 - INNER SECRETS—Santana—Col
 - TRACKS ON WAX 4—Dave Edmunds—Swan Song

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

- CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
- DON'T LOOK BACK—Boston—Epic
- WHO ARE YOU—The Who—MCA
- TORMATO—Yes—Atlantic
- THE CARS—Elektra
- BOOK EARLY—City Boy—Mercury
- SOME GIRLS—Rolling Stones—Rolling Stones
- GRAB IT FOR A SECOND—Golden Earring—MCA
- SNAKEBITE—David Coverdale—UA
- REAL TO REEL—Starcastle—Epic

WZMF-FM/MILWAUKEE

- ADDS**
- 52nd STREET—Billy Joel—Col
 - GRAB IT FOR A SECOND—Golden Earring—MCA
 - HEARTS OF STONE—Southside Johnny—Epic
 - INNER SECRETS—Santana—Col
 - JACK TEMPCHIN—Arista
 - PHOTO-FINISH—Rory Gallagher—Chrysalis
 - SPITBALLS—Beserkley
 - SUNBELT—Herbie Mann—Atlantic
 - THE FURTHER ADVENTURES OF—Bruce Cockburn—WB
 - THOROUGHFARE GAP—Stephen Stills—Col

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

- BURSTING OUT—Jethro Tull—Chrysalis
- STAGE—David Bowie—RCA
- COMES A TIME—Neil Young—Reprise
- LIVING IN THE USA—Linda Ronstadt—Asylum
- PIECES OF EIGHT—Styx—A&M
- HOT STREETS—Chicago—Col
- TORMATO—Yes—Atlantic
- DON'T LOOK BACK—Boston—Epic
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- TIME PASSAGES—Al Stewart—Arista

KQRS-FM/MINNEAPOLIS

- ADDS**
- TOTO—Col
- HEAVY ACTION (airplay in descending order):**
- DOUBLE VISION—Foreigner—Atlantic

- DON'T LOOK BACK—Boston—Epic
- SOME GIRLS—Rolling Stones—Rolling Stones
- WHO ARE YOU—The Who—MCA
- NIGHTWATCH—Kenny Loggins—Col
- PIECES OF EIGHT—Styx—A&M
- DOG & BUTTERFLY—Heart—Portrait
- TIME PASSAGES—Al Stewart—Arista
- TORMATO—Yes—Atlantic
- LIVING IN THE USA—Linda Ronstadt—Asylum

KZEW-FM/DALLAS

- ADDS**
- ANCIENT MEDICINE—Baby Grand—Arista
 - BURSTING OUT—Jethro Tull—Chrysalis
 - HEARTS OF STONE—Southside Johnny—Epic
 - HEAT IN THE STREET—Pat Travers—Polydor
 - NICOLETTE—Nicolette Larsen—WB
 - PAGES—Epic
 - RAVE ON (single)—Jesse Colin Young—Elektra
 - STAGE—David Bowie—RCA
 - WELL ALRIGHT (single)—Santana—Col

HEAVY ACTION (airplay, sales):

- BROTHER TO BROTHER—Gino Vannelli—A&M
- DANGER ZONE—Player—RSO
- DOG & BUTTERFLY—Heart—Portrait
- DON'T LOOK BACK—Boston—Epic
- DOUBLE VISION—Foreigner—Atlantic
- HOT STREETS—Chicago—Col
- PIECES OF EIGHT—Styx—A&M
- STRANGER IN TOWN—Bob Seger—Capitol
- TOTO—Col
- YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

KPFT-FM/HOUSTON

- ADDS**
- BURSTING OUT—Jethro Tull—Chrysalis
 - CHANGE OF HEART—Eric Carmen—Arista
 - COMES A TIME—Neil Young—Reprise
 - FALLEN ANGEL—Uriah Heep—Chrysalis
 - FIRST LIGHT—Richard & Linda Thompson—Chrysalis
 - PHOTO-FINISH—Rory Gallagher—Chrysalis
 - ROLL IT TIGHT—Road Map—Cherry
 - STAGE—David Bowie—RCA
 - STEALIN' HOME—Ian Matthews—Mushroom
 - SUN CITY—Nova—Arista

HEAVY ACTION (airplay in descending order):

- WET DREAM—Richard Wright—Col
- LEGACY—Ramsey Lewis—Col
- ONE NIGHT—Arlo Guthrie—WB
- MR. GONE—Weather Report—Col
- COSMIC MESSENGER—Jean-Luc Ponty—Atlantic
- DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
- GIANT FOR A DAY—Gentle Giant—Capitol
- UPTOWN DANCE—Stephen Grappelli—Col
- BATIK—Ralph Towner—ECM
- McCANN THE MAN—Les McCann—A&M

KBPI-FM/DENVER

- ADDS**
- BROTHER TO BROTHER—Gino Vannelli—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- NIGHTWATCH—Kenny Loggins—Col
 - WHO ARE YOU—The Who—MCA
 - LIVING IN THE USA—Linda Ronstadt—Asylum
 - DOUBLE VISION—Foreigner—Atlantic
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - DON'T LOOK BACK—Boston—Epic
 - THE STRANGER—Billy Joel—Col
 - HOT STREETS—Chicago—Col
 - DOG & BUTTERFLY—Heart—Portrait
 - TWIN SONS—Fogelberg/Weisberg—Full Moon

KOME-FM/SAN JOSE

- ADDS**
- BROTHER TO BROTHER—Gino Vannelli—A&M
 - ELAN—Firefall—Atlantic
 - IN THE DARK—Dyan Diamond—MCA
 - JACK TEMPCHIN—Arista
 - STAGE—David Bowie—RCA

HEAVY ACTION (airplay, sales):

- DOG & BUTTERFLY—Heart—Portrait
- DON'T LOOK BACK—Boston—Epic
- DOUBLE VISION—Foreigner—Atlantic
- LIVING IN THE USA—Linda Ronstadt—Asylum
- NIGHTWATCH—Kenny Loggins—Col
- PIECES OF EIGHT—Styx—A&M
- SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
- SOME GIRLS—Rolling Stones—Rolling Stones
- THE CARS—Elektra
- TWIN SONS—Fogelberg/Weisberg—Full Moon

KSAN-FM/SAN FRANCISCO

- ADDS**
- BEFORE THE RAIN—Lee Oskar—Elektra
 - HEARTS OF STONE—Southside Johnny—Epic
 - MR. GONE—Weather Report—Col
 - NICOLETTE—Nicolette Larsen—WB
 - PHOTO-FINISH—Rory Gallagher—Chrysalis
 - SPITBALLS—Beserkley
 - WELL ALRIGHT (single)—Santana—Col
 - WILD CHILD—Valerie Carter—Col

HEAVY ACTION (airplay):

- ALONG THE RED LEDGE—Hall & Oates—RCA
- COMES A TIME—Neil Young—Reprise
- PARALLEL LINES—Blondie—Chrysalis
- SOME GIRLS—Rolling Stones—Rolling Stones
- STAGE—David Bowie—RCA
- THE BRIDE STRIPPED BARE—Bryan Ferry—Atlantic
- THE CARS—Elektra
- TRACKS ON WAX 4—Dave Edmunds—Swan Song
- WAVELENGTH—Van Morrison—WB
- WHO ARE YOU—The Who—MCA

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

- WOUR-FM CHUM-FM KZAP-FM
- WKDF-FM KLQF-FM KSJO-FM
- WQFM-FM KGB-FM KZAM-FM

Levon Helm.

Levon Helm.

The force behind The Band.

Levon Helm.

The star of "The Last Waltz."

Levon Helm.

The drummer and singer.

Levon Helm.

Now with a new solo album.

Backed by the RCO All Stars.

Produced by Donald "Duck" Dunn.

Levon Helm. AA-1089

On ABC Records
and GRT Tapes.



Direction: Ray Paret

RECORDS
ABC DELIVERS

Chaka

Her premier album on Warner/Tattoo records

Featuring the single "I'm Every Woman" (WB.S 8693)
Written by Ashford & Simpson



Management: 

and tapes. (BSK 3245)

Jack Nelson.

Produced by Arif Mardin.



Album Picks

(Continued from page 20)

AGAINST THE GRAIN

PHOEBE SNOW—Columbia JC 35456 (7.98)



The latest endeavor from Snow is more rock than any of her past efforts but her expressive vocals still soar above the more powerful musical background. The Phil Ramone production gives her room to show what she is really capable of doing.

WHAT ABOUT YOU?

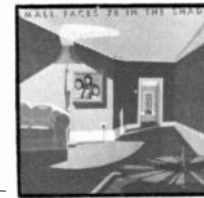
STANLEY TURRENTINE—Fantasy F 9563 (7.98)



Already number eight on the RW chart, this could be Turrentine's hottest disc yet. His tenor sax has a warm and appealing sound which combined with the sparse production is a rare treat. "Feel The Fire" and "Disco Dancing" really shine.

78 IN THE SHADE

THE SMALL FACES—Atlantic SD 19171



The group's second attempt at a comeback showcases Steve Marriott's gutsy vocals in a soulful context. A strong gospel influence pervades as the group keeps a loose but hard-hitting approach with few embellishments on the guitar-keyboard-bass-drum core.

PLEASURE TRAIN

TERRI DeSARIO—Casablanca NBLP 7115 (7.98)



This songstress was discovered in Miami and taken under the Gibb-Galuten-Richardson wing. The triumvirate produced the light disco track, "Ain't Nothing Gonna Keep Me From You," a style she seems most comfortable with. Gibb also contributed "Save Me Save Me."

ARE YOU OLD ENOUGH

DRAGON—Portrait JR 35554 (7.98)



The sound here is somewhat like that of Pablo Cruise-rock with a danceable backbeat but Dragon has a keener edge which will make them appeal to a more hardcore rock audience. "April Sun In Cuba" is one of several possible singles.

TOTO

Columbia JC 35317 (7.98)



The sextet is composed of some top west coast sessionmen who now favor a "group" set-up. Two keyboardists are responsible for the full sound and with four members contributing vocals, the group has a depth that should make this debut a satisfying one for a top 40 or AOR audience.

DINNER WITH RAOUL

THE BLISS BAND—Columbia JC 35511 (7.98)



Doobie Brother Jeff Baxter has produced this debut album of lyrical rock and roll. The sound is well rounded with an intricate flavor that will appeal to even the most casual listener. This one could become a main course at many AOR stations.

WILD CHILD

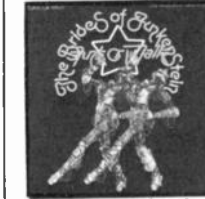
VALERIE CARTER—Arc/Columbia JC 35084 (7.98)



The second album from this talented songstress shows off her extraordinary voice as well as her developing songwriting talent (she wrote half of the songs featured). The simplicity of James Newton Howard's production enhances Carter's own freshness.

FUNK OR WALK

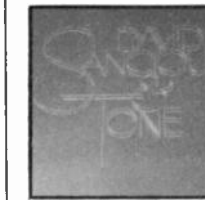
THE BRIDES OF FUNKENSTEIN—Atlantic SD 19201 (7.98)



The latest George Clinton clone gives the girl group sound a new dimension. The entire Mothership joins the Brides (Lynn Mabry and Dawn Silva) on songs like "Disco To Go," "War Ship Touchante" and "Just Like You."

TRUE STORIES

DAVID SANCIOS—Arista AB 4201 (7.98)



Alex Ligertwood's vocals add a new dimension to Sancious' sound—one that will appeal to a broad audience. Sancious' keyboard work is adventurous and is the center around which all else revolves. Definitely his most intriguing work.

MFSB

Phila. Intl. Z 35516 (CBS) (7.98)



The tasteful disco rhythms of the MFSB Orchestra are made ever more interesting here through the use of six different production teams. This should be an immediate out of the box success at the discos and at the black oriented radio stations.

PETER C. JOHNSON

A&M SP 4723 (7.98)



The debut album from this talented musician is a refreshing experience. Johnson writes soothing rock ballads which he sometimes wraps around a framework of reggae and latin rhythms. Tasteful production brings it all together for this capable artist.

REVENGE OF THE PINK PANTHER

(ORIGINAL MOTION PICTURE SOUNDTRACK)—UA-LA913 H (7.98)



The Pink Panther soundtracks are always popular items with the familiar Henry Mancini theme. The latest album in the series is also highlighted by a possible hit in Peter Sellers' "Thank Heaven For Little Girls."

IMPORTS

NITE FLIGHTS

THE WALKER BROTHERS—GTO GTLP 033 (U.K.)



A surprising change of pace for the group known for its grand pop ballads. Here they have turned introspective with a sparse sound and a dark, almost morbid quality to their lyrics ("Shutout," "Death Of Romance").

LILIENTAL

Brain 0060.117 (Germany)



A one-off record by some of the better practitioners of Germany's school of synthesized music. Conny Plank, known for his superb studio and masterful productions, worked the controls and plays ARP and guitar.

DEFROSTER

SNOWBALL—Atlantic 50463 (Germany)



Three members of Passport including their indefatigable drummer Curt Cress and guitarist Royce Al-brighton of Nektar have formed this group with its feet firmly planted in rock as well as jazz/fusion. The lp contains five instrumentals, but the emphasis is on ensemble playing.

VAMPIRES STOLE MY LUNCH MONEY

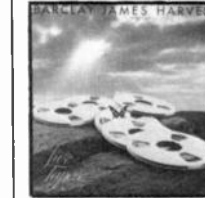
MICK FARREN—Logo 1010 (U.K.)



The first lp for the label is from this former member of the Deviants turned writer for the NME and now solo artist. Zappa's "Trouble Coming Every Day" kicks it off and sets the neo-punk tone. Wilko Johnson, Larry Wallis and Sonja Kristina among others lend support.

LIVE TAPES

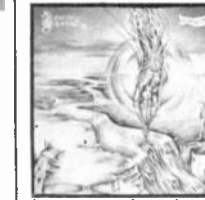
BARCLAY JAMES HARVEST—Polydor PODV 2001 (U.K.)



The quartet was captured live in front of an enthusiastic audience of fans on this two lp set. The material is lush and faithfully executed with a big sound reminiscent of the keyboard dominated groups like the Moody Blues and Strawbs.

BEYOND PANIC

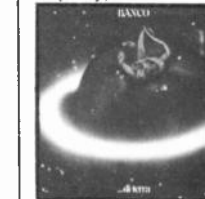
PACIFIC EARDRUM—Charisma CAS 1136 (U.K.)



The group's second album is better structured than its debut with its jazz/fusion direction steered by saxophonist Brian Smith and keyboardist Dave MacRae. Joy Yates has a breathy quality to her vocals, sounding like a cross between Chaka Khan and Joan Armatrading.

... DI TERRA

BANCO—Dischi Ricordi SMRL 6226 (Italy)



After a couple of years spent as ELP prodigees, the group has developed a unique sound of its own with a strong leaning in the direction of classically inspired music. The sextet is still very much a keyboard dominated group as it weaves flowing melodies.

CONCERT REVIEW

Manilow Makes Beautiful Music

■ LOS ANGELES—For those who love him, Barry Manilow (Arista) can do no wrong, and for those who don't, there have been complaints. Criticism of Manilow's MOR music can be made, reflecting personal preference, but no one can take exception to the fact that Manilow is a first-rate entertainer who puts on a spectacular production, giving his audience everything he's got.

Not one person in the audience on August 16th (only one of the Greek Theatre's record breaker of 15 sold out performances) did argue with Manilow's showmanship. Quite the contrary. From the moment he hit the stage, Manilow had his following in the palm of his hand. With the exception of a less dynamic opening than previous concerts, Manilow excited the audience from start to finish.

"New York City Rhythm" was Manilow's second number, and its familiarity brought wild cheers, after which Manilow stopped to thank his fans for their love and support. Possessing an unusual comfort on stage, Manilow conversed easily with the crowd all during the evening, even apologizing sometimes for talking too much, but his nice-Jewish-boy-next-door routine endeared him to his fans.

Manilow, an admitted hopeless romantic, next offered the first ballad of the evening, "Even Now;" aside from "Looks Like We Made It," and his newest, the theme song for the motion picture "Foul Play," which were performed in their entirety, most of his other ballads were too-small portions within time saving medleys. Manilow's ever-expand-

ing list of successes has made it difficult for him to perform complete songs, and such classics as "Could It Be Magic" and "Mandy" were part of a medley also containing "Tryin' To Get The Feeling" and "This One's For You."

Another compilation of tunes made up his 1940's routine and included "Jump Shout Boogie," "Avenue C," and "American Bandstand," well assisted by Lady Flash. Debra Byrd, Reparata and Muffy Hendrix are more than back-up singers, for they take center stage more than once during a Manilow show, contributing impeccable vocals and participating in lengthy choreographed segments, including an elaborate production of "Copacabana."

Having earned several standing ovations throughout the evening, Manilow returned to the stage a couple of times to perform encores, finally ending with "Beautiful Music," seemingly his theme song woven throughout his show, leaving his devoted fans still wanting more, and proving beyond a doubt that Manilow's success as an entertainer cannot be disputed.

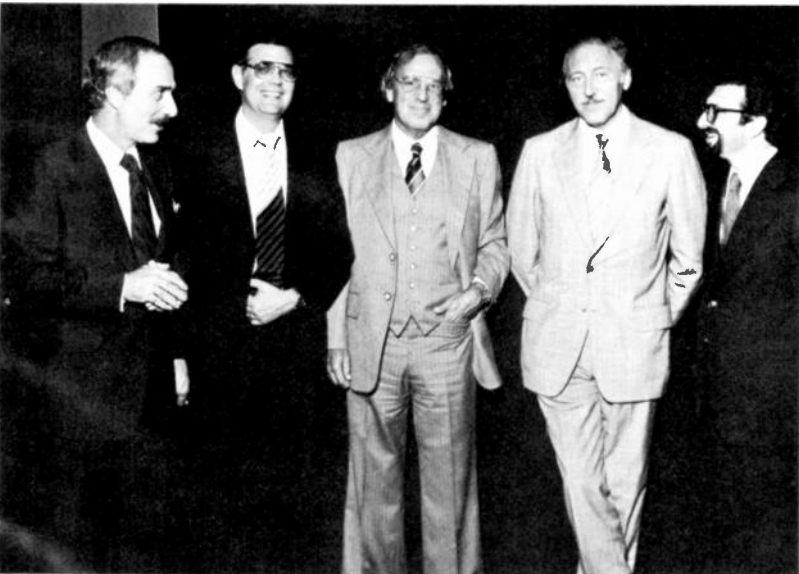
Robyn Flans

Coombs Inks Peek

■ ROLLING HILLS ESTATES, CAL.—Dan Peek (Lamb & Lion) formerly with the pop group America, has signed an exclusive booking contract with the Wayne Coombs Agency.

Peek has been scheduled to appear with Debby Boone, Billy Preston, B.J. Thomas and country/pop group Brush Arbor, with a nationwide tour in the planning stages.

Execs in Action



John Frisoli, president of PolyGram Distribution, Inc.; Freddie Haayen, president of Polydor, Inc.; Irwin Steinberg, president of Phonogram, Inc. and executive vice president of PolyGram Corp.; Coen Solleveld, PolyGram worldwide president, and Chappell Music Co. president Irwin Robinson share a light moment during PolyGram Corp.'s week-long series of business meetings, held October 3-6, 1978 in New York.

CONCERT REVIEW

Mancini, Feliciano Join Philharmonic For Vibrant Hollywood Bowl Performance

■ LOS ANGELES—United by the Los Angeles Philharmonic, Henry Mancini and Jose Feliciano proved to be a compatible combination in a recent concert at the Hollywood Bowl.

Feliciano, who opened the show with a lively, resonant rendition of "Chico And The Man," applied his fluid vibrato to a collection of contemporary standards that included "Just The Way You Are," "Looks Like We Made It," and "I Write The Songs." Although he's most often acclaimed for his distinctive, free form vocal style, which has influenced at least a decade of male vocalists, his set was not limited to easy-listening ballads. "Disco Flam," his flamenco-flavored instrumental for guitar and orchestra, featured deft, detailed fingering framed in a vibrant, rhythmic orchestral arrangement, and a precise performance of Handel's "Fireworks" confirmed Feliciano's classical expertise.

With Feliciano were Barry Fasman, his conductor, and his backup band, whose participation on drums, keyboards, and bass bridged the stylistic gap between

"pop" and "pops." Despite intermittent amplification problems, Feliciano was in fine form.

Henry Mancini's recordings reflect the artistry, dynamics, and melodic coloration for which he is famed; in concert, one has the opportunity to experience—first hand—the charm, vitality, and natural authority of the man behind the music. Whether he was wielding a baton or seated at the piano, Mancini conducted an auditory journey of cinematic scope, punctuated with an informative, witty running commentary.

Playing Favorites

Feliciano returned to the stage for Mancini's arrangement of Bach's "Joy." Later, several familiar Mancini themes elicited instant nostalgia and reverie: an insouciant "Mr. Lucky," a driven, jazz-textured "Peter Gunn," and a medley of elegant piano ballads that incorporated "Charade," "Dear Heart," "The Sweetheart Tree," "The Days Of Wine And Roses," and "Moon River," the last of which temporarily exorcised the spectre of skin care and lip gloss commercials.

Stephanie Embrey

Advertising Campaigns (Continued from page 28)

gan conferring with the Howard Marks Agency, which places the actual spots, far enough in advance to snare prime network time, as well as local spots, without incurring the further inflation of late buys. "Record companies have been notorious in their inability to really use television buys effectively," comments Harris, who adds that the relative lack of experience in video buying for most label staffers has often plagued record/tape TV campaigns. "By working with a strong agency with the necessary expertise, the label can supply a more accurate picture of the act's audience, while the agency can then forecast the cost efficiency better."

Casablanca also reflects labels' greater interest in consumer print media once presumed inappropriate to records and tapes. According to label advertising Phyllis Chotin, Casablanca's holiday ad plans—again, reflecting the largest fourth quarter outlay to date for the label due to stepped-up sales projections—continue an emphasis on expanding beyond traditional avenues. "We can't limit ourselves just to newspapers or music magazines," she commented. "We have to look at other media, whether in the form of consumer books like

Gentlemen's Quarterly or Sports Illustrated."

Similarly, RSO Records has earmarked record fourth quarter ad dollars this year, according to Janis Lundy, who echoed other execs stressing the need to buy time and print space in advance. "We've already bought everything but trade ads," she reported. "All other consumer print was booked long ago. We wanted good placement, and knowing that at Christmas every advertiser, from liquor firms on down, is competing for that time, we began buying early."

In addition to RSO's ongoing instore emphasis, as well as various print and radio formats, Lundy reports the label is readying a massive holiday television campaign that will key into multiple titles ranging from the label's blockbuster soundtrack properties to new releases and selected catalog. While the commercial itself has yet to be completed, the actual buys were made long ago. "There are a lot more record companies competing, as well as a lot more people in every industry advertising," she concluded. "We hire the best media people we can find, and we want the very best in terms of cost and placement, so we had to buy early."

Korda Signs with Janus



Paul Korda has signed a longterm worldwide (with the exception of Germany) recording contract with Janus Records. His debut lp, produced by Spencer Davis and titled "Dancing in the Aisles" will be released in October. Pictured from left inking the final papers are Ed DeJoy, president of Janus Records, Paul Korda and Spencer Davis.

Goodphone™ ROCK ALBUMS

(A survey of reports indicating airplay activity at major album stations across the country)

LW	TW	NW	Album	Label
3	3	1	Linda Ronstadt	Living In The U.S.A. Asylum
1	1	2	The Who	Who Are You MCA
2	2	3	Boston	Don't Look Back Epic
5	6	4	The Rolling Stones	Some Girls Rolling Stones
9	7	5	Styx	Pieces Of Eight A&M
14	14	6	Yes	Tormato Atlantic
8	9	7	Heart	Dog And Butterfly Portrait
7	12	8	Al Stewart	Time Passages Arista
10	8	9	Fogelberg/ Weisberg	Twin Sons Of Different Mothers Full Moon/Epic
4	4	10	Foreigner	Double Vision Atlantic
23	10	11	Van Morrison	Wavelength Warner Bros.
21	13	12	Neil Young	Comes A Time Warner Bros.
13	11	13	Kenny Loggins	Nightwatch Columbia
33	18	14	Chicago	Hot Streets Columbia
**	16	15	Jethro Tull	Bursting Out Chrysalis
11	17	16	Lynyrd Skynyrd	First And . . . Last MCA
6	5	17	The Cars	The Cars Elektra
17	22	18	10cc	Bloody Tourists Polydor
**	30	19	David Bowie	Stage RCA
18	20	20	Bob Seger	Stranger In Town Capitol
24	29	21	Gino Vannelli	Brother To Brother A&M
22	19	22	Ambrosia	Life Beyond L.A. Warner Bros.
28	31	23	Blue Oyster Cult	Some Enchanted Evening Columbia
19	-23	24	Pablo Cruise	World's Away A&M
12	15	25	Daryl Hall & John Oates	Along The Red Ledge RCA
**	**	26	Billy Joel	52nd Street Columbia
15	24	27	Bruce Springsteen	Darkness On The Edge Of Town Columbia
38	25	28	Sea Level	On The Edge Capricorn
27	26	29	Joe Cocker	Luxury You Can Afford Asylum
26	32	30	Talking Heads	More Songs About Buildings & Food Sire
32	37	31	Player	Danger Zone RSO
**	**	32	Southside Johnny	Hearts Of Stone Epic
**	**	33	Santana	Inner Secrets Columbia
20	27	34	Greg Kihn	Next Of Kihn Beserkley
**	34	35	Bryan Ferry	The Bride Stripped Bare Atlantic
**	**	36	Phoebe Snow	Against The Grain Columbia
**	49	37	Molly Hatchet	Molly Hatchet Epic
**	35	38	Ian Matthews	Stealin' Home Mushroom
30	44	39	Tom Petty	You're Gonna Get It ABC
16	21	40	Robin Trower	Caravan To Midnight Chrysalis
31	33	41	Dave Edmunds	Tracks On Wax 4 Swan Song
25	36	42	Little River Band	Sleeper Catcher Harvest
**	47	43	Weather Report	Mr. Gone Columbia
**	28	44	Toto	Toto Columbia
**	**	45	Nicolette Larsen	Nicolette Warner Bros.
49	**	46	Stephen Bishop	Bish ABC
45	41	47	Ace Frehley	Ace Frehley Casablanca
**	**	48	Firefall	Elan Atlantic
**	**	49	Richard Wright	Wet Dream Columbia
**	43	50	Pat Travers	Heat In The Street Polydor

Reprinted from Goodphone Weekly with special permission from Goodphone Communications, Incorporated.

RETAIL RAP

By MIKE FALCON

■ **WORLD SERIES TIME** . . . And we have zero rankings this week. Next time around you can look for a more definitive statement, but with some crucial games and little change from two weeks ago we'll hold off. **ON THE OTHER HAND** . . . A letter from Coach **Steve Cook**, who doubles as vice president of the Pipe Dreams retail chain, informs us that the women's team, which played in a city single "A" baseball league, went 9 and 0 this year, winning their final contest 27 to 0. Pitcher **Terry Reviti** pitched the first no hitter in the league in three years. Coach Cook adds that, "it is beyond me how you can rate such lightweights in your top 10. I'll gladly get the team together to fly out and play any of your rated teams. All you have to do is get one of the labels to pick up the tab." Hey, sure Coach. Think I'll put in a call to Syntonic Research. Then again . . . While we're at it, the result of the Capitol Insulation/Moby Disc contest was 26 to 3 with the retailers on the short end of it. Seems Capitol has three notable distinctions: players average about 220 lbs.; they were voted the best-dressed team in America; and they feature the softball home run king. The store itself, though, is great. A&M's **Alice de Buhr** and I took an impromptu tour, and I wound up with the new **Camel** import (through in-store play) and **Popol Vuh's** "Yoga." Alice went for some classic jazz material.

LONGHAIR ANNIVERSARY . . . **Tom Modica** and **Mike Adelseim** are at it again, giving away a Sony Betamax, T-shirts, albums, etc. Congrats, guys. And also to **Steve Schlegel's** Only Rock & Roll, which celebrates its first year of operation Oct. 26.

WEA BLACK RETAILER MEETINGS . . . have turned into an interesting dialogue with their Black Dealer Credit Seminar held for 20 dealers in New York. They plan further seminars in marketing and advertising as well. Contact the New York WEA office for more info.

LIEBERMAN'S DAPHNE ROSENBLUM STRIKES AGAIN . . . You'll recall we had a tough time finding the elusive **Ms. Rosenbloom** at the recent convene, although she was listed on the directory as a beauty consultant. Nevertheless, she did leave a note attached to the display pictured here. Seems this display, which is intended for very small areas and is an exercise in "intense merchandising" for stores with small floors. "It's easy to keep up," said Daphne's note: "Just spray some Hair So Nu on and blow dry it with an industrial aircraft fan and it looks just as good as new, each and every day. It's sort of a takeoff on the **Dorothy Hamil** look." Real fresh, Daphne.

PHIL WILLEN RELOCATES . . . In the latest episode of musical buildings, Phil's marketing firm will relocate to 6000 Sunset Blvd., #201, Hollywood. Tel. (213) 462-6606.

MISCELLANY . . . Heard a great tape from Paragon, a group out of Boise, Idaho, that the folks at Image Marketing are hot about. Features a Budget Tape manager from the area, and a tune called "Drive Fast Cars In Bhagdad." Freelancers who have heard the tape love it . . . Nice letter published in the Record Bar bulletin from Stark's **Joe Bressi**, which shows you can have friendly rivals . . . **Pat Twist**, at Record Bar employee at #88 in Norman, Oklahoma, took third place in the National Windsurfing Championships . . . Alive Dead display from the same chain, meaning they wore GD T-shirts . . . an Adopt-a-Dog promotion at #65 in Charlotte as a tie-in with

Hounds . . .

LETTER OF THE MONTH . . . (from a manager explaining a bad check to the Record Bar's **Arlene Bergmar**): "I just wanted to explain about the bad check . . . The guy has been committed to a mental institution and he had written the checks before they committed him (supposedly he escaped from the hospital he was in) . . ."

Domino Mgmt. Debuts

■ **NEW YORK**—Danny Sims has announced the formation of Domino Management. The new firm will handle managerial duties for Alston recording artist Betty Wright and Simtone recording artist Beverly Johnson. Both labels are distributed by TK Productions.

Domino Management is located at 1215 Fifth Avenue, Suite 12B, New York City 10028, phone: (212) 534-1155; and at 1728 Fareholm Ct., Los Angeles, California 90004, phone: (213) 874-5324.

20th Names Sidoti

■ **LOS ANGELES**—The appointment of Rick Sidoti to the position of national sales manager has been announced by Jim Fisher, national director of sales for 20th Century-Fox Records.

Background

Most recently, Sidoti was responsible for establishing national independent distribution for Venture Records where he served as national sales and promotion director. Prior to this capacity, Sidoti was 20th's national singles sales manager.

RECORD WORLD RETAIL REPORT

A survey of NEW product sales listed alphabetically in the nation's leading retail outlets

SALESMAKER OF THE WEEK



LIVING IN THE USA
LINDA RONSTADT
Asylum

TOP SALES

LIVING IN THE USA—Linda Ronstadt—Asylum
TIME PASSAGES—Al Stewart—Arista

CAMELOT/NATIONAL

ACE FREHLEY—Casablanca
ALICIA BRIDGES—Polydor
BROTHER TO BROTHER—Gino Vannelli—A&M
DOG & BUTTERFLY—Heart—Portrait
GENE SIMMONS—Casablanca
GREATEST HITS—Marshall Tucker Band—Capricorn
LISTEN TO YOUR HEART—Paul Anka—RCA
LIVE & MORE—Donna Summer—Casablanca
LIVING IN THE USA—Linda Ronstadt—Asylum
PIECES OF EIGHT—Styx—A&M

HANDLEMAN/NATIONAL

ACE FREHLEY—Casablanca
CITY NIGHTS—Nick Gilder—Chrysalis
DOG & BUTTERFLY—Heart—Portrait
GENE SIMMONS—Casablanca
LIVE & MORE—Donna Summer—Casablanca
LIVING IN THE USA—Linda Ronstadt—Asylum
PAUL STANLEY—Casablanca
PETER CRISS—Casablanca
STRANGERS IN THE WIND—Bay City Rollers—Arista
TIME PASSAGES—Al Stewart—Arista

KORVETTES/NATIONAL

BISH—Stephen Bishop—ABC
BROTHER TO BROTHER—Gino Vannelli—A&M
BURSTING OUT—Jethro Tull—Chrysalis
CHILDREN OF SANCHEZ—Chuck Mangione—A&M
GENE SIMMONS—Casablanca
HOT STREETS—Chicago—Col
PAUL STANLEY—Casablanca
SOME ENCHANTED EVENING—Blue Oyster Cult—Col
SWITCH—Motown
TIME PASSAGES—Al Stewart—Arista

MUSICLAND/NATIONAL

ACE FREHLEY—Casablanca
BROTHER TO BROTHER—Gino Vannelli—A&M
DOG & BUTTERFLY—Heart—Portrait
GENE SIMMONS—Casablanca
GOIN' COCONUTS—Donny & Marie—Polydor
LIVING IN THE USA—Linda Ronstadt—Asylum
PAUL STANLEY—Casablanca
PETER CRISS—Casablanca
SOME ENCHANTED EVENING—Blue Oyster Cult—Col
TIME PASSAGES—Al Stewart—Arista

RECORD BAR/NATIONAL

AGAINST THE GRAIN—Phoebe Snow—Col

BATTLESTAR GALACTICA—MCA
BEST OF JOE WALSH—ABC
COMES A TIME—Neil Young—Reprise
FREE LIFE—Epic
HOT STREETS—Chicago—Col
JACK TEMPCHIN—Arista
MARILYN & BILLY—Marilyn McCoo & Billy Davis Jr.—Col
THE MAN—Barry White—20th Century
WAVELENGTH—Van Morrison—WB

SOUND UNLIMITED NATIONAL

BLAM—Brothers Johnson—A&M
COME GET IT—Rick James—Gardy
DANGER ZONE—Player—RSO
NOT SHY—Walter Egan—Col
ONE NATION UNDER A GROOVE—Funkadelic—WB
PIECES OF EIGHT—Styx—A&M
SAVAGE RETURN—Savoy Brown—London
SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
WHAT ABOUT YOU—Stanley Turrentine—Fantasy
WIZARD OF OZ—Meca—Millennium

DISC-O-MAT/NEW YORK

CHANSON—Ariola
DON'T LOOK BACK—Boston—Epic
EL COCO—AVI
GOODY GOODY—Atlantic
GREASE—RSO (Soundtrack)
KEEP ON JUMPIN'—Musique—Prelude
LIVE & MORE—Donna Summer—Casablanca
ROSS—Diana Ross—Motown
SUMMERTIME GROOVE—Bohannon—Mercury
THE MAN—Barry White—20th Century

SAM GOODY/EAST COAST

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
BURSTING OUT—Jethro Tull—Chrysalis
CHILDREN OF SANCHEZ—Chuck Mangione—A&M
CITY NIGHTS—Nick Gilder—Chrysalis
DON'T LOOK BACK—Boston—Epic
LIVE & MORE—Donna Summer—Casablanca
LIVING IN THE USA—Linda Ronstadt—Asylum
PIECES OF EIGHT—Styx—A&M
SLEEPER CATCHER—Little River Band—Harvest
TORMATO—Yes—Atlantic

FOR THE RECORD/ BALTIMORE

ALL FLY HOME—Al Jarreau—WB
FLAME—Ronnie Laws—UA
KEEP ON JUMPIN'—Musique—Prelude
LIVING IN THE USA—Linda Ronstadt—Asylum
MELBA—Melba Moore—Epic
MR. GONE—Weather Report—Col
QUARTZ—Marlin
QUAZAR—Arista
REED SEED—Grover Washington Jr.—Motown
THE MAN—Barry White—20th Century

KEMP MILL/WASH., D.C.

ALL FLY HOME—Al Jarreau—WB
CHANSON—Ariola
COMES A TIME—Neil Young—Reprise
GIANT—Johnny Guitar Watson—DJM
MELBA—Melba Moore—Epic
MR. GONE—Weather Report—Col
QUAZAR—Arista
REED SEED—Grover Washington Jr.—Motown
TORMATO—Yes—Atlantic
WAVELENGTH—Van Morrison—WB

CALIFORNIA

ALL FLY HOME—Al Jarreau—WB
CHANSON—Ariola
FUNK OR WALK—Brides of Funkenstein—Atlantic
HOLLYWOOD PARTY TONIGHT—Odyssey—RCA
LIVING IN THE USA—Linda Ronstadt—Asylum
QUAZAR—Arista
ROBERTA FLACK—Atlantic
THE MAN—Les McCann—A&M
THE WIZ—Various Artists—MCA (Soundtrack)
TIME PASSAGES—Al Stewart—Arista

GARY S. RICHMOND

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
CHILDREN OF SANCHEZ—Chuck Mangione—A&M
DOG & BUTTERFLY—Heart—Portrait
DOUBLE VISION—Foreigner—Atlantic
LET'S KEEP IT THAT WAY—Anne Murray—Capitol
LIVING IN THE USA—Linda Ronstadt—Asylum
NIGHTWATCH—Kenny Loggins—Col
TIME PASSAGES—Al Stewart—Arista
WAVELENGTH—Van Morrison—WB
WHO ARE YOU—Who—MCA

PLATTERS/PHILADELPHIA

BURSTING OUT—Jethro Tull—Chrysalis
COMES A TIME—Neil Young—Reprise
FANTASY—Aquarian Dream—Elektra
FLAME—Ronnie Laws—UA
ON THE EDGE—Sea Level—Capricorn
ROSS—Diana Ross—Motown
SPLENDID—Coryell Catherine—Elektra
STAGE—David Bowie—RCA
STUDIO TAN—Frank Zappa—Discreet
WET DREAM—Richard Wright—Col

NATL. RECORD MART/ MIDWEST

BROTHER TO BROTHER—Gino Vannelli—A&M
BURSTING OUT—Jethro Tull—Chrysalis
CRUISIN'—Village People—Casablanca
HOT STREETS—Chicago—Col
I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA
LIVE & MORE—Donna Summer—Casablanca
LIVING IN THE USA—Linda Ronstadt—Asylum
ONE NATION UNDER A GROOVE—Funkadelic—WB
PIECES OF EIGHT—Styx—A&M
TORMATO—Yes—Atlantic

RECORD REVOLUTION/ CLEVELAND

BLOODY TOURISTS—10cc—Polydor
COMES A TIME—Neil Young—Reprise
FLAME—Ronnie Laws—UA
GIANT FOR A DAY—Gentle Giant—Capitol
I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA
MASQUES—Brand X—Passport
PHOTO FINISH—Rory Gallagher—Chrysalis
TIME PASSAGES—Al Stewart—Arista
WAVELENGTH—Van Morrison—WB
WET DREAM—Richard Wright—Col

COLUMBIA

BROTHER TO BROTHER—Gino Vannelli—A&M
BURSTING OUT—Jethro Tull—Chrysalis
DOG & BUTTERFLY—Heart—Portrait
HOT STREETS—Chicago—Col
LIVING IN THE USA—Linda Ronstadt—Asylum
MIXED EMOTIONS—Exile—Worner-Curb
REUNION—Peter, Paul & Mary—WB
THE MAN—Barry White—20th Century
TIME PASSAGES—Al Stewart—Arista
TORMATO—Yes—Atlantic

1812 OVER JRE MILWAUKEE

A LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
BEST OF JOE WALSH—ABC
CHANGE OF HEART—Eric Carmen—Arista
DANGER ZONE—Player—RSO
FROZEN IN THE NIGHT—Dan Hill—20th Century
I LOVE MY LIFE—Jim Post—Mountain Railroad
NEVER SAY DIE—Black Sabbath—WB
SAVAGE RETURN—Savoy Brown—London
TRIDENT—Kingfish—Jet
ZWOL—EMI America

LIEBERMAN, MINNEAPOLIS

DOG & BUTTERFLY—Heart—Portrait
GENE SIMMONS—Casablanca
I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA
JAMES WALSH GYPSY BAND—RCA
LIVING IN THE USA—Linda Ronstadt—Asylum
ON THE EDGE—Sea Level—Capricorn
PIECES OF EIGHT—Styx—A&M
TIME PASSAGES—Al Stewart—Arista
TORMATO—Yes—Atlantic
WAVELENGTH—Van Morrison—WB

NEW ATTITUDE/ NEW ORLEANS

ALL FLY HOME—Al Jarreau—WB
BOBBY CALDWELL—Clouds
BROTHER TO BROTHER—Gino Vannelli—A&M
CRUISIN'—Village People—Casablanca
FLAME—Ronnie Laws—UA
GREATEST HITS—Marshall Tucker Band—Capricorn
HOT STREETS—Chicago—Col
REED SEED—Grover Washington Jr.—Motown
SPECIAL TOUCH—Crackin'—WB
THE MAN—Barry White—20th Century

SOUND TOWN/DALLAS

A LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
ANIMAL HOUSE—MCA (Soundtrack)
BRING ON THE NIGHT—Racing Cars—Chrysalis
GET OFF—Foxy—Dash
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
QUAZAR—Arista
SUNBEAM—Emotions—Col
SWITCH—Motown
TRICKSTER—Jet
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon

INDEPENDENT RECORDS/ COLORADO

ALICIA BRIDGES—Polydor
ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
CRUISIN'—Village People—Casablanca

DOG & BUTTERFLY—Heart—Portrait
I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA
LIVING IN THE USA—Linda Ronstadt—Asylum
MONEY TALKS—Bar Kays—Stax
SUPERSTAR—Bob McGilpin—Butterfly
THE MAN—Les McCann—A&M
TIME PASSAGES—Al Stewart—Arista

ORLD RECORD & TAPE ARIZONA

BROTHER TO BROTHER—Gino Vannelli—A&M
BURSTING OUT—Jethro Tull—Chrysalis
CHILDREN OF SANCHEZ—Chuck Mangione—A&M
DOG & BUTTERFLY—Heart—Portrait
HOT STREETS—Chicago—Col
I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA
LIVE & MORE—Donna Summer—Casablanca
LIVING IN THE USA—Linda Ronstadt—Asylum
TIME PASSAGES—Al Stewart—Arista
TORMATO—Yes—Atlantic

ODYSSEY/SOUTHWEST & WEST

AGAINST THE GRAIN—Phoebe Snow—Col
BEST OF DAVE MASON—Col
BLOODY TOURISTS—10cc—Polydor
CARNIVAL—Maynard Ferguson—Col
COMES A TIME—Neil Young—Reprise
GIANT—Johnny Guitar Watson—DJM
HEAT IN THE STREET—Pat Travers Band—Polydor
ROSS—Diana Ross—Motown
STAGE—David Bowie—RCA

LICORICE PIZZA/ LOS ANGELES

BETTY WRIGHT LIVE—Alston
BISH—Stephen Bishop—ABC
BROTHER TO BROTHER—Gino Vannelli—A&M
I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA
MR. GONE—Weather Report—Col
M.U.I. ALBUM—Beach Boys—Brother/Reprise
Q: ARE WE NOT MEN—Devo—WB
REUNION—Peter, Paul & Mary—WB
ROAD TO RUIN—Ramoness—Sire
STAGE—David Bowie—RCA

MUSIC PLUS/LOS ANGELES

COMES A TIME—Neil Young—Reprise
GIANT—Johnny Guitar Watson—DJM
GREATEST HITS—Marshall Tucker Band—Capricorn
HELL OF AN ACTION TO FOLLOW—Willie Bobo—Col
NEVER SAY DIE—Black Sabbath—WB
NEW WARRIOR—Bobby Lyle—Capitol
ON THE EDGE—Sea Level—Capricorn
SOFT SPACE—Jeff Lorber's Fusion Inner City
STAGE—David Bowie—RCA
TOTO—Col

EVERYBODY'S RECORDS/ NORTHWEST

BLOODY TOURISTS—10cc—Polydor
CARS—Elektra
CHILDREN OF SANCHEZ—Chuck Mangione—A&M
COME GET IT—Rick James—Gardy
I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA
LIGHTS FROM THE VALLEY—Chilliwack—Mushroom
LIVING IN THE USA—Linda Ronstadt—Asylum
NEXT OF KINH—Greg Kihn—Berserkley
TIME PASSAGES—Al Stewart—Arista
WAVELENGTH—Van Morrison—WB

RECORD WORLD ALBUM CHART

PRICE CODE: F — 6.98 G — 7.98 H — 9.98 I — 11.98 J — 12.98 K — 13.98

TITLE, ARTIST, Label, Number, (Distributing Label)
OCT. 21 OCT. 14



1 1 GREASE (ORIGINAL SOUNDTRACK)
RSO RS 2 4002
(14th Week) **24 J**

2	2	DON'T LOOK BACK BOSTON/Epic FE 35050	8	G
3	9	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	3	G
4	3	DOUBLE VISION FOREIGNER/Atlantic SD 19999	16	G
5	4	WHO ARE YOU THE WHO/MCA 3050	7	G
6	5	SOME GIRLS ROLLING STONES/Rolling Stones COC 39108 (Atl)	18	G
7	10	PIECES OF EIGHT STYX/A&M SP 4724	4	G
8	7	TWIN SONS OF DIFFERENT MOTHERS DAN FOGELBERG & TIM WEISBERG/Full Moon JE 35339 (CBS)	7	G
9	11	LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119	5	J
10	8	NIGHTWATCH KENNY LOGGINS/Columbia JC 35387	14	G
11	19	ONE NATION UNDER A GROOVE FUNKADELIC/Warner Bros. BSK 3209	4	G
12	24	DOG & BUTTERFLY HEART/Portrait FR 35555	4	G
13	12	SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4100	12	X
14	14	WORLDS AWAY PABLO CRUISE/A&M SP 4697	19	G
15	6	NATURAL HIGH COMMODORES/Motown M7 902R1	22	G
16	16	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	45	G
17	13	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	22	G
18	20	MIXED EMOTIONS EXILE/Warner/Curb BSK 3205	9	G
19	17	THE STRANGER BILLY JOEL/Columbia JC 34987	56	G
20	21	IS IT STILL GOOD TO YA ASHFORD & SIMPSON/Warner Bros. BSK 3219	7	G
21	18	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	44	J
22	23	SKYNYRD'S FIRST AND . . . LAST LYNRYD SKYNYRD/MCA 3047	5	G
23	15	LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)	19	G
24	59	TORMATO YES/Atlantic SD 19202	2	G
25	27	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	18	G
26	25	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840	24	G
27	30	TIME PASSAGES AL STEWART/Arista AB 4190	4	G
28	48	HOT STREETS CHICAGO/Columbia FC 35512	2	G
29	29	STRIKES AGAIN ROSE ROYCE/Whitfield WHK 3277 (WB)	7	G
30	31	ALONG THE RED LEDGE DARYL HALL & JOHN OATES/RCA AFL1 2804	6	G
31	34	CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M SP 6700	5	J
32	41	BROTHER TO BROTHER GINO VANNELLI/A&M SP 4722	4	G
33	26	A TASTE OF HONEY/Capitol ST 11754	19	G
34	22	BLAM!! BROTHERS JOHNSON/A&M SP 4724	4	G
35	28	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN/Columbia JC 35318	19	G
36	23	TOGETHERNESS LTD/A&M SP 4705	18	G
37	32	SHADOW DANCING ANDY GIBB/RSO RS 1 3034	19	G
38	43	BISH STEPHEN BISHOP/ABC AA 1082	5	G
39	38	GET OFF FOXY/Dash 3005 (TK)	10	F
40	47	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	4	G
41	35	COME GET IT RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)	18	G
42	44	STEP II SYLVESTER/Fantasy F 9556	11	G
43	37	VAN HALEN/Warner Bros. BSK 3075	34	G
44	36	BUT SERIOUSLY, FOLKS . . . JOE WALSH/Asylum 6E 141	21	G
45	39	UNDER WRAPS SHAUN CASSIDY/Warner/Curb BSK 3222	11	G
46	40	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah 5712 (Arista)	9	G
47	45	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	51	G
48	46	YOU SEND ME ROY AYERS/Polydor PD 1 6159	10	G

49	55	SOME ENCHANTED EVENING BLUE OYSTER CULT/Columbia JC 35563	4	G
50	50	AJA STEELY DAN/ABC AA 1006	55	G
51	51	STREET-LEGAL BOB DYLAN/Columbia JC 35453	16	G
52	58	SWITCH/Gordy G7 980R1 (Motown)	7	G
53	56	BETTY WRIGHT LIVE/Alston 4408 (TK)	13	G
54	57	COSMIC MESSENGER JEAN-LUC PONTY/Atlantic SD 19189	7	G
55	49	PYRAMID ALAN PARSONS PROJECT/Arista AB 4180	17	G
56	60	DANGER ZONE PLAYER/RSO RS 1 3036	5	G
57	52	SONGBIRD BARBRA STREISAND/Columbia JC 35375	20	G
58	62	THE CARS/Elektra 6E 135	12	G
59	75	THE MAN BARRY WHITE/20th Century Fox T 571	2	G
60	77	REED SEED GROVER WASHINGTON, JR./Motown M7 910R1	3	G
61	54	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797	11	G
62	70	CITY NIGHTS NICK GILDER/Chrysalis CHR 1202	4	G
63	84	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA AFL1 2979	2	G
64	68	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	43	G
65	67	LIFE BEYOND L.A. AMBROSIA/Warner Bros. BSK 3135	8	G
66	81	GENE SIMMONS/Casablanca NBLP 7120	3	G
67	71	LUXURY YOU CAN AFFORD JOE COCKER/Asylum 6E 145	6	G
68	73	TAKE IT ON UP POCKETS/Columbia JC 35384	4	G
69	69	ROBERTA FLACK/Atlantic SD 19186	5	G
70	72	BEFORE THE RAIN LEE OSKAR/Elektra 6E 150	5	G
71	78	THE WIZ (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/MCA 2 14000	3	X
72	85	MR. GONE WEATHER REPORT/Arc/Columbia JC 35358	2	G
73	79	SECRETS GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189	4	G
74	53	SUNBEAM EMOTIONS/Columbia JC 35385	11	G
75	64	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	87	G
76	86	ACE FREHLEY/Casablanca NBLP 7121	3	G
77	87	PETER CRISS/Casablanca NBLP 7122	3	G
78	80	SGT. PEPPER'S LONELY HEARTS CLUB BAND THE BEATLES/Capitol SMAS 2653	4	G
79	88	PAUL STANLEY/Casablanca NBLP 7123	3	G

CHARTMAKER OF THE WEEK

80 — COMES A TIME
NEIL YOUNG
Reprise MSK 2266 (WB) **1 G**



81	113	JETHRO TULL LIVE BURSTING OUT/Chrysalis CH2 1201	1	I
82	61	NOT SHY WALTER EGAN/Columbia JC 35077	9	G
83	108	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118	1	G
84	96	WAVELENGTH VAN MORRISON/Warner Bros. BSK 3212	2	G
85	91	MOTHER FACTOR MOTHER'S FINEST/Epic JE 35546	3	G
86	42	CARAVAN TO MIDNIGHT ROBIN TROWER/Chrysalis CHR 1189	9	G
87	65	EVEN NOW BARRY MANILOW/Arista AB 4164	35	G
88	63	MACHO MAN VLLAGE PEOPLE/Casablanca NBLP 7096	28	G
89	98	SUMMERTIME GROOVE BOHANNON/Mercury SRM 1 3728	2	G
90	111	CHANSON/Ariola SW 50039	1	G
91	74	ATLANTIC STARR/A&M SP 4711	8	G
92	93	THE GARDEN OF LOVE DON RAY/Polydor PD 1 6150	4	G
93	134	STAGE DAVID BOWIE/RCA CPL2 2913	1	I
94	66	LOVESHINE CON FUNK SHUN/Mercury SRM 1 3725	17	G
95	97	PARALLEL LINES BLONDIE/Chrysalis CHR 1192	2	G
96	83	SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 3466	15	G
97	76	WHATEVER HAPPENED TO BENNY SANTINI? CHRIS REA/United Artists UA LA 879 H	6	G
98	100	ELVIS PRESLEY SINGS FOR CHILDREN AND GROWNUPS TOO/RCA CPL1 2901	2	G
99	116	KEEP ON JUMPIN' MUSIQUE/Prelude PRL 12158	1	G
100	101	LEO SAYER/Warner Bros. BSK 3200	1	G

OUR NATIVE NEW YORKERS HAVE GONE HOLLYWOOD!

ODYSSEY

Their New Album

"HOLLYWOOD PARTY TONIGHT"

AFL1-3031

Featuring the brand new single

"SINGLE AGAIN"

PB-11399



Management and Direction:

Tommy Mattola

Produced by Sandy Linzer and Charlie Calello

RCA



101 THE ALBUM CHART 150

151-200 ALBUM CHART

OCTOBER 21, 1978

OCT. 21	OCT. 14	ARTIST/ALBUM	Label
101	103	WAR OF THE WORLDS VARIOUS ARTISTS/Columbia JC 35290	Columbia JC 35290
102	104	WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H	United Artists UA LA 858 H
103	107	RHYTHM OF LIFE AFRO-CUBAN BAND/Arista AB 4188	Arista AB 4188
104	109	SESAME STREET FEVER VARIOUS ARTISTS/Sesame Street CTW 79005	Sesame Street CTW 79005
105	106	FROZEN IN THE NIGHT DAN HILL/20th Century Fox T 558	20th Century Fox T 558
106	89	IMAGES THE CRUSADERS/ABC AA 6030	ABC AA 6030
107	132	BLOODY TOURISTS 10cc/Polydor PD 1 6161	Polydor PD 1 6161
108	92	SOUNDS . . . AND STUFF LIKE THAT!! QUINCY JONES/A&M SP 4685	A&M SP 4685
109	94	OCTAVE THE MOODY BLUES/London PS 708	London PS 708
110	139	ALL FLY HOME AL JARREAU/Warner Bros. BSK 3229	Warner Bros. BSK 3229
111	112	BOOK EARLY CITY BOY/Mercury SRM 1 3737	Mercury SRM 1 3737
112	137	ROSS DIANA ROSS/Motown M7 907R1	Motown M7 907R1
113	117	THE WIZARD OF OZ MECO/Millennium MNLP 8009 (Casablanca)	Millennium MNLP 8009
114	82	JASS-AY-LAY-DEE OHIO PLAYERS/Mercury SRM 1 3730	Mercury SRM 1 3730
115	119	NEXT OF KIHN GREG KIHN/Beserkley JBZ 0056 (Janus)	Beserkley JBZ 0056
116	95	SHAUN CASSIDY/Warner/Curb BS 3067	Warner/Curb BS 3067
117	90	THE CONCEPT SLAVE/Cotillion SD 5206 (Arl)	Cotillion SD 5206
118	128	GREATEST HITS THE MARSHALL TUCKER BAND/Capricorn CPN 0124	Capricorn CPN 0124
119	120	FOUL PLAY (ORIGINAL SOUNDTRACK)/Arista AL 9501	Arista AL 9501
120	99	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134	Polydor PD 1 6134
121	122	THE GRAND ILLUSION STYX/A&M SP 4637	A&M SP 4637
122	105	SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073	ABC AA 1073
123	110	HEAVEN TONIGHT CHEAP TRICK/Epic JE 35312	Epic JE 35312
124	102	POWERAGE AC/DC/Atlantic SD 19180	Atlantic SD 19180
125	126	MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS/Sire SRK 6058 (WB)	Sire SRK 6058
126	130	TOO WILD TO TAME THE BOYZZ/Epic/Cleveland Intl. JE 35440	Epic/Cleveland Intl. JE 35440
127	—	QUAZAR/Arista AB 4187	Arista AB 4187
128	138	LEGACY RAMSEY LEWIS/Columbia JC 35483	Columbia JC 35483
129	114	WHO DO YA LOVE KC & THE SUNSHINE BAND/TK 607	TK 607
130	118	SUNLIGHT HERBIE HANCOCK/Columbia JC 34907	Columbia JC 34907
131	115	OBSSESSION UFO/Chrysalis CHS 1182	Chrysalis CHS 1182
132	121	LOVE ME AGAIN RITA COOLIDGE/A&M SP 4699	A&M SP 4699
133	125	LONDON TOWN WINGS/Capitol SW 11777	Capitol SW 11777
134	140	STRANGERS IN THE WIND BAY CITY ROLLERS/Arista AB 4194	Arista AB 4194
135	135	BOSTON/Epic JE 34188	Epic JE 34188
136	143	PAT METHENY GROUP/ECM 1 1114 (WB)	ECM 1 1114
137	—	GIANT JOHNNY GUITAR WATSON/DJM 19 (Mercury)	DJM 19
138	—	NEVER SAY DIE BLACK SABBATH/Warner Bros. BSK 3186	Warner Bros. BSK 3186
139	—	FLAME RONNIE LAWS/United Artists UA LA 881 H	United Artists UA LA 881 H
140	—	GOODY GOODY/Atlantic SD 19197	Atlantic SD 19197
141	—	CHANGE OF HEART ERIC CARMEN/Arista AB 4184	Arista AB 4184
142	142	OUT OF THE BLUE ELO/Jet KZ2 35467 (CBS)	Jet KZ2 35467
143	—	WHAT ABOUT YOU? STANLEY TURRENTINE/Fantasy F 9563	Fantasy F 9563
144	141	MARIPOSA DE ORO DAVE MASON/Columbia JC 35285	Columbia JC 35285
145	—	UGLY EGO CAMEO/Chocolate City CCLP 2006 (Casablanca)	Chocolate City CCLP 2006
146	—	TOTO/Columbia JC 35317	Columbia JC 35317
147	124	GET IT OUTCHA SYSTEM MILLIE JACKSON/Spring SP 1 6719 (Polydor)	Spring SP 1 6719
148	131	BOYS IN THE TREES CARLY SIMON/Elektra 6E 128	Elektra 6E 128
149	—	GIANT FOR A DAY GENTLE GIANT/Capitol SW 11813	Capitol SW 11813
150	—	I'M A MAN MACHO/Prelude PRL 12160	Prelude PRL 12160

151	ANIMAL HOUSE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/MCA 3046	MCA 3046
152	LARRY CARLTON/Warner Bros. BSK 3221	Warner Bros. BSK 3221
153	FOREIGNER/Atlantic SD 19109	Atlantic SD 19109
154	SNAIL/Cream CR 1009	Cream CR 1009
155	CHAMPAGNE CHARLIE LEON REDBONE/Warner Bros. BSK 3165	Warner Bros. BSK 3165
156	MOLLY HATCHET/Epic JE 355347	Epic JE 355347
157	I ROBOT ALAN PARSONS PROJECT/Arista AB 7002	Arista AB 7002
158	SINCE BEFORE OUR TIME OSIRIS/Tom Dog TD 0001	Tom Dog TD 0001
159	THE BEST OF THE TRAMMPS/Atlantic SD 19194	Atlantic SD 19194
160	JANIS IAN/Columbia JC 35325	Columbia JC 35325
161	CARNIVAL MAYNARD FERGUSON/Columbia JC 35480	Columbia JC 35480
162	ELVIS: A CANADIAN TRIBUTE ELVIS PRESLEY/RCA KK1 7065	RCA KK1 7065
163	FUNK OR WALK THE BRIDES OF FUNKENSTEIN/Atlantic SD 19201	Atlantic SD 19201
164	LIGHTS FROM THE VALLEY CHILLIWACK/Mushroom MRS 5011	Mushroom MRS 5011
165	STUDIO TAN FRANK ZAPPA/DiscReet DSK 2291 (WB)	DiscReet DSK 2291
166	TRACKS ON WAX 4 DAVE EDMUNDS/Swan Song SS 8505 (Arl)	Swan Song SS 8505
167	ON THE EDGE SEA LEVEL/Capricorn CPN 0212	Capricorn CPN 0212
168	THE BEST OF CHUCK MANGIONE/Mercury SRM 2 8601	Mercury SRM 2 8601
169	MASQUES BRAND X/Passport PB 9829 (Arista)	Passport PB 9829
170	OUT OF THE WOODS OREGON/Elektra 6E 154	Elektra 6E 154
171	ANYWAY YOU WANT IT DEBORAH WASHINGTON/Arista SW 50040	Arista SW 50040
172	FOR YOU PRINCE/Warner Bros. BSK 3150	Warner Bros. BSK 3150
173	ANOTHER SIDE VIVIAN REED/United Artists UA LA 911 H	United Artists UA LA 911 H
174	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	United Artists UA LA 835 H
175	THE BEST OF JOE WALSH/ABC AA 1083	ABC AA 1083
176	ALICIA BRIDGES/Polydor PD 1 6158	Polydor PD 1 6158
177	REUNION PETER, PAUL & MARY/Warner Bros. BSK 3231	Warner Bros. BSK 3231
178	AGAINST THE GRAIN PHOEBE SNOW/Columbia JC 35456	Columbia JC 35456
179	FALLEN ANGEL URIAH HEEP/Chrysalis CHR 1204	Chrysalis CHR 1204
180	QUARTZ/Marlin 2216 (TK)	Marlin 2216
181	PHOTO-FINISH RORY GALLAGHER/Chrysalis CHR 1170	Chrysalis CHR 1170
182	MELBA MELBA MOORE/Epic JE 35507	Epic JE 35507
183	HEAVY METAL BE-BOP THE BRECKER BROTHERS/Arista AB 41 B5	Arista AB 41 B5
184	Q: ARE WE NOT MEN? A: WE ARE DEVO DEVO/Warner Bros. BSK 3239	Warner Bros. BSK 3239
185	JAMES WALSH GYPSY BAND/RCA AFL1 2914	RCA AFL1 2914
186	HEAT IN THE STREET THE PAT TRAVERS BAND/Polydor PD 1 6170	Polydor PD 1 6170
187	LES McCANN THE MAN/A&M SP 4718	A&M SP 4718
188	LOVE & PEACE RAY CHARLES/Crossover/Atlantic SD 19199	Atlantic SD 19199
189	WET DREAM RICHARD WRIGHT/Columbia JC 35559	Columbia JC 35559
190	ZWOL/EMI America SW 17005	EMI America SW 17005
191	PURE GOLD ELVIS PRESLEY/RCA ANL1 0971	RCA ANL1 0971
192	SOFT SPACE THE JEFF LORBER FUSION/Inner City IC 1056	Inner City IC 1056
193	SAVAGE RETURN SAVOY BROWN/London PS 718	London PS 718
194	NEW WARRIOR BOBBY LYLE/Capitol SW 11809	Capitol SW 11809
195	ROAD TO RUIN RAMONES/Sire SRK 6063 (WB)	Sire SRK 6063
196	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	Mushroom MRS 5005
197	VERY BEST OF DAVE MASON/ABC BA 6032	ABC BA 6032
198	THE BEST OF CROSBY/NASH/ABC AA 1102	ABC AA 1102
199	JORGE SANTANA/Tomato Tom 7020	Tomato Tom 7020
200	LOSING YOU TO SLEEP TOMMY HOEHN/London PS 719	London PS 719

ALBUM CROSS REFERENCE

AC/DC	124	CHUCK MANGIONE	31, 47
AFRO-CUBAN BAND	103	BARRY MANILOW	87
AMBROSIA	65	MARSHALL TUCKER BAND	118
ASHFORD & SIMPSON	20	DAVE MASON	144
ATLANTA RHYTHM SECTION	120	MEATLOAF	16
ATLANTIC STARR	91	MECO	113
ROY AYERS	48	PAT METHENY GROUP	136
BAY CITY ROLLERS	134	MOODY BLUES	109
BEATLES	78	VAN MORRISON	84
STEPHEN BISHOP	38	MOTHER'S FINEST	85
BLACK SABBATH	138	ANNE MURRAY	40
BLONDIE	95	MUSIQUE	99
BLUE OYSTER CULT	49	OHIO PLAYERS	114
BOHANNON	89	ORIGINAL SOUNDTRACK:	
BOSTON	2, 135	FOUL PLAY	119
DAVID BOWIE	93	GREASE	1
BOZZ	126	SATURDAY NIGHT FEVER	21
JACKSON BROWNE	64	SGT. PEPPERS LONELY HEARTS CLUB BAND	13
CAMEO	145	THE WIZ	71
ERIC CARMEN	141	LEE OSKAR	70
CARS	58	ALAN PARSONS PROJECT	55
SHAUN CASSIDY	45, 116	DOLLY PARTON	61
CHANSON	90	TEDDY PENDERGRASS	23
CHEAP TRICK	123	PLAYER	56
CHICAGO	128	POCKETS	68
CITY BOY	111	JEAN-LUC PONTY	54
JOE COCKER	67	ELVIS PRESLEY	98
COMMODORES	15	QUAZAR	127
CON FUNK SHUN	94	GERRY RAFFERTY	26
RITA COOLIDGE	132	DON RAY	92
PETER CRISS	77	CHRIS REA	97
PABLO CRUISE	14	ROLLING STONES	6
CRUSADERS	106	LINDA RONSTADT	3
BOB DYLAN	51	DIANA ROSS	112
WALTER EGAN	82	ROSE ROYCE	29
ELO	142	LEO SAYER	100
EMOTIONS	74	BOB S'GGER	17
EXILE	18	SESAME STREET FFEVER	104
ROBERTA FLACK	69	GENE SIMMONS	66
FLEETWOOD MAC	75	CARLY SIMON	148
DAN FOGELBERG AND TIM WEISBERG	8	SLAVE	117
FOREIGNER	4	BRUCE SPRINGSTEEN	35
FOXY	39	PAUL STANLEY	79
ACE FREHLEY	76	STEELEY DAN	50
FUNKADELIC	11	AL STEWART	27
CRYSTAL GAYLE	102	BARBRA STREISAND	57
GENTLE GIANT	149	STYX	7, 121
ANDY GIBB	37	DONNA SUMMER	9
NICK GILDER	62	SWITCH	52
GOODY GOODY	140	SYLVESTER	42
HALL & OATES	30	TALKING HEADS	125
HERBIE HANCOCK	130	TASTE OF HONEY	33
HEART	12	10cc	107
MICHAEL HENDERSON	46	TOTO	146
GIL SCOTT-HERON AND BRIAN JACKSON	73	ROBIN TROWER	86
DAN HILL	105	STANLEY TURRENTINE	143
MILLIE JACKSON	147	UFO	131
RICK JAMES STONE CITY BAND	41	VAN HALEN	43
AL JARREAU	110	GINO VANNELLI	32
WAYLON JENNINGS	63	VILLAGE PEOPLE	83, 88
JETHRO TULL	81	JOE WALSH	44
BILLY JOEL	19	WAR OF THE WORLDS	101
THE BROTHERS JOHNSON	34	GROVER WASHINGTON, JR.	60
QUINCY JONES	108	JOHNNY GUITAR WATSON	137
KC & THE SUNSHINE BAND	129	WEATHER REPORT	72
GREG KIHN	115	BARRY WHITE	59
EVELYN CHAMPAGNE KING	96	WHOO!	12
RONNIE LAWS	139	LENNY WILLIAMS	52
RAMSEY LEWIS	128	BETTY WRIGHT	133
LITTLE RIVER BAND	25	YES	24
KENNY LOGGINS	10	NEIL YOUNG	80
LTD	36	WINGS	133
LYNYRD SKYNYRD	22		
MACHO	150		

CLASSICAL RETAIL REPORT

1978
OF THE WEEK



PAVAROTTI

MASTERS OF THE WEEK

PAVAROTTI—London
SYMPHONY NO. 6—
—DG
NOFF: PIANO CONCERTO
Horowitz, Ormandy—RCA
SALOME—Behrens, Karajan

BUCCO—
anaguerra, Muti—Angel
LO—Price, M., Cossutta,
ndon

S/EAST COAST

HITS OF 1720—Columbia
ROWITZ: GOLDEN JUBILEE
RCA
PLAYS LISZT—Columbia
POTTI—London
PAVAROTTI: HITS FROM
ENTER—London
OFF: PIANO CONCERTO NO.

NON—Horne, De Almeida
ME—Angel
CO—Angel
I—London

ORLD/TSS/ LONG ISLAND

COMPLETE SYMPHONIES,
ES—Bernstein—DG
i: THE LEGEND—Angel
PLAYS LISZT—Columbia
OLIN CONCERTO NO. 2—
G
OTTI—London
POTTI: HITS FROM
ENTER—London
FF: PIANO CONCERTO NO.

ASKINE PLAY JAPANESE
OR FLUTE AND HARP—

ME—Angel
SSOLUTA—RCA

KING KAROL/NEW YORK

GALWAY PLAYS BACH—RCA
BEETHOVEN: MISSA SOLEMNIS—Davis—
Philips
MARIA CALLAS: THE LEGEND—Angel
JOSE CARRERAS SINGS ZARZUELA ARIAS
—Ensayo (Import)
MAHLER: SYMPHONY NO. 6—DG
ROSZA: THREE CHAMBER WORKS—
Entr'acte
VERDI: DUETS—Pavarotti, Ricciarelli—
London
VERDI: NABUCCO—Angel
VERDI: OTELLO—London
VIVALDI: ORLANDO FURIOSO—Horne—
RCA

ROSE DISCOUNT/CHICAGO

BACH: B MINOR MASS—Marriner—
Philips
BEETHOVEN: COMPLETE PIANO SONATAS
—Brendel—Philips
MAHLER: SYMPHONY NO. 1—Tennstedt
—Angel
MAHLER: SYMPHONY NO. 6—DG
BRAVO PAVAROTTI—London
PUCCINI: LA FANCIULLA DEL WEST—
Neblett, Domingo, Mehta—DG
RACHMANINOFF: PIANO CONCERTO NO.
3—RCA
STRAUSS: SALOME—Angel
THOMAS: MIGNON—Horne, De Almeida
—Columbia
VERDI: OTELLO—London

SOUND WAREHOUSE/DALLAS

BACH: B MINOR MASS—Marriner—
Philips
BERNSTEIN: COMPLETE SYMPHONIES,
OTHER WORKS—Bernstein—DG
BRUCKNER: SYMPHONY NO. 5—Karajan
—DG
COPLAND: ORCHESTRAL PIECES—Mata—
RCA
MAHLER: SYMPHONY NO. 6—DG
BRAVO PAVAROTTI—London
PUCCINI: LA FANCIULLA DEL WEST—
Neblett, Domingo, Mehta—DG
RACHMANINOFF: PIANO CONCERTO NO.
3—RCA
STRAUSS: SALOME—Angel
VERDI: NABUCCO—Angel

TOWER RECORDS/ SAN FRANCISCO

BRUCKNER: SYMPHONY NO. 5—Karajan
—DG
MARIA CALLAS: THE LEGEND—Angel
HAYDN: IL MONDO DELLA LUNA—
Dorati—Philips
MAHLER: SYMPHONY NO. 6—DG
BRAVO PAVAROTTI—London
SZYMANOWSKI: KING ROGER—Aurora
VERDI: DUETS—Domingo, Ricciarelli—
RCA
VERDI: NABUCCO—Angel
VERDI: OTELLO—London
VIVALDI: ORLANDO FURIOSO—Horne—
RCA

A Burst of Music From Moravia

By SPEIGHT JENKINS

■ NEW YORK—Leos Janacek has not yet received the fame or notice that he deserves as a composer. Melodically inventive and lyrical, he rarely composed a piece of hackneyed work. Yet almost surely because the Czech language is so difficult to most non-Czechs, his vocal music is rarely performed in the U.S. As he was an accomplished orchestral composer, it is even more peculiar that his non-vocal work has not found a secure place in repertory.

Two recent records, one from Columbia, the other from Nonesuch, should indicate something of his skill in the instrumental area. The Nonesuch record includes romantic and telling pieces by Dvorak and Smetana, his two more famous countrymen, but the lead offering is a ravishly beautiful performance of Janacek's Sonata for Violin and Piano, worked on all during the period of the First World War and completed, in 1921, about the time he

was putting finishing touches on *Katya Kabanova*.

Played with feeling and brilliant virtuosity by Sergio Luca, the work is romantic and highly melodic in the first movement and in the finale, both of which sug-

(Continued on page 68)

Classical Retail Tips

■ The big seller from Angel this month is the inevitable follow-up on Montserrat Caballe's performance of Puccini's *Turandot* in San Francisco in fall 1977. The Catalan soprano has now recorded the Chinese princess under the baton of Alain Lombard leading the Strasbourg Philharmonic, the orchestra of the Opera du Rhin. Miss Caballe won excellent reviews for her performances in San Francisco, and she is joined on the recording by a well-loved Liu, Mirella Freni.

(Continued on page 68)

Marilyn Horne—her
newest triumph—
The first complete recording of
the popular French classic
(includes the alternate finale
"Forlane" and "Alerte" from Act II)

4-RECORD SET

MARILYN HORNE
THOMAS: MIGNON
RUTH WELTING, ALAIN VANZO
NICOLA ZACCARIA, FEDERICA VON STADE
AMBROSIAN OPERA CHORUS
PHILHARMONIA ORCHESTRA
ANTONIO DE ALMEIDA



M4 34590

Another opera "first"
from Columbia Masterworks



Dialogue (Continued from page 16)

on the disc, just as it has broken on the videocassette. Which means it looks like the floor is below \$500. And it will not take all that terribly long for it to get down to that. So in a relatively brief period of time the price will be more than acceptable. In short, the typical price will be around the typical price of a television set. And I think that's, for a while, quite acceptable.

RW: When do you expect the videodisc systems to become available?

Donnelly: It's all pretty soon. You'll see videodiscs around this Christmas. Not everywhere—they'll roll it out, more than likely, so it'll be in a couple of markets.

The phrase I use is "Christmas 1981." The typical middle-class American consumer, and you can put any definition on what the typical middle-class consumer is, will be able to say, "What shall I put under my Christmas tree this year?" And among those choices will be cable television with pay television, a new television set, a video game/home computer, a videocassette machine and a videodisc machine. All will be available, fully pipelined and handy at approximately the same price, to the typical home consumer.

RW: Will there be compatibility among the disc systems in the near future?

Donnelly: Interesting question. I think that you will see some battling and shaking out. Just as we did in audio. But there's no question that standardization is critical. It's not as critical to tape, because you create your own standard in your own house. But it's very important to the prepackaged programming discs. So it is in all the manufacturers' interests to arrive at that rather rapidly, so it will happen, in my opinion. Which one will be the dominant standard, I am not prepared to predict.

RW: How many discs will be available at first?

Donnelly: The number you hear kicked around is 300. And that's about a fair number, in terms of the economics of manufacture and inventory and distribution and so on.

RW: Is the appetite for entertainment in the home likely to go up as a result of all this?

Donnelly: That could mean, "I don't go to the Felt Forum to hear . . ." The answer to that is no. I think we've reached a limit on that. We reached that when television had its impact on movies. Because the experience of going out and being in a group and being in a crowd and being "live" and there is a quite different experience, and people seek that out. I think you would see that that experience is increasing, faster, than the population. So I don't see that threatened at all.

What about what one does when one is home? I think that yes, one will have more choices. But what you'll notice is that more choices tends to lead to more total consumption. One of the things that goes unperceived by most people, for example, is that under normal prime time television circumstances, your HUT levels, or homes using television, run around 60 percent of total television homes, plus a minus a couple of points. What may come as a vast surprise therefore to most people is that in fact 40 percent of the television sets are not turned on. It seems to me to hold out the opportunity for a great deal of incremental growth, without stealing, taking gas out of somebody else's tank.

RW: We hear reports that the great increase in record sales represents a growing audience that is listening to music at home rather than watching television. Do you see such a trend?

Donnelly: Familiarity breeds love. And love breeds security and a certain kind of casualness. Most of the people who are my age or older bought their own first television set. People who are younger than I am, when they left home to go away to college or to form their own household of whatever variety, took that set with them, just like they took the alarm clock and their shirts. They love television, these television tube babies, if you will, but they're familiar with it, and they treat it therefore with more security and casualness. They don't sit down, in Paul Klein's phrase, and watch the telly, and then make the choice of the least objectionable program. They're much more inclined to be, on a relatively modest level, selective. They're more inclined to take it for granted, but at the same time more inclined not to miss a certain show. They are more addicted to television in one sense of the term, and less addicted in another sense of the term.

The same thing is true of audio—a whole generation has simultaneously learned, greater than our parents ever did when "swing and sway" was on, to appreciate audio, and they also have a certain amount of affluence, and the record business' marketing has gotten better. And you put all that together, I don't think it's because they've learned to dislike things, I think it's because they've learned

to like things. And they have the money to afford them.

Look at anybody's experience—look at somebody at the low end of the spectrum. They like having a record player and a television set and enough records available to them so they can make a choice. So that even though people are buying records in larger amounts, I don't know that they're listening to them more.

RW: Will the growth of choices for home entertainment tend to confine certain types of entertainment to certain particular media?

Donnelly: I have a favorite comment about that. We all use the words "special interest programming," right? You just used it, you find it in the cassette business, the disc business, the cable business, you name it, you got it. The answer to the question is, "What is special interest programming?" We all use the word as if we knew what it meant. Now, of course, we know what it means—it means opera or how to fix your car.

Well, I offer you an alternative definition: special interest programming is any programming which is uneconomical in its distribution system—for example, any television show you've seen cancelled, although it has 18 million people watching it each week. Well, 18 million people ain't very special. You sell a million records, that used to be sort of spectacular. Well, to a broadcaster one million would be death in the afternoon. But for the record business it's a lot, it is a mass audience.

As more and more media come into a marketplace, they tend to do more and more what they can do best. The best analogue is what happened when television came in, what happened to radio. Radio took gas for a while, or floundered, until it understood its own technology. Up until then it didn't have to. And now it's making more money than ever.

So if you take that and say, "Is television likely to change at some point out there," not 1981 by any means, maybe 1990—then be more abstract. Look into the technology itself. And you will find that what the technology itself has beside video motion, its closeness to imitating human life, well the video disc will have that. What the video disc won't have is what broadcast television has, not matter how it's distributed—the capacity to be instantaneous and simultaneous. Therefore, if one is being really abstract, one would move along that kind of a track and say, "Will there be more inclination for broad-based television programming to be actuality-oriented as opposed to 'Bonanzas' on tape?" And the answer is, if you're being abstract, that that is certainly a good working hypothesis, even if I'm not prepared to accept it right off the top.

The Jazz LP Chart

OCTOBER 21, 1978

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. CHILDREN OF SANCHEZ
CHUCK MANGIONE/A&M SP 6700 2. REED SEED
GROVER WASHINGTON, JR./Motown M7 910R1 3. COSMIC MESSENGER
JEAN-LUC PONTY/Atlantic SD 19189 4. MR. GONE
WEATHER REPORT/Arc/Columbia JC 35358 5. SECRETS
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189 6. IMAGES
THE CRUSADERS/ABC AA 6030 7. YOU SEND ME
ROY AYERS/Polydor PD 1 6159 8. CARNIVAL
MAYNARD FERGUSON/Columbia JC 35480 9. WHAT ABOUT YOU?
STANLEY TURRENTINE/Fantasy F 9563 10. PAT METHENY GROUP
ECM 1 1114 (WB) 11. LEGACY
RAMSEY LEWIS/Columbia JC 35483 12. ALL FLY HOME
AL JARREAU/Warner Bros. BSK 3229 13. FRIENDS
CHICK COREA/Polydor PD 1 6060 14. FEELS SO GOOD
CHUCK MANGIONE/A&M 4658 15. SOUNDS . . . AND STUFF LIKE THAT!!
QUINCY JONES/A&M SP 4685 16. IN THE NIGHT-TIME
MICHAEL HENDERSON/Buddah BDS 5712 (Arista) 17. SIMPLICITY OF EXPRESSION-DEPTH OF THOUGHT
BILLY COBHAM/Columbia JC 35457 18. TIME AND CHANCE
CALDERA/Capitol SW 11810 19. FLAME
RONNIE LAWS/United Artists UA LA 881 H | <ol style="list-style-type: none"> 20. TROPICO
GATO BARBIERI/A&M SP 4710 21. HEAVY METAL BE-BOP
THE BRECKER BROTHERS/Arista AB 4185 22. SUNLIGHT
HERBIE HANCOCK/Columbia JC 34907 23. SOFT SPACE
THE JEFF LORBER FUSION/Inner City IC 1056 24. BEFORE THE RAIN
LEE OSKAR/Elektra 6E 150 25. LARRY CARLTON
Warner Bros. BSK 3221 26. THE GREETING
McCOY TYNER/Milestone M 9085 (Fantasy) 27. THE BLUE MAN
STEVE KHAN/Columbia JC 35539 28. WEEKEND IN L.A.
GEORGE BENSON/Warner Bros. 2WB 3139 29. OUT OF THE WOODS
OREGON/Elektra 6E 154 30. ARABESQUE
JOHN KLEMMER/ABC AA 1068 31. DON'T STOP THE CARNIVAL
SONNY ROLLINS/Milestone M 55005 (Fantasy) 32. SUNBELT
HERBIE MANN/Atlantic SD 19204 33. LES McCANN THE MAN
A&M SP 4718 34. A SONG FOR YOU
RON CARTER/Milestone M 9086 (Fantasy) 35. TRUE STORIES
DAVID SANCIOSUS & TONE/Arista AB 4201 36. RAINBOW SEEKER
JOE SAMPLE/ABC AA 1050 37. LOVE SATELLITE
RONNIE FOSTER/Columbia JC 35373 38. MAHAL
EDDIE HENDERSON/Capitol SW 11846 39. BEST OF KEITH JARRETT
Impulse IA 9348 (ABC) 40. FREESTYLE
BOBBI HUMPHREY/Epic JE 35338 |
|---|---|

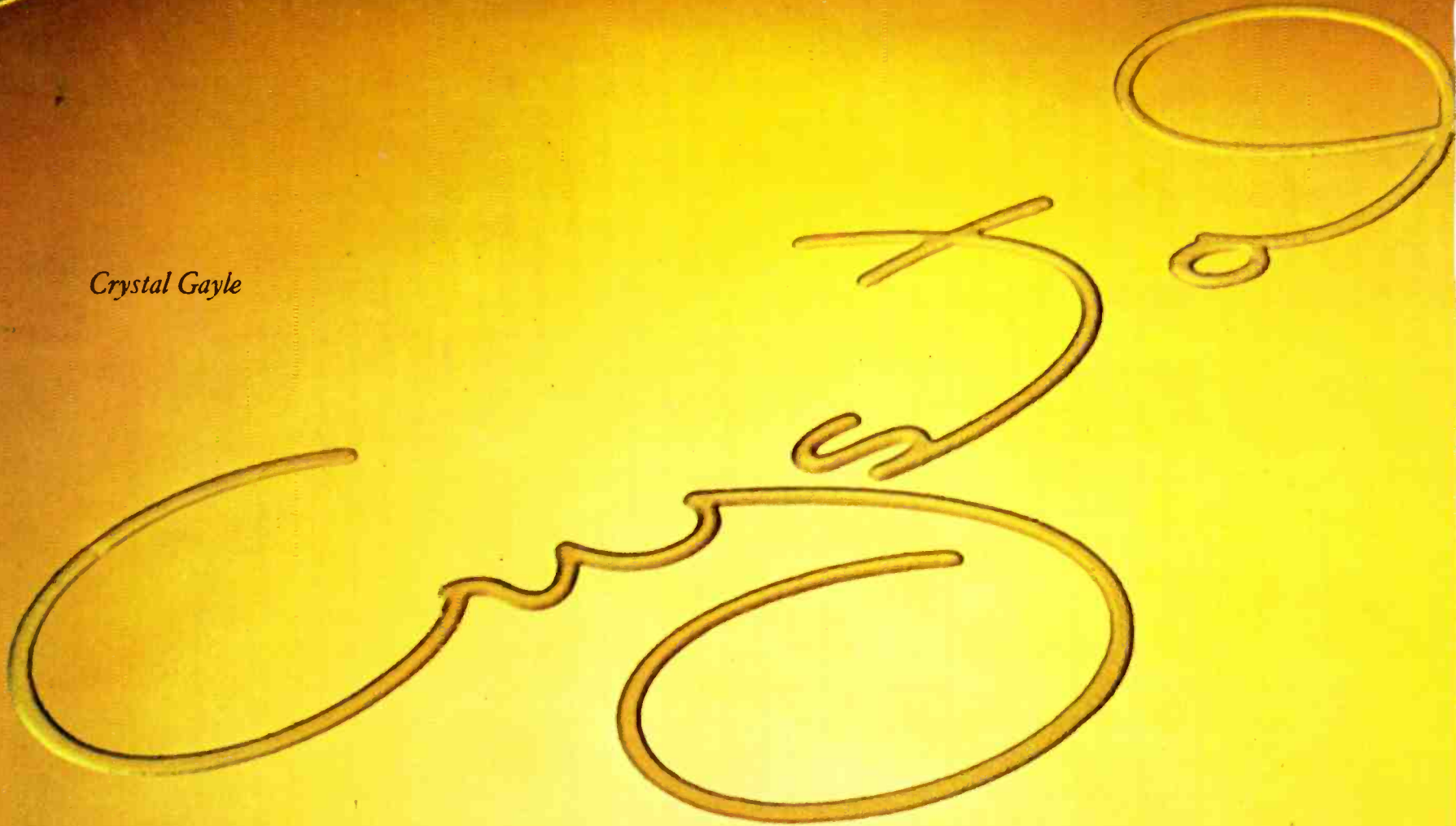
October 21, 1978

**Record World Presents
A Special Section**

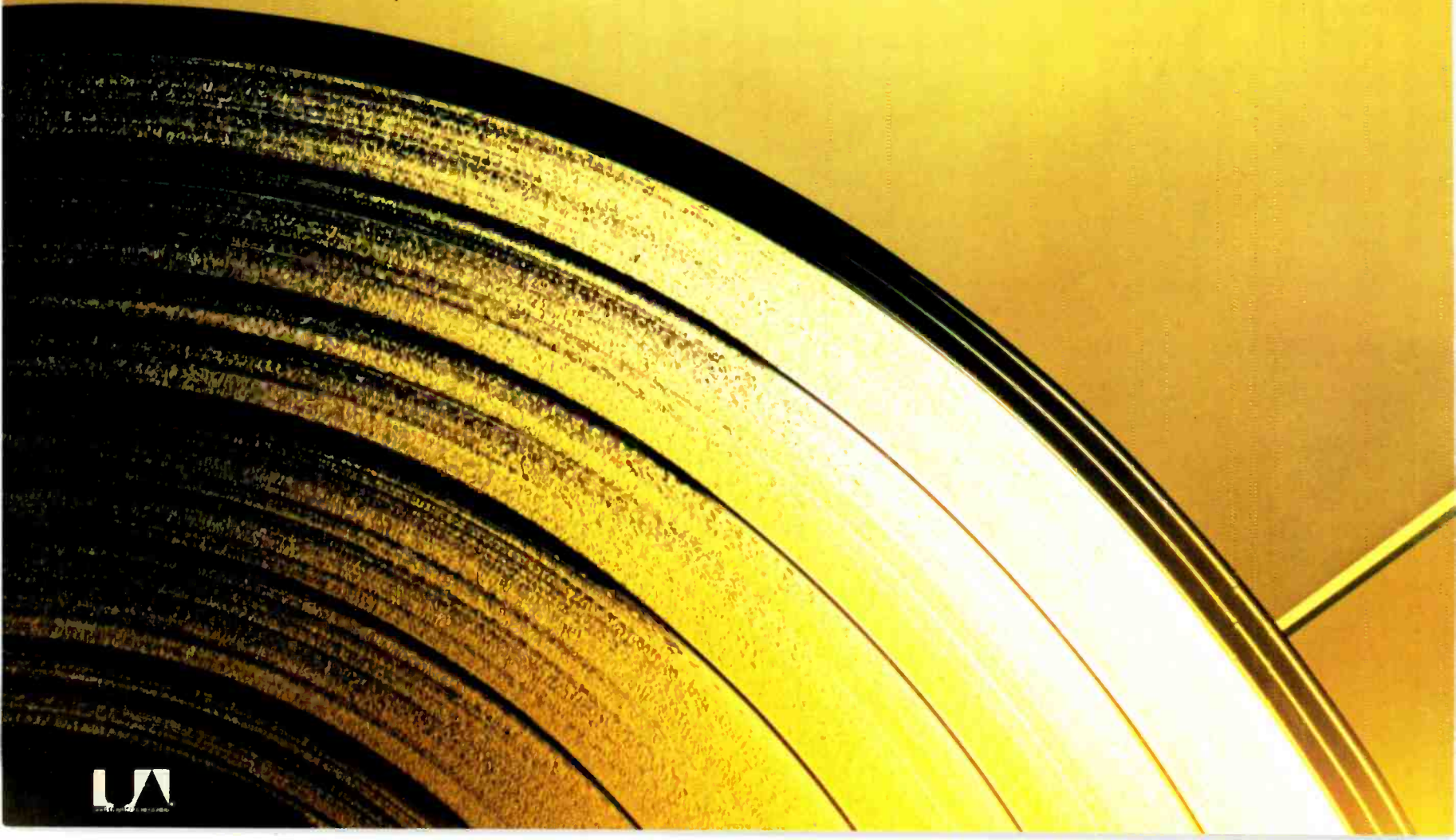


*Platinum
Country*

Crystal Gayle



"When I Dream"



Bar Coding Survey (Continued from page 10)

other hurdle. Noting the guide being prepared by NARM, Dennis said "One problem remains that a lot of people simply don't know what it's about. Supermarkets are where the code was introduced, and there all the products carried have the code, yet most markets still use a visual read-out."

Yet Dennis dismissed one of the earliest problems anticipated, rejection by artists via the graphic art approval clause many now obtain, as a minor hurdle.

More important in his view is the question of how the code will be utilized to carry various types of information. "At this company," explained Dennis, "the prefix determines the price, and we're not sure if we can fit all the information we need on the number of digits provided by the bar code. If we can, we think it can be a help."

While a number of labels mirror that stance, several sales executives remain more outspoken in their support of the bar code format. Stan Layton, national sales manager at Chrysalis, commented, "If it was up to me, I'd do it tomorrow. But everyone is somewhat averse to change; no one wants to be first or last, but everybody can just come in in the middle." Layton is among those respondents who suggested the greater data fund generated by coding would prove especially beneficial to smaller labels, not just the giants. "We need some kind of system to get better controls. I believe (bar coding) is the future of the industry, but it's very unattractive to an industry that wants to make everything attractive."

"It's got to help everybody, with returns, royalties, sales data, inventory controls; it will supply more accurate information... I could press a more accurate supply of records, especially with a new recording artist. It would eliminate a lot of returns problems." Layton estimates full implementation of coding could rapidly reduce industry returns by as much as half, and further notes that accounting would become much more meaningful in that standard accounting practice would eventually shift from shipping figures to actual retail sales as a result of the more detailed data available.

Regardless of their enthusiasm or lack of interest in the prospect of coding product, label executives are in general agreement that the cost and complexity of coding make it unlikely that smaller firms will actively implement the code before the two largest industry companies, CBS and the WCI labels, make their move.

RIAA president Stanley Gortikov conceded that "Things are kind of in a holding pattern," adding that it's unlikely any major label would be able to code product before January 1. But Gortikov did not view such a delay as problematic, agreeing that strong fourth quarter business in keeping most labels so busy that coding has, of necessity, been given lower priority.

Some industry leaders are more critical. At Casablanca, senior VP Larry Harris noted, "CBS and WEA were supposed to be in the forefront of this thing, and they haven't done anything. For this to be effective, everybody has to do it; stores aren't going to invest in scanning equipment if the companies aren't behind the move." Like a number of label execs, Harris says active implementation is unlikely until the majors make their move.

At the majors, however, sources indicate the slow progress may be due to the need for further a research and study, not just a lapse in interest. Jim Walk-

er, controller for Warner Bros., observed, "The whole process is a lot more complicated than people might think. I question whether retailers are aware of the vast number of problems faced in implementing bar coding." For Warners, for example, different numbering systems for various custom labels, as well as changing label affiliations, raise a number of potential hurdles; as Walker noted, Warners has stopped distributing some lines, like Chrysalis and Capricorn, while picking up others, such as Island and ECM, raising the problem of possible number duplications.

Thus, while ABC Records is one of the only firms to have obtained a manufacturer number, sales and merchandising vice president Arnie Orleans comments, "I'm a strong proponent of the bar code format, but it will take a while to implement it sensibly." Similarly, Capitol, which was another early applicant, has yet to bar code product, again reportedly due to ongoing study of implementation.

The Coast (Continued from page 26)

Park," and releasing it under the name "Endless Summer" . . . Apparently closer to truth, but thus far little cause for a signing war, is the emergence of a Fresno band called **Elvis Presley and The Beatles**. We'd hate to be their lawyer.

OTHER NEWS: Ariola's **Japan**, who reportedly just sold 48,000 copies of their new album in two days over in the real Japan, will tour the U.S., starting November 6 in San Francisco . . . Former **Yes** keyboardist **Patrick Moraz** will join the **Moody Blues** on their upcoming tour, replacing **Mike Pinder**, who has taken "a leave of absence" . . . **Tom Scott's** new band, who will open their mostly-east coast tour on October 31, includes guitarist **Steve Khan**, keyboardist **Russell Ferrante**, bassist **Jim Haslip**, and drummer **Ron Aston** . . . Currently at Secret Sound in NY: **Phyllis Hyman**, **Tony Williams**, and **Falcon Eddy** . . . We always knew that former RW staffers **Lenny Beer** and **Toni Profera** would come to no good when they split these friendly confines, but we were only partly right. Seems that MusicVision, the indie promotion outfit with Beer, Profera, **Dennis Lavinthal** and **Howard Gilman**, currently has six bulleted singles on the RW pop chart. Not bad for a bunch of Yankee fans.

Gale Force



As one facet of the initial advertising campaign for ABC recording artist Arlyn Gale, ABC staffers personally delivered a truck-load of Gale's "Back To The Midwest Night" lp to Tower Records' Sunset Boulevard store. The theme of the Gale trade campaign is "Detonation: Platinum!", with the ad photo depicting copies of the album being handled by a detonation expert, clad in explosive squad attire, complete with a huge face mask and gloves. Copies of Arlyn Gale's debut disc were unloaded from boxes marked: DANGER. HANDLE WITH CARE. ARLYN GALE. Pictured from left, are: special detonation expert; Mike Weiss, marketing coordinator; Marvin Deane, director of trade liaison; Stuart Kusher, creative director; Sonny Carter, director of gospel music; and Phillip Mandell, sales representative.

1994 Embarks on 'Low Cost' Tour

■ LOS ANGELES — A&M artists 1994 will be visiting over 30 cities on an extensive, "low cost" concert tour, planned in conjunction with radio stations in each market.

The tour began October 6 in Chicago when WLUP sponsored a "Can Jam" with food donations going to "Little City," a local charity organization geared to aid underprivileged children. Entrance fee to the 1994 appearance at Riviera Theatre was two cans of food.

In most cities the ticket prices will be in the \$1.00 to \$2.00 range. Often the sponsoring station will fix the prices to coordinate with their dial frequency, i.e., the radio sponsor located at 102 FM would price concert tickets at \$1.02.

The 1994 tour was put together by Lenny Bronstein, national promotion director, and Martin Kirkup, artist development director.

The tour will hit major and key secondary markets such as Buffalo, Boston, Washington, D.C., Toledo, Cleveland, and Des Moines, playing in halls or clubs ranking from 600 to 4000 capacity. The tour will be supported by advertising dollars on a market-to-market basis and 1994 will participate in personal in-store appearances. Special display materials, posters, and T-shirts are being provided in helping establish a strong retail awareness of the band.

Interworld, SIE Pact

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

SIE president Tom Sarnoff is the former NBC staff executive vice president in charge of the west coast. He formed his own production company in 1977 and since that time has been engaged in numerous impressive projects.

Currently Sarnoff is preparing a family arena show based on Hanna-Barbera characters. It premieres in Perth, Australia next January 1, and will tour in the U.S. later. SIE is taping a version of the show, with Michael Landon hosting, for airing over NBC during the Easter season. The score was composed by Dominic Frontiere with lyrics by Molly-Ann Leikin.

Radio Replay

By NEIL McINTYRE



■ For those of you looking for something different in the way of radio programming, you might think about a radio show based upon a TV station. The promotion value could be wonderful. There would be some problems describing the picture over the radio, especially the colors of the sets, and the clothing, but it would be an attention-getter. Where you decide to put the TV station is up to you. Cincinnati is already being used, so how about Madagascar? The first show could be the changing of the format going from old movies to old TV shows. I know this sounds pretty exciting; imagine all the fun you'll have explaining everything to the listening audience. Well, what are you waiting for? You better get started before your competition reads this.

I AM PERSON: Recently, a group of women formed a panel at the Radio Music Report convention in Atlanta, and instantly made the panel important by not allowing men to attend. The exclusion of the men was more than a gimmick to command attention; it allowed the women to speak freely about their problems in a male dominated business.

This panel was represented by **Christy Wright**, RW; **Susan Wax**, Champion Entertainment; **Margo Knesz**, RCA; **Sherri Toennes**, Charter Broadcasting; **Sheila Chlanda**, Columbia; **Leslie Wing**, KFRC, and **Linda Alter**, independent promotion. Some of these women had started out their careers as secretaries, and believed that one reason for advancement has been the ability to act like a professional and in turn be treated like one.

The entertainment business has never had much trouble accepting women as performers, but only in recent years has the radio industry given women on-the-air jobs, and management responsibilities. Most of us know why there's an increasing number of women becoming part of broadcasting, because they have become successful. Not everybody in the smaller markets is convinced that a female voice is what the listeners would like to hear doing the news or entertaining on a music show. The ratings and the increase of advertisers wanting a female voice to represent their product has gone a long way in helping women gain acceptance with the managers of radio stations. If you're in a hiring position at a radio station and want to take advantage of some untapped energy, you should be considering women for your organization as on-the-air talent or for advancement in management.

Many women in the entertainment business know where they're going. They have set their goals, planned their careers, and are now going after it. The men of the world should be prepared to make good use of this additional women power, and let it be reflected on your audience, not just on-the-air, but through programming decisions that have everybody in mind.

THE ORIGINAL CASTING: Something you won't read about in other trades is the casting call for the up-coming movie "Our Bullets Mean Business." This will be a not-so-real-life saga of the people at *Record World* magazine, and will hopefully capture some of the day-to-day excitement in the radio and music industry. This is the first casting call, and some of the RW family will be playing themselves, and losing two out of three. **Portia Giovinazzo** will play the part of an Italian eyechart, **Basil Nias** will spend the entire movie searching for the black-oriented truth, **Alan Wolmark** will play the part of a manager of national album promotion and special projects for Atlantic Records. The drama of the script unfolds in the glass canyons of New York City, and by phone line to different parts of the world. One of the most chilling scenes is the operation on **Mike Vallone** to remove a dial tone from his ear. This will keep you on the edge of your seat—it kept Mike on the edge of his. I don't want to spoil the ending, but, there's this scene with **Sophia Midas**—Oh! almost told you. This entire production will be explained by **Sam Sutherland** and **Samuel Graham**, after all, they're in Hollywood, the home of the stars. I will be holding telephone auditions starting next week. This could be your big chance!

(Continued on page 53)

GE Acquiring Cox

(Continued from page 3)

production. Two newspapers owned by the Cox family, The Atlanta Journal and The Atlanta Constitution, will not be affected by the transaction, although G.E. chairman Reginald Jones said G.E. would be required by federal rules to sell at least three TV stations, in addition to one AM and five FM stations, if the merger is completed.

Cross-Ownership

The chairman of the Cox Broadcasting executive committee, Garner Anthony, said a major factor in the proposed merger is "the increasing regulatory pressure on common ownership of different media in the same market area."

Other Properties

Currently, General Electric has the following radio and television properties: KOA/KOAQ-FM/KOA-TV, Denver; KFOG-FM, San Francisco; WJIB-FM, Boston; WGY/WGFM-FM/WGRB-TV, Albany; WSIX-AM&FM, WNGE-TV, Nashville. Cox Broadcasting's list of stations includes: WSB AM-FM & TV, Atlanta; KTVU-TV, San Francisco; WWFH-FM, Philadelphia; WIIC TV, Pittsburgh; WLIF-FM, Baltimore; WSOC AM-FM &

TV, Charlotte; WHIO-AM-FM-TV, Dayton; WIOD & WAIA-FM, Miami; KFI & KOST-FM, Los Angeles.

Y97/New York Making Format Adjustments

■ NEW YORK—Dennis Waters, program director of WYNY in New York, has given New York an interim sound of Beatles music for the last two weeks, as Waters and his staff were preparing adjustments in the music and presentation of the soft rock format to begin Monday (16).

New Staff

Les Davis and Roberta Altman are the new morning team, recently of WRVR, Waters' former station, and are part of the change in presentation. It remains to be seen whether the influence of jazz programming will be part of WYNY's adjusted format structure.

Cassidy Platinum

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



"Wrong country, Mac."

Double Platinum For WKLS



Radio station WKLS-FM in Atlanta was presented with two platinum A&M albums recently for Styx' "The Grand Illusion" and Chuck Mangione's "Feels So Good." Pictured are Keith Allen of WKLS (left), and Johnny Shuler, A&M's local promotion manager for Atlanta.

Capitol Taps Two

■ LOS ANGELES — Dan Lyons has been named promotion manager for the Washington, D.C. district for Capitol Records and Tom Barnard has been appointed promotion manager for the Minneapolis district, announced Bruce Wendell, vice president, promotion, Capitol Records, Inc.

Lyons joined Capitol's sales department during the summer of 1976 as a customer service representative in the Washington, D. C. district. In August, 1977, he was promoted to territory manager in the same district.

Barnard was formerly Ariola Records' promotion manager for the Minneapolis area. He has a background in radio as an air personality, first with KSTP/Minneapolis (1973-'75), then WDCY/Minneapolis ('75-'77) and ultimately WAPE/Jacksonville, Florida ('77-'78). He joined Ariola Records in Minneapolis in March of this year.

Both Lyons and Barnard will report to Steve Meyer, Capitol's national promotion manager, who is based at the Capitol Tower in Hollywood.

Radio Replay

(Continued from page 52)

MOVES: John Duncan named PD at WAAF-FM/Worcester. Paul Lemieux, assistant PD, will also be the station's MD . . . WRKO/Boston looking for outstanding morning talent. Send tapes/resume to Mark McKay, RKO General Bldg., Government Center, Boston, Mass. 02114 . . . Debbie Calton is new MD at WQMX/Tampa from WRPL/Charlotte . . . Chris Shebel to WCOL/Columbus on-air from WSPT/Stevens Point . . . J. Thomas Smith joins WPIK/WXRA in Washington, D.C. in programming research and production from KMJO/Houston . . . New line-up for WAZY/Lafayette: 6 a.m.-10 a.m. Keith Harris; 10 a.m.-noon PD Jeffrey Jay Weber; noon-3 p.m. Scott Dugan; 3 p.m.-7 p.m. MD Lou Patrick; 7 p.m.-midnight Steve West; midnight-6 a.m. Bob Leonard . . . Former MD and morning drive personality at WYNY(Y97) Bree Bushaw is looking for on air shift; phone: (201) 935-4590 . . . Portia at RW west reports: Chuck Evans new PD at KTLK/Denver, and Paula Matthews appointed MD . . . Larry Nielson new PD at KDFB-FM/Phoenix from KAFY/Bakersfield . . . David Bramnick has been named general sales manager at KSAN/San Francisco . . . KUHL/Santa Maria has on air opening; send tapes/resume to Denny Luell, Box 166, Santa Maria, Ca. 93456 . . . WNDE/Indianapolis has opening for night time on air; send tapes/resume to Jeff Lucifer, PD, 6161 Fall Creek Rd., Indianapolis, Ind. 46220 . . . Mark Cooper doing mid-days at KWST/Los Angeles . . . Send your moves, changes and station pictures to either Portia RW west (a Dodger fan), or in the east to Neil (The Yankee) McIntyre.

Gilder's 'Work Record' Is Number One; Disc Is Chrysalis' 1st No. One Single

(Continued from page 17)

indicators we had on 'Hot Child In The City' are showing their approval of this song."

Gilder's success also coincides with Chrysalis' most active fourth quarter release schedule to date, and is backlit by one of the label's stronger album chart profiles in some time, with five lps currently charting, including several titles from the label's just-shipped October release. Gilder's stature as a Canadian act developed in close tandem with Chrysalis' domestic U. S. staff is also cited as a key achievement for the company, which originally opened shop in the states as a custom label operation dominated by British talent.

Artist Cooperation

To Sal Licata, senior VP, Gilder's success is "just such a success story." Conceding the artist's initial release for the label-generated little attention on either the lp or single side, Licata said the current record's success resulted from Gilder's willingness to work with the label in revamping his career plan. "Last year, we gave him some dollars and told him to get a group together, and we asked him to do some club dates . . . to build a following," Licata explained. Club dates in the west were used to draw retailers and local radio support, with virtually every department involved throughout, according to Licata, who cited a long-term

push from national sales manager Stan Layton, along with artist development chief Russ Shaw's success in placing Gilder on a number of TV variety series, as typical of the multi-levelled effort.

Licata says the label expects the second single will bring them their first foray into multiple active chart items from the same act, another label step forward, and projects album tallies could repeat the single's gold success by the end of the quarter.

Yates To KWST

■ LOS ANGELES — Century Broadcasting vice president Sheldon Grafman last week announced that the company's L.A. station, KWST, has obtained the services of Tom Yates as programming consultant.

Yates was with rival KLOS for six years. It was the highest rated FM rock station in the market for most of that period. Yates left KLOS nearly a year and a half ago to become an independent consultant.

Cole to KMEL

Century's national program director, Bob Burch, said that west coast pd Bobby Cole would once again devote his energies solely to KMEL in San Francisco. Burch added that the move would, "help strengthen and consolidate the status of both stations."

Yates will officially begin working with KWST October 23rd.

Century Broadcasting also owns and operates W100 in Chicago, WABX in Detroit, and KSHE in St. Louis in addition to KMEL and KWST. All are FM stations.

Journey Platinum

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

RECORD WORLD DISCO

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ It's impossible to keep up with the rush of interesting disco discs in recent weeks, but here's a quick round-up of some that you should pick up on right away: **Gene Chandler**, off the scene for some time, makes a major comeback move with "Get Down" (Chi-Sound/20th Century), a bright, perky cut with a loose structure that opens up constantly for a variety of instrumental breaks. A jittery, chirping synthesizer pattern ties the song together and a stuttering chorus ("Get down, baby ba-ba-baby get down") strikes a playful note, but it's the frequent changes in **Carl Davis'** production (and **Rick Gianatos'** disco mix) that turn the track around and, at 8:14, there's never a dull moment . . . **Peaches & Herb** are also back (which reincarnation is this?) sounding quite unlike any of their former selves on "Shake Your Groove Thing" (Polydor), a **Freddie Perren** production that's already getting a lot of excited feedback. "Shake" is pop/funk with Perren's usual slick veneer but the balance here tilts slightly toward funk and the arrangement is lively enough to burn right through the gloss. Sounds like the early **Sylvers** chorus work at times—stinging, sweet—with a great intro, extra-snappy breaks and a percolating, bassy synthesizer line to keep things jogging at a cute pace. Right on target and ideally timed at 6:36 . . . **Chic's** "Le Freak" (Atlantic), on the other hand, seems merely ultra-sheen pop—catchy as hell and, according to early reports, a crowd-pleaser, but not a whole lot more. The guitar line is a great hook as is the "Freak out!" chorus segment, but "Le Freak" has neither the inspiration nor the streamlined sophistication that made "Dance, Dance, Dance" click instantly. Yet this is likely to be the most commercially successful of the freak records released so far if only because the others (**Universal Robot Band's** "Freak With Me," still the best, and "Freak On" by **Lemon**) were too genuinely freaky.

After a few months as an import from A&M in Canada, "A Little Lovin' (Keeps the Doctor Away)" by **The Raes**, one of the season's sunniest records, is now available as a 12-inch from A&M in the States. And not a minute too soon—the song, which has been generating a lot of interest in the last few weeks, popped up on three out of four top 10s this week which helped nudge it into the Top 20 just before the U.S. version was issued. The feeling here is pure pop but the zing of the female vocals, especially the cutting lead; the soulful sax break; and the key percussion/high-hat break near the end raise it above the ordinary. **John Luongo** gets co-production credit for his disco mix, seven minutes in length . . . Another popular Canadian record now out on a domestic label is the **Wonderland Disco Band's** "Wonder Woman Disco," released by Roadshow (through UA) with an "American version" (6:57) on one side and a "European version" (about 12:30) on the other. Putting aside the

essential triviality of the song's lyrics ("In my satin tights/I'm just fighting for your rights/And the old red, white and blue"—what can you expect from a tv theme?), both versions are amazingly good, with the "European" one a fine example of how a creative, take-it-to-the-limit arrangement can transform otherwise flimsy material. The "European" side (both versions were recorded, by the way, in Los Angeles) slides through some very freaky changes, throwing in a little orgasmic heavy breathing; some amusing screams of "Shake my wonder-maker;" "Star Wars" synthesizer effects; delicious horn, vibes, synthesizer solos—all of it in unexpected juxtaposition so the listener/dancer is constantly involved. Happily, the "American" side, though more straightforward, is no less sparkling. A pleasant surprise no matter which way you flip it . . . **Tom Moulton** produced the new **Charo** record, "Olé, Olé" (in a limited edition of hot pink vinyl from Salsoul) in a flashy, energetic style that sounds like **Santa Esmeralda** Philly style. At times **John Davis'** dense arrangement of flamenco guitar, castanets, quick handclaps, horns, strings, synthesizers, etc., etc. whirls at such a frantic speed it becomes dizzying, but the song still suggests the tension and spectacle of a bullfight while Charo contributes real, steamy vocals (without the camped-up accent) and countless breathy repetitions of the title. This is a much more ambitious and serious effort than "Dance a Little Bit Closer," yet not entirely without that record's light appeal . . . **Pam Todd**, who had a cult success with "Let's Get Together" last year, is now on Channel Records with a cute, left field record called "Baise Moi (Kiss Me)," now in the advance (or, as they would have it, "press testing") stage but due for release very soon. Todd's vocals are the grabber here but the production provides plenty of interesting support, particularly in the central break with its crunchy New York feel and Philly overtones—a little busy at times, but tight enough to stand up on its own as an instrumental flip side. Could be a sleeper.

For truly off-the-wall tastes, there's **Sting's** raw, funky "Pleasure" (ABC), a fascinating oddity that sounds like it was made in the halls of some tough urban high school with the strings added later for a marvellously incongruous touch. Both the male and female lead

(Continued on page 69)

Disco File Top 20

OCTOBER 21, 1978

1. **INSTANT REPLAY**
DAN HARTMAN—Blue Sky (disc disc)
2. **MacARTHUR PARK SUITE**
DONNA SUMMER—Casablanca (lp medley)
3. **IN THE BUSH/KEEP ON JUMPIN'**
MUSIQUE—Prelude (disco disc .p cuts)
4. **YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**
SYLVERS—Fantasy (disco disc)
5. **BEAUTIFUL BEND**
Marlin (entire lp)
6. **I LOVE THE NIGHTLIFE (DISCO ROUND)**
ALICIA BRIDGES—Polydor (disco disc)
7. **I'M A MAN**
MACHO—Prelude (lp cut)
8. **STARCRUISIN'/FANCY DANCER/THIS SIDE OF MIDNIGHT/ARISTA VISTA**
GREGG DIAMOND'S STARCRUISER—Marlin (lp cuts)
9. **VICTIM**
CANDI STATON—WB (disco disc)
10. **DANCIN' IN MY FEET**
LAURA TAYLOR—TK (disco disc)
11. **MR. DJ YOU KNOW HOW TO MAKE ME DANCE**
GLASS FAMILY—JDC (lp cut)
12. **YOU STEPPED INTO MY LIFE**
MELBA MOORE—Epic (disco disc)
13. **AIN'T THAT ENOUGH FOR YOU**
JOHN DAVIS & THE MONSTER ORCHESTRA—Sam (disco disc)
14. **I MAY NOT BE THERE WHEN YOU WANT ME/CATCH ME ON THE REBOUND**
LOLEATTA HOLLOWAY—Gold Mind (lp cuts)
15. **LET'S START THE DANCE**
BOHANNON—Mercury (lp cut)
16. **SUPERSTAR**
BOB MCGILPIN—Butterfly (disco disc)
17. **BURNIN'**
CAROL DOUGLAS—Midsong (lp cut)
18. **A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)**
THE RAES—A&M (import disco disc)
19. **HOT SHOT**
KAREN YOUNG—WEST END (disco disc)
20. **DANCING IN PARADISE**
EL COCO—AVI (disco disc)

DISCOTHEQUE HIT PARADE

RENDEZVOUS/WORCESTER;

MASS.

DJ: Bill Stooks

- A LITTLE LOVIN'—The Raes—A&M (import disco disc)
- AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orch.—Sam (disco disc)
- DON'T HOLD BACK—Chanson—Ariola (disco disc)
- EYES IN THE BACK OF MY HEAD—Patti Labelle—Epic (disco disc)
- INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
- KEEP ON JUMPIN'/IN THE BUSH—Musique—Prelude (disco disc)
- LE FREAK—Chic—Atlantic (disco disc)
- MacARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)
- ONE NATION UNDER A GROOVE—Funkadelic—WB (lp cut)
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (disco disc)

(Listings are in alphabetical order, by title)

DECAMERON/LEVITTOWN, NY

DJ: Paul Casella

- A LITTLE LOVIN'—The Raes—A&M (import disco disc)
- AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orch.—Sam (disco disc)
- HOT COP—Village People—Casablanca (lp cut)
- I'M EVERY WOMAN—Chaka Khan—WB (disco disc)
- IN THE BUSH/KEEP ON JUMPIN'—Musique—Prelude (disco disc)
- IT'S ALL THE WAY LIVE—Lakeside—Solar (disco disc)
- IT'S TIME TO BE REAL—LTD—A&M (lp cut)
- TAKE THAT TO THE BANK/TOSSING, TURNING AND SWINGING—Shalamar—Solar (disco disc)
- WHAT YOU WAITIN' FOR—Stargard—MCA (disco disc)
- YOU STEPPED INTO MY LIFE—Melba Moore—Epic (disco disc)

BACKSTREET/ATLANTA

DJ: Angelo Solar

- AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orch.—Sam (disco disc)
- BEAUTIFUL BEND—Marlin (entire lp)
- DANCE (DISCO HEAT)/YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester—Fantasy (disco disc)
- DANCIN' IN MY FEET—Laura Taylor—TK (disco disc)
- I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (disco disc)
- I'M A MAN—Macho—Prelude (disco disc)
- IN THE BUSH/KEEP ON JUMPIN'—Musique—Prelude (disco disc)
- INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
- MacARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)
- SUBSTITUTE—Gloria Gaynor—Polydor (disco disc)

ICE PALACE 57/NEW YORK

DJ: Roy Thode

- A LITTLE LOVIN'—The Raes—A&M (import disco disc)
- BAISE MOI—Pam Todd & Gold Bullion Band—Channel (disco disc)
- C IS FOR COOKIE—Sesame Street Fever—Sesame Street (disco disc, not yet available)
- I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (disco disc)
- I'M EVERY WOMAN—Chaka Khan—WB (disco disc)
- INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
- IT'S A BETTER THAN GOOD TIME—Gladys Knight & the Pips—Buddah (disco disc)
- MacARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)
- TRUE LOVE IS MY DESTINY/MY CLAIM TO FAME—James Wells—AVI (lp cuts)
- YOU STEPPED INTO MY LIFE—Melba Moore—Epic (disco disc)

**The Hit Single,
"In The Bush"
From The Hit Album,
"Keep On Jumpin'"
by Musique**

Prelude

Where the music begins

Prelude Records Inc., 200 West 57th Street New York, N.Y. 10019



PRL 12158

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — "A partir del próximo 27 de Octubre, todas las empresas que tienen la obligación de pagar derechos de ejecución pública, lo tendrán que hacer directamente al SOMDI-Sociedad Mexicana Recaudadora de Derechos Intelectuales." Así lo declara, un vocero autorizado de esta nueva sociedad que agrupa a las más importantes editoras de México.

El SOMDI, cuya presidencia está bajo la responsabilidad del Lic. **Pablo Macedo**, ha hecho con la debida anticipación la advertencia notarialmente, con la finalidad de que todas las empresas de radio, televisión y compañías discográficas, por citar ejemplos, estén enteradas que a partir del próximo 27 de Octubre, la SACM-Sociedad de Autores y Compositores de México-queda desautorizada a continuar con sus funciones de cobranza y administración de los derechos de ejecución pública.

Ahora bien, hasta el momento la SACM, a pesar de que con 90 días de anticipación fué notificada notarialmente de la rescisión del contrato, no ha exteriorizado las medidas que adoptará ante las circunstancias planteadas, esperándose que su postura y la interrogante que rodea el silencio de sus ejecutivos, se despeje el próximo 27 de Octubre, ya que los beneficios que actualmente deja a la SACM la cobranza y administración de los derechos de ejecución pública, ascienden a muchos millones de pesos anualmente . . . Cuatro temas del sello Musart, alcanzan

atractivas cifras en ventas. Se trata de "Juro que nunca volveré" con **Lucha Villa**, "Maldita soledad" con el **Dueto Frontera**, "Y las mariposas" con **Joan Sebastian** y "Las cuentas claras" con **Chelo**, ratificándose los efectivos sistemas de distribución y ventas que exhibe la compañía del caballeroso apellido Baptista . . . RCA en pleno desarrollo tratando de formar un nuevo elenco nacional. Muchos son los jóvenes que están probando suerte, y por lo que he podido constatar, dentro de poco pueden haber sorpresas . . . Lleno de felicidad y recordando los gratos momentos que pasó en España, **Juan Calderón** se reincorporó a sus actividades de radio y televisión. "La forma en que me atendieron no tuvo límites," me dijo entusiasmado **Calderón**, y por intermedio de Record World envía un saludo a todos aquellos amigos que hizo en España, en especial a **Pepe Climent**, quien fué para Juan un valioso anfitrión en su querida España. ¡Saludos Pepe!

José Domingo saltó violentamente al primer plano de popularidad con su creación "Motivos," vislumbrándose que puede ser uno de los grandes cañonazos de la temporada. Por su parte el sello **Mélody**, no escatima esfuerzos de ninguna índole tratando de colocar a **José Domingo** entre las preferencias del consumidor . . . Absurdos sistemas internos y caótica situación en el área de promoción y publicidad, son las quejas que me hacen llegar muchos artistas del elenco **Emi Capitol**.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Larga charla sostuve en nuestras oficinas en Nueva York con **Don Emilio Martínez Jiménez**, Director General de la Sociedad General de Autores de España. Se analizaron puntos dolientes en el desarrollo de los cobros de autores españoles en Estados Unidos y Latinoamérica. Se escrutaron situaciones difíciles del pasado. Se hizo recuento total de fallos desesperantes en los procesos burocráticos y apáticos del pasado. Se destacó la importancia de España como mercado productor tanto discográfico como editorial y la responsabilidad que ello implica. Después de una exposición total de amplios detalles, crédito total va al nuevo cuerpo Ejecutivo de SGAE. Sé que la responsabilidad, buena fe y profesionalismo que infunde **Don Emilio Martínez** conducirán a la Asociación a caminos más exactos y definidos. Vaya al distinguido visitante nuestro aplauso ante los nuevos planes, proyectos y realizaciones.

Otra visita de extrema importancia en el plano editorial fué la del Comodoro **Julio Raul Luchessi**, Interventor General de SADAIC (Sociedad de Autores de Argentina) y **Domingo Federico**, Miembro de la Junta Consultiva y Delegado Titular del Consejo Administrativo de momento al control absoluto de los Autores y Compositores de Argentina. El Comodoro, hombre sin pelos en la lengua, figura simple, práctica, sin el menor adorno lingüístico ni el más leve asomo de la hipocresía ya establecida que corroe el pensamiento, la acción y la ejecutoria de casi todos los relacionados dentro del plano editorial, expresó su total dedicación a superar las etapas espantosas que han sufrido los Autores de Argentina. Marcó sus pasos futuros con el respaldo de los ya superados. Plasmó en realidades el éxito de sus realizaciones. Indicó con plena acción y autoridad los nuevos caminos que llevarán, indudablemente, al éxito las actividades de la Asociación en el plano internacional. Y es que aplaudo delirantemente a este hombre de acción y sinceridad que abre una interrogante con su presencia en un ambiente en el cual se han destacado hombres débiles, complicados y sin definición absoluta ante los deberes depositados en su custodia. Creo que SADAIC recordará a este hombre de palabra dura y actitud hostil ante todo lo que no sea claro y huela a "bullshit" (mierdao de toro). Mesurado, autor y lleno de hermosa buena fe, **Domingo Federico** es un excelente contrapuesto en la dirección de SADAIC. Mi total reconocimiento ante sus planes y dedicación.

El gran dilema establecido en Mexico entre SOMDI (Sociedad Mexicana Recaudadora de Derechos Intelectuales) y la SACM (Sociedad de Autores y Compositores de Mexico) al notificar oficialmente la primera, que la segunda no tiene derecho alguno en la recaudación de Derechos de Ejecución a partir de Octubre 27, abre una nueva interrogante en estos aspectos. Y me pregunto si esta labor de todos estos años, si todos estos amargos sinsabores en la lucha por una actitud más exacta, moral y definida, ante la protección de los derechos de los humildes, maltrechos y pobres autores latinos en el mundo, estará tomando una forma más agresiva y honorable. Me luce que sí. Después . . . Ah, después de haber limpiado las casas de los autores, habrá que caerles a palos morales y económicos a todos aquellos que directa o indirectamente, han ocultado, robado o desviado, los dineros que pertenecen a sus creadores, ante la popularidad de sus obras, porque aquí en este asunto, tendrán tanta responsabilidad los que mataron a la "chiva," como los que le amarraron las patas a una "silla."

Muy lucido el cocktail party que ofreció **Eliseo Valdés** a nombre de su Musical Records, en honor de sus artistas exclusivos **Flor Silvestre** y **Antonio Aguilar**, ante la presentación de ambos en su popular rodeo, presentado en el Hollywood Sportatorium de la Florida . . . Recibirán **Camilo Sesto**, **Lolita** y **Rinel Sousa** de Caytronics, las Llaves

(Continued on page 57)

RECORD WORLD LATIN AMERICAN ALBUM PICKS



DO IT

SAMBA SOUL—RCA APLI 2991

Con arreglos de **Misha Segal** y **J.P. Soares**, Samba Soul se lanza con fuerza en el mercado disco con un excelente sonido grabado y mezclado, tanto en Brasil como en Nueva York. Puede dar fuerte si recibe buena promoción a través de record pools y disco radio. "Black Coco" (**Ronaldo-Lincoln-Olivetto**), "Loco Man" (**Soares-Diego-Rush**), "I'm In You" (**Frampton**) y "Here We Go Again" (**Segal-Ames**).

■ With arrangements by **Misha Segal** and **J.P. Soares**, Samba Soul orchestra is heavily entering the disco market with this superb package, recorded in Brazil and New York. Superb disco sound that could make it if properly promoted. "Black Coco," "Loco Man," "I'm In You," more.

(Continued on page 57)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Ontario, Cal.

By KINSE (BARDO SANCHEZ)

1. NO VOLVERAS A VERME
QUETA JIMENEZ—Arcano
2. DE CORAZON
LOS ZORROS—Latin Intl.
3. COPACABANA
LISSETTE—Coco
4. CON UN POCO DE AMOR
LUCHA VILLA—Musart
5. EL CUATRERO
CARLOS GUZMAN—Falcon
6. GUERITA
LOS BONS—Fama
7. UNA VIEJA CANCION DE AMOR
MUNDO MIRANDA—Del Maar
8. QUE BUSCAS
LOS TERRICOLAS—Discolendo
9. LOCA ILUSION
VALENTE DEL CAMPO—Fiesta
10. COMO ME DUELE TU AUSENCIA
SONIA LOPEZ—Gas

Tacoma

By KTOY

1. SABOTAJE
LOS BABY'S—Peerless
2. VISTETE DE BLANCO
CAMILO SESTO—Pronto
3. SE ENAMORO
JAIME MOREY—Orfeon
4. AMORCITO DE MI AMOR
JOE BRAVO—Freddie
5. HIJO YO TE QUIERO
ALFONSO PAHINO—Alhambra
6. TUS OJOS, TU PELO Y TU VOZ
LOS GRIYOS—Musart
7. MI ULTIMO BESO
REGULO ALCOCER—Yuriko
8. POBRECITO
EL IV PARLAMENTO—Orfeon
9. DE ESTA SIERRA A LA OTRA SIERRA
LOS POTROS—Peerless
10. ACONTECIMIENTO
ADAN MACHADO—Raff

Tucson

By KXEW

1. ADIOS AMOR, TE VAS
JUAN GABRIEL—Pronto
2. GUERITA
LOS BONS—Fama
3. NO PIDAS MAS PERDON
JOHNNY LABORIEL—Orfeon
4. PEQUENA AMANTE
BRAULIO—Alhambra
5. DONDE FUERON TUS PASOS
MARIO PINTOR—Pronto
6. TE QUIERO AMOR
LEYENDA—Fiesta
7. PACHITO ECHE
GEORGIE DANA—Cavtronics
8. NO VOLVERAS A VERME
QUETA JIMENEZ—Arcano
9. EL PASADISCO
DIEGO VERDAGUER—Discolendo
10. JURO QUE NUNCA VOLVERE
LUPITA D'ALESSIO—Orfeon

Los Angeles

By KWKW (PEPE ROLON)

1. CREO ESTAR SONANDO
EDUARDO NUNEZ—Raff
2. GUERITA
LOS BONS—Fama
3. POR UN JURAMENTO
ANGEL RIOS—Safari
4. DE CORAZON
LOS ZORROS—Latin Intl.
5. LAS CUENTAS CLARAS
CHELO—Musart
6. QUIEREME
MIAMI SOUND MACHIN—Audiofon
7. NO VOLVERAS A VERME
QUETA JIMENEZ—Arcano
8. COMO TE LLAMAS TU
ESTELA NUNEZ—Pronto
9. LA CRUZ QUE LABRASTE
BENJAMIN ALVAREZ—Mundo Alegre
10. TENGO QUE APRENDER
LOS SOLITARIOS—Peerless

Ventas (Sales)

Houston

1. JURO QUE NUNCA VOLVERE
LUPITA D'ALESSIO—Orfeon
2. MI FRACASO
DANIEL MAGAL—Caytronics
3. CARA DE GITANA
MARCO ANTONIO VAZQUEZ—Pronto
4. SANGRE DE VINO
VICENTE FERNANDEZ—Caytronics
5. A PESAR DE TODO
LOS CADETES DE LINARES—Ramex
6. TU NOMBRE
GRUPO LA AMISTAD—Melody
7. ESA
VIRTUOSOS DE LA SALSA—Gas
8. EL NEGRO JOSE
LA AMISTAD—Melody
9. NAILA
LUIS DE NERI—Orfeon
10. SE VENDE UN CABALLO
VICENTE FERNANDEZ—Caytronics

Los Angeles

1. JURO QUE NUNCA VOLVERE
LUPITA D'ALESSIO—Orfeon
2. COLONDRINA DE OJOS NEGROS
RIGO TOVAR—Melody
3. NO VOLVERAS A VERME
JUAN GABRIEL y PRIETA LINDA—Arcano
4. ESA
GRUPO LA AMISTAD—Melody
5. ADIOS AMOR TE VAS
JUAN GABRIEL—Pronto
6. LINEA TELEFONICA
GRUPO INDIO—Atlas
7. NO QUIERO TENER AMORES
ALBERTO VAZQUEZ—Gas
8. CREO ESTAR SONANDO
EDUARDO NUNEZ—Raff
9. EL NEGRO JOSE
VIRTUOSOS DE LA SALSA—Gas
10. COPACABANA
LISSETTE—Coco

New York

1. VOY A PERDER LA CABEZA POR
TU AMOR
JOSE LUIS RODRIGUEZ—T.H.
2. PORQUE ME GUSTAS
FELITO FELIX—Meca
3. CELOS
CAMILO SESTO—Pronto
4. AQUI NO HA PASADO NADA
GRAN COMBO—EGC
5. UN AMOR IMPOSIBLE
GILBERTO MONROIG—Artomax
6. COPACABANA
LISSETTE—Coco
7. CARA DE GITANA
MIGUEL MAGAL—Caytronics
8. EL CANTANTE
HECTOR LAVOE—Fania
9. PEGADITA DE LOS HOMBRES
CONJUNTO QUISQUEYA—Liznef
10. ME TIENES ENREDADO
JOHNNY VENTURA—Combo

Spain

By JOSE CLIMENT

1. ANNA
MIGUEL BOSE—CBS
2. FUE TAN POCO TU CARINO
ROCIO DURCAL—Ariola
3. ESPINITA
ALBERT HAMMOND—Epic
4. VIVIR ASI ES MORIR DE AMOR
CAMILO S'ESTO—Ariola
5. INQUIETUDES
FELIPE CAMPUZANO—Moieplay
6. EL BOXEADOR
LAREDO—CBS
7. SE ACABO
MARIA JIMENEZ—Movieplay
8. NECESITO UN TRAGO
TEQUILA—Zafiro
9. SI AMANECE
ROCIO JURADO—RCA
10. TODO COMENZO
BETTY MISSIEGO—Columbia

Latin American Album Picks (Continued from page 56)



MIGUEL BOSE

Caytronics CYS 1518

Con arreglos de Vaona y Faltermeier y producción de Fernando Arbex, el juvenil Miguel Bosé de España sigue en plano de actualidad con esta nueva producción. Bellos arreglos, mezcla y sonido. "Amor mio, como estás?" "(Facchinetti-D'Orazio-Bosé), "Anna" (Arbex), "Decir Adios" (Sobredo) y "Ternura" (O. Gomez).

■ With arrangements by Vaona and Faltermeier and produced by Fernando Arbex, young Miguel Bose from Spain stays at the top of popularity with this new package, "Amor mio, como estás," "Decir Adios" (Sobredo), "Niño de Palo," "El Juego del amor" (Giacobbe-Bose), others.



TIERRA TEJANA BAND

Tierra Tejana 1001

Música producida por Lupe Gonzalez en grabación de género chicano, muy popular en el oeste de Estados Unidos y Mexico. Producida en San Antonio. "Pensé rogarte," "Gracias mi amor" (L. Gonzalez), "Termino la maña" (S. Iracheta) y otras.

■ Chicano music produced by Lupe Gonzalez. Tierra Tejana Band should sell big on the west coast and Mexico. Produced in San Antonio, with that peculiar Texas sound. "Gracias mi amor" (L. Gonzalez), "Espero tu regreso" (D. Garzes), "Pensé rogarte," more.

Nuestro Rincon (Continued from page 56)

de la Ciudad de New Orleans, en el espectáculo ofrecido gracias a las gestiones de Julio Guichard en el Municipal Auditorium de la bella ciudad. Hará la entrega el Alcalde de la Ciudad, Ernest Morial . . . Lanzará Trova de España próximamente un larga duración de su artista exclusivo Roque Narvaja. También de este sello, se van ampliando las promociones y distribuciones internacionales del producto disco de su talentoso Alberto Peter. Las mezclas serán realizadas en Estados Unidos por Electric Cat Records, dirigida ahora por Stu Chernoff . . . Nuestro saludo a Fernando Vera Angel, recientemente nombrado nuestro corresponsal en Colombia . . . CBS tiene algo muy importante en la grabación en Inglés de Patti Labelle del número disco "Teach me Tonight," con arreglos y dirección de Al Bent . . . Una gran empresa distribuidora de producto latino en Estados Unidos, me informa una gran acción en contra de los piratas del disco, así como su total gresividad y cooperación con el FBI en la localización y castigo de estos delincuentes comunes . . . Al Santiago producirá en Miami una grabación salsa muy importante. Los Miami All Stars, contando con la labor de grandes músicos cubanos, serán producidos en Climax Recording Studios.



Y SU SALSA MAYOR

OSCAR D'LEON—TH THS 2036

Con arreglos de Enrique Iriarte, Oscar D'Leon y José "Cholo" Ortíz y con Oscar y Wladimir en las partes vocales, Oscar D'Leon sigue en el tope de la salsa con este nuevo lanzamiento de dos long playings a doble portada. "Qué cosa tan linda" (D'Leon), "Te llamo" (D.D.), "Consigueme eso" (P.N. Perez) y "Sandunquera" (N. Guerra).

■ With arrangements by Enrique Iriarte, Oscar D'Leon and José Ortíz, and with Oscar and Wladimir taking care of the vocals, Oscar D'Leon keeps selling big with his salsa sound! "Consigueme eso," "Que cosa tan linda," "Reclamo místico" (M. Matamoros) and "Piensalo Bien" (Agustín Lara).

CGD Records Flourishes In Italy's Disco Climate

By SOPHIA MIDAS

■ NEW YORK — As the largest independent record company in Italy, CGD Records finds itself flourishing in a predominantly disco-oriented climate. According to Maurizio Cannici, international product manager for CGD, the overwhelming popularity of disco product can be attributed to several factors, most notably political changes which have greatly effected radio formats in Italy.

Cannici explained that up until two years ago, Italian radio consisted of one national radio station. Politics dramatically revolutionized this situation by lifting restrictions which enabled Italians to create privately owned FM stations. Italians leapt at this opportunity. "Fantastic changes have occurred," said Cannici, "nowhere better evident than in the fact that Italy now has 2500 radio stations, as opposed to merely one." Similar changes simultaneously occurred with television, according to Cannici. "Two years ago," stated the product manager, "Italy had only one national television station. Since the restrictions were lifted, we now have 200 independent stations."

The recent surge of radio stations is responsible for pumping disco music throughout Italy, 24 hours a day. Cannici explained that Italian deejays are responsible for this country being disco saturated: "You must remember," said Cannici, "that because radio is so young in Italy, deejays are a new phenomenon. All of our new deejays follow the formats of the few major jocks in the country, and all of the major jocks formerly worked at discotheques. Unlike America, discotheques have been an integral part of the Italian culture for a long time. So, it is not surprising that our major deejays come from discotheques and play disco music almost exclusively on their stations."

The fantastic expansion of television has had an effect upon CGD as well, providing the company more time and a larger audience to advertise product. Cannici commented that 99 percent of all record promotion is done through television. "Radio is just the beginning of breaking a record in Italy," said Cannici. He went on to further explain that radio functions primarily as an index of what to advertise on television. The CGD product manager also stated, "When we had only one station, it was obviously very powerful, and very boring. They had the power to air only what they wanted; there was no room for new artists because one could only promote the big names."

In light of the exclusively disco

programming, CGD does not involve itself with rock product. Politics, as well as programming is responsible for the virtual non-existence of a rock market. Explaining this situation, Cannici commented, "The leftists in Italy have determined that rock music belongs to everyone, and therefore people should not have to pay for it. What American rock group will present a concert tour in Italy without payment? Rock concerts have disappeared because of this." Cannici explained that many Italians are willing to pay to see a rock concert, but that leftists have made them prohibitive. "At a recent Santana concert," said Cannici, "20,000 peo-

Casablanca Sets Disco Promotion

■ LOS ANGELES — "Everybody's Doing It . . . Who Does It Best" is the new nationwide disco record promotion from Casablanca Record & FilmWorks. Developed and carried out by Casablanca director of special projects Michele Hart, the project will attempt to get maximum exposure for the label's fall disco release through dance contests in major cities throughout the country.

Casablanca is supplying the music and prizes for the dance contests, which are being held at various locations in the more than 15 cities which are involved. Featured records include Donna Summer's "Live & More," Village People's "Cruisin'," Meco's "Wizard Of Oz," Leroy Gomez' "Gypsy Woman," Pattie Brooks' "Our Ms. Brooks," and Paul Jabara's "Keeping Time."

Backstage with U.K.



Shown backstage following Polydor' group U.K.'s recent appearance at the Palladium are from left: Allan Holdsworth, guitarist, U.K.; Bob Sarlin, national director of publicity, Polydor; Fred Haagen, president, Polydor; Jim Collins, national singles promotion director, Polydor; John Wetton, bassist, U.K.; Udo von Stein, senior counsel legal, Polydor International; Bill Bruford, drummer, U.K.; Mark Fenwick, E.G. Records, England; Dick Kline, executive vice president, Polydor, unidentified person; Jerry Jaffe, national promotion director, Polydor; Ekke Schnabel, senior vice president, business affairs, Polydor; Eddie Jobson, keyboards-violin, U.K.; (above) Randy Roberts, national singles sales manager, Polydor; and Rick Stevens, vice president, a&r, Polydor.

ple showed and payed, but about 50 people objected to paying to see the concert, and threw bombs. The entire concert was disrupted. At a Lou Reed concert, 20 people destroyed everything, including throwing water on the stage." Because of the imminence of bombing and rioting, Italians have become fearful of attending rock concerts.

The worldwide popularity of disco, however, led Cannici to say: "Now is the time of Europe." Disco broke in Italy five years ago and continues to gain in its popularity. Recently a part of CBS Records (CBS Sugar), CGD Records is reaping the benefits of the recent disco trend, and is breaking their artists into the top ten Italian and European charts.

CBS Names Lanzillotti New Orleans Promo Rep

■ NEW YORK — Barry Mog, branch manager, Memphis, CBS Records, has announced the appointment of Tom Lanzillotti to the position of local promotion manager for the New Orleans market, CBS Records.

Lanzillotti joined CBS as a market analyst with Columbia House Records and later became a merchandiser for the CBS New York branch. Most recently, he was the Atlanta branch artist development manager.

GRP Releases Two

■ NEW YORK—GRP Records has announced its first releases, to be shipped in mid-October: "Legends" by flautist Dave Valentin and "Angie" by songstress Angela Bofill.

A&M Europe Sets Staff Realignment

■ PARIS—Marcus Bicknell, managing director of A&M Records Europe, has announced structural changes in their Paris head office to increase A&M's marketing and promotion penetration of the 16 countries under its coordinative control, and its servicing capacity to their European affiliates, in close cooperation with CBS' European head office.

Cathy Oudemans has been appointed promotion director, Europe, with overall responsibility for television, radio, press, concert tour promotion and artists relations. Ms. Oudemans has been promotion coordinator Europe for A&M and was previously with Ariola Eurodisc in Germany and Phonogram International in Holland.

A&M European field staff, working out of CBS's domestic offices in Holland, Germany and France, will report to Oudemans to coordinate with precision the European priorities and the details of artists development and promotion.

The departure of Michel de May from the French promotion office confirms Artiane Sorps in the post of radio promotion assistant, France. Olivia Demachy is appointed press promotion assistant, France. The day-to-day link in CBS France for Sorps and Demachy will now be Robert Toutan, promotion director, CBS Disques S.A. and they will be working with Françoise Seire, Françoise Soavi, Marie-Laurence Gourou and Jean François Bouquet. A&M's Dutch and German field staff are currently Lex Coesel and Heide Bieger.

Christina Mastrogiovanni is confirmed in her position of production coordinator A&M Records Europe working in the Paris head office, but now reporting to Russ Curry, marketing manager, Europe.

CBS Promotes Becker

■ NEW YORK — Paul R. Smith, senior vice president and general manager, marketing, CBS Records, has announced the appointment of George Becker to the position of director of marketing, finance and administration, CBS Records.

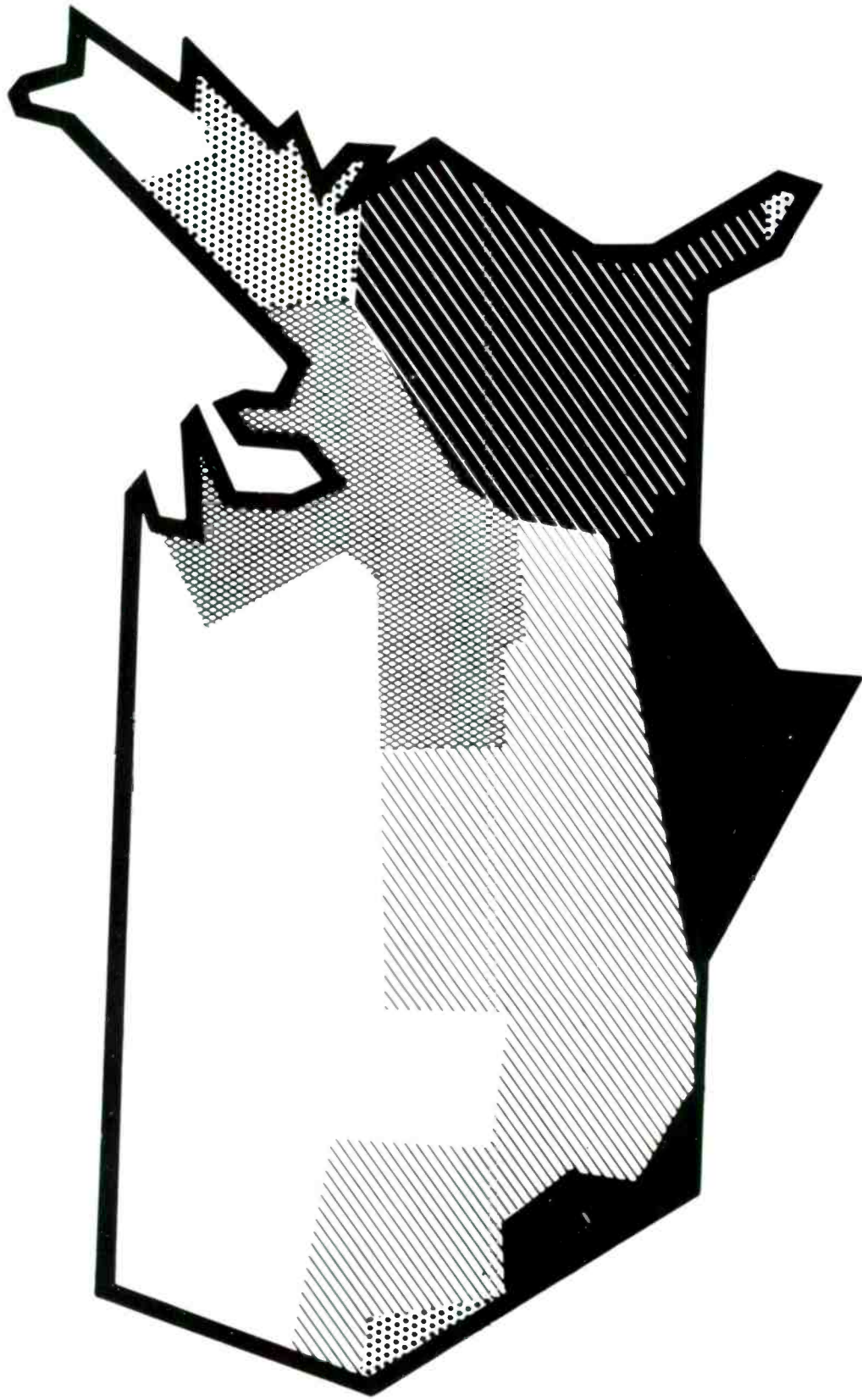
In his new position, Becker will be responsible for the coordination and implementation of all finance and administration efforts within the marketing area of CBS Records, reporting directly to Smith.

Becker previously held the position of director, corporate accounting, CBS Records. Prior to this, he held the position of manager, audits with the west coast internal audit department.

October 21, 1978
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKET

Record World Suggested Market

Based on airplay and sales in similar behavioral areas.

Stations:

RW I

WABC WAVZ WBBF WCAO WDRC F105
WFIL WICC WIFI WKBW WPEZ WPGC
WPRO-FM WQAM WRKO WTIC-FM KDON
KFRC KYA F105 V97 Y100 13Q Z104 96X 99X

RW II

WAAY WANS-FM WAUG WBBQ WBSR
WCGQ WFLB WFLI WGSV W-FBQ WHHY
WISE WLAC WMAK WORD WRJZ WSGA
WSM-FM WRFC BJ105 Z93 KX/104 KXX/106
Q105 94Q

RW III

WCOL WDRQ WEFM WHB WIFE WINW WLS
WMET WNDE WOKY WSAI WZUU WZZP
KBEQ KSLQ KXOK CKLW Q102

Tendency:

Strong R & B influence. Last on Country hits, strong retail influence, MOR potential.

Early on product, strong sales influence from both R & B and Country records.

Much exposure for Rock & Roll. R & B crossovers active. Late on Country product.

Last Week: This Week:

1	1	Exile
3	2	Nick Gilder
2	3	Anne Murray
5	4	Kenny Loggins
6	5	Boston
4	6	LRB
8	7	The Who
10	8	Donna Summer
12	9	Gerry Rafferty
14	10	Rolling Stones
15	11	Aerosmith
13	12	Captain & Tennille
16	13	Foreigner
17	14	Ambrosia
11	15	John Paul Young
18	16	Billy Joel
23	17	Barry Manilow
22	18	Don Ray
19	19	Hall & Oates
25	20	Dr. Hook
29	21	Funkadelic
27	22	Gino Vannelli
28	23	Alicia Bridges
24	24	Steely Dan
26	25	Diana Ross/M. Jackson
7	26	A Taste of Honey
9	27	Travolta & Newton-John
Ex	28	Heart
AP	29	Al Stewart
AP	30	Pablo Cruise

Adds: Chicago
Andy Gibb

Extras: John Travolta
Linda Ronstadt
Sylvester
Crystal Gayle
Firefall
Foxy
Paul Davis

LPCuts: L Ronstadt (Love Me & Ooh)
B Joel (Big Shot & Until)

Also Possible: Karen Young
Peter Brown
Van Morrison
Stonebolt
Eric Carmen
10cc
Musique
Styx

Last Week: This Week:

3	1	Anne Murray
5	2	Kenny Loggins
1	3	Nick Gilder
2	4	Exile
9	5	Paul Davis
7	6	Gerry Rafferty
8	7	Ambrosia
6	8	Foxy
11	9	Rolling Stones
4	10	LRB
16	11	The Who
12	12	David Gates
15	13	Captain & Tennille
18	14	Donna Summer
17	15	Hall & Oates
14	16	Linda Ronstadt
10	17	Boston
20	18	Foreigner
19	19	Steely Dan
27	20	Alicia Bridges
21	21	Dr. Hook
23	22	Stephen Bishop
24	23	Gino Vannelli
26	24	Barry Manilow
25	25	Stonebolt
29	26	Billy Joel
28	27	Funkadelic
30	28	Styx
Add	29	Al Stewart
Add	30	Pablo Cruise
Add	31	Starbuck
Ex	32	Eric Carmen

Adds: Firefall
Chicago
Andy Gibb
Eric Clapton

Extras: Crystal Gayle
Heart
Gene Cotton
ARS
Paul Anka
Fogelberg/Weisberg

LPCuts: None

Also Possible: Chaka Khan
Prince
Player
Van Morrison
Talking Heads
Joe Cocker
Ace Frehley
Sylvester

Last Week: This Week:

1	1	Exile
2	2	Nick Gilder
4	3	Kenny Loggins
3	4	Anne Murray
5	5	LRB
7	6	The Who
6	7	Boston
10	8	Gerry Rafferty
21	9	Donna Summer
16	10	Rolling Stones
12	11	Billy Joel
14	12	Ambrosia
17	13	Linda Ronstadt
19	14	Foreigner
18	15	Barry Manilow
13	16	Steely Dan
Add	17	Heart
20	18	Hall & Oates
22	19	Styx
25	20	Foxy
26	21	Funkadelic
23	22	Meatloaf
11	23	John Paul Young
8	24	A Taste of Honey
9	25	Travolta & Newton-John
Ex	26	Captain & Tennille

Adds: Chicago
Firefall
Gino Vannelli

Extras: Stephen Bishop
Dr. Hook
Eric Carmen
Pablo Cruise
Fogelberg/Weisberg
Donny & Marie Osmond
Al Stewart

LPCuts: Billy Joel (My Life)

Also Possible: Sylvester
Ace Frehley
10cc
Michael Henderson
Meco
Judy Cheeks
Joe Cocker
Starz
Alice Cooper
Andy Gibb

Hottest:

Rock:

Chicago
Ace Frehley

Adult:

Eric Carmen

R&B Crossovers:

Sylvester

SWITCH TO THE HITS!

BONNIE POINTER



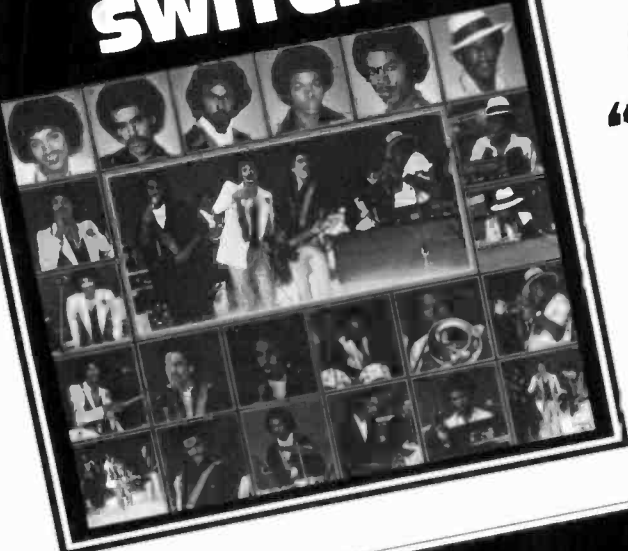
"Free Me From My Freedom"
by Bonnie Pointer

M-1451F

From her soon to be released
first solo album

"Bonnie Pointer" M7-911R1

SWITCH



"There'll Never Be"
by Switch

G-7159F

From their debut album

"Switch" G7-980R1

**Exclusively on
Motown Records & Tapes**

© 1978 Motown Record Corporation



Fred #1

FMQB #1

RECORD WORLD #1

The Gavin Report #1

Bobby Poe #1

CASHBOX #1

KSLQ#1

WWNR#1

KLWN#1

KNOE#1

WISM#1

KDOK#1

WYSL#1

WIFE#1

WHEB#1

KNIR#1

KELP#1

KTEM#1

WPHD#1

WYCR#1

KLAR#1

KANE#1

KDZA#1

WIBR#1

WCAO#1

WQEN#1

WDBQ#1

WLLH#1

WXGT-FM#1

KYYX#1

KDWB#1

WBCF#1

WBGD#1

KRNA#1

G100#1

KOOK#1

WHBQ#1

WCUE#1

WJET#1

WEVA#1

WTRU#1

WOHO#1

KTNQ#1

WLAY#1

KRUX#1

KZUE#1

KJOY#1

WAKX#1

KRTH#1

KAYC#1

KX106#1

WFAH#1

KWIC#1

WYFM#1

KJR#1

KBZY#1

WJDX#1

WQIO#1

WSAM#1

KENI#1

WAKY#1

KWWL#1

WROM#1

KHSN#1

KJAS#1

KFYE#1

KING#1

WSPT#1

WPFM#1

WNDE#1

WAZY#1

KVI-FM#1

WPGC#1

WMID#1

KLUC#1

Q94#1

WAMS#1

WZDQ#1

WGH#1

WKEE#1

WSGA#1

KTKT#1

WHYL#1

KPAM#1

WERC#1

KBOS#1

WCGQ#1

KQEO#1

WXXX#1

KGHO#1

WZZP#1

WPPI#1

WFOX#1

KILE#1

KQOT#1

KWZ#1

KBEQ#1

WHB#1

WLCY#1

WSGN#1

KZ93#1

WOW#1

KILT#1

KRBE#1

WNOE#1

WJBQ#1

WQTC#1

WCIR#1

WKKY#1

WDNG#1

KBIM#1

KSXO#1

WROA#1

KSDN#1

WAQY#1

KOKK#1

KLWW#1

WANS#1

WAGQ#1

WDUN#1

WHHY#1

WKBO#1

WCCK#1

98Q#1

WOLF#1

KVOL#1

KAOK#1

K149#1

KOBO#1

KWSL#1

WABB#1

WAIR#1

WIVY#1

WZUU-FM#1

F105#1

JB105#1

WGRD#1

WEEO#1

KATI#1

WFLI#1

WQOK#1

WCRO#1

WQID#1

WMFJ#1

WBTR#1

WISE#1

WORD#1

WPRO-FM#1

WTRY#1

KPUR#1

WTMA#1

WGNI#1

WZOO#1

WNUE#1

WKYX#1

WTLB#1

KASH#1

KYJC#1

KGAL#1

WFOM#1

WGOW#1

Y95#1

WBSR#1

Z96#1

WTAC#1

KIOA#1

KFSB#1

WCVS#1

KAKC#1

KKLS#1

WKAU#1

WRKR#1

WEBC#1

WHYN#1

WFBG#1

WPTR#1

WEEX#1

WPST#1

KMGK#1

KTOQ#1

WIBM#1

WTAC#1

KJMO#1

WFBR#1

WNOR#1

WBEN-FM#1

WLYT#1

WWKE#1

WKY#1

KSEL#1

KYNO#1

"HOT CHILD IN THE CITY"

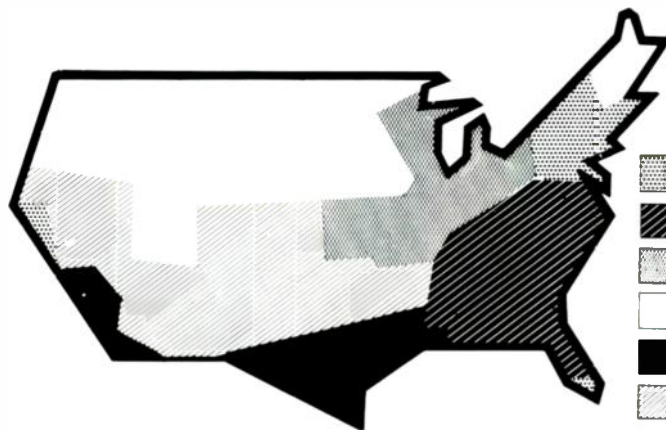
SHE WENT ALL THE WAY.

THANK YOU,  NICK GILDER

Chrysalis
Records and Tapes

FROM HIS ALBUM, "CITY NIGHTS" CHS 2226 • CHR 1202 • PRODUCED BY MIKE CHAPMAN AND PETER COLEMAN
DIRECTION: SEGAL/SAMUELS • AGENCY: ATI

PLACE Playlists



- RW I
- RW II
- RW III
- RW IV
- RW V
- RW VI

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KCPX KDWB KFYP KGW KING, KJR KJRB
KKLS KKXL KKOA KLEO KSTP KTOQ

RW V

WNOE WTIK KCBQ KFI KHFI KHJ KIIS-FM
KILT KNDE KNOE-FM KRBE KRTH KSLY
KUHL B100 FM100 TEN-Q

RW VI

KAYY KAKC KIMN KIMN-FM KLIF KLUE
KOFM KRIZ KNUS KTFX KTLK Z97

Tendency:

Pop sounding records, late on R & B cross-overs, consider Country crossovers semi-early, react to influence of racks and juke boxes.

R & B and Country influences, will test records early, good retail coverage.

Racked area, late on R & B product, strong MOR influences.

Last Week: This Week:

3	1	Nick Gilder
2	2	Anne Murray
4	3	Kenny Loggins
1	4	Exile
5	5	Gerry Rafferty
7	6	Captain & Tennille
11	7	The Who
8	8	Boston
9	9	Ambrosia
13	10	Hall & Oates
14	11	John Paul Young
12	12	Rolling Stones
6	13	LRB
15	14	David Gates
17	15	Billy Joel
18	16	Donna Summer
19	17	Steely Dan
16	18	Crystal Gayle
21	19	Foreigner
24	20	Paul Davis
23	21	Gino Vannelli
22	22	Heart
25	23	Dr. Hook
26	24	Styx
27	25	Leo Sayer
Add	26	Al Stewart
Add	27	Stephen Bishop
AP	28	Stonebolt
Ex	29	Pablo Cruise

Adds: Firefall
Eric Carmen
Gypsy
Chicago
Eric Clapton

Extras: Fogelberg/Weisberg
Barry Manilow
Andy Gibb

LPCuts: Chicago (Alive Again)
Chris Rea (Benny Santini)
Heart (Hijinx)
Linda Ronstadt (Just one Look)

Also Possible: Clout
Toto
Gabriel
Lindisfarne
Glen Campbell

Last Week: This Week:

1	1	Exile
2	2	Anne Murray
4	3	Nick Gilder
5	4	Kenny Loggins
6	5	LRB
11	6	The Who
7	7	Gerry Rafferty
3	8	A Taste of Honey
9	9	Rolling Stones
14	10	Donna Summer
8	11	Boston
12	12	Foreigner
21	13	Barry Manilow
15	14	Captain & Tennille
16	15	Hall & Oates
17	16	Foxy
22	17	Ambrosia
23	18	Gino Vannelli
18	19	John Paul Young
13	20	Linda Ronstadt
10	21	Bob Seger
20	22	Steely Dan
24	23	Styx
25	24	Heart
26	25	Crystal Gayle
LP	26	Chicago
Add	27	Dr. Hook
Ex	28	Billy Joel
Ex	29	Paul Davis

Adds: Don Ray
Leo Sayer
Joe Cocker
Andy Gibb

Extras: Firefall
Fogelberg/Weisberg
Toto
Eric Carmen
Al Stewart
David Gates

LPCuts: Nick Gilder (Here Comes The Night)
Foreigner (Blue Morning)

Also Possible: Stonebolt
Diana Ross/M. Jackson
Tom Petty
Player
John Travolta
Stephen Bishop

Last Week: This Week:

1	1	Exile
6	2	Anne Murray
4	3	Kenny Loggins
3	4	LRB
5	5	Nick Gilder
7	6	Gerry Rafferty
2	7	Boston
10	8	David Gates
8	9	A Taste of Honey
11	10	John Paul Young
12	11	The Who
14	12	Linda Ronstadt
15	13	Captain & Tennille
17	14	Ambrosia
16	15	Rolling Stones
18	16	Billy Joel
20	17	Donna Summer
21	18	Hall & Oates
23	19	Dr. Hook
25	20	Barry Manilow
22	21	Foreigner
24	22	Gino Vannelli
19	23	Steely Dan
26	24	Stephen Bishop
28	25	Styx
29	26	Firefall
27	27	Wings
Ex	28	Crystal Gayle

Adds: Al Stewart
Pablo Cruise
Commodores

Extras: Toto
Starbuck
John Travolta
Heart
Alicia Bridges
Chicago

LPCuts: Linda Ronstadt (Love Me Tender)

Also Possible: Fogelberg/Weisberg
Diana Ross/M. Jackson
10cc
Ace Frehley
Foxy
Stonebolt
Andy Gibb
Eric Carmen

Hottest:

Country Crossovers:

None

Teen:

Andy Gibb

LP Cuts:

Linda Ronstadt (Love Me Tender, Just One Look & Ooh Baby)
Nick Gilder (Here Comes The Night)
Foreigner (Blue Morning)
Billy Joel (My Life)

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

OUR LOVE (DON'T THROW IT ALL AWAY)—Andy Gibb—RSO (11)
CHANGE OF HEART—Eric Carmen—Arista (6)
EVERYBODY NEEDS LOVE—Stephen Bishop—ABC (6)
I JUST WANNA STOP—Gino Vannelli—A&M (6)
TIME PASSAGES—Al Stewart—Arista (6)

WBZ/BOSTON

EVERYBODY NEEDS LOVE—Stephen Bishop—ABC
I JUST WANNA STOP—Gino Vannelli—A&M
LONDON TOWN—Wings—Capitol
OUR LOVE (DON'T THROW IT ALL AWAY)—Andy Gibb—RSO

WHDH/BOSTON

DEVOTED TO YOU—Carly Simon with James Taylor—Elektra

WNEW/NEW YORK

ALL OF ME—Willie Nelson—Col
I JUST WANNA STOP—Gino Vannelli—A&M
OUR LOVE (DON'T THROW IT ALL AWAY)—Andy Gibb—RSO
RAINING IN MY HEART—Leo Sayer—WB
THIS IS LOVE—Paul Anka—WB

WIP/PHILADELPHIA

I WILL STILL LOVE YOU—Stonebalt—Parachute
TIME PASSAGES—Al Stewart—Arista (p.m.)

WBAL/BALTIMORE

A SIMPLE LOVE SONG—Madison Street—Millennium
ON THE SHELF—Donnie & Marie—Polydor

WKBC-FM/

WINSTON-SALEM

DRIFTWOOD—Moody Blues—London
OUR LOVE (DON'T THROW IT ALL AWAY)—Andy Gibb—RSO
PROMISES—Eric Clapton—RSO
THAT'S WHAT FRIENDS ARE FOR—Mathis & Williams—Col

WSM/NASHVILLE

LOVE ME TENDER—Linda Ronstadt—Asylum
OUR LOVE (DON'T THROW IT ALL AWAY)—Andy Gibb—RSO
THE GAMBLER—Kenny Rogers—UA

WQUD/MEMPHIS

DON'T WANT TO LIVE WITHOUT IT—Pablo Cruise—A&M
PROMISES—Eric Clapton—RSO
RAINING IN MY HEART—Leo Sayer—WB
THIS IS LOVE—Paul Anka—WB
TIME PASSAGES—Al Stewart—Arista

WSB/ATLANTA

ALL OF ME—Willie Nelson—Col
A SIMPLE LOVE SONG—Madison Street—Millennium
JUST THE WAY YOU ARE—Les McCann—A&M
MAC ARTHUR PARK—Donna Summer—Casablanca
MINSTREL MAN—Rebecca Lynn—Scorpion

WFTL/FT. LAUDERDALE

CAN YOU FOOL—Glen Campbell—Capitol
LAZY SUSAN—Folgelberg & Weisberg—Full Moon (LP cut)
LOVE ME TENDER—Linda Ronstadt—Asylum
TOMORROW—Barbra Streisand—Col

WIOD/MIAMI

EVERYBODY NEEDS LOVE—Stephen Bishop—ABC
HOW MUCH I FEEL—Ambrosia—WB
I JUST WANNA STOP—Gino Vannelli—A&M
OUR LOVE (DON'T THROW IT ALL AWAY)—Andy Gibb—RSO

WJBO/BATON ROUGE

CHANGE OF HEART—Eric Carmen—Arista
LIKE THE FIRST TIME—Peter, Paul & Mary—WB
ON THE SHELF—Donny & Marie—Polydor
SHARING THE NIGHT TOGETHER—Dr. Hook—Capitol

WGAR/CLEVELAND

DON'T WANT TO LIVE WITHOUT IT—Pablo Cruise—A&M
HOW MUCH I FEEL—Ambrosia—WB
IT'S A LAUGH—Hall & Oates—RCA
I WILL STILL LOVE YOU—Stonebalt—Parachute

WLW/CINCINNATI

CHANGE OF HEART—Eric Carmen—Arista
EVERYBODY NEEDS LOVE—Stephen Bishop—ABC
SUBSTITUTE—Clout—Epic

WTMJ/MILWAUKEE

LOVE ME AGAIN—Rita Coolidge—A&M
ON THE SHELF—Donny & Marie—Polydor
OUR LOVE (DON'T THROW IT ALL AWAY)—Andy Gibb—RSO
PROMISES—Eric Clapton—RSO

WCCO/MINNEAPOLIS

DAY DREAMIN'—Fonda Feingold—Mercury
LIKE A SUNDAY IN SALEM—Gene Cotton—Ariola
TAKE IT LIKE A WOMAN—Mary Welch—20th Century

KMOX-FM/ST. LOUIS

CHILDREN OF SANCHEZ—Chuck Mangione—A&M
LIKE THE FIRST TIME—Peter, Paul & Mary—WB
THINKIN' ABOUT IT TOO—Al Jarreau—WB

KSFO/SAN FRANCISCO

FOREVER AUTUMN—Justin Hayward—Col
LIKE A SUNDAY IN SALEM—Gene Cotton—Ariola
OUR LOVE (DON'T THROW IT ALL AWAY)—Andy Gibb—RSO
PROMISES—Eric Clapton—RSO
TIME PASSAGES—Al Stewart—Arista

KPNW/EUGENE

CHANGE OF HEART—Eric Carmen—Arista
DRIFTWOOD—Moody Blues—London
EVERYBODY NEEDS LOVE—Stephen Bishop—ABC
LIKE A SUNDAY IN SALEM—Gene Cotton—Ariola

KVI/SEATTLE

CAN YOU FOOL—Glen Campbell—Capitol
CHANGE OF HEART—Eric Carmen—Arista
LONDON TOWN—Wings—Capitol
OUR LOVE (DON'T THROW IT ALL AWAY)—Andy Gibb—RSO
TIME PASSAGES—Al Stewart—Arista

Also reporting this week: WSAR, WMAL, WCCO-FM, KMBZ, KULF, KIIS. 26 stations reporting.

ACTION MUSIC

By CHRISTY WRIGHT

■ **Funkadelic** (WB). This record continues to do well on the pop and BOS (still #1 this week) charts with terrific adds and good moves. The top major add on this song was WLS. It was also added at 13Q, WHBQ, WLAC, WTI, WCGQ. Moves are 1-1 WAVZ, 3-2 WPGC, 8-7 WGCL, 14-10 WZZP. 9-4 WCAO, 11-10 WINW, 15-8 WEFM, 3-2 WFLB, 19-15 96X, HB-28 Z93, 22-19 WDRQ, 25-20 KSLQ, 14-12 WIFI, 29-23 KBEQ, 27-22 WANS-FM.



Andy Gibb

Styx (A&M). Still picking up major market adds and looking very good at the stations that have been playing it. Adds for this week were WOKY, KTLK, WBBF, KX104, WISE. Moves are 13-10 WTI, 35-33 WLAC, 18-14 WMET, 18-16 WDRQ, 16-14 KSLQ, 18-13 WNOE, 18-15 B100, 17-14 KBEQ, HB-20 WIFE, HB-24 KING, 22-17 KCBQ, 36-33 V97, 30-26 WEFM, 29-22 WRFC, 22-18 WANS-FM, 20-17 WFLB, 24-22 KXX106, 32-29 KNOE-FM.

Andy Gibb (RSO). This is the single that radio has been asking for ever since the album was released. It has already been a top 10 record in Miami. The adds on this one this week were 96KX, KFRC, WHBQ, KTLK, WCAO, WIFE, KCBQ, KILT, KX104, WRFC, WGSV, WBSR, KTOQ, WJON. It is already on WIFI, WLAC, KRTH, WINW, WAVZ.



Eric Clapton

Chicago (Col). "Alive Again." This first release off of their new album has been played by radio ever since they got the album three weeks ago. It debuted this week as the Chartmaker of the Week with these stations adding it: WKBW, WPEZ, WPGC, WQXI, 94Q, Q102, KRBE, WIFE, WBBF, WINW, WEFM, WDBQ plus many more. It is already on WDRQ, WNOE, WMET, CKLW, KDWB, KJR, KRTH, WCAO, 99X, GWG, WZUU, WRKO, KFRC, KFI, KYA, KILT, KIMN, KCBQ, KHJ, WHBQ.

Eric Clapton (RSO) "Promises." New single off of a forthcoming album is being hailed by secondaries as a hit record. This week it picked up WKBW, 94Q, Q102, KING, KX104, WRJZ, KXX106, WBSR, KIOA, WEAQ, and is already on WZUU, WRKO, WGSV, WFLB, KTOQ, WJON, WDBQ.

ASCAP Signs Quincy Jones



Quincy Jones recently joined ASCAP. Jones, whose three latest album productions, his own "Sounds and Stuff Like That" (A&M), the Brothers Johnson's "Blam" (A&M), and the soundtrack for "The Wiz" (MCA), have all been declared platinum, signed with ASCAP at the offices of his attorney, John Mason. Shown (from left) are Michael Gorfaine, ASCAP membership representative; Paul Adler, ASCAP national membership director; Jones; his daughter Kidada; Mason; and ASCAP western regional director John Mahan.



GERMANY

By JIM SAMPSON

■ **MUNICH—POLYGRAM LIMITS TV MERCHANDISING:** Following mixed success of its two recent TV hit packages, DGG/Polydor and Phonogram have decided to go from two to one such package annually, for the Christmas season. Because of enormous spot costs and diminished profits for both record company and retailer, most German labels leave the TV samplers to K-Tel and Arcade. Ariola's **Raimund Wagner** says his company will continue to release two Super 20 TV albums per year. CBS marketing and sales chief **Gerhard L. Maurer** notes that because of the special phone-oriented sales techniques required for TV albums, he has used Arcade for distribution of the new **Ricky King** album on the Epic label, a release which earned gold last week after just two weeks in the stores. Maurer adds that this tactic freed the CBS sales staff to devote their attention to the heavy CBS fall release schedule. Ray Schmidt-Walk of DGG/Polydor states that the Polygram companies will continue to use television for selected individual artist packages, such as the current **Neil Diamond** album.

Also from DGG/Polydor, Schmidt-Walk and **Wolfgang Arming** will be in London this week to give RSO's **Al Coury** a special award for another 250,000 "Fever" units: a painting of the American flag, with RSO cows in place of the stars. **Eric Clapton's** new album due next week here, Clapton himself touring next month. And ABBA might be doing another "Musikladen" TV special. That prospect will be raised soon as **Stig Anderson** calls together his licensees for a European marketing conference preceding release of the new album on November 27.

MARKETING HOT ROCKS: Ariola's **Albert Czapski** is mounting a massive campaign for **Uriah Heep**, a group that still has monster status in Germany: two national TV appearances, magazine ads and in-store promotion supporting a 24 show central European tour. Bellaphon's **Branko Zivanovic** is orchestrating one of the biggest marketing efforts in his company's history for the four **Kiss** solo shots. Because the group won't be here for live support, Bellaphon is distributing to dealers video cassettes of the **Kiss** Japanese concert.

KLASSIK KURIER: On their just-completed Eurotour, **Sir Georg Solti** and the **Chicago Symphony** won the 'battle of the bands' for top spot in the symphonic world, based on critical praise for the orchestra's sound. Solti announced he will soon record a multi-disc set of Haydn symphonies, and that he wants to re-record everything he's already done, except the Ring. Teldec's beer stein and T-shirt promotion for the CSO, something new to Germany, raised highbrow eyebrows but

(Continued on page 66)

Ralfini To Exit Anchor U.K.

By PHILIP PALMER

■ **LONDON—**After five years as managing director of Anchor Records U.K., Ian Ralfini will leave at the end of the year. It is understood that his service agreement with ABC was due to expire on December 31. Ralfini will announce future plans in January. During his career in the U.K. record industry, Ralfini had been responsible for the initial development of the WEA record operation and was also, for three months, managing director of the independent MGM Records in London.

At WEA, where he was for five years, Ralfini was responsible for signing **Fleetwood Mac**, **Rod Stewart** and the **Faces**, and America to worldwide recording contracts and **Black Sabbath** and **The Pentangle** for the American mar-

ket. At Anchor Ralfini has signed acts of the calibre of **Alice Cooper** and **Ace** on a worldwide basis. Anchor in London was set up by Ralfini with backing by ABC.

Despite recent reports of financial losses, Ralfini said that during the last three years Anchor worldwide, and including this year, had turned over a profit. However, Ralfini has been hindered during his time with Anchor in developing the company as a viable force in the record industry due to the several major executive changes and financial losses incurred by the ABC operation in America. "Obviously this has been a hard decision to make," explained Ralfini, "but I have felt for some time now that it had become time to move on."

EMI Group Reports Profit Drop

By PHILIP PALMER

■ **LONDON —** The continental growth of the WEA and CBS record operations throughout the world was mentioned by EMI Group chairman **Sir John Read** speaking at an informal press conference held on October 6 to announce group results for the year ended June 30, 1978. As predicted the results are poor compared with previous years, and Read revealed that in the American marketplace, Capitol ranked third behind CBS and WEA.

However, Read said that "EMI was now talking as one voice throughout the world via **Bhaskar Menon**, head of world music operations." Sir John added that Menon's appointment and the new executive team to run worldwide music operations would "have a significant effect on our worldwide activities."

In the analysis of sales and profits before interest and tax-

ation, it was revealed that music sales for the 1977/'78 period were 439,031,000 pounds against the previous year's figure of 430,335,000 pounds. However profits for '77/'78 were only 16,829,000 pounds against 32,703,000 pounds on the previous figures.

In North America, where sales in dollar terms increased by eight percent, a strong last quarter produced a profit for the year just below that of the previous year. The report also revealed that turnover of the majority of EMI Music companies worldwide exceeded that of the previous year, but competitive pressures, particularly from U.S. repertoire, increased the cost of maintaining the market share.

EMI's music publishing activities throughout the world have continued to show a steady growth, although no figures were revealed.

ENGLAND

By PHILIP PALMER

■ **LONDON—**Britain's Performing Right Society (PRS) together with the Canadian Society (CAPAC) received the highest number of votes from its affiliated foreign societies in the poll taken at the recent CISAC congress held in Toronto and Montreal. The poll was taken to determine which societies should serve on the CISAC administrative council for the next two years. PRS and CAPAC, the host society, each polled 300 votes. The Italian Society (SODELETE) (SIAE) was third with 296 votes, the French Society (SACEM) fourth with 295, the American Society (ASCAP) fifth with 291 and the German Society (GEMA) was sixth with 290 votes.

The new president of CISAC is American lyricist **Stanley Adams**, president of ASCAP, who replaces German composer **Werner Ekg.** PRS general manager **Michael Freegard** was reelected to serve a further term on the CISAC Executive Bureau.

AUTOMATICALLY SPEAKING: "I am only interested in artists that are going to change the world," is how **Nick Mobbs** describes his first signing to the Automatic Record Company, formed last April by Mobbs together with **Mo Ostin**, chairman of the board of Warners. Automatic will concentrate on the signing of U.K. talent and product will appear on a special label in the U.K. with logo identity on the WB label in the rest of the world. The label's first signing is London based act, **Doll By Doll**, and follows two months of negotiations with manager **Bruce Williamson**. The group starts recording at the end of October for their debut album scheduled for release early next year. Doll By Doll is currently on an extensive U.K. tour.

DENIAL: Despite recent suggestions that **David Bowie** was to sign a new recording contract, possibly with WEA, RCA has issued a statement on behalf of Bowie. Part of the statement reads, "At the present and in the foreseeable future, I am under contract to RCA Records . . . and at no time have I engaged in any negotiations aimed to alter that status." Bowie's latest lp, "Stage," is currently number two in this week's album chart published by Record Business.

PICTURE DISC: A single believed to be the world's first seven-inch picture disc to be produced by a revolutionary new U.K. process that not only drastically cuts production costs but also streamlines the

(Continued on page 66)

ENGLAND'S TOP 25

Singles

- 1 SUMMER NIGHTS JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO
- 2 LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/Whitfield
- 3 GREASE FRANK VALLI/RSO
- 4 I CAN'T STOP LOVING YOU (THOUGH I TRY) LEO SAYER/Chrysalis
- 5 YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER/Fantasy
- 6 LUCKY STARS DEAN FRIEDMAN/Lifesong
- 7 RASPUTIN BONEY M/Atlantic/Hansa
- 8 KISS YOU ALL OVER EXILE/RAK
- 9 DREADLOCK HOLIDAY 10cc/Mercury
- 10 SWEET TALKIN' WOMAN ELECTRIC LIGHT ORCHESTRA/Jet
- 11 SUMMER NIGHT CITY ABBA/Epic
- 12 BLAME IT ON THE BOOGIE JACKSONS/Epic
- 13 THREE TIMES A LADY COMMODORES/Motown
- 14 A ROSE HAS TO DIE DOOLEYS/GTO
- 15 JILTED JOHN JILTED JOHN/EMI International
- 16 PICTURE THIS BLONDIE/Chrysalis
- 17 OH WHAT A CIRCUS DAVID ESSEX/Mercury
- 18 TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists
- 19 NOW THAT WE'VE FOUND LOVE THIRD WORLD/Island
- 20 RIVERS OF BABYLON/BROWN GIRL IN THE RING BONEY M/Atlantic
- 21 SANDY JOHN TRAVOLTA/Polydor
- 22 THE WINKERS SONG IVOR BIGGUN AND THE RED NOSED BURGLARS/
Beggars Banquet
- 23 HONG KONG GARDEN SIOUXSIE AND THE BANSHEES/Polydor
- 24 BUZZCOCKS/UNITED ARTISTS
- 25 MEXICAN GIRL SMOKIE/RAK

(Courtesy: Record Business)

England (Continued from page 65)

process to such a degree that picture discs could become a viable commercial proposition in the near future is to be issued by WEA. The single is "My Best Friend's Girl" by **The Cars** on Elektra. With WEA's new technique it will be possible to produce between 1000 and 1300 pressings a day. A reduction in material and manufacturing costs make it possible to press the new single as an unlimited edition with an initial run of 50,000. The release of The Cars single, only available in the U.K., is part of a campaign to break the Boston based band in Britain. The Cars come to the U.K. in November for a one-off concert date in London.

EXECUTIVE CHANGES: Effective immediately, RCA UK managing director **Ken Glancy** has named four divisional directors. They are commercial marketing director **Peter Bailey**, commercial finance director **Charles Brown**, creative development director **Derek Everett** and personal director **Stan White**. . . A former American attorney, **Burt Berman**, has been named director of development and artist relations at the Essex Music Group, reporting to managing director David Platz. Berman will be responsible for the coordination of Essex promotional and production activities as well as the development of new talent. Berman was previously associated with TRO, the sister company of Essex in America. . . **Ann Gardner**, director of creative services/pop, at Famous Music's New York office has relocated to London as the first staff member involved in the company's new staff rotation policy announced by Famous president **Marvin Cane**.

SIGNINGS & ACQUISITIONS: **Henry Mancini's** publishing interests are to be administered by the Interworld Music Group. The deal includes the Northridge Music Corporation catalogue and its affiliated catalogues and tunes include "Peter Gunn," "Dear Heart," "Charade," and "Two For The Road." Also included is the **Bobbie Gentry** catalogue. Interworld already represents Mancini's new Hollywood catalogue. . . Northern Irish band, **The Undertones**, have been packed to the Sire label on a worldwide basis. The group has already caused considerable interest with their locally recorded ep. In signing the group, Sire has acquired all rights to the ep which has been rush released on the Sire label. . . **Sandy Robertson** of Rockburgh Records has placed his label's product with **Brian Pitts** of The Record & Tape Company for the New Zealand territory. First release: **Ian Matthews'** "Stealin' Home."

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—ENOUGH DIRT, GOSSIP & SPECULATION, HERE'S SOME HARD NEWS FOR A CHANGE: One large thorn in the side of the domestic industry has always been the fashion in which U.S. manufactured deletes flood the Canadian market while the same titles are often still in domestic catalogues at full price. Individual victories have been won along the way (witness a **Lighthouse** court battle several years ago), but the government has remained inactive for several years despite loud and long protests from major labels and organizations such as the Canadian Recording Industry Association. The CRIA has now announced that the war is over: a new delete/overrun valuation policy has been formulated, one which has product valued at current line prices in the exporting country, minus a maximum discount of 20 percent. What this means is that Canadian labels can now continue to sell marginal releases at full price and bargain-basement hunters will have their thrills restricted to domestic deletes. Will this shore up the sagging Canadian dollar?

HOME FROM THE FOREST: Rompin' Ronnie Hawkins, that jovial Arkansas rocker/standup comedian who grafted himself onto the local scene fifteen years ago, is back on the track. After some exposure in "The Last Waltz" and "Renaldo And Clara," it seems that The Hawk is back in demand and is inking a new two year deal with United Artists, a deal which former protege **Robbie Robertson** was instrumental in arranging. Some months back there was some bumph in the local press about The Hawk struck down by a heart attack. But it was merely fatigue and a recent date at The El Mocambo laid bare the myth that The Hawk is a mere mortal.

DOG DAY NIGHT: Regular readers constantly request news on the charming leader of **The Viletones**, **Nazi Dog**. Well, the times they are a'changing. Since he's received a couple of threats from the Jewish Defense League, singer **Steven Leckie** has become, simply, The Dog. Not that things have changed that much. Fervent Viletones fans and full time idiots The Blake Street Boys were in attendance at a recent band gig. The Dog made a couple of provocative statements from the stage about hippie/longhairs and before you could say **Sham 69**, The Blake Street Boys had put the boot in the groin of local underground rockwriter **Johnny Garbagecan**. The sirens wailed, the local constabulary appeared and the club was cleared. Johnny Garbagecan was taken to hospital, but his beating was not fatal as was suggested by recent rumors, though it is likely he'll remember this experience for some time to come. And some people wonder why The Viletones still have no major recording contract? Ask The Blake Street Boys.

AND SPEAKING OF PUTTING THE BOOT TO THE GROIN: What has everyone on the planet got against Q107? A recent review in the Toronto Star pointed out that while the station presented a **UK** concert, it was virtually impossible to hear that band's music on Q107 as it was against the format policy decided in the U.S. A few days later, the Toronto Sun's humorist **Gary Dunford** laced into Q107 for hiring a man to dress as a chicken and wander about the streets, attempting to stimulate interest in the station. It seems the chicken/man was attacked and some U of T students made off with his chickenhead. Dunford states: "The station has bought a second chicken outfit, and is ashamed to appeal to (the) students to return the first. They think it's undignified to ask for the head back on the air. Undignified? Are they kidding? A station trying to hustle college kids with a chicken? We see nothing wrong with a Q107 chicken."

BITS'N'PIECES: **Genya Ravan's** recent El Mocambo appearance saw her joined on stage by **David Clayton-Thomas** for a duet of "Day For Night." **Rush** is undertaking a massive North American tour shortly to coincide with the release of the latest and best lp, "Hemispheres." **Tom Wilson**, partners with Music Shoppe's **Ron Scribner** nearly 20 years ago, is working with Ron again at Music Shoppe. **Chuck Bridges** has left CHUM news in order to replace **Mark Daley** at Q107, who in turn went back to CHUM, from whence he came.

RUMORS REGARDLESS OF ACCURACY: There are none. All our spies have been caught and shot. Maybe next week.

Germany (Continued from page 65)

caused a sensation among retailers. Teldec's **Wolfgang Mohr** had to re-order more shirts and steins after the tour to meet demand. . . DGG issued pre-release sets of seven Mozart symphonies under **Herbert von Karajan** and the **Berlin Philharmonic** only to discover that a few measures had been lost in the final mix. As the DGG set was being recalled, EMI Electrola re-released an old Karajan Mozart box of its own. . . Bellaphon has confirmed that its issue of a 1944 Hamburg recording of "Elektra" was conducted by **Eugen Jochum**, not **Hans Schmidt-Isserstedt** as listed on the Acanta/Bellaphon label.

Today You'll Probably Take A Friend To Lunch For \$100. We Know A Way You Can Treat A Child To A Year Of Lunches For Less.

Your one gift to the United Jewish Appeal will support both children and adults in Israel, around the world, and here at home. UJA understands the cost of living because we know how some people are compelled to spend their lives. Your contribution can help alleviate countless hardships and elevate the quality of life everywhere. You may provide pre-kindergarten education for a day care center in Morocco; remedial education for a troubled teenager in Tel Aviv; or childcare for visits by a volunteer to a shut-in ghetto dweller. Anyway you slice it, you'll help UJA do a world of good.

Please lend a hand by joining Neil Bogart's UJA **Man-Of-The-Year Executive Club**. We're not talking to you, Mr. President. We're talking to the Sales and Promotion people, Art Directors, Publicity Chiefs and numerous other management personnel who have achieved a fair measure of success in the entertainment industry. We know that most of you manage an expensive meal now and then. So, next time you're on your third martini, remember: there's a kid somewhere who could use a good three meals a day.



Don't Forget the Music & Entertainment Division Dinner honoring Neil Bogart, in The Imperial Ballroom at The Americana Hotel in New York October 28th.

For Information Contact:
John Kraushar
UJA-Federation Joint Campaign
220 West 58th Street
New York, New York 10019
(Tel. No. (212) 265-2200)



Here's How To Join "The Executive Club"...

Send \$100 and this coupon to: John Kraushar, UJA-Federation Joint Campaign
220 West 58th Street, New York, New York 10019. (Tel. No. (212) 265-2200)

Music & Entertainment Division, United Jewish Appeal -
Federation of Jewish Philanthropies Joint Campaign • 220 West 58th Street, New York, NY 10019

Executive Club

NAME _____
(please print clearly)

HOME ADDRESS _____

CITY & STATE _____ ZIP _____

COMPANY AFFILIATION _____

\$8.98 Dam Has Broken (Continued from page 3)

sumers aren't going to be deterred from buying records.

"Last time I thought there was going to be consumer resistance. I tried to anticipate that, and I tried to get behind their position and they weren't there. So the consumer didn't back me up on it. At this point I say if the companies believe the market can bear the price, I'm going to go along with it. I'm in business too. I'll make sure that my business is covered, that my profits are covered, and let everybody fend for themselves."

Ben Karol of King Karol in New York City was cheered by the news of the price increase, calling it "the best thing that could happen to the industry." Karol takes a rather unique viewpoint among retailers: he sees the music industry as being in competition with other entertainment industries, and thus notes that the cost of going to a movie, a Broadway play, a concert or a sporting event far exceeds the cost of records, which are, he likes to note, "still the cheapest form of entertainment.

"If our overhead goes way up," says Karol, "and if our labor costs go up, if the cost of supplies goes up, we can't stay with a constant price; we have to adjust accordingly. Other retailers worry if records go up a dollar; they're crazy. It's the only way we can keep abreast. It's true that there is an upper limit on how much consumers will pay for a record. But we have to compete with other forms of entertainment. The fact that the record went up a buck or two, yeah, there might be some token resistance over the short term, but when you think of how prices have increased for other things, we still look real good. I'm very happy to see this happen. The only way I can meet my overhead is to take in more dollars with the same amount of units."

Fred Traub, head buyer for the Record Bar chain, pretty much

summed up the feelings of most retailers. "My reaction is, Okay, if they want to charge \$8.98 they have a right to do that. Retailers in turn have a right to sell a record for as much as they can sell it for. We'll just put out the records and see what happens. Consumers have shown no resistance to higher prices thus far. As long as this continues to be the case, there'll be no reason for manufacturers to think twice about how much they're charging for a piece of product."

Polygram Reinstates Singles Oldies Program

■ NEW YORK—Polygram Distribution, Inc.'s multi-label singles oldies program has been reinstated for the month of October, as announced by Rick Bleiweiss, national singles director. The program, which previously ran during the month of July this year, has been re-established due to the success of the summer program and to aid all Polygram customers in restocking singles for the upcoming Christmas selling season.

A 10 percent cash discount off invoice program will run on the singles oldies catalogue, which was utilized for the summer program for the period October 9 through October 31, 1978. All-time hits from the Polydor, MGM, RSO, Casablanca, Mercury, Philips, Smash, Monument, De-Lite and Capricorn family of labels will be included in the oldies program.

MMO Taps Two

■ NEW YORK — Mort Hillman, vice president of sales, MMO Music Group, Inc., has announced that Peter Shendell has joined the firm as assistant to Hillman. He will have the direct responsibility for sales in the New York, Philadelphia area which is handled by the company owned MMO Distributing.

Hillman also announced that Gigi Schlesinger has been added to the sales staff and will cover Philadelphia and Western Pennsylvania.

Polydor Taps Jim Del Balzo

■ NEW YORK — Jim Del Balzo has been appointed Polydor's national college promotion manager, according to Jerry Jaffe, national promotion director.

Until his appointment at Polydor, Del Balzo was in the intern program at Arista Records, and previous to that, was director at Radio WVHC at Hofstra University.

Album Analysis

(Continued from page 8)

Criss and #79 bullet Paul Stanley.

#68 bullet, Pockets (Col), gets black-oriented and pop account reports with racks still to come in strongly. "The Wiz" soundtrack (MCA) is basically retail, although the exhibition of the picture does not dovetail as completely with retail sales in corresponding areas as might be expected with most soundtracks, indicating that the soundtrack has an appeal somewhat independent of the movie. Weather Report (Arc/Col) at #72 bullet started with a jazz base and now crosses over, in similar fashion to Gil Scott-Heron (Arista) #73 bullet, which also picks up black-oriented activity.

Chartmaker Neil Young, #80 bullet, is a position based on predominantly retail sales. #81, Jethro Tull (Chrysalis) is based on retail. Village People #83 bullet, gets pop retail and r&b action. Van Morrison (Warner Bros.) at #84 bullet gets good retail with racks yet to come in strongly. Bohannon (Mercury) is mostly r&b based, with some pop accounts, reporting, at #89 bullet. Chanson (Ariola) #90 bullet gets r&b and retail pop reports. David Bowie (RCA) goes to #93 bullet. Musique (Prelude) is getting good sales reports from a variety of accounts.

Classical Retail Tips

(Continued from page 49)

Miss Freni has sung the role many times but she is not presently on any recording of the opera. The Calaf is the most novel choice on the album, Jose Carreras. The young Spanish tenor's voice has been developing rapidly; one would think he was not ready yet for a Calaf in the theater, but it will be fascinating to hear him on disc. *Turandot* always sells well; if Angel does as well as London did with their 1973 recording (which incidentally featured Miss Caballe as Liu), it should be quite a seller.

Grieg's A Minor Concerto and the A Minor Concerto of Schumann have long been familiar pieces, the first currently available in 29 recordings and the second in 21, but an arresting new combination has been joined by Angel: the young American pianist Horacio Gutierrez and conductor Klaus Tennstedt. It was mentioned two months ago that Tennstedt has a great impact on audiences wherever he appears; he is leading both these familiar pieces, and Gutierrez should have a different and interesting approach to bring.

Singles Analysis

(Continued from page 8)

Royce (Whitfield) #69 bullet on midwest gains; Atlanta Rhythm Section (Polydor) #71 bullet; Musique (Prelude), #52 bullet BOS, and #73 bullet; Justin Hayward (Col) #75 bullet; Dan Hartman (Blue Sky), strong in the northeast and Florida, #76 bullet; The Jacksons (Epic), #7 BOS and getting a first pop bullet on major market adds, #83 bullet; Gene Cotton (Ariola) #84 bullet, and Lindisfarne (Atco) picking up a first bullet at #87 on good air-play gains.

Also new on the Top 100 this week are: Eric Clapton & His Band (RSO) #77 bullet; Joe Cocker (Asylum) #79 bullet; Village People (Casablanca) #81 bullet; Ace Frehley (Casablanca) #82 bullet; Gene Cotton (Ariola) #84 bullet; Alice Cooper (Warner Bros.) #88 bullet; KC & The Sunshine Band (T.K.) #89 bullet; Zwol (EMI-America) #90, and Glen Campbell (Capitol) #98.

Music from Moravia

(Continued from page 49)

gest his most lyrical opera work. Janacek's way with the Czech language, his ability to catch its rise and fall, can be felt in the more curt *Allegretto*. Paul Schoenfield supplies accompaniment that matches Luca's expressive playing.

Columbia has come out with an even rarer work, one that cannot be found in the Schwann catalogue, a Suite from the opera *The Cunning Little Vixen*. This comic strip-based work, which dates from 1920, is one of Janacek's most exquisite and is kept off the world's stages for the obvious reason that most of the characters are animals.

A folk tale filled with wisdom and a glorification of the miracle of perpetual rebirth, *The Cunning Little Vixen* served as the material for a suite prepared first by Vaclav Talich and revised by Vaclav Smetacek, in 1965. Andrew Davis and the forces of the Toronto Symphony capture the work's lyric beauty and its gossamer texture on the new Columbia recording. This is one of those unknown works that deserves performance and wide dissemination. Also on the disc is a strong version of Janacek's more familiar "Taras Bulbe."

R.A. Harlan Joins First American

■ LOS ANGELES—Jerry Dennon, chairman of the board of First American Records, has announced the appointment of R. A. Harlan as marketing manager. Harlan was formerly an executive with ABC Record and Tape Sales.

DISCO IMPORTS & U.S.

Retail • DJ & MAIL ORDER SERVICE

Call or Write us—We have the fastest service, best stock and cheapest retail price on imports. Send for our FREE listings of Imports, 12" Discs, and U.S. Records.

We also have 10,000 Oldies in Stock. Send \$2.00 for catalog, deductible against first order.

DISCO—DISC

Dept. A
71-59 Austin St., Forest Hills, NY 11375
(212) 261-6690—20 Minutes from Manhattan

ALL ORDERS ARE SHIPPED IMMEDIATELY—WE GIVE PERSONAL ATTENTION TO YOUR NEEDS—WE HAVE THE BEST PRICES—TRY US, YOU'LL NEVER NEED ANYONE ELSE—ASK FOR DJ SPECIAL DISCOUNT & AUTOMATIC MAILING

RECORD WORLD BLACK ORIENTED MUSIC

Soul Truth

By BASIL NIAS

■ NEW YORK—Personal Pick: "Sinner Man"—Sara Dash (Kirshner). This former member of the singing group Labelle has finally decided to strike out on her own. The product is uptempo dance/disco and should make an impressive debut for this talented lady.

Dede Dabney has resigned her position at RW Oct. 16th. Future plans have not been made as of yet, but Dede will lay back and relax for awhile before she decides what her next move will be. I would personally like to thank this wonderful lady who has done so much for the industry in general and myself in particular.

Gil Scott-Heron is currently waging a campaign against "Angel Dust" (PCP), a drug that is extremely harmful to children of the community. We in the industry have got to make a commitment to the youth of America; they are our lifeblood, in addition to our greatest natural resource. At present there is a lost generation between the ages of 12 & 20 who have had very little leadership and guidance.

The use of 12 inch disc is becoming more popular as a promotional tool. Generally, these discs are extended versions of tunes that were initially used in the discos, but currently have been finding their way onto radio playlists. This could be the wave of the future with more companies actively engaging in their production and use.

Wax To Watch

SINGLES: "Disco Jam"—Eddie Drennon (Casablanca). This is hot!! Plenty of good hooks; "Shake Your Groove Thing"—Peaches and Herb (Polydor). Excellent comeback vehicle with a Freddie Perrin update of their style; "Witch Doctor"—Paul Horn (Mushroom). Jazz/fusion has come of age and this should ride the crest with the rest; "East River"—Brecker Bros. (Arista). Fusion/funk is this records calling card. Dance and party hearty.

ALBUMS: "Thelma Jones"—(Columbia). This is Bert De Coteaux at his best. The young lady can get down. Check her out; David Sancious & Tone—"True Stories" (Arista). There are some very interesting colors painted by this gifted young keyboardist. Ollie Brown—"Ollie Baba" (Polydor). Former drummer for Stevie Wonder and the Rolling Stones has finally found a niche for himself; Double Exposure—"Foreplay" (Salsoul). This is an excellent follow-up to their first smash, and should garner plenty of action airplay-wise.

Disco File (Continued from page 54)

voices are rough, expressive, strained at times but so down-to-earth believable that the song takes on the feel of an authentic adolescent anthem: "Everything we do brings us pleasure—if it's nothing more than playing paddle-ball or kissing in the hall." The production sound is strange, with a bassy undertow, sheets of strings, light percussion—all together quite haunting, but it's those voices that make the song so special, so very out-of-the-ordinary. Definitely not for all tastes, but a classic.

'Champagne' In-Store




To sustain the sales momentum of her gold album "Smooth Talk," and gold single "Shame," RCA Records artist Evelyn "Champagne" King made a number of in-store appearances on the west coast recently. King is shown here at Big Ben's Records in Los Angeles where she autographed photos and singles and lps purchased by her west coast fans. On the right is Taft Richards, Ms. King's tour director.

Black Oriented Album Chart

OCTOBER 21, 1978

1. ONE NATION UNDER A GROOVE
FUNKADELIC/Warner Bros. BSK 3209
2. LIVE AND MORE
DONNA SUMMER/Casablanca NBLP 7119
3. STRIKES AGAIN
ROSE ROYCE/Whitfield WHK 3227 (WB)
4. IS IT STILL GOOD TO YA
ASHFORD & SIMPSON/Warner Bros.
BSK 3219
5. BLAM!!
BROTHERS JOHNSON/A&M SP 4714
6. TOGETHERNESS
LTD/A&M SP 4705
7. LIFE IS A SONG WORTH SINGING
TEDDY PENDERGRASS/Phila. Intl.
JZ 35095 (CBS)
8. THE MAN
BARRY WHITE/20th Century Fox T 571
9. STEP II
SYLVESTER/Fantasy F 9556
10. IN THE NIGHT-TIME
MICHAEL HENDERSON/Buddah BDS 512
(Arista)
11. BETTY WRIGHT LIVE
Alston 4408 (TK)
12. SWITCH
Gordy G7 980R1 (Motown)
13. A TASTE OF HONEY
Capitol ST 11754
14. COME GET IT
RICK JAMES STONE CITY BAND/Gordy
G7 981R1 (Motown)
15. REED SEED
GROVER WASHINGTON, JR./Motown
M7 910R1
16. SUNBEAM
EMOTIONS/Columbia JC 35385
17. SUMMERTIME GROOVE
BOHANNON/Mercury SRM 1 3728
18. NATURAL HIGH
COMMODORES/Motown M7 902R1
19. CRUISIN'
VILLAGE PEOPLE/Casablanc
NBLP 7118
20. SECRETS
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AB 4189
21. TAKE IT ON UP
POCKETS/Columbia JC 35384
22. GET OFF
FOXY/Dash 3005 (TK)
23. THE WIZ (ORIGINAL SOUNDTRACK
VARIOUS ARTISTS/MCA 2 14000
24. YOU SEND ME
ROY AYERS/Polydor PD 1 6159
25. ROSS
DIANA ROSS/Motown M7 907R1
26. KEEP ON JUMPIN'
MUSIQUE/Prelude PRL 12158
27. UGLY EGO
CAMEO/Chocolate City CCLP 2006
(Casablanca)
28. SMOOTH TALK
EVELYN "CHAMPAGNE" KING/RCA
APL 2466
29. MOTHER FACTOR
MOTHER'S FINEST/Epic JE 35546
30. ALL FLY HOME
AL JARREAU/Warner Bros. BSK 3229
31. ROBERTA FLACK
Atlantic SD 19186
32. QUAZAR
Arista AB 4187
33. SPARK OF LOVE
LENNY WILLIAMS/ABC AA 1073
34. FOR YOU
PRINCE/Warner Bros. BSK 3150
35. FUNK OR WALK
THE BRIDES OF FUNKENSTEIN/Atlantic
SD 19201
36. BROTHER TO BROTHER
GINO VANNELLI/A&M SP 4722
37. CHANSON
Ariola SW 50039
38. GIANT
JOHNNY GUITAR WATSON/DJM 19
(Mercury)
39. LOVESHINE
CON FUNK SHUN/Mercury SRM 1 3725
40. ATLANTIC STARR
A&M SP 4711

PICKS OF THE WEEK

SINGLE  **BONNIE POINTER, "FREE ME FROM MY FREEDOM"** (Jobete Music Co. Inc., ASCAP & Stone Diamond Music Corp., BMI). This debut single from Bonnie is very interesting, first because it is the first time that she has gone solo, and second because she has signed a solo contract with Motown, which seems to be gearing up for a race for supremacy once again. The song is a typical Pointer Sisters' ballad, written by Bonnie and produced by Berry Gordy and Jeff Bowen. Motown M-1451F.

ALBUMS



"CHERYL LYNN," CHERYL LYNN (Columbia JC 35486). This talented artist is a "Gong Show" alumnus. This album should establish her as a superstar of the highest caliber. Cheryl debuts as strongly as almost any female established, or not, recording today. Instant acceptance and heavy crossover are the prediction.



"HEAR ME OUT," DAVID SIMMONS (Fantasy/WMOT F-9561). This unique stylist has a refreshing touch that should garner him scores of new listeners. David has a voice that you never get tired of. This is a very entertaining album by a tremendous new talent who should enjoy considerable success in his initial venture.

RW BLACK ORIENTED SINGLES

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

OCT. 21	OCT. 14		WKS. ON CHART
1	1	ONE NATION UNDER A GROOVE FUNKADELIC Warner Bros. 8618 (3rd Week)	10
2	2	IT SEEMS TO HANG ON ASHFORD & SIMPSON/ Warner Bros. 8651	9
3	4	DANCE (DISCO HEAT) SYLVESTER/Fantasy 827	15
4	3	GET OFF FOXY /Dash 5046 (TK)	17
5	6	I'M IN LOVE (AND I LOVE THE FEELING) ROSE ROYCE/ Whitfield 8629 (WB)	11
6	5	HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057	16
7	8	BLAME IT ON THE BOOGIE THE JACKSONS/Epic 8 50595	8
8	9	THERE'LL NEVER BE SWITCH /Gordy 7159 (Motown)	11
9	7	BOOGIE OOGIE OOGIE A TASTE OF HONEY /Capitol 4365	20
10	14	TONIGHT IS THE NIGHT PT. 2 BETTY WRIGHT/Alston 3740 (TK)	8
11	10	TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista)	18
12	13	SOFT AND WET PRINCE/Warner Bros. 8619	13
13	22	MacARTHUR PARK DONNA SUMMER/Casablanca 939	5
14	24	YOUR SWEETNESS IS MY WEAKNESS BARRY WHITE/ 20th Century Fox 2380	6
15	18	LET'S START THE DANCE BOHANNON/Mercury 74015	11
16	19	DON'T STOP, GET OFF SYLVERS/Casablanca 938	9
17	20	OLIVIA (LOST AND TURNED OUT) WHISPERS/Solar 11353 (RCA)	7
18	11	SHAKE AND DANCE WITH ME CON FUNK SHUN/Mercury 74008	17
19	21	ONLY YOU LOLEATTA HOLLOWAY & BUNNY SIGLER/ Gold Mind 74012 (RCA)	9
20	33	I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8683	3
21	23	YOU SHOULD DO IT PETER BROWN/Drive 6272 (TK)	8
22	15	YOU McCRARYS/Portrait 6 70014	17
23	17	STAND UP ATLANTIC STARR/A&M 2065	11
24	26	EASE ON DOWN THE ROAD DIANA ROSS/MICHAEL JACKSON/MCA 40947	6
25	32	FLYING HIGH COMMODORES/Motown 1452	4
26	12	GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/ Columbia 3 10796	13
27	28	TAKE IT ON UP POCKETS/Columbia 3 10755	8
28	30	HOT SHOT KAREN YOUNG/West End 1211	10
29	46	MARY JANE RICK JAMES/Gordy 7162 (Motown)	3
30	34	I JUST WANNA STOP GINO VANNELLI/A&M 2072	5
31	29	YOU WERE MEANT FOR ME DONNY HATHAWAY/Atco 7092	10
32	38	PARTY LEON HAYWOOD/MCA 40941	6
33	40	DON'T HOLD BACK CHANSON/Ariola 7717	3
34	35	SPECIAL OCCASION DOROTHY MOORE/Malaco 1052 (TK)	8
35	44	ONLY YOU TEDDY PENDERGRASS/Phila. Intl. 3657 (CBS)	3
36	37	SWEET MUSIC MAN MILLIE JACKSON/Spring 185 (Polydor)	6
37	42	UNLOCK YOUR MIND STAPLES/Warner Bros. 8669	5
38	39	SAY A PRAYER FOR TWO CROWN HEIGHTS AFFAIR/ De-Lite 908 (Mercury)	7
39	41	DANCING IN PARADISE EL COCO/AVI 203	6
40	16	SMILE EMOTIONS /Columbia 3 10791	13
41	47	I WANNA MAKE LOVE TO YOU RANDY BROWN/ Parachute 517 (Casablanca)	5
42	48	YOU FOOLED ME GREY & HANKS/RCA 11346	4
43	43	DON'T LET IT GO TO YOUR HEAD JEAN CARN/ Phila. Intl. 3654 (CBS)	9
44	45	I LOVE THE NIGHTLIFE (DISCO ROUND) ALICIA BRIDGES/ Polydor 14483	5
45	51	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	5
46	57	FUNK 'N' ROLL (DANCIN' IN THE FUNKSHINE) QUAZAR/ Arista 0349	3
47	54	DISCO TO GO BRIDES OF FUNKENSTEIN/Atlantic 3498	3
48	50	RIDE-O-ROCKET THE BROTHERS JOHNSON/A&M 2086	3
49	49	RHYTHM OF LIFE AFRO-CUBAN BAND/Arista 0355	6
50	52	DON'T WANNA COME BACK MOTHER'S FINEST/Epic 8 50596	4
51	59	TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA)	3
52	61	IN THE BUSH MUSIQUE/Prelude 71110	3
53	53	LOVE I NEVER HAD IT SO GOOD QUINCY JONES/A&M 2080	4
54	66	ANGEL DUST GIL SCOTT-HERON/Arista 0366	2
55	62	(I'M JUST THINKING ABOUT) COOLING OUT JERRY BUTLER/ Phila. Intl. 3656 (CBS)	2
56	58	LOVE ATTACK SHOTGUN/ABC 12395	4
57	60	MELLOW LOVIN' JUDY CHEEKS/Salsoul 2063 (RCA)	5
58	64	IT'S ALRIGHT (THIS FEELING I'M FEELING) VIVIAN REED/United Artists 1239	3

CHARTMAKER OF THE WEEK

59 — **LE FREAK**
CHIC
Atlantic 3519



60	67	DO WHAT YOU FEEL CREME D'COCOA/Venture 101	3
61	63	LOVIN' FEVER HIGH INERGY/Gordy 7161 (Motown)	3
62	25	THREE TIMES A LADY COMMODORES/Motown 1443	18
63	27	WHAT YOU WAITIN' FOR STARGARD/MCA 40932	13
64	70	WHOLE LOT OF SHAKIN' EMOTIONS/Columbia 3 10828	2
65	—	LONG STROKE ADC BAND/Cotillion 44243 (Atlantic)	1
66	68	DO WHAT YOU WANT TO DO DRAMATICS/ABC 12400	4
67	69	DO YOU FEEL ALL RIGHT KC & THE SUNSHINE BAND/ TK 1030	2
68	31	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	22
69	65	GUESS WHO'S BACK IN TOWN HEAVEN & EARTH/Mercury 74013	5
70	—	I WISH YOU WELL MAZE/Capitol 4629	1
71	73	TONIGHT I'M GONNA MAKE YOU A STAR BRENDA & HERB/H&L 4699	5
72	74	LET ME (LET ME BE YOUR LOVER) JIMMY 'BO' HORNE/ Sunshine Sound 1005 (TK)	2
73	75	BAREBACK TEMPTATIONS/Atlantic 3517	2
74	36	YOU GOT ME RUNNING LENNY WILLIAMS/ABC 12387	12
75	55	MIND BLOWING DECISIONS HEATWAVE/Epic 8 50586	9

The World Will Be Under The Influence from Denise La Salle's new hit single "Workin' Overtime" AB-12419 and from top Disco requests, her 12" Disco Release "P.A.R.T.Y." DM-20

Under the Influence

RECORDS ABC DELIVERS

Two New Artists
on Brunswick

TOMMY SANDS

BL 754216

with his debut album



MICHAEL WATSON

and his latest L.P.

“Silent Sunset”

BL 754217

BRUNSWICK

DAKAR

RECORD WORLD BLACK ORIENTED ALBUMS

A weekly survey of airplay and sales activity on key black oriented albums



EAST

Adds

Barry White
Cameo
Quazar
Aquarian Dream
Mother's Finest
Three Ounces of Love
Melba Moore

Village People
Brecker Bros.
Black Sun
Loleatta Holloway
Diana Ross
LTD
Les McCann

Prime Cuts

Funkadelic—(Groovealliance)—WOL, WDAS-FM; (Cholly)—WWIN, WDAS-FM, WOL; (Into You)—WOL; (One Nation)—WDAS-FM; (Funk Band)—WDAS-FM

Ashford & Simpson—(Get Up)—WWIN, WOL; (You Always Could)—WWIN; (Flashback)—WWIN

Rose Royce—(Love Don't)—WWIN, WOL, WDAS-FM; (Angel)—WWIN, WDAS-FM; (First Come)—WDAS-FM; (Do It)—WWIN; (That's What's Wrong)—WWIN; (Let Me Be)—WDAS-FM

The Wiz—(Can I Go On)—WDAS-FM; (You Can't Win)—WDAS-FM; (Ease)—WDAS-FM; (Poppy)—WDAS-FM; (Home)—WDAS-FM; (Believe In Yourself)—WDAS-FM

Shalamar—(Lovely Lady)—WWIN; (Stay Close)—WWIN; (To The Bank)—WDAS-FM, WOL, WJZR*

Roberta Flack—(Feeling Good)—WWIN; (Baby I Love You)—WWIN; (When It's Over)—WWIN

Third World—WDAS-FM*

Diana Ross—(What You Gave)—WWIN; (Never Say)—WWIN; (Reach Out)—WWIN

Kool & The Gang—(Everybody's Dancing)—WWIN, WJZR*

Odyssey—(Single Again)—WDAS-FM; (Coming Back)—WDAS-FM

Double Exposure—(Falling In Love)—WOL; (Newswy Neighbors)—WOL

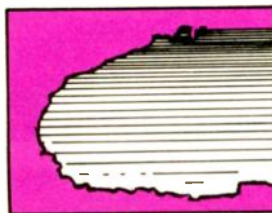
Cameo—(Ugly Ego)—WOL, WDAS-FM; (Friend To Me)—WOL

Latimore—(Long Distance)—WOL

Pockets—(Happy)—WOL; (In Your Eyes)—WWIN; (Funk It Over)—WWIN; (You & Only You)—WWIN

Switch—(There'll Never Be)—WDAS-FM; (I Want To Be)—WDAS-FM; (Pulled The Switch)—WDAS-FM; (It's So Real)—WDAS-FM

Ray Charles—(No Achievements)—WWIN; (A Piece)—WWIN



WEST

Adds

Melba Moore
Musique
Pablo Cruise
Odyssey
Brecker Brothers
Exile

Lee Oskar
Randy Brown
Afro-Cuban
Staples
Jimmy Ponder

Prime Cuts

Donna Summer—(Last Dance)—WDAY, KKTT; (MacArthur)—KDAY (Heaven Knows)—KKTT, KDIA, KUTE*

Vivian Reed—(It's Alright)—WDAY, KKTT; (Don't Start)—KKTT, KDIA

Rose Royce—(Love Don't)—KDAY, KUTE*

Shalamar—(Take)—KKTT, KDAY; (Tossing)—KDAY

Mother's Finest—(Don't Wanna)—KKTT

Musique—(In The Bush)—KKTT, KDIA, KDAY*

Lenny Williams—(Midnight)—KKTT, KDIA

Gino Vannelli—(I Just Wanna)—KKTT

Ashford & Simpson—KDAY*

Funkadelic—KUTE*

Little River Band—(Reminiscing)—KKTT

Barry White—(Just The Way)—KKTT; (September)—KKTT

Jazz Fusion

Gil Scott-Heron & Brian Jackson—(Angel Dust)—WWRL, WWIN; (Show Bizness)—WDAS-FM; (A Prayer)—WDAS-FM; (To Be Free)—WDAS-FM

Roy Ayers—(Touch)—WWRL, WNJR, WWIN; (Your Sing)—WNJR, WWIN; (Get On Up)—WDAS-FM; (You Send Me)—WDAS-FM

Lee Oskar—(Before The Rain)—WWIN; (Sing Song)—WWIN; (Feeling Happy)—WWRL

Ronnie Laws—(Love Is Here)—WOL, WDAS-FM, WWIN

Aquarian Dream—(Play It)—WOL, WWIN; (You're A Star)—WDAS-FM

Les McCann—(Just The Way)—WWRL, WDAS-FM

Weather Report—(Birdland)—WWRL

Al Jarreau—(Thinking)—WDAS-FM; (I'm Home)—WDAS-FM; (Fly)—WDAS-FM; (Wait)—WDAS-FM; (Bright)—WWRL

Brecker Brothers—(East River)—WWRL

Sales Breakouts

Al Jarreau (Warner Bros.)

Quazar (Arista)

Gino Vannelli (A&M)

Chanson (Ariola)

Chanson—(Don't Hold Back)—WWRL, WOL

Csiris—(My Love)—WOL

Free Life—(Wish You Were)—WOL; (I Confess)—WOL

Michael Henderson—(Nightime)—WOL

Phyrework—(Put Your Hand)—WDAS-FM, WOL; (Do You Feel)—WOL

Vivian Reed—(Can I)—WOL; (Start Dancing)—WDAS-FM; (It's Alright)—WDAS-FM

Barry White—(Look At Her)—WOL, WDAS-FM; (It's Only Love)—WWIN; (Just The Way)—WWIN; (Early Years)—WWIN, WJZR*

Melba Moore—(Dance)—WNJR; (Promise)—WNJR

Village People—(Hot)—WNJR; (YMCA)—WNJR

Mother's Finest—(Can't Fight)—WOL; (Love Change)—WOL, WWRL

Staples—(Unlock)—WWRL, WDAS-FM, WJZR*

Black Sun—(Big Money)—WWRL

LTD—(It's Time)—WWRL; (Deserve)—WWRL

Loleatta Holloway—(I May Not)—WWRL

Quazar—(Funk 'n' Roll)—WDAS-FM, WNJR

Three Ounces of Love—(Don't Worry)—WDAS-FM; (Give Me Some Feelin')—WDAS-FM; (Star Love)—WDAS-FM

Jazz Fusion

Gil Scott-Heron & Brian Jackson—(Angel Dust)—KKTT; (Angola)—KDIA; (Sec-ets)—KDIA

Roy Ayers—(You Send Me)—KSOL; (Rhythm)—KDIA

Aquarian Dream—(Play It)—KKTT, KDIA

Grant Green—(Just The Way)—KSOL

Terry Callier—(Butterfly)—KKTT

Lee Oskar—(Before The Rain)—KDIA, KDAY*

George Duke—(Movin)—KKTT

Earl Klugh—KDIA

Grover Washington, Jr.—(Do Dat)—KKTT

Jimmy Ponder—(Love Will)—KDIA

Brecker Brothers—(East River)—KKTT

(*Asterisk indicates entire LP is being played)

Sales Breakouts

Village People (Casablanca)

Diana Ross (Motown)

Musique (Prelude)

Faze-O—(Who Loves)—KDIA

Zulema—(Change)—KDIA

Pockets—KUTE*; (Happy For Love)—KKTT

MIDWEST



Adds

Quazar
Aquarian Dream
Diana Ross
Ronnie Foster
Bobby Caldwell
Shalimar
Johnny Guitar Watson
Booker T. Jones
Millie Jackson
Gil Scott-Heron & Brian Jackson
Maynard Ferguson
Chuck Mangione

Kool & The Gang
Brides of Funkenstein
Gonzalez
Bobby Lyle
Cameo
Faze-O
Al Jarreau
Temptations
Wiz
Willie Bobo
Melba Moore
Latimore
Pockets

Prime Cuts

Ashford & Simpson—(Is It Still Good)—KKSS, WJPC, WCHB, KPRs, KATZ, WAMO*

Mother's Finest—(Don't Wanna)—WJLB, KKSS, WBMX; (Love Changes)—KKSS, WJPC, WJZR, WBMX; (Watch My Styling)—WJPC

Denise LaSalle—(Influence)—KKSS, WAMO; (Feet Don't)—WCHB; (Overtime)—WAMO; (Thank Me)—WBMX, WABQ, KPRs*

Free Life—(Say You Do)—KKSS; (I'll Keep A Light)—KKSS; (Wish You Were Here)—WAMO; (Cornerstone)—WAMO

Staples—(Unlock)—WJPC, WBMX, WJPC; (Showdown)—WJPC, WAMO*

Roberta Flack—(What A Woman)—KKSS, WAMO; (Independent Man)—WAMO, WABQ*

Rose Royce—(Love Don't)—KKSS, WJPC; (Angel)—WBMX

Jorge Santana—(Sandy)—WAMO; (Darling I Love You)—KKSS, WAMO, WABQ*

Michael Henderson—(Nightime)—WJPC

Switch—(I Wanna Be Closer)—WJPC

Gino Vannelli—(I Wanna Stop)—WAMO; (Brother To Brother)—WAMO; (People I Belong To)—WAMO

Funkadelic—(One Nation)—WAMO, WCHB; (Cholly)—WAMO, WCHB, KPRs*

Pockets—(Lay Your Head)—KKSS; (In Your Eyes)—KKSS; (Happy For Love)—WJPC

Kool & The Gang—(Everybody's Dancin')—WAMO, WJPC; (Dancing Shoes)—WAMO; (I Like Music)—WAMO, KPRs*

Prince—(My Love)—KKSS

McCoo & Davis—(I Thought)—KKSS

Musique—WAMO*



SOUTH-SOUTHWEST

Jazz Fusion

Grover Washington, Jr.—(Reed Seed)—KMJQ; (Do Dat)—WAOK, KMJQ, KYOK; (Santa Cruzin)—KMJQ, KYOK, WYLD-FM*; (WEDR-FM)

Roy Ayers—(Get On Up)—WMBM, WAOK; (You Send Me)—KMJQ, WYLD-FM; (Can't You See)—KMJQ, KYOK, WYLD-FM, WAOK; (Everytime I See You)—KMJQ

Gil Scott-Heron & Brian Jackson—(Angel Dust)—WBOK; (Showbizness)—WYLD-FM; (Angola)—WBOK-FM

Paul Horn—(Witch Doctor)—KMJQ

Eddie Moran—(Concert By The Sea)—KMJQ

Bobby Lyle—(Groove)—WAOK (Fairytale)—KMJQ

Al Jarreau—(Sitting, Fly, Thinking)—KMJQ

Aquarian Dream—WBOK*

Ronnie Laws—(These Days)—WBOK

Herbie Mann—(Let's Stay Together, Watermelon Man)—KMJQ

Willie Bobo—WYLD-FM*; (Pisces)—KMJQ;

Ray Barretto—WYLD-FM*

Donny Hathaway—WEDR-FM*

Ron Carter—WEDR-FM*

Sales Breakouts

Quazar (Arista)

Johnny Guitar Watson (DJM)

Vernon Burch—(Mamma)—KMJQ

Jorge Santana—(Sea Shell)—KMJQ; (Love The Way)—KMJQ

Diana Ross—(Loving, Living, Giving)—KMJQ

Melba Moore—(You Step)—WBOK

Bar-Kays—(Holy Ghost)—WBOK

Kool & The Gang—(Everybody's Dancin')—WBOK

Double Exposure—(I Declare War)—WBOK

Dennis Coffey—WEDR-FM*

Johnny Guitar Watson—(Miss Frisco)—WAOK; (Gangster of Love)—WBOK, WEDR-FM*

Al Hudson—KYO*

Sweet Cream—WEDR-FM*

Delegation—WEDR-FM*

Thelma Jones—WEDR-FM*

Willie Hutch—WEDR-FM*

(*Asterisk indicates entire LP is being played)

The Year of



Platinum Country

The theme of this year's Record World Country Music Special, Country Platinum, is a strong statement in itself. Country records attaining gold and platinum status are not a brand new phenomenon, but they are showing up with increasing frequency, and from all indications, there are plenty more in store.

It was not very long ago that sales of country product in excess of 100,000 was the cause of great excitement. And those figures are still noteworthy, but even more noteworthy is the growth of the country music industry's proportions, going far beyond the boundaries of any one city, state or country to make platinum records a reality.

In the past year, that growth has been backed up by the country music industry with solid commitments, recognizing what has happened and anticipating more growth in the future. Nearly every record label with involvement in country music has significantly expanded its country operations, or plans are on the drawing boards.

The same is holding true for publishers, managers, booking agencies, artists, retailers, nearly all aspects of the music industry. The generation of record buyers and people who keep music as a priority in their lives is maturing, but music remains an integral part of their lives, according to studies by at least three major record labels. Part of country's new audience consists of these people, and part consists of people younger than the traditional country buyer, attracted by both the music's honesty and its ever-improving sounds. Country music has, of course, come a long way, and it has a bright future. With this in mind, in conjunction with the Country Music Association's Twentieth Anniversary and the 53rd birthday of the Grand Ole Opry, Record World is proud to salute country music and all those involved with it.



CONGRATULATIONS



Entertainer Of The Year
Dolly Parton



Album Of The Year
Ronnie Milsap
It Was Almost Like A Song

THANK YOU, FROM ALL OF US AT RCA RECORDS

**We appreciate
the way you
appreciate us.**



**HOTTEST RECORD COMPANY—ALBUMS
HOTTEST RECORD COMPANY—SINGLES**

EDDY ARNOLD • CHET ATKINS • RAZZY BAILEY • ANITA BALL • TOM BENJAMIN • JEWEL BLANCH
JIM ED BROWN • BRIAN COLLINS • HELEN CORNELIUS • PAUL CRAFT • FLOYD CRAMER • DAVE &
SUGAR • DANNY DAVIS & THE NASHVILLE BRASS • DOTTSY • BILL ELDRIDGE • TOM T. HALL
LINDA HARGROVE • BEVERLY HECKEL • WAYLON JENNINGS • DICKEY LEE • ZELLA LEHR • RONNIE
MILSAP • SHAUN NIELSEN • DOLLY PARTON • DEBBIE PETERS • CHARLEY PRIDE • JERRY REED
JIM REEVES • HANK SNOW • GARY STEWART • PORTER WAGONER • STEVE WARINER • STEVE YOUNG

thank you.



**RCA
Records**

THE WHITE HOUSE
WASHINGTON

Country Music Month
October 1978

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

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

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

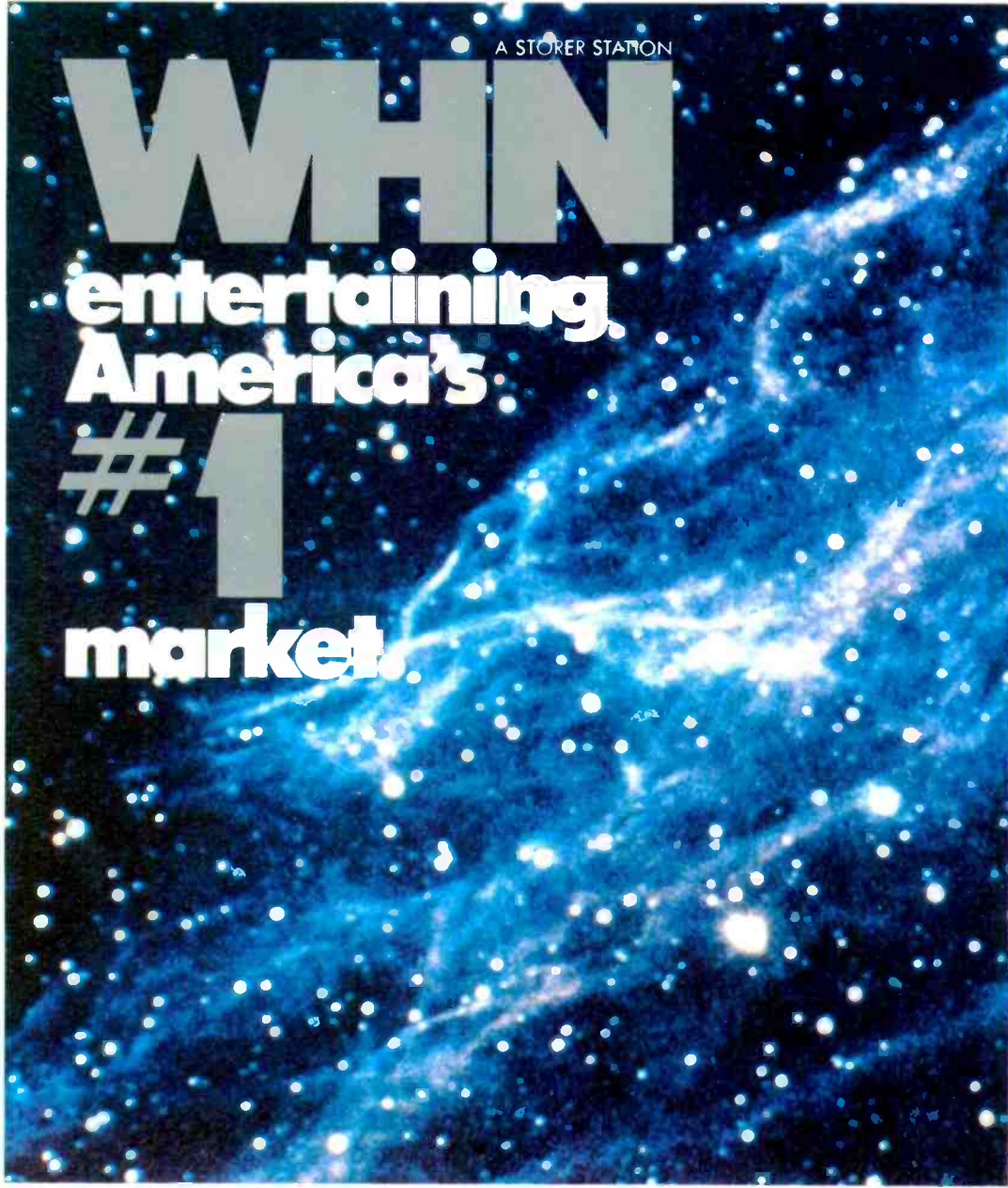
I welcome the opportunity to applaud the Country Music Association on its sponsorship of this annual observance, and I encourage more Americans to share in the enjoyment and cultural enrichment that country music can bring.

Jimmy Carter

A STORER STATION

WHIN

entertaining.
America's
#1
market.



53rd Annual Grand Ole Opry Birthday Celebration & DJ Convention 1978 Agenda

October 18 - 22, 1978

Wednesday, October 18

The Grand Ole Opry House - Opryland, U.S.A.

2:00 p.m. - 5:00 Early Bird Bluegrass Concert
 5:30 p.m. - 7:00 WSM & Grand Ole Opry Dinner
 7:00 p.m. - 9:00 The Grand Ole Opry Spectacular
 9:30 p.m. Sho-Bud/Baldwin/Gretsch Birthday Show

Thursday, October 19

The Grand Ole Opry House & Municipal Auditorium

11:30 a.m. - 2:30 RCA Records Luncheon & Show (Opry House)
 3:30 p.m. - 5:30 MCA Records Show (Opry House)
 6:00 p.m. - 10:00 FICAP Banquet & Show (Hyatt Regency)
 8:00 p.m. United Artists Show (Municipal Auditorium)

Friday, October 20

The Municipal Auditorium

9:00 a.m. - 11:30 Artists/D.J. Tape Session #1 (Lower Level)
 11:30 a.m. - 2:30 ABC Records Luncheon and Show
 6:00 p.m. CMA Anniversary Banquet and Show

Saturday, October 21

The Municipal Auditorium

9:00 a.m. - 11:30 Artists/D.J. Tape Session #2 (Lower Level)
 12:00 noon - 3:00 Capitol Records Luncheon and Show
 5:00 p.m. - 8:00 Columbia Records Dinner and Show

The Grand Ole Opry House - Saturday Evening

9:30 p.m. - 12:00 Grand Ole Opry 53rd Birthday Celebration Show

Sunday, October 22

Opryland, U.S.A.

10:00 a.m. - 6:00 Visit Opryland, U.S.A.

BIG BAD JOHN • CATHY'S CLOWN • I CAN'T STOP LOVING YOU • JEALOUS HEART • KNEE DEEP IN THE BLUES • AIN'T HAD NO LOVIN' • BIG BAD JOHN • BLUE BAYOU
 • BLUE ANGEL • BONAPARTE'S RETREAT • BREAD AND BUTTER • CHATTANOOGIE SHOE SHINE BOY • COLD, COLO HEART • CATHY'S CLOWN • CRYING • EBONY EYES
 • FUNNY FAMILIAR FORGOTTEN FEELINGS • HALF AS MUCH • HEY JOE • I CAN'T STOP LOVING YOU • I FOUGHT THE LAW • (TH) I KISSED YOU • I LIKE YOUR KIND
 OF LOVE • I LOVE YOU BECAUSE • I WANNA LIVE • INDIAN RESERVATION (Lament Of The Cherokee Reservation Indian) • I'M SO LONESOME I COULD CRY • IN DREAMS •
 IT'S OVER • JAMBALAYA (On The Bayou) • JEALOUS HEART • LAST DATE • LIL' RED RIDING HOOD • NORMAN • OH, LONESOME ME • OH PRETTY WOMAN • ON THE
 REBOUND • ONLY THE LONELY (Know The Way I Feel) • PLAYBOY • PROBLEMS • RIDE, RIDE, RIDE • ROSE AND A BABY RUTH, A • RUNNING SCARED • SAD MOVIES (Make
 Me Cry) • SINGING THE BLUES • SNAP YOUR FINGERS • SO SAD (To Watch Good Love Go Bad) • TALK BACK TREMBLING LIPS • TEEN ANGEL • TENNESSEE WALTZ, THE
 • THEN YOU CAN TELL ME GOODBYE • THERE GOES MY EVERYTHING • TOO OLD TO CUT THE MUSTARD • WAKE UP LITTLE SUSIE • WHEN WILL I BE LOVED • WHITE SPORT
 COAT, A • WISHING RING • YOU'VE STILL GOT A PLACE IN MY HEART • YOUR CHEATIN' HEART • AIN'T LOVE A GOOD THING • ALL I HAVE TO OFFER
 YOU IS ME • ALMOST • AN AMERICAN TRILOGY • ANYWAY • ARE YOU TEASING ME • BACK UP, BUDDY • BAD NEWS • BANDOY THE ROODEO
 CLOWN • BAPTISM OF JESSE TAYLOR, THE • BIG BAD JOHN • BIG MAMA • BONAPARTE'S RETREAT • BREAK MY MIND • BRING BACK
 YOUR LOVE TO ME • CAJUN BABY • CASH ON THE BARRELS • COUNTRY GREEN • CRY, CRY OARLING • DON'T BE
 ANGRY • DON'T TELL ME YOUR TROUBLES • DREAM • FULL TIME JOB • FUNNY FAMILIAR FORGOTTEN FEELINGS
 • GET YOUR LIE THE WAY YOU WANT IT • GIVE MYSELF UP FOR YOU • HE EVEN WOKE ME UP TO SAY GOODBYE • HERE
 COMES THE RAIN, BABY • HEY JOE • I CAN MEND YOUR HEART • I CAN'T HELP IT (If I'm Still In Love With
 You) • I CAN'T QUIT (I've Gone Too Far) • I CAN'T STOP LOVING YOU • I LOVE TO DANCE WITH ANNIE • I LOVE YOU BECAUSE •
 I SAW THE LIGHT • I TAKE THE CHANCE • I WANNA LIVE • IT AIN'T LOVE (Let's Leave It Alone) • IF MY HEART
 COULD CRY • I'VE BEEN THINKING • I'M SO AFRAID OF
 HAD WINDOWS • IT'S MY TIME • JOHNNY ONE TIME • JAM
 THE CHEROKEE RESERVATION INDIAN, THE • LAST DATE
 MAN • LOVE IS THE LOOK YOU'RE LOOKING FOR • LOVING
 ME • OH, PRETTY WOMAN • ONE BY ONE • ONLY THE LONELY
 GOLD • RUBY (Are You Mad) • SATISFIED • SHE EVEN WOR
 • SNAP YOUR FINGERS • SOFTLY AND TENDERLY (I'll Hold You
 Are Gonna Be) • SWEET DREAMS • TALK BACK TREMBLING LIPS
 GOES MY EVERYTHING • THERE'S A BIG WHEEL • THREE STEPS
 I STOP DREAMIN' • WHEN WILL I BE LOVED • WHITE SPORT COAT (And A Pink Carnation) • WHERE DID THEY GO, LORD • WHERE IS MY CASTLE • WHO CARES (For Me) •
 WHY DON'T YOU LOVE ME • WHY I'M WALKIN' • WITH TEARS IN MY EYES • WOULD YOU WALK WITH ME JIMMY • YOU CAN'T PICK A ROSE IN DECEMBER • YOU TWO TIMED
 ME ONE TIME TOO OFTEN • YOU'RE RUNNING WILD • AFRAID • AIN'T IT ALL WORTH LIVING FOR • BACK IN THE COUNTRY • BLUE EYES CRYING IN THE RAIN • COUNTRY
 GIRL WITH HOT PANTS ON • CRAZY HEART • CRYING OVER YOU • DEEP WATER • FADED LOVE AND WINTER ROSES • FAN THE FLAME, FEED THE FIRE • FOGGY RIVER •
 FREE TO BE • GOOD OLD FASHIONED COUNTRY LOVE • I DON'T WANNA TALK IT OVER ANYMORE • I'M YOUR WOMAN • IT'S A SIN • KAW-LIGA • LAST OF THE SUNSHINE
 COWBOYS, THE • LOVIN' SOMEONE ON MY MIND • MANSION ON THE HILL, A • NO ONE WILL EVER KNOW • NOBODY'S CHILD • PHILADELPHIA FILLIES • PINS AND NEEDLES
 (In My Heart) • PULL MY STRING AND WIND ME UP • SETTIN' THE WOODS ON FIRE • SOMETIMES I TAK IN MY SLEEP • SONG WE FELL IN LOVE TO, THE • TAKE THESE CHAINS
 FROM MY HEART • TEXARKANA BABY • TOO MUCH PRIDE • TOUCH THE MORNING • BIG BAD JOHN • CATHY'S CLOWN • I CAN'T STOP LOVING YOU • JEALOUS HEART •

Happy Birthday
 WSM'S GRAND
 OLE OPRY
 Welcome D.J.'s
 thanks for these
 award winning songs!

Fred Rose

MUSIC
 INCORPORATED

Acuff Rose

PUBLICATIONS
 INCORPORATED

Milene Music

INCORPORATED

GENE WATSON

GLEN CAMPBELL

MEL McDANIEL

JESSI COLTER

ANNE MURRAY

KENNY DALE

FREDDIE HART

HANK COCHRAN

LOST GONZO BAND

BILLY "CRASH" CRADDOCK

KAREN WHEELER

ORIGINAL TEXAS PLAYBOYS

LEE DRESSER

THE TENNESSEANS

ASLEEP AT THE WHEEL

CLIFF REYNOLDS

DON SCHLITZ

MICHAEL CLARK

LEE CLAYTON

RAY SAWYER

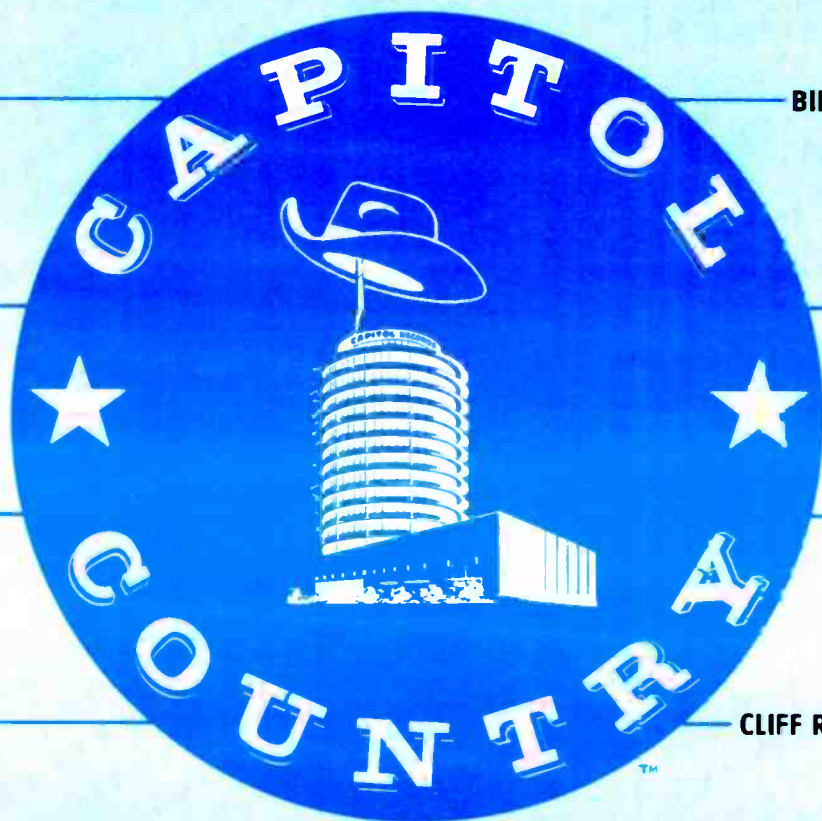
CONNIE CATO

LA COSTA

DR. HOOK

COLLEEN PETERSON

MARCIA BALL



**WHEREVER YOU GO,
YOU'RE IN CAPITOL COUNTRY.**



Record World 1978 Country Singles Awards

TOP MALE VOCALIST



1. Tie:

Willie Nelson—Columbia
Merle Haggard—MCA

2. Mel Tillis—MCA
3. Larry Gatlin—Monument
4. Kenny Rogers—United Artists
5. Conway Twitty—MCA
6. Elvis Presley—RCA
7. Eddie Rabbitt—Elektra
8. Charley Pride—RCA
9. Don Williams—ABC
10. Ronnie Milsap—RCA
11. Billy Crash Craddock—Capitol
12. Rex Allen Jr.—Warner Brothers
13. Jerry Lee Lewis—Mercury
14. Gene Watson—Capitol
15. Vern Gosdin—Elektra
16. Tom T. Hall—RCA
17. Johnny Paycheck—Epic
18. Johnny Rodriguez—Mercury
19. Joe Stampley—Epic
20. Jerry Reed—RCA
21. T.G. Sheppard—Warner Brothers
22. Jacky Ward—Mercury
23. Bill Anderson—MCA
24. Freddy Fender—ABC
25. Marty Robbins—Columbia
26. Mel Street—Polydor
27. John Wesley Ryles—ABC
28. Mickey Gilley—Playboy
29. Moe Bandy—Columbia
30. George Jones—Epic
31. Tommy Overstreet—ABC
32. Johnny Duncan—Columbia
33. Waylon Jennings—RCA
34. Glen Campbell—Capitol
35. Kenny Dale—Capitol
36. Don Gibson—ABC Hickory
37. Roy Head—ABC
38. C.W. McCall—Polydor
39. Bobby Borchers—Playboy
40. Dickey Lee—RCA
41. David Rogers—Columbia
42. Johnny Cash—Columbia
43. Charlie Rich—United Artists
44. Sonny James—Columbia
45. Freddie Hart—Capitol
46. Jerry Wallace—BMA
47. Narvel Felts—ABC
48. Randy Barlow—Republic
49. Bob Luman—Polydor
50. Gary Stewart—RCA

TOP FEMALE VOCALIST

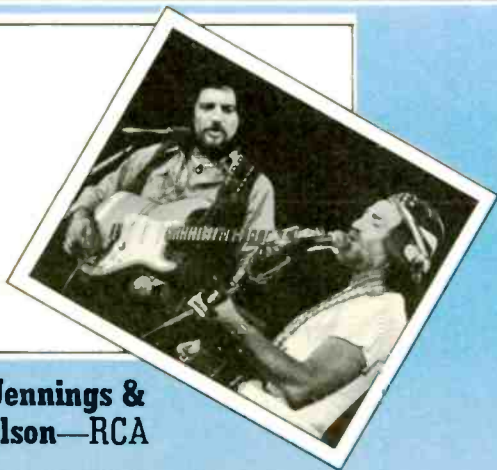


1. Crystal Gayle

—United Artists

2. Loretta Lynn—MCA
3. Dolly Parton—RCA
4. Barbara Mandrell—ABC
5. Donna Fargo—Warner Brothers
6. Margo Smith—Warner Brothers
7. Emmylou Harris—Warner Brothers
8. Cristy Lane—LS
9. Linda Ronstadt—Asylum
10. Susie Allanson—Warner/Curb
11. Anne Murray—Capitol
12. Stella Parton—Elektra
13. Tammy Wynette—Epic
14. Billie Jo Spears—United Artists
15. Dotsy—RCA
16. Connie Smith—Monument
17. Mary Kay Place—Columbia
18. Lynn Anderson—Columbia
19. Charly McClain—Epic
20. Ava Barber—Ranwood
21. Tanya Tucker—MCA
22. Dottie West—United Artists
23. Melba Montgomery—United Artists
24. Sandy Posey—Warner Brothers
25. Sammi Smith—Elektra

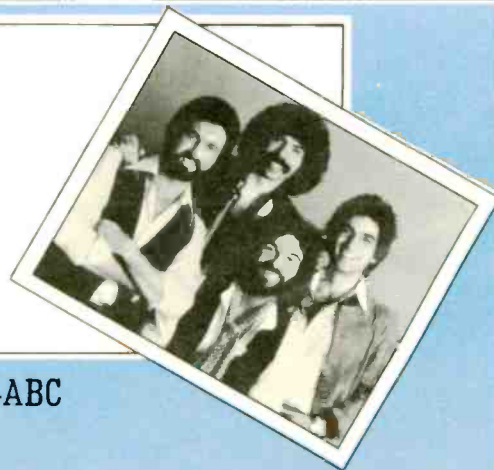
TOP DUO



1. Waylon Jennings & Willie Nelson—RCA

2. Jim Ed Brown & Helen Cornelius—RCA
3. George Jones & Tammy Wynette—Epic
4. Bill Anderson & Mary Lou Turner—MCA
5. Conway Twitty & Loretta Lynn—MCA

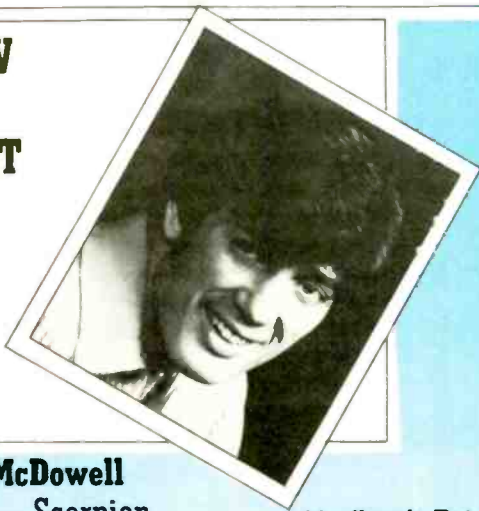
TOP VOCAL GROUP



1. Oak Ridge Boys—ABC

2. Dave & Sugar—RCA
3. Statler Brothers—Mercury

TOP NEW MALE VOCALIST



1. Ronnie McDowell

- | | |
|--|---|
| —Scorpion | 14. Jimmie Peters—
Mercury |
| 2. Mel McDaniel—
Capitol | 15. Jim Chestnut—
ABC Hickory |
| 3. Don Drumm—
Churchill | 16. Howdy Glenn—
Warner Brothers |
| 4. John Conlee—ABC | 17. Steve Wariner—RCA |
| 5. Eddie Middleton—
Cleveland Interna-
tional/Epic | 18. Paul Evans—Spring |
| 6. R. C. Bannon—
Columbia | 19. Dewayne Orender—
Nu Trayl |
| 7. Sterling Whipple—
Warner Brothers | 20. King Edward Smith IV
—Soundwaves |
| 8. Kenny O'Dell—
Capricorn | 21. Don Schlitz—Capitol |
| 9. Joe Sun—Ovation | 22. Jerry Abbott—
Churchill |
| 10. Marty Mitchell—MC | 23. Tommy Jennings—
Monument |
| 11. Jerry Naylor—MC | 24. Durwood Haddock—
Eagle International |
| 12. Johnnie Lee—GRT | 25. Nate Harvell—
Republic |
| 13. John Anderson—
Warner Brothers | |

TOP NEW FEMALE VOCALIST



1. Janie Fricke—Columbia

- | | |
|---------------------------------|-------------------------------------|
| 2. Debby Boone—
Warner/Curb | 11. Dawn Chastain—
Prairie Dust |
| 3. Zella Lehr—RCA | 12. Peggy Forman—MCA |
| 4. Bonnie Tyler—RCA | 13. Terri Hollowell—
Con Brio |
| 5. Mary K. Miller—Inergi | 14. Cathy O'Shea—MCA |
| 6. Brenda Kaye Perry—
MRC | 15. Rita Remington—
Plantation |
| 7. Gail Davies—Lifesong | 16. Judy Allen—Polydor |
| 8. Laney Smallwood—
Monument | 17. Jenny Robbins—
El Dorado |
| 9. Rebecca Lynn—
Scorpion | 18. Pam Rose—Capitol |
| 10. Reba McEntire—
Mercury | 19. Leslee Barnhill—
Republic |
| | 20. Terri Bishop—
United Artists |

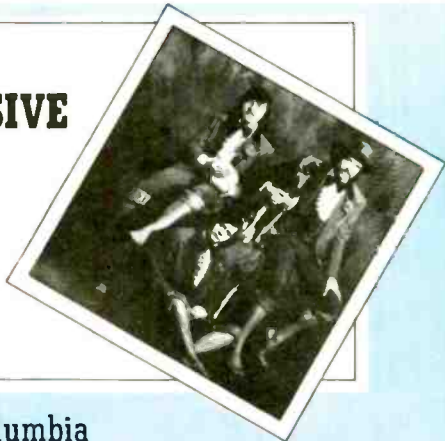
TOP NEW VOCAL GROUP



1. Cates Sisters

- Caprice
2. Bellamy Brothers—WB
 3. Drifting Cowboys—Epic

TOP PROGRESSIVE GROUP



1. Shylo—Columbia

2. Charlie Daniels Band—Epic

TOP NEW DUO



1. Kendalls—Ovation

2. Kenny Rogers & Dottie West—United Artists
3. Johnny Duncan & Janie Fricke—Columbia
4. Johnny Cash & Waylon Jennings—Columbia
5. Jacky Ward & Reba McEntire—Mercury

MOST PROMISING PROGRESSIVE GROUP



1. Silver City Band—Columbia

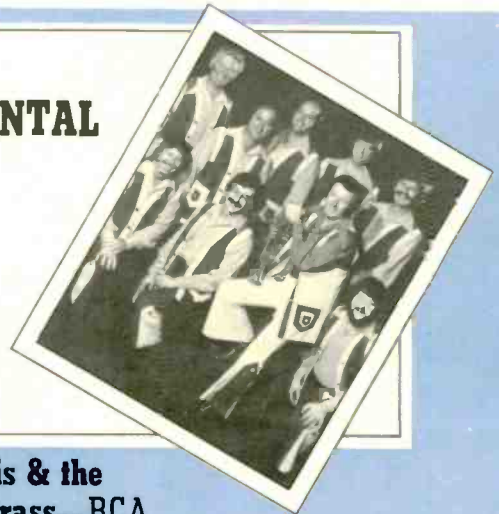
Record World 1978 Country Singles Awards

TOP INSTRUMENTALIST



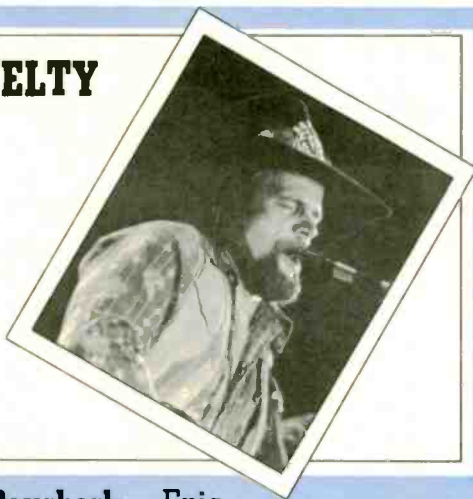
1. Maury Finney—Soundwaves
2. Hargus "Pig" Robbins—Elektra
3. Charlie McCoy—Monument

TOP INSTRUMENTAL GROUP



1. Danny Davis & the Nashville Brass—RCA
2. Bill Black Combo—Hi

TOP NOVELTY ARTIST



1. Johnny Paycheck —Epic

MEMORIAL AWARD



Elvis Presley

HOTTEST RECORD COMPANY

(MOST #1 RECORDS)

1. RCA
2. United Artists
3. CBS
MCA
Warner Brothers

MOST ACTIVE RECORD COMPANY

(MOST CHARTED RECORDS)

1. CBS
2. RCA
3. MCA
4. Warner Brothers
5. Mercury/Monument

HOTTEST RECORD COMPANY (Independent)

1. Ovation

MOST ACTIVE RECORD COMPANY (Independent)

1. Republic
2. Con Brio
3. Gusto } tie
MRC }

Publisher's Award:

HOTTEST ACTIVITY

(Most Charted Songs)

1. Tree International

HOTTEST ACTION

(Most #1 Songs)

1. Tree International

The Oak Ridge Boys

RICHARD, JOE, BILL & DUANE

OAK RIDGE BOYS



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



Management
THE JIM HALSEY CO. INC.
5800 E. SKELLY PENTHOUSE
TULSA, OKLAHOMA 74135
(918) 663-3883

Produced by Ron Chancey

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

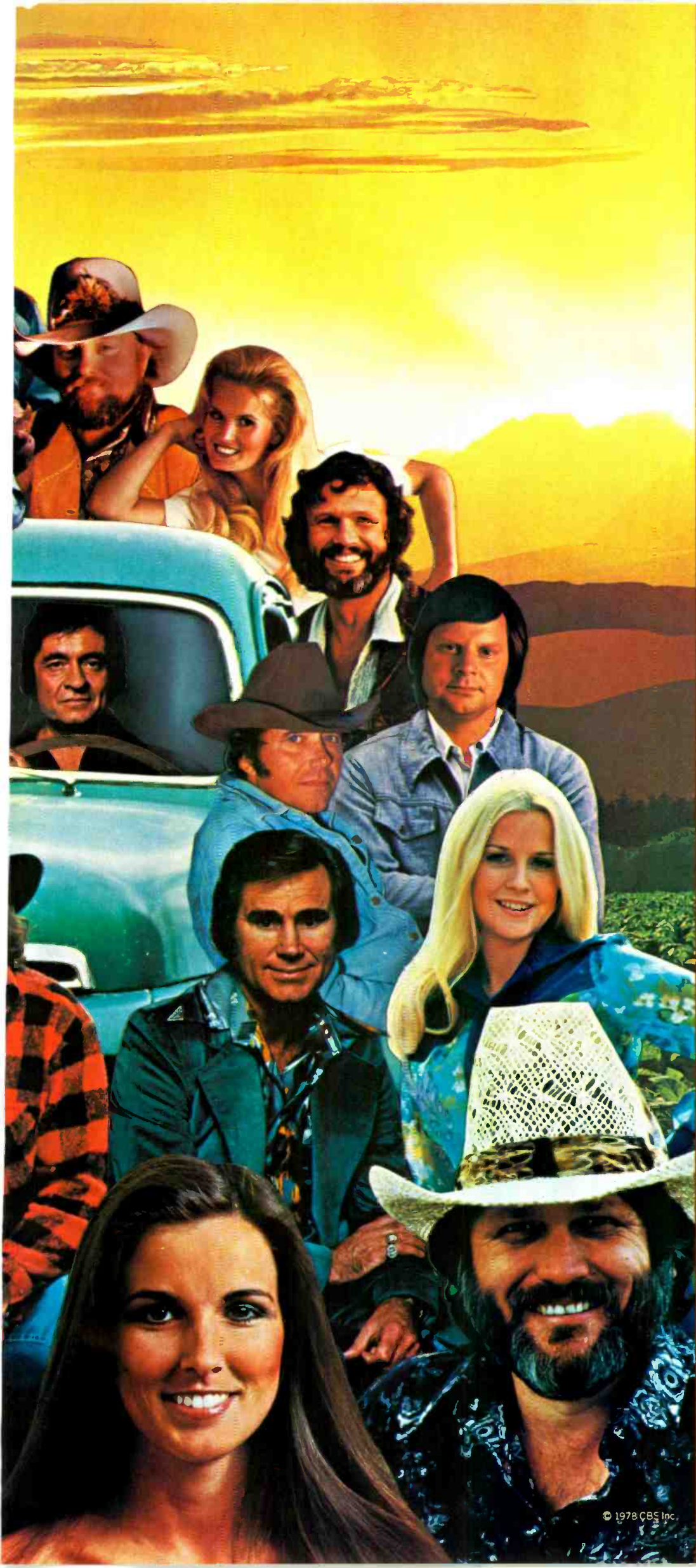
AY-1065



The Nashville Family of Music

CBS ♦ RECORDS





*Gun
Family
Portrait*

Record World 1978 Country Album Awards

TOP MALE VOCALIST



1. **Kenny Rogers**—United Artists

- 2. **Ronnie Milsap**—RCA
- 3. **Waylon Jennings**—RCA
- 4. **Willie Nelson**—Columbia
- 5. **Larry Gatlin**—Monument

- 6. **Jimmy Buffett**—ABC
- 7. **Johnny Paycheck**—Epic

8. **Merle Haggard**—MCA

9. **Conway Twitty**—MCA

10. **Eddie Rabbitt**—Elektra

11. **John Denver**—RCA

12. **Charley Pride**—RCA

13. **Jerry Reed**—RCA

14. **Billy Crash Craddock**—Capitol

15. **Glen Campbell**—Capitol

16. **Jerry Lee Lewis**—Mercury

17. **Vern Gosdin**—Elektra

18. **Charlie Rich**—United Artists

19. **Don Williams**—ABC

20. **Kris Kristofferson**—Columbia

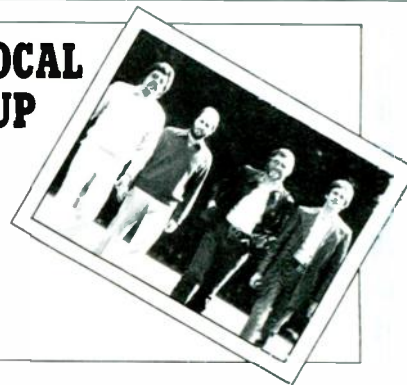
TOP FEMALE VOCALIST



1. **Tie: Crystal Gayle**—United Artists
Dolly Parton—RCA

- 2. **Linda Ronstadt**—Asylum
- 3. **Emmylou Harris**—Warner Brothers
- 4. **Olivia Newton-John**—MCA
- 5. **Anne Murray**—Capitol
- 6. **Loretta Lynn**—MCA
- 7. **Tanya Tucker**—MCA
- 8. **Rita Coolidge**—A&M
- 9. **Donna Fargo**—Warner Brothers
- 10. **Tammy Wynette**—Epic

TOP VOCAL GROUP



1. **Statler Brothers**—Mercury

- 2. **Dave & Sugar**—RCA
- 3. **Brush Arbor**—Monument
- 4. **Shylo**—Columbia

TOP NEW MALE VOCALIST



1. **Ronnie McDowell**—Scorpion

- 2. **Kenny Dale**—Capitol
- 3. **Even Stevens**—Elektra
- 4. **Mel McDaniel**—Capitol

TOP NEW FEMALE VOCALIST



1. **Margo Smith**—Warner Brothers

- 2. **Janie Fricke**—Columbia
- 3. **Cristy Lane**—LS

TOP NEW FEMALE VOCALIST

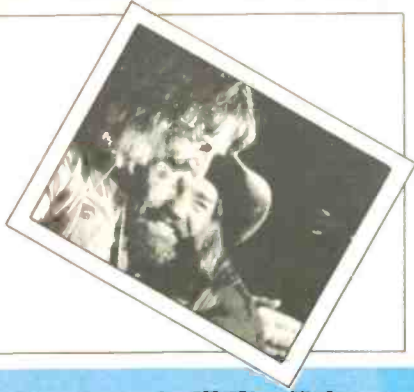


(CROSSOVER)

1. **Debby Boone**—Warner/Curb

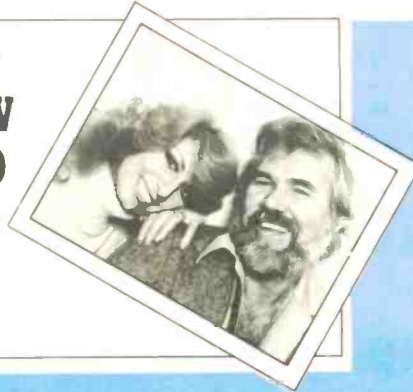
- 2. **Bonnie Tyler**—RCA

TOP DUO



- 1. Waylon Jennings & Willie Nelson—RCA
- 2. Kendalls—Ovation
- 3. Conway Twitty & Loretta Lynn—MCA
- 4. Jim Ed Brown & Helen Cornelius—RCA
- 5. Bill Anderson & Mary Lou Turner—MCA

TOP NEW DUO



- 1. Kenny Rogers & Dottie West—United Artists

TOP NEW VOCAL GROUP



- 1. Oak Ridge Boys—ABC

TOP PROGRESSIVE VOCALIST



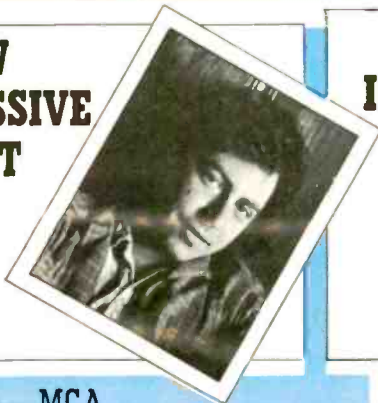
- 1. Jerry Jeff Walker—MCA
- 2. David Allan Coe—Columbia
- 3. Tompall Glaser—ABC

TOP PROGRESSIVE GROUP



- 1. Charlie Daniels Band—Epic
- 2. Amazing Rhythm Aces—Capricorn
- 3. Marshall Tucker Band—ABC
- 4. Asleep At The Wheel—Capitol

TOP NEW PROGRESSIVE VOCALIST



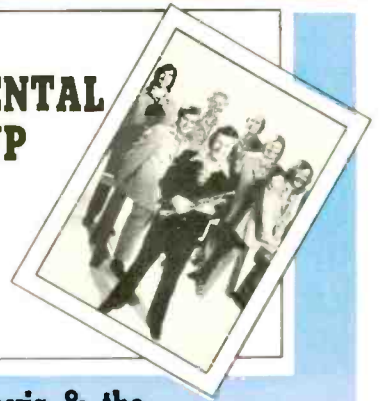
- 1. Joe Ely—MCA
- 2. Steve Young—RCA

TOP INSTRUMENTALIST



- 1. Hargus "Pig" Robbins—Elektra
- 2. Chet Atkins—RCA
- 3. Floyd Cramer—RCA
- 4. Charlie McCoy—Monument

TOP INSTRUMENTAL GROUP



- 1. Danny Davis & the Nashville Brass—RCA
- 2. Bill Black Combo—HI

TOP COMEDY



- Jerry Clower—MCA

MOST ACTIVE RECORD COMPANY

(MOST CHARTED)

- 1. RCA
- 2. CBS
- 3. MCA
- 4. ABC
- 5. Capitol

HOTTEST RECORD COMPANY

(MOST #1)

- 1. RCA
- 2. Columbia } tie
- Asylum }

SPECIAL ACHIEVEMENT PLATINUM ALBUMS

TOP MOVIE SOUNDTRACK

- Smokey & The Bandit—MCA

- Waylon Jennings—RCA
- Willie Nelson—Columbia
- Kenny Rogers—United Artists

- Dolly Parton—RCA
- Crystal Gayle—United Artists
- Statler Brothers—Mercury

Nelson, Fricke Pace Columbia Success Story

■ During the past year Columbia Records has retained its status as an innovative leader and role model for the country music industry.

Columbia's Willie Nelson continues his solid streak of album and singles successes. This year Nelson triumphed with his RIAA certified gold album, "Stardust." Maintaining the #1 position for 11 consecutive weeks, "Stardust" produced two #1 singles—the 1930 classic "Georgia On My Mind" and "Blue Skies," copyrighted in 1954. In conjunction with a full-scale merchandising campaign in support of the "Stardust" album, Nelson appeared before a wide range of audiences through his personal appearances, TV and magazine exposure. Still enjoying chart success this past year were two previous album releases of Nelson's: "Red-headed Stranger," released in 1975, and his tribute to the late Lefty Frizzell, "To Lefty From Willie."

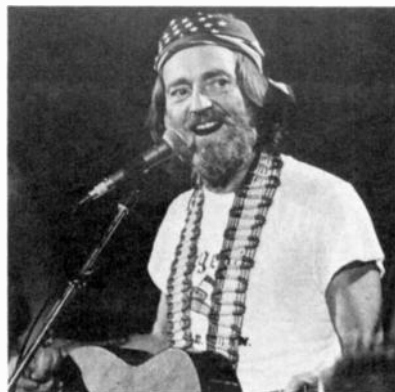
Nominated for Best Female Vocalist of the Year by the CMA, Janie Fricke has this year emerged as a solo artist in her own right. With three chart-topping singles, "Baby, It's You," "Please Help Me I'm Falling (In Love With You)" and her premiere single, "What Are You Doing Tonight," which garnered her a Grammy nomination for Best Vocal Performance by a Female Artist, the former jingle singer, back-up vocalist and six time NARAS awards winner looks with new commitment to her solo career. All three singles were taken from her well received debut album, "Singer Of Songs."

Johnny Duncan

Joining forces with Janie Fricke, Johnny Duncan found a top 5 chart single in "Come A Little Bit Closer" from the album of the same name. The combined vocal talents of Duncan and Ms. Fricke have garnered a nomination for Vocal Duo of the Year by the CMA. Duncan's current album, "The Best Is Yet To Come," has produced the #1 single "She Can Put Her Shoes Under My Bed (Anytime)" and his current hit, "Hello Mexico (And Adios Baby To You)."

Johnny Cash

Johnny Cash this year teamed with producer Larry Butler for his much-heralded album "I Would Like To See You Again," which yielded two hit singles in both the title cut and "There Ain't No Good Chain Gangs," on which he shares vocals with Waylon Jennings. Cash, who will host the CMA Awards Show for the second consecutive



Willie Nelson

year, brought his showman qualities to television with his own hour-long special, "Johnny Cash: Spring Fever," on which he was joined by his wife, June Carter Cash, Waylon Jennings and Ray Charles. This past year saw "Johnny Cash's Greatest Hits Vol. II" certified gold by the RIAA.

Marty Robbins, whose vocal style has influenced the careers of countless singers, made his usual showing with such top 10 hits as "Don't Let Me Touch You" and "Return To Me," both from the Columbia album "Don't Let

(Continued on page 68)

Epic Continues Growth While Maintaining Quality

■ Maintaining its pioneer status in the multi-media format development of diverse talent, Epic Records this past year experienced unprecedented growth while retaining total release quality.

This year's #1 success story is Epic's Johnny Paycheck, whose #1 hit, "Take This Job And Shove It," became the anthem for disgruntled blue and white collar workers across the nation. Epic combined assets with Paycheck's agency to create a total media mix tailored to each performing market and launched a trek across the country which has not abated yet. Appearing at San Francisco's Boarding House and Los Angeles' Roxy, Paycheck captured the attention of both critics and fans and then held it with such singles as "Colorado Cool Aid," "Me And The IRS," "Georgia In A Jug" and "Thanks To The Cathouse, I'm In The Doghouse With You." The release of his album, "Take This Job And Shove It," has met with similar success, maintaining its position in the top 10 for 23 consecutive weeks.

With record sales well over the 20 million mark, Tammy Wynette



Johnny Paycheck

continues to soar with such hits as "One Of A Kind" from the successful album by the same name. The late summer release of "Womanhood" to critical acclaim has so far yielded two hit singles in the title cut and "I'd Like To See Jesus (On The Midnight Special)."

George Jones continues in his inimitable style to turn out the quality releases which have made him a legend and the most sought-after and emulated male country singer today. Following the success of "I Wanna Sing," Epic's newly released "Bartender's Blues" album has afforded Jones two hits in "I'll Just Take It Out In Love" and the title cut, written by George Jones' fan James Taylor.

Bobby Borchers has made an exceptionally strong showing this past year with three top-charting singles, "What A Way To Go," "I Promised Her A Rainbow" and "I Like Ladies In Long Black Dresses," all from the "Denim And Rhinestones" album.

Memphis' Charly McClain is experiencing her greatest chart success to date with "Let Me Be Your Baby" from her Epic album by the same name.

Mickey Gilley experienced more chart success with "Chains Of Love" from his album "First Class" and "The Power Of Positive Drinking" and "Here Comes The Hurt Again" from his latest album, "Flying High." "Mickey Gilley: Greatest Hits, Vol. II" was also released.

Louisiana native Joe Stampley, who got his start in rock and roll, garnered critical attention this year with singles "Everyday I Have To Cry Some," "Red Wine And Blue Memories" and "If You've Got Ten Minutes (Let's Fall In Love)," the latter two from the album "Red Wine And Blue Memories."

Epic's Ed Bruce is emerging as a strong artist with three singles, "When I Die, Just Let Me Go To Texas," "Star-studded Nights" and "Love Somebody To Death."

(Continued on page 68)

CBS Nashville Marketing Team Celebrates Third Anniversary

■ CBS Records, which with the coming of the month celebrates the third anniversary of the Nashville marketing team, is aware of not only the contemporary and innovative elements that reflect an ever growing music industry in Nashville, but looks to the future with spirited team dedication, mindful of tradition and "past masters" of the art.

Housed in a facility which has undergone significant growth in size, the Nashville headquartered marketing division of CBS boasts departments concerned with every aspect of artist career development. In the past year Rick Blackburn, vice president, marketing, CBS Records, Nashville, has announced the appointments to the following newly created positions: Roy Wunsch, director, marketing; Joe Casey, director, promotion (under whom will be two newly created E/P/A promotion posts and two identical Columbia posts); Virginia Team, director, creative services; Areeda Schneider, manager, administration; Mary Ann McCready, director, artist development; Sue Binford, director, press and public information; Tim Pritchett, southeastern regional country marketing manager; and Jack Lameier, western regional country marketing manager.

CBS Records this past year implemented a variety of merchandising campaigns in an effort to broaden consumer demographics and allow for increased product availability. These efforts include a cross-merchandising campaign formulated with Kawasaki's snowmobile division, an aggressive tape push emphasizing both 8-track and cassette, "The Hot Ones" program where selected new catalogue product received concentrated attention, the Music City Music Train and the upcoming "We've Got The Hits" fall campaign. Also, a multi-artist campaign was undertaken that centered around 11 days of CBS Records' country artists at Kings Dominion family entertainment park throughout the month of September.

Nashville based artists are appearing on a wide variety of TV shows ranging from musical variety to dramatic series formats, and CBS artists Bobby Bare, Janie Fricke, Johnny Paycheck, Charlie Daniels, Tammy Wynette, Lynn Anderson, Johnny Cash and Marty Robbins have been a part of this media explosion. Over the past 12 months CBS artists have made 38 combined guest appearances on the Grand Ole Opry, a confirmation of its artists' awareness of Nashville's finest tradition.

WE ARE ALL ONE.

Janie Fricke,

#1 New Female Vocalist

Willie Nelson,

#1 Male Vocalist,

#1 Singles and Special Achievement for Platinum Album

Johnny Paycheck,

#1 Novelty Artist, Singles

The Charlie Daniels Band,

#1 Progressive Group, Albums

Shylo,

#1 Progressive Group, Singles

Silver City Band,

#1 New Progressive Group, Singles

Columbia Records,

Most Active Record Company, Singles

On Columbia and Epic Records and Tapes.

Expansion Keys RCA Country Activities

■ More than any other term, the word expansion best describes the activities of RCA Records, Nashville, in 1978: expansion of chart activity and market penetration, expansion of audiences for RCA artists, expansion of the range of music worked by the label, and expansion of the label staff.

By any yardstick, the period between the 1977 and 1978 Country Music Association awards will be the most successful 12 months ever for RCA, Nashville, as the label focused on the momentum provided when "Wanted: The Outlaws" became the first country album to be certified platinum (in late 1976), expanding its marketing efforts to produce what has become a steady stream of number one chart positions and gold and platinum awards for RCA artists.

Dave and Sugar, Waylon Jennings, Ronnie Milsap, Dolly Parton, Charley Pride and Jerry Reed turned in 12 number one performances, and an Elvis single release produced another. Between October, 1977 and September, 1978, RCA single releases held *Record World's* number one singles ranking a total of 18 weeks, with five singles remaining on top for two or more weeks. RCA singles also produced singles chart entry records three times, as Waylon Jennings charted at 36 bullet and 33 bullet with "Mamas Don't Let Your Babies Grow Up To Be Cowboys" and "The Wurlitzer Prize" and Ronnie Milsap's "Only One Love In My Life" set the current record at 32. Waylon Jennings, Ronnie Milsap, Dolly Parton, Elvis Presley and Bonnie Tyler produced six number one, thirteen gold and seven platinum albums, more than any other country operation. Also, RCA lps held *Record World's* number one position for 34 weeks! Waylon Jennings, Ronnie Milsap, Dolly Parton and newcomer Bonnie Tyler posted a total of eight gold albums (Dolly and Bonnie produced gold singles as well), and Elvis tallied five. Waylon, Dolly and Bonnie shared four platinum albums, and Elvis added another three. Also, Waylon made chart history when his "Ol' Waylon" album became the first country album to debut in thenumber one position. His current album, "I've Always Been Crazy," is the first country album to ship gold. Consistent chart placings by Eddy Arnold, Chet Atkins, Jim Ed Brown and Helen Cornelius, Paul Craft, Floyd Cramer, Danny Davis and the Nashville Brass, Dotts, Bill Eldridge, Tom T. Hall, Beverly Heckel, Dickey Lee, Jim Reeves, Hank

Snow, Gary Stewart, Porter Wagoner and Steve Young guaranteed RCA of continuing to have one of the strongest individual and overall rosters in country music.

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

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



Waylon Jennings

Sugar found their record sales top one million units.

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

Last October, RCA artists were named finalists in nearly every



Dolly Parton

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

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

Screen Gems Shows Steady Growth

■ The steady growth of Screen Gems-EMI / Colgems-EMI during the past year can be attributed to several factors, according to the firm's general manager in Nashville, Charles Feldman. Feldman cites the addition of new writers, the large number of releases by major recording artists, and important covers for catalogue material as the years' outstanding developments.

Writers

Among the writers recently signed to the company's staff are Wayne Carson, Rayburn Anthony and Ronnie Reno. Carson, composer of such hits as "The Letter," "No Love At All," "Drinkin' Thing," "Neon Rainbow" and "She's Actin' Single, I'm Drinkin' Doubles," recently hit the charts with Gary Stewart's single, "Whiskey Trip." Mercury artist Rayburn Anthony recently came off the country charts with a top 30 hit, "Maybe I Should've

Been Listening," and Ronnie Reno, who is currently appearing on the Merle Haggard Show, had a top five Conway Twitty hit entitled "Boogie Grass Band." In addition to a writing deal, Reno has signed a co-publishing agreement with Colgems-EMI Music.

Over the past year, among the artists linked with Screen Gems-EMI/Colgem-EMI staffers' material were B. J. Thomas (who recorded Mark James' "Everybody Loves A Rain Song"), Conway Twitty and Loretta Lynn (who recorded Max D. Barnes' "Lovin' From Seven 'Til Ten"), Mel McDaniel (who recorded "Bordertown Woman," also by Max D. Barnes), the Bellamy Brothers (who recorded Birdie and Val's "Slippin' Away") and Ava Barber (who had a top five record with Gail Davies' "Bucket To The South").

Davies, who has been signed as an artist to Lifesong Records, had her first single, "No Love Have I,"

climb high on the country charts. Her first lp, produced by Tommy West for Lifesong, is scheduled for immediate release. The lp includes six tunes composed by Davies and published by Beechwood/Dickerson Music, a Screen Gems-EMI affiliated company.

Covers

Another factor is the success the professional department has had with covers on catalogue material. The notable examples are Dolly Parton's "Here You Come Again" and the Oak Ridge Boys' "You're The One," both number one records.

During the past year, Screen Gems-EMI/Colgems-EMI has also enjoyed success at the radio level with its country gold programming album. The response from programmers has prompted the planning of a second country gold album which, like the first lp, will be distributed to all major country radio stations.

THE HOUSE THAT JACK BUILT



SUSIE ALLANSON □ REX ALLEN, JR. □ JOHN ANDERSON □ CARLENE CARTER
□ GUY CLARK □ EARL CONLEY □ RODNEY CROWELL □ DONNA FARGO □
HOWDY GLENN □ EMMYLOU HARRIS □ LARRY HOSFORD □ CON HUNLEY □
NICOLETTE LARSON □ BUCK OWENS □ SANDY POSEY □ PAL RAKES □ SHEILA
RHEA □ T.G. SHEPPARD □ MARGO SMITH □ RAY STEVENS □ STERLING WHIPPLE
HANK WILLIAMS, JR.



MCA NASHVILLE



BILL ANDERSON



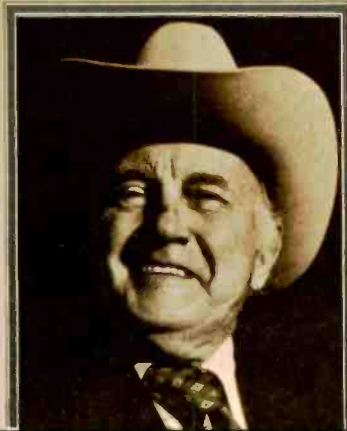
JERRY CLOWER



JOE ELY



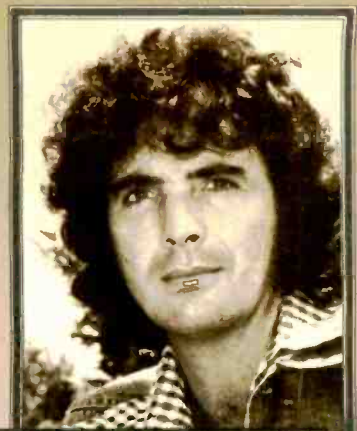
ABBY MARABLE



BILL MONROE



OLIVIA NEWTON-JOHN



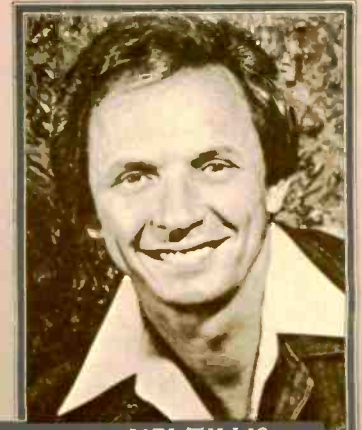
NICK NIXON



KENNY STARR

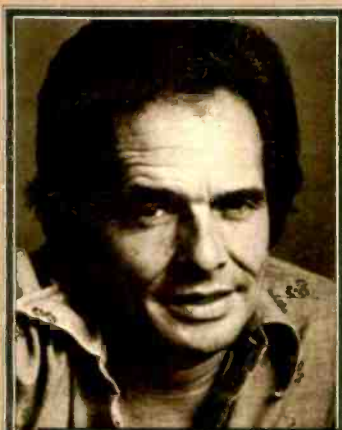


B. J. THOMAS



MEL TILLIS

Music City USA



MERLE HAGGARD



MELANIE JAYNE



LORETTA LYNN



CATHY O'SHEA



ERNEST REY



RONNIE SESSIONS



CAL SMITH



TANYA TUCKER



CONWAY TWITTY



LEONA WILLIAMS

WB: Where the Bunny Brings Home Hits

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

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

These strides are the direct result of a plan of action in marketing, merchandising, promotion and artist development.

One move was the promotion of Andy Wickham from the director of the country division to a vice presidential post. With Wickham's elevation, he gained a more forceful voice in the overall planning stages of the label, thus giving country music a more respected seat in the company. Under the direction of Wickham and Norro Wilson (country a&r director) and Stan Byrd (national country promotion director), Warner country has moved into the position of a major label.

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

Emmylou Harris' "Elite Hotel" garnered the first RIAA certified gold album for the songstress and Warner country division. Maintaining her position as one of the country's hottest acts, Emmylou scored number one records with "Two More Bottles Of Wine" and "To Daddy." Her current album, "Quarter Moon In A Ten Cent Town," not only remained in the top 25 on the charts and further established her as a major album selling artist in country music, but won the Edison Award (Holland) as the Best International Album of the Year (equivalent of the American Grammy).

Margo Smith moved as one of country's top female vocalists with her number one singles, "Don't Break The Heart That Loves You" and "It Only Hurts For A Little While." Her current single, "Little Things Mean A Lot," is not only climbing to the top of the country charts, but has also won her a place in adult contemporary charts.

Donna Fargo

Donna Fargo retained her top chart action with "Shame On



Emmylou Harris

Me," "Do I Love You" and "Ragamuffin Man." She begins a fall showing as hostess of her TV show, produced by the Osmond Family in Provo, Utah.

Newcomer Susie Allanson made her impact on country music during the past year as she hit the top of the charts with three singles, "Baby, Don't Keep Me Hanging On," "Maybe Baby" and "We Belong Together."

Rex Allen, Jr. hit the top 10 three times with his singles, "Lonely Street," "No, No, No (I'd



Margo Smith

Rather Be Free)" and "With Love."

T. G. Sheppard signed with the label and proved that a year of inactivity in recording didn't hurt him with his single, "Mr. D.J.," followed by "Don't Ever Say Goodbye" and his top five recording of "When Can We Do This Again."

Sandy Posey proved to be a comeback artist with her singles "Born To Be With You" and "Love, Love, Love/Chapel of Love."

A major entry was newcomer Con Hunley as his first Warner Bros. single, "Cry, Cry, Darling," hit the top 25, and his second single, "Weekend Friend," reached the top 20. He was signed to APA for bookings and made his New York debut at the Lincoln Center with Larry Gatlin.

Debby Boone's recording of "You Light Up My Life" for Warner/Curb broke records as it soared to the top of musical charts internationally. It became the best selling single of all times and won her many awards, including Most Promising Female in the Academy of Country Music Awards, as well as several other country awards.

New artists signed to Warner Bros. in 1978 include songwriters Guy Clark, Rodney Crowell and Sterling Whipple, as well as singers Carlene Carter, Con Hunley and Susie Allanson.

Scorpion Is a Hot Independent

■ In just one year, Scorpion Records has become one of the hottest independent labels around, thanks to hits with Ronnie McDowell, Jean Shepard, Rebecca Lynn and Billy Walker.

Ronnie McDowell's "The King Is Gone" sold almost two million units in the United States alone, went gold in Canada and was a smash world-wide.

The label went from independent distributors to GRT Records for distribution and then in June returned to the independents. Slim Williamson, who heads the label, says Scorpion is selling to as many accounts nation-wide as any other label with country product. With its artists, Scorpion puts products in the markets, and then follows up with radio station mailings.

All Scorpion product, tapes, albums and singles, are manufactured and shipped from Nashville. Quality Records distributes in Canada, and the label is released world-wide by a number of distributors.

Artists recently signed to Scorpion include Brian Show, the Wilburn Brothers, Liz Anderson, Ben Colder, Bruce Mullen and R. W. Blackwood. Promotion is handled by Marty Williamson, with the help of Mike Borchetta from the west coast.

According to Slim Williamson, plans for the coming year include the seeking of fresh, new talent that can write. You can have a hit with a good song if you are one of the ten or 15 major artists, says Williamson, but anyone else must have a great song.



Chart Activity

A Comprehensive List of Country Album Chart Activity from August 20, 1977 through August 12, 1978

Albums

Label	Songs Charted	Songs in Top 10	No. 1 Songs
A&M	4	—	—
ABC	25	5	—
ARIOLA AMERICA	1	—	—
ASYLUM	3	1	1
CAPITOL	20	—	—
CAPRICORN	2	—	—
COLUMBIA	28	2	1
ELEKTRA	10	2	—
EPIC	15	1	—
GUSTO-STARDAY	1	—	—
LS	1	—	—
MCA	32	9	—
MERCURY	17	2	—
MGM	4	—	—
MONUMENT	5	1	—
OVATION	2	1	—
PLAYBOY	4	—	—
POLYDOR	2	—	—
RCA	54	20	5
SCORPION	2	—	—
UNITED ARTISTS	13	7	—
WARNER BROTHERS	12	2	—
WINDSONG	1	—	—

TANYA TUCKER

C O V E R S T H E C O U N T R Y



MCA RECORDS

©1978 MCA Records, Inc.

MCA: A Total Commitment To Nashville

■ MCA Records has undergone one of the most progressive years in all of its history, as witnessed recently by the label's total commitment to its Nashville operation and its full intent of setting a new pace for the entire music industry.

Appointments by MCA president Mike Maitland have placed well-known trendsetters Jimmy Bowen and Eddie Kilroy in charge of carrying out this commitment, while spearheading all activities at MCA Nashville.

Additional appointments at MCA Nashville include Nick Hunter, who was added to the staff as national promotion director, as well as Jackie Straka, who was named executive secretary to Eddie Kilroy, and Vicky Mabe, who has assumed the duties of executive secretary to Jimmy Bowen.

Major Exec Moves

Major moves within the organization also saw Chic Doherty named to the post of VP of national sales, Corky Wilson to a&r administration, and Jeff Lyman to director of pop adult promotion, serving as a liaison from the west coast office for all crossover product.

In a constant effort to excel as



Loretta Lynn

a leader within the industry, MCA Nashville can take honors this year for being the first to release successful country disco product via Bill Anderson's single, "I Can't Wait Any Longer."

New Horizons

More new horizons that opened up to MCA artists this year include an easy listening hit for Mel Tillis with his single "I Believe In You;" Bill Anderson became the first Nashville act to host his own national TV game show, "The Better Sex;" Mel Tillis taped four segments on "Mel & Susan Together," which was televised nationally last May; Jerry Clower



Conway Twitty

appeared as a guest on the ABC-TV magazine format show "20/20;" and various MCA acts made frequent TV appearances on such shows as "The Tonight Show," "Dinah," "Merv Griffin" and "Mike Douglas."

New ground was also broken for the MCA roster of acts this year when Loretta Lynn and Conway Twitty both made appearances in Las Vegas at the Aladdin Hotel.

In addition, Loretta Lynn became the 1,693rd entertainment personality to be honored by the Los Angeles Chamber of Commerce with a star in Hollywood's



Tanya Tucker

Walk of Fame.

An upswing was also experienced in the career of MCA artist Joe Ely, when the label launched an international tour for him in Austin, Texas which culminated in a performance at this year's Wembley Festival in England, preceded by 10 dates throughout Europe with Merle Haggard.

Projections for next year at MCA Nashville include further development of its current roster, expansion of its acts, and greater marketing programs, all of which are geared to underscore MCA's total faith in the future of Nashville's music industry.

Gary Stewart

THE ULTIMATE HONKY TONK ROCKER

WITH NUMBER ONE HITS LIKE: "DRINKIN' THING," "OUT OF HAND," AND "SHE'S ACTING SINGLE (I'M DRINKING DOUBLES)"

WATCH FOR GARY'S NEXT SINGLE... "STONE WALL (AROUND YOUR HEART)"
PB-11416

FOR EXCLUSIVE BOOKINGS:

CELEBRITY MANAGEMENT, INC.
50 MUSIC SQUARE WEST
SUITE 401
NASHVILLE, TN 37203
(615) 329-1050

BOB BRAY
KEN ROLLINS
DAN WOJCIK
TOM CROCKETT

CELEBRITY MANAGEMENT, INC.
ONE CENTURY PLAZA
SUITE 1840
CENTURY CITY, CA 90060
(213) 553-8292

BRIAN MARK McKINNON
RANDY GREENFIELD

Celebrity Management, Inc.



DON WILLIAMS

EXPRESSIONS AY-1069



BRAND NEW EXPRESSIONS — Destined to be heard around the world. Includes "Tulsa Time," "Lay Down Beside Me" and "It Must Be Love."

Produced by Don Williams and Garth Fundis
Management:



PE JIM HALSEY & CO. INC.
1000 N. W. 11th St., Ft. Lauderdale, FL 33304
TEL: (305) 461-1111 FAX: (305) 461-1112



RECORDS
ABC DELIVERS

ABC Provides a 'Personal Touch'

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

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

Known as ABC-Dot since August, 1974, the label opened 1978 by dropping the "Dot" from its logo and becoming ABC Records Nashville division. In announcing the move, Steve Diener, ABC Records president, pointed out that the action is intended to demonstrate ABC's total support for and the continuing autonomy of the Nashville wing. The name change will provide less opportunity for musical categorization of ABC artists and more opportunity for those who have the desire and potential to cross into other musical areas to do so.

ABC Nashville president Jim Fogelsohn now points out that "since the name change, ABC Nashville has enjoyed a greater interaction with our pop and r&b departments, citing in particular major merchandising and promotion campaigns on Don Williams, The Oak Ridge Boys and Barbara Mandrell. He also mentions increased and highly successful efforts by the ABC international division to develop Nashville artists throughout the world market. Don Williams, whose British success reached superstar proportions, is a prime example.

In March, Ervine Woolsey, a member of ABC's promotion team for four years, was named Nashville's director of promotion. Over the ensuing months, Woolsey expanded his staff. Tony Tamburrano, formerly southwestern regional promotion director, was promoted to national promotion field manager and brought to Nashville to work more closely with Woolsey and national promotion coordinator Jeannie Ghent. An already strong field staff fronted by Joe Deters in the southeast and Dottie Vance in the western states was bolstered with the addition of Danny O'Brien in the southwest and Bob Walker in the midwest.

In other areas, Jerry Bailey continued to head artist relations and publicity in Nashville, working with all of the country oriented artists and many pop acts. Bob Kirsch works as ABC Nash-



Roy Clark

ville's west coast representative, coordinating merchandising and promotional activities between the two offices and acting as general liaison.

Another important step taken in 1978 was the trimming of the ABC Nashville roster from 25 to 15. Ron Chancey, vice president, a&r, who produces the Oak Ridge Boys and Tommy Overstreet, recently began working with two new artists. Jerry Fuller, an established producer (Gary Puckett & The Union Gap, Johnny Mathis, Andy Williams, O.C. Smith, Rick Nelson) and songwriter ("Travel-



Barbara Mandrell

in' Man," "Young Girl," "Show And Tell," "Young World") is resuming his own performing career after a 12-year hiatus. Rafe Van Hoy, a 22-year-old songwriter who has already penned major hits for Barbara Mandrell, Tommy Overstreet and a number of others, is currently cutting his initial ABC product.

ABC artists won nomination this year as finalists in six different categories of the Country Music Association Awards. Particularly outstanding years were enjoyed by the Oak Ridge Boys (four top five singles including

two number ones and two albums that reached both the country and pop charts), Barbara Mandrell (four top five singles including one that crossed to the pop and r&b charts) and Don Williams (three top five singles and an album that has remained on the charts all year).

The current ABC roster features Tom Bresh, Roy Clark, John Conlee (whose debut chart single, "Rose Colored Glasses," sold in excess of 250,000 units), Narvel Felts, Freddy Fender, Jerry Fuller, Randy Gurley, George Hamilton IV, Roy Head, Barbara Mandrell, Oak Ridge Boys, Tommy Overstreet, John Wesley Ryles, Hank Thompson, Buck Trent, Rafe Van Hoy and Don Williams.

Internationally, ABC Nashville artists continued to pioneer. Plans are underway, largely through the efforts of Jim Halsey, for Roy Clark and the Oak Ridge Boys to visit Russia for the second time. The Oaks are set to perform with Johnny Mathis October 15-16 at London's Royal Albert Hall. Hank Thompson played the Wembley International Festival at London and toured Germany, Greece, Spain and Iceland. Roy Head and Randy Gurley taped several shows for British television. Don Williams, voted Britain's most popular country artist in several polls and a fixture on the pop charts there, toured Sweden and Finland as well as Britain. Tommy Overstreet, celebrating his tenth anniversary with ABC, toured Germany, Spain and Northern Africa. Narvel Felts toured Germany and England.

Inergi Stays High With Miller's Hits

■ What a year it has been for Vince Kickerillo's Inergi label and Inergi artist Mary K. Miller. During the year Mary K. Miller charted with "The Longest Walk," "Right Or Wrong" and released her new album "Mary K. Miller." The standard "I Can't Stop Loving You" became the fifth charted single in a row, followed by the current "Handcuffed To A Heartache." A Nashville reception and showcase recently spotlighted Miller who has already taped a guest spot on "Nashville Music" and is set to tape a "Hee Haw" segment in October.

Inergi Records is planning the release of an album by the TCB Band, Elvis Presley's touring and recording band, including such name musicians as Glen D. Hardin and James Burton.

The third artist now on the roster of Inergi Records in Nino Tempo, whose first release is forthcoming.

G. Hill & Co. Has a Golden Year

■ 1977-78 was a golden year for Nashville's G. Hill and Company, a production firm specializing in audio concepts. Headed by Gayle Hill, with administrative assistance from production coordinator Donna Songer, and the talents of Music City's top writers, artists and musicians, the company has received several prestigious accolades and honors during the past 12 months.

It was during this year that G. Hill & Co. was notified that one of its spots, "Grandma's Baking Day," written for Stouffer's Bakery Goods, had won the Gold Award from the International Film and Television Festival of New York, in conjunction with the advertising firm of Ketchum, MacLeod and Grove, Inc., who handle the Stouffer's account. That same tune also was awarded a Clio Certificate of Honorable Mention, the Clio being the most prestigious of all advertising awards.

Last fall, G. Hill & Co. was also commissioned by the Country Music Association to develop a theme song to be used to promote October as International Country Music Month. The firm wrote and produced a jingle entitled "Sing Me A Country Song," which was featured on a promotional disc sent to more than 1000 country radio stations in the

United States by the Country Music Association.

The song's exposure was by no means confined to the United States. While in Nashville filming a documentary which would later air on RTE-TV (the Irish TV Network), a production crew from Dublin heard it and decided to use it as the theme song for their documentary.

The rest of the year saw a dramatic increase in national exposure with the firm commissioned to develop audio tracks for heavy-weight accounts such as STP, Sierra Beer, Pittsburgh National Bank, Rubbermaid and International Harvester, in addition to the firm's regular clients.

G. Hill & Co. was also retained as media consultant, responsible for developing a total package of radio spots—from initial concept to finished product—for U.S. government agency, the Veterans Administration. The package included country spots with Dottie West and Michael Clark and ethnic versions with Thomas Cain.

As for the year ahead, 1978-79 promises to be another golden year for G. Hill and Co. CMA is again using the company's spots to promote October as Country Music Month, and the organization's roster of clients is ever-growing.

What the country is coming to: **ASCAP**



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

A 'Family Concept' Works Wonders for UA

■ It all began at the CMA Awards show last year when United Artists artists Kenny Rogers and Crystal Gayle both won Vocalist of the Year awards. From there it was on to four gold albums and two platinum albums, along with six number one singles. This year, UA has maintained a prominent place on the country charts with ten albums at the same time.

Crystal Gayle was presented with RIAA certified gold and platinum records this year for her album "We Must Believe In Magic" (which has been on RW's charts for over a year) and her number one single, "Don't It Make My Brown Eyes Blue." She appeared as special guest on numerous television shows, including the "Dean Martin Special," the "Tonight Show," the "Wayne Newton Special," the "Mike Douglas Show" and the "Midnight Special."

Her newest album, "When I Dream," which just recently went gold, looks like another platinum disc in the making, with "Talking In Your Sleep" a hit single from the album. Crystal is in the running again this year for two CMA awards.

Kenny Rogers currently has five albums on the charts, "Ten Years Of Gold," "Love Or Something Like It," "Daytime Friends" (on RW's charts for over a year), "Kenny Rogers" and "Every Time Two Fools Collide" (a duo with Dottie West). Rogers mined RIAA gold and platinum albums for "Ten Years Of Gold" and a gold album for "Daytime Friends."

This year the CMA has nomi-



Crystal Gayle

nated him in three categories, Male Vocalist Of The Year, Entertainer Of The Year and Vocal Duo Of The Year with Dottie West. Rogers' television appearances include hosting the "Tonight Show" and the "Midnight Special." He also co-hosted with Dottie West the "Largest Indoor Country Show In History" in Detroit.

The number one single, "Every Time Two Fools Collide," created one of the hottest duet acts of the year, Kenny Rogers and Dottie West, recently nominated by the CMA for Vocal Duo Of The Year.

International artists Dottie West and Billie Jo Spears consistently continue to move upward. Ms. West was featured with the Wembley Festival in England this year. She has been appearing with Kenny Rogers on various show dates across the country in addition to her various tour dates. "Come See Me And Come Lone-



Kenny Rogers

ly" was her recent top 20 single. Spears has had four top ten singles this year with "Too Much Is Not Enough," "Lonely Hearts Club," "I've Got To Go" and "57 Chevrolet."

United Artists signed the Silver Fox, Charlie Rich, and teamed him with Larry Butler as producer. With his initial singles and album, "I Still Believe In Love," he continues to be a favorite in the country market.

International star Slim Whitman and the bluegrass duo of Doc and Merle Watson both have attracted acclaim in the international market, including Japan and Europe.

The label continues to build its operation with the teaming of artists Bobby Wright and David Wills with producers Don Grant and Tom Collins respectively. UA foresees exciting times ahead for these two artists, along with the label's versatile entertainer, Del Reeves.

New signings to the label, be-

sides Charlie Rich, include Richard Leigh, writer of "Don't It Make My Brown Eyes Blue," with Chip Young as producer and Bobby Smith with producer Glenn Pace.

The international market brought gold awards for Crystal Gayle and Kenny Rogers in South Africa, New Zealand, Australia and Canada. The Nashville office maintains the position of being one of the only record labels to be directly involved in the international market on a day-to-day basis.

United Artists Nashville continues its policy of making outside producer agreements. The success of independent producers Larry Butler and Allen Reynolds has proven this point and has been largely due to each's relationship with their artists.

With a small staff, UA Nashville works with a "family concept" wherein everyone is involved in all aspects of the total operation, allowing the Nashville operation to be totally involved with each individual artist and his or her producer, manager and anyone else involved.

With Artie Mogull and Jerry Rubenstein as co-chairmen of the label in Los Angeles, the Nashville staff is headed by Lynn Shults as operations director; Jerry Seabolt, national country promotion director; Carolyn Gilmer, a&r coordinator; Hylton Hawkins, assistant national promotion director; Gerri McDowell, southwest regional promotion director; Pat Cianciabella, promotion staff assistant, Janelle Biter, receptionist; and Mark Spence, mail supervisor.

Brokaw-Gangwisch:

A Professional Approach To PR

■ More and more the country music artist is seeking organized, professional public relations as an important helpmate to the manager and agent in rounding out his or her career. Well prepared and executed publicity campaigns are working in a big way to enhance a performer's notariety, to further the acceptance of his or her talents in concert, on the radio, turntable or on television.

One such tandem agency geared to servicing the country musician has offices on the west coast and midwest. David Brokaw and his Brokaw Company locate in Los Angeles, while Kathy Gangwisch, of Brokaw-Gangwisch, headquarters in Kansas City.

Their combined roster of artists includes Loretta Lynn, Roy Clark, Mickey Gilley, Randy Gurley, The Oak Ridge Boys, Bobby Goldsboro, Freddy Fender and Mack Sanders' enterprises. Brokaw and

Gangwisch like to work with the country entertainer and here's where their specialty seems to lie.

While considered specialists in country music PR, they are also skilled in other areas. "We're proud and we're enthused with the top name performers in country with whom we work," says David Brokaw, "but the company is diversified, certainly, as we also represent artists in highly rated TV series, motion pictures and other fields of music including rock, pop and MOR." He cites Bill Cosby, Lola Falana, Lou Rawls, Ricardo Montalban, Dionne Warwick, Rue McClanahan, Doc Severinsen, John Davidson, Ron Palillo, Herve Villechaize and Pro Arts Posters as examples.

The agency feels its Kansas City office is a unique bonus to the client. "Our people are nearly always on the road," explains Ms. Gangwisch.

Con Brio: Expansion and Growth

■ 1978 has been an exciting year of expansion and growth for Con Brio Records. Some of the factors contributing to this growth include the establishment of an internal sales division with a staff of three, the maintenance of a broad open-door policy for screening new material, the establishment of stronger foreign ties over the last twelve months and the growth of a special projects department for investigating new areas of marketing and working on promotion.

In January, a worldwide publishing agreement was signed between Con Brio's affiliated publishing companies and the Palace/Burlington Companies, the publishing wing of British Decca, for representation of copyrights. In April a lease agreement was signed with EMI (Australia) for worldwide release rights on Reg Lindsay, who is presently Australia's #1 country music enter-

tainer. A foreign licensing deal for all released products was signed in September with Ramage Records, based in the United Kingdom and headed by Larry Page.

Some of the new projects tackled this year include working with Pickwick International in doing the production work for their "Sergeant Pepper's Lonely Hearts Club Band" movie sound-alike album and coordinating the music for a new science fiction movie "Bog," to be released in early November.

While the label has grown remarkably over the last twelve months, the roster of artists has remained at five. Con Brio president and a&r chief Bill Walker believes that is an ideal number for the present level of activity for the label. Current artists are Don King, Dale McBride, Terri Hollowell, Scott Sumner and Reg Lindsay.

Dolly Parton

SPECIAL ACHIEVEMENT AWARD—PLATINUM ALBUMS, #1 TOP FEMALE VOCALIST ALBUMS, NOMINATED TOP FEMALE VOCALIST SINGLES



“THANKS, I LOVE YOU ALL.”

KATZ-GALLIN ENTERPRISES, INC.
9255 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069 (AREA CODE 213) 275-4210
PRODUCED BY GARY KLEIN WITH DOLLY PARTON
FOR THE ENTERTAINMENT CO.
EXECUTIVE PRODUCER CHARLES KOPPELMAN.



RCA
Records

Bluegrass' Appeal Transcends Musical Boundaries

By MARGIE BARNETT

■ A broad categorical description, country music covers a variety of musical influences and offshoots. The blues, western swing, bluegrass, hillbilly music, Cajun, western harmonies, Tex-Mex and now a pop/MOR feel mingle throughout the "country" sound.

Most of these individual musical styles are considered esoteric, each appealing mainly to a small yet highly sophisticated group of followers. There is one style, however, that has grown beyond descriptions of small, esoteric, regional and purist — bluegrass. With an appeal that defies specific demographic breakdowns and international boundaries, bluegrass has spread solidly over the past few years, establishing itself as a strong undercurrent force on today's music scene.

"Bluegrass is a commercial music form in terms of its origins," states Marian Leighton, president of Rounder Records. "It appeared as part of commercial country music basically in the post World War II era. Until the 1950s scarcely anybody differentiated in thinking of bluegrass as other than general hillbilly or country music. It's name came from Bill Monroe's band, the Bluegrass Boys, since Monroe is from the state of Kentucky."

The folk boom of the 1960s brought a new awareness to bluegrass, exposing it to a vast and different audience. Groups like the Osborne Bros. and Flatt & Scruggs played places like Carnegie Hall and the Newport Folk Festival. Many new listeners, not familiar with bluegrass' commercial country beginning just 20 years prior, mistook it as a pure folk form. As the exposure spread the solid following of younger bluegrass enthusiasts became a key link in the present strength of the music today.

Barry Poss, producer and president of Sugar Hill Records, notes the expanding appeal of bluegrass. "We're finding that the current groups often don't have anything in their own background that would lead them to the music naturally. Bluegrass is an extension of old time music and belongs to country people in rural areas. It was their music, that's what they grew up with. But now college students in Boston and people in California are as likely to be into bluegrass as anyone else. A whole different group of people are coming to country music who basically are not country people themselves."

As easily as bluegrass reaches beyond country music, it extends to foreign countries too. Places like Finland, Australia, France and

Japan boast bluegrass bands.

There are a variety of characteristics that heighten the appeal of bluegrass. The music is described as informal, friendly, natural, spontaneous, live, energetic and plaintive, psychologically evoking a tremendous feeling of audience participation. "If you don't have a block toward it to start with, something about it can appeal to almost everyone," asserts Dave Freeman, County Records president.

Leighton feels that there is a resurgence of interest in acoustic music of all types and with bluegrass a person can actually hear the wood of the instrument. "Bluegrass is easy to play," states Doug Tuchman, bluegrass promoter, "but may be one of the hardest to play well. There is a fascination on the part of an audience when these musicians get up and just pick the hell out of what they've got in their hands."

Tuchman is closely associated with the Bluegrass Club of New York and offered figures to prove the stronghold bluegrass has on the area. The membership has doubled within the past 18 months and is now about 600 strong. In 1973 the first monthly newsletters were published with about 10 or 12 concert listings and only one club booking bluegrass regularly. Every month this year the newsletter listed 40-50 concerts and 17-20 nightclub locations all within a 60 mile radius of Manhattan. After six years of band contests the number of amateur bluegrass and old timey bands in that same geographical area has risen from 11 to at least 50. Contest winners get \$1,000 prize money and approximately \$3,000 in show dates in the area.

"Bluegrass is stronger now as a musical idiom than ever before in its history," observes Tuchman,

ATV: Here To Stay

■ The ATV Music Group first opened offices in Nashville in late 1973. Since that time, it has gradually expanded to the point where it is quite clear that ATV is here to stay.

As part of its Nashville expansion program, ATV has just purchased a new building on Music Row, located at 1217 16th Avenue South, allowing the staff to expand its space three-fold.

The ATV music publishing companies, ATV Music Corporation (BMI) and Welbeck Music Corporation (ASCAP), have in 1978 enjoyed such country hits as "Lucille" recorded by Kenny Rogers, "I'm Always On A Mountain When I Fall" by Merle Haggard, "Another Goodbye" by Donna Fargo, "57 Chevrolet" by Billie

"even with the glory years of the early '50s. There are two reasons for this: (1) It was regional then, and it's worldwide now, and (2) there is nothing in the United States that could come close to bluegrass at this point in terms of performers who play just for themselves."

Bluegrass festivals play an integral part in the mass exposure of the music. According to Leighton there are two bluegrass trade periodicals, "Bluegrass Unlimited" and "Pickin'." Both publish guides covering principal bluegrass festivals in the southeast, up the Atlantic seaboard to New York and a number of the New England festivals. She estimates that 300 would be a conservative number of these festivals that go on per year. At the peak of the season one might have two to three good ones to choose from on a given weekend.

The peak season for bluegrass festivals is summer. Families often come from several hundred miles away to camp out for the weekend at these festivals. "The fact that the music is tied in with the festivals and camping has given it a very solid base as an excellent means of communication for people," states Freeman. "It's created a lot of friendships and good feelings that give bluegrass a strong lasting character above the quality of the actual music."

Monroe's Festival

Bill Monroe's Bean Blossom Festival in Indiana has been going on annually for 13 years. Lasting nearly a week, the festival draws several hundred thousand visitors from all parts of the world. "There is no doubt in my mind," boasts Tuchman, "that if you match dollar for dollar with all the big country music stars and all the big bluegrass stars and did

a promotion, I'd outdraw."

As with many musical styles, bluegrass has two basic factions—traditional and progressive. "The music itself is moving in two opposite directions at the same time," says Poss. "There's growth in the traditional bluegrass, which still sounds more or less like an extension of the early mountain music, and there is a strong movement toward what is called new grass, those who try to bring in influence from outside country music proper such as jazz or rock. It seems that both of them are growing, and each one is fairly healthy."

The father of bluegrass, Bill Monroe, the Osborne Bros., Ralph Stanley and Lester Flatt are among the older traditional artists who set the style for those to come. Two new young groups leaning heavily toward the traditional sound are the Pinnacle Boys and the Bluegrass Cardinals. Progressive groups, the Seldom Seen and the Country Gentlemen are based in Washington, D.C., which is considered to be the strongest bluegrass market.

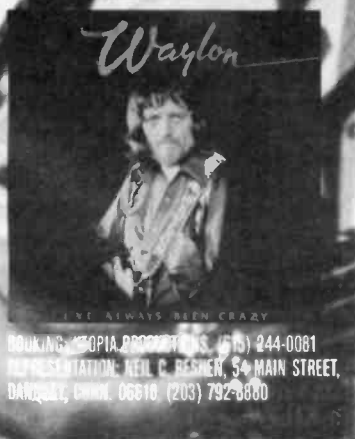
Artists that approach the borderline of bluegrass include David Grisman, the New Grass Revival, the Earl Scruggs Revue, John Hartford and Vassar Clements. There was a time when many people would refuse to recognize groups like the New Grass Revival as bluegrass and would not listen to it. The debate of what is and is not bluegrass continues, but Charlie Gutfeld of Flying Fish Records states that "people are worrying less about categorization, because there is a lot of real good music being played by artists that either once played bluegrass or are very influenced by bluegrass."

"Rock musicians who have experimented with bluegrass have given the music credibility and the exposure it needed to reach a certain audience," explains Tuchman, citing Jerry Garcia, Seals & Crofts, the Nitty Gritty Dirt Band, New Riders of the Purple Sage, Poco and the Byrds as examples. Even the Senate Majority Leader Robert Byrd of West Virginia recorded a fiddle album, produced by Barry Poss, for the Library of Congress archives. The Country Gentlemen backed him.

The tenor voice of Bill Monroe, his unique style of playing mandolin and his great pride in Kentucky, crystallized a string band sound with a built-in name. "The first time we played bluegrass on the Opry," recalls Monroe, "we were called back for an encore. It was then I knew I had something the people liked and wanted, and I wanted to work with that and develop it."

SPECIAL ACHIEVEMENT AWARD—PLATINUM ALBUMS • #1 TOP DUO ALBUMS—WAYLON AND WILLIE
NOMINATED TOP MALE VOCALISTS SINGLES AND ALBUMS • #1 TOP DUO SINGLES—WAYLON AND WILLIE

Waylon



"Thanks a Million!"



RCA
Records

EMI Deal, New Studio Highlight Tree International's Biggest Year

■ Following a record-breaking year in 1977, Tree International executives report 1978 moved up to an even higher level of activity at the giant music complex. Along with their chart activity during the year, which again placed them as the number one country music publisher, Tree announced an agreement with EMI Music of London that will add about 80 countries to Tree's market and additional exposure for the company's songwriters. Tree had been in 18 foreign markets on its own, and with the new agreement with EMI, will now be in more than 100 countries.

Jack Stapp, chairman of the board and chief executive officer of Tree, said the agreement with EMI is the first major change in representation Tree has made in ten years. Stapp projected that the arrangement could double Tree's volume within the next year and have a major financial impact almost immediately.

Tree's expansion included major additions of offices in Nashville, in addition to the construction of a new 2,800 square foot, 24-track recording studio for the exclusive use of its writers. The studio, designed by John W.

Welk Organization Broadens its Base

■ The Welk Music Group, a major step in the broadening of Lawrence Welk's organization, is a newly developed conglomerate name for the seven publishing arms, T. B. Harms Company, Vogue Music, Hall-Clement Publications, Jack & Bill Music Company, Bibo Music Publishers, Harry Von Tiltzer Music Publishing Company and Champagne Music Corp. Division locations are in Nashville, headed by Bill Hall; New York, headed by Joe Abend; Hollywood, headed by Gaylon Horton and the home office in Santa Monica, headed by general manager Dean Kay.

The Nashville office, housing Hall-Clement Publications and Jack & Bill Music Company, is continuing to supply the country market with songs from the likes of Bob McDill, Wayland Holyfield, Don Williams, Dickey Lee, Marcia Routh and Mac Curtis. This year has seen the addition of songwriters Larry Kingston, Paul Craft, Danny Flowers, David Williamson, Al Turney, and Muscle Shoals' writers Kenny Bell, Terry Skinner and J. L. Wallace.

New developments and coordination of the four division offices are now in the planning stages and will be announced in the near future.

Gardner, with Woodland Studio's Glen Snoddy serving as consultant, is under the direction of Tom Knox who joined Tree as the studio's engineer.

A new vice president was announced during the year at Tree when John Sturdivant, former vice president of *Record World*, joined the company as vice president of creative services. Sturdivant is responsible in the newly created position for artist development, promotion and development of both sheet music and song folio sales, as well as the company's expansion into gospel music. Joining Tree as director of creative services to work with Sturdivant is Vicki Branson.

Label Deals

Buddy Killen, president of Tree, reports the company now has 15 of its writers on major labels, including Ed Bruce, Audrey Landers, O. B. McClinton, Paul Kelly, and Louise Mandrell on Epic, Sonny Throckmorton on Mercury, Sterling Whipple on Warner Brothers, Bobby Wright on United Artists, Rafe Van Hoy on ABC, Bobby Braddock, Red Lane, Alan Rhody, and Dennis Wilson on MCA. In addition, Killen continues to produce Bill Anderson on MCA and Joe Tex on the TK label.

Tree launched an extensive campaign in August to promote an open-door policy to new writers with outdoor billboards in Nashville, extensive distribution of material on the company's open-door policy, and national media exposure. Jack Stapp, in launching the campaign, said the aim is to become the number one publisher of not only country music, but also contemporary, gospel, rock and pop music.

MCA Music Makes Magic in Nashville

■ MCA Music Nashville has a new location, on 17th Avenue South, which has been completely refurbished to fit the needs of the publishing operation.

The facility has a newly-installed eight-track studio for the exclusive use of MCA's staff of writers, many of whom have seen quite a bit of success in the past year.

Dave Loggins, writer of "Please Come To Boston" and "Pieces Of April," has recently had cuts by Crystal Gayle, England Dan & John Ford Coley, Charley Pride, John Conlee and Randy Gurley, to name a few. He also collaborated with Charles Fox on a movie score.

Deborah Allen hit big with "Danger Heartbreak Ahead," a song she and Don Cook of Cross Keys Music wrote for Zella

Top Billing Supports Its Acts With Special Services Division

■ Top Billing, in the last year, has made important strides within the music industry to solidify its position as a leader among talent management and booking agencies. By taking a serious look at the increased needs of acts of consequence, the company has broadened its recognized base of strong booking to encompass career development services for its artists.

Top Billing's commitment to actively cultivate artist growth is exemplified in the establishment of a special services division. Convinced that the success of an artist demands special attention to detail and a careful examination of all factors contributing to this success, the special services division launched a campaign to heighten consumer recognition and appreciation of their artists.

Concentration on a steady flow of information to the press, promotion of tour dates, label relations and record product, video relations and record product, video tape presentations, photography and graphics has proven extremely effective. TBI president Tandy Rice oversees the division with assists from division head Kathy Hooper; Ty Coppinger, assistant to the president and television specialist and Arletta Breidenbaugh, director of publicity.

TV Exposure

Heavy emphasis has been placed on television exposure. TBI artists, since the beginning of the year, have benefitted from appearances on 30 different network, Canadian and nationally syndicated shows—among them, "Mike Douglas," "Merv Griffin," "Dinah," "20/20," "The World's Largest Indoor Country Music Show," "Hee Haw," "Grammy

Awards Show."

The agency also arranged the performance of Carl Smith at the Wembley Festival of Country Music in England, and major televised commercial endorsements for Tom T. Hall with Chevrolet Trucks; Jim Ed Brown for Dollar General Stores and Jeannie C. Riley for Ralston-Purina Puppy Chow Puppy Food.

Kolmer Tie

Seeing the consistent development of interest in Country Music Stars for commercials, Top Billing announced in September a major business connection with Lloyd Kolmer Enterprises, the New York-based celebrity negotiators for advertising endorsements who have found more than 140 celebrities to push more than 100 products. Top Billing exclusively represents the interests of their commercial house in the southern United States.

Character

The overall character of Top Billing has been stamped with the colorful personality of its president, Tandy Rice. His charismatic flair and business savvy have attracted worldwide attention from *Record World*, *Newsweek* and *People* magazines and nationwide recognition as a result of his feature on ABC's "20/20" for Top Billing and its clients.

Careers of TBI artists have flourished and been marked with acclaim from the industry. For example Jim Ed Brown and Helen Cornelius were named "1977 Duo of the Year" by the Country Music Association and nominated for the award this year. The Kendalls were awarded a Grammy and gold record (in Canada) for their smash hit "Heaven's Just A Sin Away;" they've been nominated in four categories for this year's CMA Awards.

Hallmarking the year has been the addition of three major artists. Welcomed to the Agency were RCA's distinguished pianist Floyd Cramer, champion performer and showman LeRoy Van Dyke and the lanky singer and gold record songwriter from Plainview, Texas, Jimmy Dean.

Cramer, Van Dyke and Dean join TBI roster veterans and country music stars Jim Ed Brown, Helen Cornelius, Johnny Carver, Connie Cato, Jerry Clower, Don Gibson, Jack Greene, Tom T. Hall, Wendy Holcombe, The Kendalls, Dickey Lee, Jeannie C. Riley, Jeannie Seely, Carl Smith, Red Sovine, Porter Wagoner, Kitty Wells, Johnny and Bobby Wright, in addition to personalities Billy Carter and Cornelia Wallace and a full list of speakers operating within the Top Billing platform division.

Capitol Gears Up for a Premier Year

■ The past 12 months have been good ones for country music and country music lovers at Capitol Records, Inc. But according to Ed Keeley, national country promotion manager at the label, the future looks even better.

"The upcoming year will be a premier year for Capitol's country division," he predicts. "Every artist we have on the roster, both the proven talent and the artists who have been in the building process, is now surfacing and achieving increased sales and solid chart action with every release."

Keeley adds that in the past year, about 80 percent of all country product released by Capitol has charted.

"That figure is strong testimony to the caliber of country talent on the label, as well as to the strength of our promotion staff and the work of people like Chuck Flood, our Nashville-based director of talent acquisition," adds Vince Cosgrave, director of country a&r/marketing at Capitol.

Since October, 1977, Capitol has signed Hank Cochran, the Lost Gonzo Band, Cliff Reynolds, Karen Wheeler and Don Schlitz.

Cochran, a proven songwriter in the world of country music, released his debut album on Capitol, "Hank Cochran—With A Little Help From His Friends," in July, 1978. With help from Willie Nelson, Merle Haggard, Jeannie Seely and Jack Greene, the lp



Anne Murray

promptly appeared on the country charts.

The past 12 months have also marked well-received debut lp outings by Lee Clayton, the Lost Gonzo Band and Marcia Ball and singles from Karen Wheeler, Rodney Lay, Don Schlitz and Cliff Reynolds.

Veteran Capitol artist Anne Murray also added more than a few credits to her growing list of hits when she emerged from the top of the country charts with her current lp, "Let's Keep It That Way" (and its single, "You Needed Me"), to storm pop territory.

The year also saw the continued success of a number of other capitol artists. Gene Watson had



Billy 'Crash' Craddock

two lps, "The Best Of Gene Watson" and his latest, "Reflections" (which contains his current hit, "One Sided Conversation"). Mel McDaniel added to his string of successes with his second lp, "Mello," which includes the hit single, "Bordertown Woman." Kenny Dale claimed chart positions with "Red Hot Memory" and his currently charted "Two Hearts Tangled In Love," while longtime country favorite Freddie Hart is presently enjoying success with "Toe To Toe."

Glen Campbell celebrated his fifteenth year at Capitol in 1977 with a double disc, "Glen Campbell Live At The Royal Festival Hall." Earlier this year his "An-

other Fine Mess" took him up the charts. Now, "Can You Fool," the first single from his upcoming lp, "Basic," is climbing the country charts as well.

Craddock

Billy "Crash" Craddock released his debut lp on the label, "Billy 'Crash' Craddock," which yielded hit singles on "I Cheated On A Good Woman's Love" and "I've Been Too Long Lonely Baby." Now he has released his second lp, "Turning Up And Turning On," and already the lp has a charted single in "Hubba Hubba."

Also enjoying considerable country success these past months were Asleep At The Wheel, The Original Texas Playboys and a compilation of Merle Haggard tunes, "The Way It Was In '51 (Hank And Lefty Crowded Every Jukebox)," gleaned from Hag's 36 lps on Capitol.

The past year has also seen two valuable additions to the country promotion staff with Nashville-based Jack Pride and Dallas-based Pat King. In addition to the new promotion strength, the label has also seen continued involvement with major rack jobbers across the nation.

The coming look good for Capitol with releases scheduled by Jessi Colter, Kenny Dale, Don Schlitz, Mel McDaniel, Michael Clark, Dr. Hook and Lee Dresser.

With so much talent and its fine staff, Capitol country has set its sights on an even better 1979.

Phonogram Country Sales Skyrocket

■ The past year for Phonogram, Inc./Mercury Records has been highlighted by an increased market share for continuing artists, the introduction of several new artists, and the introduction of Lone Star Records to Phonogram's associated labels.

Both the Statler Brothers and Jacky Ward in particular took great strides in overall chart success as well as record sales.

The Statlers received a platinum award for their "The Best Of The Statler Brothers" album, almost three years after its original release. The resurgence for the Statlers, who are perennial award winners as top country music vocal group, catapulted their March release, "Entertainers . . . On And Off The Record," to well over 300,000 units sold within three months after release. The album, produced by Jerry Kennedy, vice president of a&r, Nashville, for Mercury, spawned back-to-back number one singles, "Do You Know You Are My Sunshine" and "Who Am I To Say."

Mercury recently began shipping two new Statlers' albums, "The Statler Brothers Christmas Card," their first seasonal lp, which will hit the stores in late November, and a repackage of their two gospel albums, "Holy Bible/Old And New Testaments."

The Statlers currently have four albums on RW's chart, three of which have been on longer than one year.

Jacky Ward also scored the first two top 10 singles of his career with "Fools Fall In Love" and "A Lover's Question," both included in his debut album. His new album, "Rainbow," is being released this month.

Part of both the Statlers' and Jacky Ward's resurgence can be credited to the promotion staff at Phonogram/Mercury. Under the direction of Frank Leffel, national country promotion manager, the regional staff has expanded to include Doyle McCollum, assistant national country promotion, and Dave Smith, midwest regional country promotion. Under the di-

rection of Charles Fach, executive vice president and general manager, Leffel and the regional staff work closely with the regular pop promotion team of Phonogram.

The Mercury artist roster the past year has been bolstered by both new artists and the signing of several acts previously on the Polydor label. Newly signed Sonny Throckmorton, one of the most successful songwriters during the past two years, is already

off to a running start with his lp, "Last Cheater's Waltz."

Reba McEntire has also taken great strides the past year, scoring in a duet with Jacky Ward entitled "Three Sheets In The Wind." Her current solo single is "Last Night, Ev'ry Night."

The addition of Lone Star Records, the label headed by Willie Nelson, joining Monument Records as one of Phonogram/Mer-

(Continued on page 68)



Statler Brothers

E/A Country Reports Dramatic Growth

■ Elektra/Asylum's young country division saw dramatic growth in 1978. The label's new, more spacious office on Music Row is a sign of its presence in the country field; the success it has enjoyed from a roster of established artists shows its commitment to them.

Eddie Rabbitt, Stella Parton and Vern Gosdin have all scored for E/A in the past year.

Rabbitt continued the winning streak that has brought him 11 No. 1 and 2 hits on RW's country charts. His album, "Variations" (produced by David Malloy of the E/A a&r staff), was a top ten album which delivered two number one singles, including "You Don't Love Me Anymore," which also gained wide acceptance on the pop and adult contemporary airwaves. The album promises a third hit single with "I Just Want To Love You." E/A laid the groundwork which has brought Eddie in increasing contact with a broader audience.

Stella Parton's career has also continued to blossom. She has made numerous TV appearances and spent weeks on the road, where she seems to leave no fair-ground attendance record unbroken. (She broke records in



Eddie Rabbitt

Bowling Green, Petersburg, W. Va., Ironwood, Missouri and Philadelphia, Mississippi, among others.) Stella was also named most promising international country music artist. Newly wed to Jim Malloy, her producer, Stella has definitely become one of E/A's most visible country artists. Her future is more than promising: her new single, "Stormy Weather," should be her biggest record yet.

E/A moved Vern Gosdin to the top of the country charts, his "Never My Love" climbing to the country top ten.

Crossovers go in both directions: 1978 marked growing acceptance of Linda Ronstadt by



Linda Ronstadt

the country audience. The blockbuster single "Blue Bayou" from the "Simple Dreams" album was perhaps the first indication of this. Since then, Linda has been on the cover of Country Music Magazine, which called her not only "the queen of rock and roll, but a queen of country music."

Joining the E/A Nashville staff was Euell Rousell, as national sales and marketing director, while Norm Osborne, national country promotion director, has continued to expand E/A's involvement in the country music scene. New E/A country artists include Jim Tawater and Wood Newton.

E/A is looking forward to re-

leases from the already legendary and the potentially great. Roy Acuff's two record set contains hits from 1939 to 1973, plus five never-before released cuts. Albums will be forthcoming from Sammi Smith, Hargus "Pig" Robbins, David Houston and Jerry Inman, as well as from newly signed artists like Jerry Jeff Walker and Jerry Lee Lewis.

Richey House Studio Attracts Top Talent

■ Richey House Studio, Inc. was founded October 5, 1977 by Paul Richey, a successful music publisher for many years, with such hits to his credit as "Lucille" and "Blanket On The Ground."

One evening in September of 1977, while talking to a long-time friend, Richey decided to expand his interest in the music business by opening a recording studio. His friend, Jack Gilmer, who produces T.G. Sheppard and has engineered for such people as Isaac Hayes and Aretha Franklin, suggested the studio be basically a facility for "in-house productions and publishing demos."

After being open only eight months, business was such that the studio was expanded to 24 track, with the newest in audio equipment, such as a Harrison 2824 Automated Console, an Eventide Harmonizer, and Studer machines. The staff at Richey House consists of Jack Gilmer, chief engineer; Jerry Taylor, studio manager; and Lisa McCool, receptionist-secretary.

Several major acts have recorded at the studio, including such stars as Guy Clark, T.G. Sheppard, Chuck Howard, R.C. Bannon, and Tammy Wynette. Tammy cut the soundtrack to the movie "Hooper." T.G. Sheppard's latest three albums were cut at Richey House.

WIG Pacts With Fifty States Label

■ Fifty States Records has announced a new distribution agreement with the World International Group (WIG) of Nashville under the direction of Gene Kennedy. Fifty States a&r chief Johnny Howard and other company officials recently negotiated the distribution agreement with WIG with plans for an all-out year-end drive on single releases.

New Releases

Fifty States, now rounding out its tenth year in the record business, plans for several new releases along with the first Christmas single release by the label's hottest act, Ruby Falls.

Monument Sets a Pattern for the Future

■ A rapidly emerging superstar, strong catalogue, bright new talent and significant staff expansion characterizes the past year for Monument Records and sets the pattern for the future.

Fred Foster, who started Monument Records 20 years ago with the million seller "Gotta Travel On" by Billy Grammer, has over the past two decades, signed and developed such artists as Roy Orbison, Ray Stevens, Tony Joe White, Joe Simon, Dolly Parton, Jeannie Seely, Billy Walker, Boots Randolph, Charlie McCoy, Kris Kristofferson, Barefoot Jerry, Billy Swan and Larry Gatlin.

During the past year, Larry Gatlin has had two number one singles, "I Just Wish You Were Someone I Love" and "Night Time Magic." At the same time, his album sales leaped from an average of 50,000 copies to more than a quarter of a million units on the last two albums, with "Love Is Just A Game" still riding the charts after a year, and a top ten single of the lp's title tune.

Gatlin's new album, "Oh Brother," hit the market with initial orders of 120,000 and has passed the quarter million mark within three months of release. It has also put Gatlin in the crossover category that has long been one of the consistent characteristics



Larry Gatlin

of Monument's artist development.

Among the year's other successes has been chart action by Laney Smallwood, Tommy Cash, Eddy Raven, Tommy Jennings, Jerry Foster, and Charlie McCoy's powerful comeback as a viable album and single seller. Boots Randolph's "Yakety Sax" is now platinum, and steady selling albums by artists like Charlie McCoy are presently approaching the gold status already achieved by Kris Kristofferson and Roy Orbison.

To foster the continued development of the label's present roster, and the active pursuance and development of promising new talent are the reasons for Monument's additions to its field and home promotion staffs.

Recently promoted to vice

president of marketing from his position as vice president of promotion for the label, Terry Fletcher is directing a broad based marketing and promotion expansion that will give the label more clout in the increasingly competitive battle for meaningful product exposure. David Ezzell, formerly in the national promotion staff at A&M, has become vice president of promotion for Monument, directly charged with putting together a field staff of six regional people to work on Monument product in conjunction with the field personnel at Mercury Records, which distributes Monument, and the independent promotion people with whom Monument has worked in the past.

Additionally, national promotion manager Tex Davis has added Jerry Green to his own Nashville-based staff.

One of the reasons for Monument's staff expansion is the label's plans for a stepped up release schedule. In that regard, the company is revamping its artist roster to become more competitive in the market by adding younger, contemporary talent. The past year has been one of movement within the label's proven, success-oriented base.

BMI

75%

**of all the
Country music chart
positions for
the past 25 years.**

BMI

What the world expects from
the world's largest music licensing organization.

The CMA Celebrates 20th Anniversary

■ 1978 has been one of the most important and exciting years in the history of the Country Music Association. In addition to celebrating its 20th birthday this year, CMA also signed up its 5000th member midway through the year, and was honored by President and Mrs. Carter with a special evening of country music at the White House during April. In 1978, CMA also initiated new membership benefits, held four quarterly board meetings, and sponsored several major events.

Membership Highlights

In 1977, CMA commissioned a country radio study to be done by Arbitron, including listening and buying habits of typical country audiences throughout the United States. Early in 1978, the study was edited and printed by CMA, and offered to its organizational members as a membership benefit. CMA also updated its annual radio station list—featuring all stations programming country music in the United States—which is made available

each year to CMA's entire membership. This year, however, the list was computerized, facilitating corrections and changes.

During the spring, the organization initiated a full-scale membership campaign/contest, seeking member #5000. In May, Gene Golden, a member of Kenny Rogers' band, became CMA's five-thousandth member, and received a special plaque at a dinner held in his honor in Nashville, sponsored by RCA Records.

Board Meetings

CMA's first quarterly board meeting for 1978 was held in Acapulco during January. Washington, D.C. was the location for the second board meeting during April. While in Washington, the board members were honored by President and Mrs. Carter with an evening of country music, featuring performances by artists such as Tom T. Hall, Loretta Lynn and Conway Twitty. Congressmen, music industry dignitaries and performers, as well as the CMA

board of directors were invited to attend the reception, dinner & show.

Dallas was the scene of CMA's third quarterly board meeting in June, and the fourth board meeting will be held in Nashville on October 17.

Special Events

As a co-sponsor of the annual International Country Music Fan Fair, held every June in Nashville, CMA was also responsible for the production of several shows taking place during the week-long event. CMA (in cooperation with Jimmy C. Newman) produced a Cajun show, two international shows (with Bob Tubert), and a special 20th anniversary reunion show (with Biff Collie). During this year's Fan Fair, CMA also coordinated the celebrity softball tournament which kicked off the festivities.

In preparation for the October celebration this year, CMA coordinated with recording artist Dolly Parton to send out letters to governors of all 50 states re-

questing that they proclaim October as Country Music Month. Ohio was the first state to do so this year.

CMA's annual membership meeting is scheduled for Thursday, October 19, in Nashville. At that time, new board members will be elected for the coming year, along with the presentation of the CMA Founding President's Award (established by Connie B. Gay) and plaques to the winners of 1977's Country Music Month radio contest.

The annual Country Music Talent Buyers Seminar Oct. 13-15 will feature Charley Pride as the keynote speaker. Sponsored by CMA, this year's seminar will have a new special event—a supershow, on Sunday night, October 15 at Opryland Hotel.

Other October highlights will be CMA's 12th Annual Awards Show, hosted by Johnny Cash, and telecast live from the Grand Ole Opry House in Nashville on October 9, and CMA's 20th Anniversary Banquet and Show on Friday, October 20.

Chappell-Intersong Expands in 1978

■ 1978 has been a year of expansion for the Chappell and Intersong Nashville division by way of enlarged new headquarters and also the expansion of the publishing companies' activities.

Headed by Henry Hurt, vice president, the Nashville division recently relocated to 21 Music Circle East. The new headquarters are approximately three times as large as before and will have new facilities such as writer's rooms.

In addition to Hurt and Rolfe, the division is comprised of Celia Hill, general professional manager and Charlene Thompson, office manager. The Chappell/Intersong roster includes Rory Bourke, Gene Dobbins, the recently-signed writer/producers Charlie Black, Jerry Gillespie, Bud Reneau, Len Chiriacka and Rick Klang.

The division, which last year garnered a dozen ASCAP and BMI country music writer awards, scored chart success during the year with such hits as "That's All I Wanted to Know," "Fools Fall In Love," "Please Help Me I'm Falling," "I Like Ladies In Long Black Dresses," "You Needed Me," "I Promised Her A Rainbow," "Loving Here, Living There and Lying in Between," "Roses for Mama," "Lover's Question" and "When I Knew You."

One of the keys to the success of the Nashville division is the diversity of its catalogue which is

demonstrated in its current chart showing.

The current #1 Dolly Parton smash, "Heartbreaker" (written by Carol Bayer Sager and David Wolfert) joins chart records like Bobby Borchers' "Sweet Fantasy" (written by Rory Bourke), "Old Flames Can't Hold A Candle To You" by Joe Sun (Pebe Sebert and Hugh Moffatt), Sonny James' version of "Caribbean" (written by Mitch Torok) from the Belinda/Elvis Presley catalogue, Roy Clark's version of the Charles Aznavour classic "The Happy Days" and Olivia Newton-John's "Hopelessly Devoted To You." The publishing companies are also represented in lps by such major artists as Dolly Parton, Willie Nelson, Crystal Gayle, Elvis Presley, Anne Murray, Ronnie Milsap, Eddie Rabbitt, Dave and Sugar, Johnny Rodriguez, Jerry Lee Lewis, C. W. McCall and Waylon Jennings among others.

Aside from the above Newton-John hit, the Chappell administered Stigwood catalogues have experienced a good year with Narvel Felts' version of "To Love Somebody," Connie Smith's cover of "I Just Want To Be Your Everything" and Eric Clapton's "Lay Down Sally," which had two cover chart records by Red Sovine and Jack Paris.

In conjunction with their expansion moves, Shappell and Intersong Music Companies held

their first national music conference in Nashville last June. The two-day meeting, the first of its kind to be held outside of corporate headquarters in New York,

The Kendalls Keep Ovation Hot

■ Ovation Records' first successful year in Nashville established the label as one of Nashville's leading independent record companies. The Kendalls, who had enjoyed limited success with two major labels, had one of last year's biggest country singles, "Heaven's Just A Sin Away," which was number one on RW's country singles chart for three weeks. "Heaven" won the Kendalls a Grammy for Best Country Vocal Performance by a Group.

Their album of the same name has been on RW's country album chart for over a year. The Kendalls' follow-up singles have all gone to the top five on RW's single chart, and their latest album, "Old Fashioned Love," has been on the charts for six months. Sales on Kendalls' product has ranged from over 170,000 on "Pittsburgh Stealers" to over 900,000 on "Heaven's Just A Sin Away." Their latest single, "Sweet Desire," debuted on RW's country singles chart Sept. 13 at 49.

Joe Sun, Ovation's promotion-man-turned-artist, broke into the charts with his first release this summer, entitled "Old Flames

was attended by the domestic staff from New York, Toronto, Los Angeles and Nashville as well as some representatives from Europe.

(Can't Hold A Candle To You)," which rode to the top 15. His latest album of the same name and his latest single, "High And Dry," show equal potential.

Brien Fisher, Ovation's head of a&r, also sees a big future for a recent signee, Sheila Andrews, whose first single is scheduled for release in early November.

A new addition at Ovation is Tom McEntee, who recently joined the label as director of national country promotion.

Ovation's publishing wing, Te-peace Music Group, made great strides in its first active year after two dormant years. Under publishing director Michael Kosser, the company signed Robert John Jones exclusively. The two writers have had songs recorded by Mel McDaniel, The Kendalls, Joe Sun and others, plus T. G. Sheppard whose new single, "Daylight," debuted at 58 on RW's country singles chart.

Keeping the whole operation running smoothly is Phyllis Hill, Ovation's office administrator. She formerly worked with WSM, Bill Anderson and Screen Gems Music.

NSAI Targets Membership, Fundraising

■ A significant growth in membership has been the major accomplishment during this past year for the Nashville Songwriters Association, International. The NSAI board credits this growth to its writer counseling program wherein the NSAI office is open to any songwriter, from anywhere, to seek the correct way to go about working song material. Many publishers are now listening to new material which has resulted from the work of NSAI.

Fundraising was successful for NSAI during the past year. In the spring, the Wesley Rose Salute placed \$10,000 into the NSAI funds, and this money was used toward the maintenance of the organization for its ultimate goal, total public recognition of the songwriter and his work.

Two very rewarding "Songwriter Nights" were held, employing those many great songwriters who give so freely of themselves for these benefit performances. A vote of thanks, too, should go to WKDA and Dale Turner for the part played in Songwriter Nights successes.

Thinking of others, as well as themselves, NSAI co-sponsored a benefit songwriter night from

which all proceeds were given to the Nashville Child Center's Youth Services. Dixie Gamble chaired this event and turned in a professional and great job. This was one of the finest nights of the year.

Songwriter Seminar

With the co-sponsorship of KCKN, Kansas City, and its PD, Chris Collier, the first Songwriter Seminar was held in Kansas City. Ron Peterson, Patsy and Ed Bruce, Linda Hargrove, Sonny Throckmorton, Don Wayne and Maggie Cavender, with ASCAP's Merlin Littlefield, BMI's Roger Sovine and SESAC's Brad McCuen, successfully worked with the registrants. The result of this seminar was the establishment of a workshop within the group itself, where monthly meetings will be held.

NSAI projects many such seminars, and is in the planning stages for the next one, early in 1979, in Tulsa.

The organization's legal counsel and accounting representative are preparing the formation of a foundation for NSAI's museum and educational program. A permanent committee is being established with persons within the organization and prominent

people in the community to project and plan the best way to establish the permanent home for the Hall of Fame and Museum; and committees are working on the educational aspect of the foundation.

Hall of Fame

In 1978, four songwriters were inducted into the Hall of Fame: Kris Kristofferson, Johnny Cash, Merle Haggard and Woody Guthrie. On October 15th four more deserving songwriters will be installed during NSAI's annual ceremony.

Songwriter of the Year (1977) was awarded for the first time in a tie vote to Roger Bowling and Hal Bynum... and at the same time other songwriters honored for outstanding achievement in the year were: Joe Brooks, Jimmy Buffett, Hal David, Bobby Emons, Jerry Foster, Larry Gatlin, Jerry Gillespie, Merle Haggard, Wayland Holyfield, Archie Jordan, Richard Leight, Joe Melson, Chips Moman, Bob McDill, Willie Nelson, Roy Orbison, Ben Peters, Eddie Rabbitt, Bill Rice, Kenny Rogers, John Schweers, Even Stevens, Sonny Throckmorton, Allen Toussaint and Conway Twitty.

This next year will be a challenging but big year for the Nash-

ville Songwriters Association, and the board of directors, its executive director and staff are looking forward to facing the challenges, and for a tremendous year for its membership.

Caprice: Big Strides

■ During the past year, Caprice Records has taken some of the biggest strides in its six-year history.

The Cates Sisters' (Margie and Marcy) releases have seen significant success on the country charts. Complementing the Cates, Caprice signed Billy Stack, and with his first release, Billy began stacking up chart successes.

Caprice introduced several other talented artists during the past year, including Jim Taylor, Tim Blaine, Rick Jacques, Ben Lowery, Susan Maki and Cher Hendrix. Expanding from the country and MOR fields, Caprice has also signed Clifford Curry, a well-known r&b artist. Curry will be heading a new disco field for Caprice.

Continuing with its giant steps, Caprice added Charlie Dick to its promotion department. Dick is assisting Don Howser, who heads up the promotion department.

Thank you, Record World,

for selecting me as One of The Best New Females for 1978.

Jenny Robbins and El Dorado Records

Producer—Junior Bennett

El Dorado President—Galen Arrington

Distributed nationally by Nationwide Sound Distributors

National promotion by Betty and Debbie Gibson

Halsey Builds At Home and Abroad

■ The Jim Halsey Company already has one of country music's most impressive lineups of major artists, including Roy Clark, Mel Tillis, Minnie Pearl, Freddy Fender, Roy Head, the Oak Ridge Boys, Don Williams, Barbara Fairchild, Hank Thompson, Donna Fargo, George Lindsey, Randy Gurley, Jana Jae and Jody Miller. Three more artists, Tammy Wynette, Ray Price and Joe Stampley, were signed this year with several more big names just a signature away.

With a staff that numbers 45 located in the headquarters with a commanding view of Tulsa, The Jim Halsey Company, with branch offices in Los Angeles, Nashville and London, has taken giant steps towards extending its entertainment empire around the world.

January of '78 saw Halsey at the MIDEM convention in Cannes, France where he met with that organization's head, Bernard Chevy, to finalize a deal which gives the Halsey Company exclusive rights to produce MIDEM's first country music festival in '79. Halsey also has options to control such talent showcasing every successive year for this music conclave.

Montreux, Switzerland was Halsey's next stop, for the month-long jazz oriented festival. His summit with Montreux Festival director Claude Knobs resulted in an agreement to present country music talent for the first time at Montreux '79. In the spotlight will be Halsey artist, Roy Clark, for an evening with B.B. King, followed by an entire night of pure country entertainment.

Halsey continued in London, arriving just in time for Mervyn Conn's annual Wembley Festival. The British promoter's Easter show as well as his affiliated Festivals in Holland, Finland and Sweden find Halsey clients such as Don Williams, Jody Miller, Hank Thompson, Barbara Fairchild, Donna Fargo and Joe Stampley on the bill.

Once again, Jim Halsey will bring country music to the Soviet Union with winter '79 tour ready to go. The Roy Clark Show, featuring the Oak Ridge Boys, will repeat their 1976 SRO tour.

According to Halsey, plans are to debut his artists in South America, and a Don Williams tour of Australia is being planned for early next year.

The Halsey artists' invasion of foreign lands is not limited to live performances. Senior vice president Dick Howard is frequently back and forth to Europe to work out terms with the

BBC, German and Dutch television.

Don Williams hosted his own BBC special last May and Barbara Fairchild is doing the same this fall. Roy Clark and the Oak Ridge Boys are the subjects of a BBC special in London in early '79, and Randy Gurley and Roy Head recently returned from Plymouth, England, where they headlined the first in a series of 10 country variety shows for the independent Westward Television.

Back home, The Jim Halsey Company prepares for the 2nd annual Tulsa '78 International Music Festival scheduled for November 4-5. Staged at the 9,000-

seat Assembly Center in Tulsa, the festival is one of country music's worldwide congregations of top performers, talent buyers, television producers, promoters from state and county fairs and Las Vegas, the international press and record company executives.

Performers from 11 foreign countries will headline the opening show at 2:00 p.m. on Saturday, November 4, followed by country music shows Saturday evening at 7:00 p.m. and again on Sunday afternoon at 2:00 p.m.

The Festival is a one-of-a-kind in the business and is expected to produce over \$2 million in revenue for the Halsey empire.

With concert dates, television appearances and specials, commercial endorsements, new clientele, record deals, music publishing and promoting shows just some of their daily operations, the Halsey Company has added some key personnel to its staff during the past year.

Leo Leichter will work to secure pop dates for country music acts as part of Halsey's continuing efforts to explore the lucrative pop field.

Larry Baunach, former vice president of country promotion for ABC Records in Nashville, joined the Halsey staff as vice president for special projects.

Jeff Nauser is the new vice president for communications in Tulsa, charged with overseeing all advertising, graphics and publicity departments. Working with Jeff is Joseph Ianello, a former New York free-lance writer who handles press and publicity. Agent Charles Hailey was promoted this year to operations manager.

Halsey has reorganized the two radio stations he co-owns, KTOW-AM and KGOW-FM in Tulsa, with formats that have shifted from traditional to progressive country music programming.



Chart Activity

A Comprehensive List of Country Singles Chart Activity from August 20, 1977 through August 12, 1978

Singles

Label	Songs Charted	Songs in Top 10	No. 1 Songs	Label	Songs Charted	Songs in Top 10	No. 1 Songs
A&M	3	1	—	Louisiana	—	—	—
ABC	28	5	—	Hayride	2	—	—
ABC Dot	18	7	—	MCA	48	13	3
ABC Hickory	9	—	—	MC	4	—	—
Ariola	—	—	—	Mercury	27	6	1
America	1	—	—	Monument	14	3	1
Asylum	3	2	1	MPB	1	—	—
BMA	4	—	—	MRC	8	—	—
Calliope	3	—	—	Nu Trayl	2	—	—
Capitol	32	7	—	Ovation	4	3	2
Caprice	3	—	—	Pacific	—	—	—
Capricorn	2	—	—	Challenger	1	—	—
Cherry	1	—	—	Page Boy	1	—	—
Churchill	4	—	—	Panla	1	—	—
Chute	1	—	—	Pilot	1	—	—
Cin Kay	3	—	—	Plantation	2	—	—
Columbia	47	8	2	Playboy	12	1	—
Commercial	2	—	—	Polydor	18	2	1
Con Brio	11	—	—	Prairie Dust	3	—	—
Cream	1	—	—	Ranwood	3	—	—
Door Knob	3	—	—	RCA	68	21	10
Eagle Intl.	1	—	—	Republic	14	1	—
El Dorado	1	—	—	Rice	1	—	—
Elektra	18	5	2	RSO	2	—	—
Epic	35	6	1	Scorpion	7	2	—
Fifty States	4	—	—	SCR	3	—	—
1st Generation	1	—	—	Scrimshaw	2	—	—
Gazelle	2	—	—	Sound Waves	4	—	—
Granny	1	—	—	Spring	1	—	—
Groovy	1	—	—	Starday	1	—	—
GRT	4	—	—	True	3	—	—
Gusto	8	—	—	UA	24	8	4
Hill Country	1	—	—	WB	42	10	3
Inergi	5	—	—	Warner/Curb	3	2	—
Lifesong	1	—	—	Windsong	2	—	—
Little Darlin'	1	—	—				

Show Biz Shows Make Big Gains

■ With country music a red-hot item in cities, Show Biz, Inc. programs this year have made their biggest gains ever in major markets from coast to coast.

Beginning with the fall television season, shows produced and distributed by the Nashville-based company will be seen by viewers in all of the top 50 markets, including new entries in Los Angeles such as "Pop! Goes The Country" and "Dolly." Other Show Biz programs which run every week on over 500 stations worldwide include "Marty Robbins Spotlight," "The Porter Wagoner Show," "Tony Brown's Journal," "Gospel Singing Jubilee" and "Nashville On The Road," which stars Jim Ed Brown, Helen Cornelius and Jerry Clower.

According to Show Biz president Reg Dunlap, the company this year has restructured both its production department, now headed by former Opryland Productions chief producer Bill Turner, and its sales department, now headed by Stan Sellers. Also, Dick Montgomery was hired from WTVF in Nashville to become regional sales manager under Sellers.



HAPPY BIRTHDAY GRAND OLE OPRY AND CONGRATULATIONS FROM ABC. AMERICA'S BEST COUNTRY.

Tom Bresh
Roy Clark
John Conlee
Narvel Felts
Freddy Fender
Jerry Fuller
Randy Gurley
George Hamilton IV
Roy Head

Barbara Mandrell
Oak Ridge Boys
Tommy Overstreet
John Wesley Ryles
Hank Thompson
Buck Trent
Rafe Van Hoy
Don Williams



RECORDS™
ABC DELIVERS

ASCAP-Nashville Branches Out

■ October 1978 marks the tenth anniversary of the ASCAP building on Music Row. The past decade has been a story of remarkable growth for the society and its many songwriters and publisher members.

ASCAP's success, notes executive regional director Ed Shea, has come from signing many talented new writers to ASCAP as well as convincing established writers and publishers that they can earn maximum royalties operated by and for the songwriters and publishers themselves.

In 1968, ASCAP had 21 award winning country songs. By last

House of Gold Grows In Size and Success

■ House Of Gold Music Inc. is the parent company to Hungry Mountain Music and Bobby Goldsboro Music. Early this year, 50 percent of all the Windchime and Sandstorm copyrights were also acquired, as well as the rights to administrate both companies. These copyrights include "This Time I'm In It For Love" (a top ten pop hit for Player), "I Lost My Head" (recently cut by Charlie Rich), and "Am I Too Late" (recorded by Kenny Rogers, Helen Schneider and Gladys Knight). Under the guidance of publisher and producer Bob Montgomery, the House of Gold and its associated companies have grown from a staff of one writer, Kenny O'Dell, to a staff of 15.

The writing staff now includes Razyzy Bailey, Bobby Goldsboro, Larry Henley, Jim Hurt, Steve Jobe, Larry Keith, Sam Lorber, Jean McCracken, Steve Pippin, Jeff Silbar, Johnny Slate, Bobby Springfield and Van Stevenson. The companies also work with writers Kenny Walker, Marc Rossi and Bill Boling on a regular basis. Other staff includes Sue Duncan, administrative assistant; Sherry Billingsly, assistant office manager of public relations director; Jeff Silbar, song plugger and promotion, and Ben Hall, studio engineer.

In January an eight-track studio was constructed to allow the writers to produce their own demos.

Following the success of O'Dell's "Behind Closed Doors," House of Gold has been living up to its name. During the past year, House of Gold has had cuts on gold albums such as "Daytime Friends," "Love Or Something Like It," both by Kenny Rogers; Dolly Parton's "Dolly," Charlie Rich's "Very Special Love Songs," Player's "Player," and Kenny Rogers and Dottie West's "Every Time Two Fools Collide."

year the number had risen to 102. With the many ASCAP songs currently on the charts, ASCAP's number of 1978 award winners is still growing.

To salute the 1978 year of accomplishments, ASCAP's award presentation will be held at the new Opryland Hotel ballroom. Included in this season's country recipients are Ronnie Milsap, Bob Morrison, Rory Bourke, Randy Goodrum, the team of Jerry Foster and Bill Rice, Archie Jordan, Gene Dobbins, Dave Woodward, Ray Hillburn, Johnny MacRae and Grammy Award winners Kenny Rogers and Richard Leigh.

1978 has been further highlighted by achievements from veterans John Schweers, Hal David, John Denver, Mel McDaniel, Jim Weatherly, O.B. McClinton, Don King, Hargus "Pig" Robbins, Ray

Columbia Studios: Consistently Tops

■ Since CBS got into the studio business in Nashville, around 1962, it has been consistently tops in producing hits. It is the home of Billy Sherrill, and many other top producers who have cut there include: Norro Wilson, Ray Baker, Glenn Sutton, Stan Silver, Johnny Morris, Jerry Crutchfield, Bill Justis and Bill Walker. The consistency of the chart records recorded or mastered at Columbia Studios has exceeded 30 percent of the top 100 songs on all three of the Country Singles Chart for months at a time, and is most always over 25 percent of the charts. The custom business includes labels such as Capitol, MGM, Warner Brothers, Monument, Elektra, MCA and ABC.

Many claims have been attached to the Nashville Sound. Norm Anderson, Columbia studio manager, states, "It's really the pickers themselves that created the Nashville sound, but if any studio in town had a part in it, it would be our own Studio B, known as the 'Quonset Hut.'" That is where it all started with artists such as Brenda Lee, Jimmy Dean, The Everly Brothers, Johnny Horton, and many more. And even today, in Studio A & B outside label artists like Merle Haggard, Mel Tillis, Donna Fargo, Narvel Felts, Marie Osmond, Charlie Rich, Margo Smith and Hargus "Pig" Robbins have recorded there, just to mention a few. CBS artists George Jones, Tammy Wynette, Marty Robbins, Johnny Paycheck, Barbara Fairchild, Joe Stampley, and others continue to cut hits there. Country is not all Columbia cuts. Pop records like Dave Loggins "Please Come To Boston," Isaac Sweat, Wham, and the mastering of Joe Tex' "Ain't Gonna Bump No

Griff, Eddy Raven, Buzz Cason, Carlene Carter, Olivia Newton-John, Buddy Cannon, Russell Smith, and Bill Justis.

New ASCAP writers include Don Williams, Sonny Throckmorton, Dave Kirby, Don Schlitz, Razyzy Bailey, and Steve Glassmeyer.

Regionally speaking, ASCAP's Music City office has expanded its roots throughout the entire South. Texas, Memphis, Muscle Shoals, and Atlanta are making significant contributions to the office's activities and achievements.

The ten years of growth of southern writers and publishers has resulted in an expansion of ASCAP's Nashville staff. Shea saluted the efforts of Connie Bradley, Merlin Littlefield and Judy Gregory who were joined in 1978 by attorney Rusty Jones as Nashville director of public relations.

More" are just a few of the pop records to come out of Columbia studios in Nashville. Award winning gospel albums by the Imperials, Jimmy Swaggart, and the Rambos have all been recorded there as have many national commercial jingles such as Schlitz Beer, Burger King, and RC Cola.

24 Track

All studios are 24 track and meet the highest standards of the state of the art. There are many plans in the works to upgrade even further including the construction of a new drum booth and vocal booth in Studio A. The additions of 3 new MCI 2 tracks and a 3rd Ampex 24 track were recently made. There are 3 mastering lathes all equipped with the new exclusive CBS Discomputer with one housed in one of the most up to date rooms in Nashville. The Discomputer is a computer-controlled lathe, capable of putting more program space per inch on the record, or cutting a "hotter" record, without danger of groove echo, lift-outs, or overcuts . . . associated with other lathe systems. "With today's more demanding and complex recording, especially in the pop and r&b areas we feel strongly about the improvements we have made, and have in the works," Anderson says. "We are committed to offering our clients, both CBS and custom clients the finest quality available."

As important is the equipment is the engineering staff . . . that is as important a factor as any behind Columbia's success in Nashville. M. C. Rather, Jerry Watson, Bob McGraw, Hollis Flatt, Ron Reynolds, Ken Laxton, Ronnie Dean, Lou Bradley and others round the team in engineering maintenance and mastering.

Bradley's Barn Turns Out Hits

■ Bradley's Barn and Music City Music Hall have continued to be two of the busiest studios in the Nashville area this year. Located near the lake in Mt. Juliet, Tenn., the Barn remains a favorite for artists who prefer to work away from the pressures of the Music Row area.

Of special interest this year is the installation of a new 24-track board within the studio. Also, this past summer nearly 100 representatives in town for the Record Bar convention were treated to a first-class tour of the studio.

Music Hall, which is a newly acquired division of Bradley's Barn, is located within the RCA facility on Music Square West. Some of the special projects this studio has completed since its opening last year include the musical score for a "Benji" television special.

Direct Disc also recently recorded an album with the Brubeck Brothers at the Music Hall while Opryland Productions simultaneously filmed the procedure.

Among the many artists who have been working in these studios in the past year include RCA's Danny Davis and the Nashville Brass, Charley Pride, Floyd Cramer, Dave & Sugar, Eddy Arnold, Gary Stewart, Zella Lehr, Ronnie Milsap, Scorpion's Jean Sheppard and Ronnie McDowell, ABC's Randy Gurley, MCA's Merle Haggard, Jerry Clower, Cal Smith and Bill Monroe, Elektra's Stella Parton, UA's Del Reeves and Earl Klugh, and Phonogram's Bob Luman, Rayburn Anthony and Mel Street.

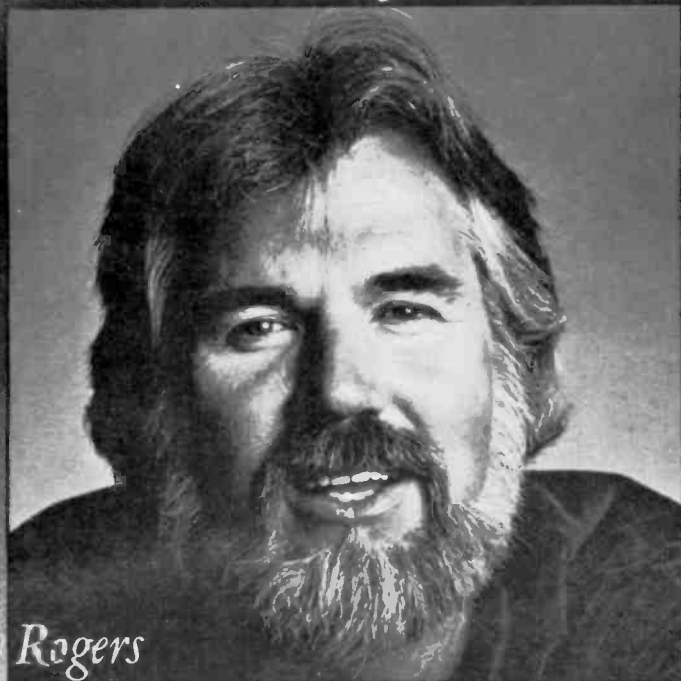
House of Bryant Brings Home Hits

■ House Of Bryant Publications, owned by Boudleaux and Felice Bryant, two of the most prolific writers around, has had another great year. To begin the year, "Rocky Top," a country standard, appeared on the Oak Ridge Boys' "Live" album. Many other Bryant standards were active as well, including the Bellamy Brothers' version of "Bird Dog," and Patti Leatherwood's version of "Bye Bye Love."

Carly Simon and James Taylor included their duet of "Devoted To You" on Carly's "Boys In The Trees" lp. With the interest in Buddy Holly came another album cut. Leo Sayer on his latest lp decided to record "Raining In My Heart," now his latest single release on Warner Bros.

Cristy Lane, recording for LS Records, released the newly-penned "Penny Arcade" on her album "Cristy Lane Is The Name."

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



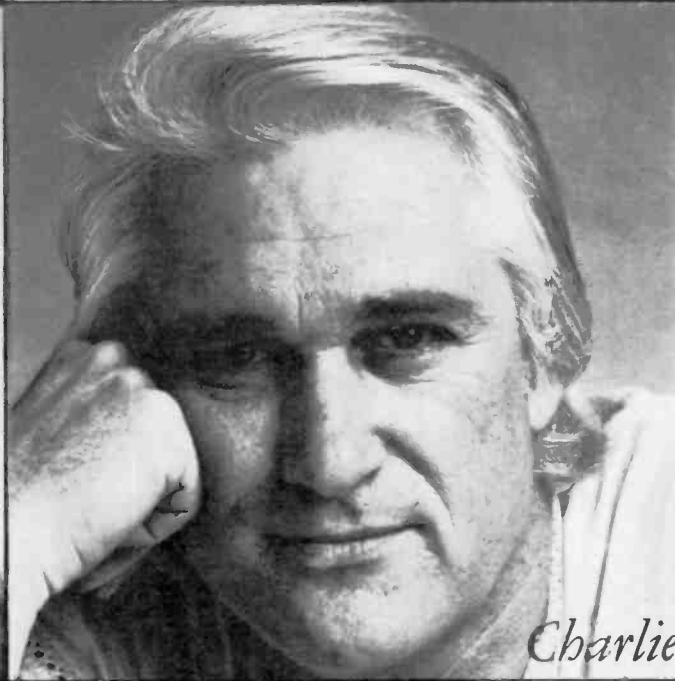
Kenny Rogers



Crystal Gayle



Dottie West



Charlie Rich



Doc & Merle Watson



Billie Jo Spears

BMI Aims for Faster, Better Service

■ Faster, better, and more complete service for BMI writers and publishers is the day-to-day objective of the organization's key operation in Nashville. Frances Preston, BMI vice president for the southern region, strives to mirror the company attitude in every way. The concern for the welfare of those who allow BMI to license their music has its basis in the organization's 38-year history.

Because of the BMI tradition of looking after its writers and publishers, the company has involved itself in a series of progressive moves and policies that ultimately benefit its affiliates. Previously, bonuses were based on a writer's or publisher's entire catalogue. Under the new system, each song qualifies individually, accumulating performances that elevate it to various plateaus, culminating in the million performance category. A BMI-licensed song can now earn a bonus payment after receiving 25,000 performances on radio and TV.

Bonus Payments

The bonus payment schedule is one of the major benefits of BMI's recently installed computer system, according to BMI president Ed Cramer. BMI has the world's largest "on line" music

information system stored in an IBM computer.

The information needed to determine payments to writers and publishers is instantly available, not only in Nashville, but in BMI offices in New York and Los Angeles as well. It provides faster distribution and more detailed payment records of all monies due BMI writers and publishers, and it aids to more efficiently collect performance royalty from broadcasters and other organizations that use BMI-licensed material. It tracks for the first time all performances of motion picture and syndicated TV show music used by broadcasters. It also updates writer and publisher files, logs new affiliate names and song titles and improves control over possible copyright infringement.

The Nashville staff, including Preston, Roger Sovine, Del Bryant, Jerry Smith and Patsy Bradley, spends whatever time is necessary to explain BMI innovations and procedures, in the office and elsewhere. BMI feels it is an absolute must that its executives be in the center of things, serving educational and public service functions.

BMI has taken the initiative in a variety of areas. It has supported and helped develop all plans

and legislation (federal, state and local) that would benefit the writer and publisher.

In Nashville, the foundation is country music. BMI sensed the power and potential of country back in 1940 when the company was founded. Devoted to the idea of musical democracy, with everyone getting a chance, BMI provided the opportunity for country to be heard on a wide scale, licensing the music and seeing that its creators were recompensed.

Helping this form of American music to surface and receive recognition has borne fruit for BMI in several ways. Three of every four songs on the country charts over the past 25 years have been licensed by BMI, and many of the most important names whose primary inspiration is country have chosen to license their music through BMI.

Included in this distinguished assemblage are Dolly Parton, Willie Nelson, Waylon Jennings, Eddy Arnold, Kris Kristofferson, Donna Fargo, Chet Atkins, Linda Ronstadt, Hank Cochran, Curly Putman, Crystal Gayle, Billy Sherrill, Tom T. Hall, Norro Wilson, Dr. Hook, Eddie Rabbitt, Chips Moman, Toni Wine, Charlie Daniels, Mel Tillis, The Oak Ridge Boys.

IRDA Expands Service to Indies

■ IRDA/Album World, which started five years ago as one of the first full-service distributors for independent labels, began this past year with a move to new headquarters in suburban Hendersonville, Tenn., combining complete shipping and warehousing facilities with its office space.

Executive vice president Mike Shepard reports album sales volume increasing steadily with such name acts as Sly Stone, Bobby Pickett, Lon Chaney, Neil Sedaka, Gladys Knight, Shirley & Lee, The Del-Vikings, Gene Chandler, Tony Orlando, Tommy Overstreet, Muhammad Ali, and cowboy artists Tex Walker and Foy Willing.

Significant sales on other artists such as jazz trombonist Richard Pullin and country artists Jimmy Lewis, Buddy Causey and the Front Porch String Band have been achieved, as well as disco albums and children's product. A complete illustrated Album World catalogue, now in preparation, will be sent to every retail outlet in the United States, in addition to direct consumer mailings.

IRDA has continued to stay on the singles charts in the past year with such artists as Randy Barlow, Bobby Smith, Jeri Ross and Allen Reynolds.

Congrats, Dottie!

KENNY ROGERS & DOTTIE WEST.

1 Top New Duo,
Albums

2 Top New Duo,
Singles

It's great to have a winner as part of the family!



april-blackwood music

© 1978 CBS Inc.

The CBS Music Publishing Companies: April Music Inc., Blackwood Music Inc., Frank Music Corp.

DON'T MISS...

**TULSA '78
INTERNATIONAL
MUSIC FESTIVAL**

NOVEMBER 4-5 • TULSA, OKLAHOMA
PRESENTED BY THE JIM HALSEY COMPANY

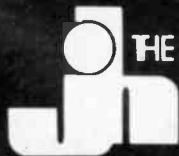


**THE JIM HALSEY ©. INC
BRINGS YOU A
WORLD OF ENTERTAINMENT!**

**ROY CLARK
BARBARA FAIRCHILD
DONNA FARGO
FREDDY FENDER
RANDY GURLEY
ROY HEAD
JANA JAE
GEORGE LINDSEY**

**JODY MILLER
OAK RIDGE
BOYS
MINNIE PEARL
RAY PRICE
JOE STAMPLEY**

**HANK THOMPSON
MEL TILLIS
JOHNNY TILLOTSON
BUCK TRENT
DON WILLIAMS
TAMMY WYNETTE**



THE JIM HALSEY ©. INC

PENTHOUSE / CORPORATE PLACE
5800 EAST SKELLY DRIVE
TULSA, OKLAHOMA 74135

(918) 663-3883 • TELEX 49-2335

1978: Change & Progress for SESAC

■ 1978 has been one of the most exciting and eventful periods in SESAC's long 47-year history. Early in the year, Norman S. Weiser, formerly president of Chappell Music and senior vice president of the Polygram Corporation, was named president of SESAC, and Alice H. Prager, the firm's former president, was elevated to the post of chairman. Since these important moves were made, a series of other changes have been announced.

One of the major happenings was the opening of SESAC's second regional office, at 9000 Sunset Boulevard, Los Angeles. Heading the west coast division is Rick Weiser, formerly of the publishing division of ABC Records, Chappell Music, and head of his own publishing firm, Weiser Music. In addition to Rick, the new west coast office staff includes Kathy Cooney, formerly of Clive Fox Music, as administrator.

Early in 1978, a black music division was established at SESAC under the direction of Don Love. Love was formerly with James Brown Productions and the Caytronics Corp., where he founded Salsoul Records.

Jim Myers, for many years VP, intl., of SESAC, was named consultant to the firm, effective October 1. In addition, several other new appointments were made during the year, including that of Arthur Whittemore of the famed duo-piano team of Whittemore and Lowe, who was named chief consultant, serious music division. A new southeastern regional manager, Carl Cook, was appointed to represent SESAC in the states of Alabama, Florida, Georgia, Louisiana and Mississippi.

SESAC's Nashville office, opened in 1964, has had a steady flow of new and established writer and publisher affiliates joining the SESAC roster during 1978. Heading the Nashville "country" operation for SESAC is Brad McCuen. Brad is involved in many facets of the country music scene. He is vice president of the Country Music Foundation, a director of the Nashville Songwriter's Association, and is in his third two-year term as governor of the Nashville chapter of NARAS. Also headquartered in the Nashville office is Jim Black, director of gospel music, and Sheila Tybur, administrative assistant.

The year 1978 proved to be an active one for all of SESAC's country writer and publisher affiliates. Through the catalogues of both the new and long-time affiliates, SESAC copyrights appeared regularly on the charts as re-

corded by such top country artists as: Crystal Gayle, David Houston, Cristy Lane, Conway Twitty, Tammy Wynette, George Jones, Tom T. Hall, Jean Sheppard, Ronnie McDowell, Gene Watson and a host of others.

Two of SESAC's most versatile writer affiliates, Chip Davis and C.W. McCall, have been garnered accolades for their scoring of the motion picture "Convoy," released during June. Both the film and the album of the soundtrack are receiving international recognition. In addition, Polydor has recently released an lp, "C.W. McCall's Greatest Hits," a compilation of eleven outstanding songs that has already made its way up the country charts.

Kendalls

The Kendalls' hit, "Heaven's Just a Sin Away" written by Jerry Gillespie (SESAC) and released on the Ovation label, continued to score successes in 1978 and this year is nominated for several CMA awards. Also racking up sales and airplay is Ronnie McDowell's platinum recording of "The King is Gone," composed by McDowell and Lee Morgan. His follow-up singles during 1978 included: "I Love You, I Love You, I Love You" and "Animal," both published by SESAC's Brim Music.

Last year's winner of SESAC's

Seals, Down 'n Dixie Stay Hot

■ There are a lot of songwriters in Nashville, but there are very few who could say that their songs have been recorded by artists as diversified as Conway Twitty to Ray Charles, Waylon Jennings to Wilson Pickett, from Jerry Lee Lewis to Dobie Gray, The Oak Ridge Boys to Three Dog Night, from Johnny Paycheck to Elvis Presley, from Jeanne Pruett to LuLu, Brenda Lee to Rita Coolidge, or from Tammy Wynette to Tina Turner. Troy Seals has had cuts by all of these artists and more. Seals can go from country to funky about as fast as it takes to pick up a guitar.

Slowly, over the years there has been a merging of the two elements until now it's not uncommon to have a song such as Seal's and Donnie Fritt's classic, "We Had It All," recorded by both Waylon Jennings and Ray Charles (a dream come true for both Seals and Fritts). But there were years when it was more of a curse than a blessing to be a guy like Troy Seals living in Music City U.S.A.—home of the Grand Ole Opry. Those days are over, and Nashville's talented pop, r&b writers can at last come

"Most Promising Country Writer" award, Peggy Forman, proved the validity of that honor by penning one of 1978's top country singles, "Out of My Head and Back in My Bed," recorded by Loretta Lynn on MCA Records. Another of Peggy's songs, "Saturday Night Sin," has just been released by Jean Sheppard and is quickly moving up the country charts. Other SESAC writers who scored heavily during the year included: Shirl Milette, who wrote "It Started All Over Again" recorded by Vern Gosdin, and "I Remember" cut by the Four Guys, and Ted Harris, one of SESAC's top country writers who maintained his prominence with the Ray Pillow hit, "Country Music Lovin' Cowboy" and "I Hope You're Havin' Better Luck Than Me" recorded by Crystal Gayle. Charlie Black, who co-wrote the title song of the new Paul Anka lp, "Listen to Your Heart," and Glenn Ray, the writer of Barbara Mandrell's top selling record, "Hold Me," have both achieved great success this year. And songwriter Ricci Mareno's name returned to prominence after a 2-year sabbatical. His song "Shadows on the Wall" was a major factor in the success of "The Best of Gene Watson" album which has ridden high on the country charts for months.

out of the proverbial closet. People who for years had to go to Muscle Shoals, L.A., or New York with material that was anything but "hardcore country" can now go so far as to pitch these same songs right in the very town that didn't know what to do with them for so long.

Of course, Troy Seals is only one of these talents who have been writing ahead of their time, but he is one of the most highly regarded, in both the country and r&b/pop fields by writers, musicians, and singers. Troy Seals is a writer's writer (his song "Pieces Of My Life," recorded by Elvis Presley on the album "Today," is a masterpiece written on a 15 minute break during a Dobie Gray session); and he's a musician's musician (having played guitar on many sessions that needed a "Troy Seals lick"), and a singer's singer.

Another aspect of this versatile man is the business side. As head of Down 'n Dixie Music, the Nashville affiliate of Los Angeles based Irving/Almo Music, which is the publishing division of A&M Records, Seals has been instrumental in working with many different writers.

WB Music Stays Consistently Hot

■ Warner Bros. Music has been consistently hot in RW's country charts in the past year with hit singles including Tom T. Hall's "It's All In The Game," Johnny Paycheck's "Take This Job And Shove It," Anne Murray's "Walk Right Back." In addition WB Music had three top ten singles one week with Ronnie Milsap's "Only One Love In My Life," Margo Smith's "It Only Hurts For A Little While" and Vern Gosdin's "Never My Love."

Other artists who have recorded Warner Bros. songs this year include Dolly Parton, Kenny Rogers, Linda Ronstadt, Willie Nelson, Crystal Gayle, Olivia Newton-John and Glen Campbell. "Southern Nights," written by Allen Toussaint and recorded by Glen Campbell, was awarded BMI's most performed pop song of the year.

Warner Bros. has expanded its publishing staff with the appointment of Johnny Wright as professional manager and its Nashville-based writing staff with the signing of David Allan Coe, John Reid and P. R. Battle. Nashville general manager Tim Wiperman expressed encouragement with the open communication within Warner's publishing which allows west coast, east coast and Nashville staff and writers to cooperate with each other to the degree that Ronnie Milsap's number one "Only One Love In My Life" was written by L.A.-based (who was in Nashville at the time) John Bettis, and Nashville-based R. C. Bannon.

This exchange process is not only encouraged in country music, but in all areas of music, both domestic and foreign.

Music City Recorders Stays Hot in 1978

■ Music City Recorders, owned and operated by Jack and Bud Logan, has had another very successful year in 1978.

Under the direction of Mary Reeves Davis, the new Jim Reeves "Nashville 78" album on RCA was put together.

Showcase Expands

■ Not only has Showcase Talent Inc.'s client list expanded, according to president Jim Case, the offices have, too, the result of a move to new headquarters at 704 18th Ave. S., in Nashville.

The expansion began in January with the incorporation of the agency with partner Bernie Terrell, who manages Lonzo & Oscar. The purchase of the site on 18th Avenue followed, and renovation of the building is nearing completion.

Ronnie Milsap



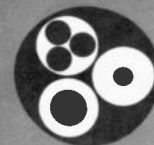
NOMINATED TOP MALE VOCALIST SINGLES AND TOP MALE VOCALIST ALBUMS
"THANKS FOR EVERYTHING."

CONCERT CONTACT: SORBY BEAL • FARM DEPOT: GARY BOWDS
WILLIAM MORRIS AGENCY, INC.

2701 LUGER ROAD, NASHVILLE, TENNESSEE 37211 615-264-0711



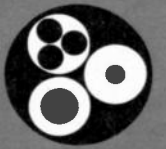
Top Country Singles of 1978



1-27

1. HERE YOU COME AGAIN	Dolly Parton	RCA	GARY KLEIN	SCREEN GEMS-EMI SUMMERHILL SONGS	BARRY MANN/ CYNTHIA WEIL
2. TAKE THIS JOB AND SHOVE IT	Johnny Paycheck	EPIC	Billy Sherrill	Warner-Tamerlane	David Allan Coe
3. BLUE BAYOU	Linda Ronstadt	Asylum	Peter Asher	Acuff-Rose	Roy Orbison/ Joe Melson Archie Jordan
4. WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE	Ronnie Milsap	RCA	Tom Collins/ Ronnie Milsap	Chess	
5. I'M KNEE DEEP IN LOVING YOU	Dave & Sugar	RCA	Jerry Bradley Charley Pride	Tree	Sonny Throckmorton
6. DON'T BREAK THE HEART THAT LOVES YOU	Margo Smith	Warner Bros.	Norro Wilson	Gyrus	Bennie Davis/ Ted Murry
7. MIDDLE AGE CRAZY	Jerry Lee Lewis	Mercury	Jerry Kennedy	Tree	Sonny Throckmorton
8. I'M JUST A COUNTRY BOY	Don Williams	ABC Dot	Don Williams	Folkways	Marshall Barer/ Fred Brooks Jerry Gillespie
9. HEAVEN'S JUST A SIN AWAY	Kendalls	Ovation	Brien Fisher	Lorrille	Jerry Gillespie
10. GEORGIA ON MY MIND	Willie Nelson	Columbia	Booker T. Jones	Peer	Hoagy Carmichael/ Stuart Gorrell Don Reid/Harold Reid
11. DO YOU KNOW YOU ARE MY SUNSHINE	Statler Brothers	Mercury	Jerry Kennedy	American Cowboy	
12. MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS	Waylon Jennings/ Willie Nelson	RCA		Tree	Ed Bruce/Patsy Bruce
13. EVERYTIME TWO FOOLS COLLIDE	Kenny Rogers/ Dottie West	United Artists	Larry Butler	United Artists Window	Jan Dyer/Jeff Tweel
14. DO I LOVE YOU (YES IN EVERY WAY)	Donna Fargo	Warner Bros.	Stan Silver	Spanka	Paul Anka/Michel Pelay/Alain LeGooic/ Maxime Piolat/Yves Dessca
15. EASTBOUND AND DOWN	Jerry Reed	RCA	Jerry Reed	Duchess/Vector	Jerry R. Hubbard/ Dick Feller Ben Peters
16. DAYTIME FRIENDS	Kenny Rogers	United Artists	Larry Butler	Ben Peters	
17. IT DON'T FEEL LIKE SINNIN' TO ME	Kendalls	Ovation	Brien Fisher	Tree	Mike Kosser/Curly Putnam
18. YOU'RE THE ONE	Oak Ridge Boys	ABC Dot	Ron Chancey	Glenwood/Arcane	Bob Morrison
19. TO DADDY HEARTS ON FIRE	Emmylou Harris Eddie Rabbitt	Warner Bros. Elektra	Brian Ahern David Malloy	Owepar Briarpatch/Deb Dave	Dolly Parton Eddie Rabbitt/Even Stevens/Dan Tyler
20. MY WAY	Elvis Presley	RCA	Elvis Presley	Spanka	Paul Anka/Jacques Revau/Claude Francois
21. Y'ALL COME BACK SALOON	Oak Ridge Boys	ABC Dot	Ron Chancey	Jack & Bill	Sharon Vaughn
22. IT ONLY HURTS FOR A LITTLE WHILE	Margo Smith	Warner Bros.	Norro Wilson	Warner Bros.	Mack David/Fred Spielman
23. I'VE ALREADY LOVED YOU IN MY MIND	Conway Twitty	MCA	Owen Bradley	Twitty Bird	Conway Twitty
24. OUT OF MY HEAD AND BACK IN MY BED	Loretta Lynn	MCA	Owen Bradley	Hello Darlin'	Peggy Forman
25. DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle	United Artists	Allen Reynolds	United Artists Music	Richard Leigh
26. SOMEONE LOVES YOU HONEY	Charley Pride	RCA	Jerry Bradley/ Charley Pride	Music City	Don DeVaney
27. THE WURLITZER PRIZE/LOOKIN' FOR A FEELING	Waylon Jennings	RCA	Chips Moman	Baby Chick/ Waylon Jennings	Bobby Emmons/Chips Moman/Waylon Jennings

Top Country Singles of 1978



28-50

28. I BELIEVE IN YOU	Mel Tillis	MCA	Jimmy Bowen	Sabal/Sawgrass	Buddy Cannon/Gene Dunlap Del Bryant
29. I CHEATED ON A GOOD WOMANS LOVE	Billy Crash Craddock	Capitol	Dale Morris	Onhisown	
30. TWO MORE BOTTLES OF WINE	Emmylou Harris	Warner Bros.	Brian Ahern	ABC Dunhill	Delbert McClinton
31. SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME)	Johnny Duncan	Columbia	Billy Sherrill	Dandy Dithes Unltd./ Super Songs Unltd.	Aaron Schroesder Bob Halley Dolly Parton
32. IT'S ALL WRONG, BUT IT'S ALL RIGHT	Dolly Parton	RCA	Gary Klein	Velvet Apple	
33. I JUST WISH YOU WERE SOMEONE I LOVED	Larry Gatlin	Monument	Fred Foster	First Generation	Larry Gatlin
34. I'M ALWAYS ON A MOUNTAIN WHEN I FALL	Merle Haggard	MCA	Hank Cochran	ATV/Shade Tree	Chuck Howard
35. ROSES FOR MAMA	C. W. McCall	Polydor	Don Sears/ Chip Davis	Chappell	Johnny Wilson/Gene Dobbins/Wayne Sharpe Jerry House Jerry Foster/Bill Rice Larry Gatlin Ben Peters
36. I GOT THE HOSS	Mel Tillis	MCA	Jimmy Bowen	Sawgrass	
37. ONCE IN A LIFETIME THING	John Wesley Ryles	ABC Dot	Johnny Morris	Jack & Bill	
38. NIGHT TIME MAGIC MORE TO ME	Larry Gatlin Charley Pride	Monument RCA	Fred Foster Jerry Bradley/ Charley Pride	First Generation Pi-Gem	
TWO DOORS DOWN	Zella Lehr	RCA	Pat Carter	Owepar	Dolly Parton
39. ONLY ONE LOVE IN MY LIFE	Ronnie Milsap	RCA	Tom Collins/ Ronnie Milsap	Warner Bros./ Sweet Harmony/ Warner-Tamerlane	John Bettis/R. C. Bannon
40. I CAN'T WAIT ANY LONGER	Bill Anderson	MCA	Buddy Killen	Stallion	Bill Anderson/Buddy Killen
41. COME A LITTLE BIT CLOSER LONELY STREET	Johnny Duncan Janie Fricke Rex Allen, Jr.	Columbia Warner Bros.	Billy Sherrill Norro Wilson	Wren Four Star	Tommy Boyce/Bobby Hart/Wes Farrell Kenny Sowder/Carl Belew/W. S. Stevenson Ronnie McDowell
42. I LOVE YOU, I LOVE YOU, I LOVE YOU LOVE OR SOMETHING LIKE IT	Ronnie McDowell	Scorpion	Slim Williamson	Brim	
43. WALK RIGHT BACK	Kenny Rogers	United Artists	Larry Butler	Cherry Lane	Kenny Rogers/ Steve Glassmeyer
44. WOMAN TO WOMAN	Anne Murray Barbara Mandrell	Capitol ABC Dot	Jim Ed Norman Tom Collins	Warner-Tamerlane East Memphis	Sonny Curtis James Banks/Eddie Marion/Henderson Thigpen Alan Rhody Hal Bynum/Dave Kirby
45. I'LL BE TRUE TO YOU	Oak Ridge Boys	ABC	Ron Chancey	Tree	Ronald Cowan/Wayne P. Walker
46. THERE AIN'T NO GOOD CHAIN GANGS	Johnny Cash/ Waylon Jennings	Columbia	Larry Butler	Tree	Jerry Foster/Bill Rice
47. WHAT DID I PROMISE HER LAST NIGHT GOTTA QUIT LOOKIN' AT YOU BABY	Mel Tillis	MCA	Jimmy Bowen	Sawgrass	
48. LOVE IS JUST A GAME	Dave & Sugar	RCA	Jerry Bradley/ Charley Pride	Jack & Bill	
49. FROM GRACELAND TO THE PROMISED LAND WE CAN'T GO ON LIVING LIKE THIS	Larry Gatlin Merle Haggard	Monument MCA	Fred Foster Fuzzy Owen	First Generation Shade Tree	Larry Gatlin Merle Haggard
50. YOU LIGHT UP MY LIFE I DON'T NEED ANYTHING AT ALL	Eddie Rabbitt	Elektra	David Malloy	Briarpatch/Deb Dave	Eddie Rabbitt/Even Stevens Joe Brooks Joe Allen
	Debbie Boone Gene Watson	Warner Bros. Capitol	Joe Brooks Russ Reeder	Big Hill Joe Allen	

Continued Growth Highlights the CMF's Year

■ The year 1978 was highlighted for the Country Music Foundation by a 21 percent increase in Country Music Hall of Fame and Museum attendance, a percentage which reflects an increase of more than 100,000 visitors over last year. By the end of 1978 nearly 600,000 tourists will have visited the expanded facilities in a single 12-month period.

In addition, there were a number of substantial changes in all branches of the foundation, which administers the Country Music Hall of Fame and Museum, the Country Music Foundation Library and Media Center, and the Country Music Foundation Press.

In the museum, three new exhibits highlight the facilities. One is the completely redesigned Hall of Fame area, in which the plaques and portraits, as well as memorabilia associated with each Hall of Fame member are encased in handsome wooden cases. In addition, a modern display of country music entertainers' artifacts, called "Country Collage," has been added to the museum, an exhibit long requested by fans.

In the Museum's art gallery, the Beverly Briley Gallery, a new exhibition of photographs has recently been put on display fea-

ture the work of photographers J. D. Sloan and Leonard Kamsler.

The museum's education department, which provides a wide variety of programs to Nashville area schools, also had a record year, presenting a number of programs to over 10,000 middle Tennessee schoolchildren.

The Foundation Library and Media Center has also seen impressive additions, including the current planning of a state-of-the-art audio re-recording lab, which will allow the Library to make top-quality remastered tapes of its vast collection of country discs. In addition, the foundation received a grant from the National Endowment for the Arts to complete a discography of all country music through 1942, and Eng-

lish discographer and editor Tony Russell has been brought to Nashville to complete research on the project. The discography will be published by the Country Music Foundation Press in 1980.

CMF Press

The Country Music Foundation Press has had an extremely active year, with three major projects. "Truth Is Stranger Than Publicity," Alton Delmore's autobiography, was released in the spring to critical acclaim as a social and historical document. The first issue of the "Journal of Country Music," a three-times-yearly publication, appeared in last spring. With the help of the entire foundation staff, the award-winning new "Country Music Hall of Fame Souvenir Book" was created for

the enjoyment of Museum visitors.

The growth of the activities in the Country Music Foundation was reflected in the hiring of additional staff, including Jonathan Jager as art director, Bob Oermann as reference librarian, and Melody Ryan as supervisor of hourly personnel.

Bill Ivey, executive director of the Country Music Foundation, reflected on 1978 as a whole, pointing out that this year the total activities of the Country Music Foundation caught up with the expanded physical plant completed in 1977. Not only is attendance up, but activity in every area of the Foundation's operation has increased dramatically, he noted.

Clement Studios: Record Making Success

■ Jack Clement Recording Studios continues to enjoy a record-making success in 1978, recording a weekly average of over 100 percent of *Record World's* Top 100 country singles and albums. During the past 12 months, eight Clement recordings went Number 1, including "Paper Rosie" by Gene Watson; "Mamas, Don't Let Your Babies Grow Up To Be Cowboys" by Waylon and Willie; "Daytime

Friends, Nighttime Lovers" and "Love Or Something Like It" by Kenny Rogers; "Every Time Two Fools Collide" by Kenny Rogers and Dottie West; and "Rake and Ramblin' Man," "Some Broken Hearts Never Mend" and "I'm Just A Country Boy" by Don Williams.

Clement's records an infinite variety of music, and many of the country hits recorded there have

crossed over into other areas. Julie Andrews, Bill Medley, Roy Clark, Don McLean, Ray Price, Johnny Cash, Tommy Overstreet, Jessi Colter, Connie Smith, Rex Allen Jr., and Steve Lawrence and Eydie Gorme used the studio during 1978.

Clement's is located at 3102 Belmont Boulevard, just a few minutes from Music Row. Built in 1969 by its namesake, the studio has been managed since 1974 by Jim Williamson. Full-time engineers include Billy Sherrill, Gary Laney, and John Abbott.

Clement's contains two studios and provides a maximum capability of 24 tracks. The interior of both studios is comprised primarily of wood, which lends pleasing visual and useful acoustical properties to the musicians and the instruments they play. The control rooms are similar in design, with wood and carpet construction to enhance the relaxed atmosphere and to provide an exact reproduction of sound. Both studios have full Dolby noise reduction and 15ips or 30ips capabilities.

Studio A has a 24-track capability with a 32 input, 32 output Harrison console and Studer tape machine. A Studer 2-track machine is used for mixdowns. The room adapts to a small rhythm group or to forty or more musicians with ease. A special feature of the studio is a pre-set string alcove especially useful when recording rhythm and color instruments at the same time.

Studio B is undergoing complete renovation which will expand its facilities to duplicate Studio A's state of the art electronic and acoustic environment. A smaller, more intimate studio, B handles eight to ten musicians, and many say it's the most comfortable they've ever used.

Acuff-Rose Reports a 'Blue Ribbon Year'

■ The year 1978 was another blue ribbon year for Acuff-Rose Publications. It began with a worldwide hit of "Blue Bayou" recorded by Linda Ronstadt, and it is still going strong with at least eight charted songs.

Belew, Givens

Carl Belew and Van Givens have recently signed long-term exclusive writers contracts with Acuff-Rose. The two composers have an outstanding history of writing hits and are destined to make a substantial contribution to the Acuff-Rose catalogue.

Ron Demmans and Ray Williams, collectively known as the Springer Bros., were recently in Nashville working on cuts for Elektra/Asylum Records. Sessions took place at the LSI and Acuff-Rose studios with David Kastle producing. The Springer Bros. are staff writers with Acuff-Rose, and are also signed artists to the newly regenerated TRX Productions Company, a division of Acuff-Rose.

"The greatest night of my life," were the words of Wesley Rose after a dozen superstars and executives paid signal tributes by roasting him "well-done" at the Opryland Hotel this year. Over 600 of his peers paid \$25 per plate, and many who couldn't

be there in person sent checks in the honoree's name, enabling the Wesley Rose Celebrity Salute committee to present over \$10,000 to the Nashville Songwriters Association, International, the beneficiary. Roasters Eddy Arnold, Sen. Howard Baker, Mitch Miller, Opryland and WSM president Bud Wendell, Chet Atkins and RW columnist Red O'Donnell were among the favorites. "Hee Haw's" Archie Campbell was roastmaster, and the event was coordinated by Acuff-Rose public relations director Bob Jennings. Musical tributes for the occasion were presented by Don Gibson, Floyd Cramer, Lorrie Morgan and Mickey Newbury.

The second annual Acuff-Rose Golf Tournament provided two days of fun, golf and fellowship for over 200 of Nashville's top music people. Plans are now under way for the third Acuff-Rose Golf Tournament.

Roy Acuff

The year was also a significant year for Roy Acuff in that it marked his 75th birthday. WSM marked the occasion with a free trip for Acuff and his wife, Mildred, to the Ali-Spinks fight. Also timed with the event was Acuff's first single and album release for Elektra Records.

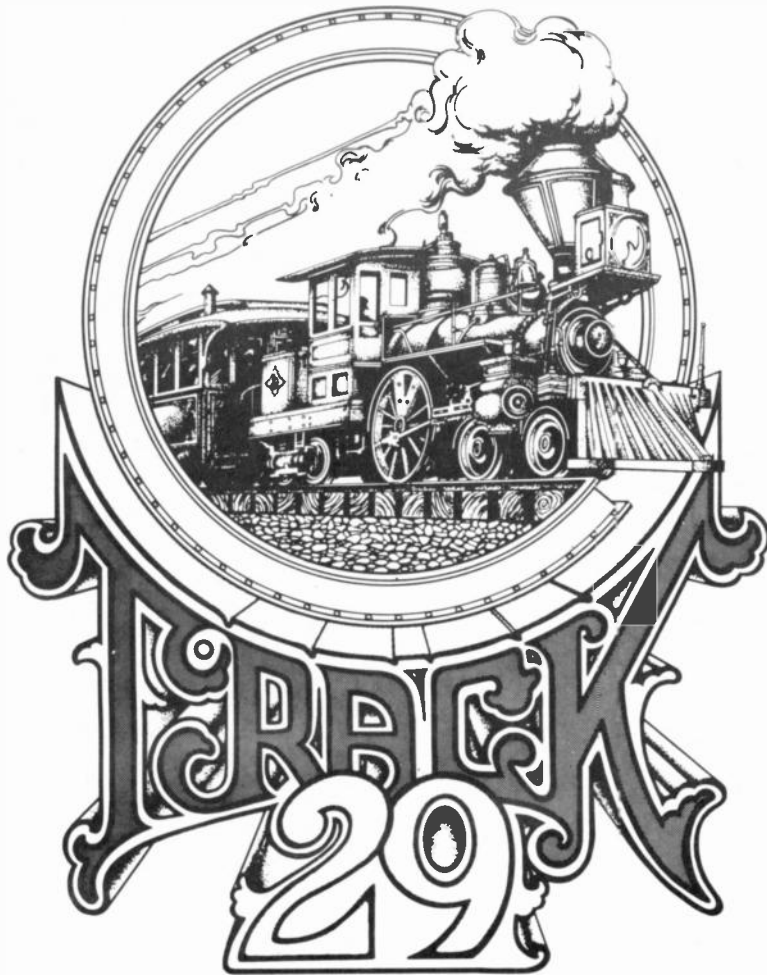
Roy Acuff, Jr., a member of the professional staff at Acuff-Rose since 1964, was named national promotion director. Mel Foree and Dean May, collectively representing 61 years of employment at Acuff-Rose, were named vice presidents. Also during the past year, Ray Baker was named vice president and director of the professional department.

New and interesting developments are arising within Acuff-Rose. Johnny Erdelyn, a 20-year veteran of the Acuff-Rose team, has opened up still another division. Following an interest with a well-crafted song and gifted playwrights, Erdelyn was impressed with "Hobo From Hoboken" and has signed the play along with 25 songs making for an exceptional motion picture and soundtrack. With this material, Erdelyn will open and head the motion picture department of Acuff-Rose.

Another significant development at Acuff-Rose was the complete remodeling of the recording studio including the installation of 24-track facilities and a Dolby noise reduction system.

With the accomplishments of the past year, coupled with ambitious plans for the future, Acuff-Rose looks to 1979 to be its best year ever.

"EXCLUSIVE PRODUCERS OF GENUINE SOUVENIR, MERCHANDISE:
THE ALTERNATIVE TO CHEAP SOUVENIRS!"



CONTACT: DAVID RYE
TRACK 29
18 MARKET ST.
CHATTANOOGA, TENN. 37402
615-267-8081

OR:
GEORGEANN GALANTE
NASHVILLE, TENN.
615-790-1097

COLETTE HAILEY
AUSTIN, TEXAS
512-444-0660

If you're looking for more than just a good deal when you buy promotional merchandise insist on Genuine Souvenir, products by Track 29.™
"Seeing is believing!" Get your hands on one of these items and see for yourself why you too should use Genuine Souvenirs, by Track 29.™



JERSEYS



BRONZE BELT BUCKLE



JEWEL SATIN JACKETS & GYM SHORTS



EMBROIDERED SATIN JACKETS,
T-SHIRTS, COFFEE MUGS



T-SHIRTS, TOTE BAGS



HATS, T-SHIRTS, SATIN JACKETS



JERSEYS, T-SHIRTS,
VINYL STICKERS



JACKETS, T-SHIRTS

ALSO:

JIMMY BUFFETT - SATIN JACKETS
RONNIE MILSAPS - SATIN JACKETS
QUAD STUDIO - SATIN JACKETS

LOOK TO THIS
SIGN FOR QUALITY



Cedarwood Gets Set for Silver Anniversary

■ In November, Cedarwood Music Publishing Co. will be celebrating its silver anniversary and is extremely enthusiastic about its 25th year. Few music publishers have attained and maintained the stature in country music that Cedarwood has for the past 25 years.

Adding to Cedarwood's tradition of excellence, Lee Morris and DeWayne Orender have recently joined the staff of writers, which also includes Fred Burch, Willie

Shure Increases Country Activity

■ A 1978 review of the country music scene shows Shure Brothers Inc., Evanston, Illinois, again a major participant.

The on-going involvement of Shure and the company's internationally acclaimed line of microphones and sound reinforcement products now includes perennial participation in the Country Music Association's top events.

For instance, last June when CMA's Fan Fair flooded Nashville with thousands of fans from all over the world, Shure was there. This year marked the fifth consecutive year that the job of setting up and manning the complex and powerful sound system in Nashville's Municipal Auditorium was handled by Shure in cooperation with Opryland Productions.

Opry Event

Last year Shure was there again in October when the country music disc jockeys and record company executives assembled for the annual Grand Ole Opry Birthday Celebration. Continuing the tradition, this year, Shure will again provide the sounds of country music from the Municipal Auditorium in October.

Similarly, as in years past, Shure microphones and sound reinforcement equipment will be used for the panel sessions and showcase events of the Talent Buyers Seminar which is held each year prior to the Birthday Celebration.

Shure in 1978 also continued its role as consultant and provided technical assistance to help solve difficult and complex sound installation problems or expansion needs for many of Nashville's performing centers and recording studios. This year the new Opryland Hotel joined the list of locations that use Shure equipment, which now includes the Grand Ole Opry House, Opryland USA, Opryland Productions (affiliated with WSM radio and TV), and other installations.

Moreover, 1978 was the year that such top country music entertainers as Crystal Gayle and Eddie Rabbitt joined the list of stars who endorse Shure products.

Young, Dale Royal and Linda Eastertling, Duke Faglier, Michael Heeney, Allen Porter, Claude Southall, Jack S. Schneider, Zack Van Arsdale, Mitch Torok and Ramona Redd.

Zack Van Arsdale's "I'll Find It Where I Can" went top ten in the country charts for Jerry Lee Lewis on Mercury and has been covered by Joe Sun (Ovation) and Waylon Jennings (RCA). Van Arsdale also penned "Love Me Back To Sleep," recorded by Jessi Colter, and Joe Sun's "Born Too Late."

In other recent developments, Willie Young and Fred Burch have completed production on their second Broadway musical, "Star Maker" in conjunction with Leber & Krebs, and "Contrary To Ordinary," a Billy Jim Baker song, was the title cut on Jerry Jeff Walker's latest effort for MCA.

Many of Cedarwood's standards by Mel Tillis, Danny Dill, Marijohn Wilkin, and Wayne Walker are enjoying success such as "All The Time" by Ronnie McDowell, "Long Black Veil" by Joe Sun, "Are You Sincere" by Mel Tillis, and "No Love Have I" recorded by Lifesong's Gail Davies. "Ruby, Don't Take Your Love To Town" was included in Kenny Rogers' "Ten Years Of Gold" album which has been on the country and pop charts for over 40 weeks.

Foreign Covers

Foreign recordings and releases continue to contribute to the steady growth picture of the Cedarwood catalogue. The European standard, "Cut Across Shorty" has had chart success in England and Germany by RCA Records' Mud. With the re-release of many of Carl Perkins' recordings and the emergence of Buddy Holly material such as "Think It Over," the Cedarwood overseas operation is continually expanding.

Pat Higdon was recently appointed to the position of director of creative services and is heading up the writers and plugging efforts.

New Signings Buoy

■ Buddy Lee Attractions, Inc. is experiencing its best year in the last three, according to the Nashville-based agency owner of the same name.

The agency has reported a rash of new artist signings, including John Conlee, Tompall Glaser, Ben E. King, Boots Randolph and Hank Cochran. The agency's roster of talent also includes Danny Davis and The Nashville Brass, Billy Thundercloud and The Chieftones, Tommy Cash and Mel Street.

Lee, a native of New York who came to Nashville from Colum-

A Growing Roster Sends CMI Soaring

■ Celebrity Management Inc. has expanded its operation to serve the changing needs of the music industry by opening a west coast office at One Century Plaza in Century City, Cal.

Brian Mark is heading up the offices there as vice president of CMI under the direction of Robert D. Bray, president of the Nashville-based entertainment group. CMI recognizes the need for personnel to work on a one-to-one basis with the television and movie producers on behalf of its clients, according to Bray.

The expansion is but one phase for growth for CMI in 1978. The Nashville office moved its headquarters in April to the United Artists Tower. The move was made necessary due to the increased roster of clients and to accommodate the CMI staff of nine employees.

CMI is an umbrella type company which consists of a booking agency, a management wing, a public relations department, a platform division, and a concert production company. Each division is designed to work independently, but they often work together to obtain desired results.

CMI's production company, Blackbird Productions, under the direction of Dan Wojcik, has produced concerts with Wild Cherry, Pablo Cruise, Starbuck, Dan Hill, and Gene Cotton. The public relations department provided tour support in the form of media coverage for these events.

The booking division, under the direction of Ken Rollins, and the platform division, headed by Candace Brar, are likewise aided by the public relations department. Charlene Bray and Woody Bowles, PR directors, also operate independently representing several clients outside the agency, including recording artists, a television personality, a recording studio, a ministerial organization, and the Grapevine Opry in Grapevine, Texas.

Bray and Bowles have also obtained endorsement agreements

for several of their clients, including the Tony Lama Boot Co., Wrangler Jeans, and Emmons. CMI has become actively involved in matching clients with national and regional companies in 1978 for commercial campaigns. Roni Stoneman and Cotton Ivy have been spokespersons for Chevrolet, "Prowl" dog food, Harper's Hams, Sunset Mobile Homes, and agricultural products and herbicides.

CMI's management wing, under the guidance of Bob Bray, arranged for Tom Snyder of the Tomorrow Show to go to Atlanta to tape an appearance with Bert Lance. Also, negotiations were recently finalized to represent Gov. George Wallace of Alabama when he leaves office in January.

Bray's further involvement includes a trip to Europe in support of a CMI tour of Germany, Italy and Spain for Johnny Rodriguez. Bray will negotiate future tours for CMI artists and others while in Europe.

Presently CMI represents artists Razyzy Bailey, Ed Bruce, Cotton Ivy, Dr. Charles Jarvis, Charly McClain, Jimmy C. Newman, Ronnie Sessions, Gary Stewart, Freddy Weller and David Wills.

Nationwide Builds Its Label Service

■ Nationwide Sound came into existence in January 1972. Since then, its growth has been constant. NSD was created to handle small independent labels.

NSD primarily handles billing, selling and collecting for the labels under the NSD umbrella, but has the personnel to handle national promotion, radio mail-outs, plus other necessities required by young, new labels.

Each record handled by NSD is given service to 43 full-line distributors and approximately 120 one-stops, plus record shops from coast to coast. If a client cannot be in town to follow through on a release, another service of the company includes remixing, mastering, and approving test pressings.

From a one-man operation which started with a borrowed desk, telephone, order pad and two records to merchandise, NSD has grown into an organization with eight full-time employees. They include Joe Gibson, president; Noel Gibson, vice president; Cathy Gibson, bookkeeper and office manager; Dean Demonbreun, receptionist, Jerry Duncan, shipping department and secondary promotion; Patty Turri, secretary, Debbie Gibson, assistant promotion director; and Betty Gibson, promotion and sales director.

Buddy Lee Agency

bia, S.C., to form his agency in 1964, is aided by many loyal employees. The New York office is headed by Joe Higgins. Joan Saltal is kept busy in the Kansas City branch, with Jack Lindahl coordinating bookings out of Chicago, and Tony Conway working hard in Nashville.

The New York office has opened a department for black artists, with King the first signee. Through the efforts of Higgins, artists such as Tex Beneke and Woodie Herman were booked through the agency for big fair dates this season.

Dave & Sugar

NOMINATED VOCAL GROUP
(SINGLES)
AND TOP VOCAL GROUP
(ALBUMS)



"IT'S A SWEET FEELING. THANKS TO YOU."



EXCLUSIVE REPRESENTATION: CHARDON, INC. • FRANK MANCINI, RANDY JACKSON
5924 ROYAL LANE, SUITE 104 • DALLAS, TEXAS 75230 • (214) 369-4574



RCA
Records

Red O'Donnell's Year in Review

(Continued from page 18)

tor. (Bledsoe had been at Columbia.) . . . **Stella Parton's** "Standard Lie Number One" was truthfully a sure shot single . . . **Johnny Cash's** "Portrait/His Greatest Hits Volume II" lp went gold . . . **Don Williams** came up with another No. 1 for ABC—"I'm Just A Country Boy" . . . **Ferlin Husky** (who underwent heart surgery August 2) returned to work with an appearance at the Tulsa Opry.

Roy Acuff cut an lp at Hickory Records . . . RCA's **Dickey Lee** was honorary starter at the annual Dixie 500 Winston Cup Race in Hampton, Ga.

Columbia honored **Earl Scruggs** for his 27 years with label . . . "My Way," a single by **Elvis Presley**, went on sale . . . **Hargus (Pig) Robbins**, sightless pianist, cut "Near You," which made writer-composer **Kermit Goell** happy. (Years ago the song sold more than a million copies for the late orchestra leader Francis Craig.) . . . **C. W. McCall**, favorite of the CBer set, had a 10-4 in "Roses for Mama" . . . "Moody Blue" slipped to second in the RW album chart, ousted by "Elvis in Concert" . . . "You're the One" by the **Oak Ridge Boys** (ABC) was a sure-fire selection . . . **Jerry Reed** winged to Canada to film a co-starring role (with Peter Fonda) for the "P. F. Flyer" movie.

It was **Dolly Parton** Day in Kansas City, Mo. and Kansas City, Kansas—proof positive that the folks on both sides of the Missouri River love Dolly? . . . The **LeGarde Twins** (Tom and Ted), who had been living on west coast, moved back to Nashville . . . **Mel Tillis**, **Donna Fargo**, the **Oak Ridge Boys** and **Alvin Crow** performed at N.Y. City's Carnegie Hall . . . **Johnny Carson** said it on his "Tonight" show: "I've always felt that you can have a hit country song if you include three words—jail, railroad and coffee."

Linda Ronstadt's Asylum single, "Blue Bayou," was in the black . . . **Loretta Lynn** released "Out of My Head and Back in My Bed," and it was a sleeper that came awake solowise . . . **Mel Tillis** rode a float in Macy's Thanksgiving Day parade . . . Actor **Robert Redford**, in Nashville to scout for movie locations, visited RCA studios where **Waylon Jennings** and **Willie Nelson** were recording . . . Tree International Music promoted **Donna** (Mrs. Rayford) **Hilley** to vice president in its administration department.

Inspired by the "Star Wars" flick click, **Tom T. Hall** wrote and recorded "May the Force Be With You Always" . . . **Little David Wilkins** announced he had lost 65 pounds in the past three months. **Eddie Kilroy** at Playboy Records squelched, "You have? I didn't notice" . . . Music publisher **E. Jimmy Key** and secretary **Judy Cutsinger** were wed . . . Bluegrass music king **Bill Monroe** was celebrating his 38th year as a professional performer . . . **Ole Waylon** had another leader in "Wurlitzer Prize/Looking for A Feeling" . . . Versatile **Charlie McCoy** on a 20 day tour of France.

Dianne Petty promoted to vice president at ABC-Dunhill Music, Inc. . . . An 8 lb., 5 oz. son arrived for traditional country singer **Vernon Oxford** and wife **Loretta** . . . **Tammy Wynette & George Richey** were a steady date. (Love is busting out all over?) . . . **Jerry Strobel** named manager of Grand Ole Opry House . . . New CMA officers include president **Joe Talbot** (Nashville) and board chairman **Don Nelson** . . . Winter hadn't quite arrived locally, but **R. W. Blackwood** and **Blackwood Singers** got stranded in a Lincoln, Neb. blizzard while on tour.

From all reports, **Crystal Gayle's** "I Cried the Blue (Right Out of My Eyes)" was hit material. (Even Jimmy the Greek picked it to win) . . . **Bob Luman's** early bird "Christmas Tribute" was a salute to memory of **Elvis Presley** and **Bing Crosby** . . . The word was out that **Bobby Borchers'** "I Promised Her A Rainbow" would garner a pot of gold . . . For the first time in a decade, Mercury producer **Jerry Kennedy** was a no-show at his office. Blame it on the flu . . . **Crystal Gayle** taped appearance on **Dean Martin's** NBC Christmas special—which included some dancing!

Walter Campbell, formerly of the Nashville Banner, was named southeastern editor for *Record World*. (He succeeded **Luke Lewis**, who joined CBS as a sales rep.)

"Here You Come Again" was atop RW's singles chart. It was to be one of **Dolly Parton's** most popular . . . Newcomer **Randy Gurley's** "Heartbreaker" (for ABC) caused producer **Harold Bradley** to smile more than normal.

DECEMBER

Santa was on his way . . . The **Kendalls** signed with **Tandy Rice's** Top Billing agency . . . Capitol artist **Connie Cato** (Mrs. Bobby Greene) became the mother of 7 lb. 10 oz. **Joshua Jackson** . . . **Rex Allen, Jr.**

advertised that he wanted to buy a bus . . . **Tommy Overstreet** signed as a writer with ABC-Dunhill Music . . . "Don't Break the Heart That Loves You" had **Margo Smith** fans listening and buying.

Danny Davis and the **Nashville Brass** went on a 12-day tour of Saudi Arabia . . . **Charlie Daniels** went on a diet and for every pound he lost he donated \$100 to his favorite charity . . . **Loretta Lynn** and husband **Mooney** were packing for a vacation at their home in Mexico . . . **Jerry Lee Lewis** came up with this comment: "Anybody who drinks a lot and says he knows how to handle booze doesn't know what he's talking about."

Although it sounded like a broken (stuck) record, **Ronnie McDowell's** "I Love You, I Love You, I Love You" (Scorpion) was a strong contender for popularity . . . **Donna Fargo** had a good 'un in "Do I Love You," or at least the first-guessers predicted.

Tammy Wynette checked into a Tucson, Ariz. hospital for surgery to cure long-py adhesions problem in her tummy. (Ah, Tummy Wynette?) **George Richey** was at bedside to hold her hand . . . **Porter Wagoner's** newest was "Mountain Music," written by his onetime duet partner **Dolly P.** . . . Opryland Hotel opened and biz was good . . . **Johnny Paycheck's** "Take This Job and Shove It" (written by **David Allen Coe**) was his open sesame to more bookings than he could handle . . . **Jeannie Seely's** plea (recordwise, that is) was "Take Me to Bed." Was she sleepy, or what?

Sure and if **Cathy O'Shea** wasn't doing a bit of all right with her "Broken Dolls Need Love Too" . . . **Becky & Bill Anderson** revealed that they expect an addition to the family . . . Monument recording artist **Roy Orbison** sang a medley of Elvis Presley hits at halftime intermission show of the Liberty Bowl football game in Memphis . . . **Dr. Don Butt**, a Wytheville, Va., dentist, signed with **Gene Kennedy's** Door Knob label . . . **Don Drumm** had a good beat going with "Bedroom Eyes."

Mel Tillis was asking "What Did I Promise Her Last Night?" an MCA single produced by **Jimmy Bowen** . . . It was Christmas week and **Dave & Sugar** had a plum in "I'm Knee Deep in Loving You" . . . **Chet Atkins** observed his usual Yuletide custom: wrote personal greetings to his friends . . . Capitol released **Merle Haggard's** "Running Kind" . . . **Tom T. Hall** and wife **Dixie Dean** sent friends Christmas gifts most unique: A dozen eggs laid by hens on their Fox Hollow Farm . . . **Rex Allen Jr.** and pretty wife **Judy** winged to the Bahamas for the holidays.

As 1977 neared its end, "Elvis in Concert" was still rated the best-selling album . . . **Roy Clark** completed filming a role in the "Matilda" movie. Roy was cast as a boxing promoter . . . **George Jones** came out of nowhere with his "Bartender's Blues," a **Billy Sherrill**-produced triumph . . . **Freddy Fender** performed at **Mickey Gilley's** nightclub in Houston and a wild time was had by all.

Joy Williams gift-wrapped a new concrete driveway for husband **Don**. (Santa could hardly get it in his sack.) . . . **Barbara Mandrell**, no kidding, received a pair of undies from Mr. Claus—to wear on her upcoming holiday in Aspen, Colo.

Sacramento bestowed an "Honorary First Lady" title on **Dolly Parton** . . . The hot writing team of **Jerry Foster** and **Bill Rice** signed with April-Blackwood—and that made a happy, happy for the publishing firm's local boss, **Charlie Monk**.

Record World's compilation of album chart leaders showed that "Ol' Waylon" by **Waylon Jennings** had been on top for 15 consecutive weeks (May 21 through Aug. 27)—the mostest with the firstest.

JANUARY

It was New Year's Day but "resolutions" sounded like April Fools. Such as: **Boots Randolph** announced he was going to build a sax-shaped swimming pool on the roof of his Printers Alley dinner club. **Hank Snow** told reporters: "I'm quitting the Grand Ole Opry and am going to tour with **Alice Cooper** and **David Bowie**."

Tammy Wynette sent this message from sick bay: "If I have another hospital stay, I'm going to just sell my house and buy my own hospital."

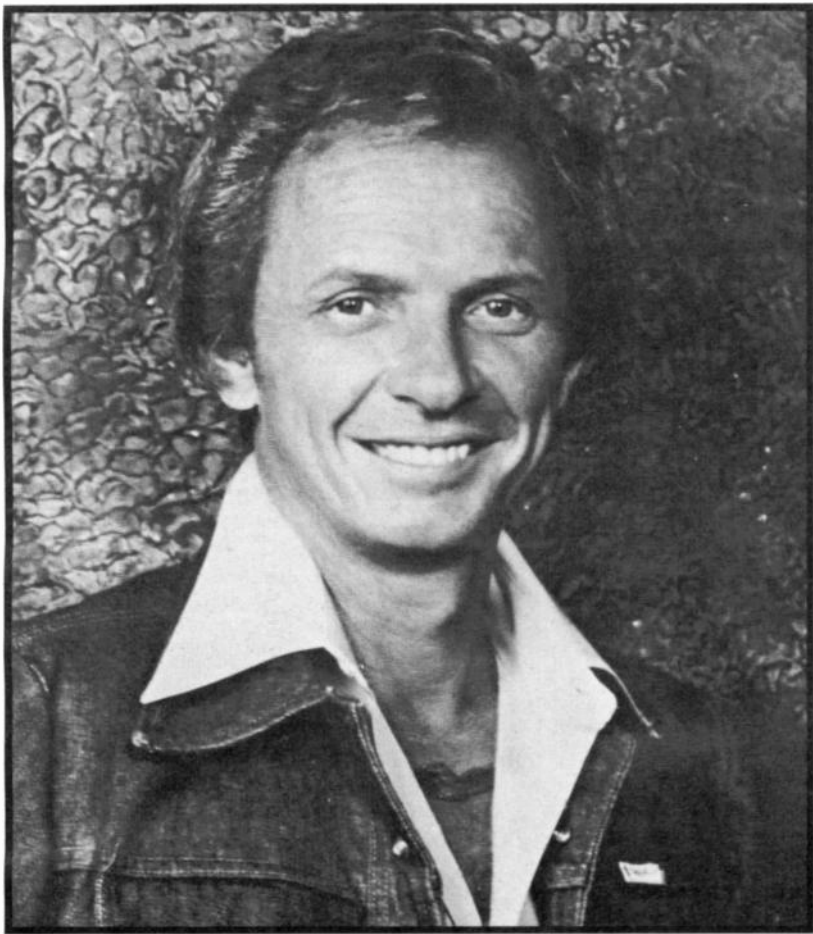
Loretta Lynn said: "Every time I look over my shoulder I hear **Crystal Gayle** singing up a storm. I love it!"

Mel Tillis made public his plans for production of a weekly TV show, starring **Charlie Rich** and **Johnny Cash**. "I'm going to call it the 'Rich-Cash Show,'" he said.

Tree Music's **Irving Waugh** at his 65th birthday party, complained: "Who wants to celebrate being 65 years old?"

(Continued on page 62)

"You Believed in Me"



The Mel Tillis Companies

Sawgrass

MUSIC PUBLISHERS, INC. (BM)

TUFFY MUSIC, INC.

Sabal Music, Inc.

M-M-Mel Tillis Country Store



MEL TILLIS
PRODUCTIONS, INC.

**1722 West End Avenue
Nashville, Tennessee 37203**

Mel Tillis Productions Presents



Corbin & Hanner

New Release

"Broken Man"

Lifesong Records 2881773

Distributed by CBS Records, Inc.

**Thanks to the DJ's who helped us
introduce this GREAT NEW ACT!**

Grand Ole Opry:

Enthusiastic and Entertaining

■ The Grand Ole Opry, an American institution, is still spry, enthusiastic and entertaining after 53 years in front of the public.

This radio show, a phenomenon in broadcasting annals, continues to be the hub of country music for millions of devoted fans. It began in the WSM Studios at the National Life & Accident Insurance Building in Nashville on November 28, 1925. Eighty-three-year-old Uncle Jimmy Thompson, who claimed he could "fiddle the bugs off a tater vine," stepped up to the microphone and struck the first notes on the "WSM Barn Dance."

That was the first broadcast of a radio show that would one day become renowned as "The Grand Ole Opry."

The early casts, directed by George D. Hay, known as "the solemn old judge," featured Uncle Jimmy; Dr. Humphrey Bate and his daughter, Alcyone; plus the Crook Brothers and Kirk McGee.

One night, two years later, "the solemn old judge" accidentally gave the show its permanent name with an on-the-air ad lib. Hay opened the WSM country music show, which followed an

NBC program of classical music moderated by Dr. Walter Dardrosch, with the famous words, "for the past hour, you've been listening to the Grand Opera. Now we we'll present the Grand Ole Opry!"

That was the beginning.

Today, over a half-century later, the Grand Ole Opry is the oldest continuous radio program in the USA and has never missed a weekly broadcast in all those years.

The colorful cast now has over 20 singers, musicians, dancers and comedians. And the radio broadcast over WSM on 650 kilocycles is regularly heard throughout most of the United States and Canada.

Over 800,000 of these faithful listeners visit the Opry in person each year.

The Grand Ole Opry has had a lot of "barns" over the years and has outgrown in succession the old WSM Radio Studios, an east Nashville tabernacle, a theatre, the War Memorial Auditorium, and the famous Ryman Auditorium in downtown Nashville.

Opryland USA is now the site of the Grand Ole Opry House.

This year the Opry is celebrat-

ing its 53rd birthday October 18 through 22 in Nashville. Billed annually as the world's largest birthday party and music convention, the year the Opry is adding yet another country music organization to its official convention agenda, the Federation of International Country Air Personalities (FICAP).

FICAP was founded to provide a center for receiving and disseminating information pertinent to persons employed by the broadcast industry. The organization also administers the Country Music Disc Jockey Hall of Fame, and future plans call for a museum of radio artifacts and eventually a school of broadcasting.

The Opry birthday celebration involves over 4000 representatives employed in the production, promotion, or distribution of country music, as well as the industry's greatest artists, top athletes, movie stars and other celebrities from around the world.

One half of the \$35 registration fee is channeled to the Opry Trust Fund, established in 1965, to give financial assistance in time of need or emergency to all country musicians or their families. The Opry Trust Fund has distributed over \$600 thousand to families and individuals throughout the United States since its incorporation.

Pressing Plant Says 'Do It Yourself'

■ Yes, there is a record pressing plant in Nashville specializing in "do it yourself" phonograph records.

Nashville Album Productions, Inc., at 617 17th Ave. S. in Nashville, will do the actual record manufacturing as well as designing and printing album jackets and record labels.

But the customer does all the rest: select the songs, rent time in a recording studio, even use his own tape recording equipment.

The result is a mixed down reel-to-reel tape, with the songs in the correct order, and with a few seconds of blank or leader tape between each cut. Nashville Album Productions will take it from there, and have a master lacquer cut from which stampers are made for the actual pressing in NAP's plant.

Nashville Album can package albums several ways — ranging from a plain white jacket to a full color custom designed jacket.

"We're the only company in Nashville that doesn't want a million selling record," said Steve Botts, NAP president. "That's because our plant is geared to press small quantities of records on a custom basis. So we'd rather press a million records 1,000 at a time."

Nashville Album Productions also handles 45s, 7-inch 33 1/3 records and tape duplicating of 8-tracks and cassettes.

Hot Graphics: Creatively Effective

■ Hot Graphics is a design studio specializing in entertainment graphics. David and Sherry Hogan opened the studio in Memphis in 1972 with record companies and advertising agencies supporting their efforts. Tom Arnholt joined the studio as representative and production manager in 1976. Primarily the studio's work was with r&b, jazz and gospel artists such as Isaac Hayes, Richard Pryor, The Emotions, Johnny Taylor and Rufus Thomas.

The music industry afforded the creative freedom the three had been looking for. It was for this reason Hot Graphics decided to move the studio to Nashville.

Since its arrival four years ago, Hot Graphics has been working with many of Nashville's top artists and record labels. Some of the artists whose album covers were designed by Hot Graphics are Waylon, Ronnie Milsap, Bill Anderson, Bill Monroe, Tommy Overstreet, Barbara Fairchild, Gary Stewart, Steve Young, Charlie Rich, Willie Nelson, Freddy Fender, Danny Davis, Larry Jon

Wilson, Eddie Arnold, Floyd Cramer, Chet Atkins, Joe Sun, Randy Curley, Dottie West, Jessi Colter, Guy Clark, Rob Galbraith, David Allan Coe, Johnny Paycheck, Marty Robbins.

The agency contracted at various stages of campaigns to reinforce the product visually. On projects such as the latest Milsap campaign, the studio was involved from start to finish, from the album package to the P.O.P. material and the consumer and trade advertising. On the latest Dolly album print campaign, P.O.P. and television was developed by Hot Graphics which is currently working on the new Waylon Jennings album.

Because of the rapid growth of the music retail industry, visual competition has stiffened. The store managers will no longer put up a poster or display just because you sent it. There has got to be substance to the graphic piece on its own. The importance of album covers and related music graphics is growing daily, and record company execs are responding in Nashville.

HAPPY
BIRTHDAY
CMA



JERRY REED

"ALL MY THANKS."

NOMINATED TOP MALE VOCALIST
SINGLES AND TOP MALE VOCALIST
ALBUMS

JERRY REED ENTERPRISES
HARRY WARNER
1107 16TH AVE. S.E., NASHVILLE, TENN. 37212
PHONE: (615) 327-3818



Red O'Donnell's Year in Review

(Continued from page 58)

Roy Acuff advised: "Avoid dim-lit bedrooms and ignore the sound of alarm clocks. I got up the other morning to turn off the alarm, stumbled and broke three ribs."

Jeannie Seely admitted that the little red wagon **Jack Greene** gifted her with at Christmas was a surprise. "I was expecting a little green wagon," laughed Jeannie.

Bill Anderson said: "I'm going to learn to whisper louder in 1978."

Zella Lehr's first RCA recording was "Two Doors Down" . . . On the first RW country singles chart of the new year, **Johnny Paycheck's** "Take This Job and Shove It" was in the lead . . . ABC's Nashville office dropped its Dot designation—and that's the ABCs of logo info for this month . . . **Bob Ferguson**, a 15-year veteran in the production dept., resigned at RCA . . . **Mary Reeves Davis** said it at a New Year's party: "You have to take what you're born with and then add experience. People in our business have learned by my mistakes."

For the first time in as many months, **Crystal Gayle** changed her unlisted telephone number. Such is fame? . . . **Loretta Lynn** remembered: "I wrote the words for 'Don't Come Home A-Drinkin' with Lovin' On Your Mind' on the back of a shoe box. Another of my songs, 'First City,' was written on a paper bag."

Anne Murray (Capitol) cut the old Everly Brothers hit, "Walk Right Back" . . . "Entertainers On and Off the Record" was the **Statler Brothers'** latest monster . . . **Waylon & Willie** were moving ahead with "Mommas, Don't Let Your Babies Grow Up to Be Cowboys" (co-written by **Ed & Patsy Bruce**).

Tammy Wynette was back on the performance trail. Headlined a show at Charlotte, N.C. for longtime friend promoter **Paul Buck** . . . **Conway Twitty** became grandfather when daughter, singer **Jessica** (Mrs. Bruce Ryan Harris) **James**, gave birth to a 6 lb. 4 oz. son . . . **Jerry Clower** gifted every high school library in his native state of Mississippi with copy of his "Ain't God Good" biography. About 280 freebies.

Mickey Newbury moved back to Nashville from Portland, Ore., and signed with ASCAP . . . Con Brio's **Don King** was doing royally with single of "Music Is My Woman" . . . **B. J. Thomas** was back

in the picture with "Everybody Loves A Rain Song" for MCA . . . **Donna Fargo's** 1978 calendar was a sexy eyeful . . . **Tom Rodden**, formerly of Monument Records, was named vice president and south-eastern manager for **Record World**. (He succeeded **John Sturdivant**, who joined the Tree Music family.)

David Malloy was appointed a&r director at Elektra/Asylum's Nashville office . . . The word was out that **Lynn Anderson & Lake Charles, La. moneybags Harold (Spook) Stream** were planning a wedding . . . **Ronnie Milsap** had a No. 1 in "What A Difference You Made in My Life" . . . **Lynda K. Peace** performed for inmates at Deuel Prison, Tracy, Calif. and recruited a guitarist from the audience. The "recruit," Lynda learned later, was **Steve Grogan**, a former member of the infamous Manson family.

The "Jack Clement Cup" went to **Don Williams, Gene Watson & Kenny Rogers** . . . **Don Gibson** recorded "Starting All Over Again" for Hickory . . . As the month ended, **Dolly Parton's** "Here You Come Again" was atop RW's country album chart.

FEBRUARY

Seventeen-year-old daughter **Seidina Reed** joined father **Jerry** on tour . . . Add offspring with aspirations: **Allison Lee**, 22-year-old daughter of Grand Ole Opry's **Marion Worth**, was talking to producers about recording deals . . . **Don Williams** had a winner in "I've Got A Winner In You." Takes one to beget one? . . . The CMA board of directors went all the way to Acapulco to firm plans for the association's 20th annual festivities in October.

Roy Orbison's recuperation (mending) from heart surgery was on schedule . . . **Wes Rose** "modernized" the Hickory Records studio to financial tune of \$150 thousand . . . **Dave Dudley** was "moonlighting" as early a.m. deejay on WSM; no new deal for Dave. He was a record spinner at stations in St. Paul & Duluth before hitting it big with his 1963 "Six Days On the Road" . . . **Anne Murray** came to Nashville for a press conference . . . Gospel-country-pop singer **J. D. Sumner** suffered a broken hand while finger wrestling with **Larry Strickland**, who sings bass with the **Stamps Quartet**.

(Continued on page 66)



PEER-SOUTHERN ORGANIZATION

Links the World with Country Music

7 MUSIC CIRCLE NORTH,
NASHVILLE, TENNESSEE 37203
615-244-6200

AND AROUND THE WORLD

Thanks everybody
for a great year!

COUNTRY SAX COMES TO TOWN
(NASHVILLE, THAT IS!)



MAURY FINNEY

Maury Finney

Record World — Number 1 Instrumentalist
for Country Singles — 1978

Cashbox — Number 1 Instrumentalist for
Country Singles — 1978

Billboard — Overall Instrumentalist of
the Year — 1978

Exclusively on Soundwaves Records



MONUMENT

Phonogram, Inc. Custom-made country.

MERCURY

Rayburn Anthony

LeWanda Lindsey

Johnny Russell

Reba McEntire

Cledus Maggard

Johnny Rodriguez

The Statler Brothers

Billy Thundercloud

Mal Street

Sonny Throckmorton

Jacks Ward

MONUMENT

Tommy Cash

Don Cherry

Tommy Jennings

Larry Gatlin

Charlie McCoy

Ray Price

Boots Randolph

Eddy Raven

Laney Smallwood

Connie Smith

LONE STAR

Don Bowman

Cooder Broune

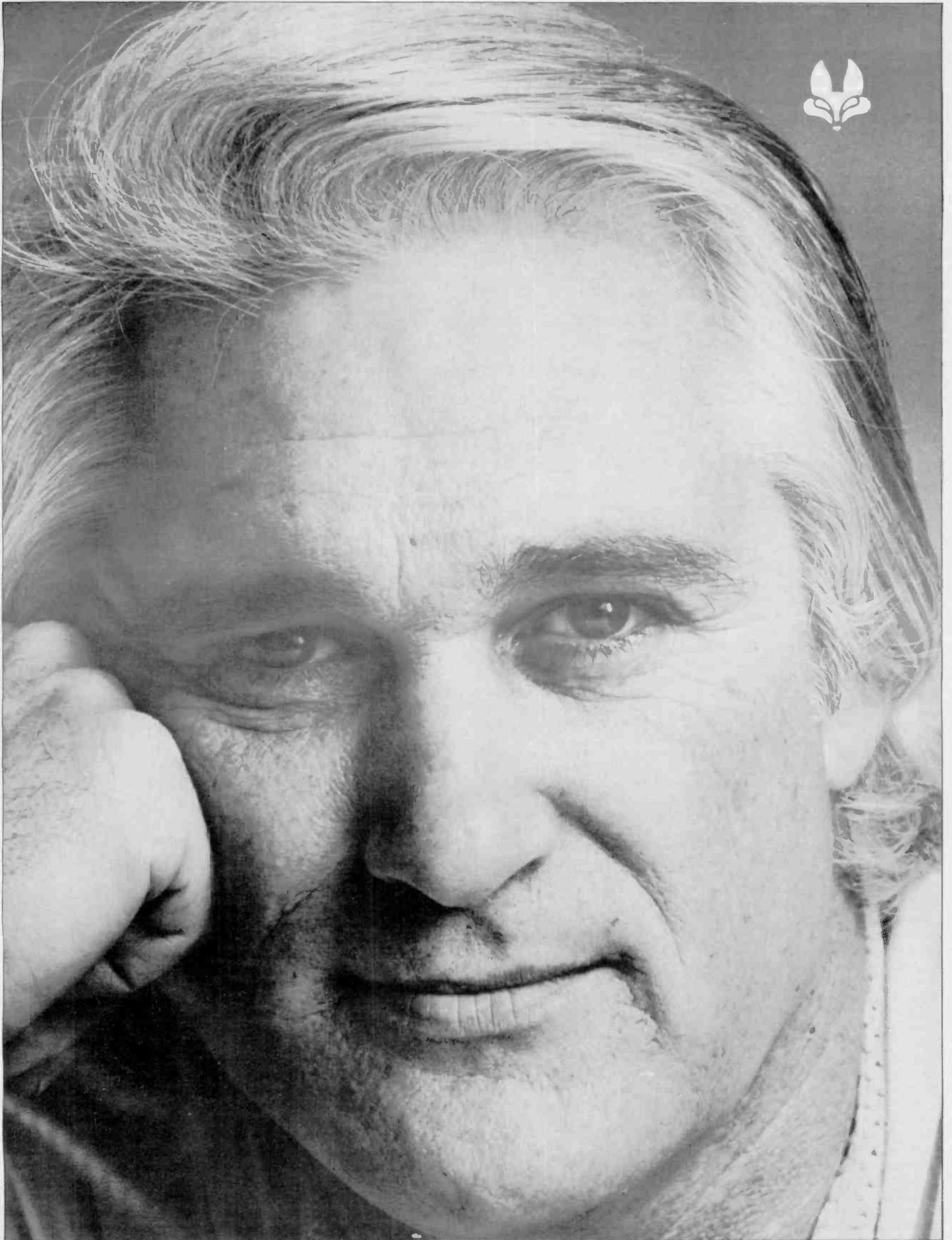
Leezinslaw Brothers

Steve Fromholz
Ray Melie Hubbard

Larry Hudson
Mellie Nelson



MARKETED BY PHONOGRAM, INC.
A POLYGRAM COMPANY
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.



Red O'Donnell's Year in Review

(Continued from page 62)

Diane Sherrill was recording a single for the Showcase label when **Waylon Jennings** strolled in and started singing in the background. Diane and producer **Bill Justis** allowed the Ole Waylon vocal contribution to remain on the tape. Name of recording: "Cincinnati Sidewalks" . . . **Charley Pride** was receiving bravos and all that for his RCA single of "Someone Loves You Honey" . . . **Doug Gilmore** produced "Even Cowgirls Get the Blues" for **La Costa** (Tanya Tucker's sis) on the Capitol label.

Nielsen ranked the NBC telecast of "50 Years of Country Music" among the top 10 of the final week in January . . . Just as **RW** had hinted, "Out of My Head and Back in My Bed" was a No. 1 (**Loretta Lynn** was the artist) . . . **Louise Mandrell** (sister of Barbara) signed with Epic and went into the studio with producer **Buddy Killen** . . . **Eddie Rabbitt** hopped into the spotlight with "Hearts On Fire" for Elektra.

Doug Kershaw, here for a friendly business visit, told reporters he had written more than 20,000 songs in his life. "How could a guy young as you write that many?" inquired a skeptic. "You gotta write fast," retorted Doug . . . The **Kendalls** had a new chartmaker in "It Don't Feel Like Sinner" To Me."

Kenny Rogers & Dottie West released their UA duet of "Every Time Two Fools Collide." It resulted in a smash? . . . It was Valentine time—and **Lynn Anderson** and **Harold (Spook) Stream** were wed in Lake Charles, La., hometown of the groom . . . **Narvel Felts** admitted he is a ketchup freak. Pours it on everything but desserts—even douses lobsters with the stuff.

Country music songwriter **DeArmand A. (Eddie) Noack, Jr.**, 47, died of cerebral hemorrhage. He was found dead in his local apartment. Eddie's best known tunes were "These Hands" and "A Day in the Life of A Fool" . . . **Faron Young**, idling for several months, was moving with "Loving Here and Living There and Lying in Between." Autobiographical? . . . **Margo Smith** was hot again; this time with "Don't Break the Heart that Loves You" (produced for Warner Bros. by **Norro Wilson**) . . . **Minnie Pearl** named "Salesperson of 1978" by sales & marketing executives of Nashville at their annual awards banquet.

The vacation of **Barbara Mandrell & husband Ken Dudney** ran hot and cold: a week in Acapulco; a week in Aspen, Colo. . . . **Carlene Carter**, daughter of **June Carter Cash** and **Carl Smith**, signed with Warner Bros. and went to England for her first recording session. Carleen got a king-size promo-publicity building . . . **Charlie Rich** signed long-term with United Artists, where independent producer **Larry Butler** was assigned to direct his sessions.

Ernest Tubb celebrated 35 years as member of Grand Ole Opry . . . **Don Gibson** went to Germany to appear on the "Disco '78" TV special . . . **Wayne Carson** signed writing pact with Screen Gems-EMI Music . . . It was being said that "Bartender's Blues" was one of the fastest breaking **George Jones** singles in history.

MARCH

The news broke that **Willie Nelson** had cut an album of oldies & goodies . . . **Diana Trask** was recovering from abdominal surgery at her home near Nashville . . . The weather was so rough in Nashville that the only popular Snow was Hank . . . **Acuff-Rose** chief **Wes Rose** was "roasted" by a panel of his peers—and some who weren't his peers. Wes was belted good—and the event resulted in a five figure check for Nashville Songwriters Association.

Tootsie Bess, owner of the popular downtown "Tootsie's Orchid Lounge," died after a long illness. Tootsie's place was a haven (and heaven?) for the great, near great and never-to-be great of the music business; celebrated in song and story, the lounge was a popular stop also for tour buses . . . **Tammy Wynette** joined **Jim Halsey's** roster of country music performers . . . Newcomer **Patti Leatherwood** was out with a single of "Bye Bye Love," the **Boudleaux & Felice Bryant** evergreen. Remember when the **Everly Brothers** were singing it on all the nation's juke boxes?

Johnny Paycheck followed up "Take This Job," etc. with "Colorado Cool-Aid" . . . **Virginia Team** joined the local CBS Records team as art director—that's team work! . . . The Grand Ole Opry was telecast live in its entirety—for the first time—on the Public Broadcasting System . . . **Roy Acuff** showed backstage visitors at the Opry a sign on his dressing room door that reads: "Ain't Nothing Gonna Come Up Today That Me and the Lord Can't Handle" . . . **Jerry Reed** taped a guest appearance on CBS' "Alice" comedy series.

WSM's Ralph Emery pointed out that **Kenny Rogers** is **Dottie West's** fourth singing partner on recordings. Previously Dottie teamed with

Jim Reeves, Don Gibson and **Jimmy Dean**. Had you forgotten about **Jimmy Dean**, too?

Dolly Parton's newest was "It's All Wrong, But It's All Right"—which she wrote . . . The **Statlers** had one to watch and to listen to in "Do You Know You Are My Sunshine" (produced by **Jerry Kennedy** for Mercury) . . . The March winds were blowing and **Waylon & Willie's** "Mamma's, Don't Let Your Babies Grow Up to Be Cowboys" was whirling in the No. 1 spot . . . **Roger Miller** and **Mary Arnold** were honeymooning, after being wed in Hollywood . . . **Woodland Sound Studio** boss **Glenn Snoddy** and wife **Frances** flew to Hamburg, Germany for an audio engineers convention and the first thing they saw upon leaving the airport was a McDonald's drive-in. Hamburgers in Hamburg! . . . Columbia's **Billy Sherrill** listened to theme of the "Incredible Hulk" on TV, enjoyed what he heard and sat down at a piano and recorded it as a single . . . **Jerry Reed's** "Sweet Love Feelings" was listed as a contender on **RW's** Country Hotline.

James Cleveland's "Live at Carnegie Hall" (Arista) was the No. 1 soul & spiritual gospel cut . . . **Cristy Lane** had one to listen to in "I'm Gonna Love You Anyway" . . . **Bill Anderson**, of all singers, cut a disco record . . . The Anson, Tex. Chamber of Commerce hosted a reception from hometown girl **Jeannie C. Riley** . . . **Mary Kay Place** was singing some advice: "Don't Make Love (To A Country Music Singer);" it was on Columbia . . . Capitol's **Gene Watson** was getting kudos for his "Cowboys Don't Get Lucky All the Time."

APRIL

It was no April Fool joke that **Bill Anderson** and veteran **Roy Acuff** cut a duet single of "I Wonder If God Likes Country Music" . . . Meanwhile, **Tammy Wynette** was singing "I'd Like to See Jesus on the Midnight Special" . . . **Larry Gatlin** went to London for a Monument session with **Fred Foster** calling the shots.

Charly McClain (a girl) was getting recognition for her "Let Me Be Your Baby." She's pretty, so why not a lot of takers? . . . **B. J. Thomas** was in town working on his second gospel music album . . . ABC Records named **Ervin Woolsey** as its country promotion director . . . It was "grape" sipping time and the imbibers were humming versions of **Emmylou Harris' "Two More Bottles of Wine"** . . . **Crystal Gayle** was still shining—by mid-March her "Ready for the Times to Get Better" was a leader on **RW's** chart . . . **Mel Foree**
(Continued on page 82)

Exit/In: Premier Listening Room

■ In the seven years since the Exit/In first opened its doors, it has been a showplace for talent of all kinds. Originally featuring local acts, the club grew in both size and reputation, and before long, the Exit/In became known throughout the country as a major listening room, respected for the quality, variety and importance of the talent it presented.

Now included on most small-club national tours, the Exit/In has achieved a secure niche as one of the country's premier listening rooms. Record companies depend upon the Exit/In to introduce new recording talent into the southeastern market, and established acts recognize the club as an important stop-off point in the Nashville area and include it in their tours.

In March, 1978 the Exit/In underwent its third change in ownership, this time going to **Wayne Oldham** (of **Wendy's** of Nashville) and his partner, **Jack Denett**. Both vowed to make few changes in the club. Denett emphasized the value of developing local talent which could later be broken out of Nashville "the way they do in New York and L.A."

Spinning off the successful format of its **Writer's Night**, the Exit/In recently added a new monthly feature called **Performer's Night**, spotlighting five relatively-unknown entertainers in full 40-minute sets, with the proceeds from the \$2 gate going directly to the performers. It is designed to showcase upcoming talent and give Nashville entertainers exposure to record companies and producers.

Although the Exit/In books acts in every field of music, many well-known country acts have played the club. During the past year, some of the country talent who headlined at the Exit include **Larry Gatlin**, **Doc Watson**, **Sammi Smith**, **Bob Wills' Original Texas Playboys**, **John Hartford**, **Hoyt Axton**, **Linda Hargrove**, **Norman Blake**, **Asleep at the Wheel**, **Vassar Clements**, **Lee Clayton**, **Riders in the Sky**, the **Amazing Rhythm Aces**, **Doug Kershaw** and **Willis Alan Ramsey**.

It is a safe guess that the club will continue to feature top talent, and as country continues its crossover efforts into pop and MOR veins, more country acts will probably be featured.

Ovation is...

Country Music

THE KENDALLS

CMA FINALISTS

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

SESAC AWARD WINNERS

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

GRAMMY AWARD WINNERS

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

GOLD ALBUM RECIPIENTS

"Heaven's Just A Sin Away"

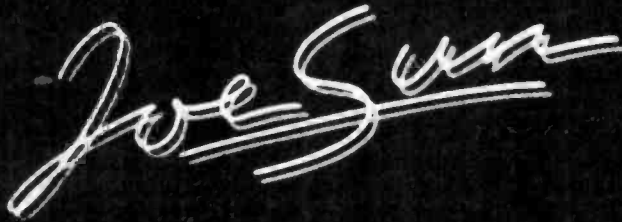
MUSIC CITY NEWS COVER AWARD WINNERS

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

REPLAY MAGAZINE AWARD WINNERS

Voted Country Vocal Group of the Year
by Jukebox Operators

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



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

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

LOIS KOYE

Country Girl (OV 1728)

**ALLAN
PHILLIPS**

PawPawCounty (OV 1729)

and announcing

Sheila Andrews

"Too Fast For Rapid City"
soon to be released

ovation
RECORDS

1249 Waukegan Rd., Glenview, Ill. 60025

Columbia

(Continued from page 20)
Me Touch You."

The release of "Soft Lights And Hard Country Music" by Moe Bandy continued to confirm his place in honky tonk. Both singles from the album, "That's What Makes The Jukebox Play" and the title cut, add to a total of 14 consecutive single releases entering the top 15 on the charts. Working with producer Ray Baker, Bandy's latest album is "Love Is What Life's All About."

Columbia's Mary Kay Place scored with a top 10 single "Something To Brag About" from her "Aimin' To Please" album. This past year, Ms. Place combined her vocal and comic abilities and appeared, with Willie Nelson, on the "Saturday Night Live" television show.

Bobby Bare found new critical acceptance this year by the release of his debut Columbia album, "Bare." Columbia Records and Bill Graham Management teamed efforts to support a non-performing promotional tour encompassing ten of the top markets in the U.S.

David Allan Coe continues his high visibility with a strong showing on the album charts. His album, "Tattoo," and subsequent "Family Album," received support through Coe's tour throughout the southeast and southwest.

Following the chart success of "He Ain't You" and "We Got Love" from her successful "I Love What Love Is Doing To Me/He Ain't You" lp, Lynn Anderson teamed with producer Steve Gibson to record her current album "From The Inside," which includes the single "Rising Above It All."

Producer Chips Moman gave new energy and direction to the Earl Scruggs Revue on the current album "Bold & New." Freddy Weller met with chart success with his single "Bar Wars" in anticipation of his forthcoming album produced by Ray Baker. Barbara Fairchild this past year produced the single "For All The Right Reasons" from her "Free & Easy" lp. Her newly released album, "This Is Me," marks a departure for her. Also released this year was the "Barbara Fairchild: Greatest Hits" album.

RC Bannon debuted this spring with "RC Bannon Arrives." Bannon, a part of Paycheck's "Shove It" tour, met with chart success in his first outing with the self-penned "Rainbows And Horseshoes" and Paul Anka's "It Doesn't Matter Anymore."

Kris Kristofferson met with strong success this year with his albums "Songs Of Kristofferson" and "Easter Island." Additionally Kristofferson's appearance with Barbra Streisand in the film "A

Shorty Lavender Agency:

A Three-Pronged Plan for Success

■ Shorty Lavender has centered his newly-formed booking agency around three key factors, talent screening and identification, personal career guidance, and maximum development of the individual artist's potential.

His staff of agents stress a strong and imaginative booking program, an example of which is the recent tour of the southeast by Johnny Paycheck, Mickey Gilley, O.B. McClinton, and the Walker Sisters.

With Paycheck's record sales and the overwhelming crowd responses that greet his concert appearances, 1978 might well be termed the "year of the Paycheck," for Lavender. Starting with "Take This Job And Shove It," followed by "Colorado Cool Aid" and "Me And The IRS," Paycheck launched a trio of commercial successes that, for all their humor, touched a nerve of economic reality and social grievance with which working-class Middle America could readily identify.

In demand as a result of these successes, Paycheck's extensive television commitments include Chuck Barris specials and the

hosting of The Midnight Special.

Whenever one thinks of country music, there inevitably emerges the image of George Jones. Since the beginning of his Nashville recording career in the '50s, he has not released a single that did not make it into the top ten.

Everywhere in the country music industry there seems to be a mounting incidence of "crossover fever." With his easy presence and his way with a song, Bobby Borchers seems destined to hit crossover market appeal.

In contrast, Vern Gosdin's sounds of love and lament are pure country and hit deep into the bedrock of what country is all about. He has five top ten singles in a row to his credit. Gosdin is a recent addition to the Lavender roster.

Another addition is Jon Walmsley, known as Jason on the television series, "The Waltons." Other artists on the roster include R.C. Bannon, Linda Hargrove, O.B. McClinton, Larry McNeely, Harold Morrison, Cindy Jo Nelson, Jeanne Pruett, Laney Smallwood, The Walker Sisters, Larry Jon Wilson and Linda Young.

Republic is 'Off and Winning'

■ Republic Records, purchased by Dave Burgess from Gene Autry in early March 1978, is not just off and running—it's off and winning. Burgess has launched his progressive label with eight chart records in seven months.

Randy Barlow made his debut on Republic with his top ten "Slow And Easy," and has a follow-up hit with "No Sleep Tonight." David Rogers went to the top 20 with "I'll Be There" and "Let's Try To Remember." Rogers' newest release, "When A

Star Is Born" yielded a soundtrack album by the same name, now twice platinum. Also a part of Columbia's Nashville roster are Shylo and the Silver City Band.

Heading the production staff for Columbia Records is Billy Sherrill, vice president, a&r, CBS Records, Nashville. Sherrill produces Columbia artists Barbara Fairchild, Johnny Duncan, Janie Fricke, Marty Robbins, Faith O'Hara and David Allan Coe. Sherrill is assisted by independent producers Steve Gibson, Ray Baker, Ben Tallent, John Bettis, Teddy Irwin, Larry Butler, Allen Reynolds, Booker T. Jones, Brian Ahern, Chips Moman, David Anderle, Larry Rogers and Kyle Lehning. A&R coordinators are Bonnie Garner and Emily Mitchell.

Woman Cries," is showing equal success. The year also saw Bobby G. Rice ink with Republic and hit the charts immediately with "Whisper It To Me." Nate Harvell made the top 20 with his rendition of "Three Times A Lady."

New Signings

The recent signing of Jim Norman, Leslee Barnhill and Tom Grant have furthered Republic's optimism. Reaching further, across the Atlantic, Republic has signed another exciting group, Poacher, whose first release is called "Darling."

The flip side of Republic is a further manifestation of its progressive attitude. Muench, a pop group, has just released its new single, "I Just Want To Love You." The Bo Donaldson Band made its official commitment with Republic recently. The band's first record will be released shortly. Kathy Barnes has found her wings work beautifully in harmony with her soul. She has gone pop and charted 88 r&b with her first release, "I'm In Love With Love."

Republic's fall plan includes Gene Autry's 50th anniversary album, as well as album releases by Randy Barlow, Kathy Barnes and David Rogers. It takes talent to win, and Republic has it. The proof is in the charts.

Phonogram

(Continued from page 37)

cury's associated labels, has also increased the depth of Phonogram/Mercury's involvement in country music. The Lone Star roster includes Nelson, Ray Wylie Hubbard, the Geezinslaw Brothers, Don Bowman, Cooder Browne, and Steve Fromholz.

Harry Losk, vice president/national sales for Phonogram/Mercury, serves as chief liaison with the associated labels.

Lone Star joined in June, and its first two albums, a various artists package entitled "Lone Star 6-Pak, Volume I," and an album of old Willie Nelson material entitled "Face Of A Fighter," have made the top 30 in RW's country chart. Recently released on Lone Star is Ray Wylie Hubbard's album, "Off The Wall."

Since entering into a marketing agreement with Phonogram in August, 1977, Monument has enjoyed two top 10 albums and four top 10 singles by Larry Gatlin, recently nominated as best male artist by the CMA. His new album is entitled "Larry Gatlin's Greatest Hits" (see separate Monument story).

As Fach recently pointed out at Phonogram's national promotion meeting, the sales of country artists through Phonogram have skyrocketed the past year, and this is just the beginning.

Epic

(Continued from page 20)

Jody Miller's current single "(I Wanna) Love My Life Away" is putting Jody back on the charts. Other Epic artists include Sue Richards, Marcia Routh, O.B. McClinton, Louise Mandrell and Audrey Landers.

Associated Labels

The first country artist signed to Lifesong Records, Epic's newly acquired associated label, is Gail Davies. The author of "Bucket To The South" debuts with the singles "No Love Have I," a preview of her forthcoming Lifesong album "Gail Davies," produced by Tommy West. Duo Corbin & Haner are also signed with Lifesong. CBS/Epic's newest associated label, Jet Records, introduces English singer Raymond Frogget to America and boasts long-time rock'n'roll favorite Carl Perkins.

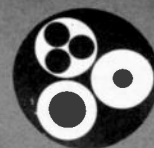
Heading the production staff for Epic is Billy Sherrill, vice president, a&r, CBS Records, Nashville. Sherrill produces Epic artists Tammy Wynette, George Jones, Johnny Paycheck and Joe Stampley. Sherrill is assisted by independent producers Buddy Killen, Eddie Kilroy, Allen Reynolds, Larry Rogers, Tommy West, Felton Jarvis and Glenn Sutton. A&R coordinators are Bonnie Garner and Emily Mitchell.

**We
take
country
to a whole
lot of
countries.**

**CBS RECORDS
INTERNATIONAL.**



"CBS"  are trademarks of CBS Inc. © 1978 CBS Inc.



Number One Country Singles

The number one country singles from Record World's chart each week from October 16, 1977 through October 8, 1978

DATE	RECORD & PUBLISHER	ARTIST	LABEL	DATE	RECORD & PUBLISHER	ARTIST	LABEL
10/15	HEAVEN'S JUST A SIN AWAY (Lorville, SESAC)	Kendalls	Ovation	4/8	SOMEONE LOVES YOU HONEY (Music City, ASCAP)	Charley Pride	RCA
10/22	HEAVEN'S JUST A SIN AWAY (Lorville, SESAC)	Kendalls	Ovation	4/15	SOMEONE LOVES YOU HONEY (Music City, ASCAP)	Charley Pride	RCA
10/29	EASTBOUND AND DOWN (Duchess/Vector, BMI)	Jerry Reed	RCA	4/22	EVERY TIME TWO FOOLS COLLIDE (UA, ASCAP/Window, BMI)	Kenny Rogers & Dottie West	United Artists
11/5	I'M JUST A COUNTRY BOY (Folkways, BMI)	Don Williams	ABC Dot	4/29	HEARTS ON FIRE (Briarpatch/Deb Dave, BMI)	Eddie Rabbitt	Elektra
11/12	ROSES FOR MAMA (Chappell, ASCAP)	C.W. McCall	Polydor	5/6	IT'S ALL WRONG, BUT IT'S ALL RIGHT (Velvet Apple, BMI)	Dolly Parton	RCA
11/19	BLUE BAYOU (Acuff-Rose, BMI)	Linda Ronstadt	Asylum	5/13	IT'S ALL WRONG, BUT IT'S ALL RIGHT (Velvet Apple, BMI)	Dolly Parton	RCA
11/26	WURLITZER PRIZE/LOOKING FOR A FEELING (Babychick, BMI)	Waylon Jennings	RCA	5/20	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME) (Dandy Dithes Unltd. ASCAP/Super Songs Unltd, BMI)	Johnny Duncan	Columbia
12/3	HERE YOU COME AGAIN (Screen Gems, EMI/Summerhill Songs, BMI)	Dolly Parton	RCA	5/27	DO YOU KNOW YOU ARE MY SUNSHINE (American Cowboy, BMI)	Statler Brothers	Mercury
12/10	HERE YOU COME AGAIN (Screen Gems, EMI/Summerhill Songs, BMI)	Dolly Parton	RCA	6/3	GEORGIA ON MY MIND (Peer, BMI)	Willie Nelson	Columbia
12/24	HERE YOU COME AGAIN (Screen Gems, EMI/Summerhill Songs, BMI)	Dolly Parton	RCA	6/10	GEORGIA ON MY MIND (Peer, BMI)	Willie Nelson	Columbia
12/31	I'M KNEE DEEP IN LOVING YOU (Tree, BMI)	Dave & Sugar	RCA	6/17	NIGHT TIME MAGIC (First Generation, BMI)	Larry Gatlin	Monument
1/7	TAKE THIS JOB AND SHOVE IT (Warner/Tamerlane, BMI)	Johnny Paycheck	Epic	6/24	TWO MORE BOTTLES OF WINE (ABC/Dunhill, BMI)	Emmylou Harris	Warner Brothers
1/14	TAKE THIS JOB AND SHOVE IT (Warner/Tamerlane, BMI)	Johnny Paycheck	Epic	7/1	I'LL BE TRUE TO YOU (Tree, BMI)	Oak Ridge Boys	ABC
1/21	TAKE THIS JOB AND SHOVE IT (Warner/Tamerlane, BMI)	Johnny Paycheck	Epic	7/8	IT ONLY HURTS FOR A LITTLE WHILE (Warner Bros., ASCAP)	Margo Smith	Warner Brothers
1/28	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE (Chess/ASCAP)	Ronnie Milsap	RCA	7/15	I BELIEVE IN YOU (Sabal, ASCAP/Sawgrass, BMI)	Mel Tillis	MCA
2/4	OUT OF MY HEAD AND BACK IN MY BED (Hello Darlin', SESAC)	Loretta Lynn	MCA	7/22	ONLY ONE LOVE IN MY LIFE (Warner Brothers/Sweet Harmony, ASCAP/Warner Tamerlane, BMI)	Ronnie Milsap	RCA
2/11	OUT OF MY HEAD AND BACK IN MY BED (Hello Darlin', SESAC)	Loretta Lynn	MCA	7/29	LOVE OR SOMETHING LIKE IT (Cherry Lane, ASCAP)	Kenny Rogers	United Artists
2/18	DON'T BREAK THE HEART THAT LOVES YOU (Gyrus/ASCAP)	Margo Smith	Warner Brothers	8/5	LOVE OR SOMETHING LIKE IT (Cherry Lane, ASCAP)	Kenny Rogers	United Artists
2/25	DON'T BREAK THE HEART THAT LOVES YOU (Gyrus/ASCAP)	Margo Smith	Warner Brothers	8/12	YOU DON'T LOVE ANYMORE (Briarpatch/Deb Dave, BMI)	Eddie Rabbitt	Elektra
3/4	DON'T BREAK THE HEART THAT LOVES YOU (Gyrus/ASCAP)	Margo Smith	Warner Brothers	8/19	TALKING IN YOUR SLEEP (Roger Cook/Chriswood, BMI)	Crystal Gayle	United Artists
3/11	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS (Tree/Sugarplum, BMI)	Waylon Jennings & Willie Nelson	RCA	8/26	TALKING IN YOUR SLEEP (Roger Cook/Chriswood, BMI)	Crystal Gayle	United Artists
3/18	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS (Tree/Sugarplum, BMI)	Waylon Jennings & Willie Nelson	RCA	9/2	RAKE & RAMBLIN' MAN (Hall Clement, BMI)	Don Williams	ABC
3/25	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS (Tree/Sugarplum, BMI)	Waylon Jennings & Willie Nelson	RCA	9/9	BLUE SKIES (Irving Berlin, ASCAP)	Willie Nelson	Columbia
4/1	READY FOR THE TIMES TO GET BETTER (Aunt Polly's, BMI)	Crystal Gayle	United Artists	9/16	I'VE ALWAYS BEEN CRAZY (Waylon Jennings, BMI)	Waylon Jennings	RCA
				9/23	I'VE ALWAYS BEEN CRAZY (Waylon Jennings, BMI)	Waylon Jennings	RCA
				9/30	WHO AM I TO SAY (American Cowboy, BMI)	Statler Brothers	Mercury
				10/7	HEARTBREAKER (Songs of Manhattan Island/Unichappell/Begonia Melodies, BMI)	Dolly Parton	RCA

#1 TOP INSTRUMENTAL GROUP ALBUMS

Danny Davis and The Nashville Brass



DANNY DAVIS AND THE NASHVILLE BRASS
"THANKS A BUNCH"

EXCLUSIVE MANAGEMENT



"THANKS A BUNCH."



RCA
Records

38 MUSIC SQUARE EAST, SUITE 300 • NASHVILLE, TENNESSEE 37203: (615) 244-4336

Deaton Does It with Top-Flight Talent

■ Billy Deaton has maintained a steady but busy schedule in 1978, with the Billy Deaton Agency continuing to book Faron Young, Connie Smith, Melba Montgomery, Hank Snow, David Houston, Merle Haggard, Hank Williams Jr., Bobby Lewis and others.

Deaton booked Faron Young to headline shows in Salt Lake City at the Cow Palace, and at the Lone Star Ranch in Reeds Ferry, N.H. Deaton also arranged for Young to do a tour with Tammy Wynette for Jack Roberts with dates in Washington State and Canada. Young was featured in a show in Mobile, Ala., in September, with Hank Snow, Dave and Sugar, and Johnny Rodriguez. Young also appeared on various television shows, including the Marty Robbins Spotlight, That Nashville Music, The Ronnie Prophet Show and the Blake Emons Show (both in Canada) and a K-Tel Corporation television show, featuring Young, in Wheeling, West Va., from which a live album will be released.

Deaton Talent booked David Houston for his first appearance on Hee Haw in five years, into many nightclubs and on package shows throughout the U.S.

Melba Montgomery was booked by Deaton Talent as a fea-

tured entertainer, with Chuck Corson, at Knotts Berry Farm in Los Angeles. Deaton also booked Merle Haggard in Grapeville, PA, on September 4 for a Labor Day Weekend Show.

Deaton's efforts garnered Bobby Lewis a string of Fair dates, including six days at the Ohio State Fair in August, 11 days during August-September at the Michigan State Fair, through Dan Flener, and for six days into the Hermitage Hall in Gatlinburg, Tenn., during August, the height of the tourist season for that resort town.

Hank Snow was booked by Deaton to appear at the Smithsonian Institute in Washington, D.C. on May 21. Deaton also booked Snow and Young into a ski lodge in Hunter, N.Y., which had never before booked a country music show. Over 5000 fans turned out.

Connie Smith was booked by Deaton on a television special with Larry Gatlin in Houston, Tex., for Rudy Callicutt Productions, and on the Marty Robbins Spotlight television show in July. She also appeared at Opryland July 4 and September 2.

Stu Phillips appeared on the PTL Club five times during 1978 through the efforts of Billy Deaton Talent.

Pete's Place Puts Out the Hits

■ Pete's Place, one of Nashville's most active studios, is not the only business housed at 809 18th Avenue South. Eight companies live there under the supervision of Pete Drake.

In addition to Pete's Place, there's Pete Drake Productions, 1st Generation Records, 2nd Generation Records, Window Music Publishing, Tomake Music, Speak Music and Brushape Music.

"The studio stays booked all the time," says Drake. Al Pachuki is chief engineer and studio manager, Randy Best and John Drake are his assistants and Vickie Hirtzer is the studio administration specialist.

Pete Drake Productions is actively involved in the production of Linda Hargrove for RCA Records, Ernest Tubb, Ferlin Husky and The Four Freshmen for 1st Generation Records, and Justin Tubb and Ruby Wright for 2nd Generation Records. The production company also does an increasing amount of business with national advertising companies, producing radio commercials and audio presentations. Coupled with his producing, Drake still finds time to "pick" steel on an average of 10 outside sessions a week.

Two more of the resident busi-

nesses Drake has thriving out of the 809 18th Avenue South address are 1st Generation and 2nd Generation Records. 1st Generation Records was formed by Drake because of the demand for product from radio stations, juke box operators and fans, for certain artists not signed to any recording label. It is a label dedicated to the legends of the music industry. His first artist, Ernest Tubb, had a chart record with "Sometimes I Do." Next, Drake released an lp, "Ernest Tubb the Living Legend," then signed Ferlin Husky.

2nd Generation

2nd Generation Records was formed to showcase new talent. The label name was prompted by the label's first two artists, Justin Tubb, Ernest's son and Ruby Wright, daughter of Kitty Wells.

The four other companies that operate out of Pete's Place are: Window Music Publishing, Tomake Music, Speak Music, which is co-owned with Buddy Spicher, and Brushape Music, which is co-owned by Gary Paxton. The current family of writers includes Linda Hargrove, Susan Hargrove, Pam Rose, Larry Ballard, Tim Boone, Christopher C. Ryder, V.L. Haywood, Buddy Spicher and Gary Paxton.



DO IT IN A TUX!

BITTNER'S

Where Nashville goes for its formal wear needs

2515 West End Ave.

Nashville, Tennessee 37203

(615) 329-3456


CHUCK McDERMOTT & WHEATSTRAW

Follow the Music

"It's the emotion-soaked reediness of his voice that makes the aesthetic payoff."
Rolling Stone - November 17, 1977

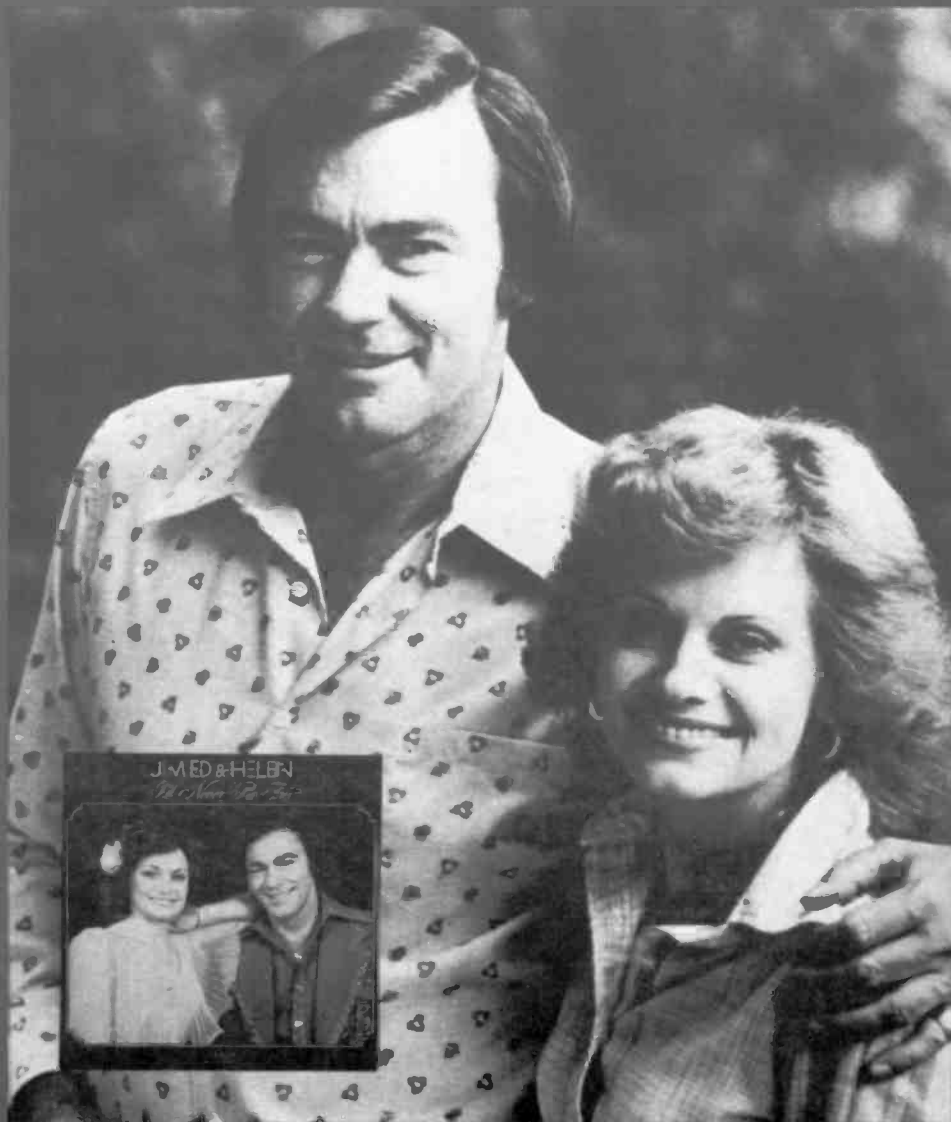
"Chuck McDermott and Wheatstraw have long been a popular bar band in the Cambridge, Mass. area. Their most recent incarnation as a band pulls together McDermott's fine baritone lead vocals, top-flight back-up musicians and a repertoire of first-rate original material." "Follow The Music" is a nice package of up tempo country tunes and ballads . . . "Companero" and "Wondering Outloud" best show the intelligent folk sensibilities which this Yale dropout brings to country-rock.
Crawdaddy - November, 1977



Available on  at most record outlets!

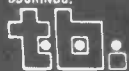
NOMINATED TOP DUO (SINGLES) AND VOCAL GROUP

Jim Ed Brown *and Helen* *Cornelius*



"WE COULDN'T DO IT WITHOUT YOU."

BOOKINGS:



TOP BILLING, INC., P.O. BOX 12514, NASHVILLE, TN 37212, (615) 383-8883



RCA
Records

Pi-Gem/Chess Enjoys Super Year

■ Having a CMA nomination for song of the year, the title cut on an album nominated for album of the year and several records that climbed to the top of *Record World's* country singles chart, the Pi-Gem (BMI)/Chess (ASCAP) organization is enjoying another super year in 1978.

"It Was Almost Like A Song," recorded by Ronnie Milsap and written by Archie Jordan (Chess) and Hal David, was honored as one of the CMA's top 5 songs of the year. The album of the same name also was nominated by the CMA as album of the year. Not only did this song hold on to #1 two weeks in a row, but the album has been certified gold. Johnny Mathis included "It Was Almost Like A Song" on his "You Light Up My Life" lp which has been certified platinum.

Another gold album and single to add to the collection at Pi-Gem/Chess is the country and pop hit "It's A Heartache" written by the team of Ronnie Scott and Steve Wolfe and recorded by Bonnie Tyler. Pi-Gem received United States representation on this song from Scott-Wolfe Songs in England. "Heartache" (Continued on page 89)



MANDOLINO TEXAS COUNTRY INSTRUMENTAL
BY
CARL SWANSON
Now available in STEREO
Long-play album
8 track cartridge & tape

BLUE EYES CRYING IN THE RAIN
IN A LITTLE SPANISH TOWN
SAN ANTONIO ROSE
THE LAST LETTER
TENNESSEE WALTZ
MELLOW MUSIC

Aquarius Distributors of New England
East Hartford, Connecticut

Capricorn Connects with Southern Sounds

■ Country music, both traditional and progressive, has been an influence on many of the artists and groups that record for Capricorn. The southern spirit and flavor that characterized the "Capricorn Sound" has roots that draw upon the rich musical heritage provided by country music. The changing times have seen many artists using their country music background as a foundation adopting it with other forms of music, most notably rock and blues, to create a new music that has broad appeal to the listening public. Many of these artists, including The Allman Brothers Band, The Marshall Tucker Band and Delbert McClinton have not only had their records climb to successful heights on the country charts, but many of their songs have been covered by many country-oriented performers.

Other Capricorn artists, such as Kenny O'Dell and Billy Joe Shaver, began their careers as songwriters turned performers and recording artists. Whereas The Allman Band, Tucker Band and McClinton cross over from the rock/pop charts to the country charts, O'Dell and Shaver have been able to cross over from the country charts to the rock/pop charts with both singles and albums.

Kenny O'Dell began his recording career with Capricorn Records in 1973. Three successful singles were released from his first album, "Soulful Woman," "My Honky Tonk Ways" and "Let's Go Find Some Country Music." After a three year hiatus, Kenny recorded some new songs, with Capricorn releasing a single, "Let's Shake Hands And Come Out Lovin'," in June, 1978. The single soared to the top ten of the *Record World* country charts, and an album full of O'Dell tunes, also titled "Let's Shake Hands And Come Out Lovin'," was released last month. The album debuted on the *Record World* country album chart as Chart-maker, at 46 bullet.

In addition to his own recording projects, O'Dell has written songs for such artists as Billie Jo Spears, Loretta Lynn, Tanya Tucker, Dottie West, Mac Davis, Ronnie Sessions, Perry Como, Tom Jones and Charlie Rich.

Billy Joe Shaver's second Capricorn album, "Gypsy Boy," was released last fall. The album featured two hit singles, "You Asked Me To" and "Billy B. Damned." The album was produced by Brian Ahearn and featured the cream of country's session musicians. To support the album, Shaver toured 30 cities opening for Emmylou Harris and Willie Nelson. Shaver will begin work on a third album



Marshall Tucker Band

for Capricorn within the next few months.

Delbert McClinton was signed to Capricorn in the fall of 1977, with his debut album, "Second Wind," being released in February, 1978. The album was recorded at Capricorn Sound Studios with Johnny Sandlin producing. Currently in release is a single from that album, titled "Take It Easy." Earlier this year, a Delbert McClinton composition, "Two More Bottles of Wine," recorded by Emmylou Harris, was charted at the #1 position for several weeks.

Delbert will begin recording his second album later this fall, in

between his touring schedule.

The Marshall Tucker Band's country influences are present on all seven of their albums. All their albums have appeared on the country lp charts, and songs like "Heard It In A Love Song," "Fire On The Mountain," "Can't You See" and "Searchin' For A Rainbow" have been hit country singles. Country artists such as Gary Stewart and Waylon Jennings have also recorded Marshall Tucker Band songs.

Capricorn Records is committed to country music, not only via the crossover artists, but through its straightforward country performers and writers.

Soundshop, Inc.:

A Unique Recording Facility

■ Soundshop, Inc. still remains one of Music City's most unique recording facilities, attracting top recording stars to its studios, and providing the complementary component of a complete commercial jingle division.

Serving both industries of music and advertising, the Soundshop saw its business climb to new heights of success this past year with a 22 percent increase in its overall operation.

Within the complex itself, Studio "A" was the site of a \$150 thousand expansion via the addition of an MCI 532 control board, which offers an automatic mixing computer, and a new monitor system.

Soundshop staffers themselves also expanded into new horizons this year, with Byron Warner landing a part in Jerry Reed's movie "Good Ole Boys," and J. C. Meyer winning the American Song Festival for 1977 in the Top 40 Category, while Ernie Winfrey was promoted to chief engineer.

Originally opened in 1971, the Soundshop has garnered a great reputation for its recording facilities, attracting such celebrities as

Carol Channing, Burt Reynolds, Dinah Shore and Paul McCartney.

During the past 12 months, business at the studio found such well-known names on its schedule as Neil Young, Foghat, Dobie Gray, New Grass Revival, Millie Jackson, Kenny O'Dell, Louise Mandrell, Bill Anderson, Ed Bruce, O. B. McClinton, Doc & Merle Watson, Joe Tex and John Hartford.

On the other hand, notable names in the production of commercials this past year at Soundshop include such famous brand names as Billy Beer, Lincoln-Mercury, Pabst Blue Ribbon, South Central Bell, Goodyear Tire & Rubber, Burger Chef, Brown & Williamson and Allis Chalmers.

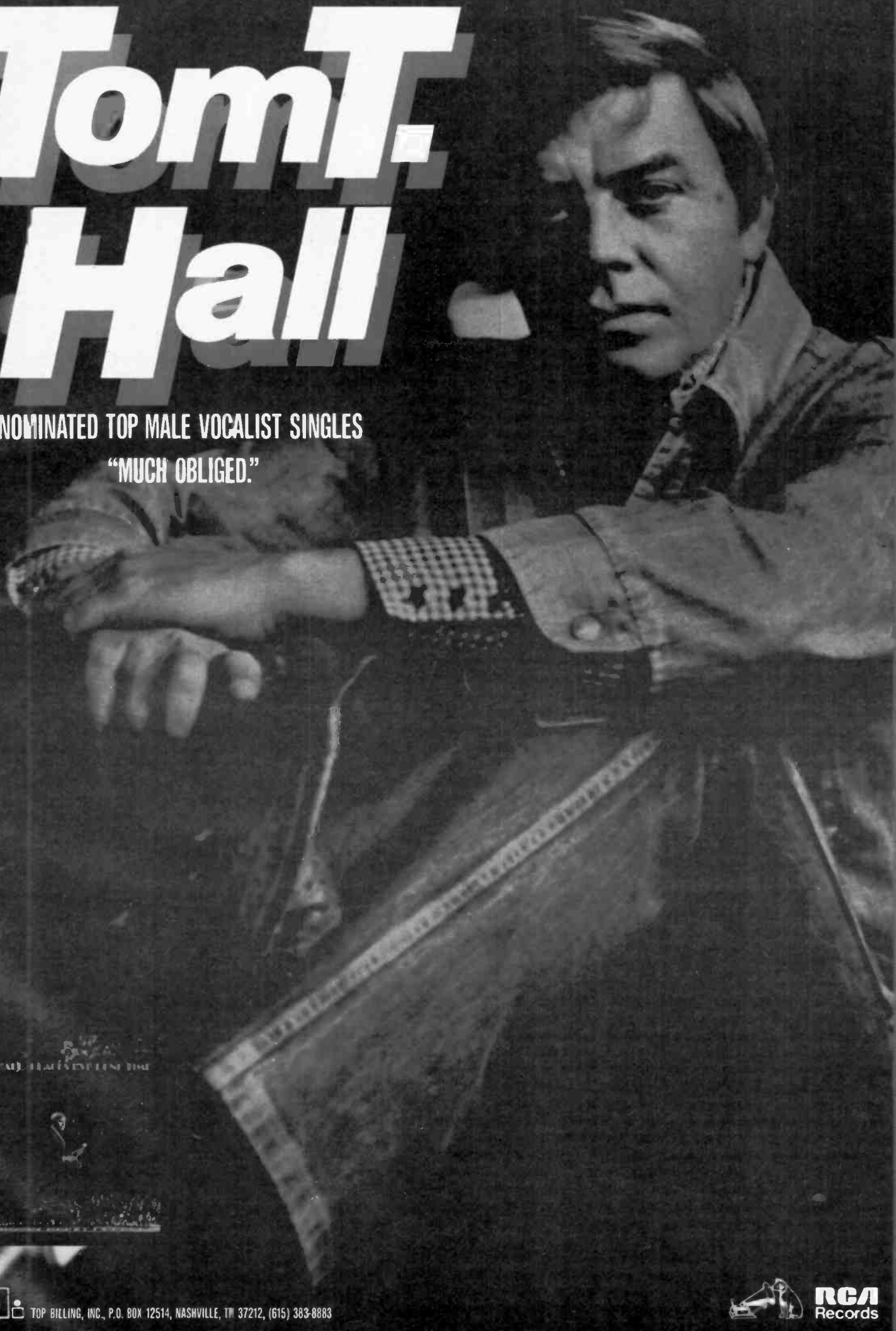
The Soundshop is also responsible for producing the country, including Tennessee, as a means of helping aid the tourism industry.

Over the year, it has built a solid reputation for being able to consistently create quality product, and in turn that has become the single most important ingredient for the Soundshop's steadfast success in serving both industries of advertising and music.

Tom T. Hall

NOMINATED TOP MALE VOCALIST SINGLES

"MUCH OBLIGED."



BOOKING BY

BOOKING BY



TOP BILLING, INC., P.O. BOX 12514, NASHVILLE, TN 37212, (615) 383-8883



RCA
Records

Country Radio

(Continued from page 74)

. . . KMPS-FM follows its AM counterpart and goes country . . . **FORMAT SWITCH:** WMPS, the Plough rocker in Memphis, will change to 24-hour country in March. They have a 10,000 watt signal, non-directional daytime, 5,000 directional at night. The station will have **Craig Scott** as music director.

MARCH

Ron Jones has departed WHK in Cleveland and will, within the next couple of weeks, begin the excitement of moving KLZ in Denver into the country field. The Group One station covers a massive amount of ground . . . WHK in Cleveland has announced the promotion of **Terry Stevens** to music director and the addition of **John Webster** as program director. Webster was formerly with WERE in Cleveland . . . **Johnny Randolph**, who has been PD at WAKY in Louisville since before radio was invented, has been named president of the broadcasting division of American Entertainment Corp. **Jim Halsey**, **Hank Thompson** and **Roy Clark** bought **Mack Sanders'** interest in KTOW and KGOW-FM in Tulsa, and Randolph will operate the stations . . . **Barry Potter** named GM at WWOK, Miami . . . Little Rock has a new country stereo station in KXXA . . . **C. A. "Skeets" Yaney**, nearly 20 years with KSTL in St. Louis, recently passed away. Skeets was a long time friend of country music and will be missed . . . KMPS in Seattle settling into its country format. Formerly KEUT-FM, the 100 kw station made the switch from "beautiful" music under PD **Ron Norwood**.

MAY

Bob Jackson recently announced the appointment of **Corky Mayberry** as a broadcast consultant for K-RAM, Las Vegas. He is now with KLAC in L.A. and is currently performing a syndicated country show for Broadcast Programming International . . . Congratulations to **Billy Parker** of KVOO for picking up his second "DJ of the Year Award" from the Academy of Country Music in Los Angeles. Parker has won twice in the last three years.

JUNE

Pappy Dave Stone has sold his long-time owned KPIK/KILO in Colorado Springs. Says it's because of "advancing age."

JULY

Don Rhea departs KCKN, K.C., Kansas after a stint of forever, and is now MD and morning man for KFIX (Kansas City). You can reach him at (913) 321-3200. Don probably has as much music knowledge stored away as anyone you'll meet. He was MD/air personality at KCKN for 16 years . . . **Mike Malone** has left WUNI in Mobile where he was PD for a decade and headed upstate to replace **Johnny Grey** as PD at WYDE in Birmingham . . . **WABY**, Albany, New York changed to a country format a short time back . . . **Jay Marvin**, all nighter at WMPS, Memphis now handling the music with PD **Bob Knight** . . . Ernest Tubbs Record Shops in Nashville are offering stations a discount on albums that they may not be able to get from other sources. In the smaller markets this may well be an excellent area to explore. They've a toll free number if you need information: (800) 251-1904, outside Tenn. only . . . **Cliff Haynes** out as program director at KNEW in Oakland, being replaced by **Bob Young** from KIKK in Houston . . . **Ed Chandler**, PD at KSON, is out. **Rod Hunter** has been promoted to fill the position.

AUGUST

Dave Donahue is the new operations director of WLOL in St. Paul, Minn. **Michael O'Shea** will continue to handle duties as music director . . . **Ted Cramer** upped to operations manager at WDAF, Kansas City with the departure of **Randy Michaels**, and **Moon Mullins** joins the station from WINN in Louisville. He'll become MD and all around expert on whatever . . . **Dan Halyburton** found reverse gear and quickly left Miami and WGBS to return to Minneapolis and WDGY . . . **Dugg Collins** has stepped down from his PD/MD duties at KD JW in Amarillo, continuing his AM drive air slot. Assuming the responsibilities will be **Terry Amburn**, who had been programming KD JW-FM . . . **Bill Knight** now MD at WUNI in Mobile.

SEPTEMBER

Ron Scott, formerly of KRMD, Shreveport, is the new PD at WPNX, Columbus, Ga. . . **Jon Fricke** is now heading WSAI in Cincinnati on the program level, and if what one hears is correct, **E. Alvin Davis**, national PD for the group, will assume a pretty much "hands off" attitude to the station under its new country format . . . **Reggie Davis** is the new music director at WUNI . . . Morning man **Jarrett Day** is the new music director at KSO, and **John Charleston** is the new program director . . . WLOL, St. Paul, Minn., has changed its call letters to WRRD, effective August 24, according to music director **Michael O'Shea**. Format will apparently not undergo any major changes in the near future.

A Small, Dynamic Roster Scores for Cream

■ Cream country consists of a very small but very dynamic roster.

Two decades after its start, Bill Black's Combo is still going full-force as evidenced by this year's *Record World* Country Awards. The group has placed second in both the Top Instrumental Group-Singles and Top Instrumental Group-Albums categories. With such successes as "Smokie," "Boilin' Cabbage" and "Lucille," the Combo is proud to add this year's *Record World* awards to the dozens they have won over the years as the world's most popular instrumental group. Therefore, it is no wonder that the Bill Black's Combo latest Hi Records album is entitled "Award Winners."

Ace Cannon

Industry veteran Ace Cannon's success seems natural enough as he got his start with the original Bill Black's Combo. When going on his own in 1962, his very first single, "Tuff," was a million seller. The latest tribute to Ace Cannon's popularity and success was his 1977 Grammy Instrumental of the Year nomination for "Blue Eyes Crying In The Rain." Ace's most recent Hi Records album endeavor, "After Hours," continues to blend his own unique style

and sound that creates the hectic demand for his public appearances.

Also in the awards circle is Cream Records artist Larry Booth. Larry was voted Best Bass Player by the Academy of Country Music for three straight years beginning in 1971, and at the same time, he was a member of the Tony Booth Band voted Best Non-Touring Band. Booth has twice been nominated by the Academy of Country Music for Most Promising Male Vocalist.

"The Fire Behind His Eyes" is Chuck Howard's brand new Cream Records single release. If his name sounds familiar it is because he has written such country standards as "A Thing Called Sadness" and the most recent number one country song, "I'm Always On A Mountain When I Fall." He often finds his songs are recorded as quickly as he writes them by such country greats as Merle Haggard, Charley Pride and Roy Clark. If "The Fire Behind His Eyes" is any indication, Chuck Howard should now meet with the same success and awards in his singing career as he has already accomplished with his writing.

The next year should continue to be a consistent, creative force for Cream country.

WIG's Third Year Is Biggest Yet

■ Stressing "quality not quantity," World International Group (WIG) launched its third year of operation as one of Nashville's most active independent promotion and distribution companies.

Under the leadership of Gene Kennedy, president of WIG Inc., the young company has gone through several changes and advancements, the most significant of which was the charting of five records in one week on the country charts and a move into the firm's own building.

The business acumen of Kennedy seems to be working. During the past year "If I Ever Needed A Lady" by Claude Gray (Granny White Records), "Brother" by DeWayne Orender (NuTrayl Records), "Dance With Me, Molly" by Roger Bowling (Louisiana Hayride), "Let Me Down Easy" by Peggy Sue (Door Knob Records), and "My Last Sad Song" by Jerry Wallace (BMA Records), all charted in one week. A total of 31 records promoted by WIG made the country charts over-all in the past year.

WIG, in cooperation with Door Knob Records, launched the recording career of Sandra Kaye, whose "This Magic Moment" went to the top 50 in the country charts, Betty Martin, also on Door Knob, and Roger Bowling on Lou-

isiana Hayride.

Under the auspices of WIG, a promotion and distribution program was put into effect on two albums, "Bob Harrington, The Chaplain of Bourbon Street Goes Cross Country" and "Walking Tall Sheriff Buford Pusser Talks With W. R. Morris."

WIG was also selected by Blue and Gray Records to promote and distribute a single by Larry and Paulette Weber. Weber plays Barney Dancer on the daytime network CBS-TV series, "The Doctors."

Dave Allen

Dave Allen, country disc jockey and veteran promotion man, was added to the WIG staff as national promotion director. Cindy Kersey also was added to the WIG family as executive secretary. The growth of the company and the need for room to expand necessitated WIG's move to its own building at 2125 Eighth Ave. S., during mid-year.

World International Group was founded in 1975 by a small group of independent record label executives who saw a critical need for a solid promotion/distribution outlet geared to helping the smaller labels. Kennedy and his wife Linda, original investors in WIG, bought the entire company in June 1977.

THANKS RECORD WORLD FOR NAMING REPUBLIC RECORDS



RANDY BARLOW



DAVID ROGERS



BOBBY G. RICE



NATE HARVELL



TOM GRANT



GENE AUTRY



LESLEE BARNHILL

and new artists POACHER and JIM NORMAN



Red O'Donnell's Year in Review

(Continued from page 68)

and **Dean May** were presented with veep stripes at Acuff-rose Publications, Foree in the promotion dept.; Ms. May in the copyright division.

Conway Twitty and wife **Mickey** put their Old Hickory Lakeside home on the market—asking price, \$525 thousand—and announced plans to buy a home-like bus for traveling . . . **Mel Tillis** and **Susan Anton** kicked off a four week mini-series on the ABC-TV network. Mel danced on the premiere episode—The stutter-flutter step?

Crystal Gayle co-hosted a 2-hour network special. "First time I've ever done any hosting or co-hosting on a network show," she said . . . **Bobby Bare's** debut on the Columbia label was "Too Many Nights Alone" . . . Clever name for **Hargus (Pig) Robbins'** Elektra lp: "Pig in a Poke" . . . **Johnny Cash** announced that his upcoming tour of Europe included two concerts in Prague (Czechoslovakia). "Country music," he said, "is popular in that behind-the-Iron Curtain country" . . . Meanwhile, Johnny and **Waylon** recorded "There Ain't No Good Chain Gangs" . . . Here comes **Margo Smith** again! . . . Waylon's younger brother **Tommy Jennings** (the one without the beard) debuted on Monument with "Don't You Think It's Time."

Big **Johnny Russell** signed with Polydor . . . It was **Jimmy Buffett** Day in Cincinnati and the mayor, **Gerald Springer**, gifted Jimmy with an American flag, explaining, "I have run out of keys to the city" . . . **Pat Higdon** was promoted to director of creative services at Cedarwood Music . . . **Marie Ratliff** dubbed **Billy (Crash) Craddock's** "I Think I'll Go Somewhere (And Cry Myself to Sleep)" a sure-shot. Crash had nothing to cry about its reception at radio stations (**Roy Chancey** produced) . . . **Bill Anderson's** disco recording was "I Can't Wait Any Longer." The top disco dancing emporiums in Manhattan were playing it.

"It's A Heartache" brought **Bonnie Tyler** into prominence . . . **Wes Rose** fired a hole-in-one at a local golf course and naturally bragged about it . . . President and Mrs. **Jimmy Carter** entertained Country Music Association directors, officers and their guests at the White House. Whatta gala: **Loretta Lynn**, **Tom T. Hall**, **Conway Twitty**, **Charlie Daniels**, **Larry Gatlin**, **James Talley** and **Gary & Terri Morris**

entertained. Don't know who enjoyed the evening the most—the hosts or the guests.

Ronnie Milsap's first gold record, "It Was Almost Like A Song," prompted RCA to toss a party in his honor . . . **Eddie Rabbitt's** Elektra single of "Hearts on Fire" hopped into the No. 1 slot of the country charts, a la RW.

MAY

Lamar Fike, talent manager, was telling about how he lost 220 pounds in the past two years . . . **Tanya Tucker**, far from her bucolic digs of Middle Tennessee, was cutting an album in Los Angeles, under the production aegis (how's that again?) of **Jerry Goldstein** . . . There was scuttlebutt that **Willie Nelson** was going the way of Paul Newman and Robert Redford and appear in a motion picture titled "Redheaded Stranger," from song of same title . . . Columbia artist **Bobby Bare** signed with the Bill Graham Productions, a west coast management operation.

Roy Head's lp for ABC was "Tonight's the Night"—Heady stuff? . . . **Linda Ronstadt's** latest single, "I Never Will Marry," had an extra: Background vocals by **Dolly Parton!** (Reckon who'll be the first music writer to pen a column without mentioning Dolly?) . . . RW's Nashville Report column asked: "Isn't **Jimmy Bowen** going to be the next chief of MCA's office in Music City?" (Correct for a change?) . . . **Mel Tillis'** tuneful testament was positive: "I Believe in You"—and I do believe that became a hit.

The tandem of Mercury's **Jacky Ward & Reba McIntire** doing "Three Sheets in the Wind" was a soberly predicted "leftfielder" . . . Mel and Sam was a new music publishing company here. Sam was **Sam Kirkpatrick** but who was (is) Mel? Don't tell it was Woe—or Moe? . . . **Pee Wee King** was elected president of Country Music Foundation—which operates the Country Music Hall of Fame . . . Producer-turned-writer-turned singer **Allen Reynolds** was an action-getter with "Wrong Road Again."

The Nashville Sounds professional baseball team (farm club of Cincy Reds) made its debut—with major stockholder (20 percent, it was reported) **Conway Twitty** second-guessing the umpire. Better than his Twitty burger investment! . . . Word on **Brenda Lee** was that she was ending a long-termer with MCA for a new disc deal with Elektra . . . **Johnny Wesley Ryles** was looking good with "Easy" for Warner Brothers.

Here comes Dolly again! This time with "It's All Wrong, But It's All Right." (If you say so, Dolly) . . . By mid-May **Billy (Crash) Craddock's** "I Cheated On A Good Woman" (Capitol) had been on the RW country charts for 15 weeks.

Sammi Smith headlined a benefit concert in Two Bits, Ariz., which is near Quarter, Ariz. **Steve Young**, **Randy Gurley**, **Johnny Rodriguez** and **Mickey Newbury** appeared on show for benefit of educational fund for Apache Indians. Geronimo! . . . Another Atkins hit the scene: **Big Ben Atkins!** Big Ben was ticking with "We Don't Live Here, We Just Love Here."

Ronnie Milsap invested some of his royalty money in the purchase of recording studio formerly owned by **Roy Orbison** . . . **Brian Collins** signed with RCA, where his producer was to be **Pat Carter** . . . Country Music Association signed its 5000th paid member . . . WMP (Memphis) announced it was going to program live country music shows . . . **Larry Baunach** was appointed vice president in charge of special projects for the Jim Halsey Company (Tulsa) . . . **Barbara Mandrell's** "Tonight" was a single to listen to in the dark and daylight . . . GRT Records cut back its Nashville staff . . . **Mike Douglas** was taping five shows for his syndicated series at Opryland with **Bobby Goldsboro** as co-host . . . **Penny (Mrs. Ray) Stevens** announced that because of inflation she was changing her name to Nickel Stevens.

An oddity on the local scene: Singer **Sean Nielsen**, a performer who actually knew Elvis Presley—and didn't have an act that included impersonations of the late star . . . Gov. **Ray Blanton** proclaimed a "Ronnie Prophet Day." A prophet with honor in his adopted town . . . **Mel Tillis'** older brother **Richard** plunged into the recording-performing waters with **Roger Jaudoin** as his manager. Nope, Richard doesn't stutter!

Crystal Gayle headlined at New York's Bottom Line and veteran **Milton Berle** visited her backstage—to pitch one of his songs! Gracious Crystal accepted it for consideration . . . **Roy Acuff** said he had played golf once in all of his 74 years, got too hot—and gave up the game forevermore.

Eddie Rabbitt turned down an offer to pose for a Playgirl magazine centerfold. "They didn't have a big enough staple," he blushing (Continued on page 84)

Deb Dave Music Inc.

and

Briarpatch Music

are proud to congratulate

EDDIE RABBITT—"I Just Want To Love You"

and

WOOD NEWTON—"Last Exit For Love"

on their current Country Singles

We would also like to thank

DAVE AND SUGAR—"Somebody Wake Me"

JIM ED AND HELEN—"Nobody Else in The World"

**DR. HOOK—"When You're In Love
With A Beautiful Woman"**

for recording our songs on their new albums



*Jim, Keni, Even,
Dan, and Alan*

P.O. Box 2154
Nashville, TN 37214

Scorpion Records

The Number One Independent Label in Billboard and Cashbox

Ronnie McDowell

The Number One New Male Vocalist in Billboard, Cashbox, and Record World

Rising Up the Charts is "This Is A Holdup", Ronnie's Latest Single

Scorpion-SC-0560

Currently Billboard Cashbox Record World

Rebecca Lynn

★ 55

50

58

The Number Five New Female Vocalist in Cashbox

The Number Nine New Female Vocalist in Record World

Rebecca's Latest Single is "Minstrel Man"

R. W. Blackwood

Watch for His Smash Single "Dolly"

The Wilburn Brothers

"Mamas' Shoebox", Another Hit for the Wilburns

Jean Sheperd

Listen for Jeans' Latest Single "Saturday Night Sin"

**We're
Number
One.**

Scorpion Records
38 Music Sq. East
Nashville, Tennessee 37203
(615) 256-3373



Red O'Donnell's Year in Review

(Continued from page 82)

explained . . . **The Kendalls** were purloining and pilfering a lotta play and attention with their "Pittsburgh Stealers."

Johnny Duncan (Columbia) sang "She Can Put Her Shoes Under My Bed Anytime" and it was No. 1, even with footwear salesmen . . . **Charlie Daniels** played his first game of golf and shot a 65 on the first nine holes. Course was in Schenectady, N.Y.—where almost anything unusual can happen . . . The Jimmy Rodgers commemorative stamp went on sale (24) at Meridian, Miss. . . . Springfield, Mo. music man-philosopher **S. Siman** said: "If you aren't pulling your weight, you're pushing your luck."

May flowers were blooming and so was **Ronnie Milsap's** single of "Only One Love in My Life" . . . Lance Productions, Inc., formerly headquartered in New York, moved to Nashville . . . **Tammy Wynette** was in and out of the hospital again . . . **Kenny Rogers' "Love Or Something Like It"** was an RW "Country Pick of the Week" (May 27 issue). Definitely on target as sales proved . . . **Dickey Lee** told comic **Pat Buttram**: "My strong point in my golf game is my golf cart—and my handicap is my clubs" . . . **Eddie Rabbitt** got the good, good news: He's to tour in August with **Dolly Parton** . . . **Don Gibson's** Hickory single was "The Fool" . . . RW's backpage was beautiful: A color advertisement of super-looker **Janie Fricke**.

JUNE

Little David Wilkins insisted he was the owner of 352 ivories—meaning four pianos, all paid for in full . . . **Willie Nelson** reactivated his Lone Star label with a Dallas beer bust to celebrate the event . . . A son, **James William Anderson IV**, arrived for **Bill & Becky Anderson**. They immediately began calling him "Jamey" . . . Willie Nelson's "Georgia On My Mind" had moved into the No. 1 position in the RW country charts . . . **Dolly Parton** (again) said she was talking with 20th Century-Fox about doing a movie. For a wide screen, no doubt?

Lynn Anderson was guest star on Bob Hope's 75th birthday special via NBC-TV . . . **Jerry Reed's** "leftfielder" was "I Love You, What Can I Say?" (Who's on first) . . . **Marie Ratliff** celebrated her eighth year with RW's Nashville office and Music Row admirers hosted a surprise

party in her honor . . . **Jerry Clower**, the flauter, bought a new Cadillac, colored maroon and white—the colors of Mississippi State U., where he got his learning . . . **Mickey Gilley** and the **Red Rose Express** opened the 1978 Sidewalk Symphony series in Houston.

Julie Andrews came to town to cut a "speculative" album with **Larry Butler** producing . . . **Mac Davis' equipment manager** on tour was his 14-year-old son **Scotty Davis** . . . "Hee Haw" producers-owners announced they were going to put together an hour-long 10th anniversary special to be shown on CBS . . . **Willie Nelson's "Sound in Your Mind,"** his first for Columbia, went gold . . . Veteran **Carl Smith** was recovering from gall bladder operation . . . **Jeannie C. Riley** saw the "Harper Valley PTA" movie and didn't care too much about it. Too much R-rated for Jeannie C.'s delicate taste.

Freddy Fender underwent a tonsillectomy and told a pretty nurse: "I thought only kids had their tonsils removed. I must be going through my second childhood" . . . **Susan Rhodes' "Got Me A Feeling"** on Arctic was anything but cold . . . Word was out that **Crystal Gayle's "Talking in Your Sleep"** was another monster . . . April-Blackwood Music promoted **Judy Harris** to professional manager—reporting to the local boss **Charlie Monk**.

Epic released **George Jones' single** of "I'll Just Take It Out In Love" . . . The **Statlers** got a platinum for their "The Best of The Statler Brothers" (Mercury) . . . **Willie Nelson's No. 1 lp** was "Stardust."

Larry Gatlin was firing like a Gatling gun with his Monument single of "Night Time Magic" . . . It was announced that the marriage ceremony of **Tammy Wynette** and **George Richey** would take place July 6 at the bride-to-be's home in Jupiter Beach, Fla. . . . **June Carter Cash** went to Mayo Brothers Clinic for a two weeks treatment of a too weak back . . . Writer-singer **Johnny Bond** died at his Los Angeles home of a heart arrest. He was 63 . . . "Rake and Ramblin' Man" by **Don Williams** was a sure shot in RW's "Country Hotline."

Billy Carter and wife **Sybil** recorded—just for the fun of it—a song or two written by their friend **Tom T. Hall** . . . It was announced that **Skeeter Davis** and psychoanalyst **Randall Medlock** were married at a

(Continued on page 100)



We take great pleasure in welcoming the Record Bar Chain and Music World to our constantly growing list of POP TOP outlets.

Country coverage is an important part of our monthly features. In recent issues, we've covered Don Williams, Gary Stewart, Waylon and Willie, Moe Bandy, Mickey Gilley, Chuck McDermott and WHEATSTRAW, Buddy Emmons, Janie Fricke, Guy Clark, Emmy Lou Harris, George Jones and Jerry Jeff.

Our latest readership survey (2890 response) shows that 2480 are between 18-45 years old.

POP TOP reaches more record buying consumers than ever.

NOMINATED TOP NEW
FEMALE VOCALIST SINGLES

Zella Lehr

"THANKS, FROM MY HEART."



CELEBRITY MANAGEMENT, INC.
SUITE 401, 50 MUSIC SQUARE WEST
NASHVILLE, TENN. 37203



RCA
Records

HIS LATEST SINGLE,
"WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN?"

RAZZY BAILEY

"IT'S BEEN HEAVEN THANKS TO YOU."



CELEBRITY MANAGEMENT, INC.
SUITE 401, 50 MUSIC SQUARE WEST
NASHVILLE, TENNESSEE 37203



RCA
Records

CBS Intl. Takes Country Around the Globe

■ CBS country music became the music of countless countries around the world throughout the past year. With expanded global targets in its sights, CBS International brought advanced worldwide acclaim to Columbia, Epic and Monument recording artists abroad and notable worldwide vocal renowns to America. With subsidiary companies in 26 countries, CBS Records International has successfully penetrated new markets and has maintained its leadership in marketing worldwide. Notable successes were realized in countries where CBS artists were on hand to promote their product via tours and television appearances.

CBS International is under the guidance of Dick Asher, president, and his marketing and a&r forces in New York. Asher's chiefs include Bunny Freidus, vice president, marketing; Ellen Stolzman, product manager, Epic; and Phil Alexander, product manager, Columbia.

Epic's Johnny Paycheck and his message of employment discontent found empathetic ears among the world's working class, especially in England and Australia.

Columbia's Willie Nelson made "Stardust" a worldwide sentiment

with across the board airplay in Europe.

Columbia artist Barbara Fairchild made her Wembley debut and followed it with a tour of England with Don Williams. The "Standing In Your Line" and "Mississippi" lps were released bringing the total to three now available in England.

Winner of the Crystal Globe Award for album sales topping the five million unit mark, Columbia artist Johnny Cash returned to Europe for an extensive tour of Germany and Czechoslovakia and this year took his entire office staff with him for a tour of the Holy Land. While there he visited several orphanages and performed one man concerts for the children and staffs.

Epic's First Lady of Country Music, Tammy Wynette remains in a class of her own with "Tammy Wynette's Greatest Hits" landing a spot in England's Top Ten Album Charts. With "D-I-V-O-R-C-E" and "I Don't Want to Play House" topping European charts, she toured the U.K. for ten days early in September. On an earlier visit this year she taped a series of four shows for the BBC television network which has enjoyed a command encore performance. Tammy also made a trip to Germany playing to packed houses for several dates.

Monument's Larry Gatlin repeated last year's Wembley success again this year and taped a BBC television special successful enough that he's slated to tape another later in the fall.

English singer Raymond Frogget is being introduced to America via CBS/Epic's newest asso-

Hickory Keeps Hopping

■ Hickory Records was started in the 1950s with a strong roster of artists. One of the first artists signed to the label was Al Terry, whose recording of "Good Deal Lucille" went to the top of the charts.

In 1961 the label decided to cut a pop session using songs by John D. Loudermilk and sung by Sue Thompson. The session produced the hit recordings "Sad Movies," "Norman" and "Paper Tiger," and the pop identification was established.

In its swing to pop, Hickory never overlooked country, it merely sought and attained diversification. Two country hits were by Ernie Ashworth, "Talk Back Tremblin' Lips," and Bill Carlisle, "What Kinda Deal Is This." Then came artists like Bobby Lord, Bob Luman and Frank Ifield. In 1967, Hickory formed a subsidiary label, TRX, and released records by Troy Shondell and Gene & Debbie.

ciated label, Jet Records. Managed by Mervyn Conn, Frogget has enjoyed a wide-spread following in Europe for several years and came to Nashville to make an lp scheduled for late fall release.

Other American artists making return appearances to the Wembley line-up include Epic's Jody Miller and Marty Robbins (who commands immense popularity on English and Japanese album charts).

Columbia's Moe Bandy gave his first Wembley performance which resulted in the release of his latest lp "Soft Lights and Hard Country Music." Kris Kristofferson's "Easter Island" lp was released to critical acclaim following an appearance with wife Rita Coolidge in London. It's currently hovering near the Silver Record mark.

The key word this year internationally has been "more." According to Peter Robinson, director, international a&r, U.K., "There's been more country product than ever. More country appearing on European television and radio. More live appearances by American acts abroad." More countries are finding country music a palatable addition to their play lists and formats.

Capitol Music Hall To Be Renovated

■ WHEELING, W. VA. — The Capitol Music Hall, homebase for the 45 year old Jamboree U.S.A. show, will begin a \$150 thousand renovation program, according to J. Ross Felton, vice president of the Wheeling based Columbia Pictures Industries properties.

The Capitol Music Hall properties were purchased by Basic Communications in 1969. Since that time, the Capitol Music Hall has served as the home of the weekly Jamboree U.S.A. Show and Wheeling Symphony in addition to presentations of Broadway stage shows and contemporary, variety entertainers.

The renovation work on the Capitol Music Hall, which has been in the planning stage for over a year, will include new carpeting, seating, draperies as well as refinishing and painting of floors and decorations.

The restructuring of the theatre will also provide an additional 82 seats, bringing the seating capacity to 2519.

This major renovation will complement the \$200 thousand lighting and sound system installed in the Capitol Music Hall three years ago. The audio system was increased from 300 to 1400 watts.

ASCAP Hosts Nathan



ASCAP recently hosted a reception in Nashville for John E. Nathan, U.S. representative of MIDEM, who was in town to encourage more participation by the country music industry in the international music industry conference in Cannes. Pictured discussing plans for this year's meet are (from left) Ed Shea, ASCAP southern regional director; Dick Walsh, Air France representative; and Nathan.

Opryland Productions: Varied Activities

■ Opryland Productions is a division of WSM Inc. in Nashville. The center presently has over \$15 million of the finest in television facilities and equipment, with another \$2 million in new equipment being added in the near future.

The more prominent features of the production complex include a 70' x 80' television studio capable of seating and audience of 300, the two-level, 4,400 seat auditorium, a variety of sets within the Opryland entertainment park complex, and remote facilities. The Opryland Hotel next

door provides an excellent retreat for clients and provides the extra of southern hospitality.

Some of the network programs produced at Opryland Productions during the past 12 months include the "Fifty Years of Country Music," NBC; "CMA Awards Show," CBS; "Johnny Cash Christmas," CBS; "Nashville Remembers Elvis," NBC; "Dance In America" series, PBS; "Johnny Cash Spring" series, CBS; "Lucy Comes To Nashville," CBS; "Super Stars Of The Ohio State Fair," ABC (remote); and "Live At The Grand Ole Opry," PBS.

THANKS

For super support
from radio

Superior has had
a successful
first six months!

Superior Record Distributing Co.
50 Music Square West
Suite 102
Nashville, Tennessee 37203

A division of
Howard Knight Enterprises, Inc.

Howard A. Knight, Jr. / Pres.
Christopher McMillen / Ex. V. Pres.

New Horizon:

A Multi-Faceted Organization

■ "Nashville is where we live, but we work everywhere." That statement sums up the philosophy of Dan Beck and Don Cusic and their business operations: New Horizon Management and Southern Sky Public Relations. The firms began in January of 1978, under the direction of Beck and Cusic.

Although the company is less than one year old, it has grown quickly into an organization that encompasses a marketing oriented personal management company, a diversified public relations firm, and three publishing companies. Beck and Cusic are assisted by Pat Nelson, manager of publicity and artist development.

New Horizon Management currently handles the career direction and development of four acts, including RCA artist Dickey Lee, The Tennessee Pulleybone, Riders In The Sky and Tom Rogers.

Southern Sky Public Relations has handled a variety of projects for clients such as Cleveland International Records, RCA Records, April/Blackwood Music, The Boyzz From Illinoizz, The Gospel Music Association, The Gospel Radio Seminar, The Country Radio Seminar, and ASCAP. The

firm is involved in the creation of marketing campaigns, package designs, audio-visual presentations and publicity projects and campaigns.

Beck and Cusic have also established three publishing companies: Megabucks Music (ASCAP), Cusic Music (ASCAP), and Just Another Publishing Company (BMI). Thus far this year, the publishing companies have produced eight cuts, including a chart single, "Midtown American Main Street Gang," by Dion on the Lifesong label.

New Accounts Work Wonders for Woodland

■ This has been a notable year for Woodland Sound Studios in that many new accounts have been added, and many new artists have used the facilities available at Woodland. Notable too is the number of chart records which have been either produced and/or mastered at Woodland.

At one time five out of the top ten country records were produced at Woodland, and regularly 15 to 20 per cent of the country chart records are either recorded or mastered by the Woodland staff.

Artists who have either record-

DebDave/Briarpatch Addsto Its Hits

■ DebDave Music Inc. and Briarpatch Music have enjoyed continued success throughout 1978. The two companies are the publishing home of Nashville songwriters Eddie Rabbitt and Even Stevens. Rabbitt and Stevens are as well-known as a co-writing team as they are for their individual efforts. The companies have been together for several years and boast a list of over 300 songs recorded by various artists.

New additions over the past year to the DebDave/Briarpatch family include Keni Wehrman as general manager, and Alan Ray and Dan Tyler as staff writers.

Tyler scored big this year as a co-writer on Rabbitt's number one country single, "Hearts On Fire," which he wrote with Rabbitt and Stevens. Tyler and Stevens also teamed up on Stella Parton's "Four Little Letters."

Alan Ray wrote Rabbitt's latest number one country single, "You Don't Love Me Anymore," with Jeff Raymond. Rabbitt's best-selling album, "Variations," has remained in the top 15 for over 30 weeks. Included on the lp is Rabbitt's "Kentucky Rain," which he co-wrote with Dick Heard.

Even Stevens has also been hot this year with cuts that include "Undercover Lovers" by Stella Parton, co-written with Sherry Grooms, "Too Many Nights Alone," by Bobby Bare, co-written with Shel Silverstein, and "Me," by Sherry Grooms, which Stevens wrote with Dan Tyler and David Malloy.

Stevens also had his first album out on Elektra Records with most of the songs co-written with Shel Silverstein. Silverstein and Stevens also have a cut on the new Dr. Hook album. One song off Stevens' album, "A Piece Of The Rock," which he co-wrote with Rabbitt, Sandra Lee and Floyd Stevens, has been recorded by the Singing Christians and is nominated for a Dove Award.

ed or mastered hit records at Woodland include Ronnie Milsap, Barbara Mandrell, Tommy Overstreet, Billy "Crash" Craddock, The Oak Ridge Boys, Jim Ed Brown & Helen Cornelius, Don Gibson, John Conlee, Nate Harvell, John Wesley Ryles, David Wills, Little David Wilkins, Narvel Felts, David Rogers, Don King, Nat Stuckey, Larry Gatlin, Randy Barlow, Mel McDaniel, Dr. Hook, Carl Smith, Charlie Daniels, Neil Young, Pete Carr, and Jerry Reed, to name a few.

Ronnie Milsap's album "Almost (Continued on page 89)

"From All The Writers At Combine, Thanks For Another Great Year."

Combine Music Group

35 Music Square East/Nashville, Tennessee 37203

First Generation Music Co.
(BMI)

Hesaca Music Publishing Co.
(BMI)

Tennessee Swamp Fox Music Co.
(ASCAP)

Youngun Publishing Co.
(BMI)

Music City Music, Inc.
(ASCAP)

Rising Sons Music, Inc.
(BMI)

Vintage Music, Inc.
(BMI)

Brothers 3 Music Co.
(BMI)

P.S. FROM US, TOO! Bob Beckham, President, Fred Foster, Chairman of Board
Johnny MacRae, Vice-President, Al Cooley, Manager

SPECIAL THANKS TO: Carolyn Sells, Carol Phillips, Libbi Dalton
P.P.S. You, too, Whisper!

Sound Seventy Expands Its Visibility

■ Although the companies managed by The Sound Seventy Corporation were founded on Joe Sullivan's success in Top 40 radio and later in rock concert promotion, Sound Seventy's visibility in country music is expanding, most noticeably in the areas of concert promotion, management, and publishing.

Sound Seventy Productions has promoted more than 35 dates this year with artists who have wide country appeal. In part, these concerts reflect a growing trend on the part of country artists toward finding new audiences on the rock circuit. Headliners on these concerts included Dolly Parton, Waylon Jennings, Willie Nelson, Johnny Cash, Jimmy Buffett, Ronnie Milsap, The Charlie Daniels Band, Kris Kristofferson and Rita Coolidge, Leon Russell, Arlo Guthrie and The Outlaws.

Jody Williams moved from BMI recently to become professional manager for Sound Seventy's Hat Band and Kimtra publishing companies. Williams is actively working these catalogues with country artists and producers.

The Sound Seventy Management roster includes, of course, The Charlie Daniels Band.

Since the release of their early albums, most notably "Night-

rider" and "Saddle Tramp," the Charlie Daniels Band has developed a steady progression of national success within both the rock and country idioms. This year, that success expanded internationally when the band followed up their top grossing 100-city American tour in support of their Epic lp, "Midnight Wind," with a coast to coast Canadian tour. Grand Ole Opry veterans Ben Smathers and The Stoney Mountain Cloggers joined The CDB on both the American and the Canadian dates.

The Canadian tour coincided with the release of the long-awaited "Volunteer Jam III and IV" album, a four-sided volume of the best music from The CDB's legendary annual homecoming concerts. The album includes performances by The CDB, and members of Sea Level, Wet Willie, Grinderswitch, Marshall Tucker Band, The Winters Brothers Band and Bonnie Bramlett, Willie Nelson, Papa John Creach and Mylon LeFevre. Producer Paul Hornsby worked from the original 24-track recordings to make this compendium a documentary of an historic musical event as well as a collection of greatest hits.

It is interesting to note that the Volunteer Jam concert, scheduled

for January 13, 1978 at Nashville's Municipal Auditorium here, has become a "merging point" for country and rock acts. Among the other country entertainers who have performed at Volunteer Jams are Roni Stoneman, Tanya Tucker, and Billy Joe Shaver.

Earlier this year, Daniels made a return guest appearance on the Grand Ole Opry and was among 200 of President and Mrs. Carter's guests at a White House reception for members of the Country Music Association. Later in the evening, Daniels sang "Long Haired Country Boy" at an informal jam session in the East Room.

Country artist Jim Owen, who wrote "Louisiana Woman, Mississippi Man," a number one country single, for Conway Twitty and Loretta Lynn, signed with United Talent recently. Owens' ten-hour radio documentary profiling the life and career of Hank Williams aired across the country on New Year's Eve and New Year's Day, 1978, and is now in international syndication. This success follows his triumph with "An Evening With Hank Williams," a one-man theatrical which was produced and syndicated for public television and took top honors at the

annual awards ceremony for the Southern Educational Communications Association (SECA). Owen is working toward a second album of original material to follow his Epic release "A Song For Us All," recorded with Williams' original band, The Drifting Cowboys, and produced by Charlie Daniels.

Multi-talented international artist Dobie Gray moved from Los Angeles to Nashville and joined the Sound Seventy Management family this year. In the tradition of Ray Charles, Gray has credits in pop, country and r&b. The singer is completing work on an album with producer Rick Hall for Ron Alexenburg's Infinity label.

Henry Paul, formerly with The Outlaws, has formed a new band, signed with Atlantic Records and Sound Seventy Management, and is currently recording at Miami's Criteria Studios. Wet Willie and The Winters Brothers Band, who are also with Sound Seventy, and Paul's group, are rock bands with roots in the country. This is particularly true of The Winters Brothers and Paul. All three groups have been successfully billed with artists who have country listener appeal.

Jack D. Johnson:

A 'Builder of Superstars'

■ The name Jack D. Johnson has been synonymous with the concept of change and innovation on the Nashville music scene. Johnson, who heads the management and booking firm of Jack D. Johnson Talent, Inc., discovered and developed the careers of country music superstars Charley Pride and Ronnie Milsap. In a move to keep abreast of modern promotional and developmental process during the past year, the firm had added a media promotions and special events department, expanded personnel, and established a Hollywood office.

Alan Lawler, an 18-year veteran in the agency business, was appointed vice president and general manager of the agency's Nashville operations in early January of this year. Lawler formerly worked out of the Chicago and New York offices of GAC, and later moved to the Lavender Blake Agency in Nashville. At Johnson's firm, Lawler is in charge of booking all talent and the overall operations of the Nashville office. His active participation in the Nashville music industry is extensive, and he presently serves as an officer of the Nashville Association of Talent Directors.

In a move to cement closer relationships with network televi-

sion productions, as well as an effort to expand new markets for personal appearances in the west coast area, Johnson established a Hollywood office in April of this year. Don Blocker, a 20-year veteran of the music industry, was appointed vice president of west coast operations and now heads the firm's offices at 6922 Hollywood Boulevard. Blocker in the past has been associated with a variety of Hollywood firms including, Liberty Records, Snuff Garrett Productions, and BNB Management.

Two New Stars

The firm's roster of talent includes two bright new stars on the country music scene today: T. G. Sheppard on Warner/Curb Records, and Mel McDaniel of Capitol Records. According to Johnson, the past year has seen the emergence of T. G. Sheppard as a consistent hitmaker, with singles that include: "Mr. D.J.," "Don't Ever Say Good-Bye," "When Can We Do This Again" and his latest single release, "Daylight."

Johnson pointed out that Mel McDaniel is also having success, with hits this year including: "God Made Love," "The Farm," and his current fast-moving single, "Bordertown Woman."



**THANK YOU
FOR
ANOTHER GOOD YEAR!**

**LOVE
MARGO**

Pi-Gem/Chess (Continued from page 76)

hit #3 pop and #9 country on the RW charts.

Archie Jordan saw his "What A Difference You've Made In My Life" hit #1 in *Record World*. Currently, Jordan and Naomi Martin (Pi-Gem) are looking forward to another number one song with Ronnie Milsap's new single, "Let's Take The Long Way Around The World." Pi-Gem writer Kent Robbins also hit the top of the charts with "When I Stop Leaving I'll Be Gone" recorded by Charley Pride.

Morgan & Fleming

The newly joined Pi-Gem writing team of Dennis Morgan and Kye Fleming have put together several hit songs including Barbara Mandrell's newest single, "Sleeping Single In A Double Bed," which entered high on the *Record World* chart.

Pi-Gem and Chess Music under the leadership of president Tom Collins had a total of ten chart records this year with as many as five charted at the same time. The staff also includes Charley Pride, chairman of the board; David Conrad, general manager; Carolyn Honea, administrative assistant; Sylvia Allen, receptionist; and Mary Del

Woodland

(Continued from page 87)

"Like A Song" was certified gold by the RIAA, and "Point Of Know Return" by Kansas was certified platinum. Both were recorded at Woodland.

Facilities

Woodland's facilities include two 24-track studios, featuring Studer tape recorders and Neve consoles. Two mastering rooms are available featuring Neuman Sal 74 cutting systems using the latest in broadband monitoring speakers. Editing space is also provided for album assembly, copying and transfer. Both Dolby and DBX noise reduction systems are available in both studios, as well as both mastering rooms.

Woodland's technical facilities include outboard equipment that is "state of the art," and is further enhanced through in-house maintenance engineers. Several direct-to-disc sessions were handled by the Woodland staff using special techniques.

Woodland's staff, presided over by Glenn Snoddy, consists of Jim Pugh, chief engineer; Mike Porter, maintenance engineer; Rex Collier, studio supervisor; David McKinley, Danny Hilley and Skip Shimmin, recording engineers; Denny Purcell, mastering supervisor; Hank Williams, mastering engineer; Ema Jean Bean, traffic manager; Carol Sullivant, mastering coordinator; and Sheila Hans, receptionist.

Frank, administrative secretary.

Exclusive songwriters include: Bobby Barker, Kye Fleming, Gary Harrison, Archie Jordan, Terry McMillan, Dennis Morgan, Geof Morgan, Conrad Pierce, Charles Quillen, Kent Robbins, Dean Rutherford, John Schweers, and artist/writer David Wills.

Both Pi-Gem and Chess Music placed songs with a healthy list of artists in '78 including: Jim Ed Brown and Helen Cornelius, Ace Cannon, Floyd Cramer, Daniel, Dave and Sugar, Clint Holmes, Frank Ifield, Loretta Lynn, Barbara Mandrell, Johnny Mathis, Ronnie Milsap, Charlie McCoy, Juice Newton, Charley Pride, John Ragsdale, Johnny Rodriguez, Billie Jo Spears, Ronnie Spector, Mel Street, Nat Stuckey, B.J. Thomas, Tina Turner, Bonnie Tyler, Tammy Wynette, David Wills and various foreign artists.

Kennedys Combine Records, Publishing

Gene Kennedy Enterprises, a publishing complex, a record label and an independent production company, is directed by one of the few husband and wife teams in the Nashville entertainment field.

Under Gene and Linda Kennedy, president and vice president respectively, the operation has made strides in their overall effort to be a total entertainment complex. While they are united under the banner of the firm, each works independently in the division for which they are responsible.

Both are quick to point out that their companies did not depend on the other for existence.

The recording division of Gene Kennedy Enterprises is Door Knob Records, which boasts a roster including Peggy Sue, Sonny Wright, Taylor & Stone, and

Max Brown. This year Door Knob launched recording careers on newcomers Sandra Kaye, Betty Martin and Mark Brine.

Publishing Companies

Linda works with the firm's seven publishing companies, three each in BMI and ASCAP, and a newly formed SESAC company, Lodestar. Door Knob, Kenwall, Bekson, Chip 'N' Dale, Elixir and Don-Lin fill out the publishing roster. Linda works under a three-point formula in publishing: an open-door policy, fitting the songs to the artists, and successful promotion once the song is released.

Charted Songs

The publishing companies have had numerous charted songs in the past year. A gospel group, the Blanton Family, cut nine songs from the catalogue on their new album.




RECORD WORLD COUNTRY ALBUM CHART

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

OCT. 21
OCT. 14

WKS. ON CHART

1	3	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS RCA AFL1 2979		2
2	1	STARDUST WILLIE NELSON/Columbia JC 35305		24
3	2	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797		10
4	4	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743		36
5	5	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H		17
6	6	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155		2
7	8	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037		139
8	9	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists LA 903 H		14
9	15	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780		17
10	10	EXPRESSIONS DON WILLIAMS/ABC AY 1069		6
11	11	FACE OF A FIGHTER WILLIE NELSON/Lone Star L 4602		6
12	13	TEAR TIME DAVE & SUGAR/RCA APL1 2861		6
13	19	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065		19
14	18	COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 11726		15
15	17	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686		38
16	20	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/Columbia KC 35313		26
17	12	CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041		17
18	25	VOLUNTEER JAM III & IV THE CHARLIE DANIELS BAND/E2 35368		2
19	16	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H		28
20	7	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO/RCA CPL1 2901		10
21	23	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H		40
22	34	LOVE IS WHAT LIFE'S ALL ABOUT MOE BANDY/Columbia KC 35534		2
23	24	THE WAY IT WAS IN '51 MERLE HAGGARD/Capitol SW 11839		3
24	26	VARIATIONS EDDIE RABBITT/Elektra 6E 127		29
25	32	TURNING UP AND TURNING ON BILLY CRASH CRADDOCK/Capitol SW 11853		3
26	22	WOMANHOOD TAMMY WYNETTE/Epic KE 35442		12
27	27	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104		58
28	14	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 2375		16
29	21	OH! BROTHER LARRY GATLIN/Monument MG 7626		19

CHARTMAKER OF THE WEEK

30 — MOODS
BARBARA MANDRELL
ABC AY 1088



31	—	DARK EYED LADY DONNA FARGO/Warner Bros. BSK 3191		1
32	—	ELVIS—A CANADIAN TRIBUTE/RCA KKL1 7065		1
33	33	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046		29
34	38	BANJO BANDITS ROY CLARK & BUCK TRENT/ABC AY 1084		5
35	31	ENTERTAINERS . . . ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007		29
36	37	REFLECTIONS GENE WATSON/Capitol ST 11805		7
37	36	SIX PAK, VOL. I VARIOUS ARTISTS/Lone Star L 4600		10
38	29	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141		38
39	57	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733		27
40	54	DOTTIE DOTTIE WEST/United Artists LA 860 G		8
41	41	GREATEST HITS LINDA RONSTADT/Asylum 6E 106		95
42	51	THE VERY BEST OF CONWAY TWITTY/MCA 3043		22
43	46	MELLO MEL McDANIEL/Capitol ST 11779		7
44	39	LET'S SHAKE HANDS AND COME OUT LOVIN' KENNY O'DELL/Capricorn CPN 0211		4
45	52	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544		52
46	47	BEST OF DOLLY PARTON/RCA APL1 1117		125
47	48	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616		59
48	59	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719		59
49	58	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482		160
50	42	I BELIEVE IN YOU MEL TILLIS/MCA 2364		17
51	60	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317		75
52	35	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312		148
53	49	IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821		20
54	61	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G		66
55	56	HONKY TONK HEROES CONWAY TWITTY & LORETTA LYNN/MCA 2372		16
56	45	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993		54
57	64	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516		59
58	50	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001		61
59	65	THE BEST IS YET TO COME JOHNNY DUNCAN/Columbia KC 35451		12
60	53	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439		59
61	44	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic KE 35443		12
62	66	KENNY ROGERS/United Artists LA 689 G		102
63	67	SOFT LGHTS AND HARD COUNTRY MUSIC MOE BANDY/Columbia KC 35488		30
64	71	TAKE THIS POB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35405		48
65	58	BARTENDER'S BLUES GEORGE JONES/Epic KE 35414		12
66	70	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA APL1 2478		34
67	69	KEEPS ROCKIN' JERRY LEE LEWIS/Mercury SRM 1 5010		13
68	72	HONKY TONK MASQUERADE JOE ELY/MCA 2333		25
69	28	LOVE ME WITH ALL YOUR HEART JOHNNY RODRIGUEZ/Mercury SRM 1 5011		14
70	30	C. W. McCALL'S GREATEST HITS/Polydar PC 1 6156		9
71	40	CLASSIC RICH CHARLIE RICH/Epic KE 35394		12
72	43	WE BELONG TOGETHER SUSIE ALLANSON/Warner Bros. BSK 3217		10
73	55	COUNTRY BOY DON WILLIAMS/ABC DO 2088		40
74	63	TOGETHER FOREVER MARSHALL TUCKER BAND/Capricorn CPN 1205		20
75	74	THE BEST OF THE OAK RIDGE BOYS/Columbia KC 35302		28

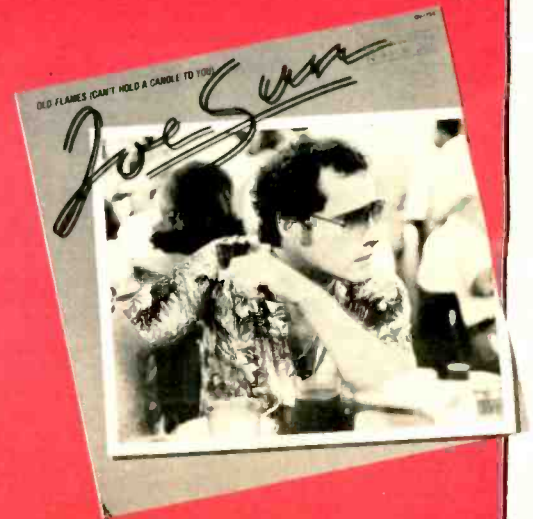
Old Flames (Can't Hold A Candle To You)

Joe San

OV 1734

Includes his new single "High and Dry"

OV 1117



1249 Waukegan Rd., Glenview, Ill. 60025

Charley Pride



New Single **Burgers and Fries**
PB 11391

© 1974 BY POLYGRAM RECORDS, INC. - 1100 BROADWAY, NEW YORK, N.Y. 10018
SONS OF BEATLEMAN, INC. - 1100 BROADWAY, NEW YORK, N.Y. 10018

RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
OCT. 21 OCT. 14

WKS. ON CHART

1	2	IT'S BEEN A GREAT AFTERNOON MERLE HAGGARD MCA 20936		11
2	3	TEAR TIME DAVE & SUGAR/RCA 11322		10
3	4	LET'S TAKE THE LONG WAY AROUND THE WORLD RONNIE MILSAP/RCA 11369		8
4	1	HEARTBREAKER DOLLY PARTON/RCA 11296		10
5	7	CRYIN' AGAIN OAK RIDGE BOYS/ABC 12397		8
6	8	ANYONE WHO ISN'T ME TONIGHT KENNY ROGERS & DOTTIE WEST/United Artists 1234		8
7	9	AIN'T NO CALIFORNIA MEL TILLIS/MCA 40946		7
8	10	SLEEPING SINGLE IN A DOUBLE BED BARBARA MANDRELL/ ABC 12403		7
9	5	IF THE WORLD RAN OUT OF LOVE TONIGHT JIM ED BROWN & HELEN CORNELIUS/RCA 11304		13
10	13	LITTLE THINGS MEAN A LOT MARGO SMITH/Warner Bros. 8653		7
11	15	ONE SIDED CONVERSATION GENE WATSON/Capitol 4616		9
12	14	ANOTHER GOODBYE DONNA FARGO/Warner Bros. 8643		9
13	17	WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN RAZZY BAILEY/RCA 11338		10
14	19	SWEET DESIRE THE KENDALLS/Ovation 1112		5
15	18	WHAT HAVE YOU GOT TO LOSE TOM T. HALL/RCA 11376		6
16	23	I JUST WANT TO LOVE YOU EDDIE RABBITT/Elektra 45531		4
17	22	DAYLIGHT T. G. SHEPPARD/Warner Bros. 8678		5
18	11	NO SLEEP TONIGHT RANDY BARLOW/Republic 024		11
19	20	DANGER HEARTBREAK AHEAD ZELLA LEHR/RCA 11359		8
20	25	THAT'S WHAT YOU DO TO ME CHARLY McCLAIN/Epic 8 50598		6
21	28	TWO LONELY PEOPLE MOE BANDY/Columbia 3 10820		6
22	24	NIGHTS ARE FOREVER WITHOUT YOU BUCK OWENS/ Warner Bros. 8614		9
23	27	TWO HEARTS TANGLED IN LOVE KENNY DALE/Capitol 4619		8
24	29	THINGS I'D DO FOR YOU MUNDO EARWOOD/GMC 104		8
25	30	FADIN' IN, FADIN' OUT TOMMY OVERSTREET/ABC 12408		4
26	32	HANDCUFFED TO A HEARTACHE MARY K. MILLER/ Inergi 310		6
27	6	WHO AM I TO SAY STATLER BROS./Mercury 55037		12
28	33	HUBBA HUBBA BILLY CRASH CRADDOCK/Capitol 4620		6
29	34	DEVOTED TO YOU CARLY SIMON & JAMES TAYLOR/ Elektra 45506		7
30	35	LAST NIGHT, EV'RY NIGHT REBA McENTIRE/Mercury 55036		8
31	38	ON MY KNEES CHARLIE RICH/Epic 8 50616		3
32	12	HERE COMES THE HURT AGAIN MICKEY GILLEY/Epic/ Playboy 8 50580		13
33	41	BREAK MY MIND VERN GOSDIN/Elektra 45532		3
34	44	YOU'VE STILL GOT A PLACE IN MY HEART CON HUNLEY/ Warner Bros. 8671		4
35	46	CAN YOU FOOL GLEN CAMPBELL/Capitol 4584		4
36	36	WHEN A WOMAN CRIES DAVID ROGERS/Republic 029		7
37	26	TOE TO TOE FREDDIE HART/Capitol 4609		10
38	16	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA 11344		13
39	21	DO IT AGAIN TONIGHT LARRY GATLIN/Monument 259		11
40	31	HELLO MEXICO (AND ADIOS BABY TO YOU) JOHNNY DUNCAN/Columbia 3 10783		15
41	57	SLEEP TIGHT, GOOD NIGHT MAN BOBBY BARE/Columbia 3 10831		2
42	45	IF THIS IS JUST A GAME DAVID ALLAN COE/Columbia 3 10816		7
43	37	'57 CHEVROLET BILLIE JO SPEARS/United Artists 1229		11
44	55	WHAT CHA DOIN' AFTER MIDNIGHT BABY HELEN CORNELIUS/RCA 11375		4
45	47	GONE GIRL JOHNNY CASH/Columbia 3 10817		7
46	42	LOVIN' YOU OFF MY MIND CATES SISTERS/Caprice 2051		8
47	39	SWEET FANTASY BOBBY BORCHERS/Epic 8 50585		11
48	40	I FOUGHT THE LAW HANK WILLIAMS, JR./Warner Bros. 8641		11

49	43	STAY WITH ME NICK NOBLE/Churchill 7713	8
50	60	WHAT'S THE NAME OF THAT SONG GLENN BARBER/21st Century 21 100	5
51	65	JULIET AND ROMEO RONNIE SESSIONS/MCA 40952	3
52	50	LAST LOVE OF MY LIFE LYNN ANDERSON/Columbia 3 10809	8

CHARTMAKER OF THE WEEK

53	—	FRIEND, LOVER, WIFE JOHNNY PAYCHECK Epic 8 50621		1
-----------	---	---	---	----------

54	63	I WISH YOU COULD HAVE TURNED MY HEAD (AND LEFT MY HEART ALONE) SONNY THROCKMORTON/Mercury 55039	6
55	61	BLUER THAN BLUE BEVERLY HECKEL/RCA 11360	6
56	48	PENNY ARCADE CRISTY LANE/LS/GRT 167	14
57	64	STORMY WEATHER STELLA PARTON/Elektra 45533	2
58	68	THIS IS A HOLD UP RONNIE McDOWELL/Scorpion 0560	4
59	67	OH, SUCH A STRANGER DON GIBSON/ABC Hickory 54036	3
60	66	KISS AWAY JODY MILLER/Epic 8 50612	3
61	69	SOMEDAY YOU WILL JOHN W. RYLES/ABC 12410	3
62	77	I'M LEAVING IT ALL UP TO YOU FREDDY FENDER/ ABC 12415	2
63	49	BORDERTOWN WOMAN MEL McDANIEL/Capitol 4597	11
64	53	BACK IN THE U.S.A. LINDA RONSTADT/Asylum 45519	8
65	—	LOVE GOT IN THE WAY FREDDY WELLER/Columbia 3 10837	1
66	—	ALL OF ME WILLIE NELSON/Columbia 3 10834	1
67	75	I WANT TO GO TO HEAVEN JERRY WALLACE/4-Star 5 1035	2
68	74	THE MAN THAT TURNED MY MAMA ON ED BRUCE/Epic 8 50613	3
69	—	ONE RUN FOR THE ROSES NARVEL FELTS/ABC 12414	1
70	76	THEN YOU'LL REMEMBER STERLING WHIPPLE/Warner Bros. 8632	2
71	80	SHARING THE NIGHT TOGETHER DR. HOOK/Capitol 4621	4
72	72	STRAWBERRY FIELDS FOREVER TERRI HOLLOWELL/Con Brio 139	4
73	81	MY SIDE OF TOWN BILLY LARKIN/Mercury 55040	3
74	78	JUST OUT OF REACH OF MY TWO OPEN ARMS LARRY G. HUDSON/Lone Star 702	3
75	51	WITH LOVE REX ALLEN, JR./Warner Bros. 8608	13
76	84	JUST HANGIN' ON MEL STREET/Mercury 55043	2
77	73	SECRETLY JIMMIE RODGERS/Scrimshaw 1318	4
78	—	AIN'T LIFE HELL HANK COCHRAN & WILLIE NELSON/ Capitol 4635	1
79	—	RAINING IN MY HEART LEO SAYER/Warner Bros. 8682	1
80	88	SAVE THE LAST DANCE FOR ME RON SHAW/Pacific Challenger 1631	4
81	90	SO GOOD JEWEL BLANCHE/RCA 11329	2
82	86	MY DADDY WAS A TRAVELIN' MAN BRENDA KAYE PERRY/MRC 1021	2
83	—	POISON LOVE GAIL DAVIES/Lifesong 8 1777	1
84	89	I'M A WOMAN IN LOVE LoWANDA LINDSEY/Mercury 55041	3
85	—	WILL YOU REMEMBER MINE WILLIE NELSON/Lone Star 703	1
86	95	DON'T YOU FEEL IT NOW BETTY MARTIN/Door Knob (WIG) 8 071	2
87	—	IT'S NOT EASY DICKEY LEE/RCA 11389	1
88	93	SOMETHING TO BELIEVE IN DON DRUMM/Churchill 7717	3
89	—	THE WAY IT WAS IN '51 MERLE HAGGARD/Capitol 4636	1
90	94	IT'S SAD TO GO TO THE FUNERAL (OF A GOOD LOVE THAT HAS DIED) BARBARA FAIRCHILD/Columbia 3 10825	2
91	91	SHARE YOUR LOVE TONIGHT ANN J. MORTON/Prairie Dust 7627	4
92	96	YOU ARE STILL THE ONE LINDA HARGROVE/RCA 11378	2
93	97	I THOUGHT YOU WERE EASY RAYBURN ANTHONY/ Mercury 55042	2
94	—	LET'S BE LONELY TOGETHER DALE McBRIDE/Con Brio 140	1
95	—	ONE MORE TIME SANDRA KAYE/Door Knob 8 075	1
96	—	TILL THEN PAL RAKES/Warner Bros. 8656	1
97	—	I'M JUST GETTIN' BY HANK THOMPSON/ABC 12409	1
98	98	TASTE OF LOVE JENNY LYNN/Colonial 102	2
99	79	I OWE IT ALL TO YOU JERRY ABBOTT/Churchill 7715	5
100	—	MINSTREL MAN REBECCA LYNN/Scorpion 0559	1

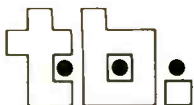
COMEDY ARTIST OF THE YEAR

Jerry Clower

"From Yazoo City, Mississippi"



AVAILABLE THRU:



P.O. BOX 121077
NASHVILLE, TENN. 37212
PHONE: (615) 383-8883

TOP BILLING INCORPORATED

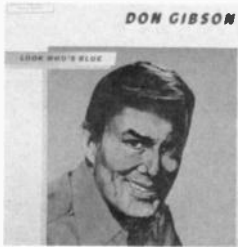
COUNTRY ALBUM PICKS



OFF THE WALL

RAY WYLIE HUBBARD—Lone Star L-4603

The title of Hubbard's first Lone Star album is slightly deceiving in that the product is consistent and haphazard only in the attitude of some of the lyrics. And although many references are made to religion in the various cuts, it's far from gospel. Standouts include "Radio Song," "Sweet Funky Tuesday" and of course "Redneck Mother."



LOOK WHO'S BLUE

DON GIBSON—ABC Hickory 44014

Strong material, combined with Gibson's distinctive vocals make this collection of mostly country blues songs a success. Although all cuts are quality songs, "Oh Such A Stranger," "Send Me Some Sunshine," "Baby's Not Home" and the title cut sound especially strong.



SILVER TONGUED COWBOY

CARL SMITH—ABC Hickory 44105

Smith's latest collection is solid country in terms of both material and performance. Most cuts are easy-moving songs of loving and heartaches, effectively presenting his strong, expressive vocals.

HITS FROM THE "A TEAM"

"BLUER THAN BLUE"

(Randy Goodrum)
Beverly Heckel
on RCA

"DOLLY"

(Buzz Cason & Austin Roberts)

R.W. Blackwood
on Scorpion

"LOVE GOT IN THE WAY"

(Freddy Weller-Spooner Oldham)

Freddy Weller
on Columbia

southern writers
group usa

615-383-8682

Buzz Cason, Dan Penn, Steve Gibb,
Freddy Weller, Todd Cerney, Bill Martin,
Spooner Oldham, Donnie Fritts

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JOHN CONLEE—ABC 12420

LADY LAY DOWN (prod.: Bud Logan) (writers: R. VanHoy/D. Cook) (Tree, BMI/Cross Keys, ASCAP) (3:05)

Conlee follows his first hit single with another that sounds like it could do as well or better. Quality material and Conlee's strong, expressive vocals combine to make this one another winner.

RAY PRICE—Monument 267

FEET (prod.: Ray Price) (writer: J. Fuller) (Blackwood/Fulness, BMI) (2:38)

The sound of footsteps kicks off this lonesome love song. Price's production and performance work together well in expressing the well-written lyrics.

ROY HEAD—ABC 12418

LOVE SURVIVED (prod.: Jimmy Bowen) (writers: J. Foster/B. Rice) (Jack & Bill, ASCAP) (2:34)

Head sings strong and clear on this ballad, through the changes in tempo and intensity. Instrumental accompaniment is equally strong, with strings and a piano, to balance out the sound.

MERLE HAGGARD/LEONA WILLIAMS—MCA 40962

THE BULL AND THE BEAVER (prod.: Fuzzy Owen & Jimmy Bowen) (writers: M. Haggard/L. Williams) (Shade Tree, BMI) (2:41)

A light-hearted trucker's love song is the latest release from this newly-married duo. Haggard and Williams trade lines on both verses and chorus, joining together on the final lines.

JACKY WARD—Mercury 55047

RHYTHM OF THE RAIN (prod.: Jerry Kennedy) (writer: J. Gummo) (Warner-Tamerlane, BMI) (2:45)

Ward updates a hit from years back with a smooth, easy treatment. Keyboards and strings are especially effective in backing up his soothing vocals.

R. C. BANNON—Columbia 3-10847

SOMEBODY'S GONNA DO IT TONIGHT (prod.: Ray Ruff) (writer: B. Peters) (Ben Peters, BMI) (2:43)

The drums and other production effects do their best to lead this medium-tempo song, but fortunately R.C. wins out with his strong, steady vocals.

JOE ELY—MCA 40956

SHE NEVER SPOKE SPANISH TO ME (prod.: Chip Young) (writer: B. Hancock) (Rainlight, ASCAP) (3:33)

A south of the border sound, with castinets, horns and a Spanish guitar, provides an appropriate framework for Ely's expressive vocals. Should see chart action soon.

SUSIE ALLANSON—Warner/Curb 8686

BACK TO THE LOVE (prod.: Ray Ruff) (writer: B. Springfield) (House Of Gold, BMI) (2:12)

An upbeat, positive treatment is given this love song with Allanson's strong, energetic vocals. Should prove to be another winner for her.

MARTY ROBBINS—Columbia 3-10821

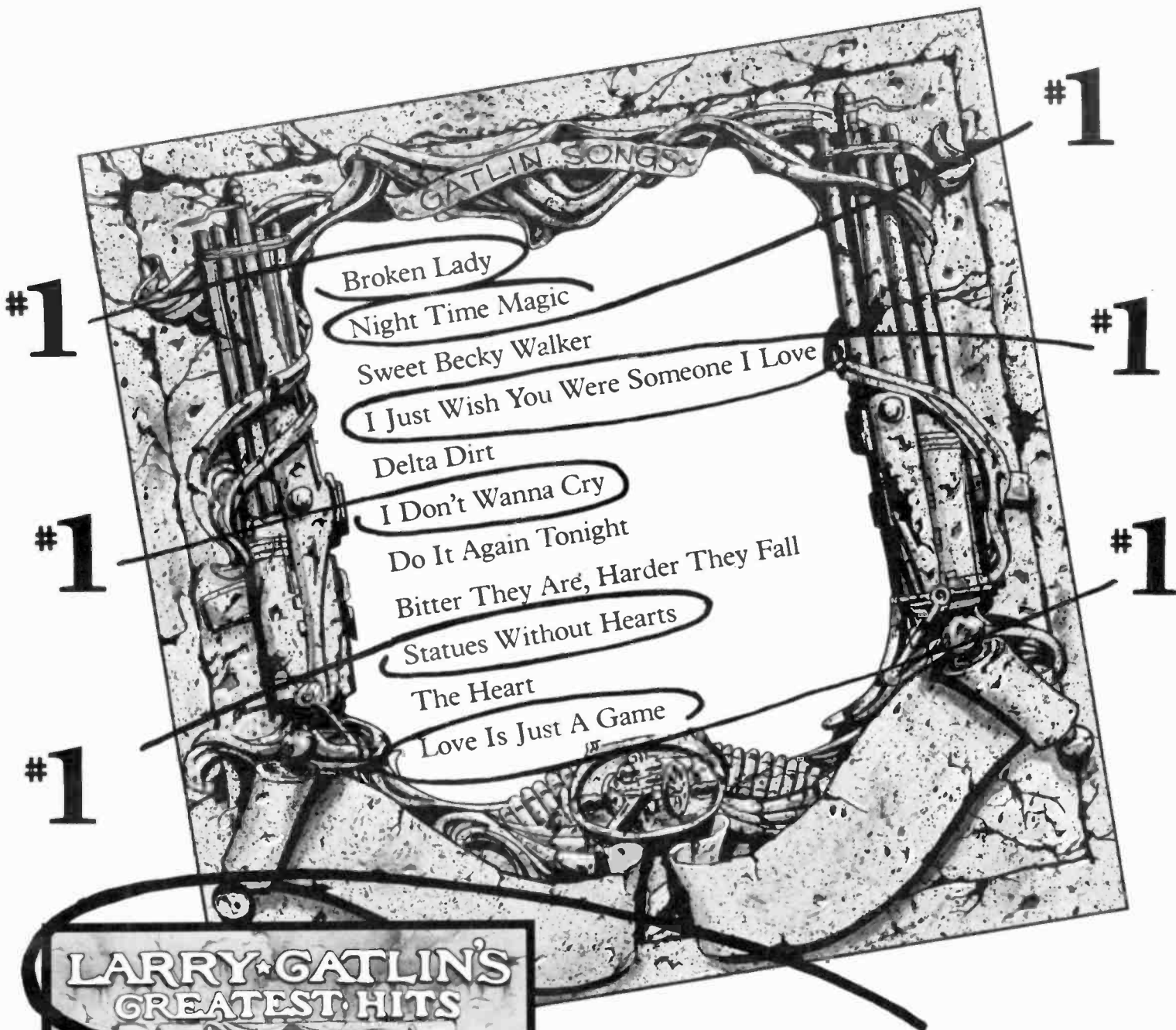
PLEASE DON'T PLAY A LOVE SONG (prod.: Billy Sherrill) (writers: B. Sherrill/S. Davis) (Algee, BMI) (3:04)

Robbins sings slow with plenty of expression on this ballad of lost love. Strings and a piano provide plenty of back-up support, especially on the chorus.

B. J. WRIGHT—Soundwaves 4577

MEMORY BOUND (prod.: David Gibson) (writers: B. Wright/M. Jared) (Hiikit/Long Hollow, BMI) (3:03)

Wright sings a solid country song about drinking and memories of lost love, complete with a fiddle, steel guitar, and twanging electric guitar. All elements work together to create a balanced, effective sound.



Larry Gatlin's albums are produced by
Larry Gatlin & Fred Foster.

DESTINED FOR #1

With so many
chart-busting singles,
how can the
album miss?

LARRY GATLIN'S GREATEST HITS.
on Monument Records and Tapes



MARKETED BY PHONOGRAM, INC.
A POLYGRAM COMPANY
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.



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

PolyGram Tele

REF: C O U N T R Y
(ON WHICH OUR
THE TOP 40)

POLYGRAM SALUTES THE
MUSIC IN THE UNITED

WE DO APPRECIATE PEC
IN SPITE OF AN ACCEN

gram No. 038

ALBUM CHARTS
LABELS HOLD 8 OUT OF

GROWTH OF COUNTRY
STATES.

PLE WHO SUCCEEDED
T.

Tulsa Festival To Be Taped For TV

■ TULSA — The second annual Tulsa '78 International Music Festival, hosted by Jim Halsey, will be taped for television by Osmond Television, according to Halsey Company senior vice president Dick Howard.

Osmond Television will be taping events scheduled for November 3-5. The Festival will attract performers, syndicated and major television and radio network producers, talent buyers, national and international theatre, club and fair promoters, and over 100 members of the domestic and foreign press corp.

VIP Banquet

A V.I.P. Banquet will kickoff the Festival on Friday evening, November 3, at the new Williams Plaza Hotel in downtown Tulsa. Highlighting the event will be a live laser sky show, produced by The Image People in association with AV-III.

Laser Show

The Image People will also present a Galactic Laser Experience Show at Festival performances. These shows will mark the unveiling of a 20-projector, computerized multimedia and laser spectacular, synchronized with country and pop music.

The International Show will open at 2:00 p.m. in Tulsa's Assembly Center. Scheduled to appear are 10 top acts from around the world. Many of these acts will be making their U.S. debut.

Co-sponsored by Tulsa radio station KTOW-AM/FM, the International Show has the British country-rock Republic Records group Poacher, Canadian and Capitol Records recording artist

Hicks To Top Billing

■ NASHVILLE — Tandy Rice, president of Top Billing, Inc., has announced the appointment of Raymond Hicks to the position of booking agent for the company. Hicks will be soliciting and negotiating personal appearances for the entire roster of Top Billing clients.

Hicks, a native of Arkansas, was previously employed by Mel Tillis Enterprises.

Colleen Peterson, the Mexican multi-instrumental group El Condor Pasa, Saltbush, country-rockers from Australia, Mats Radberg and Rankarna from Sweden, Bulgarian pop singer Bisser Kirov, Matthew and the Mandarins, a country act from Singapore, Brazilian jazz percussionist Airoto Moreira, British country-folk singer Raymond Froggatt, and the Scottish comedy-folk team Tramies.

Roy Clark

Roy Clark will headline the Saturday evening show at 7:00 p.m. Roy Head, George Lindsey, Jody Miller, The Oak Ridge Boys, Ray Price, Buck Trent and Tammy Wynette will also appear on the same bill.

Mel Tillis

Sunday afternoon at 2:00 p.m. Mel Tillis headlines the final performance of Festival '78. Tillis will be joined by Barbara Fairchild, Freddy Fender, Joe Stampley, and Don Williams.

Negotiations are currently underway with a major radio program syndication company for taping and later broadcast of the entire festival, according to Jim Halsey.

Live LP

ABC Records-Nashville president Jim Fogelson, announced that a record album to be recorded live will be released documenting festival performances.

Labels Set Shows

■ NASHVILLE — Label shows scheduled among the week-long activities celebrating the Grand Ole Opry's 53rd birthday and the 20th anniversary of the CMA include the following:

Elektra/Asylum has planned a showcase at the Exit/In for Wednesday, Oct. 18 at 8:00 p.m. featuring Wood Newton, Jim Talwater and Jack Clement.

RCA Records will sponsor a luncheon and show on Thursday, Oct. 19 from 11:30 a.m. to 2:30 p.m. at the Opry House. Artists appearing will be Linda Hargrove, Razy Bailey and Ronnie Milsap.

The MCA Records show will follow at 3:30 until 5:00 p.m. at the Opry House and will spotlight artists Jerry Clower, Mel Tillis, Bill Anderson, Merle Haggard, Bill Monroe, B.J. Thomas and Sonny Curtis and the Hit Men backed by a 35-piece orchestra.

United Artists will present a show at 8:00 Thursday night at the Municipal Auditorium. Featured artists are Bobby Wright, David Wills, Billie Jo Spears, Bill Medley, Dottie West, Charlie Rich, Crystal Gayle and Kenny Rogers.

Friday Oct. 20, from 11:30 a.m. until 2:30 p.m. is the ABC Records luncheon and show at the Municipal Auditorium. Artists performing include John Wesley Ryles, John Conlee, The Oak Ridge Boys, Randy Gurley, Roy Head, Narvel Felts, Tommy Over-

street, Barbara Mandrell and Buck Trent.

The Capitol Records luncheon and show will be Saturday, Oct. 21 from noon until 3:00 p.m. at the Municipal Auditorium. The show will feature Billy "Crash" Craddock, The Tennesseans, Suzanne Klee, Cliff Reynolds, Lee Dresser, Karen Wheeler, Gene Watson, Marsha Ball, Don Schlitz, Hank Cochran, Colleen Peterson, Kenny Dale, Mel McDaniel and Freddie Hart.

CBS Records will host its dinner and show Saturday evening from 5:00 until 8:00 p.m. at the Municipal Auditorium. Artists appearing will include Lynn Anderson, Janie Fricke, Johnny Duncan, Moe Bandy, Barbara Fairchild, Charly McClain, Johnny Paycheck, Jody Miller, Louise Mandrell, R.C. Bannon and O.B. McClinton.

Phonogram/Mercury will host showcases and parties featuring Mercury artists as well as those of affiliated labels, Monument and Lone Star, Oct. 18-20 (Wednesday, Thursday and Friday) at George Jones Possum Holler from 9:30 p.m. until 2:30 a.m.

Donna Fargo Set To Resume Work

■ NASHVILLE—Warner Bros. artist Donna Fargo is returning to work after being idle for four months. She will be in Orem, Utah the week of Oct. 23 taping shows for her syndicated television series and in Tulsa Nov. 3-5 for an appearance at the International Country Music Festival, sponsored by Jim Halsey.

Ms. Fargo was hospitalized in late June at a Santa Barbara, Cal., hospital for treatment of transverse myelitis.

"I'm getting along very well, physically and mentally," she said. "I'm lucky. Transverse myelitis is a condition, a disease, that could cause blindness and loss of memory or loss of speech.

"I'm not saying I've got the condition totally licked," she continued, "yet I strongly feel I can deal with it. I'm not going to let it defeat me."

Red O'Donne

Up a Tree



Officers of Tree International are all smiles in celebration of being named the hottest publishing company in country music by Record World for the sixth consecutive year. Pictured in front of Tree's newly remodeled offices on Music Square West in Nashville are (from left) Don Gant, senior vice president; Donna Hilley, vice president; Jack Stapp, chairman and chief executive officer; Buddy Killen, president; and John Sturdivant, vice president of creative services.

COUNTRY PICKS OF THE WEEK

SINGLE

WAYLON JENNINGS, "DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND" (prod.: Waylon Jennings & Richie Albright) (writer: W. Jennings) (Waylon Jennings, BMI) (2:56). The title and story of this autobiographical tune spells out much of the irony that has characterized Waylon's career. Vocals are strong and forceful as a hard, driving bass and a pickin' guitar add emphasis. RCA PB-11390.

SLEEPER

BOBBY G. RICE, "THE SOFTEST TOUCH IN TOWN" (prod.: Dave Burgess) (writers: H. Sanders/K. Westbury/R. C. Bannon) (WUB, ASCAP/Warner Tamerlane/Harken, BMI) (2:23). Rice's latest release is marked by a crisp, calypso-like rhythm on the chorus, returning to a smoother pace on the verses. Quick, precise electric guitar licks also add accent to Rice's on-target vocals. Republic 031.

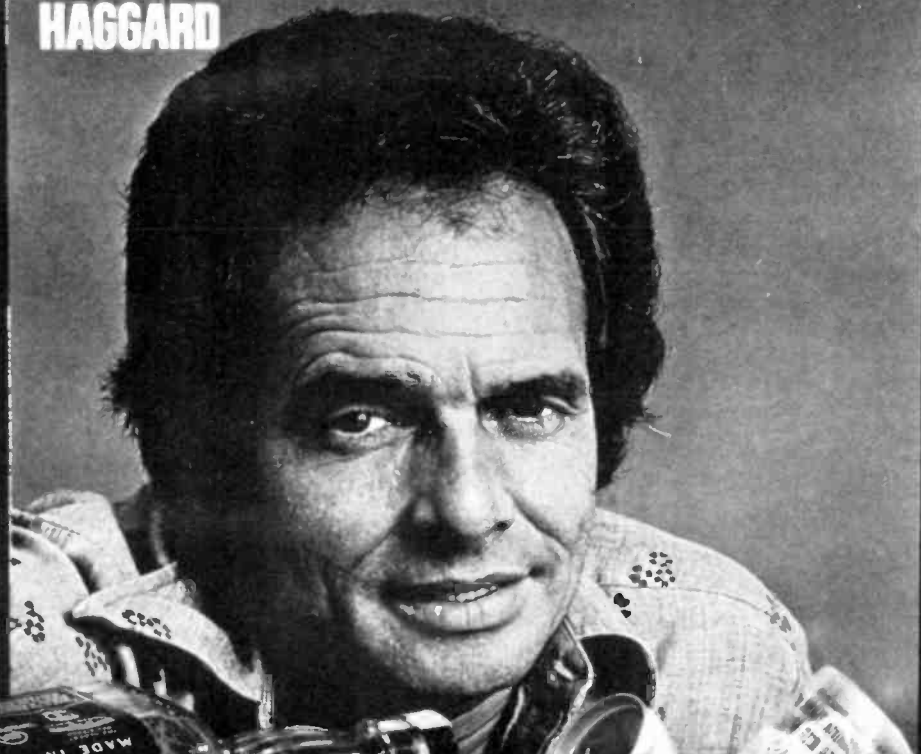
ALBUM JOE SUN, "OLD FLAMES (CAN'T HOLD A CANDLE TO YOU)." Following his first two single releases, Sun's debut album further demonstrates his ability as an artist. Material ranges from soulful love ballads, like the title cut, to quicker, more light-hearted songs like "Blue Ribbon Blues" and "Born Too Late." Produced by Brien Fisher, the sound has plenty of depth without getting too heavy-handed. Ovation 1734.



MERLE'S NO. 1

MERLE
HAGGARD

I'M ALWAYS ON A MOUNTAIN WHEN I FALL



HIS SMASH SINGLE 'RIDIN' ON TOP OF THE CHARTS
IT'S BEEN A GREAT AFTERNOON

MCA-40936

PRODUCED BY FUZZY OWEN AND HANK COCHRAN

SPECIAL BULLETIN!

A DUET SINGLE WITH LEONA WILLIAMS. MERLE'S FIRST EVER.

THE BULL AND THE BEAVER

SHIPS THIS WEEK

MCA RECORDS

Red O'Donnell's Year in Review

(Continued from page 84)

private ceremony . . . **Emmylou Harris'** "Two More Bottles of Wine" was definitely more than room temperature in the charts.

JULY

Chappell and Intersong Music publishing companies announced plans to expand their Nashville operation . . . **Johnny Rodriguez**, after a dry spell, was winging with "Love Me With All Your Heart" . . . Pianist **Floyd Cramer** signed for booking with Top Billing, Inc. . . . Singer **Gary Buck** of the Four Guys bought a Doberman Pinscher at a flea market. A Pinscher-penny transaction? . . . **Jim Pelton** swears when he first heard Tanya Tucker's "Save Me" he thought she was shouting for a lifeguard at Far Rockaway Beach.

Lois S. Blackwood's book "Wings of A Dove" went on sale . . . **David Skepner** was helping **Brenda Lee's** career. (Dapper Dave also handles Loretta Lynn's show business deals.) . . . **Marty Robbins** bought a Panther Deville. The English-manufactured car, with a 12-cylinder Jaguar engine, is estimated to have cost \$80,000. It is the only white model made—and was flown to the U.S.A. from London on a 747. (Riding on a first class ticket, for sure.)

"I'll be True to You" was rising from an acorn for the **Oak Ridge Boys** . . . Republic's **Bobby Brand** was not whispering how pleased he was with his single of "Whisper It to Me."

The **Tammy Wynette-George Richey** wedding was on sands of the bride's beachfront home in Jupiter Beach, Fla. They "honeymooned" in Big D—where Tammy was booked to solo the next night with the Dallas Symphony. Such is love and show biz! . . . It was reported that **Carlene Carter** was disappointed with her first recordings (cut in England) and that the next would be "more country"—and recorded in Nashville.

Vern Gosdin came up with this bit of "poultry": "I'm the kind of a guy whose luck is so bad that when I order fried chicken in a restaurant I get two wings on the plate."

Jeannie C. Riley's biography, written by **Jamie Buckingham**, went on sale. It was (is) titled "Harper Valley to the Mountain Top" . . . **Tom T. Hall** celebrated the fourth of July in his home burg of Olive Hill, Ky. . . . **Conway Twitty** released his "Boogie Grass Band" . . . **Donna Fargo** became ill in Santa Barbara, Calif. and was hospitalized for numbness in both sides of her body . . . **J. D. Sumner** underwent successful heart surgery at a local hospital.

Merle Haggard's new album for MCA was "I'm Always On A Mountain When I Fall," produced by **Fuzzy Owen** and **Hank Cochran** . . . "Marie" as a nifty single release for **Doug Kershaw** . . . **Margo Smith** had done it again for Warner Bros. The nice lady's "It Only Hurts for a Little While" was No. 1 . . . **T. G. Sheppard** revealed he is an avid gun collector. Owns more than 100—one of which was a gift from **Elvis Presley**.

Robin Young (21) was playing in Dad Faron's band . . . Four-year-old **Robbie Blackwood** was the designated drummer for the R. W. Blackwood group. The no-doubt youngest drummer in captivity . . . **Sheb Wooley** moved from west coast to Nashville . . . **Larry Gatlin** was talking to film makers about producing a movie based on his song "Penny Annie" . . . **Carl Perkins** re-release of "Blue Suede Shoes" on Jet label was selling well in Europe . . . Veteran **Felton Jarvis**, who

Clower Honored



MCA country humorist **Jerry Clower** was honored recently at a Yazoo County catfish reception hosted by Top Billing at its offices in Nashville, to salute the release of Jerry's new album, entitled "Live From The Stage of The Grand Ole Opry!" Surrounding Jerry at the celebration are newly appointed MCA Nashville executives (from left) **Nick Hunter**, national promotion manager; **Jimmy Bowen**, vice president and general manager; **Clower**; **Eddie Kilroy**, vice president, a&r; and MCA veteran **Chic Doherty**, vice president, national sales.

had been on ailing list, was back at work . . . There was a rumor printed in RW that **Johnny Rodriguez** was shifting from Mercury to Columbia. Just another scoop, folks.

Newcomer **Cristy Lane** was racking up dollars with her single of "Penny Arcade" . . . Hall of Famer **Pee Wee King** suffered stroke while performing at Indianapolis . . . **Bill Justis** was elected president of the Nashville NARAS chapter . . . So Justis prevails, after all?

Tommy Overstreet was elected to the Colorado Music Hall of Fame . . . **Eddie Rabbitt** was singing "Can You Love A Poor Boy, Dolly" while touring with **Dolly Parton's** show. No word on Dolly's answer.

Tanya Tucker filmed a role in "Amateur Night," an NBC-TV movie . . . One of the main thoroughfares in Staunton, Va., was named "Statler Boulevard" in honor of you-know-what talented singing quartet—that lives in that town of 25,000 population . . . **Faron Young**, **Johnny Rodriguez** and **Dick Curless** played a 2-nighter in the Catskills' Hunter Mountain resort. They loved 'em in kosher kountry . . . The weather was hot and so was **Kenny Rogers'** UA single of "Love Or Something Like It."

AUGUST

Most of us strive for the 100 percent rating but Country International's RW ad read, "The 'only perfect' love song on the charts." Reference was to singer **Durwood Haddock's** single of, what else, "The Perfect Love Song" . . . **Rodney Crowell** was singing about "Elvira" for Warner Brothers . . . **Bobby Borchers'** Epic cut, "Sweet Fantasy," was a pick of the week . . . **Jimmy Bowen's** first studio work as MCA's local chieftain was to co-produce (with **Fuzzy Owens**) a duet single for **Merle Haggard** and **Leona Williams**.

Nancy Franklin was promoted to public relations director at BMI . . . **Jimmy (Jimbo) Twitty**, Conway's athletic offspring, told dear old Dad he wasn't interested in pursuing a music career and planned to accept a scholarship at Vanderbilt University. Jimbo is quite a baseball player . . . **Chet Atkins**, in a moment of truth, confessed he'd never won a gold record . . . **Dick Howard** was appointed senior vice president at Jim Halsey Company in Tulsa . . . It became known that **Johnny Cash** was to host the annual October CMA Awards show for the second consecutive season. RW readers knew weeks in advance of the formal announcement.

Warner Bros. promoted **Andy Wickham** to vice president and director of country music . . . Playboy folded (on center) its Nashville office, but **Eddie Kilroy**, who had been in charge of the operation, knew he wouldn't have to stand in the unemployment line very long. He was headed to MCA to join his friend Jim Bowen . . . The title of **Sherry Grooms'** single was "Me," and you can't get any shorter than that unless you're "I." It was on the Parachute label. (Pull the promo cord.)

Songwriter **Sonny Throckmorton** turned singer professionally and signed with Mercury with **Buddy Killen** producing . . . **Hank Williams Jr.'s** doctors told him to rest for two months so he cancelled a flock of personal appearances and took off for a vacation in Montana . . . **Roy Willing**, founder of the long ago **Riders of the Purple Sage** group, died unexpectedly of heart attack while visiting Nashville . . . **Donna Fargo** released another goodie, "Another Goodbye" . . . **Mel McDaniel's** Capitol lp was cleverly titled "Mello."

Jody Williams left BMI Nashville to become professional manager of Hatband and Kimtra Music, publishing companies for **Charlie Daniels**, among others.

Former local deejay **John Conlee** broke big for ABC; his "Rose Colored Glasses" was en route to hitsville . . . **Eddie Rabbitt** was at it again with "You Don't Love Me Anymore" . . . **Mel Tillis** filmed a cameo role in **Clint Eastwood's** movie, "Every Which Way But Loose" . . . **Crystal Gayle** was singing "I'll Get Over You" and **Karen Wheeler** was more than tepid with "How Will I Get Over You?" (Sorry, no firm answer at this writing.)

Emmylou Harris' first certified gold was "Elite Hotel" . . . **Sue Binford** was elevated to director of press and public information at CBS Records' Music Row headquarters . . . **Willie Nelson's** "Stardust" album boasted 15 weeks on the charts and 10 weeks as No. 1 . . . **Dolly Parton's** "Heartbreaker" was coming up strong . . . **Ronnie Milap** released "Let's Take A Long Way Around the World" but it didn't take long for it to catch the ears of the record buyers and listeners . . . People were hurrahing **Crystal Gayle's** "Talking in Your Sleep."

Kenny O'Dell stepped from "behind closed doors" to come through with a nifty single, "Let's Shake Hands and Come Out Lovin'," for Capricorn.

Rusty Jones joined ASCAP's staff as director of public relations . . .

(Continued on page 102)

ABC Records proudly
congratulates its 1978
Country Music Association
Award winners.



Roy Clark
instrumentalist of the year



Oak Ridge Boys
vocal group of the year

Oak Ridge Boys Band
instrumental group of the year



Don Williams
male vocalist of the year

Congratulations to Jim Halsey,
who represents all our winners.



THE JIM HALSEY CO., INC.
5400 E. SHILLY PENNHOUSE
TULSA, OKLAHOMA 74116
(918) 625-1863



RECORDS
ABC DELIVERS

Red O'Donnell's Year in Review

(Continued from page 100)

Dolly Parton performed at New York City's City Hall Plaza. She got the traditional key from Mayor Ed Koch . . . The Oak Ridge Boys were smiling about their "Cryin' Again" single . . . Margo Smith again! This time with "Little Things Mean A Lot," a golden oldie.

Willie's "Stardust" got bumped off the top of the album charts—but it was "Love Or Something Like It" by Kenny Rogers, not Dolly's "Heartbreaker" . . . R. W. Blackwood signed with Slim Williamson's Scorpion label . . . Rex Allen Jr. renewed with Warner Bros. . . . "Who Am I To Say?" was the No. 1 single and I'm the one to say it was recorded by the Statler Brothers.

SEPTEMBER

The Kendalls' "Sweet Desire" was a sweetie for Ovation . . . Mel Tillis' newest was "Ain't No California" . . . Del Reeves was saying that he might soon be performing and recording under his right name, "Franklin Delano Reeves" . . . Don Williams' "Rake and Ramblin' Man" was up front. And that was no big surprise.

Minnie Pearl's unsolicited appraisal of Dolly P.: "She is one of the most secure people in show business" . . . Grandpa Jones was guest celebrity at 29th running of the Southern 500 auto race at Darlington, S. C. Raceway . . . Tom T. Hall did a "freebie" at the fourth annual Truck Drivers Country Music Awards show in Kansas City.

Songwriter Roger Bowling and wife Tricia became proud parents of Roger Dale Bowling . . . Dickey Lee was preparing to record a new version of his long-ago hit, "Patches" . . . Chet Atkins taped an appearance on PBS' "Soundstage" series . . . Frank Taylor recorded "Talk Back Trembling Lips"—the Ernie Ashworth oldie—for Brack Records . . . Johnny Rodriguez signed with Professional Artist Management of Beverly Hills, Calif.

Justin Tubb underwent surgery. "It was minor," he reported, "but the aftermath is painful" . . . Jerry Reed signed to co-star with Suzanne Pleshette and Dom DeLuise in a motion picture, "Hot Stuff," to be filmed in Florida this month . . . Roy Acuff celebrated his 75th birthday with no intention of retirement.

Charley Pride was on the GE All Star Anniversary (75th) TV special . . . A&M artist Billy Swan and wife put their Nashville home on the market and moved to the west coast . . . Glen Barber was back in action with "What's the Name of that Song?"

Larry Gatlin hosted and performed on NBC's "Midnight Special" . . . The Statlers sang the "Star Spangled Banner" before kickoff of the nationally televised Minnesota Vikings-Denver Broncos pro football game . . . Dolly Parton made the cover of Playboy magazine—plus an "in depth" interview inside! . . . Veteran songwriter Vaughn Horton suffered a heart attack at his Florida home—but recovered okay . . . Eddy Arnold bought a 53-foot motor yacht.

Waylon Jennings' "I've Always Been Crazy" single took off like crazy. Headed for another gold? . . . Moe Bandy bought his own booking agency—Encore Talent in San Antonio . . . As the month headed to an end, Willie Nelson's "Redheaded Stranger" had been on the RW album chart for 144 weeks.

Bluegrass king Bill Monroe celebrated birthday No. 67 . . . Willie Nelson entertained at a party in the White House. Nelson also was interviewed by Phyllis George on CBS's new "People" series . . . Lucille Ball was at the Opry House taping a CBS special. Guests included Barbara Mandrell, Mel Tillis, Lynn Anderson, the Oak Ridge Boys, Ronnie Milsap and Pat Buttram. (It is tentatively scheduled to air around Thanksgiving) . . . Ronnie Sessions reversed the standard billing and released "Juliet and Romeo" on the MCA label.

Thanks for reading this far.

ASCAP Inks Williams



ABC artist Don Williams recently signed with ASCAP. Pictured from left: southern executive regional director Ed Shea; Don Williams; Connie Bradley, assistant director; and Bill Hall, division manager, Nashville office, Welk Music Group.

COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Charley Pride — "Burgers and Fries"

Kenny Rogers — "The Gambler"

Waylon Jennings — "Don't You Think This Outlaw Bit's Done Got Out of Hand"

Merle Haggard/Leona Williams — "The Bull and the Beaver"



John Conlee

John Conlee has chosen a strong follow up to his initial chartbusting "Rose Colored Glasses." "Lady Lay Down" is strong material and Conlee's excellent rendition guarantees another top flight charter! It's already playing at KIKK, KRMD, WKDA.

Ava Barber has early adds on "Healin'" at KJJJ, KVOO, WIVK, WGTO, WDEN, WFAI, KSOP. Leslee Barnhill's "Someday I'd Like To Love You (When You're Mine)" spinning at KSOP, WFAI, KVOO, KFDI.

Stoney Edwards starting strong with "If I Had It To Do All Over Again" at WBAM, KJJJ, KIKK, KKYX, KENR, KFDI, KBUC. Jerry Green's "Would You Take You Back Again" moving at KYNN, KFDI, WSDS, WSLC, WPNX, KVOO.

For those keeping a score card on Willie Nelson, the current score is as follows: For the Columbia side — KSON, WINN, KAYO, WIRE, WSUN, WIRK, KWKH, KSSS, KLZ, WJQS, KMPS, KEEN, WIL, KKYX, KENR, KCKC, WMPS, WHOO, KNEW, WWOL, KBUC, KFDI, WXCL, WDAF, WPNX, KRMD, WBAP, WIVK, KDJW. For the Lone Star entry: WBAM, KLAK, WWVA, KJJJ, KFDI, KXLR, WSDS, WQQT, WGTO, WFAI, KTTS, KSOP, KIKK, KGA, WMNI, KVOO, KRMD, WTSO. Voting for Willie's pairing with Hank Cochran on Capitol are KFDI, KSO, WSDS, KRMD, KBUC, KEEN, KCKC, KIKK, WFAI, KLAC, KXLR, WESC, KNIX, KENR, WGTO, KJJJ.

SUPER STRONG: Freddy Weller, Johnny Paycheck, Bobby Bare, Helen Cornelius, Ronnie Sessions.

Newcomers: Wood Newton drawing attention to "Last Exit For Love" at KHEY, KMPS, WJQS, WFAI, WGTO, WFAI, WINN, WWOK, WTSO. B.J. Wright showing at KXLR, WSDS, WSLC, KFDI, WIVK with "Memory Bound."

Gail Davies scores heavily with her remake of the Johnny & Jack classic of 1951, "Poison Love," at WAME, WPLO, KKYX, KMPS, KTTS, WFAI, WDEN, WPNX, WSDS, WTOD, WXCL, KFDI, KAYO, KJJJ, WIVK, KVOO, KSSS, KRMD.

LP Interest: Dave & Sugar's cut of "Somebody Wake Me" favored at WDAF; Barbara Mandrell's "If Loving you is Wrong" featured at WTOD, "Pity Party" at WSDS.

SURE SHOTS

Roy Head — "Love Survived"

Waylon Jennings "Don't You Think This Outlaw Bit's Done Got Out of Hand"

Ray Price — "Feet"

LEFT FIELDERS

Bobby G. Rice — "The Softest Touch in Town"

Mark Brine — "Words"

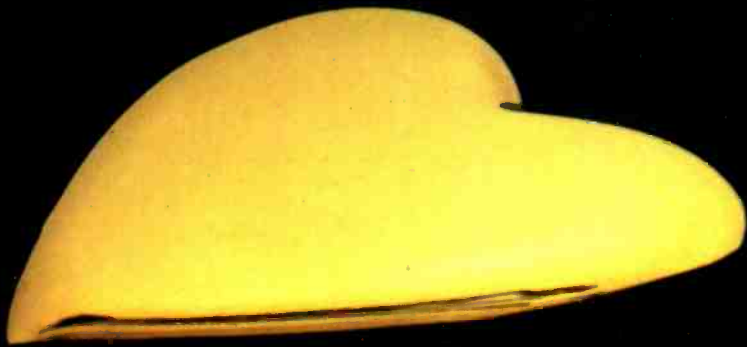
Chandy Lee — "Things Are Mostly Fine"

AREA ACTION

June Neyman — "He Ain't Heavy" (WFAI)

Redford & Lewis — "Cactus Wine" (KSSS)

Holiday Parker — "Another One of Those Days" (WMNI)



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



ON UNITED ARTISTS RECORDS
PRODUCED BY LARRY BUTLER



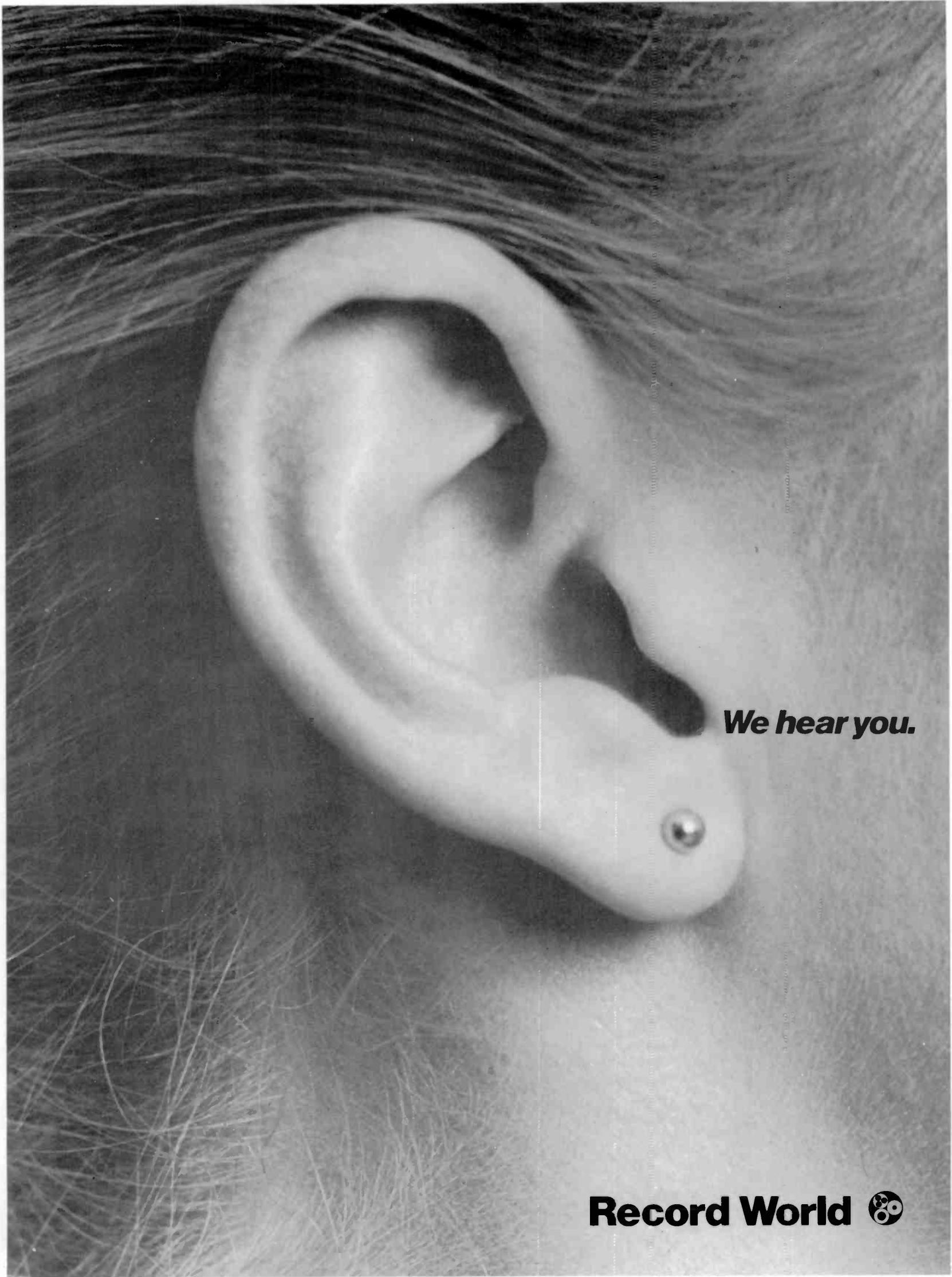
MARY K MILLER




Handcuffed to a heartache

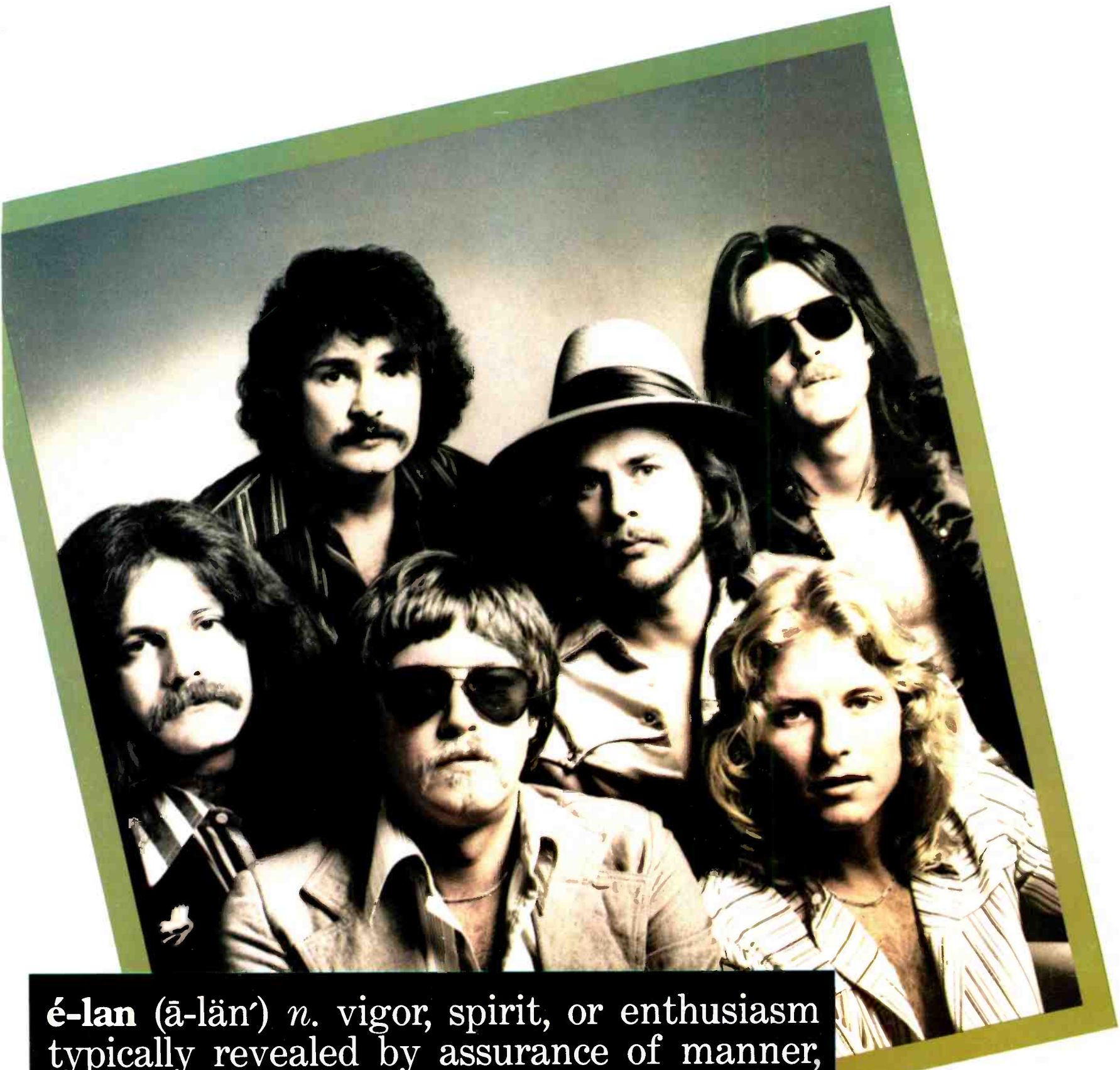
inergi

RECORDS - DIVISION OF KICKERILLO COMPANY
PRODUCED BY VINCENT KICKERILLO



We hear you.

Record World 



é-lan (ā-län') *n.* vigor, spirit, or enthusiasm typically revealed by assurance of manner, brilliance of performance, and liveliness of imagination...

INCLUDES THE HIT SINGLE, "STRANGE WAY" # 3518

SD 19183

**"ÉLAN,"
NEW FROM
FIREFALL,
ON ATLANTIC RECORDS AND TAPES**

PRODUCED BY TOM DOWD AND RON ALBERT & HOWARD ALBERT FOR FAT ALBERT PRODUCTIONS

