

RECORD WORLD

SPECIAL SECTION
MUSIC PUBLISHING

Who In The World: Billy Joel



HITS OF THE WEEK

SINGLES

SHAUN CASSIDY, "DO YOU BELIEVE IN MAGIC" (prod. by Michael Lloyd) (writer: Sebastian) (Hudson Bay, BMI) (2:15). The record that launched the Lovin' Spoonful 13 years ago should be another of Cassidy's pop successes. The tempo is faster than the original's, and Cassidy puts an impressive energy into it. The song is, of course, a true pop gem. Warner-Curb 8533.

JEFFERSON STARSHIP, "COUNT ON ME" (prod. by Larry Cox & Group) (writer: Bar-ish) (Bright Moments/Diamondback, BMI) (3:14). The Starship ends a long silence with a fine pop tune with a country flavor, one of the few songs by other writers the group has recorded. When Balin and Slick sing the chorus, though, the song is their own. Grunt 11196 (RCA).

BARRY WHITE, "OH WHAT A NIGHT FOR DANCING" (prod. by Barry White) (writers: White-Wilson) (Sa-Vette, BMI) (3:15). This single is the closest White has come in his long career to a sixties soul sound—there are no amorous raps here, just soulful and powerful singing. The tempo isn't geared for discos, but pop and r&b radio should respond quickly. 20th Century 2365.

CON FUNK SHUN, "CONFUNKSHUNIZEYA" (prod. by Skip Scarborough) (writer: Cooper) (VAL-IE Joe, BMI) (3:32). Con Funk Shun emerged in 1977 as a leading practitioner of the r&b party music style, and with another unabashed party record here—with the sound of partygoers in the background—should add to its r&b and pop audience. Mercury 2-53974.

SLEEPERS

WALTER JACKSON, "IF I HAD MY WAY" (prod. by Carl Davis) (writer: Moore) (Gaetana/Jadan, BMI) (4:22). Jackson's is the latest in an impressive string of singles from this Chicago r&b label: his vocal is big and expressive, and producer Davis' style recalls Phil Spector in places. Its length should not deter r&b programmers. Chisound 1140 (UA).

FOTOMAKER, "WHERE HAVE YOU BEEN ALL MY LIFE" (prod. by Eddie Kramer & Ron & Howard Albert) (writer: Cawley) (Fourth of July, BMI) (3:16). Fotomaker's pop-rock sound has both American and British elements, and should gain the group a chart foothold its first time out with this engaging, up-tempo love song with a good chorus hook. Atlantic 3471.

KAYAK, "I WANT YOU TO BE MINE" (prod. not listed) (writer: Scherpenzeel) (Heavy, BMI) (3:55). This Dutch group is among Europe's finest rock exports, and with this track from its long-awaited second American album should introduce itself to American pop programmers. The keyboard work may remind some of CS&N. Janus 274.

ALVAREZ, "MONA LISA" (prod. by Jesus Alvarez & Charlie Conrad) (writer: Alvarez) (Good/Burning River, BMI) (3:29). Alvarez' performing and producing styles owe something to Tom Jones, and with this big-sounding song (not the Nat King Cole hit) he should reach pop, Latin and adult audiences, here and abroad. Epic/Cleveland Intl. 8-50514.

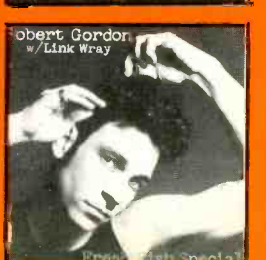
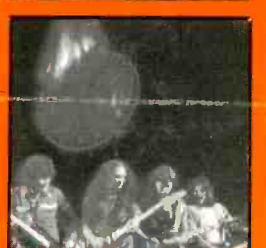
ALBUMS

JEFFERSON STARSHIP, "EARTH." The group's latest album will inevitably prove to be a landmark in their long recording career. The consistently high quality of the material is provided by various group members and outsiders with the requisite Marty Balin ballad, "Count On Me" already taking flight on The Singles Chart. Grunt BXL1-2515 (RCA) (7.98).

THE OUTLAWS, "BRING IT BACK ALIVE." Southern bands have a history of coming into their own through live albums as evidenced by the successes of the Allman Brothers and Lynyrd Skynyrd. The Outlaws are poised to take that step with these four sides that include some of their better known songs and one new number ("I Hope You Don't Mind"). Arista AL 8300 (9.98).

"THE RUTLES." Ron Nasty, Stig O'Hara, Dirk McQuickly and Barry Wom comprise the Fab Four whose TV special, "All You Need Is Cash," will be aired soon. This soundtrack album is free with the purchase of the enclosed 20 page book and at that price it's a bargain. The legendary story of The Rutles will last a lunchtime. Warner Bros. HS 3151 (8.98).

ROBERT GORDON w/LINK WRAY, "FRESH FISH SPECIAL." The potential hinted at with Gordon's first album is realized here with these rock classics and new songs performed in a classic style. Of these, Bruce Springsteen's "Fire" is an exceptionally compelling song and "Sea Cruise" and "Lonesome Train" sound better than ever. Private Stock PS 7008 (7.98).



ART GARFUNKEL'S "WATERMARK."

"Watermark" presents Art Garfunkel's voice in a perfect setting: 12 exquisitely produced songs, including the hit single "(What A) Wonderful World," one of the most requested and most played records of the year.



"Watermark." On Columbia Records and Tapes.

Produced by Art Garfunkel. Associate producer Barry Beck-off. "(What A) Wonderful World" produced by Phil Farnone.

ART GARFUNKEL MAKES HIS MARK ON TOUR:

| | | | | | |
|------|---|------|--|------|---|
| 2/10 | City Auditorium/Portland, Me. | 3/11 | "Saturday Night Live"/New York, N.Y. | 4/2 | Indiana Univ. Aud./Bloomington, Ind. |
| 2/11 | Memorial Auditorium/Worcester, Mass. | 3/17 | Cleveland Music Hall/Cleveland, Ohio | 4/3 | Queen Elizabeth Theatre/Vancouver, Can. |
| 2/12 | Oswego State University/Oswego, N.Y. | 3/18 | Ohio Theatre/Columbus, Ohio | 4/7 | Civic Aud./Seattle, Wash. |
| 2/17 | Erie Community College/Eufaula, N.Y. | 3/19 | Ford Theatre/Detroit, Mich. | 4/8 | Paramount Theatre/Portland, Ore. |
| 2/18 | Wilkes College/Paramount Theatre/Wilkes-Barre, Pa. | 3/20 | Heinz Hall/Pittsburgh, Pa. | 4/9 | Central Wash. State Univ./Ellensburg, Wash. |
| 2/19 | Woolsey Auditorium/Yale University/New Haven, Conn. | 3/24 | Carnegie Hall/New York, N.Y. | 4/11 | Sacramento Theatre/Sacramento, Calif. |
| 2/24 | Northeastern University/Boston, Mass. | 3/25 | Mid-Hudson Civic Center/Poughkeepsie, N.Y. | 4/12 | Foothill College/Flint Center/Cupertino, Calif. |
| 2/25 | Mt. Holyoke/South Hadley, Mass. | 3/26 | Chrysler Auditorium/Norfolk Va. | 4/13 | Bakersfield Civic Center/Bakersfield, Calif. |
| 2/26 | Eastman Theatre/Rochester, N.Y. | 3/27 | Kennedy Center/Washington, D.C. | 4/14 | Berkeley Community Theatre/Berkeley, Calif. |
| 3/2 | Fox Theatre/Atlanta, Ga. | 3/30 | Orpheum Theatre/Minneapolis, Minn. | 4/17 | Dorothy Chandler Pavilion/Los Angeles, Calif. |
| 3/4 | Civic Center/Lakeland, Fla. | 3/31 | Performing Arts Center/Milwaukee, Wisc. | 4/23 | Academy of Music/Philadelphia, Pa. |
| 3/5 | Gusman Auditorium (2 Shows)/Miami, Fla. | 4/1 | Arie Crown Theatre/Chicago, Ill. | 4/25 | Symphony Hall/Boston, Mass. |

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

RECORD WORLD

Blizzards, Coal Strike Cut Into Profits In an Otherwise Banner Sales Period

By DAVID McGEE and SAM SUTHERLAND

■ LOS ANGELES — Sales for the first quarter of 1978 continue to lead those for the same period last year, but a *Record World* survey of manufacturers, retailers and rack jobbers shows that blizzards and coal strike-prompted power cutbacks have caused business losses that have kept down sales totals in an otherwise banner period.

With this week's lp sales index at 192.3 and the singles index at 154.6, RW's reports continue to show a slight sales increase during the first eight weeks of the quarter, and most manufacturers are reporting net gains. But most sources also verify that shipping delays, reduced business hours, staff cutbacks, and interrupted consumer traffic have combined

to inhibit potential sales. Their comments suggest that while the period will reflect the highest dollar volume of comparable quarters to date, it will fall short of what could have been a dramatic turnaround of a traditionally slow sales season.

Tallied up, retailers' business losses due to inclement weather average out to between 10 and 15 percent off projections for the quarter. At that, many retailers are satisfied with their quarter's showings, which in most cases represent a sizeable increase in sales over the same period in 1977. And many of the losses incurred during the snowstorms are quickly being made up.

For example, Cutler's Records (Continued on page 127)

Portland Retailers Say They Will Return Defectives 'Freight Collect'

By MIKE FALCON

■ LOS ANGELES — A group of Portland retailers have dispatched a letter to major manufacturers, informing them that effective April 1, 1978, the merchants will return defective merchandise and manufacturer misshipments freight collect. The effort is seen as a move to force manufacturers to assume responsibilities for internal label order department errors and defective discs, which can cost the retailers 10 cents per album to

return, according to Michael Reff, vice president of Everybody's Records.

The letter, dated February 27, 1978, and signed by retail organization presidents, vice presidents, owners or managers, reads as follows:

"Dear Record Manufacturers: The rising cost of doing business is something that dealers, rack jobbers and manufacturers face (Continued on page 127)

Polygram Names Haayen Polydor, Inc. Pres.; Steinberg Becomes Chairman of the Board

■ NEW YORK — Coen Solleveld, president of the worldwide Polygram group, has announced the appointment of Fred Haayen as president of Polydor, Inc. (New York) succeeding Irwin H. Steinberg. Steinberg has been elected chairman of the board of Polydor, Inc. Haayen will retain his function as vice president of Polydor International.

Simultaneously Steinberg has been appointed chairman of the board of both Phonogram, Inc. and Phonodisc, Inc. He also retains the presidency of Phonogram, Inc. (Chicago) and will operate in his capacity as executive vice president of Polygram,

Corp. from its 450 Park Avenue offices while in New York. The Polygram Corp. coordinates the activities of all Polygram companies in the United States.

Solleveld added that Polygram vice president Werner Vogelsang will continue to serve as president of the Polygram Corp. and also president of Polydor International.

Fred Haayen (37) started his career in the music business in 1965 with Polydor B.V. in the Netherlands. In 1967, together with Willem van Kooten, he founded the Red Bullet Production Company and its subsidiary Dayglow Music. After three years (Continued on page 27)



Lou Simon, Irwin Steinberg, Fred Haayen

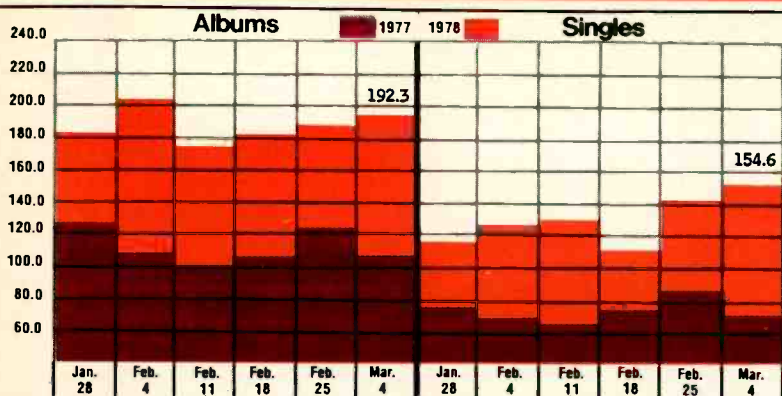
Counterfeiting: \$50 Million-a-Year Problem

By BILL HOLLAND

■ WASHINGTON — Counterfeiting in the record industry, the manufacture and selling of re-duplicated bogus records and tapes, is a nationwide practice and accounts for a \$50 million yearly racketeering profit, according to Jules Yarnell, the RIAA's special counsel on piracy.

"That is just a conservative estimate," Yarnell added. "It has become a really serious problem." Yarnell is head of a team of RIAA lawyers and investigators who are traveling throughout the country, and, in conjunction with the FBI, the IRS intelligence unit and local (Continued on page 121)

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.

WB Signs Simon

■ NEW YORK — Paul Simon officially announced last week that he has signed an exclusive long-term recording agreement with Warner Bros. Records, as initially reported in RW (March 4, 1978). Simon will begin delivering records to Warner Bros. after the completion of his present recording commitment to Columbia Records. The switch to Warner Bros. coincides with Simon's plans to broaden his activities in the movies, television and the theater, according to the announcement.

A&M Sets Increase In Wholesale Prices

■ LOS ANGELES — At press time, RW learned that A&M Records has enacted a 17-cent wholesale price increase for distributors on both albums and tapes, effective at the end of the business day on March 10. Although label sales chiefs could not be reached for further comment on the hike, a company spokesman verified the increase.

The label is in the process of notifying distributors of the move, with a more detailed statement on the increase expected early next week following the return of key sales execs to the company's home offices here.

RCA Names Carter Field Marketing VP

■ NEW YORK — The appointment of Dick Carter to the position of division vice president, field marketing, RCA Records, has been announced by Robert D. Summer, division vice president, RCA Records—U.S.A.



Dick Carter

In making the announcement, Summer said Carter's newly created position incorporates direction of all RCA Records' domestic commercial sales and supervision of in-store merchandising and local advertising activities.

For the past year, Carter has been vice president of product development and label liaison for Phonodisc, the distribution wing of Polygram, Inc., whose labels include Polydor, Deutsche Grammophon, Phonogram/Mercury, Philips, Island, Casablanca, RSO and Capricorn.

Carter entered the recording industry in 1968 in a sales position with Calectron in San Francisco. He later moved to Los Angeles to become general manager of Music West, joining RCA Records when it took over Music West. He then spent a year as a field sales representative in the Pacific Northwest prior to becoming sales manager for RCA's North-Central region.

ASCAP Revenues Highest in History

■ LOS ANGELES—ASCAP's 1977 revenues of \$102,489,000 were the highest in the society's history, its semi-annual west coast membership meeting here was told Feb. 23. The society's 1976 revenues of \$94,057,000 were also record-setting.

ASCAP's balance available for distribution to members and foreign societies after deductions for salaries and expenses were \$67,183,000, up from \$61,538,000 in 1976.

ASCAP distributed to members and set aside for foreign societies \$66,952,000 during 1977. The fourth quarter (ended Dec. 31) distribution figure of \$21,384,000 marked ASCAP's first quarterly distribution over \$20 million.

There are no Powerhouse Picks this week.

Motown Reactivating Natural Resources Line

By MIKE FALCON

■ LOS ANGELES—Motown Records has reactivated their Natural Resources line as a mid-priced series which may be ordered directly from the manufacturer. The first three offerings in the Natural Resources collection are "Motown's Great Interpretations;" a compilation of top chart tunes; "Motown Instrumentals," including instrumental versions of "You Are The Sunshine Of My Life" and "Get Ready;" and "Motown Show Tunes," which are Motown artist versions of various Broadway musicals, including "Pippin" and "The Sound Of Music."

Although independent distributors, who provided *Record World* with the information on Natural Resources, have not been solicited yet for the new line, they expect that the sales push for this collection will start in mid-March.

Additionally, the distributors told *RW* that retailers will, in fact, be able to order directly from Motown, and that a limited return percentage would be in effect.

The inclusion of a mid-priced line from Motown has been a subject of continuing speculation in the industry, and in a February release bulletin from the company a distinction is made be-

tween budget and mid-lined pricing in a sentence that reads: "Why mid-price? 'Cause they're better than budget, yet available to you as front line product bought directly from us." The Motown bulletin also states that there will be "full marketing and publicity support . . ."

Although there is no suggested retail price for the Natural Resources series, in line with Motown policy, the distributors stated that, based on comparable wholesale prices from other manufacturers, the Natural Resources collection could be considered a \$4.98 list lp, although discounting was likely to vary widely.

Natural Resources was a full list line before deactivation, during the period when \$5.98 list albums were predominant in the retail market. There has been no official comment from Motown concerning the Natural Resources offerings, but a unusually reliable source in a major retail chain stated that he had been told by a Motown representative that more Natural Resources offerings would be forthcoming and would include some cutout or older catalogue merchandise with strong marketing potential.

Ekke Schnabel Named Senior Vice President, Polydor and Phonogram

■ NEW YORK — Dr. Ekke K. Schnabel has been appointed senior vice president of both Polydor Incorporated and Phonogram Incorporated, it was announced by Irwin Steinberg, executive vice president, Polygram Corporation.



Ekke Schnabel

Schnabel, who was vice president, business affairs, for both companies, will continue to focus his attention on business affairs in his new capacity.

A graduate of the University of Wurzburg, Germany, and The University of California at Berkeley, Schnabel has worked with the Polygram Group here and abroad for more than a decade. He was appointed vice president, business affairs, Polydor in 1974 and vice president, business affairs, Phonogram in 1976.

MCA, Inc. Sales Up, Records Revenues Down

■ LOS ANGELES — MCA, Inc. last week reported that 1977 was the best sales year in the corporation's history, and that net income and earnings per share for the year were second only to 1975's "Jaws"-boosted totals.

MCA's theatrical and television divisions led the way, offsetting a substantial drop in revenues and income by the records and music publishing arm.

For the year ended Dec. 31, 1977, MCA revenues were \$877,635,000, up from \$802,918,000 for 1976. Net income for 1977 was \$95,114,000, up from \$90,234,000 the previous year. Earnings per share for 1977 were \$5.13, compared with \$4.87 for 1976.

MCA's records and music publishing division reported 1977 revenues of \$99,800,000, an 11.2 percent decrease from 1976 totals of \$112,378,000. Operating income for the division fell 44.5 percent, from \$21,726,000 in 1976 to \$12,066,000 last year.

For the three months ended Dec. 31, 1977, the division's revenues were \$36,383,000, or 2.3 percent below the \$37,233,000 reported for the same period in 1976. Operating income for the last three months of 1977 was \$6,977,000, 11.7 percent below the \$7,898,000 reported for the same period in 1970.

RECORD WORLD

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

PUBLISHER BOB AUSTIN EDITOR IN CHIEF SID PARNES

VICE PRESIDENT/MANAGING EDITOR MIKE SIGMAN

HOWARD LEVITT/ASSOCIATE EDITOR
MICHAEL SCHANZER/ART DIRECTOR
MIKE VALLONE/RESEARCH 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

Joan Glabberson/Assistant Art Director

David Skinner/Assistant Art Director

Joyce Reitzer Panzer/Production

Speight Jenkins/Classical Editor

Vince Aletti/Discotheque Editor

Bill Holland/Washington Correspondent

Robert Palmer/Jazz Editor

Stan Soifer/Advertising Sales

WEST COAST

SPENCE BERLAND

VICE PRESIDENT

WEST COAST MANAGER

SAM SUTHERLAND CHRISTY WRIGHT

WEST COAST EDITOR MARKETING DIR.

Samuel Graham/Assistant Editor

Mike Falcon/Assistant Editor

Linda Nelson/Production

Portia Giovinazzo/Research Assistant

6290 Sunset Boulevard

Hollywood, Calif. 90028

Phone: (213) 465-6126

NASHVILLE

TOM RODDEN

VICE PRESIDENT

SOUTHEASTERN MANAGER

Walter Campbell/Southeastern Editor

Mario Raliff/Research

Vicki Branson/Research

Margie Barnett/Editorial Assistant

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, Langham 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

Liebherrstrasse 19

8000 Muenchen 22, Germany

Phone: (089) 22 77 46

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

Peten 151-402 Colonia Navarre

Mexico 12, D.F.

Phone: 536-41-66

SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$70; AIR MAIL—\$115; FOREIGN AIR MAIL—\$120. 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. 1602

RECORD WORLD MARCH 11, 1978

RAYDIO.

The success story of 1978.

It's not every day an important group like Raydio comes along. Their smash debut single "Jack and Jill" is heading for the top. But that's not the whole story. Their incredible album is creating equal excitement as it bullets up the charts. It's the kind of music and magic that launches major careers.

BB-47* CB-53* RW-63*

Now Raydio is taking their special excitement around the country. A tour you'll be hearing about from one coast to the other.

- 3/16 Civic Center, Savannah, Georgia
- 3/17 Coliseum,
Greensboro, North Carolina
- 3/18 Coliseum, Richmond, Virginia
- 3/19 The Skope, Norfolk, Virginia
- 3/24 Mid South Coliseum, Memphis
- 3/25 Municipal Auditorium,
Mobile, Alabama
- 3/26 Municipal Auditorium, New Orleans
- 4/1 Felt Forum, New York City
- 4/7 Capitol Center, Washington, DC
- 4/8 Civic Center, Philadelphia
- 4/9 Civic Center, Providence
- 4/14 Market Square Arena, Indianapolis
- 4/15 Checker Dome, St. Louis
- 4/16 Arena Complex, Milwaukee
- 4/20 Civic Center, St. Paul
- 4/21 Kemper Arena, Kansas City
- 4/22 Expo Center, Louisville, Kentucky
- 4/23 Municipal Auditorium, Nashville
- 4/27 Memorial Auditorium, Chatanooga
- 4/28 The Omni, Atlanta
- 4/29 State Fair, Jackson, Mississippi
- 4/30 Von Braun Civic Center,
Huntsville, Alabama
- 5/5 Cobo Hall, Detroit
- 5/6 Civic Center, Pittsburgh
- 5/7 Public Hall, Cleveland
- 5/11 Sports Stadium, Orlando
- 5/12 Veterans Coliseum,
Jacksonville, Florida
- 5/13 Sportatorium, Miami
- 5/14 Lakeland Civic Center,
Lakeland, Florida
- 5/18 Convention Center, San Antonio
- 5/19 Tarrant County, Ft. Worth
- 5/20 The Summit, Houston
- 5/21 Expo Square, Tulsa
- 5/26 Omaha Civic Center,
Omaha, Nebraska
- 5/27 McNichols Arena, Denver
- 6/3 San Diego Sports Arena,
San Diego, California
- 6/4 The Forum, Los Angeles
- 6/8 Coliseum Complex,
Oakland, California



Raydio.
A success story
that keeps topping itself.
On Arista Records and Tapes.



RECORD WORLD CHART ANALYSIS

Bee Gees Continue LP, Singles Chart Dominance Manilow, Clapton in Top Ten Cole, Raydio Crossover Smashes

By BARRY TAYLOR

■ Still at number one in its eighth chart-topping week, the soundtrack album to "Saturday Night Fever" (RSO) remains in a class by itself, far outselling its nearest competitor on both the rack and retail levels. The two record set continues its hold on the r&b chart as well where it has been entrenched in the number one position for four consecutive weeks. A three to one margin still exists in many areas between the album and the number two record, which this week is Billy Joel's "The Stranger" (Columbia).

Two albums bullet into the top ten, shaking up what has been a tightly knit pack for the past month, with Barry Manilow's "Even Now" (Arista) at #4 and Eric Clapton's "Slowhand" (RSO) at #10. Manilow's record is one of the hottest new albums on the street, taking a ten point jump to #4 bullet in only its third week of release. Clapton, in his 16th bulleted week, has started to make more deliberate moves since his single started to take off.

Just outside of the top ten, Ted Nugent's live double set (Epic) moves to #12 bullet on the basis of its strong retail sales and Steely Dan's "Aja" (ABC) is at #13 bullet. George Benson (WB) continues his climb at #23 bullet while retaining a top ten placing on the Jazz and R&B charts. Also enjoying top 40 crossover acceptance is "Street Player" by Rufus/Chaka Khan (ABC) at #29 bullet, "Golden Time Of Day" by Maze Featuring Frankie Beverly (Capitol) at #30 bullet, "Blue Lights In the Basement" by Roberta Flack (Atlantic) at #31 bullet and "Player Of the Year" by Bootsy's Rubber Band (WB) at #38 bullet.

New Entries

New listings account for a full 10 percent of the top 100 this week with Van Halen's (Warner Bros.) debut album capturing the Chartmaker of the Week at #84 bullet with good initial retail sales accounting for the hard rock quartet's major strength. Also coming on strong is "Shout!" by BT Ex-

■ NEW YORK—Kelli G. Ross, vice president and general manager Sunbury/Dunbar Music Inc., resigned her post at RCA effective with the closing of the sale of the Sunbury/Dunbar catalogue. Ms. Ross' future plans will be announced at a later date.

press (Columbia) at #87 bullet, "Safety In Numbers" by Crack the Sky (Lifesong) at #91 bullet, "Rainbow Seeker" by Joe Sample (ABC) with good across the board sales at #92 bullet, "Hold On" by Noel Pointer (UA) at #95 bullet, "House Of the Rising Sun" by Santa Esmeralda (Casablanca) at #96 bullet, "Drastic Plastic" by Be Bop Deluxe (Harvest) at #97 bullet, "Emotion" by Samantha Sang (Private Stock) at #98 bullet, "Flowing Rivers" by Andy Gibb (RSO) which re-enters the top 100 at #99 bullet and "Starlight Dancer" by Holland's Kayak (Janus) which bows at #100 bullet.

Also scoring with good moves is Journey (Columbia), riding the crest of their biggest album yet at #44 bullet with a solid sales base, a situation that is also being enjoyed by Little Feat (Warner Bros.) which takes a twenty point jump to #55 bullet. Stargard (MCA) jumps to #57 bullet in its second week, spurred by a hit single and a good pop and r&b retail sales. Raydio (Arista), with a top ten pop single, is also benefiting by cross-over acceptance.

Other bullets in the top 100 are Warren Zevon's "Excitable Boy" (Asylum) at #69, Herb Alpert—Hugh Masekela (Horizon) at #71, The Tubes (A&M) at #81 and Eddie Money (Columbia) at #88.

By PAT BAIRD

■ Strong sales and continuing #1 spots on most major radio stations pushed the Bee Gees' "Stayin' Alive" back into the #1 bullet position on the RW Singles Chart this week, dropping Andy Gibb's second best selling single (RSO) to #2. Samantha Sang (Private Stock) moved to #3 bullet and the Bee Gees' "Night Fever" (RSO) drove to #5 bullet after six weeks on the chart. Bee Gees-related product now holds four of the top five slots on the chart with Dan Hill (20th Cent.) listed at #4. Both Bee Gees records and the Sang single are also bulleting on the R&B Singles Chart and Sang's album bulleted on to The Album Chart this week.

Top 10

The two new entries in the Top 10 are major cross-over records. Natalie Cole (Capitol), #2 r&b, moved to #9 bullet and Raydio, a big r&b seller, moved to #10 bullet. Rounding out the top of the chart are Queen (Elektra) at #6, Billy Joel (Col) at #7 and Player (RSO) holding at #8.

'Saturday Night Fever'

While the "Saturday Night Fever" soundtrack held onto the #1 spot of the Album Chart and R&B Album Chart, three other singles from the album continued to bullet. Yvonne Elliman

(RSO) took the biggest move on the chart, up 15 points to #41 bullet and both The Trammps (Atlantic) and Tavares regained bullets this week, coming in at #64 and #79 respectively.

Just outside the Top 10, Eric Clapton (RSO) moved to #11 bullet on his #4 bullet album and Jay Ferguson (Asylum) continued to fill in stations for the #12 spot. Barry Manilow (Arista), one of the fastest movers on the chart, picked up 10 more points for #15 bullet and the album jumped to #4 bullet. Also doing well were LeBlanc & Carr (Big Tree) at #16 bullet and Heatwave (Epic), listed at #6 r&b, moving to #19 bullet.

Active Entries

Picking up good station jumps and sales were Kansas (Kirshner) at #23 bullet; Bob Welch's second big single (Capitol) and last week's Powerhouse Pick, moving up to #27 bullet; Stargard (MCA), #4 r&b and #57 bullet album, moving here to #28 bullet; Lou Rawls (Phila. Intl.), climbing steadily, at #30 bullet; David Gates (Elektra) at #33 bullet; Parliament's "Flash Light" (Casablanca) rising 10 points to #34 bullet; Jackson Browne (Asylum) with the #1 AOR airplay album, at #35 bullet; England Dan & John Ford Coley (Big Tree) taking a 10 point jump to #36 bullet and Rod Stewart (WB), with his first hard rock single in some time, moving to #37 bullet.

Still moving well on the chart this week were: Andrew Gold (Asylum) at #42 bullet; ELO (Jet) at #43 bullet; Gene Cotton (Ariola) at #45 bullet; Roberta Flack with Donny Hathaway (Atlantic), selling big r&b for the #9 bullet spot and the album bulleting at #31, moving up 10 points to #47 bullet, and Chuck Mangione (A&M) continuing to pick up adds for #49 bullet.

Eddie Money (Col) at #53 bullet continued to pick up play and adds and Styx looks solid with good movement at the majors. Earth, Wind & Fire (Col) is crossing over with pop airplay spread for the #59 bullet spot and Kiss (Casablanca), last week's Chartmaker, bulleted to #67. Atlanta Rhythm Section (Polydor) continued to spread for #76 bullet and The Carpenters (A&M) is

(Continued on page 22)

REGIONAL BREAKOUTS

Singles

East:

David Gates (Elektra)
England Dan & John Ford
Coley (Big Tree)
Yvonne Elliman (RSO)
ELO (Jet)

South:

Bob Welch (Capitol)
England Dan & John Ford
Coley (Big Tree)
Yvonne Elliman (RSO)
Earth, Wind & Fire (Columbia)
Atlanta Rhythm Section
(Polydor)

Midwest:

Rod Stewart (Warner Bros.)
David Gates (Elektra)
Yvonne Elliman (RSO)
ELO (Jet)
Chuck Mangione (A&M)

West:

Yvonne Elliman (RSO)
Eddie Money (Columbia)
Carpenters (A&M)

Albums

East:

Van Halen (Warner Bros.)
Crack The Sky (Lifesong)
Be Bop Deluxe (Harvest)
Samantha Sang (Private Stock)
Roy Ayers (Polydor)
Manfred Mann (Warner Bros.)

South:

Van Halen (Warner Bros.)
Noel Pointer (United Artists)
Santa Esmeralda (Casablanca)
Roy Ayers (Polydor)
Manfred Mann (Warner Bros.)
Yvonne Elliman (RSO)

Midwest:

Van Halen (Warner Bros.)
Crack The Sky (Lifesong)
Be Bop Deluxe (Harvest)
Samantha Sang (Private Stock)
Roy Ayers (Polydor)

West:

Van Halen (Warner Bros.)
Eddie Money (Columbia)
Be Bop Deluxe (Harvest)
Samantha Sang (Private Stock)
Yvonne Elliman (RSO)
Blondie (Chrysalis)



SD 19165

On Atlantic Records And Tapes





Rupert Holmes. Now, we're his Private Stock.

Rupert Holmes. Brilliant composer, lyricist and producer. The definitive interpreter of his own sought-after songs. A thorough professional at the height of his talents. Now, he launches a performing career with a national tour. And, his first album in association with Private Stock Records promises to be a romantic American classic.



He chose Private Stock Records because we are a very special reserve of record industry professionals. We know how to generate worldwide excitement for our artists. We're a close-working team that provides the highly creative and personalized support every artist's career deserves. Something's happening at Private Stock ...and it's our artists!

Our artists also star on **GRT** Tapes.

PRIVATE STOCK RECORDS, LTD. © 40 West 57th Street, New York, N.Y. 10019

"For so many of us there simply must be
a better choice than cynicism or smile buttons."

—RUPERT HOLMES

RUPERT HOLMES



PURSUIT OF HAPPINESS

PS 7006

The new words and music of Rupert Holmes have turned to timeless values of
emotion, romance and hope. An album of warmth and richness...
for all who live our daily PURSUIT OF HAPPINESS.

Rupert Holmes.
"Pursuit Of Happiness."
An American Classic.



Roadshow Purchases Hob Catalogue

■ LOS ANGELES — Roadshow Records has purchased the Hob Records gospel catalogue.

Roadshow will begin its marketing thrust for the Hob catalogue with the April release of compilation albums by five black gospel's performers: "Shirley Caesar's Greatest Hits;" "The Staple Singers — Greatest Hits;" "James Cleveland — Greatest Hits;" "The Original Blind Boys of Alabama—Greatest Hits;" and "Swan Silvertones' Greatest Hits." The lps will be on the Roadshow Records label, distributed by United Artists. In addition, Roadshow will release a newly recorded album by Grammy winner Shirley Caesar, "From The Heart."

To promote this six-album gospel release, Roadshow president Fred Frank and vice president Nick Albarano will hold a series of regional sales and marketing meetings in New York, L.A., Chicago, Detroit, Atlanta and Dallas. These meetings will familiarize distributors and dealers with Roadshow's gospel marketing strategy.

Roadshow will use the meetings to unveil a series of gospel sales tools which include double page trade ads, radio advertising tagged with the names of local dealers, major consumer maga-

zine ads, 24" x 32" full color posters, triptych counter displays, divider cards, mobiles, hats with the Roadshow/Hob logo given away to dealers, ad mats and window display materials.

Schenker Joins E.S.P.

■ NEW YORK—Bud Prager announces the appointment of Kathryn Schenker as director of creative services for E.S.P. Management.



Kathryn Schenker

In this position Ms. Schenker will be responsible for all domestic and international publicity, artist relations, and special projects directly dealing with E.S.P. artists: Foreigner, Dana Valery, and Ian Lloyd.

Prior to this appointment Ms. Schenker held the position of east coast director of press and artist relations for Capitol Records.

Bloch Named President Of R&C Music Division

■ LOS ANGELES — Paul Bloch has been named president of the contemporary music division of Rogers & Cowan, Inc., it was announced by Henry C. Rogers, chairman and Warren J. Cowan, president of the international public relations firm.



Rogers, Bloch and Cowan

Bloch has been associated with the firm for 16 years, and for the past two years been a senior vice president and principal of the firm. With his new post, he now also becomes an important shareholder.

Bloch, who had served as an account executive at Rogers & Cowan for many years in all areas of entertainment, took over the leadership of the contemporary music division three years ago.

Aucoin Names Ross Exec. Vice President

■ NEW YORK — Bill Aucoin, president of Aucoin Management, has announced the appointment of Alvin Ross as executive vice president of the company. Ross, who had served as president of The Press Office, Ltd. for the past 15 months, assumes his new position immediately.

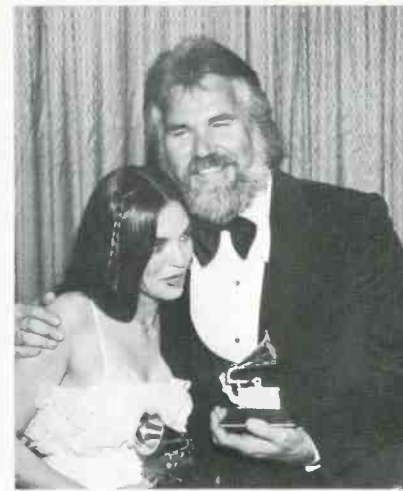
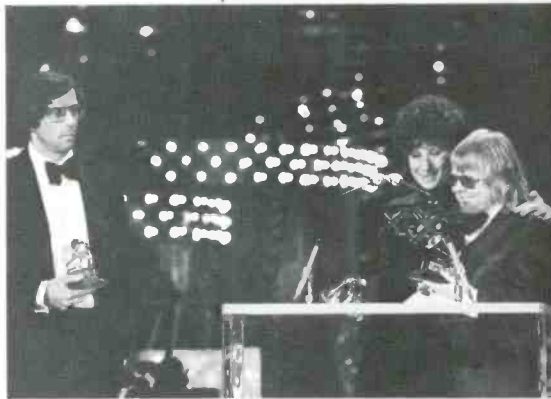


Alvin Ross

In his current capacity, Ross will be working directly with Bill Aucoin on the creative development of all Aucoin-managed acts. Ross has been involved in the entertainment business for over 20 years, during which time he has worked in public relations, management and agenting, and has a backlog of experience in motion pictures.

Ross will also be involved in the development of future television projects.

Stars Come Out for Grammy Presentations



Pictured at the recent 20th annual Grammy Awards at L.A.'s Shrine Auditorium are, top row, from left: the members of Fleetwood Mac and producer Ken Caillat (left) with their "Album of the Year" awards; Joe Brooks (left), writer of "You Light Up My Life," and Barbra Streisand with Paul Williams, writers of "Love Theme from 'A Star Is Born' (Evergreen)" accept their Song of the Year awards, and James Cleveland (right), winner of the Soul Gospel Performance, Traditional award is shown with R&B

Vocal Performance, Male winner Lou Rawls and Roberta Flack. Bottom row, from left, Peter Asher, who was named Producer of the Year; George Benson, Natalie Cole and Lou Rawls are shown with Rawls' Grammy; John Williams is shown with his three Grammys for "Star Wars," Pop Instrumental Recording, Instrumental Composition and Original Score for Motion Picture or TV Special, and, at right, the two Country Vocal Performance winners, Crystal Gayle and Kenny Rogers.

KRIS KRISTOFFERSON



WELCOME TO KRISTOFFERSON'S "ISLAND!"

Easter Island: an ancient place full of unexplainable magic.
"Easter Island": a brand-new album full of the musical magic that is Kris Kristofferson's. 10 new original songs, all with the special Kristofferson flair that made his most recent tour a sold-out smash wherever he played, a hit with press and programmers and audiences alike.

**THE MYSTERY THAT IS
"EASTER ISLAND!"** JZ 35310
**THE MAGIC THAT IS
KRISTOFFERSON.
ON COLUMBIA RECORDS
AND TAPES.**

Produced by David Anderle.
Personal Management: Bert Block Management.
 "Columbia" are trademarks of CBS Inc. © 1978 CBS Inc.

Casablanca Restructures Press Operations; Cowan New PR VP, Keator Media Director

■ LOS ANGELES — Casablanca Record and FilmWorks president Neil Bogart has announced a major restructuring of press operations at the company's Los Angeles headquarters.

Executive vice president Larry Harris, who will oversee the restructuring, has announced the appointments of Bobbi Cowan as vice president of press and public relations, and Steve Keator as national publicity and media director.

Cowan comes to Casablanca from the presidency of her own public relations firm, Bobbi Cowan and Associates, which she will close upon assuming her new post. Prior to this, she directed special projects for Casablanca and A&M Records, and served as publicity manager for Motown. Her previous experience includes three and a half years at the public relations firm of Gibson and Stromberg, where she served as vice president.

Steve Keator will direct national press coverage for the label, focusing on developing new outlets for exposure of Casablanca



Bobbi Cowan, Neil Bogart, Steve Keator

product, especially in television. Keator comes to Casablanca from Twentieth Century Fox Records, where he served as national publicity director. His prior experience includes MCA Records, where he worked with the senior vice president in publicity and advertising, and BBDO Advertising in New York.

Also joining Casablanca will be Sue Berman, who will take on tour publicist duties, and Barry Magoffin, who will serve as trade liaison. Berman formerly worked in artist relations and A&R for RSO and Chrysalis Records, and Magoffin's experience includes tenure as a writer for CashBox magazine.

As part of the restructuring, Casablanca publicist Nellie Prestwood has been promoted to the position of west coast publicity manager, and will assume her new responsibilities when her recuperation from a recent traffic accident is complete. Randee Goldman, who has worked for the company for the past several years in Neil Bogart's office, has been promoted to the new post of special assistant for press and artist relations. Ellen Wolff will continue her duties as director of editorial services, as will press coordinator Joyce Edelstein.

Private Stock Issues Two LPs

■ NEW YORK—Larry Uttal, president of Private Stock Records, Ltd., has announced the company's album releases for March. Featured on the schedule are debut albums by the Michael Zager Band and Benny Mardones.

"Let's All Chant" is the title of the Michael Zager Band's single, as well as his first lp. March also marks the release of "Thank God For Girls," the first album by Benny Mardones. Mardones will undertake an extensive spring tour in support of his album.

Oscar Berliner Sues NARAS

■ LOS ANGELES — Gramophone Records Co. president Oliver Berliner has filed suit against the National Academy of Recording Arts & Sciences and certain of its past and present officers. Served with Superior Court papers at Grammy Awards time was NARAS president J. William Denny.

Berliner alleges among other things that NARAS has failed to financially account to its members, that NARAS has squandered funds and committed itself to financial obligations beyond its charter and without members' approval, that NARAS incumbents have prevented Berliner and other dissidents from running for office, that NARAS has

embarked upon major costly and risky undertakings for which it is ill-equipped, that NARAS has sacrificed certain music forms and those persons affiliated with those forms in order to favor certain other music forms and their respective constituents, that certain NARAS officers were ineligible to hold office, and that NARAS has needlessly relinquished substantial sums of money in engaging outside services of architects, television production firms, etc.

Named as co-defendants along with the Academy and president Denny are attorney Jay Cooper; Los Angeles chapter of NARAS president Bernie Fleischer; and Bones Howe.

Arden Announces Jet Realignment

■ LOS ANGELES—Don Arden has announced the restructuring of his Jet Record label. Greg Lewerke who has been U.S. label manager is no longer with the company.

Personal Touch

Arden, who assumes the role of president of Jet in the U.S., now intends to spend the majority of his time in this country. "I plan to run the company my way, adding my own personal touch to promotional ideas, as well as being close at hand for all new talent acquisitions," he stated.

Sharon Arden has been appointed vice president of Jet/U.S. She will serve as chief liaison



Sharon, Don and David Arden

between Don and all other departments, in addition to being in charge of administration for the company.

David Arden is now president of Jet/United Kingdom, overseeing all international operations.

Departing

Also departing the company are Stan Lewerke and Lani Fisher.

Remaining with Jet are Linda Clark, director of national promotion and artist relations, and Marty Capune, director of special projects. An expansion of the promotion staff will be announced shortly.

■ LOS ANGELES—RSO Records has signed Alvin Lee and Ten Years Later, not Ten Years After as reported in RW in the February 18 issue.

Motown Sets Campaign For Robinson Album

■ LOS ANGELES—Motown Records is gearing up an extensive marketing and advertising blitz for the month of March in support of Smokey Robinson's newest album, "Love Breeze."

Major Push

According to Derek Church, director of creative services, a first stage major push is in the planning stages for Chicago, Atlanta, New York and Los Angeles.

UA Raises Prices On Catalogue Albums

By SAM SUTHERLAND

■ LOS ANGELES—United Artists Records is raising the suggested list price on its current \$5.98 and \$6.98 list catalogue items, effective March 22, thus bringing all UA catalogue up to the \$7.98 level. Distributors and some accounts were notified of the move in a letter mailed by label sales chiefs last week.

Hundreds Affected

The move affects only a handful of titles still listed at \$5.98 in the current catalogue, but national sales manager Danny Alvino estimates the \$6.98 titles affected at between 250 and 300 items.

Wholesale Prices

At press time, the price hike's impact on UA's wholesale and distribution pricing structure was being studied, Alvino said. He declined to forecast final prices and whether they would reflect the higher list value. Tape prices, while unaffected, are also being studied, he added, since several other labels have recently enacted pricing changes, or are considering such changes, to narrow the cost gap between disk and tape configurations.

Peaches Convention Held in Los Angeles

■ LOS ANGELES — The Nehi/Peaches national convention opened Feb. 27 at Los Angeles' Century Plaza Hotel with store directors, managers and corporate executives all attending meetings.

Crucial Areas

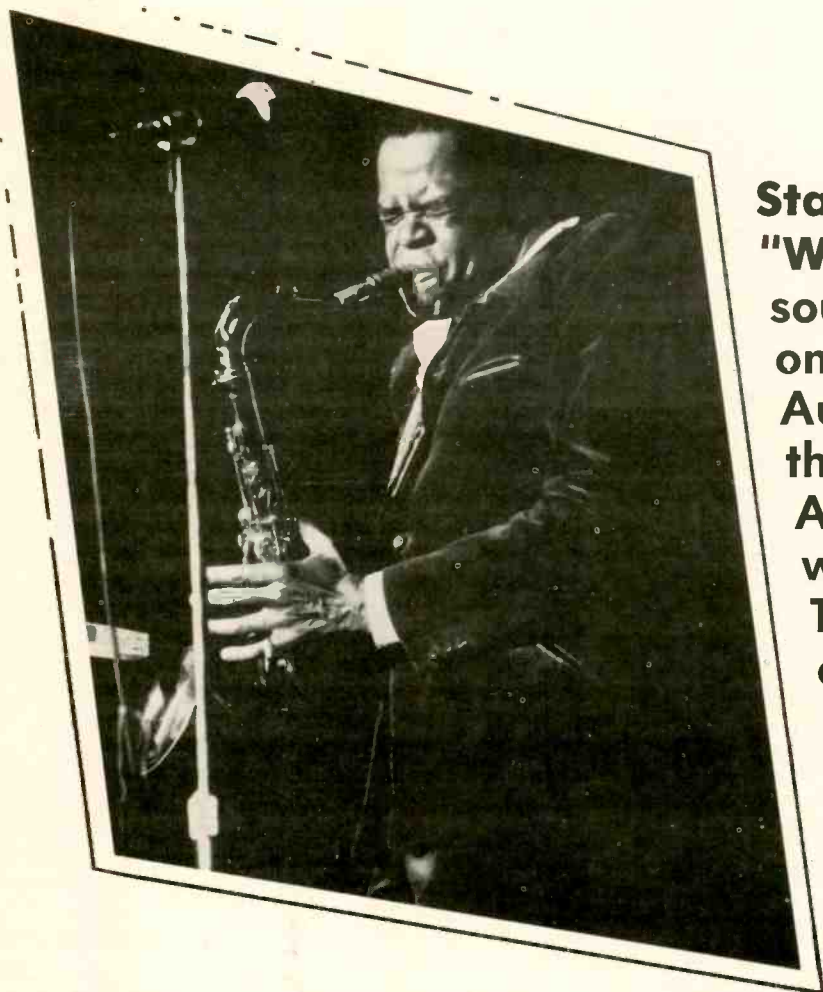
Morning sessions for the expanding retailer included inter-store communications workshops, and covered other areas crucial to store operations: buying, shipping, advertising, the Peaches trade report, computer communications, store expenses and accounting.

Presentations

Afternoon sessions at the convention were given to manufacturers, who presented marketing plans and new product offerings. 20th Century, RCA, Phonodisc, A&M, Motown, Mushroom (with Maccy Lipman Marketing and label prexy Shelly Siegel), Arista, ABC, GRT, Janus, MCA and Capitol all made appearances, with RCA apparently pulling off the most memorable delivery with comedian Robin Williams introduced as a Soviet marketing professor from Moscow University.

The convention concluded March 2.

TRAVELIN' MUSIC...



Stanley Turrentine's new tape — "WEST SIDE HIGHWAY" — sounds great wherever you are: on the Nimitz Freeway, the Autobahn, the Pasadena Freeway, the Dan Ryan Expressway, the Autostrada, or any road in the world. Produced by Stanley Turrentine, and arranged and conducted by Claus Ogerman, this tape features Mr. T's definitive version of "Walkin'," an up-to-the-minute new rendition of "Sugar," and four great originals. Assisting Stanley are such stalwarts as Cornell

Dupree* and Eric Gale** on guitars, Ron Carter*** on bass, Grady Tate on drums, John Miller and Paul Griffin on keyboards, with full string and horn sections.

For those preferring to listen while not traveling, Stanley's new tape is also available on disk.

STANLEY TURRENTINE "WEST SIDE HIGHWAY"

5-9548 CASSETTE
8-9548 8-TRACK
F-9548 LP ALBUM



GRT
MUSIC TAPES

Fantasy

*courtesy of Warner Bros. Records **courtesy of CBS Records ***courtesy of Milestone Records

RCA Intl. To Host Latin American Meet

■ NEW YORK — RCA Records International will host a Latin American Product Meeting for subsidiaries and licensees at the Othon Hotel in Rio de Janeiro, Brazil, March 8-9.

The announcement was made by Karl J. Kurz, Jr., division vice president, RCA Records International, who will chair the meetings and address visiting executives representing RCA companies in 20 countries, including subsidiaries in Mexico, Brazil, Argentina, Spain, Italy, France, Germany and Canada, and licensees in Central America, Peru, Panama, Colombia, Venezuela, Ecuador, Chile, Bolivia, Uruguay, Puerto Rico, Jamaica and the Dominican Republic.

The purpose of the meetings, according to Kurz, is to formulate product release schedules and marketing plans for international

Wagner CTI Pres.

■ NEW YORK — Creed Taylor has named Jerry Wagner president of CTI Records. Wagner, who was vice president/general manager, has been with CTI since 1975, when he joined the company as vice president of marketing.



Jerry Wagner

Prior to joining CTI, Wagner was co-owner of Babylon Recording Corp., a New York based independent r&b label. Before that, he was director of sales/promo for Chess/Janus, and head of sales and promo at Jubilee Records.

Capricorn, Polydor Set Foreign Distrib.

■ MACON, GA. — Frank Fenter, executive vice president of Capricorn Records, has announced the signing of new licensee agreements with Polydor for distribution in Canada and the Scandinavian countries.

The new distribution pacts are effective immediately for Canada, Sweden, Norway, Denmark, and Finland.

The Canadian contract was negotiated between Frank Fenter and Tim Harrold, managing director of Polydor Ltd., Canada.

product for the balance of 1978.

Accompanying Kurz from RCA Records International's New York headquarters will be Arthur Martinez, division vice president, finance; Joe Vias, director, international operations planning, who will supervise the meetings' agenda; Richard Schwartz, manager, international marketing services; Larry Palmacci, newly appointed manager, international product promotion and publishing; and international marketing specialist Jorge Pino.

Highlighting the two days of meetings, organized by Helcio Carmo, manager, South American region, will be specially prepared product presentations from most of the attending countries, as well as similar showings from England and the U.S. The American presentation will be made by Schwartz, who will use video tapes, slides and recordings to spotlight albums by Vicki Sue Robinson, Jefferson Starship, Helen Schneider, Odyssey, Bill Quateman, Valentine and Dr. Buzzard's Original Savannah Band—all available for worldwide distribution by RCA. In addition, Schwartz will present recordings by ABBA, Manfred Mann's Earth Band, Cheryl Barnes, Uriah Heep and Eruption, all of which are available through RCA Records International for distribution in Latin America.

A feature of the meetings will be in-person appearances by recording artists from Argentina, Brazil and Spain, who will participate in a live two-hour show at the closing dinner celebration. This performance will be recorded and made available for commercial release.

ABC Distrib. Meet Boosts New System

■ LOS ANGELES—A solidifying of its recently organized combination independent/branch distribution set-up and an assurance of the label's continued commitment to the arrangement were among the major themes when ABC Records held its first national Distributors' Meeting Feb. 24-26 at the Century Plaza Hotel in Los Angeles.

Representatives from the 19 independent distributors from across the country along with those from ABC's Los Angeles and New York branches gathered for the convention. Addressing the representatives, Steve Diener, president of ABC, said: "In recent months, for various reasons, we have seen a trend of labels leaving independent networks. However, we have absolutely no desire to change the distribution setup we began seven months ago. We're proud of the selections we made. We have found it a very welcome change, and the reports from the field have been extremely positive on results to date. It is our intention and goal to be the major independently distributed label in the country."

"Our current distribution system seems to be not only affecting our product nationally but on a regional basis as well. In recent months, we have attained significantly higher sales on our jazz, country and gospel product by concentrating with our distributors on areas where this product sell unusually well."

Commenting on the label's product, Diener said, "We certainly have the roster and the product to do the job at this point in time. This can be

seen from many points of view. This year, we had an extensive list of Grammy nominees that was marked by its diversity. Also, in the past five months, we have attained the highest percentage of gold and platinum albums that the label has seen in a five year period of time."

Diener defined ABC's current situation as a "building process—the past is behind us." He stated that with the label and distributors working with mutual energy and need, ABC's realistic sales goals in 1978 could be attained. "We're not going to be

(Continued on page 122)

Chalice Sues CBS

By SAMUEL GRAHAM

■ LOS ANGELES — Chalice Productions has filed a breach of contract suit against CBS Records in connection with Chalice artist Rusty Wier. Chalice has also filed a cross-complaint action against CBS, following a suit against Chalice by 20th Century-Fox Records, Wier's former label.

Points In Dispute

According to Chalice attorney Andrew Stern, the original pact between Chalice and CBS regarding Wier, made in May, 1976, was followed by further discussions between the two parties concerning certain modifications of the first agreement. By the terms of the original contract, CBS would pay Chalice the minimum union scale for Wier albums the label chose not to record after having renewed Wier's option. The revisions, said Stern, called instead for payment of the difference between the amount originally contracted for each finished album (\$100,000) and the actual cost of the previous album delivered to and accepted by CBS (\$60,000, according to Stern). CBS would thus owe Chalice \$40,000 for each un-used album; Chalice, alleging that CBS reneged on the modified agreement, has sued the label for \$1,580,000, \$80,000 for "special damages" regarding two albums not recorded by CBS, and \$1,500,000 for "general damages."

The cross-complaint action, Stern said, stems from a December, 1976 arrangement between CBS and Chalice which indicated that the former would buy two albums recorded by Wier for 20th Century. Chalice made a deal with 20th to purchase the albums, but CBS later backed out of its agreement to then buy the product from Chalice, said Stern. 20th Century filed a suit against Chalice alleging the latter's failure to complete the album deal; Chalice has now named CBS the cross-defendant in that action.

Epic Signs Lynda Carter



Ron Alexenburg, senior vice president and general manager of Epic/Portrait and Associated labels has announced the signing of an exclusive recording contract with Lynda Carter, TV's "Wonder Woman." Carter is currently in the recording studio with producer Vinnie Poncia recording her debut lp for the Epic label which is scheduled for a May release. Pictured from left: Mike Atkinson, director west coast a&r, Epic Records; Ron Samuels, manager/spouse; Ron Alexenburg, senior vice president and general manager, E/P/A; Lynda Carter.

NIGEL OLSSON: HIS DREAM DIDN'T HAPPEN OVERNIGHT.

For 5 years, Nigel Olsson was the heartbeat that powered Elton John's band through tumultuous tours and astonishing record sales. Audiences cheered him as one of the top drummers in the world, and he attracted a wide and extremely loyal following.

But Nigel dreamed of someday moving up front to show his fans some other sides of his versatile talent—namely, his gifted songwriting sensibility, and truly fine voice.

And now, after nearly a decade as a big-name rock performer, his dreams

are being realized on one of the most impressive solo albums of the year: "Nigel Olsson."

It's a showcase for his seemingly effortless ability to write and sing memorable songs. With plenty of irresistible melodies and knock out hooks, "Nigel Olsson" is a rich exploration of modern pop.

Nigel's dream didn't happen overnight.

But now that it's here, his dream is definitely for sharing.



JC 35048

"NIGEL OLSSON": HIS FIRST SOLO ALBUM ON COLUMBIA RECORDS AND TAPES.



THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **BAY AREA MANEUVERS:** The completion of their new "Earth" album and an airwave debut via literally hundreds of AM and FM outlets nationwide were sufficient reasons for a **Jefferson Starship** celebration, but the band flexed their traditional flair for such events by turning last Saturday's (25) San Francisco bash into a telling display of Bay Area etiquette.

Held at the band's familiar Victorian house on Fulton Street, now used as offices for Grunt and label chief/manager **Bill Thompson**, the soiree started early and was already roaring at 5:30 in the evening—a time when L. A. types are usually checking the sheen on their Gucci's and hardly out the door. There was little ceremony, and the SF community lived up to its laid-back reputation by actually talking to each other, instead of schmoozing. Only Thompson and Grunt staffers **Cynthia Bowman** and **Heidi Howell** remained in constant motion, although RCA's **Bob Summer** covered ground as well.

With the exception of **Grace Slick**, the band were all accounted for, along with **Marty Balin's** parents. **Mickey Hart** came dressed as either a Mylar olive or an extra-terrestrial, depending on your point of view. There was ample food and beverage, but little ceremony, with the sound system slipping from straight r&b into the opening track of the new album without comment. There wasn't much need, since the new songs clearly made their point.

HAVE A VERY BROWN DAY: The chocolate chip cookie market—given the serious competition among the likes of Van de Kamp's, Bury's Best, Pillsbury's bake-your-own and the classic Toll House recipe—is a pretty tough nut to crack, so to speak. But few would deny that the Famous Amos brown chipper has in three short years fully earned a place in that hallowed hall of heavyweights. That fact was only too clearly illustrated when Famous Amos PR coordinator and self-proclaimed cookie lover **Carole Nelson** brought a pound of the product in question up here last week, only to stand by aghast as the RW west coast staff (especially the **Linda Nelson**, **Christy Wright**, **Portia Giovinazzo**, and **Orly Kroh**, who paid big bucks to get her name in this column) immediately inhaled the cookies like so many plain M&M's. But the real news is that the Famous Amos cookie celebrates its third birthday on March 12, and creator **Wally Amos**, former agent, wants the industry to help him mark the occasion. We're told that **Ashley Whippet**, champion frisbee-catching dog, will be on the receiving end of a few cookies, and you can bet we will, too, because cookies and champagne will be free for the duration (1-4 p.m.) of the party. It'll be at Famous Amos headquarters, 7181 Sunset Blvd. in Hollywood.

NOTES AND COMMENT: **Nick Armand**, lead screamer (that's their description, not ours) for Ariola/Zombie's **Sunset Bombers**, had an accident during the band's recent Whisky gig. Apparently, he slashed himself on the leg with a switchblade during a particularly heartfelt rendition of the love ballad "Suicide Kamikazi Girl." He finished out the set as his blood seeped over the stage, then limped off to get five stitches from a **Dr. Vogel** at Cedars-Sinai. Vogel, you see, is the same guy who attended to **Sex Pistol Sid Vicious** after a mishap of some sort; we tried to reach the good doc for comment, but he was down in Tierra del Fuego, carrying equipment for the **Germs** and the **Bags** on their extensive tour of dormant volcano craters. . . . **COAST** extends apologies to **Julia Orange** at the Herald-Examiner, whose interview with **Bob Dylan** was mentioned in last week's column. Turns out the culprit behind an apparent confusion between **Roberts Johnson** and **Johnston** was a wayward typographer, not the writer. . . . Congrats to **Lanny Lambert**, east coast professional manager of Interworld Music, and **Laurie Holland**, administration coordinator of Screen Gems-EMI Music, who were married March 2 in New York. . . . February 26 was a big day for birthdays: among the notables doing that natal rag on the 26th are **Fats Domino**, **Elizabeth Taylor**, **Jackie Gleason**, **Johnny Cash**, Laker star **Adrian Dantley** and—get ready—RW's chief west coast slug **Mike Falcon** and **Harvey "The K" Kubernik**, L.A. music scene fixture. Kubernik held a party this year (we like the idea of throwing a party for yourself), and reported that he even spent \$132 of his own money—undoubtedly a first on liquor. A set by **Al Stewart** was among the musical highlights, but Harvey himself was most impressed by the appearance of ex-**Soft Machine** member **Kevin Ayers**.

FOOTLIGHTS: The elusive **John Martyn**, whose first Island studio lp in three years is just reaching these shores now, has been added to the **Eric Clapton** tour, replacing **Player** as opening act beginning March 19 and continuing through the tour's conclusion on April 9. If

(Continued on page 112)

New John Williams Score



BMI composer John Williams is shown (seated right) listening to playback to his new score to 20th Century's film "The Fury." Williams recently garnered three Grammys for his music to "Star Wars." Williams has also just received to Oscar nominations both in the same category "original score," for "Star Wars," and "Close Encounters of the Third Kind." Shown from left are Lionel Newman, VP of music at 20th Century Fox Pictures; BMI's Ron Anton, Neil Anderson, and Brooke Escot with the composer.

WB Names Schultz To Jazz/Prog. Post

■ **LOS ANGELES**—Rick Schultz has been appointed special projects coordinator for jazz and progressive music at Warner Bros. Records, it was announced by Ron Goldstein, director of Warners' jazz and progressive division.

Schultz comes to Warner Bros. with a background in the jazz field, beginning as a jazz reviewer/columnist, and including a three-year period during which he was a deejay at a number of AOR and jazz radio stations in Colorado. He entered the marketing field with CBS Records' college rep program at the University of Colorado. After graduation he was involved in promotion for Epic Records covering Colorado, Utah, Wyoming, Idaho, and Montana.

Alive Ent. Relocates

■ **LOS ANGELES** — Alive Enterprises has moved to new premises at 8600 Melrose Avenue, Los Angeles, California 90069. The company also has a new telephone number: (213) 659-7001.

Dede Warwick Signs with H&L

■ **NEW YORK** — Landy McNeal, vice president of a&r at H&L, has just announced the signing of Dede Warwick to a long-term recording contract.

Product

Ms. Warwick's current product will be produced by H&L's presidents, Hugo & Luigi. There will be a rush release.

American Ent. Mgmt. Signs The Runaways

■ **LOS ANGELES** — The Runaways have signed with American Entertainment Management for personal management, according to Peter Leeds, president of the New York-based firm.

Flack Gold

■ **NEW YORK** — Atlantic artist Roberta Flack's new album, "Blue Lights In The Basement," has been certified gold by the RIAA, it was announced by Dave Glew, senior vice president/general manager of the label.

Dirt Band L.A. Performance



United Artists Records recording group The Dirt Band recently performed at the Dorothy Chandler Pavilion in the Los Angeles Music Center. Pictured backstage at a party held in their honor are, from left (rear): Pat Pipolo, United Artists VP of a&r; Dirt Band members Jimmie Fadden, Jeff Hanna, Merel Bregante, Al Garth, John McKuen; Mark Levinson, United Artists VP of business affairs; Roger Lifeset, United Artists director of album promotion; United Artists art director Bill Burks. From left (front): Gordon Bossin, United Artists VP of marketing; Larry Cohen, United Artists VP of merchandising and Pat Martine, United Artists regional promotion representative.



We're only showing Ian Dury's best side.

And everybody's grabbing on to it.

Crawdaddy says: "Common sod or not, Dury is uncommonly artful. Rough wit, ready sympathy and vocal twists make his inarticulate characters reveal themselves as individuals. What makes Dury stand out among his role-playing peers is that he can drop the mask and speak



STF 0002

directly to his audience. He's too humanistic to be a trendy nay-saying punk."

New Musical Express calls Dury: "One of Britain's most unique and uncompromising talents."

Ian's debut album "New Boots and Panties" shows a side of him that most people would hide.

THE SHAPE
OF THINGS TO COME



Manufactured and distributed by Arista Records, Inc.



New York, N.Y.

By DAVID MCGEE and BARRY TAYLOR

■ BOB EZRIN NEWS: The self-professed legendary producer of **Alice Cooper**, **Kiss**, **Peter Gabriel**, **Roberta Flack**, **Lou Reed**, **The Babys**, et al., has given up his L.A. digs for the more scintillating clime of the Big Apple. Perhaps the biggest news to come from Ezrin's quarters last week concerned his amicable split with Alice Cooper. "It was time for a rest," Ezrin said of the split. "He's going his way and I'm going mine, at least for the rest of the year." However, Ezrin remains a confidant of and advisor to both Cooper and Cooper's manager, **Shep Gordon**. The three in fact met last week to discuss producer candidates for Cooper's next album, with **Paul Rothschild** being mentioned as the man most likely.

For the moment Ezrin is concentrating on his latest charge, **Tim Curry**. The star of the Broadway production of the "Rocky Horror Show" spent Monday afternoon, along with Ezrin, in the company of **James Taylor** and **Carly Simon**, discussing material for his first solo album. Later that evening Ezrin and Curry dined with playwright **Peter Schaffer** ("Equus"). Which has nothing to do with records. Curry and Schaffer apparently have a long-standing friendship and Curry is reportedly still interested in pursuing his career as an actor.

Following the Curry project, Ezrin heads into the studio with **Nils Lofgren**, which is nothing if not an interesting pairing. "I'm going going to use his voice," Ezrin said of his plans for Lofgren, whose record sales have yet to match the magnitude of his critical acclaim. "I think Nils is a great American song interpreter, vocally and instrumentally. We're looking through our favorite material, old and new, and trying to decide on something. We're definitely not restricting ourselves to anything written by Nils."

And—it's said that all four members of **Kiss** are planning solo albums. Among those asked to produce: Ezrin and **Jimmy Ienner**, both of whom declined. The latter, though, confirmed to us that he will be "overseeing some things for the guys—sort of a feedback situation."

Last but not least in Ezrin News is the announcement that his production company, Migration Records Inc., is opening a Los Angeles office, to be headed by Ezrin's long-time associate **Brian Christian**. According to a news release sent our way, Ezrin "is using the Los Angeles opening as the basis for developing a production capability that will include writers, arrangers and producers. Migration will employ a flexible arrangement that both broadens creative input and customizes all production-related functions for each artist."

What this means is that Christian, who is known as a first-rate engineer, will be developing, coordinating and producing projects for Migration from the L.A. office.

Ezrin will remain involved in all of Migration's projects. "The responsible producer on each project will be back-stopped by the entire organization to the extent each individual producer needs to maximize his potential," quoth Ezrin. "We are expanding our ability to bring the kind of production outlook and expertise that has become our hallmark to a greater number of situations. At the same time, we are increasing the chances for success of each situation by creating a pool of personalities and approaches from which to draw."

What all this means we were afraid to ask.

HOT RUMOR DEPT.: Is the world famous **Wally Watson Band** happening? Formerly known as **Duck Butter**, the Wally Watson Band, from Tampa, Florida, is reported to be in the RCA recording studios here with a mystery producer, cutting a demo that will include the classic "It's a Long Way To Heaven By The Seat Of Your Pants" and the group's signature tune, "Animal Hoedown."

By way of background, we can tell you that some of the members of the Wally Watson Band are alums of the legendary **Termites From Mars** (nee **Termites From Hell**—the group changed its name in order to "broaden" its teen appeal and to "increase the chance of appearing on 'Soul Train'") and are fronted by an extraordinary vocalist in **Jarman Shepard**. Suffice it to say that the Termites' only album, "Up To Our Necks In Frogs," is a collector's item.

Wally Watson's mystery producer called us last week upon learning that we had got wind, so to speak, of the group's presence here. He stressed that "the band is definitely crazy, possibly dangerous, and probably just what this country needs right now."

GOOD SHOW AWARD this week goes to **Doc Pomus** for his incisive letter to the Village Voice. Just like in your songs, Doc, you told the truth, the whole truth and nothing but.

ANNIVERSARY TIME: On March 10 DIR Broadcasting celebrates the
(Continued on page 123)

Warner Bros. Gears Up For Final Phase Of Rutles' Extensive Merch. Campaign

By SAM SUTHERLAND

■ LOS ANGELES — Recent weeks have seen Warner Bros. Records gearing up for the final phase of an extensive media, merchandising and advertising campaign on behalf of the upcoming NBC-TV special documenting the rise of The Rutles, epochal '60s pop masters. Anticipating a new wave of Rutlemania, the label has enlisted the aid not only of the original band members and the NBC marketing and promotion forces, but several familiar business figures long associated with the Liverpoolian foursome whose career began on a note of antic, tight-trousered innocence and culminated in a zeitgeist encompassing neo-mysticism, socialist business practices and non-linear logic.

RW obtained an exclusive interview with Eric Manchester, the Rutles' press officer during their initial airwave and arena conquest, and subsequently a salaried bystander involved in the so-called administration of Rutle Corps, the progressive media corporation formed by the Pre-fab Four during the heady atmosphere of late '60s London. Long since retired, the former journalist is resurfacing for some of the same reasons that first led him to accept former Rutles' manager Leggy Mountbatten's offer to helm the group's press image following their initial success.

"I joined them so I could go to America and have a laugh," Manchester explained with his trademarked blend of candor and diffidence. "They had about them that sense of certainty one always

Lourie Joins WB

■ LOS ANGELES—Charlie Lourie has been named to a product manager post at Warner Bros. Records, according to an announcement by Pete Johnson, executive director of product managers for the label.



Charlie Lourie

Lourie most recently was general manager at Douglas Records, which followed a two-year stint as director of merchandising for Blue Note Records. Prior to that, he was director of merchandising for Epic Records and associate labels.

recognizes in successful people. In hugely successful people. People like Elton, and Elvis, Bootsy . . . Frank Sinatra. Hitler. Those really, really successful people."

Downplays Role

Manchester notes that his initial link with the band was often exaggerated in the early days, largely because he had known them while on the staff of the Daily Excess in Manchester ("In fact, Manchester isn't my real name; I took it when I worked there, because I like it"), where he had ghosted a column for Rutle Stig O'Hara. He had met the group and manager Mountbatten during their scuffling days; in nurturing their media image in later years, he would be grateful at the apparent amnesia or indifference that characterized the press' memories of those first years as The Rutles.

"In Hamburg, they'd been rather wild," he recalled. "They stayed up late, constantly, but no one ever asked how they stayed up. Ignored that completely. Actually, they were taking enormous amounts of Preludin, which enables you to stay up for five years without sleep. On top of that, it was known that the Reeperbahn, where they played, was a very, uh, naughty street; fortunately, no one wanted to know how naughty."

Uniformity was another early consideration, inspired by their Rutle haircuts and tight trousers, the latter feature cited by Manchester as the principal cause of Mountbatten's fervent support for the group ("Leggy didn't much like the music," he admitted). "It was crucial to have their hair down over their eyes at all times," Manchester remarked. "One photographer was banished from their presence forever, because he betrayed their trust in that respect. He was shooting at the beach, and they got all wet and came out of the water with their hair all back from their faces. 'I won't use it,' he promised, but he did. Took that picture by the sea in Miami."

He agreed that the strategy of keeping their hair low over their brows helped make them less threatening to parents and authority figures by suggesting the four young men had low foreheads.

Manchester is a bit more obscure in reviewing the rise and collapse of Rutle Corps, the group's controversial record label and "creative community" formed near the turn of the decade. "Op-

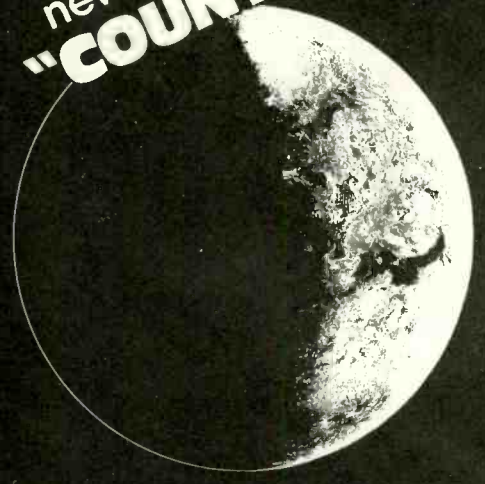
(Continued on page 125)

JEFFERSON STARSHIP

IN THE BEGINNING JEFFERSON STARSHIP CREATED "EARTH"

BXL1-2515

Featuring the
newly launched single:
"COUNT ON ME"
FB-11196



Produced by Larry Cox
and Jefferson Starship



Manufactured and Distributed by RCA Records

Yvonne at the Bottom Line



Shown backstage congratulating Yvonne Elliman (RSO recording artist) after her sold out appearances at NYC's Bottom Line, a part of her current national tour, are, from left: Bob Edson, vice president of eastern operations RSO Records Inc.; Yvonne Elliman; and Al Coury, president RSO Records Inc.

Millman Joins The Press Office

■ NEW YORK — Carol Ross, president of The Press Office, Ltd. has appointed Bryna Millman senior account executive for the company. Millman will be closely involved with publicity projects for The Press Office's diverse client roster.

Background

Prior to her joining The Press Office, Ms. Millman worked for Rogers & Cowan, Inc. in the Corporate division. For over seven years, she was an account executive at Solters & Roskin, involved with both music-oriented and general clients.

Columbia Names Brown Associated Product Mgr

■ NEW YORK — Barbara Cooke, director, product management, Columbia Records, has announced the appointment of Paula Brown to the position of associate product manager, Columbia Records.

Background

Brown was most recently the staff assistant for the Columbia label artist development department. She joined Columbia Records in 1972 and has worked in the product management, promotion, executive and artist development departments.

Alice Goodman Dies

■ NEW YORK—Alice H. Goodman, 72, wife of orchestra leader Benny Goodman, died recently at their home in St. Martin, British Virgin Islands. The Goodmans were married for 35 years.

Mrs. Goodman is survived by her brother John Hammond, independent a&r consultant to CBS Records, five daughters and seven grandchildren. Private funeral services were held in Connecticut.

Atlantic Taps Friedman

■ NEW YORK — Mike Friedman has been appointed west coast artist relations manager, it has been announced by Atlantic Records vice president/west coast general manager Bob Greenberg and Atlantic Records senior vice president Michael Klennfer.

Friedman will work closely with director of artist relations Perry Cooper and west coast artist relations director Tony Mandich on special promotions connected with Atlantic artists' appearances on the west coast, as a liaison between the artist relations department and key retail outlets, and on maintaining the communications between the artists, their management and booking agencies, and the record company itself. Friedman will report directly to Mandich.

Friedman comes to Atlantic Records from Warner Brothers Records, where he worked for 2½ years under director of merchandising Adam Sommers as coordinator of administrative services, overseeing buying and purchasing for the label. Prior to joining Warner Brothers he was with Tower Records.

Columbia Fetes EW&F



Columbia Records recently hosted a party for Earth, Wind & Fire, celebrating the double-platinum status of the group's latest album, "All 'N All." Earth, Wind & Fire had performed the night before at Nassau Coliseum, one of the final dates of a four month tour. Pictured at the party presentation are, from left: Verdine White of EW&F; Don Dempsey, VP, marketing, Columbia; Bruce Lundvall, president, CBS Records Division; Bob Sherwood, VP, national promotion, Columbia; producer Maurice White; the party's resident Sphinx; and Andrew Woolfolk of EW&F.

Who In The World:

Billy Joel: No Stranger To Success

■ Billy Joel's latest album for Columbia Records, "The Stranger," has brought the songwriter and musician to multi-million sales levels and worldwide acclaim. "The Stranger" has topped double platinum status and has spawned the gold single, "Just The Way You Are." This week the album is #2 on the RW chart, while the single remains in the top 10. Columbia just released another single from the album, "Movin' Out."

"The Stranger," Joel's fourth album for Columbia, is the culmination of years of hard work and musical inspiration. Joel's recording career began in 1968, a result of years of playing in bar bands throughout Long Island and twelve years of intensive classical piano train-

ing. In 1971 Joel recorded his first album, "Cold Spring Harbor." That year he moved to Los Angeles, briefly conducting his musical career under the name of Bill Martin. In 1973 Joel released his first album for Columbia, "Piano Man," which became his first gold album.

First LP

In 1974 Joel recorded his second Columbia album, "Street-life Serenade." This was followed by "Turnstiles," written and recorded in 1976. The record met with success in the U.S. and beyond, going gold in Australia in less than week. Joel has been maintaining a strenuous tour schedule. He just wrapped up a 56 date tour of the United States and Canada, and just began an extensive tour of Europe, Australia and Japan, many of the dates already sold out. The success of Billy Joel and "The Stranger" has warranted major TV exposure in the U.S. and Europe.

Entertainment Co.

Signs Kim Fowley

■ NEW YORK—Charles Koppelman, president of The Entertainment Company, has announced that Kim Fowley has been signed by the firm as a producer on selected projects. Fowley will be producing prominent artists for The Entertainment Company, beginning with Helen Reddy, whose forthcoming Capitol Records lp is currently being completed in Los Angeles.

Dan Hill Gold

■ LOS ANGELES—Arnie Orleans, senior vice president, advertising and sales, 20th Century-Fox Records, has announced that Fox recording artist Dan Hill's single, "Sometimes When We Touch," has achieved gold status.

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



SINGLE PICKS

DONNA McDANIEL—Big Tree 16111 (Atlantic)

FIGARO (prod. by Joel Diamond) (writers: Hiller-Sheridan-Lee) (Silver Blue/Tony Hiller, ASCAP) (2:49)

Another version of this ABBA-ish song is already near the top of U.K. charts, and McDaniell, who has just changed labels, should have similar success here.

THE JAM—Polydor 14462

I NEED YOU (FOR SOMEONE) (prod. by Vic Smith & Chris Parry) (writer: Weller) (Front Wheel, BMI) (3:03)

These British new-wavers sound remarkably like the early Beatles on this mid-tempo rock ballad. Programmers who don't like punk may well like it.

HENRY GROSS—Lifesong 8 1761 (CBS)

ONLY THE BEAUTIFUL (prod. by Terry Cashman & Tommy West) (writer: Gross) (Blendingwell, ASCAP) (3:48)

A typically enjoyable, uptempo Gross pop-rocker, this single deals only slightly ironically with the jet set. It should return him to top 40 charts.

STALLION—Casablanca 918

ATLANTA (prod. by Dik Darnell) (writer: O'Neil) (Rick's/Variena, BMI) (3:27)

This pop-rock group sounds a lot like the Miracles on this mellow, melodic single. Several formats should help make it more than a regional hit.

JOHNNY BRISTOL—Atlantic 3421

WAITING FOR LOVE (prod. by Johnny Bristol) (writer: Bristol) (Bushka, ASCAP) (3:14)

Bristol's latest single creates a mood of anticipation, and the rather smooth, dance-tempo should appeal to disco and r&b audiences musically and lyrically.

DANNY O'KEEFE—Warner Bros. 8389

THE RUNAWAY (prod. by Kenny Vance) (writer: O'Keefe) (Warner-Tamerlane/Road Canon, BMI) (3:30)

O'Keefe's topic here is a contemporary one, and he brings sensitivity to the subject of displaced teenagers. It's a mid-tempo ballad, with good pop chances.

WILLIE NELSON—RCA 11235

IF YOU CAN TOUCH HER AT ALL (prod. not listed) (writer: Clayton) (Resaca, BMI) (3:03)

The frankness and simplicity of this song set it apart from much country and pop material, and it fits well with Nelson's spare style. LP activity should help it.

STEVE YOUNG—RCA 11233

DON'T THINK TWICE, IT'S ALL RIGHT (prod. by Roy Dea) (writer: Dylan) (WB, ASCAP) (3:37)

Young's reading of the Bob Dylan standard starts rather quietly and builds to an energetic though acoustic finish. It merits pop and country attention.

GENE CHANDLER—Chisound 1168 (UA)

TOMORROW I MAY NOT FEEL THE SAME (prod. by Carl Davis) (writers: Thompson-Dixon) (Carleen/Defrantz Monique, ASCAP) (3:53)

This r&b single is structured unusually, with strings and female voices giving a long intro before Chandler's vocal comes in, but the song is strong and melodic.

PATTI LABELLE—Epic 8-50510

DAN SWIT ME (prod. by David Rubinson) (writers: Parker-Rubinson-Cohen-Edwards) (Raydio, ASCAP/Polo Grounds/Zuri, BMI) (3:11)

There's a New Orleans feel to Labelle's latest, a bright, uptempo dance tune that uses horns and guitar effects to convey its simple, energetic message.

RONNIE MONTROSE—Warner Bros. 8544

TOWN WITHOUT PITY (prod. by Edgar Winter) (writers: Tiomkin-Washington) (United Artists, ASCAP) (3:10)

Montrose's wailing guitar work is spotlighted on this instrumental version of Gene Pitney's 1962 hit. It's doleful, but it's solid rock 'n' roll.

RON PREYER—Shock 10 (Janus)

BALTIMORE (prod. by George Tobin) (writer: Newman) (Hightree, BMI) (3:33)

This r&b arrangement of the Randy Newman song sounds like a chart natural: Preyer's vocal conveys the song's desperation well, and should please r&b listeners.

ALESSI—A&M 2011

HATE TO BE IN LOVE (prod. by David Lucas) (writers: B. & B. Alessi) (Alessi, BMI) (2:57)

The Alessi brothers might well parlay their crisp harmonies into a pop hit with this well-crafted, uptempo and slightly ironic love song.

CLINT HOLMES—Private Stock 186

GOT TO GIVE IN TO LOVE (prod. by Rob Gailbraith & Bruce Dees) (writers: Galbraith-Dees-Flemming-Morgan) (Pi-Gem/Mad, Lad, BMI) (3:10)

Holmes has been away from the charts for several years, but could return with this big-sounding pop production number in disco-for-adults tempo.

FUZZY HASKINS—Westbound 55411

NOT YET (prod. by Gig Prods.) (writer: Haskins) (Bridgeport/Step Mik, BMI) (3:57)

Sex is Haskins' topic on this amusing, funky r&b tune—his vocals and lyrics provide most of the interest, and some effective horns add a good touch.

BRUCE ROBERTS—Elektra 45455

STARMAKER (prod. by Tom Dowd) (writers: Roberts-Sager) (EMP/Times Square, BMI) (3:35)

Roberts' new single starts quietly with piano accompaniment and builds to a stirring finish. It may be his strongest single to date, and pop radio should respond.

OZARK MOUNTAIN DAAREDEVILS—A&M 2016

FOLLOWING THE WAY I FEEL (prod. by David Kershenbaum) (writer: Lee) (Lost Cabin, BMI) (3:35)

The Daredevils capture a sixties-ish country-rock feeling on this engaging untempo song. The breezy mood and pleasing melody should establish it.

JOURNEY—Columbia 3-10700

WHEEL IN THE SKY (prod. by Roy Thomas Baker) (writers: Valory-Schon-Fleischman) (Weed High Nightmare, BMI) (3:31)

Having added a new lead singer, Journey could have its first pop radio hit with this soaring, guitar-dominated rocker with cosmic overtones.

RICHARD TORRANCE—Capitol 4554

I CAN'T ASK FOR ANYMORE THAN YOU (prod. by Carter) (writers: Gold-Denne) (Colgems-EMI, ASCAP) (2:57)

Torrance should increase his pop penetration and perhaps reach some r&b stations with this light, melodic love song with some r&b touches added.

THE SUNSHINE BAND—T.K. 1026

BLACK WATER GOLD (prod. by Casey/Finch) (writer: Zillery) (Su-Ma/Rogan, BMI) (3:11)

T.K.'s typically superior production style stands out on this instrumental by the Sunshine Band sans KC. They stretch out well without losing the trademark rhythm.

OHIO PLAYERS—Mercury 2-54238

MAGIC TRICK (prod. by group) (writers: group) (Play One/Unichappell, BMI) (3:29)

This movie theme begins with an un-Players-like a cappella intro, but swiftly turns into the sort of hot funk exercise their many fans have come to expect.

JAN BERRY—A&M 2020

SKATEBOARD SURFIN' U.S.A. (prod. by Jan Berry) (writers: Wilson-Christian-Berry-Berry) (Irving, BMI) (2:15)

Jan Berry has remade the Jan and Dean "Sidewalk Surfin'" hit to fit into the current skateboard craze. The harmonies have lost none of their original appeal.

SUSIE ALLANSON—Warner-Curb 8534

MAYBE BABY (prod. by Ray Ruff) (writers: Holly-Petty) (McCartney, BMI) (2:50)

Country and pop formats should find this cover of a Buddy Holly hit to their liking: Allanson's vocal has a good r&r edge, and the beat is nicely accented.

TUXEDO JUNCTION—Butterfly 1205

CHATTANOOGA CHOO CHOO (prod. by W. Michael Lewis & Lauren Rinder) (writers: Gordon-Warren) (pub. not listed, ASCAP) (3:33)

This single brings together disco and the Andrew Sisters' sound, and the combination should appeal both to dancers and those who remember the original.

THE GREAT GRAMMY SWEEP

RECORD OF THE YEAR

Hotel California
Eagles

SONG OF THE YEAR

Love Theme From A Star Is Born (Evergreen)
Barbra Streisand & Paul Williams

SONG OF THE YEAR

You Light Up My Life
Joe Brooks

BEST INSTRUMENTAL ARRANGEMENT

Perry Botkin, Jr.

BEST ARRANGEMENT FOR VOICES

New Kid in Town
Eagles

BEST JAZZ PERFORMANCE BY A BIG BAND

Prime Time
Count Basie

BEST POP VOCAL PERFORMANCE, FEMALE

Love Theme From A Star Is Born (Evergreen)
Barbra Streisand

BEST RHYTHM & BLUES SONG

You Make Me Feel Like Dancing
Leo Sayer (PRS)

BEST SOUL GOSPEL PERFORMANCE, CONTEMPORARY

Wonderful!
Edwin Hawkins

BEST COUNTRY VOCAL PERFORMANCE, MALE

Kenny Rogers

**BEST COUNTRY INSTRUMENTAL PERFORMANCE
COUNTRY INSTRUMENTALIST OF THE YEAR**

Hargus "Pig" Robbins

BEST COUNTRY SONG

Don't It Make My Brown Eyes Blue
Richard Leigh

BEST RECORDING FOR CHILDREN

Aren't You Glad You're You
Jim Timmens

BEST CAST SHOW ALBUM

Amie
Charles Strouse & Martin Charmin, Composers
Charles Strouse, Producer

ALBUM OF THE YEAR CLASSICAL

Concert of the Century
Leonard Bernstein

HALL OF FAME AWARDS

Leopold Stokowski
Gene Austin (*My Blue Heaven*)

ASCAP

LOVING IS LIVING

THE McCRARYS—Portrait JR 34764 (CBS) (7.98)

The Staples aren't the only musical family around, as the McCrarys — Linda, Sam, Charity and Alfred — make clear. A strong beat permeates, but it's the vocals, solo and ensemble, that really shine. Highlights in the all-original set include "You" (with Stevie Wonder on harp), the title cut and "You Are the Key."



SPANK YOUR BLANK BLANK

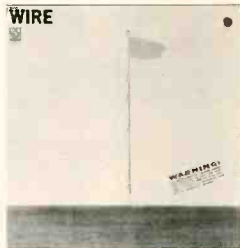
MORRIS JEFFERSON—Parachute RRLP 9003 (Casablanca) (7.98)

A glance at the track titles — "Spank It Child Please," "Spank Your Thang," etc.— might suggest that this lp is an in-depth look at kinky sexual mores, but the spanking will be confined to the dance floor. The infectious title cut and Jefferson's voice lead the way towards the funky side of disco.

PINK FLAG

WIRE—Harvest ST-11757 (Capitol) (7.98)

As one of Britain's better new wave bands, Wire has received much press there heralding the release of this album. Their two tracks on the "Roxy" album have been re-cut here and figure prominently among the 21 songs on these two sides. The quartet has not been together long but they play in an expressive style that should not be ignored.



OCEAN OF LOVE

STORMIN' NORMAN AND SUZY—Polydor PD-1-6116 (7.98)

This duo, a popular club attraction in the east for some time, does a good job of translating their live appeal to vinyl for their first lp. It's an electric set, with plenty of Bessie Smith/Billie Holiday in Suzy Williams' vocals and boogie-woogie in Norman Zamcheck's piano. Good fun throughout.

CITY TO CITY

GERRY RAFFERTY—UA LA840-G (6.98)

Rafferty is an exemplary singer/songwriter who first recorded with the Scottish group, the Humblebums and latter was an integral member of Stealer's Wheel. As a solo artist (on his second solo lp) he has an affable style that embraces some memorable compositions like "Home and Dry" and "The Ark."



UNTIL NOW

BOBBY ARVON—First Artists FA 4001 (Mercury) (6.98)

A new singer/songwriter who will surely remind some people of Barry Manilow or Neil Diamond, Arvon displays an expressive voice that takes hold on the slower, ballad oriented material. "Until Now," a recent chart entry, is one of his most powerful performances.

CORNELL DUPREE'S SATURDAY NIGHT FEVER

Versatile MSG/6001 (7.98)

Guitarist Cornell Dupree is often heard in the capacity of session musician but rarely does he take the time out to record an album under his own name. Here he does just that and his axe takes dead aim at some of top 40's hottest hits. Included are biting versions of "Stayin' Alive," "Boogie Nights" and others.



MOVIES

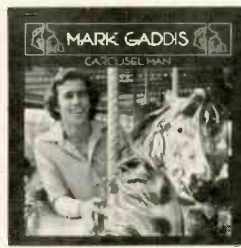
MICHAEL MANTLER—Watt 7 (JCOA)

The label continues its unusually high calibre of music with trumpeter Mantler's latest lp, bringing together the talents of Carla Bley, Steve Swallow, Larry Coryell and Tony Williams. Coryell is particularly impressive here as his guitar sings and stings on these eight tracks. A well-played, accessible album for jazz or rock fans.

MISS BROADWAY

BELLE EPOQUE—Big Tree BT 76008 (Atlantic) (7.98)

These three ladies have been enjoying one of the bigger successes in imported European disco music of late with this lp. Now in its domestic form, it should find a wider audience. The highlights is side two's 14 minute version of the 1966 classic, "Black Is Black."



CAROUSEL MAN

MARK GADDIS—Ovation OV 1720 (6.98)

Gaddis is a singer/songwriter from Minnesota who has a gentle and precise way of communicating emotions through his songs. Songs like "Carousel Man," "Carry On" and "Heart Travels" should find no difficulty in reaching an easy listening audience as Gaddis' delivery is well suited for that format.

WOMAN-CHILD

HELENE FRANCES—Hit Intl. HIR 7777 (7.98)

The songstress produced her album and wrote all of the material which forms a story of a relationship that quickly builds and just as quickly dissolves. The title track has a breathy, sexy quality with a disco styled accompaniment which could be the thing to pick up some play and set the lp into motion.



WILD FLOWER

HOUSTON PERSON—Muse MR 5161 (6.98)

Person, an exceptionally gifted saxophonist, is heard in rare form here as he effortlessly dances through jazz standards and other songs with people like Idris Muhammad and Jimmy Ponder lending support. Of special note is the Tadd Dameron ballad, "Dameron," possibly the first recording of the tune.

COME INTO MY HEART

USA-EUROPEAN CONNECTION—Marlin 2212 (6.98)

With one extended piece per side (14:28 and 12:52 respectively) this group, fronted by three female singers offers an atmospheric invitation to get up and dance. The production is exceptionally good, relying on sound effects, synthesized passages and a pronounced beat to the rhythm.



STANDING IN YOUR SHOES

CHARLEE—Amerama A 1005 (6.98)

This songstress, known simply as Charlee, has a bright appealing voice which sounds equally comfortable with pop or country oriented material. One of her better songs is a twist on an already classic tune as she sings, "You hum the tune, I'll write the words."

(Continued on page 126)

BRAINSTORM



J2 3532 /

BRAINSTORM/JOURNEY TO THE LIGHT

TABU RECORDS STEREO

J O U R N E Y T O T H E L I G H T

'On The 20th Century' Is a Hit

■ NEW YORK—Broadway's pre-occupation with revivals is the theatrical equivalent of record industry reliance on remakes of past pop hits: Why not go with a proven winner, the argument runs, or at least with a reworking of a winner? Old plays seem especially alluring when their stories reflect sentiments and values that are comforting to a middle-class audience which shies from much contemporary drama, and even a dated script can make up in nostalgic appeal what it lacks in topicality.

"On The Twentieth Century," a musical remake of a 1932 Charles MacArthur-Ben Hecht play, revels in its datedness, and with several fine performances and a remarkable staging and design, gives the production much of the spontaneity and verve of a contemporary work.

The story could hardly be simpler. A down and out Broadway producer of the thirties (John Cullum) encounters his former leading lady and lover (Madeline Kahn) on the luxurious Twentieth Century express from Chicago to New York, and sets about trying to win back her heart, for himself, and her talents, for a Broadway spectacular that will reverse his fortunes. A daft spinster (Imogene Coca) who may or may not have the means to back the new venture provides some mild complications.

Robin Wagner's scenic design is a dazzling art-deco recreation of a luxury passenger train, and the feats of staging which show the machine from all angles, interior and exterior, border on the astonishing. The theatre-goer who bemoans the rising price of tickets for musicals can hardly claim that the producers of "On The Twentieth Century" have cut corners on production values.

Within this elaborate setting, Cullum, Coca and especially Kahn whirl through musical numbers

that are meant to be star turns, and here certainly are. Cullum ranks at the top of any current list of Broadway's leading men, and audiences who have seen him in more serious roles should now applaud his comedic talent. Coca's songs and scenes lend themselves to show-stealing, and she performs with an elan that should particularly please audiences for whom she is a sentimental favorite.

Madeline Kahn's path to Broadway has been a rather circuitous one. Her credentials as an actress and comedienne in films and off-Broadway are excellent, and if she makes any additional impression in her current role it is because she has ample opportunity to show off a fine singing voice made for the stage. Should she choose to spend more time on Broadway, she will soon stand with its most popular performers. She is already one of its best.

Cy Coleman's score is made to bear a substantial responsibility for advancing the plot. Consequently, the songs here, funny and cleverly-crafted though they may be, would seem to have little cover potential outside the context of the show. The notable exception is "Our Private World," a Cullum-Kahn duet, which is likely to turn up in cabaret repertoires before too long. (Columbia holds the original-cast album rights).

"On The Twentieth Century" makes the most of what it has to offer. The actors generally overplay, but such acting in this context only underscores the "long ago and far away" character of the production. If long-distance train travel does indeed go the way of the stagecoach, it may be that "On The Twentieth Century" will stand as some sort of monument to a bygone age. And, like most monuments, the show is likely to be around for a long time.

Marc Kirkeby



Columbia Records recently recorded the original cast album of the Broadway musical "On The Twentieth Century," starring Madeline Kahn, Imogene Coca and John Cullum and directed by Harold Prince. The show opened last month at the St. James Theatre. The album is produced by Cy Coleman, who composed the songs, with book and lyrics by Adolph Green and Betty Comden. Pictured at the recording session are, from left: (front) Madeline Kahn, Betty Comden, and Imogene Coca; (rear) Kevin Kline, supporting cast member; Cy Coleman; Adolph Green; John Cullum, and music director Paul Gemignani.

NARM Readies Wide-Ranging Exhibits

■ CHERRY HILL, N.J. — A 700 square foot prototype retail store, a display of innovative electronic playback equipment, Time Magazine's display of original oil paintings of recording artists later translated into Time covers, and the latest bio-feedback electronic equipment will contribute to the most exciting exhibit booth area in the history of NARM conventions.

The French Market of the Hyatt Regency Hotel in New Orleans, a 25,000 square foot facility, will house the exhibit booth area for the 1978 NARM Convention, which convenes there Saturday, March 18. Exhibit hours will be held every afternoon of the convention, beginning Sunday, March 19 through Wednesday, March 22.

A highlight of the Exhibit Booth Area, for both merchandisers and manufacturers, will be a 700 square foot prototype retail record store, planned and constructed under the guidance of Adam Somers, director of merchandising for Warner Bros. Records. Actual merchandising displays in the prototype store will be utilizing a variety of record and tape products from many NARM associate member companies. Different types of display fixtures and merchandising aids will be shown as they would actually appear in a retail store or record department. The prototype store ties in very appropriately with the "Creative Merchandising" presentation, another segment of which is the business session program on Tuesday, March 21.

Time Magazine will have an exhibition of 30 original oil paintings of magazine covers which featured recording artists. These original oils have been

shown at some of the most prestigious art exhibits in the country, and in several months will be part of the permanent collection of the Smithsonian Institute. Paintings of Joan Baez, Cher, Aretha Franklin, Merle Haggard, Elton John, Paul McCartney, Liza Minnelli, Joni Mitchell, Frank Sinatra, Bruce Springsteen, Barbra Streisand and James Taylor are included in the group.

The bar coding of records will be highlighted in the exhibit area (as well as by a seminar, which is part of the business program of the convention), by several companies in the business of manufacturing scanning and other related equipment necessary to bar coding at the retail and warehouse level. This equipment will be a pre-requisite to the use of the universal product code when it appears on record albums, and manufacturers and merchandisers will have the opportunity to see it in action.

The prizes for the bar code raffle will relate to a dynamic display in the exhibit area, prepared by the Consumer Electronics Division of the Electronics Industries Association.

A display of bio-feedback equipment will be shown in the exhibit area, and demonstrated to the members and their spouses by Dr. Denis Waitley, president of the Institute for Advanced Education. Dr. Waitley is currently setting up bio-feedback clinics throughout the United States, and will be on hand personally to demonstrate some of the newest technology and philosophy in the field of human behavior, focusing particularly on the relief of tension for high-powered and hard-working executives.

RSO Signs British Lions



Al Coury, president of RSO Records, Inc., has announced the signing of the group British Lions. Pictured at the signing are, from left: Morgan Fisher (keyboards), John Fiddler (vocals and guitar), Ray Major (lead guitar), Colin Johnson (British Lions' manager), Buffin (drums), Overend Watts (bass) and (seated) Al Coury. Ray Major, Buffin, Morgan Fisher and Overend Watts were earlier associated in the group Mott The Hoople and John Fiddler was formerly with Medicine Head. British Lions' debut RSO album, titled "British Lions," will be released March 13. The lp, arranged and produced by British Lions, features songs written by John Fiddler, Overend Watts, Morgan Fisher, Garland Jeffreys, Kim Fowley and Kerry Scott.

Another Casey/Finch
SMASH!

**DANCE ACROSS
THE FLOOR**

(H.W. Casey - R. Finch)



**sunshine
sound**

©1978 Sunshine Sound Records
a div. of Sunshine Sound
Enterprises, Inc. TM



**1003
STEREO**

SSE 1003 A
Vocal

Time 2:50

Produced by:
Casey / Finch
for Sunshine
Sound

Enterprises, Inc. TM

Sherlyn Publishing
Co., Inc. &
Harrick
Music, Inc.
(BMI)

JIMMY "BO" HORNE

Distributed by T.K. PRODUCTIONS, INC. - 495 S.E. 10th Court, Hialeah, Florida 33010

THE SINGLES CHART

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

| MAR. 11 | MAR. 4 | | WKS. ON CHART |
|---------|--------|--|---------------|
| 1 | 2 | STAYIN' ALIVE BEE GEES RSO 885 (5th Week) | 14 |
| 2 | 1 | (LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883 | 20 |
| 3 | 5 | EMOTION SAMANTHA SANG/Private Stock 178 | 18 |
| 4 | 3 | SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355 | 16 |
| 5 | 7 | NIGHT FEVER BEE GEES/RSO 889 | 6 |
| 6 | 4 | WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/ Elektra 45441 | 21 |
| 7 | 6 | JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646 | 18 |
| 8 | 8 | BABY COME BACK PLAYER/RSO 879 | 24 |
| 9 | 11 | OUR LOVE NATALIE COLE/Capitol 4509 | 12 |
| 10 | 12 | JACK & JILL RAYDIO/Arista 0283 | 13 |
| 11 | 14 | LAY DOWN SALLY ERIC CLAPTON/RSO 886 | 11 |
| 12 | 15 | THUNDER ISLAND JAY FERGUSON/Asylum 45444 | 13 |
| 13 | 13 | I GO CRAZY PAUL DAVIS/Bang 733 | 29 |
| 14 | 10 | THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" JOHN WILLIAMS/Arista 0300 | 12 |
| 15 | 25 | CAN'T SMILE WITHOUT YOU BARRY MANILOW/Arista 0305 | 6 |
| 16 | 19 | FALLING LeBLANC & CARR/Big Tree 16101 (Atlantic) | 15 |
| 17 | 9 | SHORT PEOPLE RANDY NEWMAN/Warner Bros. 8492 | 18 |
| 18 | 20 | (WHAT A) WONDERFUL WORLD ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON/Columbia 3 10676 | 7 |
| 19 | 22 | ALWAYS AND FOREVER HEATWAVE/Epic 8 50490 | 11 |
| 20 | 18 | DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435 | 17 |
| 21 | 23 | THE WAY YOU DO THE THINGS YOU DO RITA COOLIDGE/ A&M 2004 | 8 |
| 22 | 17 | PEG STEELY DAN/ABC 12320 | 16 |
| 23 | 27 | DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS) | 7 |
| 24 | 16 | WHAT'S YOUR NAME LYNRYD SKYNYRD/MCA 40819 | 15 |
| 25 | 21 | YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/Warner Bros. 8475 | 20 |
| 26 | 28 | THE NAME OF THE GAME ABBA/Atlantic 3449 | 9 |
| 27 | 34 | EBONY EYES BOB WELCH/Capitol 4543 | 7 |
| 28 | 35 | WHICH WAY IS UP STARGARD/MCA 40825 | 8 |
| 29 | 30 | HAPPY ANNIVERSARY LITTLE RIVER BAND/Harvest 4524 (Capitol) | 11 |
| 30 | 33 | LADY LOVE LOU RAWLS/Phila. Intl. 8 03634 (CBS) | 12 |
| 31 | 32 | POOR POOR PITIFUL ME LINDA RONSTADT/Asylum 45462 | 7 |
| 32 | 24 | DESIREE NEIL DIAMOND/Columbia 3 10657 | 15 |
| 33 | 38 | GOODBYE GIRL DAVID GATES/Elektra 45450 | 13 |
| 34 | 44 | FLASH LIGHT PARLIAMENT/Casablanca NB 909 | 6 |
| 35 | 41 | RUNNING ON EMPTY JACKSON BROWNE/Asylum 45460 | 5 |
| 36 | 46 | WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN & JOHN FORD COLEY/Big Tree 16110 (Atlantic) | 3 |
| 37 | 43 | HOT LEGS ROD STEWART/Warner Bros. 8535 | 4 |
| 38 | 26 | HERE YOU COME AGAIN DOLLY PARTON/RCA 11123 | 22 |
| 39 | 31 | THEME FROM "CLOSE ENCOUNTERS" MECO/Millennium 608 (Casablanca) | 11 |
| 40 | 29 | DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca 902 | 18 |
| 41 | 56 | IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884 | 4 |
| 42 | 49 | THANK YOU FOR BEING A FRIEND ANDREW GOLD/ Asylum 45456 | 5 |
| 43 | 52 | SWEET TALKIN' WOMAN ELO/Jet 1145 (UA) | 4 |
| 44 | 36 | STREET CORNER SERENADE WET WILLIE/Epic 8 50478 | 17 |
| 45 | 51 | BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675 | 5 |
| 46 | 48 | YOU REALLY GOT ME VAN HALEN/Warner Bros. 8515 | 6 |
| 47 | 57 | THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463 | 4 |
| 48 | 50 | IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA) | 8 |
| 49 | 55 | FEELS SO GOOD CHUCK MANGIONE/A&M 2001 | 7 |
| 50 | 54 | BOOGIE SHOES KC & THE SUNSHINE BAND/TK 1025 | 6 |



| | | | |
|----|----|---|----|
| 51 | 39 | HOW DEEP IS YOUR LOVE BEE GEES/RSO 882 | 24 |
| 52 | 53 | LET IT GO, LET IT FLOW DAVE MASON/Columbia 3 10662 | 9 |
| 53 | 58 | BABY HOLD ON EDDIE MONEY/Columbia 3 10663 | 4 |
| 54 | 59 | THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. 8518 | 5 |
| 55 | 40 | NATIVE NEW YORKER ODYSSEY/RCA 11129 | 20 |
| 56 | 64 | FOOLING YOURSELF STYX/A&M 2007 | 4 |
| 57 | 37 | SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625 | 22 |
| 58 | 42 | HEY DEANIE SHAUN CASSIDY/Warner/Curb 8488 (WB) | 18 |
| 59 | 69 | FANTASY EARTH, WIND & FIRE/Columbia 3 10688 | 3 |
| 60 | 61 | EVERYBODY LOVES A RAIN SONG B.J. THOMAS/MCA 40854 | 8 |
| 61 | 65 | DAYBREAK (STORYBOOK CHILDREN) BETTE MIDLER/ Atlantic 3431 | 6 |
| 62 | 63 | SILVER DREAMS THE BABYS/Chrysalis 2201 | 6 |
| 63 | 45 | BREAKDOWN TOM PETTY AND THE HEARTBREAKERS/ Shelter 62008 (ABC) | 14 |
| 64 | 71 | DISCO INFERNO TRAMMPS/Atlantic 3389 | 4 |
| 65 | 47 | SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630 | 22 |
| 66 | 60 | FFUN CON FUNK SHUN/Mercury 73959 | 17 |
| 67 | 80 | ROCKET RIDE KISS/Casablanca 915 | 2 |
| 68 | 81 | LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 184 | 2 |
| 69 | 78 | DON'T COST YOU NOTHING ASHFORD & SIMPSON/ Warner Bros. 8514 | 3 |
| 70 | 75 | MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA 11198 | 4 |
| 71 | 74 | HOLLYWOOD BOZ SCAGGS/Columbia 3 10679 | 4 |

CHARTMAKER OF THE WEEK

| | | | |
|-----|----|--|----|
| 72 | — | COUNT ON ME JEFFERSON STARSHIP Grunt FB 11196 (RCA) | 1 |
| 73 | 82 | SWEET, SWEET SMILE CARPENTERS/A&M 2008 | 5 |
| 74 | 83 | DANCE WITH ME PETER BROWN/Drive 6269 (TK) | 2 |
| 75 | 86 | PUT YOUR HEAD ON MY SHOULDER LEIF GARRETT/ Atlantic 3466 | 3 |
| 76 | 84 | IMAGINARY LOVER ATLANTA RHYTHM SECTION/Polydor 14459 | 3 |
| 77 | — | ON BROADWAY GEORGE BENSON/Warner Bros. 8542 | 1 |
| 78 | 79 | CALIFORNIA DEBBY BOONE/Warner/Curb 8511 (WB) | 4 |
| 79 | 87 | MORE THAN A WOMAN TAVARES/Capitol 4500 | 5 |
| 80 | 89 | LOVE IS LIKE OXYGEN SWEET/Capitol 4549 | 3 |
| 81 | 90 | I'M GONNA TAKE CARE OF EVERYTHING RUBICON/ 20th Century 2362 | 3 |
| 82 | 72 | TOO HOT TA TROT COMMODORES/Motown 1432 | 12 |
| 83 | — | THIS TIME I'M IN IT FOR LOVE PLAYER/RSO 890 | 1 |
| 84 | 67 | TAKE ME TO THE KAPTIN PRISM/Ariola America 7678 (Capitol) | 8 |
| 85 | 62 | CURIOUS MIND (UM, UM, UM, UM, UM, UM) JOHNNY RIVERS/Big Tree 16106 (Atlantic) | 12 |
| 86 | — | LITTLE ONE CHICAGO/Columbia 3 10683 | 1 |
| 87 | 88 | SO LONG FIREFALL/Atlantic 3452 | 6 |
| 88 | — | NEVER GET ENOUGH OF YOUR LOVE LTD/A&M 2005 | 1 |
| 89 | 91 | EASY COME, EASY GO SPINNERS/Atlantic 3462 | 4 |
| 90 | — | THAT IS YOUR SECRET SEA LEVEL/Capricorn 0287 | 1 |
| 91 | — | IT AMAZES ME JOHN DENVER/RCA 11214 | 1 |
| 92 | — | WATCHING THE DETECTIVES ELVIS COSTELLO/Columbia 3 10696 | 1 |
| 93 | 96 | REACHING FOR THE SKY PEABO BRYSON/Capitol 4522 | 3 |
| 94 | 98 | BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512 | 2 |
| 95 | — | THE HOUSE OF THE RISING SUN SANTA ESMERALDA/ Casablanca 913 | 1 |
| 96 | 70 | LOVELY DAY BILL WITHERS/Columbia 3 10627 | 17 |
| 97 | 99 | AM I LOSING YOU MANHATTANS/Columbia 3 10674 | 2 |
| 98 | — | HONEY, DON'T LEAVE L.A. JAMES TAYLOR/Columbia 3 10689 | 1 |
| 99 | 92 | AIN'T GONNA HURT NOBODY BRICK/Bang 735 | 6 |
| 100 | 76 | TURN TO STONE ELO/Jet 1099 (UA) | 17 |



FLASHMAKER



EARTH JEFFERSON STARSHIP Grunt

MOST ADDED:

- EARTH—Jefferson Starship—Grunt
LONEWOLF—Michael Murphy—Epic
NOT SHY—Walter Egan—Col
FOTOMAKER—Atlantic
WATCH—Manfred Mann—WB
DRASTIC PLASTIC—Be Bop Deluxe—Harvest
FRESH FISH SPECIAL—Robert Gordon—Private Stock
ROCK & ROLL MUSIC—Country Joe McDonald—Fantasy
WAITING FOR COLUMBUS—Little Feat—WB

WNEW-FM/NEW YORK

- ADDS:
ADVENTURES OF ASTRAL PIRATES—Lenny White—Elektra
JIMMIE MACK—Big Tree
LONEWOLF—Michael Murphy—Epic
NOT SHY—Walter Egan—Col
OCEAN OF LOVE—Stormin' Norman & Suzy—Polydor
ONE WORLD—John Martyn—Island
RAINBOW SEEKER—Joe Sample—ABC
ROCK & ROLL MUSIC—Country Joe McDonald—Fantasy
SPINOZZA—David Spinozza—A&M
STREET ACTION—BTO—Mercury

- HEAVY ACTION (airplay in descending order):
EARTH—Jefferson Starship—Grunt
FRESH FISH SPECIAL—Robert Gordon—Private Stock
THE TRB PRE-ALBUM—Tom Robinson Band—Harvest
WAITING FOR COLUMBUS—Little Feat—WB
TUFF DARTS—Sire
FOTOMAKER—Atlantic
THE STRANGER—Billy Joel—Col
FRENCH KISS—Bob Welch—Capitol
FROM RATS TO RICHES—Good Rats—Passport
BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.

WBBCN-FM/BOSTON

- ADDS:
BILLY FALCON'S BURNING ROSE—UA
DIFFERENT MOODS OF ME—Lonnie Jordan—MCA
DRASTIC PLASTIC—Be Bop Deluxe—Harvest
EARTH—Jefferson Starship—Grunt
FRESH FISH SPECIAL—Robert Gordon—Private Stock
LONEWOLF—Michael Murphy—Epic
QUEEN OF THE NIGHT—Michael Wynn Band—Ariola
RAINBOW SEEKER—Joe Sample—ABC

- HEAVY ACTION (airplay in descending order):
WAITING FOR COLUMBUS—Little Feat—WB
EXCITABLE BOY—Warren Zevon—Asylum
THE STRANGER—Billy Joel—Col
AJA—Steely Dan—ABC
FRENCH KISS—Bob Welch—Capitol
SLOWHAND—Eric Clapton—RSO
ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
RUNNING ON EMPTY—Jackson Browne—Asylum
SATURDAY NIGHT FEVER (soundtrack)—RSO

WLIR-FM/LONG ISLAND

- ADDS:
EARTH—Jefferson Starship—Grunt
ELEMENTS—Roger Glover—Polydor
FOTOMAKER—Atlantic
LONEWOLF—Michael Murphy—Epic
ROCK & ROLL MUSIC—Country Joe McDonald—Fantasy
STAINED GLASS—Judas Priest—Col
TUFF DARTS—Sire

- HEAVY ACTION (airplay in descending order):
EDDIE MONEY—Col
WAITING FOR COLUMBUS—Little Feat—WB
NRBQ AT YANKEE STADIUM—Mercury
RUNNING ON EMPTY—Jackson Browne—Asylum
MY AIM IS TRUE—Elvis Costello—Col
HEAVEN HELP THE FOOL—Bob Weir—Arista
FOTOMAKER—Atlantic
THE STRANGER—Billy Joel—Col
INFINITY—Journey—Col
EARTH—Jefferson Starship—Grunt

WBAB-FM/LONG ISLAND

- ADDS:
BRING IT BACK ALIVE—Outlaws—Arista
EARTH—Jefferson Starship—Grunt
FOTOMAKER—Atlantic
LONEWOLF—Michael Murphy—Epic
NO DICE—Capitol
RENALDO & CLARA (soundtrack ep)—Bob Dylan—Col
STRIKER—Arista

- HEAVY ACTION (airplay in descending order):
THE STRANGER—Billy Joel—Col
RUNNING ON EMPTY—Jackson Browne—Asylum
BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
SLOWHAND—Eric Clapton—RSO
OUT OF THE BLUE—ELO—Jet
AJA—Steely Dan—ABC
EDDIE MONEY—Col
ENDLESS WIRE—Gordon Lightfoot—WB
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
TOUCH & GONE—Gary Wright—WB

WBLM-FM/MAINE

- ADDS:
CIRCLES IN THE STREAM—Bruce Cockburn—True North
DRASTIC PLASTIC—Be Bop Deluxe—Harvest
EARTH—Jefferson Starship—Grunt
IT HAPPENED ONE BITE—Dan Hicks—WB
LONE WOLF—Michael Murphy—Epic
NOT SHY—Walter Egan—Col

- NRBQ AT YANKEE STADIUM—Mercury
PLASTIC LETTERS—Blondie—Chrysalis
THE MAD HATTER—Chick Corea—Polydor
WATCH—Manfred Mann—WB

- HEAVY ACTION (airplay in descending order):
ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
EXCITABLE BOY—Warren Zevon—Asylum
HEAVEN HELP THE FOOL—Bob Weir—Arista
MY AIM IS TRUE—Elvis Costello—Col
BADLANDS—Bill Chinnock—North Country
THE HOMETOWN BAND—A&M
DUO GLIDE—Sanford & Townsend—WB
THE NIELSEN PEARSON BAND—Epic
QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
RUNNING ON EMPTY—Jackson Browne—Asylum

WCMF-FM/ROCHESTER

- ADDS:
DRASTIC PLASTIC—Be Bop Deluxe—Harvest
EARTH—Jefferson Starship—Grunt
FOTOMAKER—Atlantic
IT HAPPENED ONE BITE—Dan Hicks—WB
LONEWOLF—Michael Murphy—Epic
NIGHT FLIGHT—Yvonne Elliman—RSO
NO DICE—Capitol
NOT SHY—Walter Egan—Col
SPINOZZA—David Spinozza—A&M
WHAT DO YOU WANT FROM LIVE—Tubes—A&M

- HEAVY ACTION (airplay, sales, phones in descending order):
HEAVEN HELP THE FOOL—Bob Weir—Arista
SLOWHAND—Eric Clapton—RSO
MY AIM IS TRUE—Elvis Costello—Col
FRESH FISH SPECIAL—Robert Gordon—Private Stock
THE STRANGER—Billy Joel—Col
RUNNING ON EMPTY—Jackson Browne—Asylum
PLASTIC LETTERS—Blondie—Chrysalis
ROUGH MIX—Townshend/Lane—MCA
ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
WAITING FOR COLUMBUS—Little Feat—WB

WIOQ-FM/PHILADELPHIA

- ADDS:
ALL KIDDING ASIDE—Hoodoo Rhythm Devils—Fantasy
EARTH—Jefferson Starship—Grunt
FOTOMAKER—Atlantic
FRESH FISH SPECIAL—Robert Gordon—Private Stock
LONEWOLF—Michael Murphy—Epic
NOT SHY—Walter Egan—Col
SHOWDOWN—Gallagher & Lyle—A&M
STREET ACTION—BTO—Mercury
TUFF DARTS—Sire

- HEAVY ACTION (airplay, sales, phones in descending order):
WAITING FOR COLUMBUS—Little Feat—WB
EDDIE MONEY—Col
EXCITABLE BOY—Warren Zevon—Asylum

- WATCH—Manfred Mann—WB
MY AIM IS TRUE—Elvis Costello—Col
DUO GLIDE—Sanford & Townsend—WB
HEAD EAST—A&M
INFINITY—Journey—Col
SAFETY IN NUMBERS—Crack The Sky—Lifesong
STARLIGHT DANCER—Kayak—Janus

WYDD-FM/PITTSBURGH

- ADDS:
EARTH—Jefferson Starship—Grunt
FOTOMAKER—Atlantic
GOODBYE AGAIN (single)—England Dan & John Ford Coley—Atlantic
HEAVEN HELP THE FOOL—Bob Weir—Arista
IMAGINARY LOVER (single)—Atlanta Rhythm Section—Polydor
RUBICON—20th Century
SHADOW IN THE STREET (single)—Allan Clarke—Atlantic
WAITING FOR COLUMBUS—Little Feat—WB
WATCH—Manfred Mann—WB

HEAVY ACTION (airplay in descending order):

- SLOWHAND—Eric Clapton—RSO
DOWN TWO THEN LEFT—Boz Scaggs—Col
RUNNING ON EMPTY—Jackson Browne—Asylum
OUT OF THE BLUE—ELO—Jet
MY AIM IS TRUE—Elvis Costello—Col
AJA—Steely Dan—ABC
EDDIE MONEY—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
NEWS OF THE WORLD—Queen—Elektra
ALL THIS & HEAVEN TOO—Andrew Gold—Asylum

WHFS-FM/WASHINGTON

- ADDS:
ADVENTURES OF ASTRAL PIRATES—Lenny White—Elektra
AN OLD DOG—Mike Auldridge—Flying Fish
DOMINO JOE—Dusty Chaps—Capitol
DRAGON—Portrait
EARTH—Jefferson Starship—Grunt
FRESH FISH SPECIAL—Robert Gordon—Private Stock
HONKY TONK MASQUERADE—Joe Ely—MCA
JIM KWESKIN LIVES AGAIN—Mountain Railroad
LONEWOLF—Michael Murphy—Epic
ONE WORLD—John Martyn—Island

HEAVY ACTION (airplay in descending order):

- WAITING FOR COLUMBUS—Little Feat—WB
EXCITABLE BOY—Warren Zevon—Asylum
CIRCLES IN THE STREAM—Bruce Cockburn—True North
HEAVEN HELP THE FOOL—Bob Weir—Arista
WHAT DO YOU WANT FROM LIVE—Tubes—A&M
IT HAPPENED ONE BITE—Dan Hicks—WB
JAN AKKERMAN—Atlantic
WEEKEND IN L.A.—George Benson—WB
RAINBOW SEEKER—Joe Sample—ABC
PLASTIC LETTERS—Blondie—Chrysalis

WQDR-FM/RALEIGH

- ADDS:
FOTOMAKER—Atlantic
HEAD EAST—A&M

- HEADIN' HOME—Jimmy Owens—Horizon
HEAVEN HELP THE FOOL—Bob Weir—Arista
NOT SHY—Walter Egan—Col
PURSUIT OF HAPPINESS—Rupert Holmes—Private Stock
SPINOZZA—David Spinozza—A&M

HEAVY ACTION (airplay, phones):

- AJA—Steely Dan—ABC
CATS ON THE COAST—Sea Level—Capricorn
DOWN TWO THEN LEFT—Boz Scaggs—Col
EXCITABLE BOY—Warren Zevon—Asylum
RUNNING ON EMPTY—Jackson Browne—Asylum
SLOWHAND—Eric Clapton—RSO
THUNDER ISLAND—Jay Ferguson—Asylum
WAITING FOR COLUMBUS—Little Feat—WB
WATCH—Manfred Mann—WB
WEEKEND IN L.A.—George Benson—WB

WAVI-FM/JACKSONVILLE

- ADDS:
ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
EARTH—Jefferson Starship—Grunt
FOTOMAKER—Atlantic
JAN AKKERMAN—Atlantic
JUST FAMILY—Dee Dee Bridgewater—Elektra
NOT SHY—Walter Egan—Col
QUEEN OF THE NIGHT—Michael Wynn Band—Ariola
RUBICON—20th Century
VAN HALEN—WB
WATCH—Manfred Mann—WB

HEAVY ACTION (airplay, sales in descending order):

- RUNNING ON EMPTY—Jackson Browne—Asylum
EDDIE MONEY—Col
PUTTING IT STRAIGHT—Pat Travers—Polydor
MUSICAL CHAIRS—Sammy Hagar—Capitol
MAMA LET HIM PLAY—Doucette—Mushroom
INFINITY—Journey—Col
SATURDAY NIGHT FEVER (soundtrack)—RSO
GEORGE THOROGOOD & DESTROYERS—Rounder
HERB ALPERT & HUGH MASEKELA—Horizon
DAM IT—Beaverteeth—RCA

ZETA 4-FM/MIAMI

- ADDS:
DOUBLE FUN—Robert Palmer—Island
EARTH—Jefferson Starship—Grunt
LONEWOLF—Michael Murphy—Epic

HEAVY ACTION (airplay, phones in descending order):

- WEEKEND IN L.A.—George Benson—WB
RUNNING ON EMPTY—Jackson Browne—Asylum
ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
CATS ON THE COAST—Sea Level—Capricorn
INFINITY—Journey—Col
WATERMARK—Art Garfunkel—Col
LONGER FUSE—Dan Hill—20th Century
THE STRANGER—Billy Joel—Col
QUEEN OF THE NIGHT—Michael Wynn Band—Ariola
DOUBLE FUN—Robert Palmer—Island



GOOD STUFF FROM HENRY GROSS.

Henry Gross' latest single "Only the Beautiful" is the stuff AOR dreams are made of. It's one of nine lovingly crafted songs from his new album, "Love Is the Stuff." And like everything Henry does, it's put across with true rock and roll conviction from one of the hottest young singers and guitarists today.

"Only the Beautiful" wins new friends for Henry every time people hear it. Because they know Henry Gross always delivers good stuff.

"ONLY THE BEAUTIFUL" THE FIRST SINGLE
ZS8 1761
FROM HENRY GROSS'
FORTHCOMING ALBUM, "LOVE IS THE STUFF."
JZ 35280

On Lifesong Records and Tapes.

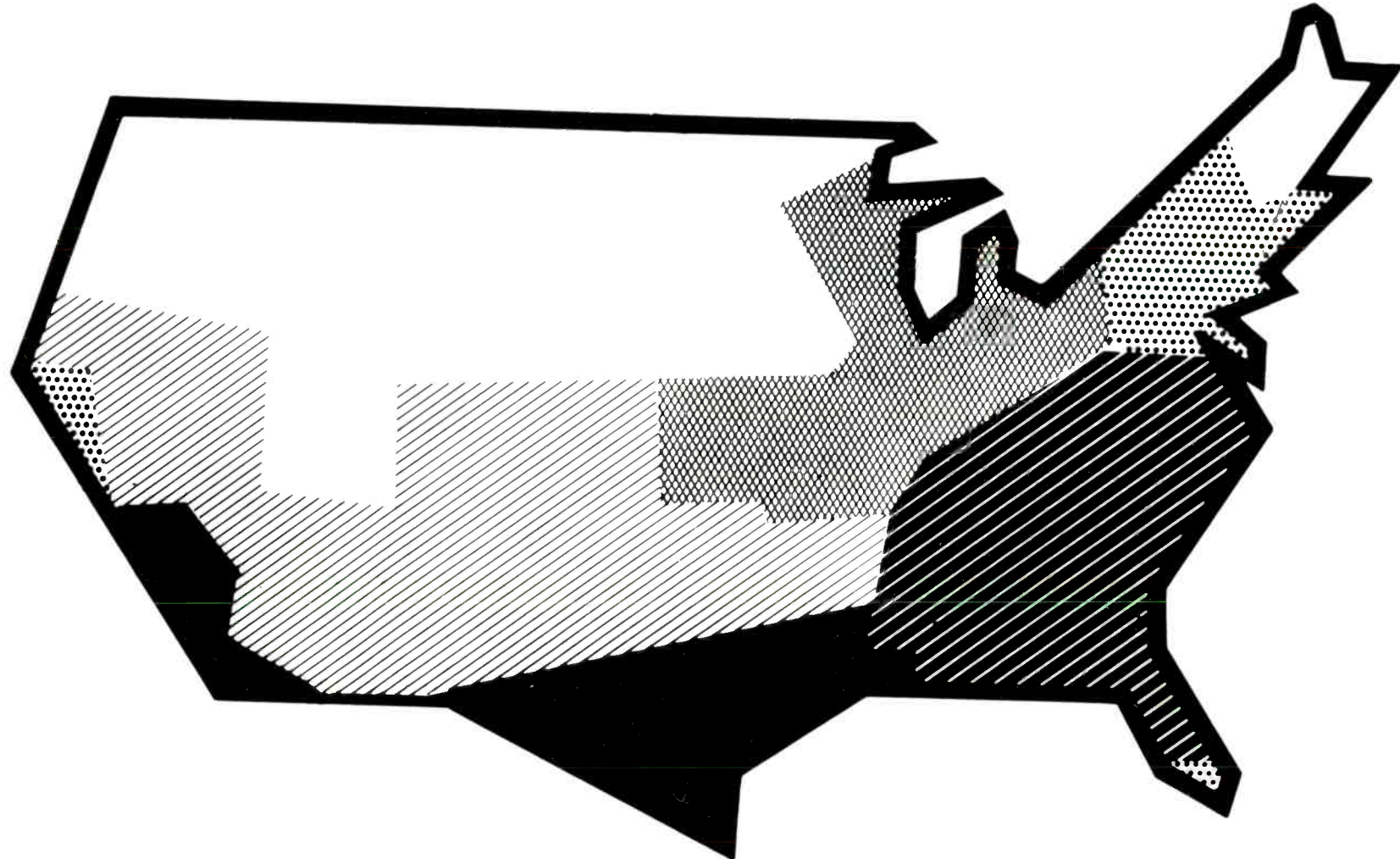


RECORD WORLD

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists

March 11, 1978
Pullout Section



THE RADIO MARKET

Record World Suggested Market

Based on airplay and sales in similar behavioral

Stations:

RW I

WABC WAVZ WBBF WBSR WCAO WCGQ
 WDRG WFIL WICC WIFI WKBW WPEZ
 WPGC WPRO-FM WQAM WRKO WTIC-FM
 WVBF KDON KFRC KYA KYNO Y100 13Q
 14ZYQ 96X 99X

RW II

WAAY WABB WAIR WAKY WANS WAUG
 WBBQ WBSR WCGQ WFLB WGLF WGSV
 WHBQ WHHY WISE WLAC WLOF WMAK
 WORD WQXI WRFC WRJZ WSGA WSGN
 WSM BJ 105 98Q Z93 KXX/106 94Q

RW III

WCOL WDRQ WHB 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 & E crossovers active. Late on Country product

Last Week: This Week:

| | | |
|-----|----|---------------------------|
| 1 | 1 | Bee Gees (Alive) |
| 3 | 2 | Bee Gees (Fever) |
| 2 | 3 | Andy Gibb |
| 4 | 4 | Samantha Sang |
| 5 | 5 | Dan Hill |
| 8 | 6 | Heatwave |
| 11 | 7 | Kansas |
| 12 | 8 | Barry Manilow |
| 7 | 9 | Jay Ferguson |
| 13 | 10 | Eric Clapton |
| 6 | 11 | Billy Joel |
| 9 | 12 | Chic |
| 15 | 13 | Art Garfunkel |
| 17 | 14 | Rita Coolidge |
| 21 | 15 | Raydio |
| 16 | 16 | Steely Dan |
| 19 | 17 | Linda Ronstadt |
| 20 | 18 | Abba |
| 14 | 19 | John Williams |
| 22 | 20 | LRB |
| 23 | 21 | Natalie Cole |
| 26 | 22 | Bob Welch |
| 25 | 23 | Jackson Browne |
| 27 | 24 | Rod Stewart |
| Add | 25 | ELO |
| 18 | 26 | Paul Davis |
| Ex | 27 | England Dan & J. F. Coley |
| Ex | 28 | LeBlanc & Carr |
| Ex | 29 | Stargard |

Adds: Jefferson Starship

Extras: David Gates
 Earth, Wind & Fire
 Gene Cotton
 Andrew Gold

LPCuts: Bee Gees (More)

Also Possible: KC & The Sunshine Band
 Eddie Money
 Lou Rawls
 Parliament
 Kiss

Last Week: This Week:

| | | |
|-----|----|--------------------------|
| 3 | 1 | Bee Gees (Fever) |
| 1 | 2 | Bee Gees (Alive) |
| 2 | 3 | Eric Clapton |
| 4 | 4 | Heatwave |
| 5 | 5 | Andy Gibb |
| 6 | 6 | Samantha Sang |
| 11 | 7 | Rita Coolidge |
| 14 | 8 | Kansas |
| 7 | 9 | Jay Ferguson |
| 15 | 10 | Natalie Cole |
| 8 | 11 | Raydio |
| 20 | 12 | Barry Manilow |
| 13 | 13 | Art Garfunkel |
| 17 | 14 | LeBlanc & Carr |
| 16 | 15 | Linda Ronstadt |
| 21 | 16 | Stargard |
| 10 | 17 | Dan Hill |
| 19 | 18 | LRB |
| Ex | 19 | David Gates |
| 24 | 20 | Andrew Gold |
| 23 | 21 | Bob Welch |
| 22 | 22 | Steely Dan |
| 9 | 23 | Chic |
| 27 | 24 | Rod Stewart |
| 26 | 25 | Abba |
| 28 | 26 | Gene Cotton |
| 29 | 27 | Jackson Browne |
| 30 | 28 | Gordon Lightfoot |
| Add | 29 | ELO |
| Add | 30 | England Dan & J.F. Coley |
| Ex | 31 | Yvonne Elliman |

Adds: Flack & Hathaway
 Earth, Wind & Fire
 Chuck Mangione

Extras: Styx
 Atlanta Rhythm Section
 Parliament

LPCuts: None

Also Possible: Eddie Money
 Michael Zager Band
 Player

Last Week: This Week:

| | | |
|----|----|--------------------------|
| 1 | 1 | Bee Gees (Alive) |
| 3 | 2 | Bee Gees (Fever) |
| 4 | 3 | Samantha Sang |
| 2 | 4 | Andy Gibb |
| 7 | 5 | Kansas |
| 9 | 6 | Eric Clapton |
| 5 | 7 | Dan Hill |
| 6 | 8 | Chic |
| 11 | 9 | Jay Ferguson |
| 8 | 10 | Billy Joel |
| 14 | 11 | Natalie Cole |
| 10 | 12 | John Williams |
| 12 | 13 | Art Garfunkel |
| 18 | 14 | Bob Welch |
| 20 | 15 | Barry Manilow |
| 16 | 16 | Rita Coolidge |
| 17 | 17 | Heatwave |
| 19 | 18 | LeBlanc & Carr |
| 13 | 19 | Steely Dan |
| 22 | 20 | Linda Ronstadt |
| 23 | 21 | LRB |
| 24 | 22 | Paul Davis |
| 25 | 23 | Raydio |
| 27 | 24 | Rod Stewart |
| 29 | 25 | Abba |
| 28 | 26 | ELO |
| 30 | 27 | Stargard |
| Ex | 28 | Jackson Browne |
| Ex | 29 | Gene Cotton |
| Ex | 30 | England Dan & J.F. Coley |

Adds: Yvonne Elliman
 David Gates

Extras: Andrew Gold
 Eddie Money

LPCuts: None

Also Possible: Parliament

Hottest:

Rock 'n' Roll:

Styx

Adult:

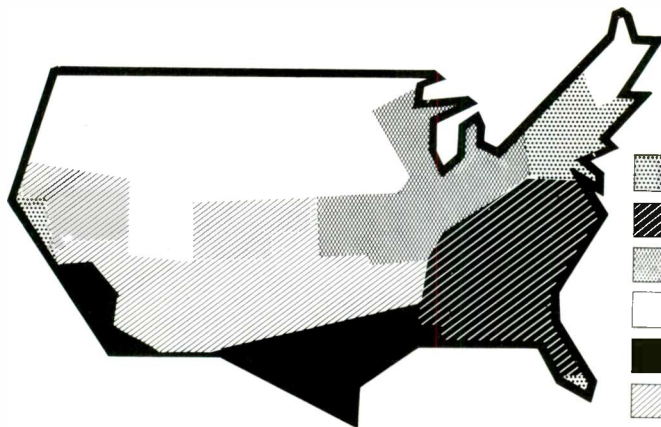
England Dan & John Ford Coley

R&B Crossovers:

Roberta Flack (with Donny Hathaway)

TPLACE ke Playlists

areas.



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KDWB KEWI KFVR KGW KING KJR KJRB
KKLC KKXL KKOA KLEO KSTP KTOQ
KVOX

RW V

WNOE WTIK KAFY KCBQ KFI KHFI KHJ
KIIS-FM KILT KNOE-FM KRBE KSLY B100
K100 TENQ

RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTFX
KTLK KXXK 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: | Artist |
|------------|------------|--------------------------|
| 1 | 1 | Bee Gees (Alive) |
| 2 | 2 | Samantha Sang |
| 6 | 3 | Bee Gees (Fever) |
| 5 | 4 | Eric Clapton |
| 3 | 5 | Andy Gibb |
| 4 | 6 | Dan Hill |
| 8 | 7 | LRB |
| 12 | 8 | Kansas |
| 10 | 9 | Rita Coolidge |
| 7 | 10 | Steely Dan |
| 11 | 11 | Jay Ferguson |
| 18 | 12 | Art Garfunkel |
| 23 | 13 | Barry Manilow |
| 24 | 14 | LeBlanc & Carr |
| 13 | 15 | John Williams |
| 22 | 16 | Linda Ronstadt |
| 19 | 17 | Abba |
| 20 | 18 | Bob Welch |
| 21 | 19 | David Gates |
| 17 | 20 | Chic |
| Add | 21 | England Dan & J.F. Coley |
| Add | 22 | ELO |
| 26 | 23 | Andrew Gold |
| 15 | 24 | Lynyrd Skynyrd |
| 28 | 25 | Gene Cotton |
| AP | 26 | Jackson Browne |

Adds: Yvonne Elliman
Styx

Extras: Rod Stewart
Heatwave
Raydio

LPCuts: None

Also Possible: Waylon & Willie
Van Halen
Chuck Mangione
Rubicon

| Last Week: | This Week: | Artist |
|------------|------------|--------------------------|
| 2 | 1 | Samantha Sang |
| 5 | 2 | Bee Gees (Fever) |
| 1 | 3 | Bee Gees (Alive) |
| 6 | 4 | Eric Clapton |
| 4 | 5 | Dan Hill |
| 3 | 6 | Andy Gibb |
| 11 | 7 | Barry Manilow |
| 8 | 8 | Steely Dan |
| 12 | 9 | Kansas |
| 7 | 10 | Billy Joel |
| 14 | 11 | Paul Davis |
| 13 | 12 | LRB |
| 16 | 13 | Rita Coolidge |
| 15 | 14 | Art Garfunkel |
| 17 | 15 | Linda Ronstadt |
| 18 | 16 | LeBlanc & Carr |
| 21 | 17 | Bob Welch |
| 10 | 18 | John Williams |
| 20 | 19 | Jackson Browne |
| 26 | 20 | ELO |
| 24 | 21 | Jay Ferguson |
| 25 | 22 | Andrew Gold |
| 28 | 23 | Heatwave |
| 27 | 24 | Natalie Cole |
| Ex | 25 | Rod Stewart |
| Ex | 26 | Yvonne Elliman |
| Add | 27 | England Dan & J.F. Coley |

Adds: Jefferson Starship
Gene Cotton

Extras: Raydio
Abba

LPCuts: None

Also Possible: Stargard
Styx

| Last Week: | This Week: | Artist |
|------------|------------|--------------------------|
| 1 | 1 | Bee Gees (Alive) |
| 2 | 2 | Bee Gees (Fever) |
| 4 | 3 | Samantha Sang |
| 3 | 4 | Andy Gibb |
| 11 | 5 | Eric Clapton |
| 5 | 6 | Dan Hill |
| 9 | 7 | Barry Manilow |
| 6 | 8 | Steely Dan |
| 7 | 9 | Billy Joel |
| 10 | 10 | John Williams |
| 12 | 11 | Jay Ferguson |
| 14 | 12 | ELO |
| 16 | 13 | Kansas |
| 13 | 14 | Art Garfunkel |
| 17 | 15 | Rita Coolidge |
| 18 | 16 | Bob Welch |
| 23 | 17 | LRB |
| 19 | 18 | Linda Ronstadt |
| 22 | 19 | LeBlanc & Carr |
| 21 | 20 | Rod Stewart |
| Add | 21 | Raydio |
| AP | 22 | England Dan & J.F. Coley |
| 20 | 23 | Paul Davis |

Adds: Jefferson Starship

Extras: Yvonne Elliman
Atlanta Rhythm Section

LPCuts: None

Also Possible: Waylon & Willie
Earth, Wind & Fire
Chuck Mangione

Hottest:

Country Crossovers:

None

Teen:

None

LP Cuts:

Bee Gees (More Than A Woman)

If You Do Any Kind
Of Research
You Already Know The
Enormous Hit Potential
Of
**BILLY JOEL'S
MOVIN' OUT**

3-10624



Proven Call Out Consensus:

| | | |
|------|--------------|----------|
| WNBC | NEW YORK | 10-8 |
| WAVZ | NEW HAVEN | 33-23-12 |
| WTIX | NEW ORLEANS | NEW ADD |
| WFIL | PHILADELPHIA | LP CUT |
| KNUS | DALLAS | LP CUT |
| KAKC | TULSA | LP CUT |
| WZZD | PHILADELPHIA | LP CUT |

Single 'MOVIN' OUT'
Shipped This Week
3-2-78

From The Double Platinum *The Stranger* Album
On Columbia Records



CALL-OUTS

(A bi-weekly listing of the strongest songs in select demographic groups arrived at through information supplied by stations doing extensive call-out research.)

Stations Contributing This Week:

WCOL, WDRQ, WEAQ, WFIL, WHBQ, WNBC, WRKO,
WSAI, KDWB, KSLQ, KSTP, KTLK, 96KX, 96X, Y100.

Overall Demographics:

| | |
|--------------------|----------------|
| Bee Gees (Stayin') | Player (Baby) |
| Billy Joel | Andy Gibb |
| Samantha Sang | Dan Hill |
| Bee Gees (Night) | Bee Gees (How) |

The top spot was very tight with the Bee Gees a step ahead of Billy Joel—both outdistancing the rest. Samantha Sang holds down third with a solid showing. Bee Gees (Night), Player and Andy Gibb all tie for the fourth slot a good distance behind. Dan Hill just a couple of notches down in the next position continues to rise. Bee Gees (How) follows right behind in the final slot.

Teen:

Male

Bee Gees (Stayin')
Bee Gees (Night)
Andy Gibb
Bee Gees (How)
Player
Samantha Sang

It's a runaway here with Bee Gees (Stayin') way out in front. Bee Gees (Night) is the runner-up with Andy Gibb slightly behind. A couple of notches down is Bee Gees (How) followed closely by Player and Samantha Sang which are tied.

Female

Bee Gees (Stayin')
Samantha Sang
Bee Gees (Night)
Andy Gibb
Bee Gees (How)
Billy Joel

Bee Gees (Stayin') leads the way. Samantha Sang is a bit behind in the second position. Bee Gees (Night) and Andy Gibb tie for the third spot a few notches back. Bee Gees (How) and Billy Joel tie for the final position a good way off the lead.

Adult:

Male

Bee Gees (Stayin')
Billy Joel
Bee Gees (Night)
Samantha Sang
Dan Hill
Bee Gees (How)
Player

Bee Gees (Stayin') beats out Billy Joel by a very slight margin. Bee Gees (Night), a couple of notches behind, holds down the third spot. Here the distance widens somewhat to Samantha Sang. Right behind is Dan Hill, Bee Gees (How) and Player which all showed up equally.

Female

Bee Gees (Stayin')
Billy Joel
Samantha Sang
Bee Gees (How)
Dan Hill
Bee Gees (Night)

Bee Gees (Stayin') a very strong leader here. Billy Joel is a solid second. Tied for the third slot are Samantha Sang and Bee Gees (How) a few levels below. Dan Hill is next as it remains most consistent in this demo. Coming on in the final slot is Bee Gees (Night).

Stayability:

ROD STEWART continues to show up in teens and female adults. STYX (Come) pulls teens while LEO SAYER still pulling teens and male and female adults. BOB WELCH (Sentimental) remains solid in adult demos. RITA COOLIDGE (We're) staying active with female adults as does PAUL SIMON and NEIL DIAMOND.

Breaking:

Is KANSAS with male and female teens and adults. BARRY MANILOW pulling good females across the board. ERIC CLAPTON pulled male teens and males and females 18+. Strong males (18+) coming in on BOB WELCH. STYX (Fooling) pulling males 18+ and strong male teens. ART GARFUNKEL showing well with females (18+).

Early Acceptance on:

GENE COTTON pulling females 18+. YVONNE ELLIMAN beginning to show on an overall basis. TRAMMPS shows with teens and males 18+. Teen response on ROD STEWART (Hot) has been reported. CHUCK MANGIONE (Feels) pulled male teens and adults. ELO (Sweet) reported showing with teens and female adults. NEIL DIAMOND (I'M) has 18+ female response. Strong showing with adult females for DAVID GATES. TAVARES showing with female teens. BEE GEES (More) is pulling good female teens also females (18+). BILLY JOEL (Movin') showed up in female adults. CARPENTERS has some early activity in female adults.

TRIPLE BULLETS



What A Great Way
To Announce A New Single!
**I WANT YOU TO
BE MINE** J-274

NEW CURRENTS IN ROCK 'N' ROLL
FROM KAYAK / STARLIGHT DANCER

JXS-7034

the management company

BNB MANAGEMENT
JACK NELSON
BUDD CARR



©1978 JANUS RECORDS, A DIVISION OF GRT CORPORATION
8776 SUNSET BOULEVARD, LOS ANGELES, CA 90069
ALSO AVAILABLE ON GRT MUSIC TAPES



*"Nobody Likes Lovin'
More Than I Do!"*

Lisa Hartman.

*America knows her as Tabitha,
star of the ABC-TV series about a
beautiful young witch.*

*But in reality she's Lisa Hartman.
Beautiful...with a singing style
to match.*

*"Nobody Likes Lovin' More Than
I Do (A Dreamer of Dreams)"*

*(produced by Jeff Barry) is a
natural Top-40 hit from*

Lisa's upcoming album.

Listen. And enjoy.

*On
Kirshner
Records.*

A RECORD WORLD SPECIAL

THE WORLD OF MUSIC PUBLISHING

The musical score is written for piano and voice in 4/4 time. It begins with a piano introduction in the left hand, marked *mp* (mezzo-piano), consisting of a sequence of chords and a simple bass line. The melody is introduced in the right hand of the piano part, starting with a half note followed by quarter notes. The vocal line enters in the second measure, following the piano's lead. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a mix of chords and moving bass lines, with some sections including triplets and sixteenth-note patterns. The key signature has one sharp (F#), and the piece concludes with a double bar line and repeat signs.

MARCH 11, 1978

How to have a hit heard around the world.

At the heart of RCA Publishing International there's a staff of people endlessly scrutinizing the music scene. Quick to spot the beginning of a trend or new sound, their objective is to have the music of gifted performers heard loud and clear on every continent. If you've got product, there's no reason why the whole world shouldn't know about it, through RCA.



RCA Publishing International

**Ediciones Musicales
Relay SAIC**
Argentina
Beatriz Lupo

Associated Music Pty, Ltd.
Australia & New Zealand
Ron Wills

Editora Musical RCA Ltda.
Brazil
Henrique Gastaldello

**Sunbury/Dunbar Music
Canada Limited**
Canada
Jack Feeney

Sunbury Music Ltd.
United Kingdom
John Merritt

**RCA S.A./Publishing
Department**
France
Michel Marmand

Cyclus Musikverlage GmbH
Germany, Austria & Switzerland
Peter Ingwersen

**Edizioni Musicali
RCA S.p.A.**
Italy
Mario Cantini

**Global Music
Publishing Corp.**
Japan
Katsuma Kato

**Editorial Mexicana
De Musica S.A. De C.V.**
Mexico
Enrique Gutierrez-Zamora

Ediciones Musicales RCA
Spain & Portugal
Antonio Martinez

Karl J. Kurz Jr., Division Vice President, International
Larry Palmacci, Manager, International Product Promotion & Publishing
Ted Rubenstein, Promotion & Exploitation
Phoebe Kranish, Copyright Control & Administration
Jorge Pino, Coordinator, Marketing

International Headquarters: New York City
 Cable Address: RCA Records, New York — Telex: 234367

A RECORD WORLD
THE WORLD OF MUSIC PUBLISHING

A RECORD World Special
THE WORLD OF MUSIC PUBLISHING

RECORD World Special
LD OF MUSIC PUBLISHING

A RECORD World Spe
WORLD OF MUSIC P

A RECORD
THE WORLD OF M

Music publishing, in both the printer and ownership roles, is one of the oldest professions in the creative arts and also one of the most flexible.

At a time when the music business at large seems to be making greater and greater investments in a smaller number of artists, it is the publisher that continues, as always, to be a constant source of new talent, a nurturer of untested writer/artists.

During the past year the contribution of the publisher has become even more significant as the "mellow" sound in pop music and the current trend of recording previously successful songs has made cover records even more desirable to contemporary artists in all fields of music.

With the advent of the new Copyright Law and the continuing development of new technologies for the use of music, the role of the publisher will doubtless continue to grow.

With this special issue, *Record World* salutes the music publisher, who has played and continues to play a vital role in the music industry.

THE

MARCH 11, 1978

IAL
ISHING

AGAC: Protector and Spokesman

By ALAN WOLMARK

■ NEW YORK — AGAC, the American Guild of Authors and Composers, is an attempt on the part of 4000 songwriting members "to act as vigilant protector of and spokesman for members' rights." Originally formed in 1931 as the Songwriters' Protective Association (SPA) by three well-established songwriters—Edgar Leslie, Billy Rose and George Meyer, AGAC has continuously supported authors and composers in their dealings with publishers.

Ervin Drake, AGAC's president and the writer of numerous hits, explains the need for such an organization by citing that writers, in "the very nature of workers, are being exploited. By our nature that we are not bosses we suffer by the bosses who like to dictate. The advent and growth of AGAC was a historically natural one preceded by the more progressive Europeans who had performing rights organizations and guilds."

Service To Writers

How does AGAC serve the songwriters' needs? Its essential services include securing the best writers' contracts possible, collecting royalties and maintaining a Copyright Renewal Service. Before 1931, writers were getting 25 percent through their publishers' contracts. By 1947 the Guild had set a 50-50 split on all mechanicals, established a guaranteed reversion of copyrights after 28

years unlike most contracts which bind songs for 56 years, and established the framework by which a songwriter can reclaim a song if he has not received proper remuneration at regular intervals.

Enforcement

Stringent enforcement by AGAC of all its contractual gains has preserved its integrity and allowed the organization to negotiate with considerable clout. Much of its credibility and strength stems from yearly audits of the books of many publishers to assure the legitimate execution of contractual obligations to the writers.

Copyright Law

With 1978's new Congressional Copyright Law, to which the Guild liberally contributed, and last year's new AGAC songwriters' contract written for compatibility with the congressional laws, AGAC took new and progressive steps for its members. Of major importance are the elimination of the flat rate sheet music royalty which is now regulated on a graduated percentage scale depending on the individual contract; a series of punitive clauses forcing the publisher to be more responsible to the writer in securing recordings; and the elimination of derivative works as a continuing source of income for publishers after contracts expire. AGAC's recent work has centered

(Continued on page 45)

Peer-Southern: 50 Years of Success

■ LOS ANGELES — The Peer-Southern Organization has long since established itself as one of the world's largest independent publishers. With active operations in some 23 countries, including five U.S. offices, PSO has an extensive repertoire running the gamut of musical styles: country, pop, Latin, classical, disco and, lately, even new wave.

Song Contest

1978 marks Peer-Southern's 50th anniversary, and PSO professional manager Roy Kohn reports that the company is sponsoring a song contest abroad known as "A Song for Europe." In the contest, all European PSO offices are invited to submit entries, with the winner to be determined by the votes of branch managers. The first winning song, Kohn said, is called "Morning Sun," which was submitted by Peer-Musikverlag, the company's German office, and composed by Hanno Harders and Holder Kopp. "Morning Sun," it was announced at the recent MIDEM convention, was chosen out of some 16 entries, and it will soon be recorded

in the languages of eight European branches.

This year will be a notable one for Peer-Southern for other reasons as well. On May 24, 1978, the U.S. Postal Service will issue a special commemorative stamp in honor of country music; pictured on that stamp, one of the few to so honor a musical figure, will be Jimmie Rodgers, "the singing brakeman," whose classic compositions ("Muleskinner Blues," "T for Texas") are included in the PSO repertoire.

Recent Acquisitions

PSO's most recent acquisitions on a worldwide basis include Barry Flast, currently recording for EMI-America, Capitol Records' new label; Celi Bee and the Buzzy Bunch, whose "Superman" has been a popular disco hit on an international level; Meisburg and Walters, Casablanca recording artists; and Jeri Faktor and the Back Porch Symphony, whose album for the AVI label was produced by Joyce Bresnahan and Rodger Mitchell for Peer-Southern's production company. The

(Continued on page 34)

Copyright Service Bureau:

'More Than Just Administering Catalogues'

By DAVID MCGEE

■ NEW YORK — In 1977 the Copyright Service Bureau added to its roster over 150 publishers, bringing its total to 1000-plus. President Walter Hoffer terms this growth "the largest we've ever experienced in any single year" and claims it attests to the eminent correctness of the Bureau's policy of "doing more than just administering catalogues."

The Copyright Service Bureau came into being in 1962 when the Harry Fox Agency declined to take on smaller catalogues of the sort being represented by the Bureau. "I represented producers and artists who wanted to retain their own publishing rights," relates Hoffer. "It was Fox who first said, 'Well then, you do it.'"

In one of those ironic twists of fate from which success often springs, the Bureau, left to fend for itself, found a gold mine in a relatively-inactive catalogues. "We were a small company just moving along at a steady pace before the Beatles became popular. One of the companies we represented

was MacLen Music, which was Paul McCartney and John Lennon. So there we were, all of a sudden making millions."

As the music business matured an increasingly large number of those on the creative end sought control of their publishing. The Bureau reaped the rewards of the artists' elevated consciousness, but not unjustly so. "We offered an overall administrative service from filing copyrights to collecting mechanicals—just a wide variety of services. And since we never asked for more than a 90-day contract we were able to rather quickly build credibility. It wasn't as though we were asking people to sign their lives away."

Today the Bureau is an international organization which, in addition to the aforementioned duties, works ceaselessly for greater efficiency, on the part of its fellow publishers, in the reporting and collecting of royalties. "In those territories where we can collect directly we do,"

(Continued on page 38)

WB Music Reports Best Year Ever

By SAM SUTHERLAND

■ The past few years have seen the annual reiteration of one key statement regarding the status of Warner Bros. Music, the world's largest publisher in terms of number of copyrights: "Last year was the most successful ever in the company's history." According to Ed Silvers, president of Warner Music, "1977 was our seventh straight year of increased profitability."

The Warner Bros. Music philosophy of promoting within the company is reflected in its current staff of professional managers; the three west coast, one east coast and one Nashville members of the professional team were all with Warners previously. Silvers indicated that one of the firm's prime goals is to further educate its team in the specific business economics involved in signing artists. "We're looking to broaden our base by giving more responsibility to our professional managers," Silvers said, "in terms of signing not only writers but performing acts." In addition, Silvers himself, who was formerly based only in Los Angeles, plans to spend "a good part" of 1978 in New York, in order to establish "the same wide range of activities as we have in L.A."

Top Ten Hits

Some 17 Warner Bros.-owned copyrights enjoyed top 10 hit

single status in 1977; of these, Barbra Streisand's "Evergreen (Theme from 'A Star Is Born')," Glen Campbell's "Southern Nights," The Eagles' "Hotel California" and Alan O'Day's "Undercover Angel" were charted in the number one pop position, while Foreigner's "Cold As Ice," Rod Stewart's "The Killing of George," Bob Welch's "Sentimental Lady" and The Eagles' "Life in the Fast Lane" did only slightly less well. Foreigner was also among the major pop/rock artists signed as composers by Warner Bros. Music in the past year. Others include Yes, Firefall and guitarist John McLaughlin.

A tribute to Warner Music's versatility is the success enjoyed by the firm in other areas as well as pop. Popular r&b copyrights have recently included Rose Royce's "Do Your Dance" and the BarKays' (signed as composers) "Too Hot To Stop." What's more, Warners has the recent number one country hit by Johnny Paycheck, "Take This Job and Shove It." Silvers said that the Nashville office, having operated under the direction of professional manager/general manager Tim Wipperman for about two and a half years, is now operating "virtually as a second company."

(Continued on page 58)

Don Kirshner

"Regarded as pop music's most
successful publisher..."

The Illustrated
Encyclopedia of Rock

1958-1963

ALDON MUSIC-DIMENSION RECORDS
NEVINS-KIRSHNER ASSOCIATES
DON KIRSHNER, PRESIDENT

SOLD, THEN FORMED

1963-1967

COLUMBIA PICTURES-SCREEN GEMS TV
MUSIC AND RECORD DIVISION:
SCREEN GEMS - COLUMBIA MUSIC
COLGEMS MUSIC - COLGEMS RECORDS
DON KIRSHNER, PRESIDENT

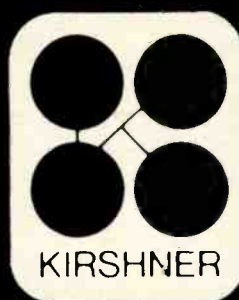
1967-

ATV-KIRSHNER MUSIC GROUP
MACLEN MUSIC, INC. (LENNON-McCARTNEY CATALOGUE)
DON KIRSHNER ENTERTAINMENT CORPORATION
KIRSHNER RECORDS

Thanks to our writers, our producers, our staff, and our foreign
affiliates who have helped us achieve that phenomenal
success over the past years.

Foreign Affiliates:

BELGIUM—KIRSHNER MUSIC BENELUX S.P.R.L.; **ENGLAND**—KIRSHNER/
WARNER BROS. MUSIC LTD.; **FRANCE**—WARNER BROS./P.E.C.F.;
GERMANY—KIRSHNER ENTERTAINMENT CORP. MUSIKVERLAG;
ITALY—KIRSHNER MUSIC ITALIANA S.R.L.; **JAPAN**—SHINKO MUSIC
PUBLISHING CO.; **SOUTH AFRICA**—LAETREC MUSIC LIMITED;
SWEDEN—DON KIRSHNER MUSIC AB; **SPAIN**—GRUPO EDITORIAL
ARMONICO CLIPPERS; **LATIN AMERICA**—IVAN MOGULL MUSIC
CORP.; **AUSTRALIA**—WARNER BROS. MUSIC



DON KIRSHNER MUSIC / KIRSHNER SONGS

1370 Avenue of the Americas, N.Y.C. 10019 (212) 489-0440

9000 Sunset Blvd., L.A., Ca. 90069 (213) 278-4160

Don Kirshner President

Wally Gold V.P., Music Division

Mike Leventon Director of Promotion

Sharon White Asst. Director of Promotion

Herb Moelis Exec. V.P.

Jay Siegel Professional Manager

Felix Di Palma Director Talent Development

Sandy Kerrien Director of Copyrights

Barry Tankel Comptroller

RSO Publishing Buoyed by Bee Gees' Success

■ The Bee Gees, Andy Gibb, Eric Clapton, Jack Bruce . . . with artists such as these heading a stellar writing roster such as this, it is no surprise that the RSO publishing division has emerged as an integral part of the Stigwood group of companies and the publishing industry in general.

Headed by vice president Eileen Rothschild, the Stigwood Group of Publishing Companies (which is administered worldwide by Chappell Music) has scored a dynamic success during the brief 1977-78 period.

Eileen Rothschild said: "1977-78 can definitely be described as the year of the re-emergence of the Bee Gees, a group with a brilliant past who are again dominating the charts with their unique songwriting and performing abilities."

She added that, "Currently, Barry, Robin and Maurice Gibb, either jointly or individually, account for six Top 100 chart singles including the #1 'Stayin' Alive,' and three Top 10 records—'Stayin' Alive,' 'Love Is Thicker Than Water' and 'Emotion.'"

"A further reflection of their tremendous success is," she said, "their #1 album for eight consecutive weeks—the soundtrack from the Robert Stigwood film 'Saturday Night Fever'—with a #1 single from the 'Saturday Night Fever' soundtrack, 'Stayin' Alive' (three weeks). The soundtrack contains five songs written by Barry, Robin & Maurice Gibb which are all charted individually."

This showing is symbolic of the multi-faceted career the group has forged. The group's first love—songwriting—has been rewarded by 12 top chart songs in 1977 alone—"How Deep Is Your Love," "Stayin' Alive," "More Than A Woman," "I Just Want To Be Your Everything," "Love Is Thicker Than Water," "Emotion," "Edge Of The Universe," "To Love Somebody," "Nights On Broadway," "Love So Right," "Boogie Child" and "Love Me."

In addition, many other major artists ranging from Johnny Mathis and Marie Osmond to Rita Coolidge, Narvel Felts, Connie Smith, Jackie De Shannon and the recording group Network and their version of "Save Me, Save Me," have covered material.

Universal Appeal

This "universal" appeal of Bee Gees songs is represented in their crossover power. Not only was Andy Gibb's "I Just Want To Be Your Everything" a #1 pop, MOR and r&b smash, but the Connie Smith version of the song was also a Top 20 country hit. Another country hit of an earlier pop song was the Narvel Felts rendition of

"To Love Somebody."

The "Saturday Night Fever" soundtrack includes 5 songs which are simultaneously on the Record World pop singles charts. The Bee Gees-performed and written "Stayin' Alive," "How Deep Is Your Love," their just-released "Night Fever," the Yvonne Elliman version of their "If I Can't Have You" (RSO) and Tavares' version of "More Than A Woman." Aside from the pop charts, these records have also appeared on r&b, disco and MOR charts as well.

While the basis for the Bee Gees' success has been their unique and ever-changing songwriting ability, success has not only resulted in hit records for themselves and others but has also opened new creative avenues for them. Aside from their first original film songs, the group has just completed filming for the forthcoming Robert Stigwood production "Sgt. Pepper's Lonely Hearts Club Band," in which they make their film debut.

Adding to the Stigwood group's publishing success was the professional emergence from the Gibb family of younger brother Andy Gibb. In 1977 Gibb made a spectacular debut with his gold #1 "I Just Want To Be Your Everything" (Barry Gibb-penned). His second single is "Love Is Thicker Than Water," from his charted RSO lp, "Flowing Rivers." Andy Gibb, who co-wrote "Love Is Thicker Than Water," wrote most of the songs on his album.

Emergence is once again the theme for two veteran highly respected RSO recording and writing artists—Eric Clapton and Jack Bruce. On the eve of a major national tour, Clapton has a hit album, "Slowhand," from which has come the single "Lay Down Sally," co-written by Clapton, Marcy Levy and George Terry. Clapton's writing is in full evidence on the lp with five songs contributed by him while his catalogue songs continue to draw covers. Latest is "Sunshine Of Your Love" (P. Brown, G. Baker and J. Bruce), recorded by Rosetta Stone, which was a hit in Japan.

"Sunshine" co-writer is, of course, Jack Bruce, former Cream partner of Clapton who also released a solo album for RSO last year entitled "How's Tricks," for which he co-wrote most of the songs. A recent national tour by Bruce received excellent notices with Bruce expected to record a new album in 1978.

Another RSO recording artist—Yvonne Elliman—has also added to the RSO publishing success with her two successive hits of Bee Gees songs—"Love Me" and



The Bee Gees

the current "If I Can't Have You." Her own writing skills have also surfaced with songs on each of her last two albums. Ms. Elliman's tour of the United States started in February.

Two British artists emerged in the U.S. this past year—Barbara Dickson and Paul Nicholas. The two RSO recording artists both added to their British following. Ms. Dickson released her debut RSO album in the States. This writer/artist is already known for her role in the RSO production of "John, Paul, George, Ringo and Burt," a chart single of the Tim Rice-Andrew Lloyd Webber song "Another Suitcase In Another Hall" from their "Evita" and her successful TV and tour appearances in the U.K. A new lp will be recorded shortly.

Another multi-faceted performer is British stage, screen and recording artist Paul Nicholas who scored an immediate hit with his RSO single "Heaven On The Sev-

enth Floor" from his album. His follow-up single, "On The Strip," has been released. Nicholas, who co-wrote "Do You" (a cut on the album), is sub-published in the U.S. by Stigwood Music. RSO has also signed co-writer Christopher Neil. Nicholas will be much in evidence in 1978 with his next album which he plans to cut in the U.K. shortly and his role as Dougie Shears in the Robert Stigwood production of "Sgt. Pepper."

In addition to RSO publishing artists, there are RSO recording artists with whom the publishing division is actively involved including one of the country's hottest new acts—Player. With their recent hit, "Baby Come Back" (by group members P. Beckett and C. Crowley) under their respective belts, they are currently touring nationally with Eric Clapton. Another RSO artist is John Stewart whose solo RSO lp was released in 1977 and was supported by a regional tour.

Interworld: Flexibility and Independence

By SAM SUTHERLAND

■ Less than a year after officially opening his headquarters here for the Interworld Music Group, recording and publishing veteran Mike Stewart is more optimistic than ever about the creative renaissance of the publisher.

Stewart cites Interworld's own rapid start-up as evidence of the bullish outlook for aggressive music publishing combines. "The official opening took place last April," he recalled, "and I left my post at United Artists Music perhaps a month before." At that time, Stewart had outlined Interworld's stature as a joint venture with the German entertainment complex, the Bertelsmann group, which provided financing for the new publishing venture, and revealed his first priority would be to locate a stable existing catalogue that could provide Interworld with an immediate presence in the music industry.

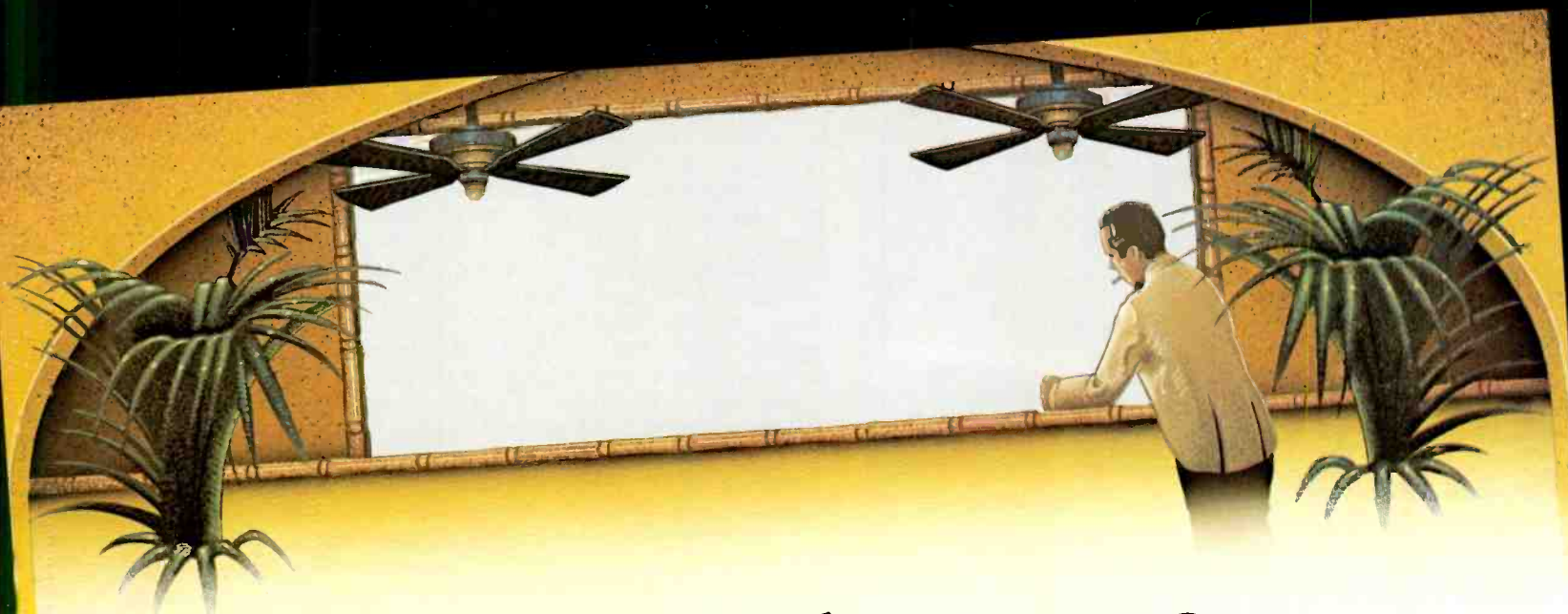
"Obviously, we wanted to

create a strong base at the outset," he explained, "and I wanted the sort of staff that could effectively move in all areas. We were very fortunate at that point in being able to acquire the A. Schroeder group of companies. It was a big catalogue, a good catalogue in terms of quality, and it was an international company with its own companies overseas, providing us with an immediate international base.

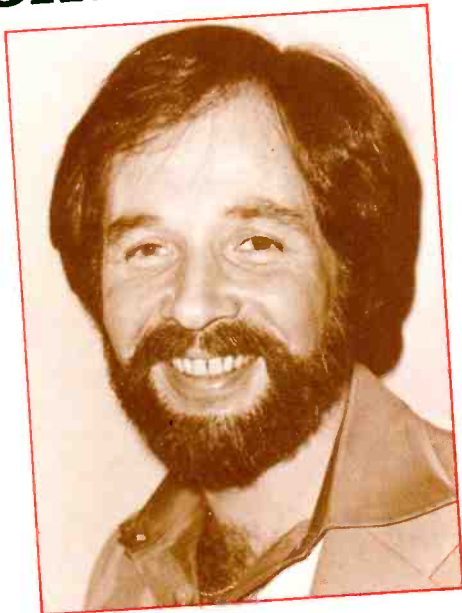
"Aaron Schroeder did an incredible job in selecting and working with strong writers. And he has incredible taste, as reflected by the writers he handled." Among artists represented extensively in the Schroeder catalogue are Randy Newman, Jimi Hendrix, Tony Macaulay, Joe Brooks, Al Kooper and Barry White.

Stewart feels Interworld's own success mirrors the renewed importance of the publisher. "I

(Continued on page 40)



Would you buy a song from this man?



With the appointment of Steve Bedell,
Vice President, Publishing
CASABLANCA ADDS THE PERSONAL TOUCH
to its publishing operations

Understanding the needs of writers and producers.
Servicing them both with a personal touch.

CASABLANCA RECORD AND FILMWORKS
Where talent and vision come together

Rick's Music, Inc. - BMI
Cafe Americana, Inc. - ASCAP

Parachute:

Combat Music - BMI
Skydiver Music - ASCAP

Millennium:

Starrin Music Publishing Corp. - BMI
Grin Music Publishing Corp. - ASCAP

millennium
RECORDS

Casablanca
Record and Film Works



Expansion Keys April-Blackwood's Plans

■ A commitment to ambitious growth; entry into a variety of new business areas; the opening of new quarters in N.Y., L.A. and Nashville; an overall strengthening of its professional and administrative staffs—all of these thrusts have characterized the efforts during the past two years of April-Blackwood, the U.S. arm of CBS Records' worldwide network of music publishing operations.

This program for expansion in all areas of contemporary music publishing mirrors the cross-the-board repertoire coverage that has been the cornerstone of CBS Records' continued success in its label operations. Starting with a base of owned and administered catalogues from such writers as Laura Nyro, Albert Hammond, Dave Mason, the Mannhattans and the renowned Gamble - Huff - Bell threesome, April - Blackwood has launched new relationships and ventures to bring it into the competitive forefront of today's music publishing world.

Toward building a solid long-term catalogue—the key factor for success in traditional music publishing — new relationships have been secured recently with such leading U.S. songwriters as platinum-award winner Billy Joel, Harvey Scales of "Disco Lady" fame, and Lamont Dozier of the renowned Holland - Dozier - Hol-



Billy Joel

land team. Additionally, A-B has concluded co-publishing deals with a variety of recording artists under contract with CBS Records and other recording labels, including Pierce Arrow, FDR, Ralph Graham, The Miracles, Z.Z. Hill and Blue Magic. Other co-publishing agreements also have been made with the companies of key contemporary producers such as Charlie Calello, Mike Post, Jerry Fuller, John Madara, Tony Silvester and the Medress-Appel team.

To establish greater visibility and involvement in the ever-important area of country music, A-B re-opened an office in Nashville headed by Charlie Monk with the capable assistance of Judi Harris. After many years of being absent from the Nashville scene, A-B now has daily involvement in the country music community with increased opportunity

to exploit its catalogue to the Nashville recording community and to sign Nashville songwriters. In January of this year Jerry Foster and Bill Rice, with many chart hits to their credit, became affiliated with April-Blackwood. Also, new co-publishing arrangements have been concluded with Larry Butler and Dottie West. With the acquisition of the Broadway-based Frank Music catalogue providing the platform—and Bert Haber, the professional leadership—A-B is now involved in new musical theatre projects. Its first such venture, "Timbuktu," is slated to open on Broadway March 1. Additionally, A-B recently concluded a deal with Stuart Ostrow (producer of "Pippin" and "1776") to handle the music publishing of his next two musicals.

Television and movies are another new area for April-Blackwood. Recent developments include A-B's involvement with the music for TV shows produced by Krofft Enterprises and an arrangement with American International Pictures to administer the music copyrights which AIP acquires for movies it distributes.

A-B also has acquired Cinemusic, previously owned by Jack Shaindlin, which is involved in the sale and rental of bridge and theme music for films and TV.

For the first time A-B has moved to launch a print business

of its own by controlling the A-B and Frank catalogue print rights rather than licensing them. Al Kugler heads this new operation with sales and distribution to be handled by Bradley Publications.

Another new business development for A-B is its entry into the production area with projects now underway with artists such as Kaptain Kool and the Kongs, the Imperials, the Main Ingredient, Rick Sandler and Gino Cunico. All activities in this category fall under the leadership of Irwin Mazur, who also heads up A-B's west coast operations.

A-B's headquarters office is in New York. Bob Esposito, vice president for creative affairs, heads the professional department consisting of Larry Fogel, Ulpio Minucci, Bert Haber, Don Oriolo and Gina Blander, who concentrates on radio promotion. A-B copyright administration department is headed by Lucy Coccia, while Suzanne Landry has continued to be responsible for the Frank Music catalogue administration. Rounding out the management team are Wayne Rooks for business affairs and Irwin Griggs for financial administration. Overall leadership for all of April-Blackwood's activities is provided by Rick Smith, currently acting general manager, who is also vice president, business development for the CBS Records Division.

Almo/Irving/Rondor Grows with Writers, Catalogue

■ A year of increased and continuing growth explains the optimism surrounding the Almo/Irving/Rondor offices, the international music combine that has grown from A&M Records' original publishing catalogue. Led by president Chuck Kaye and vice president Lance Freed, Almo/Irving/Rondor continues to be a force in contemporary music.

Almo/Irving/Rondor boasts a slew of hot staff writers. Will Jennings, writing with Richard Kerr, hit with "Looks Like We Made It" and "Somewhere In The Night" with Barry Manilow. In addition, Jennings wrote the entire new B.B. King album in collaboration with Joe Sample (of the Crusaders).

Homer Banks and Carl Hampton, both from Memphis, are currently producing Randy Brown for Parachute, and wrote the classic "If Lovin' You Is Wrong (I Don't Want To Be Right)." Troy Seals continues to turn out pop/country crossovers, with tunes on Cory Wells' new album as well as

material performed by Conway Twitty and Loretta Lynn.

Additional musical force is manifested on still another front, pop/r&b, by staff writers Len Ron Hanks and Zane Grey, writers of "Back In Love Again" for A&M soul/pop heavies LTD; Rod Temperton wrote the double platinum Heatwave album; Skip Scarborough continues to turn out songs that are performed by a broad spectrum of artists, such as the Emotions, Earth Wind and Fire, and Con Funk Shun.

Kaye has always admitted that being associated with A&M certainly has helped put some of the best musical talents into the ranks of Almo/Irving/Rondor. The publishing combine has the enviable distinction of recently having 16 songs on the top 100 singles at the same time. A good part of that figure was from A&M, so obviously that relationship is mutually beneficial. In fact, says Kaye, "I'd rather have an act with A&M than with any other record company in the world."

The publishing company shares acts with A&M such as The Carpenters, The Captain & Tennille, Supertramp, Styx, Pablo Cruise and Peter Frampton.

It is also true, however, that much of the publishing combine's success comes from acts other than on A&M. The previously mentioned Manilow, David Soul, Bob Marley, "I Robot's" Alan Parsons, Helen Reddy, Merilee Rush, B.J. Thomas, Cliff Richard, and Donna Summer have all benefitted from Almo / Irving / Rondor efforts.

The burgeoning print operation, headed up by Joe Carlton, has become an increasingly successful part of the publishing scene at Almo/Irving, and represents acts and catalogues, ranging from Kiss to Bacharach and David.

The British scene is well represented by deals with Tony Macaulay, (David Soul's hit man) and Doug Flett and Guy Fletcher of Big Secret, who have achieved chart success with such diverse

artists as Cliff Richard and The Bay City Rollers. The recently formed Nashville office, under the aegis of Troy Seals, is becoming a strong force in country music.

Kaye points out that the growth of Almo/Irving/Rondor has been made possible by the addition of many people who are dedicated to an ever-increasing arc of success. Freed; Evan Medow, director of business affairs; and Joel Sill have all contributed. Other Almo/Irving/Rondor folks include director of special projects Brenda Andrews, Shelly Weiss and Curry Tjader.

The British contingent is headed up by managing director Bob Grace and handles a large roster of writers including Gallagher & Lyle, Colin Blunstone, Rick Wakeman, Heatwave's Rod Temperton and Joan Armatrading. The tremendously successful Australian office is run by John Bromell and, in addition to the Rondor and other catalogues, handles acts such as Boz Scaggs, Rod Stewart, Tom Waits and The Crusaders.

OUR MUSIC
GETS AROUND.



Around the world, that is. April·Blackwood: The total music company.

An Open Letter To Prospective Music Publishers

By LEONARD FEIST

(Leonard Feist is president, National Music Publishers' Association).

■ Each week here at the National Music Publishers' Association, we get several — sometimes as many as a dozen — letters asking, "How do I start a music publishing company?" These letters come from a wide variety of types. Some are students in junior or senior high school who are working on a career planning assignment. Some are from kooks, zanies and crackpots. Most are from practicing musicians, recording studio owners or others with at least a smattering of an idea of the field, but usually with a misguided notion of what the publishing business is all about.

Occasionally, however, we do receive a letter from an individual who demonstrates some rational interest and in which is some suggestion of a rational comprehension of and potential talent for music publishing (as opposed to those persons who naively assume that they can simply hang out a sign and achieve riches overnight). In such cases, I really would like to write detailed letters setting down not the nuts and bolts of a business structure, but some concept in depth of what I feel (in my own personal and subjective judgment based on a lot of years of critical observation) the personal equipment should be if one is to go into the music publishing business and have a reasonable chance of success. I'm glad, therefore, to have this opportunity to write an "open letter" which gives me the luxury of time to think it out and set it down in some detail.

We must start off with a couple of observations of fact. First, it has been clearly demonstrated in recent years that it is possible to engage successfully in a music publishing business almost anywhere in the country. NMPA now

has members in 17 states. Long gone are the days when the young aspirant had to come to the big city to get his start. But let's not overdo that concept because there are places where the action is headier and steadier than elsewhere.

What is by no means gone and probably will last forever is the ease of entry into the business. Not theoretically but actually anyone can go into the business anywhere with nothing more than a song and a demo of it in his pocket. If luck smiles very broadly, it may not even be necessary to have a demo and luck certainly is a component which can't be overestimated.

But unless lightning strikes early and frequently, some reasonable and sustained financial basis is just as certainly necessary.

First the aspiring publisher (hereinafter identified as the AP) should have a real love for and appreciation of the product. Anyone who wants to go into the business and doesn't really get excited about the music should stop right there. There are real and important business functions in music publishing just as there are in any field. But we're talking here about the publisher, whether he is a one-man enterprise or the head of an industry giant. I'll concede that it's very possible to do well in the cheese business and not like cheese or the real estate business and not appreciate architecture, but AP can't be a music publisher unless he hears music — not just listens to it — and hears it with a keen interest and appreciation and a sense of excitement. More than that, AP must have a sense of what he hears in relation to the contemporary scene.

In fact, the AP will be helped greatly in his career if he is a creator in his own way. Often material — songs — are presented in a rather raw state and it

would be useful if he could indicate how it can be turned into a finished product that will appeal to a public. The instinct of a casting director or marriage broker can be helpful, too, when it is a creative act to bring together lyricists and composers.

The AP must also be a gambler. If he finds one or several writers in whom he believes, he has to back them through financial support either as advances against royalties which may never be earned, or weekly stipends.

By backing writers in their talent, he in fact becomes an investor. The AP must also be ready to invest in other ways. In the music publishing business, he needn't build factories nor stockpile raw materials or inventories. When he finds a writer or a song in which he believes, he has to run with it financially. This may involve considerable expense in production and promotion.

The AP should be a salesman. Since his product is intangible — the song — he has to be an excellent salesman, able to project a sense of values and utility and appeal about a sequence of notes strung together with words. If an AP has been a performer he may be better able to relate to the market place and the product and perhaps help his sales appeal.

While he won't bring it to his new calling, the AP will have to learn the rudiments of the copyright law. It is, after all, the protection of his songs through copyright which makes the whole business possible. Copyright is the foundation of publishing since it provides protection for the product with which publishers deal. Sooner or later, AP will do well to acquire a good working knowledge of the law because it provides the rules of the game — the right to collect for any of the many, many possible uses of a song. While the AP may have an instinctive feeling for songs, he will only come to the knowledge of copyright through experience and application.

All of the pre-requisites and roles which I have recited — a love of music, enthusiasm for songs; qualifications as a psychologist, gambler, investor, promoter, salesman, copyright amateur — and, of course, luck — still lack one essential characteristic which separates the music publisher from all other participants in the music business. As a wise and highly successful French music publisher once said in the course of a speech at an international music meeting — "The publisher is the one who keeps trying when everyone else has given up."

Range of Services From Buttermilk Sky

■ "There is just not enough concern for the future of music that is written today," says Murray Deutch, president of Buttermilk Sky Associates. "A writer's income from ASCAP or BMI, as lucrative as it might be, is just not sufficient enough. Today's writers must thrive on new records to obtain income towards the future. Constant domestic and worldwide exploitation is required. And that's why I formed this company in the first place — to provide the writer with a promising alternative."

Deutch inaugurated Buttermilk Sky Associates a year ago with the intention of filling the music publishing needs of the entertainment industry's many divisions. Buttermilk Sky's far-reaching services include representation on a consultant basis, obtaining and/or recommending composers to create the scores of films and theater presentations, and obtaining recordings for the legitimate theater.

Buttermilk Sky's latest association is with Springboard Records and its president, Danny Pugliese.

United Artists Films, a division of Transamerica Corporation, retained Buttermilk Sky's services on several occasions in 1977. Deutch served as consultant/coordinator for the promotion and exploitation of music from two UA films, "New York, New York" (music by Kander and Ebb) and "A Bridge Too Far" (music composed, scored and conducted by John Addison). Deutch also created a publishing affiliate last year called Buttermilk Sky Music Publishing Corporation (BMI).

Deutch was named managing director of Far Out Music's subsidiaries in 1977 as well. His responsibilities there include exploitation and development of the company's two publishing divisions, Milwaukee Music (BMI) and Far Out Music (ASCAP).

The Charles H. Hansen Music Corporation, one of the world's largest independent printer/publishers of music, named Buttermilk Sky Associates last year to act as consultants on marketing and promotion. In addition, Deutch is also responsible for acquiring print rights from independent publishers for publication by the Hansen Music Corporation.

Deutch and Buttermilk Sky Associates were also named consultants to America Variety International (AVI), Inc. last year, with the purpose of expanding AVI's already-existing music publishing group that consists of Equinox Music, Cojack Music, Laura Music and Wholemeat Music.



World-Wide Publishing / Record Representation

**IVAN MOGULL
MUSIC ASSOCIATES**

Cable: IMOGULL Telex: 236973 NEW YORK

ALMO/IRVING/RONDOR INTERNATIONAL and ALMO PUBLICATIONS

A salute to the publishers of the world would not be possible without the songwriter.

We salute ourselves and publish-

ers everywhere but above all we thank and salute our writers and writers all over the world for what they've given us: music to publish.

The image displays a handwritten musical score on a page with six systems of music. Each system consists of a vocal line on a single staff and a guitar accompaniment on a six-string staff. The notation includes various note values, rests, and chord symbols. A 'TRILL' marking is present above the first measure of the first system, and a 'TEMPO' marking is above the first measure of the second system. The score concludes with a double bar line and repeat dots at the end of the sixth system.

Screen Gems: A Continuing Pattern of Growth & Success

■ For the first time in its 14 year history, Screen Gems-EMI Music and Colgems-EMI Music will house all its departments under one roof. This consolidation of operations coupled with their recent strengthening of its management staff, under Lester Sill's leadership, will insure the company following the continuing pattern of growth and success that it has experienced since its inception.

The move to new offices at 6255 Sunset Boulevard in Los Angeles will create a greater efficiency, according to Sill, because all his departments, administrative, talent, copyright and accounting, will be on one floor where before they were spread out in four offices in Hollywood and New York. The offices also will have full facilities available for servicing writers, recording studios, rehearsal rooms, a lathe for cutting demos and the continued capabilities for tape transfer.

A management team has evolved by successfully blending long serviced personnel with internal promotions and appointments from outside the company. Under Sill's presidency, the staffing now includes Barry Kimmelman, executive VP; Ira Jaffe, VP, creative affairs; Danny Davis, VP, national promotion and exploitation; Jack Rosner, director of business affairs; Paul Tannen, VP and general manager, Nashville; Vince Perrone, VP and general council; Jerry Isaacson, controller; Joan Schulman, director of copyright; Joe Pellegrino, general manager, New York; Kim Espy, general manager of west coast activities; professional staffers Ronnie Grakal and Tad Maloney in L.A.; Charlie Feldman in Nashville and Bob Currie in New York City.

Elizabeth Montei, VP, oversees the Beechwood/Glenwood Music operation that is under the overall management of Screen Gems-EMI. Kip Dubbs, professional manager for Beechwood, is based in Los Angeles, and Richard Allen, professional manager for Beechwood's prestigious country catalogue, Central Songs, is based in Nashville.

Their concern for writers and their material have prompted the company to continue their full-time, fully staffed and very successful promotion department, under Danny Davis, as a support for record companies who are working product with Screen Gems-EMI copyrights. Davis states, "There's a list of priorities that the record companies have to follow and we recognize and respect it, so in an effort to bring our product home, we work records that don't have a priority status."

For years, Sill has evangelized how important motion pictures and television are to music publishing, especially in the contemporary field. "We proved it with the 'Monkees' and 'Partridge Family,'" he says, "where the record shows how important film exposure is for copyrights and profits." Screen Gems/Colgems is now in the unique position of providing its writers with four sources of visual product as an additional outlet for their creative energies. Screen Gems-EMI Music administers all the music that comes from Columbia Pictures films and Columbia Pictures television, as well as the music for all EMI Films activities in motion pictures and television. As an illustration, Kimmelman points to the smash "Close Encounters of the Third Kind" copyright that has given the company two bulletted singles on the charts.

Another area where Screen Gems-EMI's aggressive and talented staff continues to shine is that of creative affairs and talent acquisition, which is Ira Jaffe's domain. Jaffe oversees the worldwide search for new writers and material. Following its success

Freddy Bienstock Ent.:

On The Lookout for New Catalogues

■ With the tragic death of Elvis Presley providing an unexpected bonanza to the music business this past year through the extraordinary sales of his records, Freddy Bienstock has found himself in an enviable position on both sides of the Atlantic. Freddy Bienstock Enterprises—Carlin Music in London and Bienstock, Leiber and Stoller in New York—own the rights to between 65 and 70 percent of Presley songs in England, and to all original material Elvis recorded in the U.S. since 1972.

"It's a bit too early to tell definitively, because we only have very early reports," says Bienstock, "but from my point of view, the effect on Bienstock Enterprises will be quite substantial. This is particularly true for England, where our holdings are wider and where quite a number of Elvis' recordings have done extremely well recently. There have also been non-Elvis versions of his songs—'All Right Mama' and a medley called 'I Remember Elvis'—that have been very hot."

Bienstock had been involved with Elvis since 1956 (his American partners Mike Leiber and Jerry Stoller wrote "Jailhouse Rock," "Hound Dog" and other early Elvis hits), and he was, in fact, in constant touch with the late performer about future recordings

with Boston, the company has signed self-contained groups Cheap Trick, who are on Epic and will embark on an extensive European tour March 6, and Journey, whose recently released album on Columbia entered the top 100 charts the first week. Signed through Paul Tannen in Nashville were Leroux, a group from Baton Rouge who were signed to Capitol after considerable interest from other labels; Val and Birdie, who are on CBS; and Wayne Carson, whose songs are constantly on the country charts and who has written numerous pop hits, including many of the Box Tops' numbers. Two new writers, Richard Somrak and Walt Meskill, also have been signed to contracts and will be developed by the company, as will be Frank Filippetti, a singer-songwriter signed out of the New York office. The new additions will complement the staff of writers now under contract, and they include Carole King, Gerry Goffin, David Gates, Mark James, Richard Supa and Boston.

Jaffe is pleased by the chart action of their copyright songs, calling attention to Dolly Parton's

Top Five rendering of "Here You Come Again" as a current example. Jaffe still hopes to enlarge his list of writers and is looking for "writers whose primary interest is writing for other people but I would also like to sign two or three more self-contained groups."

Always a pioneer in promoting songs, Sill was the first to come out with an exploitation album 13 years ago. They included original recordings given to Screen Gems-EMI by the record companies with permission to release in a promotional album of hits. Some of the albums include a Frank Sinatra cut, a Perry Como cut, a Barbra Streisand cut, and a Dolly Parton cut. They're offered to radio stations as golden programming albums. Screen Gems-Colgems have just produced two new albums in this series, one featuring hit songs performed by 101 Strings and another with songs by Ronstadt, Reddy, Carole King and the Beatles. "We wait until the songs have fallen off the charts," Sill says, "and then we promote them again to breath life into a copyright."

(Continued on page 57)

Jingle Successes Keep Karmen Cookin'

■ Steve Karmen has composed some of the most popular tunes in America, although only a small percentage of those who go around humming his work know who he is. Karmen, at the age of 40, writes jingles for television and radio commercials, and his artistry has won him eight Clio Awards (the advertising industry's Academy Awards). He has his own publishing company, Elsmere Music (ASCAP), and has the distinction of being the only jingle writer whom advertisers allow to retain his own copyrights.

In the past, popular jingles have made the transition from commercials to pop recordings, most notably "I'd Like To Teach The World To Sing" and "No Matter What Shape your Stomach's In." Karmen's tune, "I Love New York," which he composed for the State of New York's Department of Commerce, was recently released on his own label, Struttin' Records. When Karmen decided the song was worth a commercial try, the state put up \$15,000, which financed the single. For the new tracks, Karmen employed a 40-piece orchestra. Larry Utall, president of Private Stock Records, then bought distribution rights to the tune within 24 hours of hearing it on a local New York radio station.

right up to his death.

Expansion

Outside of the time-consuming aspect of their operations, Bienstock Enterprises has been working on the expansion of its catalogue of "class, Broadway-type shows," which has included the former New York Times Music catalogue since last April (including "Fiddler on the Roof," "Cabaret," "Company," "Godspell" and many songs from "Side by Side by Sondheim"—"all of which continue to make a great deal of money"). Two upcoming scores by Jule Styne, both being done in London, are very likely to come into the Bienstock fold. They are "The Bar Mitzvah Boy," which is scheduled to open in the fall, and "Treasure Island," which will probably have Gene Kelly as director/choreographer and Topol as the lead. Leiber and Stoller have written most of the score for a Broadway show, "Style," this season.

As for the "pop" end of Bienstock Enterprises, in the American end of the business alone there at least 5000 active titles (out of a modestly estimated 30,000 titles), with top numbers being such recent standards as "River Deep, Mountain High," "If I Were A Carpenter," "Fever" and "Happy Together."

UNITED ARTISTS MUSIC PUBLISHING GROUP

IS THE WHOLE WORLDS OF MUSIC!



THE WIDE WORLD OF UNITED ARTISTS MUSIC PUBLISHING OFFICES

goes global from Hollywood, New York, Nashville to London, Paris, Munich, Milan, Tokyo, Stockholm, Sidney, Toronto, Madrid, Mexico City, Sao Paulo, Brussels, Amsterdam, Johannesburg and even more musical high spots along the way!



THE WINNING WORLD OF UNITED ARTISTS FILM AND POP MUSIC

glitters like gold with such hits as Theme From "Rocky" • "Nobody Does It Better" • Music From "New York, New York" • "Don't It Make My Brown Eyes Blue" • "Weekend in New England" • "Handy Man" • "Evil Woman" • "Livin' Thing" • "Breezin'" • "Turn To Stone" with much much more coming your way!



THE EXPANDING WORLD OF UNITED ARTISTS MUSIC PRINT DIVISION / BIG 3 MUSIC CORPORATION

is making its impact in this dynamic market sector. The fact that more than 35 major publishers have asked us to produce and distribute their music print properties makes it very clear that The Big 3 is the definitive leader in this field. If you are an artist-writer you'll also want to go and grow with The Big 3!

UNITED ARTISTS MUSIC PUBLISHING GROUP

6920 Sunset Boulevard, Hollywood, California 90028

IF YOU WANT NEW WORLDS OF MUSIC, YOU WANT US.

Chappell Reports A Year at the Top

■ From the early 1977 hit "Year of the Cat" to the current "Stayin' Alive," this past year has truly been a #1 period for Chappell Music Company.

No matter what the musical category — pop/rock, r&b, disco, MOR, country — the Chappell group of publishing companies has enjoyed great chart success.

1977-78 has definitely been a year of contemporary music success. Unichappell Music (BMI) was named #2 singles publisher of 1977. And, in 1978 (week of Feb. 6, *Record World* charts), Chappell and its affiliated companies, such as the Stigwood publishing group, account for 15 percent of the Top 100 singles charts, the #1 pop single ("Stayin' Alive"), the #1 r&b single ("Our Love") and the #1 pop and r&b album—"Saturday Night Fever" soundtrack.

One important factor in the company's success was the impact of its writer/producers. Chuck Jackson and Marvin Yancy, writer/producers for such top acts as Natalie Cole and Ronnie Dyson, continued their gold-paved careers. They are currently represented on the charts by the song "Our Love" from their fourth consecutive gold album with Na-

talie Cole, "Thankful." Artist Ronnie Dyson has also had repeated chart success with the guidance of the team. Moving from behind the scenes to join other Chappell writer/artists is Chuck Jackson, who had just recorded his debut solo lp for Capitol with Yancy and Gene Barge co-producing. The album, for which the team wrote all the songs, will be released in March.

Sandy Linzer has his latest in a long list of successful writing and producing credits with his RCA "Odyssey" lp and the hit single from it, "Native New Yorker."

Songs are the key and Chappell had a "record" year with songwriters who perform their own material. 1977-78 was definitely the season of Carole Bayer Sager, who became an international success with her debut Elektra album which spawned a #1 foreign hit and U.S. chart record, "You're Movin' Out Today" (also recorded by Bette Midler). Her recent songwriting credits include the international hit "When I Need You," "Nobody Does It Better" and a number of records by such artists as Leo Sayer, Carly Simon, Aretha Franklin, Peter Allen, Melanie and others.

1977 was also the year of RCA

recording artists Daryl Hall and John Oates, a duo developed during their publishing term at Chappell. The duo had their first #1 gold single, "Rich Girl," and also turned out a platinum album, "Bigger Than Both Of Us." Their current gold album is "Beauty On A Back Street."

This past year was also a big one for Chappell's perennially hot country music division. The division, based in Nashville and headed by vice president Henry Hurt, won a total of 12 ASCAP and BMI awards, the largest number to date in a succession of award-winning years. Among their many hits were the #1 songs "Among My Souvenirs" (a Chappell standard) and "Roses For Mama."

The close association and joint efforts of Chappell and the Stigwood group of publishing companies, headed by vice president Eileen Rothschild, have produced a strong showing on the singles charts (week of 2/6) with six songs including the #1 single, "Stayin' Alive," and five Bee Gees songs in the #1 pop and r&b album, "Saturday Night Fever." Most of RSO's roster could be found on the charts this year.

Dominating the charts currently with their own produced,

written and recorded product plus cover records of their songs, the Bee Gees had over 16 chart singles this past year. The group became multi-media personalities with their original songwriting film debut — five songs for the Robert Stigwood production of "Saturday Night Fever": "How Deep Is Your Love," "Stayin' Alive," "Night Fever," "More Than A Woman," "If I Can't Have You." All are chart singles. In addition, the Gibbs are making their film debut in roles for the forthcoming Robert Stigwood film, "Sgt. Pepper's Lonely Hearts Club Band."

The RSO catalogue got another promising star with the professional debut of Andy Gibb. He made a great showing with his #1 hit "I Just Want To Be Your Everything." Gibb now has a second hit single with "Love Is Thicker Than Water," which he co-wrote with his brother Barry. With the exception of the above titles, Gibb wrote words and music for all his songs. Other promising new faces are writer/artists Barbara Dickson and Paul Nicholas, both of whom released debut lps in the U.S. Nicholas currently

(Continued on page 56)



**Home of the number one
"HIT MEN"**

Tree International 

8 Music Sq. West Nashville, Tenn. 37203

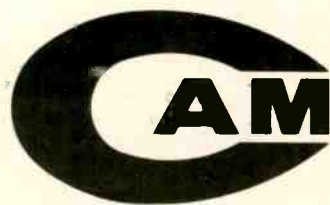
JACK STAPP, Chairman of the Board, Chief Executive Officer
BUDDY KILLEN, President DON GANT, Sr. Vice President DONNA HILLEY, Vice President

The No. 1 Production and Publishing Company Of The Year

SHAUN CASSIDY (WARNER BROTHERS)
THE NOBLES (COLUMBIA)
ERIC CARMEN (ARISTA)
ERIC MERCURY (COLUMBIA)
SAMANTHA SANG (PRIVATE STOCK)
SNAPPER (UNITED ARTISTS)
BRUCE FOSTER (MILLENNIUM)
OCTAVIAN (MCA)
BILLION DOLLAR BABIES (POLYDOR)
GRAND FUNK RAILROAD (CAPITOL)
BAY CITY ROLLERS (ARISTA)
THREE DOG NIGHT (ABC/DUNHILL)
LIGHTHOUSE (GRT)
DEJA VU (CAPITOL)
LORRAINE FRISAURA (PRELUDE)
BLOOD, SWEAT & TEARS (COLUMBIA)
SHA NA NA (BUDDAH)
OREGON (VANGUARD)
RASPBERRIES (CAPITOL)



VICTOR BENEDETTO, Vice President-General Manager



**C.A.M.-U.S.A., Inc. (BMI) • Camerica Music, Inc. (ASCAP)
CAM Productions • Camerica Productions**

489 FIFTH AVENUE, NEW YORK, N.Y. 10017 TELEPHONE:
(212) 682-8400

TELEX: 236920 CAM UR CABLE: CAMUSAINC

GENEVE • LONDON • MADRID • MONTREAL • MÜNCHEN •
NEW YORK • PARIS

ROMA • SÃO PAULO • SYDNEY • STOCKHOLM • TOKYO

Publishing in Canada: Meeting the Challenge

By ROBERT CHARLES-DUNNE

■ In our last look at the publishing scene in Canada, we focused on the activities of two independent domestic publishers, Attic Publishing Group and Morning Music. These two organizations, through their aggressive representation of foreign catalogues in Canada, have earned healthy reputations as leaders in this country. Attic administers ATV, Arista/Careers, Robbie Robertson's Medicine Hat Music and Germany's Lollipop (Claudja Barry) catalogues. Morning Music boasts one of the most extensive country and MOR catalogues in the world. Both have also been very active in attempting to place domestic catalogues with publishers around the world, which leads us to Canada's next plateau in publishing: representing Canadian copyrights on an international level.

'Frank' Davies

One man who has been in the vanguard of this is Francis "Frank" Davies, currently GRT Canada's director of international & publishing division. Davies began his career while attending university in Paris, acting as the local correspondent for a U.S. trade publication. In 1965 he joined EMI

where he supervised the international promotion department for three years. Between 1968 and 1970 Davies worked as a&r man for Liberty/UA in the U.K. and then moved to Toronto to form Love Productions, which operated Daffodil Records. In May of 1975, Davies joined GRT, which now also distributes the Daffodil label.

Daffodil

Davies has always exhibited a strong belief in maintaining international contracts. His Daffodil label obtained distribution of the classic Immediate label, reissuing most of that label's product in a collector's series. He obtained the promotional rights to the Island label in Canada and concentrated on signing his Canadian acts (Crowbar, King Biscuit Boy, A Foot In Coldwater, Fludd) to other labels worldwide. In the process, his two publishing wings, Free-wheeled Music and Love-Lies-Bleeding Music, acquired enough hit Canadian material to remain profitable today, several years later.

Since joining GRT, Davies has been successful in obtaining both label and publishing deals outside of Canada for Klaatu (signed to his own Daffodil label), GRT's Ian Thomas Band and Prism. He's in

the process of arranging similar deals for The Hunt and Moe Koffmann, both GRT artists. GRT's associated publishing firms are Tarana Music (CAPAC) and Corinth Music (PRO-Can).

MIDEM

"It's still very much a fledgling business here," Davies says of publishing in Canada. "When the major labels opened their Canadian branches, their publishing wings came with them. But I don't see a tremendous amount of activity or energy from the major publishers in Canada. Attic and Morning are the only two Canadian publishers, aside from ourselves, who I would say are actively investigating the international market for their artists. Mostly it's a matter of credibility. It takes a lot of time, energy and endless travelling to make and maintain the contacts necessary to be successful internationally. Most of the major houses can do quite well by simply administering their catalogue in Canada. But I judge a publisher's worth by the number of times I see them at MIDEM or run into them at someone's office when I'm negotiating. And, once again, the only two Canadian publishers I see often are the same, Attic and

Morning. The onus seems to be on the smaller, independent publisher who must hustle to survive."

Dan Hill

Davies looks for different virtues when investigating publishers, depending on the locale. "If I'm looking at an American deal, my primary concerns are the finances and the publisher's ability to deliver cover versions of my material. If I'm looking toward Europe or the U.K., I'm much more interested in good promotion and the cover potential. For instance, Dan Hill (GRT) has been broken in the U.K. by ATV, who have a full-time promotion staff of five people, two in radio, one in TV, one in the press area and one supervisor. Their efforts have been invaluable in breaking Dan Hill. This augments the record company's efforts and I can rest easier in the knowledge that the publisher is putting in more than a mere token effort."

Davies, still the cool Englishman after eight years in the colonies, is very fussy in choosing appropriate publishers around the globe. "It's much like a marriage. You must be very careful to pick the right people, otherwise you

(Continued on page 39)

Freddy Bienstock Enterprises

Bienstock-Leiber-Stoller Group

1619 Broadway · New York, New York

Carlin Music Corporation

14 New Burlington Street · London, England

**In 1819,
Ludwig Von Beethoven said:**

*“Chappell...is now one of the
best music publishers...”*

**In 1978, Chappell represents more than 10%
of the titles on the top 100 singles charts.**

Looks like Beethoven was right!



chappell
a polygram company

Chappell Music (ASCAP), Unichappell Music (BMI), Intersong Music (ASCAP), Belinda Music (BMI),
Stigwood Group of Publishing Companies, Williamson Music

ABC Music Scores with a Selective Approach

■ With a string of national Top 5 hits on the pop, soul and country charts, an ongoing dominance in the gospel field, and wide expansion in the areas of major movie and television scores, ABC/Dunhill Music and American Broadcasting Music's past year might be viewed as the result of a large publishing operation saturating the marketplace with as much material as possible. However, according to Jay Morgenstern, president of the ABC Music Companies, the key to the firm's increasing prosperity—it now maintains over 20,000 copyrights—is an over-riding policy of extreme selectiveness with regard to its writers and songs.

It's the philosophy of meticulous song discrimination coupled with staff unification which, Morgenstern feels, makes ABC Music a unique and attractive publishing company. It's also made it a financially solvent operation; ABC Music experienced further increases in gross income and profit throughout the year and was consistently represented on the charts.

Early in 1977, ABC Music enjoyed considerable success with two songs penned by staff writer Peter McCann. His "Right Time Of the Night," recorded by Jennifer Warnes, and "Do You Wanna Make Love," his own recording, both made the national Top 5. "Right Time Of the Night" later won an ASCAP award for being one of the most performed songs of the year, while "Do You Wanna Make Love" made the U.S. charts three different times by three separate artists.

The success of those two songs substantiated ABC Music's assertion that it is not merely a publishing arm of ABC Records. "It is our intent to service the entire industry," Morgenstern emphasized. "We have tried very hard not to become dependent on ABC Records, and over the past year, we have proven quite successful in this regard." The two McCann songs also marked the beginning of ABC Music's initial venture into the production of masters via ABC Music Productions. McCann's master was placed with 20th Century Records. "But again, we're being very selective in our production division," Morgenstern stated.

While maintaining its independence, ABC Music and ABC Records scored a number of times together in 1977-78. "Float On," the debut ABC single by the Floaters, was a No. 1 soul hit for over a month, crossed over into the Top 3 of the pop charts, and reached No. 1 in such places as Australia and South Africa.

"Float On" 's success in those

areas underscored both ABC Music's continued commitment in the international arena and the scope of its operation. "We have intensified our efforts on the international level this year," Morgenstern said. "In some cases, the time might not be right for a song to make it big here, so we take it and put it out overseas. It's worked extremely well. Every one of our foreign licensees has found the relationship profitable and wants to renew with us." Currently, a re-make of Joe Walsh's "Rocky Mountain Way," recorded by Triumph, is a top hit in Canada. And in a related development, ABC Music this year signed two of Canada's most respected songwriters, Bruce Cockburn and Murray McLauchlan, to publishing agreements.

"Peg," by Steely Dan, is the most recent major hit published by ABC Music. While it is now nearing the Top 10, ABC Music has spent the previous year actively working the Steely Dan catalogue. This year, Melissa Manchester recorded Donald Fagen

and Walter Becker's "Dirty Work," and Richie Havens did "Do It Again."

Along with chart activity and the advent of its production division, ABC Music has in recent months made noteworthy progress in several other areas. Morgenstern has made a number of significant executive appointments and coordinated the signing of several new staff writers. Rick Shoemaker was promoted to the position of vice president of publishing in Los Angeles, and Dianne Petty was elevated to the same position in Nashville.

ABC Music has signed John Lombardo, Michael Garvin, Whakoo, The Floaters and Carole and Alan Thomas to exclusive songwriting contracts.

Also, in a major signing, country music veteran Tommy Overstreet signed a multi-faceted publishing agreement. It includes the exclusive writing services of Overstreet and also those of the artists who record for Overstreet's label, Pinnacle Records.

These new writers join an aus-

Garrett Music Ent.: Independent Success

■ How does an independent publisher compete in today's music business? The answer is simple, according to Bud Dain, executive vice president of Garrett Music Enterprises. "You must control your own destiny" Dain recently pointed out. "This is accomplished in four ways: by in-house production, foreign sub-publishing, obtaining outside recordings and having a tight staff of great songwriters."

The "in-house" production in the case of Garrett Music is done by three of the best: Snuff Garrett, who has produced hits for everyone from Cher to Frank Sinatra; by Steve Dorff, who is one of the best up and coming producers in the business, having recently produced sessions with Dusty Springfield and Andy Williams; and Jimmy Bowen, who is associated with Garrett Music through his publishing company, Dixie-Bow Music, and who has produced such records as "Everybody Loves Somebody Sometime" by Dean Martin, and recently, "Homemade Love" by Tom Bresh.

In the next three months, Garrett will have lps released on United Artists Records by singer/songwriter John Durrill (writer of "Dark Lady" and "Western Union") a new group named Gringo, and an album by Larry Collins (who wrote "Delta Dawn"). An album produced by Jimmy Bowen will be released on Big Tree by singer/songwriter

John Beland, and an album and single by Jimmy Rodgers on Scrim Shaw Records. Steve Dorff will be producing an album with singer/songwriter Bobby Gosh (who wrote the Dr. Hook hit "A Little Bit More").

Dain recently returned from Midem, where he had meetings with his foreign licensees. "Our foreign affiliates are doing a fabulous job," reports Dain. Peter Kirsten of Global Music in Germany has a hit record with a German/Spanish recording of "Dark Lady" by Linda Martinez. Ichi Asatsuma of Pacific Music/Japan, Barry Kimberley of Essex Music/Australia, Roy Berry of Campbell Connelly/England and Philippe Constantin of Pathe-Marconi/France have all been very successful obtaining local recordings of Garrett Music songs. "I can't express how important these licensees and our others like Stig Anderson, Peter Schoonhoven and Giuseppe Ricci have been in developing the strength and depth of our catalogue." Dain has also recently pacted with CBS International for Brazil and Argentina.

The third aspect is "outside recordings." Dain disclosed that in addition to the earlier mentioned lps, Garrett copyrights such as "Sea Shells On The Window" will appear on Mary MacGregor's new lp; also, Michael Lloyd is cutting "Into Every Love A Little Rain Must Fall" with Tom Sullivan.

picious staff of over 20 that includes Walter Becker and Donald Fagen of Steely Dan, members of the ABC group Rufus, the Four Tops; many of the songs composed by Jimmy Buffett, B. B. King, Kenny Loggins, and John Phillips; and a catalogue that includes such standards as "For All We Know," "Treat Her Right" and "Dedicated To The One I Love."

In a related move, ABC Music last summer bolstered its catalogue by acquiring One Of A Kind Music, which gives the company all the hits written by the multi-award winning team of Lambert and Potter. Those hits include "Don't Pull Your Love," "One Tin Soldier," and "Country Boy (You Got Your Feet In L.A.)."

One of the most notable aspects of ABC Music's further development has been its increased involvement in providing the music to films and TV shows. "We're very active in the new wave of motion pictures," Morgenstern said. ABC Music has placed songs in the following pop culture movies: "The Last Waltz," "Renaldo and Clara," "Grease," "American Hot Wax," and "California Dreamin'."

Acuff-Rose: A 'People Company'

■ 1977 marked the 35th anniversary of Acuff-Rose Publications, Inc., one of the world's oldest publishing firms.

Many things have contributed to the continued success of Acuff-Rose, with the excellent roster of exclusive writers heading the list. Eleven new writers have been added to that roster in the past year, and one of the top company writers, Eddy Raven has just recently signed recording contracts with Monument Records with his first, self-penned tune due to be released next month. Another top Acuff-Rose writer, Roy Orbison, enjoyed much success with his "Blue Bayou." Linda Ronstadt's version was aired not only in the pop and country field, but in the easy listening field as well.

Another top contributor in the success formula is Acuff-Rose's professional staff, consisting of Ray Baker and Ed Penney. Baker produces Connie Smith and Moe Bandy and has recently signed contracts to produce Sammi Smith.

The "in-house" recording studio at Acuff-Rose is another factor. Remodeled in the past year, the studio now has an additional 140 square feet of space in a new piano trap and drum booth, and went from 16 track to 24 track with dolby.

American Society of Composers, Authors and **Publishers**

Behind every great songwriter is a great publisher

ASCAP

We've Always Had the Greats

Don Kirshner: Developing the Artist/Writer

By SOPHIA MIDAS

■ Whether you look at the man from a rock concert, star-maker or publishing perspective, Don Kirshner, president of Kirshner Entertainment and an impressive list of other endeavors during his career, continues to play a key role in the music industry. Kirshner Entertainment is the parent company for Don Kirshner Music (ASCAP), Kirshner Songs (BMI) and Kirshner Records (distributed by CBS), as well as the rock concert operation and television production companies, but Kirshner insists that music publishing is the nucleus from which all of his vested interests spring.

"Music publishing is like real estate," said Kirshner, "because the rewards are not always immediate, but often pay off in the end." His belief in the validity of music publishing led Kirshner to say that his company's central focus was consistency, longevity and the ability to pick the writer-artist: "We are especially proud of Kansas," said Kirshner, "because they successfully represent the writer-artist trend we have been developing. Really, when I look back upon it, I'm not doing anything different than from when I started."

Kirshner's start began with Bobby Darin when the two men collaborated, sold a song and began independent careers that would prove to be more profitable than either one of them could have imagined at the time. In 1958 Kirshner formed Aldon Music and Nevins-Kirshner Associated, an enterprise which resulted in a school of songwriters, including Carole King, Neil Sedaka, Gerry Goffin, Tony Orlando, Howard Greenfield, Barry Mann, Cynthia Weil and Ron Dante. Kirshner was on his way with the seeds of a wealth of catalogue items, such as "Breaking Up Is Hard To Do" and "You've Lost That Lovin' Feeling." Kirshner commented that "out of 500 songs, some 400 have made the charts."

1962 marked the beginning of a great deal of activity for Kirshner, starting with the formation of Dimension Records, which was spotlighted by Little Eva's "Locomotion" and Carole King's "It Might As Well Rain Until September." Kirshner soon became president of Columbia Pictures-Screen Gems TV, music and record division. It was at this time that Kirshner became involved with the music of the TV shows "Be-

witched," "I Dream of Jeannie" and "The Monkees." He also published the music for the motion pictures "To Sir With Love," "Lawrence of Arabia," "The Look of Love" and "Born Free." Kirshner also enjoyed the fantastic record success of the Monkees during this time span.

In 1967 The Kirshner Entertainment Corporation was formed, followed by the creation of a worldwide publishing company with Sir Lew Grade, ATV-Kirshner, in 1971. ATV-Kirshner controlled the North American publishing rights to the Lennon-McCartney catalogue. Kirshner commented on the diversification of his copyrights, pointing out that it was around this time that he acquired the Broadway copyrights to "My Fair Lady," "Gigi" and the like.

Finally, Don Kirshner Productions was formed in 1973 which resulted in the creation of "In Concert," the TV production which was responsible for pioneering rock music on to the TV

screen. "In Concert" was followed by the development of "Don Kirshner's Rock Concert," which today can boast of having hosted such music notables as Mick Jagger, Linda Ronstadt and Earth, Wind & Fire. Another of Kirshner's successes has been in the area of TV movies. As executive producer, he scored quite heavily with "The Night They Took Miss Beautiful" and "The Savage Bees," both for NBC.

Song As The Key

The immediate present finds Kirshner concentrating most of his energy on Kirshner Records and the success of Kansas. "Things are going very well for us," said Kirshner, "and we would like to continue developing the artist-writer trend. Everything emanates from the song. In the past, the publishing end of the music industry was in the shadow of the limelight, but now it's attracting the recognition it deserves — and as I've said before, I still think the song is the key of life."

Sherlyn: A Thriving Operation

■ Sherlyn Publishing Co., Inc., a division of TK Productions, is one of music's thriving publishing operations.

Created 20 years ago by TK Productions president Henry Stone, Sherlyn's main office is housed in TK's New York office with Sherlyn manager Norman Rubin administering the company's growth, coordinating activities with TK VP Steve Alaimo in TK's Miami office.

Sherlyn got its first gold record for "(Do The) Mashed Potatoes" in the '60s. Since then the company has scored with a string of award-winning multi-million sellers written by such talents as the dynamic duo Harry Wayne Casey and Richard Finch, leaders of KC and The Sunshine Band whose Harrick Music Inc. is administered by Sherlyn, Betty Wright, Clarence Reid, Willie Clark, Willie G. Hale (Little Beaver), Benny Latimore, Timmy Thomas, Peter Brown, Theophilus "T" Coakley, the leader of T-Connection and Steve Alaimo, whose Lindseyann Publishing is administered by Sherlyn and includes writers Bobby Caldwell, Wild Oats and Horrell McGann.

Sherlyn writers Casey and Finch have received two double platinum albums with KC and The Sunshine Band's "KC and The Sunshine Band" and "Part 3" Ips on TK's TK Records label. The duo literally opened the discos and topped the pop and r&b charts with the platinum single "Rock Your Baby" recorded by George McCrae. KC and The Sunshine

Band struck gold, topped r&b and pop charts and sizzled the discos with "Get Down Tonight," "That's The Way I Like It," "Shake Your Booty," "I'm Your Boogie Man" and "Keep It Comin' Love."

Casey and Finch, Betty Wright and Willie Clark were Grammy winners with "Where Is The Love," recorded by Betty Wright on TK's Alston label. Betty Wright's recording of "Clean Up Woman" struck gold and a Grammy nomination with writers Clarence Reid and Willie Clark, who also wrote the million selling "Rockin' Chair" recorded by Gwen McCrae on TK's Cat label. Sherlyn struck gold with "Why Can't We Live Together," written and performed by Timmy Thomas on TK's Glades label, Latimore's "Let's Straighten It Out," and The Beginning of the End's "Funky Nassau." Peter Brown's "Do You Wanna Get Funky With Me" on TK's Drive label became the industry's first gold disco 12". Theophilus Coakley, the leader of T-Connection has scored with the hits "Disco Magic," "Do What You Wanna Do" and "On Fire" recorded on TK's Dash label.

Open Doors

Sherlyn's doors are open to writers and catalogues. Leo Sayer recently recorded "There's No Business Like Love Business," written by Clarence Reid, Willie Clark, Brad Shapiro and Steve Alaimo while Casey and Finch's "Get Down Tonight" and "That's The Way I Like It" was recorded by Dion and Isaac Hayes.

Silver Blue Music—ASCAP

Oceans Blue Music—BMI

JOEL DIAMOND — PRESIDENT

**220 Central Park South
Penthouse
New York, N.Y. 10019**

212-586-3535

C.A.M.-U.S.A.: 'The Publisher of Tomorrow'

■ "The song is the essential factor, and that is what it all boils down to," says Victor Benedetto, vice president and general manager of C.A.M.-U.S.A. "I am the executive producer on all our productions, and the one who finally selects the songs. I never get a personal credit on lps, for I am not a star. I create stars."

As executive producer of CAM Productions, Benedetto oversees the production of a steady stream of records by such groups as Eric Carmen (Arista), Samantha Sang (Private Stock), Eric Mercury (CBS), the Nobles (CBS), Bruce Foster (Millennium), Snapper (United Artists) and Octavian (MCA). CAM has also been involved in production for Blood, Sweat & Tears, the Bay City Rollers, Billion Dollar Babies, Lighthouse, Grand Funk Railroad, Three Dog Night, the Raspberries, Sha Na Na and Oregon. Additionally, Eric Carmen is signed to an exclusive production/publishing pact with C.A.M.-U.S.A., and two of his compositions, "That's Rock And Roll" and "Hey, Deanie," were hits for Shaun Cassidy (Warner/Curb).

Faye Rosen, CAM's general professional manager, is the head of the firm's publishing division.

Her responsibilities include the exploitation of CAM's two publishing catalogues, C.A.M.-U.S.A. (BMI) and Camerica Music (ASCAP), as well as scouting for untapped talent. "People know the value of a copyright," says Ms. Rosen. "It is one of the most fruitful means of revenue in the record industry for just about everybody concerned. It probably brings in the most money, outside of the actual sales of the records."

CAM is constantly developing new talent and helping emerging artists find the right record label and the right management. Last year the firm opened another division, C.A.M.-Master, to serve as an agency for producers and artists who have finished masters and are interested in placing them with labels. "We have built a solid working relationship with the U.S. record labels," states Benedetto. "I felt C.A.M.-Master would serve as a viable force in the industry. I am well aware of the frustration on the part of many producers and artists in placing their masters. Endless hours spent in the studios are too often in vain."

In 1964, when Benedetto left Italy for the United States with

the intention of establishing an American counterpart to the already flourishing European organization, C.A.M. Music Publishers of Italy, he brought with him the belief that a particular Italian film score he had heard was right for the American market. He placed the sub-publishing rights to "Mondo Cane," which contained the classic "More," with E. B. Marks, and also sold the recording rights to United Artists. The subsequent success of the movie and its moving score quickly catapulted C.A.M.-U.S.A. into a recognized leading music publisher.

Benedetto has been instrumental in C.A.M.-U.S.A.'s growth, and the firm now publishes over 7000 motion picture scores, including the Academy Award winners "Amarcord," "La Strada," "8½," "Investigation of a Citizen Above Suspicion" and "Garden of the Finzi-Continis." Other scores in the company's catalogue include "La Dolce Vita," "Padre Padrone," "Divorce Italian Style," "Red Desert," "Juliet of the Spirits," "Stavisky," "Providence," "Bilitis," "Tentacles" and "Casanova." Nearly all of the scores are published via Camerica Music.

The nucleus of CAM's opera-

tion is still dominated by its dealings with motion picture scores. According to Benedetto, "We now handle 65 percent of all European film music, and 85 percent of all Italian motion picture scores. Over 100 soundtracks are added to our catalogue each year."

"Sometimes there is a single release from one of these soundtracks," adds Ms. Rosen. "Or perhaps we'll sit down and take a song, or even a melody, from the foreign soundtrack and we'll add an English lyric. The next step is to try for a cover, or possibly have one of our artists record it. Samantha Sang's recording of 'When Love Is Gone,' which is the flip of her hit 'Emotion,' is from 'Bilitis.'"

C.A.M.-U.S.A.'s duties as a soundtrack subpublisher are made considerably easier by the existence of the company's unique "computer tracking system," which keeps tabs on all movies shown on North American TV stations. This system, years in the making, has made it possible for the original European publishers and songwriters to be sure they are collecting reasonable royalty payments.

*If it's possible to have a love affair
with a music publishing company, you'll
definitely fall in love with Sherlyn.*

Sherlyn Publishing Co.

65 East 55th St.
New York, N.Y. 10022
(212) 752-0160

495 S.E. 10th Ct.
Hialeah, FL. 33010
(305) 888-1685

Another Banner Year for SESAC

■ 1977 was another banner year for SESAC publisher affiliates, as works from both new and established firms scored on the charts. This activity was reflected not only in record sales but in all areas of performances, including radio and television, sports, motion pictures, concert halls, theaters, night clubs, etc.

Much of this publisher activity came through SESAC's "Incentive Plan" which provides for added compensation to writers and publishers for any music recorded and commercially released on a national basis. This was responsible for a tremendous increase in record releases and brought many new and established publisher affiliates to the SESAC roster.

One of 1977's outstanding new publisher affiliates was Lorville Music Co., owned and operated by Al Jason and Dick Shory of Chicago. That firm's second published song, "Heaven's Just A Sin Away," remained #1 on the country charts for six consecutive weeks before crossing over and taking a top position in the pop market. This song, recorded by The Kendalls and released on the Ovation label, became one of 1977's most performed recordings. Its writer, Jerry Gillespie, was recently presented with an "Award of Achievement" for this work by the Nashville Songwriters Association.

Gator Music, co-owned by Glenn Ray and Tom T. Hall, also broke into the Top 10 position with Barbara Mandrell's recording of "Hold Me." Veteran writer Shirl Milete formed Kaysey Music, a SESAC affiliate, and in his first year of operation managed to rack up a total of 17 cuts on prime record labels. Included was the current "It Started All Over Again" on which Vern Gosdin and Davis Houston both have releases on the charts.

Mick Lloyd Music, owned and operated by this young Nashville writer/artist, was also active during 1977. Mick's swing from GRT to the Musicor label resulted in considerable new recording activity and his first Musicor release, "Drifter's Lullaby," garnered heavy airplay coast-to-coast.

But the action at SESAC during 1977 wasn't entirely left to the new young publishers and writers. Brim Music, owned and operated by Slim Williamson, walked away with honors for the song that may have sold more copies than any other Nashville single recorded during the year. It was, of course, Ronnie McDowell's recording of his and Lee Morgan's tribute to the late Elvis Presley, "The King Is Gone," which became a platinum record on the

Scorpion-GRT label.

Sage and Sand Music and Doubletree Music, both owned and operated by Dave Burgess, continued to grow during the year with many new recordings. Sage and Sand's standard "Burning Bridges," a # hit of some years back, obtained 14 new cuts during the year, thanks to the efforts of Dave Burgess.

Another SESAC longtime affiliate, Contention Music, under the able direction of one of Nashville's most prolific writers, Ted Harris, continued to be active during the year and revived a release of a hit of two years ago with Cal Smith's recording of "I Just Came Home to Count the Memories."

Conway Twitty's Hello Darlin' Music boasts an active country catalogue and in 1977 provided more exposure of these works on major labels. Peggy Forman, one of Hello Darlin's writers who was awarded SESAC's coveted trophy as "Most Promising Country Music Writer of the Year," not only had seven of her songs recorded, but as the year drew to a close, was signed to a recording contract at MCA.

Other Nashville based publishing firms that continued their active roles during 1977 were: Fig Tree Music, Harbot Music, Cherry Tree Publications, Kris Publishing, Journal Music, Tommy Rocco Music, Double Bourbon Music, Greenbriar Music, Flagstop Music, etc.

American Gramophone, headquartered in Omaha, the publisher of the 1976 hit, "Convoy," moved ahead in 1977. Planned for early 1978 release is a major motion picture entitled "Convoy" which will, of course, feature this work as well as other American Gramophone copyrights.

In the pop area too, SESAC publisher affiliates continued to expand their catalogues. During the year MTB Music, a SESAC publisher affiliate that specializes in British rock music, published works on such albums as "Paradise Ballroom," a solo effort by the Moody Blues drummer Graeme Edge. Ginger Baker published his songs through MTB on his latest album, "Eleven Sides of Baker," which was released on Sire Records. The most recent and perhaps the most successful album containing MTB copyrights is "Expect No Mercy" by the high powered British rock group Nazareth on A&M Records.

Not only has SESAC increased its hard rock activity in 1977, it is also enjoying success in the jazz field. There was such interest in the jazz area during that year that on October 1st, SESAC intro-

duced a new "Jazz Rate Card" which places the jazz writer and publisher on an equal level with all other great forms of musical expression. Epic recording artist, Bobbie Humphrey included two tunes written by SESAC writer Steve Hunt; the title cut, "Tailor Made," and "Most Of All" were published by Chinwah Songs (SESAC).

Another jazz album containing SESAC works is the Grammy nominee "Amanecer (Dawn)" by Mongo Santamaria. Mongo Santamaria has formed a SESAC affiliated publisher, Santa Music, which shares the publishing on three cuts that were written by SESAC writers Roger Rosenberg and Bill O'Connell.

In the area of band music, SESAC continued its leadership role with some of the world's greatest marching songs from the catalogs of Karl L. King, C. L. Barnhouse and Neil A. Kjos.

As always, Mercury Music, one of SESAC's serious music affiliates, continued to have numerous performance of its classic lves works "Three Places in New England" and "Variations on America." In addition, the well-known Polish writer affiliate, Jerzy Sapieyevski, whose works are published by Mercury, had several major performances of his lyrical work entitled "Love Songs," written in collaboration with Anne Lindbergh, and his world premiere performance of his "Concerto for Two Pianos and Orchestra" commissioned by the renowned du-pianist Arthur Whitemore and Jack Lowe, and performed with the Dallas Symphony Orchestra.

SESAC's gospel and sacred music publisher affiliates were equally active during the year. In fact, as the year ended, three SESAC songs were listed among the Top 10 nominations for the coveted 1977 Dove Awards. Included were "One Way Flight" published by Music of Calvary; "Rise Again" published by Dimension Music and recorded by SESAC writer, Dallas Holm, named by *Record World* as top male artist (contemporary); and "I'm Standing on the Solid Rock," Ben Speer Music.

The Lillenas Publishing Company, of Kansas City, produced local music reading sessions and clinics throughout the United States during the year as well as its annual Church Musicians Seminar which draws choir leaders from all over the nation. Marion Easterling of Clanton, Alabama, a longtime SESAC publisher affiliate and composer, holds an all-time record for the longest running daily gospel radio program

(Continued on page 52)

Carol Nan, Jeryl Lynn Show Excellent Growth

■ Carol Nan Music (ASCAP) and Jeryl Lynn Music (BMI), the publishing subsidiaries of Coyote Productions, have both experienced a year of excellent growth, according to Len Sachs, who heads the companies.

After a series of negotiations the publisher has reached agreement with CBS' April Blackwood Company for subpublishing within foreign territories. "This gives my writers tremendous exposure in the international markets," explained Sachs, who noted that the agreements cover the foreign markets with the exception of Germany, where Carol Nan and Jeryl Lynn are represented by Joann Michel of Melodie Der Veldt.

Signings

In addition to the new overseas arrangements, Sachs has concentrated on signing "a few talented prolific writers." Stephen Fiske, for example, is a veteran of the college and nightclub circuit, having attracted a loyal live performance following on both coasts. His songs cover a wide scope of folk-oriented popular music dealing largely with traditional love themes as well as universal social concerns. Fiske, combining both his songwriting and performance abilities, will record a record for Cream Records in the near future, according to Sachs.

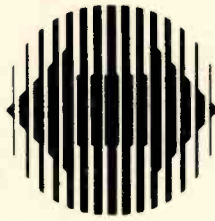
Fat & Sassy

The president has also signed a band from California's San Luis Obispo area, halfway between Los Angeles and San Francisco. The seven-piece Fat and Sassy is a pop-rock funk-oriented group with a contemporary sound featuring a strong jazz influence. There are two lead vocalists and other members provide background harmonies, in addition to furnishing a wide range of songwriting abilities. "It's an outstanding group with very strong original material," explains Sachs. "It's material that not only has potential for them as performers, but as composers who will have their works recorded by a number of other artists."

A third major signing for the publishing companies is Jim Stein, professional managers.

According to Sachs, 1978 should continue as a period of growth for the publishing companies, which have already begun to experience overseas interest, particularly with the rerelease of Iron Butterfly's "Scorching Beauty" in Germany. Songwriters Frank Salazer ("Travellin' Man") and Oliver Tuthill ("You Are My Love" and "Fightin' Man") should also help Carol Nan and Jeryl Lynn to a banner year.

Interworld Music Group



MICHAEL STEWART

President

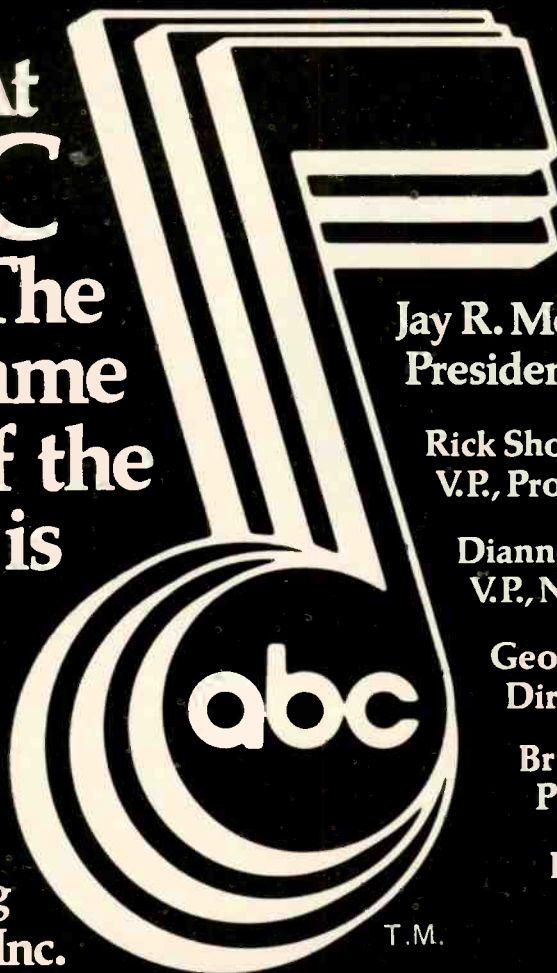
6255 Sunset Blvd.
Hollywood, Ca. 90028
(213) 467-5108
Telex 674999
Cable: Inmusic

25 West 56th St.
9th Floor
New York, NY 10019
(212) 582-8810

15 Berkeley St.
London W1X,5AE
England
01-493-2506

At
ABC
The
Name
of the
Game is
MUSIC

ABC/Dunhill Music, Inc.
American Broadcasting
Music, Inc.



Jay R. Morgenstern
President

Rick Shoemaker
V.P., Professional Activities

Dianne Petty
V.P., Nashville

Georgett Studnicka
Director of Administration

Brian Greer
Professional Manager

Blake Mevis
Professional Manager

T.M.

MUSIC

ASCAP Hails the Publishers' Vital Role

By STANLEY ADAMS

(Stanley Adams is president of ASCAP)

■ As almost any composer or lyricist can tell you, lots of people know the songs but relatively few can tell you who wrote them. Even fewer have any idea as to who published them, but this lack of fame hardly reflects the vital contribution of America's music publishers to both popular entertainment and culture around the world.

It is easy for the public to overlook the energetic and creative men and women of the publishing community, for the performing artists are media stars and just as glamorous today as the actors and actresses on stage, screen and television. Yet those performing musical stars whose names are household words in a hundred nations would not glitter so brightly if it were not for the songs and symphonies which our publishers promote and disseminate so ably. The writer is obviously the first step in the process, and no one would minimize the magic of that beginning. The second step—publishing—is also extremely important, as thousands of composers and lyricists can testify.

We are indeed fortunate that American music publishing today is a very healthy business, and a very diverse one. ASCAP's 5,000

publisher members include well known giants—some associated with large conglomerates, but also many medium sized and small firms working and growing vigorously. In addition, to the companies that have across-the-board categories, there are many specialized enterprises which focus on country, gospel, jazz, symphonic and concert works, soul and religious music. Each of these is playing an important role in maintaining the economic health and creative vitality of our music—music which is performed and celebrated around the world. At a time when the balance of payments is a source of concern in Washington and elsewhere, our publishers' successful efforts to promote American music are generating a significant inflow of dollars from many lands.

Over the years, American music has grown and changed and so have the responsibilities and challenges facing our music publishers. In the complex and dynamic music market place of 1978, printing sheet music and encouraging live performances are a very small part of the job. Although sheet music income has grown during the past decade, it is widely recognized that it will never again be as important as it was before World War I when ASCAP was founded as America's first performing rights society. A

lot more people are writing a lot more music these days, and music of many types. The pressure on the publishers to consider this great mass of material is enormous, and the selection of writers to encourage and advise is more difficult than ever.

The stakes are higher too. A publisher must make a significant commitment in terms of producing demos, assigning skilled personnel to promote the works to record companies and artists. Aware that a hit record can be highly profitable but conscious that only a minute number of those become hits, today's publisher is very different from those before World War II. The competition is more fierce, and the costs much higher. It takes a very special kind of man or woman to be an effective music publisher today, and it is worth noting the healthy development which is increasing the number of able women in this business. A 1978 publisher must know about copyright laws here and abroad, marketing problems and tactics in this and other countries, sub-licensing, mechanical rights, promotion, and the mysteries of matching the song to the performing artist. If the hit record is the goal, then the ways of the a&r men and women, the managers and the performers must be familiar to the effective publisher.

Many of today's hits are written by the performing stars themselves, and some of these talented people also publish their works. Many other successful songs come from firms which publish the works of numerous writers. Whatever type of firm it may be, it will not succeed unless the individuals in charge know all of the hard realities and complexities of publishing. Merely calling yourself a publisher does not make you one. That takes a lot of knowledge and a lot of work.

Many real and effective publishers are members of ASCAP, and the organization is proud to be the only U.S. performing rights licensing organization to have 12 publisher directors on the board. These knowledgeable publishers who comprise half the board make invaluable contributions at monthly meetings, for they bring practical business sense and experience of great value. Working as partners with the writers—as any good publisher does—they are an essential factor in ASCAP's continuing success. 1977 was ASCAP's greatest year. A significant part of this success in dollars and on the charts must be attributed to the outstanding work of its publishers and their close cooperation with the ASCAP membership and staff.

Arista Pubberies Strive for Excellence

■ Following a first year which saw the Arista Music Publishing Group, comprised of Arista Music, Inc. (ASCAP) and Careers Music, Inc. (BMI), underline its viability with the number one hit single "More, More, More" (Andrea True) and three top 20 hits, "New York, You've Got Me Dancing" (Andrea True), "I Wouldn't Want to Be Like You" (Alan Parsons) and the country top ten record, "Bluest Heartache of the Year" (Kenny Dale), the company begins its second year of operation with several key additions to its writer roster as well as assuming total publishing rights to new album product by several top acts and artists.

Writers include Randy Edelman, who last year had a top five hit with Barry Manilow's "Weekend in New England," and a top ten r&b hit with Labelle's "Isn't It a Shame?," Michael Masser, Gregg Diamond and Billy Thorpe, among others. Moreover, such artists and acts as Alan Parsons, Suzie Quatro, Smokie, Be-Bop Deluxe, the Strawbs and the Sex Pistols have new lps in release with copyrights for all of the material re-



Randy Edelman

tained by Arista Publishing.

"The emphasis will be on the in-depth exploitation of the material created by our writers, artists and partners with whom we became involved in our first year," states Billy Meshel, vice president and general manager for the Arista Publishing Group. "More specifically," he continues, "this means getting covers on our songs, assisting in the promotion of records and coordinating the release and covers of our product internationally.

"We know exactly what we have to do during our second year," he adds. "We have to live

up to our promises to the creative people we've made deals with and have worked with; it can't be a touch-and-go situation. Our first year started in an empty room and we had to create a company by finding personnel, making our sub-publishing arrangements throughout the world and starting our catalogue acquisitions. With the invaluable support and help of Clive Davis, Elliot Goldman and Barry Reiss, the first year went along beautifully, as will our plans for the second year."

Having recently named Bob Holmes vice president, business affairs and administration, John Wonderling in New York and Evan Pace in Los Angeles as general professional managers, and Tony Lytle, catalogue manager for Arista in England through Chrysalis Music, Meshel expresses the intention to exploit the catalogue in depth. "Certainly, we want anything that can be a hit," he states, "and if something can be developed, we will find the places around the world where this product can live."

Meshel, who has spent the last

dozen years in the publishing business, outlines the five major functions of Arista Publishing as being: exploitation, promotion, administration, coordination of international territories and creative assistance to the writers. Elaborating, Meshel says: "Our exploitation must necessarily mean the securing of recorded versions and covers of our writers' songs just as the record promotion of our songs or records must be done when we believe they can be hits. From an administration point of view, we have the ability to collect every dime that has been earned for our partners and ourselves. Our international coordination allows us to make sure that there will be a chance for a record to make it should it fail here. Also, permitting our writers' songs to be recorded elsewhere gives them a chance for recognition in other territories of the world. Our creative interplay is of extreme importance, allowing us to help shape the product up, if necessary, offer criticism when needed and possibly assist in certain creative problems."

Island Pubberies Continue Activity

■ For the Island Music publishing group, the firm's third year of west coast based operation underscored both long standing catalogue writers and newly-signed talents as active publishing areas, along with continued involvement in producing masters through Island Music's production arm.

Activities

According to Lionel Conway, president, recent recording activity for Island writers has ranged from the re-signing of Andy Fraser to both the publishing company and Island Records, thus reuniting the former Free and Sharks member with the organization, to wide recording exposure for songwriter Russ Ballard and new covers for other familiar Island writers, such as John Martyn.

Ballard Covers

Fraser's own sessions with producer Bob Margoueff have already been augmented by the inclusion of one of his songs on the forthcoming Robert Palmer album, while Ballard recently garnered an international charttopper with Hot Chocolate's single of "So You Win Again." Other artists cutting Ballard material during the year included Carol

Douglas, Head East and the Bay City Rollers, among others. And Martyn, whose first studio lp for Island in three years has just been released in the U. S., is also represented through Eric Clapton's cover of Martyn's "May You Never" on the "Slowhand" lp.

Richard Thompson

Another performing songwriter associated with Island for over a decade is Richard Thompson, who has just signed a new recording contract, together with wife Linda, with Chrysalis. Conway also cites Lee Perry as an active writer represented through new covers, including the new Bob Marley and The Wailers single.

Wide Catalogue

While Conway can also point to a broad range of material reflected in catalogues encompassing Cat Stevens, Ian Matthews, Gavin Christopher, Lee Garrett and others, he stresses Island's prevailing concern for its younger, developing writers.

"We're really focusing on working closely with all our writers at the moment. And with some of the most promising, we're being careful to bring them along as naturally as possible," he explained. Among those is a

(Continued on page 38)

First Artists Wins with Film Scores

■ At First Artists Music 1977 was an extremely active year, with the screen and music activities of "A Star Is Born" contributing heavily to the company's profile. "Let's Do It Again," a film with Sidney Poitier featuring The Staple Singers, also contributed to the catalogue of the film-oriented company.

Paul Jabara

Paul Jabara, who was signed to the company almost two years ago, also has proven a valuable addition to the firm. He is now doing his second album, but equally noteworthy is the fact that he wrote two songs for "Thank God It's Friday," the Casablanca/Motown joint venture in filmmaking. "The Last Dance," which will be a Donna Summer single release, was culled from the show and is published by First Artists.

Funzone

The company also signed Funzone to the publishing arm when the group was signed to the parent firm, First Artists Records. This, the first act that the company signed, released its premiere album six months ago.

According to Gary Le Mel who heads the publishing company, the versatility of the Funzone members makes the group a potential force in a number of areas,

in addition to their publishing aspects. Tim MacIntyre, as well as being a writer (as are all the members of the group), is an actor with credits in a number of projects, including Joseph Wambaugh's "The Choirboys." He plays Alan Freed in "American Hotwax," due for release later this year. John Rubenstein, son of classical pianist Arthur Rubenstein, is also a member of Funzone.

Bobby Arvon

Bobby Arvon was also signed to the company, and has recently released a single, "Until Now." Arvon was signed, again, as both a singer and songwriter. His album has received acclaim from a number of areas.

TV, Movies

Music for the company's television and motion picture shows are also the responsibility of Le Mel, and the six-month old television division has two pilots already in production or completed. "California Girls" concerns two women lifeguards and features a strong musical background. Paul Williams' new show, in which he plays a star of a kids television show, is termed a "dramedy" by Le Mel. Williams will do the title tune.

(Continued on page 38)



We Also Build Careers at Arista Music, Inc. and Careers Music, Inc.
... Thanks to These Writers for the Opportunity to Do So.

BABY GRAND
BE-BOP DELUXE
SID BEVERLY
WAYNE BICKERTON
DAVE BLUME
MIKE CHAPMAN
NICKY CHINN
PAUL COOK
GREGG DIAMOND
NORMAN DOLPH

RANDY EDELMAN
EXILE
HAPPY THE MAN
RICHARD HOLLAND
HUDSON-FORD
STEVE JONES
MARK JORDAN
JEFF LANE
JOHN LYDON

MICHAEL MASSER
PHIL O'KELSEY
ALAN PARSONS
PILOT
JUDAS PRIEST
MICHAEL QUARTERMAIN
SUZIE QUATRO
HARVEY SHIELDS
SMOKIE

THE STRAWBS
BILLY THORPE
GEORGE TOBIN
TRAUDE SAPIK
TONY WADDINGTON
MATTHEW WEINER
W.W. WIMBERLY
ERIC WOOLFSON
STOMU YAMASHTA

LOS ANGELES
1888 Century Park East
Century City, Ca. 90067
(213) 553-1777

NEW YORK
6 West 57th Street
New York, N.Y. 10019
(212) 489-7400

LONDON
12 Stratford Plaza
London W1N 9AF ENGLAND
408-2355

Jobete Continues Its Rich Tradition

■ Based on the degree of success the Jobete Music Company enjoyed during 1977, this year should become one of the best in the history of the 19-year-old publishing giant that has consistently ranked as one of the record industry's top pop and soul publishers.

The overall strength of Jobete's gigantic catalogue can best be illustrated by scanning a partial list of the diversity of acts that have utilized Jobete copyrights during the past couple of years: Linda Ronstadt ("Love Is Like A Heatwave," "The Tracks Of My Tears"), The Four Seasons ("December 1963 — Oh, What A Night," "Who Loves You"), Peter Frampton ("Signed, Sealed, Delivered"), The Doobie Brothers ("Little Darling, I Need You," "Take Me In Your Arms (And Rock Me A Little While)"), High Inergy ("You Can't Turn Me Off In The Middle of Turning Me On"), Diana Ross ("Love Hangover," "I Thought It Took A Little Time," "Theme From 'Mahogany'"), The Captain & Tennille ("Shop Around"), The Commodores ("Easy," "Brick House"), Stevie Wonder ("Isn't She Lovely," "Sir Duke," "I Wish"), James Taylor ("How Sweet It Is"), Marvin Gaye ("Got To Give It Up")

and many others.

From a one-time affiliate of what was designated a "soul" label, Jobete, like Motown, has grown to become one of pop music's most influential entities.

Jobete's influence, of course, can be directly attributed to its leadership and the head of Jobete, since its 1959 start in Detroit, is executive vice president Robert L. Gordy. Gordy, along with vice president and general manager Jay S. Lowy and vice president, administration Karen Hodge, has molded together one of the hardest-working and most efficient publishing operations in the world. Jobete's east coast activities are headed by east coast director of professional activities Carl Griffin, while Carol Cassano is Griffin's west coast counterpart.

The latter division, incidentally, is quite unique to the music publishing business, concentrating strictly on getting Jobete material used in motion pictures and television. Directed by Natalie Ellington, it recently achieved major success on such television vehicles as "Welcome Back Kotter," "Charlie's Angels," and "Whatever Happened To The Class of '65," while Jobete motion picture involvement was

highlighted by "Looking For Mr. Goodbar" and the upcoming "The Last Waltz" and "Thank God It's Friday."

The heart of a publishing company, of course, is its staff of writers and Jobete has one of the most loyal, qualitative and successful staffs in the business.

Ron Miller, responsible for such worldwide chart hits as "For Once In My Life," "Heaven Help Us All," "Yester-Me, Yester-You, Yesterday," "A Place In The Sun" and "Touch Me In The Morning," has been with Jobete for the past 16 years. He just celebrated his newest chart success (with Jobete co-writer Kenny Kirsch), "I've Never Been To Me," by again re-signing with Jobete.

Another long-time Jobete veteran is Pam Sawyer, who re-signed with the company last December for the third time in the past ten years. In addition to contributing a wide range of hit material to such artists as The Supremes, Gladys Knight and The Pips and David Ruffin, Sawyer was responsible, with Jobete writing partner Marilyn McCloud, for Diana Ross' hit, "Love Hangover."

Jobete's current team of writers includes some of the most promising young talents the company has ever had under contract, including such people as: The Commodores, Kathy Wakefield, Terri McFaddin, Kenny Hirsch, Mike & Brenda Sutton, Willie Hutch, Bob Siller, Harold Johnson, Eric Robinson, Victor Os-

(Continued on page 28)

Wishbone's Winners

■ Out of the music complex—recording studio, production and management offices that Wishbone co-owners Terry Woodford and Clayton Ivey started in 1974, has come one of the fastest growing music publishing operations in the South.

Professional manager Kevin Lamb, who heads the music publishing department of Wishbone now oversees a catalogue that includes cuts on three gold albums, a million seller and chart records on acts of the stature of the Supremes, Ben E. King, Temptations, Aretha Franklin, Manhattan, Hot, David Ruffin, Connie Cato, Hank Williams, Jr. Mac McAnally, Millie Jackson and Thelma Houston. Recently writer Robert Byrne won the Professional Grand Prize in the 1977 American Song Festival with "Bound To Know The Blues."

The firm's outstanding hits have been "It's Just A Matter of Time" and "Firefly" by the Temptations, "You've Been Doing Wrong For So Long" by Thelma Houston, a Grammy finalist and the biggest of them all "Angel In Your Arms" the worldwide smash by Hot on Big Tree Records and a selection in Millie Jackson's recent gold lp.

A measure of attention on the international scene was the recent announcement that Stig Anderson, manager of Abba, and principal of Sweden Music in Scandinavia and Bocu Music Ltd. in England will subpublish the Song Tailors Music and I've Got The Music Company catalogue.

Cream Launches Major Expansion

■ Following the acquisition of the much sought-after East Memphis, Deerwood and Birdees music publishing catalogues by Al Bennett's Cream Records, the Cream Music Publishing Group took a giant step forward into the major publishing circle and now, under the guidance of Bob Todd, vice president, more expansion is planned immediately.

In addition to the aforementioned catalogues plus Churn and Butter Music, Todd is now responsible for the activities of the Jec and Fi music publishing activities, recently acquired with Cream's acquisition of the Hi record catalogue.

Todd has implemented a revival of the East Memphis copyrights through the promotion of the release of the Stax masters featuring the EMM titles plus generating new record coverage of many of the giant copyrights. "With the decision by Fantasy to re-issue the Stax catalogue, our East Memphis titles take on a new birth of appeal by hitting

new audiences, teenagers never before familiar with these stand-out songs," said Todd. "With songwriters such as Isaac Hayes, Otis Redding, Booker T. Jones, Steve Cropper and Bettye Crutcher represented in the East Memphis catalogue, I have been receiving a flood of material from other writers nationally desiring exposure through the strength of our activities for these established EMM writers."

Fantasy began a regular release of the Stax masters embodying East Memphis songs late in '77 in the U.S. and in various markets overseas, thus adding to the growth of the Bennett music publishing companies internationally.

Now boasting a catalogue of more than 5000 copyrights from all of the combined catalogues, Todd has been obliged to add to his staff to effectively market the Cream Publishing Group of titles including Russ Allison, in charge of the Memphis office, Murray Sporn in New York, Andy Zane and Greg Gaytan in Los Angeles.

*For forty-seven years
SESAC and Publishers
have been synonymous*

Far Out Pubberies: A Miniconglomerate

■ The writers, artists and producers on The Far Out Companies two publishing divisions—Far Out Music, Inc. (ASCAP) and Milwaukee Music, Inc. (BMI) represent a miniconglomerate of combined musical talents within a centralized framework of creativity in all its forms. From the inception of the very first musical note through the collaborations between all the stages of recording, producing, promotion, publicity, sales and publishing, Far Out is a total package. Far Out signs writers who are also record producers and recording artists. They contribute to each other's albums as well as their own self-contained projects. And the results are prolifically productive to all involved. With this pooling of efforts, the ultimate aim of good music and positive business results are attained.

Talent

Among the many writers, writer/artists, writer/producers and writer/artist/producers under the Far Out publishing arm are Papa Dee Allen, Harold Brown, B.B. Dickerson, Lonnie Jordan, Lee Oskar, Charles Miller and Howard Scott — collectively and internationally known as War; Jerry Goldstein; Aalon Butler; Eric Burdon; Linda Creed; Robben Ford; Eloise Laws; Pat & Lolly Vegas (a/k/a Redbone); Ike White; Jimmy Witherspoon; Tanya Tucker, and others.

War

Seven of the brightest songwriting stars on Far Out are the seven members of War in association

Roadshow Reaches a Variety of Tastes

■ If publishing catalogues assumed personalities, the dominant characteristic of the Roadshow Music catalogue would be variation. Roadshow is a production company and the parent of four separate publishing divisions, which feature such different musical modes as gospel, rock, soul and disco.

Triple O Songs, O Songs, Desert Moon Songs and Desert Rain Songs are all Roadshow publishing companies. These companies cover the compositions and recordings of Roadshow's recording artists. Among these artists are Enchantment (on Roadshow Records, a label distributed by United Artists); Shirley Caesar (on Roadshow Records); Billy Kirkland (on Roadshow Records); Morning, Noon & Night (on Roadshow Records); Mark Radice; and B. T. Express (on Roadshow/Columbia Records). Also affiliated with Roadshow are United Artists group Brass Construction, whose publishing is done in conjunction with Jeff Lane. New artists with

with writer/producer Jerry Goldstein. Currently distributed by Far Out Productions on MCA Records, each member of War contributes equally to writing all of the original material they record. In the last few years on their past platinum albums, War has written, performed and recorded such well-covered chart-topping rock & roll classics as "All Day Music;" "Cisco Kid;" "Deliver The Word;" "L.A. Sunshine;" "Low Rider;" "Me and Baby Brother;" "Slippin' Into Darkness;" "Spill the Wine;" "Summer;" "Why Can't We Be Friends;" "The World Is A Ghetto;" and their current crossover smash, "Galaxy," as well as over 100 more songs. Recent cover records on these Far Out copyrights were recorded by George Benson, The Isley Brothers, Lalo Schiffrin, Ramsey Lewis Trio, Ahmad Jamal, among others.

Solo Projects

In addition to their collective War projects, each member of War has and will work individually on his own solo projects.

Lonnie Jordan, keyboardist for War, has just released his debut solo album titled "The Different Moods Of Me" (MCA), with all of the songs written by himself, Susie Buckner and Deborah Pratt.

Lee Oskar's second solo lp, "Before The Rain," will be released within the next few months and features all original material.

Papa Dee Allen's debut solo lp "Classroom" is also set for release shortly and features Allen's original compositions.

The group is currently writing

forthcoming Roadshow product include Winners (on Roadshow Records), and The Force (on Roadshow/Ariola Records).

The publishing end of the Roadshow company began three years ago with the release of the first B.T. Express single, "Do It." Today Roadshow's songs are emerging on new lps by Garnet Mimms, Phyllis Hyman, The Muscle Shoals Horns, and the German group Eruption.

Thus far Roadshow has been quite successful at racking-up million-sellers. Roadshow's list of gold includes the singles "Express" and "Do It" by B. T. Express, and the albums "Brass Construction II," "Brass Construction III" and B. T. Express' "Do It." In the platinum category is the lp "Brass Construction I."

According to executive vice president and general manager Julie Lipsius, Roadshow is a "small but active" publishing operation with its eye on maintaining an identity on the international scene.

the soundtrack material and score for the new Lawrence Hilton-Jacobs movie, "Youngblood," to be released this spring by A.I.P.

Linda Creed

Recently signed to Far Out is the well known Linda Creed. Her songs have been recorded by such artists as George Benson, The Stylistics, Diana Ross, Marvin Gaye, Eloise Laws, Redbone, Michael Jackson, Norman Connors, Smokey Robinson and The Miracles, Nancy Wilson, and many others.

Aalon Butler is considered by many as one of the most dynamic writer/guitarists since Jimi Hendrix. Aalon lets his songs tell his story in the original songs on his debut lp, "Cream City" (Arista). In addition to performing his own songs, Aalon has had records by Eric Burdon and Eloise Laws.

Also writing, performing, producing and attaining cover records through Far Out are Pat and Lolly Vegas aka RCA recording artists Redbone.

To round out Far Out's active roster of writer/artists are two very special men currently recording for Far Out's own record label, L.A. International Records: Jimmy Witherspoon and Ike White.

New LPs

Upcoming albums featuring Far

Out's super-roster of writer/artists include Greg Errico's debut lp, "San Francisco Giants;" and Eloise Laws' sharing writing credits for her second ABC lp. Tanya Tucker's premiere songwriting efforts will be showcased on her next album, currently being produced by Jerry Goldstein. Ronnie Laws' back-up band, Pressure, is currently recording its debut ABC album and they've contributed their writing credits to that effort. Far Out Music also publishes works of guitarist/writer/artist Robben Ford (LAX Records), and writer/artist Eric Burdon.

And Far Out's new writers are as important to the family as all the rest. They include works by Juan Luis Cabaza, Steve Gold, Milton James, Robert Keith, Keri Oskar, John Sterling, Moses Wheelock and West Coast Revival's Luther James, Dean Robinson and Patrick Taylor.

Since the company's inception, Jerry Goldstein has been president of Far Out Music with Steve Gold as vice president. For the past four years, Harriet Katz has been Far Out's copyright administrator, and within the next few weeks, Gold and Goldstein will be naming a new managing director of Far Out Music.

"Sometimes When We Touch" a Dan Hill or a Barry Mann... Great Things Happen!

Stay in Touch With ATV, and Watch for:

AURACLE

EDWIN STARR

C. M. LORD

GARY PUCKETT

BILLY JOE SHAVER



Los Angeles/London/New York/Paris/Nashville

At UA Music, Diversification Is the Key

■ Wally Schuster, vice president and general manager of United Artists Music publishing group, looks at the new year with great aspirations, realizing that the past year has seen the firm reach a pinnacle of activity and achievements. In '77, UA proved that they are not only one of the largest music publishing companies in the world, they are also one of the most diversified.

Schuster and company have taken great care to oversee that every minute aspect in interdepartmental relationships flows effortlessly. Although UA chalked up an impressive string of Top Ten singles during recent months including "Gonna Fly Now" (Bill Conti), from the highly successful "Rocky" motion picture score, "Don't It Make My Brown Eyes Blue" (Crystal Gayle), "Handy Man" (James Taylor), "Weekend In New England" (Barry Manilow), "Breezin'" (George Benson) and the sultry "Nobody Does It Better" as performed by Carly Simon from the James Bond opus "The Spy Who Loved Me," the firm is not resting on its laurels. It is continually toying with new ideas and writing teams. By pairing its songwriters in unique combinations, the company has shown that it's willing to incorporate innovative approaches.

Perhaps one of UA's proudest realizations has been the development of a number of staff songwriters into recording artists. Last year, songwriter Randy Edelman, who wrote "Weekend In New England," came into his own, growing from a promising artist into a heralded one, as evidenced on his Arista Records "If Love Is Real" work. Similarly, David Castle made his debut on Russ Regan's Parachute Records with an album that has garnered much attention. This year, Richard Leigh, who penned Crystal Gayle's crossover gem, "Don't It Make My Brown Eyes Blue," will have his recording debut released on UA Records, with similar hopes harbored for such talented writers as Donna Hicks, Shawna Harrington and Eric Kaz.

Schuster points out that it's sometimes up to the publisher to urge its writers into new areas. "E.L.O.'s Jeff Lynne has provided us with an ever-growing catalogue of popular tunes, including recent hits like 'Livin' Thing,' 'Telephone Line' and 'Turn to Stone,' but we're more excited about a song he just wrote specifically for Helen Reddy's upcoming lp. The piece, 'Poor Little Fool,' is particularly important as an example of how an already established group singer/songwriter can branch out and there-

by gain an even greater potential audience.

Danny Crystal, UA's vice president in charge of motion picture music, reaffirms the company's commitment and dedication in the area: "There are very few films that United Artists makes where a soundtrack is not possible. What we try to do is evaluate whether or not a particular score lends itself to a strong and commercially viable record.

"We've been quite fortunate in the past with a track record of motion picture music that's been acclaimed world-wide. 'What Are You Doing The Rest Of Your Life,' 'Pieces of Dreams,' 'Windmills Of Your Mind,' and 'Goldfinger' are just a few of the classics. This year alone with the popularity of 'Rocky,' the music from 'New York, New York,' and 'Nobody Does It Better,' we've received our share of Grammy and Academy Award nominations.

"Future projects include the Henry Mancini-Leslie Bricusse score to the upcoming 'Revenge Of The Pink Panther' and Bill Conti's score to the new Sylvester Stallone epic, 'F.I.S.T.' We also expect renewed interest in the score of the Broadway musical 'Hair,' which is opening as a picture later in the year."

Although UA's operation is based in Los Angeles, Schuster feels that their New York and

Nashville offices are crucial to the company's success.

In New York, Stu Greenberg coordinates coast-to-coast activity in an effort to see that all material receives saturation exposure. A number of successful covers have originated from the east coast in recent years, proving the importance of national representation.

Sidney Shemel, vice president in charge of legal and business affairs, also works out of the N.Y. office. Shemel, a 24 year UA veteran who co-wrote "This Business of Music" and "More About This Business of Music," reiterates the goals of his office: "We are interested in making deals with record producers similar to those made by United Artists Corporation with film producers. We would finance their music publishing operations and we would publish and administer their compositions with an eye towards developing significant co-owned catalogues."

Nashville has been a particularly important area for UA Music with the success of tunes by such writers as Otis Blackwell, Eric Anderson and Eric Kaz. Ronnie Milsap, Kenny Rogers, Emmylou Harris, Freddy Fender, Elvis Presley and John Denver are but a few of the artists who've recorded UA Music country selections in the last year.

(Continued on page 57)

Col Pictures Publications: Major Print Outlet

■ In just seven short years, Columbia Pictures Publications, a division of Columbia Pictures Industries, has emerged as one of the major print outlets in the United States.

Frank Hackinson of the company reports that 1977 was a "banner year" and Columbia now has the print rights to approximately 30 percent of the Top 100 singles each week.

Premier among their many big sellers this year were "You Light Up My Life," which has sold a half million sheets, and the music from "Star Wars," which has sold 15 thousand marching band arrangements alone.

Screen Gems-Columbia Publications was started in 1971 as the print division of the highly successful Screen Gems Music. When Columbia Pictures Industries opted to sell the music publishing company to EMI, the print operation was not part of the deal.

Hackinson, who over the past seven years has become known as one of the major figures in printed music, joined the company after tenure as general manager in charge of music licensing at Hansen Publications. While there, one

of his major moves was to become the first print representative of the Beatles catalogue in the U.S.

Future Standards

Hackinson still feels that early spotting of a future standard is key to Columbia's success. Among the big selling individual songs are "Feelings," and "The Way We Were" and the material and folios by such artists as Carole King, David Gates, Chicago, Stevie Wonder, The Rolling Stones, Boston, Fleetwood Mac and Dolly Parton. The company represents such major publishers as Screen Gems, Jobete, Twentieth Century, ABC, Al Gallico, ABKCO, Shelter and Lowery, among others.

Columbia has scored heavily with film folios and, other than "Star Wars" and "The Way We Were," also prints the folios of music to "The Deep" and "Close Encounters of the Third Kind."

Another successful area for Columbia is the mixed folio, collections of songs in particular styles, such as "Country Anthology" and "The Golden Book of Easy Listening," or recent hits such as "50 Supersongs of 1977."

MCA Nashville: A World of Music

■ MCA Music, Nashville, by way of its individual catalogues — Duchess, Champion and Leeds Music — has been consistently represented in the country music charts over the years by a long list of artists including Eddy Arnold, Tammy Wynette, Loretta Lynn, Charlie Pride, Tanya Tucker, Freddie Hart, Jerry Lee Lewis, Lynn Anderson, Johnny Cash and Sonny James.

MCA Music is a worldwide concern, and the Nashville office of this organization shares in the musical gold mined by the company in virtually every civilized nation. In addition, the Nashville office itself is continuing its development of an eclectic music catalogue, pursuing the finest songs and songwriters available to the music industry regardless of the particular field or category to which the music or the music maker belongs. From John Volinkaty's "Satin Sheets" to Dave Loggins' "Please Come To Boston," the MCA Music catalogue in Nashville represents the scope of the nation's musical heritage and style. Recent recordings by such country artists as Charlie Pride and the Oak Ridge Boys, country-pop artists like Crystal Gayle, and rock groups of the stature of Three Dog Night and England Dan & John Ford Coley, attest to the diversity of the Nashville catalogue.

There is another dimension to the operation of MCA Music, Nashville, that of Crutchfield Productions. Jerry Crutchfield, through his activities as record producer for such artists as Tanya Tucker, Barbara Fairchild, Mylon Lefevre, LaCosta, Jody Miller and Kenny Starr, has contributed greatly to the continued growth of the Nashville organization. Crutchfield serves as director of MCA Music, Nashville, while producing independently. He and his staff—Steve Dunn, Colby Detrick, and Ted Barton—are looking forward to their best year ever in 1978, as they continue to bring "A World of Music" to Nashville and the nation.

Jobete

(Continued from page 26) rounds Jobete.

This year promises an extremely fast start by Jobete. The company's first steps into production of its own material have been taken by its Stone Diamond Productions facility with an upcoming single by Ariola America artist Charlene entitled "Are You Free?" The session was produced by Ron Miller, arranged by Kenny Hirsch and co-written by both men.



RSO

At the
Robert Stigwood Organisation
we're opening doors
for our songwriters...
And our songwriters
are opening doors
for you.

Barry, Robin & Maurice Gibb
Eric Clapton
Tim Rice
Andrew Lloyd Webber
Yvonne Elliman
Andy Gibb
Jack Bruce
Barbara Dixon
John Stewart
Paul Nicholas
John Mayall



The R.S.O. family would like to thank
Barry, Robin & Maurice Gibb
for sharing their songwriting gifts with the world.
As the major contributors to R.S.O.'s
roster of published artists, the Bee Gees have written songs
that have become standards, recorded by
hundreds of the world's most outstanding artists.

At R.S.O., publishing the song makes it all worthwhile.



International administration through Chappell Music.



*The Stigwood Group
of Publishing Companies
is proud to be associated with
Brothers Gibb Music
who represent
Barry, Robin & Maurice Gibb,
whose amazingly prolific songwriting
continues to set the highest
standards of excellence.*



The R.S.O. Family



The Entertainment Co.: Musical Match-Maker

■ By meticulously matching songs with artists and artists with producers, The Entertainment Company Music Group has become a major force in the production and publishing fields in just over two years since its doors first opened. In that brief span of time, the firm has acquired several major catalogues and staff writers and has utilized a good many of its copyrights in its own productions of hit records for such major artists as Barbra Streisand, Dolly Parton and Glen Campbell. Upcoming from the firm and its staff of producers are albums by Mac Davis, Gladys Knight, Helen Reddy, Paul Anka, Thelma Houston and Samantha Sang, all containing a varying number of Entertainment Company copyrights.

The firm is headed by music industry veterans Charles Koppelman and Martin Bandier, who serve as president and vice president, respectively, operating in partnership with Samuel J. Lefrak. By matching prestigious artists with a staff of producers that include Gary Klein, Nick De Caro, Kim Fowley and David Wolford

and a wealth of material made available by important publishing acquisitions, the Entertainment Company is growing at a fast rate.

Key Acquisitions

According to Bandier, initial key acquisitions made by the firm included the Jimmy Webb catalogue and the songwriting talents of Alan Gordon, who is signed to the firm as a staff writer. Gordon, a long-time associate of Charles Koppelman and a composer of the pop standards "Happy Together" and "Celebrate," provided the firm with such hit material as Barbra Streisand's "My Heart Belongs To Me," among others. The Jimmy Webb catalogue includes such well-known songs as "Up, Up and Away" and "By The Time I Get To Phoenix," ranked by BMI as one of the most performed country and western songs of the year for a record ten years in a row.

The largest catalogue acquired by The Entertainment Company thus far, observes Bandier, has been the Wes Farrell Music Publishing Company, including all copyrights owned by Chelsea

Music, Pocket Full Of Tunes, Every Little Tune and Coral Rock Music. The catalogues contain many of the hits of The Young Rascals, songs such as "Groovin'," "It's A Beautiful Morning" and "People Got To Be Free" as well as prominent copyrights such as "Knock Three Times," "Candida" and the recent Kenny Nolan hits "I Like Dreamin'" and "Love's Grown Deep."

In addition to the Farrell Organization's existing catalogue, The Entertainment Company and Wes Farrell agreed to a co-publishing agreement for the next three years with respect to all future publishing of Wes Farrell and his active staff of writers, including, among many others, recording artist/writer Kenny Nolan.

Also acquired from the Wes Farrell Organization was the executive talent of Jay Warner, who now heads the Entertainment Company's west coast operations. According to Bandier, "Jay Warner's persistence as VP of Wes Farrell's publishing organization convinced us that he was the best in the business. As producers of

major artists, we'd get calls from every major publisher. But Jay took things further: we'd be paged by him in the airport, in the studio, every time we turned around. The only way we'd ever get rid of him, we figured, was to hire him." Bandier adds that the firm has plans to open a London office in the near future and is now looking for suitable manager of U.K. operations.

In addition to their interests in publishing and production, The Entertainment Company has, within the past year, founded Manhattan Records, a custom label distributed through United Artists. Signings to date include Billy Falcon's Burning Rose and the Spanish disco duo Baccara. Bandier emphasizes that the Entertainment Company has a major commitment to the new label and expects to sign established artists as well as new talent. "Our publishing business will naturally flourish due to our efforts in the production and label areas," he notes, explaining that Manhattan Records could provide not only an outlet, but a source, for Entertainment Company copyrights.

Movie Music Is a Priority for Famous

■ "When you are able to develop a catalogue of standards, as Famous has over the years, it is these songs that turn over the greatest earnings through performances," states Marvin Cane, president of Famous Music Corporation, a division of Paramount Pictures. "Performance income is by far the major and most consistent source of a publisher's income, and without it, you can safely say it would be very difficult for a publisher to survive. A standard in ASCAP's or BMI's repertoire seems to grow and become more important with each successive year." Sidney Herman, executive vice president of finance and administration for Famous, adds, "The revenue level of ASCAP and BMI appears to increase parallel to the overall growth of these performing rights organizations."

According to Cane, Famous Music will place heavy emphasis in 1978 on scores, songs, marketing and promotion of music from major motion pictures released through Paramount Pictures. Included among those currently on the market, as well as those scheduled for forthcoming release, are "Saturday Night Fever," "Looking For Mr. Goodbar," "Grease," "Star Trek," "The One And Only," "Goin' South," "Heaven Can Wait," "First Love,"

"Foul Play" and "Joseph Andrews," among others. As a music publisher, Famous generates interest from a myriad of musical artists to record material from the Paramount film releases.

Management

"The young management team of Barry Diller, chairman and chief executive officer of Paramount, and Michael Eisner, president and chief operating officer of Paramount, are well aware of the creative value of music and its significant contribution to the marketing of motion pictures. While maintaining its image as the flagship motion picture publishing company, Famous Music plans to continue its role as a viable force in all musical genres—pop, rock, country, r&b, and even 'new wave,'" Cane comments.

Roberta Flack's latest Atlantic single, "The Closer I Get To You," is Famous' first big hit for 1978. The tune was composed by James Mtume and Reggie Lucas, and it appears on Ms. Flack's new album, "Blue Lights In The Basement." And in the fall of last year, Famous signed several key writer/artists from the United Kingdom for exclusive publishing rights in the United States and Canada. The company's first punk, or "new wave," signing was The Secret (Arista). Other noted British writer/artists signed to Famous in-

clude: Grand Theft, a six-piece rock outfit; Pipedream, which includes writer/performers Dave Melia and Martin Tetlow; Charlie Gilsean, who previously recorded with Decca and DJM under the pseudonym of Kit Russell; and Adrian Gurvitz, whose previous associations include the Baker-Gurvitz Army, the Three Man Army, Buddy Miles and the Graeme Edge Band. Pierre Tubbs also signed a deal in 1977 for his company, Universal Songs Ltd., to be represented by Famous for the world, excluding the U.S. and Japan. Tubbs composed and pro-

duced Maxine Nightengale's hit, "Right Back Where We Started From" (United Artists), and his songs have been recorded by Nana Mouskouri, Tim Rose, and Françoise Hardy.

"At one time, a publisher's main source of income came from sheet music," comments Herman. "Sheet music sales, which had dropped greatly after its demand dwindled from the 1930s and the 1940s, suddenly came alive as a direct result of the 'Theme From Love Story' in 1970, the biggest seller of all time in this area. Sales exceeded two million."

SEPTEMBER-GALAHAD MUSIC

"We don't walk, we run with your songs"

Current activity in all fields:

- C&W:** "My Melody of Love"
—Danny Davis & Nashville Bross—RCA
"Love For All Seasons"—Roy Clark—ABC
- Disco:** "What Shall we do when the disco's over"
—Richard Hewson Orchestra—AVI
- Pop:** "The Masterpiece"—Los Indios Tabajaras—RCA
- R&B:** "Blood Brother, Blood Sister"—Black Blood—Chrysalis

September Music — Galahad Music
161 West 54th St., N.Y.C., N.Y. 10019 (212) LT-1-1338
Stanley Mills—President

Rocket Launches Publishing Company



Bernie Taupin, John Reid, Elton John

Photo: Terry O'Neill

■ The Rocket Publishing Company was launched in 1977 and handles the publishing of Bernie Taupin, Elton John, Kiki Dee, Blue and Davey Johnstone.

John Reid, president of the Rocket Record Company, formed the Rocket Publishing Group. It is the umbrella under which three sister publishing companies are grouped. They are Jodrell Music (ASCAP), British Rocket Music (ASCAP), and Rocket Songs (BMI).

Jodrell Music is the sole representative for the songs of Bernie Taupin and Elton John in North America. Rocket Music and Rocket Songs contain the compositions of Rocket Records recording artists Kiki Dee, Blue, and Davey Johnstone as well as those of Arista recording artist John

Miles. Rocket also has Robbie Patton and Bias Boshell as its own staff writers.

British-Based

Rocket Publishing is a British-based company with a strong commitment to the American publishing scene. This has been illustrated by the signing of Rocket staff writer Robbie Patton to the American company soon after its formation. Patton was brought to the attention of Rocket Publishing by Tony King, executive vice president of the Rocket Record Company. Patton's songs have been recorded by Helen Schneider, Tom Jones, Jane Olivor and the Hudson Brothers as well as Seawind, which was named Top New Jazz Group of 1977 by *Record World*.

Stanley Mills: Active Independent

■ Stanley Mills, head of September/Galahad Music, feels that he is one of the last in a fast disappearing breed: the active independent publisher.

"When you're a small company" he said recently, "you really have to shuffle for a lot of the things the big companies don't have to. However, it's a lot more gratifying."

Mills publishing two "new" standards: "My Melody of Love" and "The Masterpiece" (the theme from the PBS series). While standards are, by definition, songs which garner automatic cover versions, Mills feels he still works to insure "one or two records" a year on both songs. Danny Davis & The Nashville Brass recently recorded "Melody" with a new choral arrangement and Los Indios Trabajaros choice "Masterpiece" for the title cut of their new album.

Like many of the smaller publishers, Mills uses the yearly MIDEM and Musexpo meets to secure new product. At the last Musexpo convention he concluded deals with AVI records for the release of "What Shall We Do

When the Disco's Over" by the Richard Hewson Orchestra, an original English master, and "Voyager I" by Starbow, a French master.

Hush Music

Mills recently concluded a deal to represent Jonathan Rowlands Hush Music catalogue in the U.S., including the song "Hound Dog Man," a hit by Lenny LeBlanc. Other Hush songs have been recorded by Brenda Lee and Bobbie Gentry. The company also represents the catalogues of Bobby Vinton, Nat Stuckey and Glen Sutton outside the U.S.

Mills won two ASCAP awards last year for Roy Clark's "Think Summer" and Jerry Reed's recording of "Semolita." Clark recently recorded David Barnes' "Love For All Seasons" and performed the song on "The Tonight Show."

According to Mills, he has ten or more records out or about to be released in Europe. Other upcoming product includes the song "Cry 'Til the Tears Run Dry," included on the new Jigsaw album, and a master Mills is making with The Charles Randolph Green Sound.

Peer-Southern

(Continued from page 4)

latter instance, in which PSO secured the outside producers and placed the artists with a domestic label, is one of Peer-Southern's functions beyond the world of publishing.

Several entries in the Peer-Southern catalogue have been active of late, particularly the theme from "Mary Hartman, Mary Hartman," now known as the theme from "Forever Fernwood," which has recently been recorded by no less than eight different artists, including Ferrante and Teicher, Los Indios Trabajaros, the New Marketts and the Deadly Nightshade. In addition, "Return to Me," a song written by Danny DiMinno and Carmen Lombardo and described by Kohn as "a standard," has recently been recorded by Marty Robbins. Perennial favorites in the pop category include compositions by Donovan, "Walk Right In," "Winchester Cathedral" and "Born to Lose," while popular Latin numbers include "Amor," "Granada," "Brazil," "Tico Tico" and many others. In classical or "serious" music, composer William Russo's "Street Music" is a new acquisition, while works by Charles Ives and Heitor Villa-Lobos, among others, remain active. Clearly, Peer-Southern is as versatile a publishing operation as can be found.

Peer-Southern is involved with several copyrights on an interna-

tional basis, excluding the United States and Canada. PSO now represents Venus and the Razorblades, the Runaways and Kim Fowley on this basis, which marks the company's first involvement with new wave-related music. PSO owns the entire Buddy Holly catalogue outside of the U.S. and Canada; Holly's many classics have had a good year, as Linda Ronstadt's hit versions of "That'll Be the Day" and "It's So Easy" will attest. PSO at one point owned U.S./Canada rights to the Holly catalog as well; they now retain ten of those copyrights here, such as "Every Day" and "Learning the Game."

Creating Standards

Monique Peer-Nash is the president of the Peer-Southern Organization; she stressed that one of PSO's primary strengths lies in the introduction of music from one market to another to create worldwide standards. PSO vice-presidents include Ralph Peer II and Mario Conti.

Barry, Maurice Gibb Affiliate with BMI

■ NEW YORK — Barry and Maurice Gibb have affiliated with BMI for United States performances. Members of the Bee Gees, they join Andy Gibb, the youngest of the brood, in the BMI fold.

The Bee Gees have been signing material to BMI since the unit surfaced late in the 1960s.



"Our songs of today are the standard's of tomorrow"

Gil Music Corp.

George Pincus & Sons Music Corp.

**Songfest Music Corp.
Gil Enterprises, Inc.**

George Pincus, President

1650 Broadway, New York, N.Y. 10019 (212) 245-0110
Cable: PINCUSGIL

**Ambassador Music Ltd.
Gil Recordings & Artists, Ltd.**

Fay Gibbs, Administrator

23/24 Greek Street, LONDON W1V, 5LG England

Tel: 01-437-7053
Cable: AMBAMUSIC

Koppelman-Bandier
Music Corp. (BMI)

Songs of Bandier-
Koppelman Inc. (ASCAP)

The EMP Company (BMI)

PEM Associates (ASCAP)

Big Apple Music
Company (BMI)

212 Music Company (BMI)

Top of the Town Music
Company (ASCAP)

Downtown Music
Company (ASCAP)

KBL Associates (BMI)

Songs of Manhattan
Island Music Company (BMI)

Brial Music Company (ASCAP)

Just Over The Bridge
Music Company (BMI)

Give Me A Break Music
Company (ASCAP)

The Entertainment Company Music Group

Charles Koppelman  Martin Bandier

40 West 57 Street
New York, New York 10019
(212) 265-2600

6430 Sunset Boulevard
Los Angeles, California 90028
(213) 466-6127

BMI: Safeguarding the Role of the Publisher

■ Music publishing is a business operative in large cities and small towns, from one American coast to the other. A key area of development in the music industry, it has grown rapidly in the past few decades.

In 1940, there were some 137 publishers, sharing performing rights income of about \$6 million. Thirty-eight years later, there are in excess of 23,000 represented by the three American performing rights organizations. (Of these, almost 18,000 are affiliated with BMI.) They share in the distribution of over \$150 million paid by music users.

"BMI considers the music publisher crucial to the music business today and in the future," BMI senior vice president, performing rights administration, Theodora Zavin declares. "Increasingly in our industry the publisher is deprecated. As we see it, he has it within his grasp to do several very important things.

"First and foremost, he can and should keep the copyright alive, beyond the initial popularity of the record. Once the record has run its course, there is a tendency to ignore the song, put it in a drawer, so to speak."

There tends to be a short-term view of publishing, particularly on the part of writers who publish their own material.

"A copyright, under the new law, can live a long time—50 years after the death of the writers," declares BMI president Ed Cramer. "With a good publisher, there can be a successful exploitation beyond the immediate hit, including band arrangements, folios, cover records, revivals, foreign promotion of material."

"Foreign promotion of material is extremely important," adds Zavin. "The writer-publisher sometimes is not close enough to the foreign situation. It's a rather special field that can only be handled by a knowledgeable person.

"The publisher who knows what it's all about can be invaluable, not only in the foreign market, but in an overall sense. He can provide guidance for his writers, make the future more fruitful, particularly if he understands writers and their problems and develops rapport with them."

However, certain danger exists, as the industry mushrooms and large conglomerates take over more and more small, independent companies.

"There is the possibility," says Ed Cramer, "of the disappearance of the close relationship between the writer and publisher, which has been so central to our business in the past.

"This need not be the situation,

if major publishers remain in touch with the fact that the relationship between writer and publisher is so very key to the writer's creativity. Nashville sets a good example. There's still a closeness between writers and large publishers in Music City. Publishers continue to retain the necessary interest in and proximity to their writers.

"There's another danger," Cramer adds. "Many people representing writer-performers know very little about publishing and the performing rights business. Because of their experience with record companies, they become

accustomed to dealing with big numbers and don't put the publishing business in perspective.

"A writer of a million-selling single, for example, earns under \$15,000 maximum from that record. There is an enormous difference between the artist royalties on the record and the royalties derived by the writer and publisher."

It is also Cramer's contention that certain publishers are more interested in an immediate return on their investment and are not as likely to be as involved in long-term writer development.

All publishers, he feels, should

retain a sense of mobility and take chances on new writers and trends.

"There is room and a need for publishers, large and small," Zavin points out. "What remains of greatest consequence is that the publisher have a sense of commitment about his work and know as much about it as possible. With the new BMI song bonus system, the on-the-ball publisher who keeps his copyright alive makes it possible for both his publishing company and his writers to qualify for higher payments.

"And that, in essence, is what it's all about."

ATV Music Is in for a Busy Year

■ ATV Music Group enters 1978/79 with a spirit characterized as "aggressive" by its president, Sam Trust. No longer known chiefly as the company which hosts the Lennon and McCartney "Maclen" catalogue, ATV can boast that the majority of its recent chart songs have been wholly owned by the firm. "Maclen has been an effective launching pad," says Trust, "but now we're very excited about the future."

Among the hottest talents associated with ATV is young Dan Hill, a Canadian artist who recently exploded onto the U.S. charts with his single "Sometimes When We Touch," co-authored with Barry Mann. Trust points out that ATV believed in Hill for three years prior to this success, and was responsible for instigating the collaboration between the two writers. Additionally, to help "break" the record, ATV offered assistance to Hill's managers, Bernie Finkelstein and Bernie Fiedler, and worked closely with personnel at 20th Century Records. "What is most satisfying as a publisher," adds Trust, "is that the collaboration has worked out so beautifully. Dan and Barry have already written five new songs for Dan's next album."

The firm has also enjoyed substantial success with its recently renovated Nashville operation, under the direction of Gerald Teifer. "We're on our way, as predicted, to becoming an international power in country music," states Trust. "We have representation in virtually every major country artist's new album. We have singles either charted or soon to be released by Merle Haggard, Billie Jo Spears, Freddie Hart, Billy Joe Shaver and Charlie Rich, among others. Roger Bowling has just received a Grammy nomination for 'Lucille,'

after having already won CMA Song Of The Year' and an American Music Award for 'Country Song Of The Year'."

To engender closer cooperation with ATV's film and television branches, the company's New York offices were recently relocated as part of the ITC (television and film division of ATV) facilities in that city. ATV, through ITC, produces The Muppets television show and has a serious commitment to film projects in 1978, such as "Capricorn One," starring Elliot Gould, Karen Black, O.J. Simpson and James Brolin, and "Love And Bullets Charley," starring Charles Bronson and Jill Ireland. Happy Goday, known for his work in film music, will spend a mini-

mum of six months a year in New York, and among his responsibilities will be assisting in the placement of soundtrack albums for ATV films, as well as television projects such as last year's "Jesus Of Nazareth."

1977 brought disco viability with the ATV copyright "Devil's Gun," and the acquisition of U.S. rights to Cerrone's "Love In C Minor" and "Love And Kisses" albums. ATV feels that 1978 will be another strong year for disco and r&b with the re-emergence of Edwin Starr. Starr has just recorded a new album for 20th Century Records under the production auspices of Lamont Dozier, and the label reportedly has high hopes for commercial success.

Marks: More Than Songs

■ The battlecry at Marks Music these days, according to president Joe Auslander, as the 84-year-old publishing house goes into 1978, is "More than songs, we want writers who are or can be performers. That's the future of the record business and it's our future as well."

Meat Loaf

There is no better example of Auslander's determination to convert that statement from philosophy to fact than the current success of Meat Loaf. Almost eighteen months ago, Earl Shuman, well known songwriter told his close friend, Auslander, about an act that he had seen at Reno Sweeney in New York and urged him to catch a performance. Auslander and his vice president and professional manager, Barry Bergman, were converted into believers on the spot. They signed Meat Loaf and Jim Steinman, gave them offices in the Marks Music complex and proceeded to make a substantial

cash investment in their future long before any record company was even within shouting distance.

As soon as the "Bat Out Of Hell" album was released (on Epic / Cleveland International), Bergman and Auslander hired independent promotion men to aid their own contact staff at the radio station level. They also engaged Richard Gersh Associates to publicize Meat Loaf. Gersh covered virtually every date and worked closely with diskery executives as well as Meat Loaf's manager, David Sonenberg, and substantial success followed.

AC/DC

Equally exciting and already enjoying stardom overseas is AC/DC. This group came to Marks Music through their Australian affiliate, J. Albert, Ltd., with whom Marks has had close ties since 1897. They are presently in Sydney with manager Mike Browning, cutting their third album for release on the Atco label.

Casablanca Pubberies Climb To the Top

■ There's no doubt that one of the biggest success stories in the record industry is the rise to prominence of Casablanca Record and FilmWorks. The achievements of Kiss, Donna Summer and Parliament are well known, and have established the record division of the company as a power to be reckoned with.

Casablanca, however, is a multi-media company, with a hit film to its credit ("The Deep"), several films in post-production ("Thank God It's Friday," "The Midnight Express," "Agatha") and successful ventures into television ("The Making of The Deep") and book publishing ("Inside The Deep").

"We have always been committed to the idea of maximum exposure for all Casablanca product," noted president Neil Bogart, "and we consider our music publishing division a vital part of our efforts to bring the work of Casablanca artists to the widest possible audience."

A significant sign of Casablanca's commitment to increasing the exploitation of their material is the recent appointment of Steve Bedell as vice president of publishing. Bedell brings to the company ten years

of experience with the Wes Farrell Organization, where he served as executive vice president and president of the WFO music group.

For the past three years, Casablanca's publishing companies, Rick's Music (BMI) and Cafe Americana (ASCAP), have enjoyed a mutually successful relationship with the artists on the Casablanca label, and over the past year have expanded their potential by administering the publishing companies of Casablanca's distributed labels, Millennium Records (Starlin, BMI; Grin, ASCAP) and Parachute Records (Skydiver, ASCAP; Combat, BMI).

Rick's Music is currently enjoying success with the catalogue of Donna Summer, whose crossover in r&b and pop has brought many requests for the use of her music from major motion picture and television producers. In addition to the instrumental covers of her songs that have begun appearing, Summer's own versions of "Try Me (I Know We Can Make It)" and "Prelude To Love" are featured on the soundtrack of the film hit, "Looking For Mr. Goodbar." Summer's first major hit, "Love To Love You Baby," was also covered by The Ritchie

Family, and she received a Citation of Achievement from BMI for the song.

A major success was scored quickly by Millennium artist Me-co, whose "Star Wars And Other Galatic Funk" lp, containing several original compositions, was a best seller. Parachute artist Morris Jefferson also brought home a hit with "Spank Your Blank Blank" and Casablanca artist Alec Costandinos, whose publishing is represented in the U.S. by Cafe Americana, is following up his smash disco lp, "Love And Kisses," with the fast rising "Romeo And Juliet." A major hit across-the-board was also achieved with "Don't Let Me Be Misunderstood," by Casablanca act Santa Esmeralda, whose lp contained a great deal of Cafe Americana administered music.

With an eye on the future, Rick's/Cafe Americana has recently signed an agreement with Parachute songwriters David Castle and Lalomie Washburn. Castle's tunes in the past have been covered by top artists such as Helen Reddy, while Washburn has earned gold records as a songwriter for Rufus and Chaka Khan.

The production of "Thank God

It's Friday" and "Midnight Express" by the company has opened up incredible opportunities for writers signed with Casablanca publishing affiliates. Songs of Summer, Costandinos, Paul Jabara, Santa Esmeralda, Village People and new Casablanca artist Giorgio will be among the contributors to the soundtrack of "Midnight Express."

"We're expanding at a phenomenal rate," noted publishing director Andrea Starr, who has been with the division of the company since its inception. "We've recently entered into a print distribution agreement with Almo Publications, and we're looking forward to increasing our production of sheet music and songbooks as well."

Notes Bedell: "In today's music publishing business, the one missing ingredient is the personal touch. Unlike many companies who are content to merely copyright, clear and collect, Casablanca is determined to develop a growing network and personal contacts, and through them exploit their artists' and songwriters' material in varied and innovative ways. The history of the company suggests we can do this, and I have no doubt that we can."

NEW YORK • LONDON • PARIS • SYDNEY • TOKYO • JOHANNESBURG

TRO / ESSEX

THE SYMBOL OF CREATIVE MUSIC PUBLISHING

COLOGNE • MILAN • AMSTERDAM • STOCKHOLM • BARCELONA • MEXICO CITY

Copyright Service Bureau

(Continued from page 4) explains Hoffer, "and in those where we have to work with local societies we do. Efficiency of getting information in is most important. There's a mammoth list of

Island

(Continued from page 25) new gospel-flavored act, The McCrays, produced through Island Music and recently signed to Portrait. "They have strong gospel roots. The group consists of two brothers and two sisters, with one dominating the writing. These are the kind of writers we like to sign, even though they're unknowns. There's no track record, but a lot of potential there to be developed."

At the company's Los Angeles headquarters, Conway has assembled a four-person staff headed by himself and Alan McDougall, who function as professional managers for the group's catalogues. But, consistent with Island's underlying emphasis on maintaining as broad a contact with its artists and affiliates as possible, Conway says Linda Morris, managerial assistant, and Pat Shanahan, in charge of copyrights, remain equally involved in direct contact with the writers.

unclaimed songs. In Scandinavia alone the list runs into the hundreds. These people, by reporting these unclaimed songs, are saying that they're willing to pay if they can find the publishers."

"Herman 'Junior' Parker's widow," he adds by way of example, "hadn't been paid in 20 years for a song recorded by Elvis Presley. We managed to get a nice royalty check to her for that one. We've found that unless you're in the various markets in the world, working with other societies, you just don't get results."

More Business

"The best thing that ever happened to us" is Hoffer's reaction to the new copyright law. Due to the law's complexity, Hoffer feels smaller publishing companies—those of producers and artists primarily—will farm out day to day administrative chores to larger firms such as the Bureau. "Breaking that law down into simple language is difficult at best," Hoffer states in his best I've-been-there-before manner, "and the new forms are incredibly confusing. So it's constant work for a publisher to keep up with it, and some of the smaller ones simply don't have the time. That means business for us."

Bottom Line Music:

In Touch with Contemporary Sounds

■ The Bottom Line Music Company, Inc. signed a co-publishing agreement with United Artists Music in June, 1976. Since that time The Bottom Line has become known as one of the busiest new publishers in New York.

The company is headed by Allan Pepper and Stanley Snadowsky (principals in the Bottom Line night club) and Lorraine Rebidas. The distinctive feature of the collaboration between the Bottom Line and UA is that the smaller company looks for new talent and has the unique opportunity, through the club facility, to keep abreast of the latest in contemporary music. United Artists, one of the country's major publishing outlets, is able to administer and expedite the business end of the companies.

Staff writer Dan Daley has had two songs covered by H. B. Hudman (Atlantic) and "This Could Be The Night" was active on the r&b singles charts. Hudman also selected "Cause Your Mine Now" as his new single.

Jon McAuliffe, another staff writer, has co-written the title track for the forthcoming Cliff Robertson film, "Morning, Winter & Night," while Bottom Line

staffers Bill Weeden and David Finkle wrote two songs for the next "Sesame Street" album, "Marilyn Sokol & the Muppets" on Sesame Street Records. The record will include the composition.

(Continued on page 50)

First Artists

(Continued from page 25)

A number of motion pictures will also figure prominently, including Dustin Hoffman's new picture with a score by David Shire, entitled "Straight Time." "Stevie," a motion picture recently completed in England starring Glenda Jackson, is also a company project, as is Hoffman's other yet-to-be-released film, "Agatha," in which Vanessa Redgrave appears.

"There's always the consideration of having a score that has a hit and yet does not take away from the picture," explained Le Mel, who is assisted in both publishing and records by Sandi Beach. Head of promotion for the company is Vic Perrotti. First Artists publishes with ASCAP under the name First Artists Music Co., and with BMI under the name Primus Music.

STAR WARS

Chicago
East Mich
Chicago

BOSTON

STEELY DAN
DOUBLE DELUXE
ROYAL SCAM/AJA

YOU CAN JUDGE BY ITS COVER..

Close ENCOUNTERS OF THE THIRD KIND

Columbia Pictures Publications
A division of Columbia Pictures Industries, Inc.
Frank J. Hackinson Vice President
P.O. Box 4340 · 16333 N.W. 54th Avenue
Hialeah, Florida 33014
305-620-1500

For Pincus, the Catalogue Is All-Important

■ To George Pincus, president of George Pincus Music Corp. and Gil Music, a good, strong catalogue is the backbone of any successful publishing operation. To that extent, Pincus boasts an active catalogue of old and new standards that includes "A Taste Of Honey," a tune that Pincus claims is "the most recorded song in the world" with over 500 covers, and five original Beatles copyrights: "From Me To You," "I Saw Her Standing There," "Miserery," "She Loves You" and "I Wanna Be Your Man."

Hardly a year goes by when there isn't a resurgence in the popularity of The Beatles, and Pincus claims that 1978 will be no exception, citing Universal Studio's "I Want To Hold Your Hand" documentary to be released next month, Arista Records' soundtrack album to Broadway's "Beatlemania" and the possibility of a movie going into production based on that Winter Garden hit.

The various companies headed by Pincus holds approximately 5000 copyrights, according to the 40 year veteran of the publishing business. Included are such well known standards as "Old Cape Cod," "Chain Gang," "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini," "A Hundred Pounds of

Clay," "Calcutta," "Come Go With Me" and "Whispering Bells." The latter two songs will be featured in the forthcoming soundtrack to "American Hot Wax" as recorded by the Del Vikings.

Through his U. S. publishing and production companies (Gil Productions, Gil Management) and his English company (Ambassador Music Ltd.) Pincus is working with young singer/songwriters like Jo Bracie, Pat Holley, Don Thomas and Michael Ginex. "Today you can't just have a good song, you must also have a good performance," he said. "The demos these artists are making are very high quality. Some of them could be released commercially."

Pincus still visits the U.K. three or four times a year where his Ambassador Music Company is headed by Faye Gibbs. "England reminds me now of the great days of the music publishing business," he said. "They don't over-hype everything they do. The London music publishing business is operating the way things should be run. Artists there are glad to do songs written by other artists if necessary. Only now is the American publishing business beginning to be run along the same

lines. I'm getting calls from producers in New York and Hollywood trying to find good songs all the time and it's a much better sign."

Whither Punk?

In discussing contemporary music trends, Pincus claimed that

he still does not understand punk rock. He will take a wait and see attitude before signing any new wave songwriters, but points to the flexibility of his current catalogue with the Rezillos' recent punk version of "I Wanna Be Your Man."

Canadian Publishing Scene

(Continued from page 16)

don't do your artists or yourself justice. For instance, in Germany we deal with three different publishers, because they all have their own strengths and we try hard to ensure that they represent the appropriate artists. This has resulted in several good covers of our material, including one Ian Thomas song which looks to be a big hit."

GRT in Canada holds the distribution/promotion rights to many foreign labels, including ABC Records, Sire, Charisma and DJM. When Davies approaches their respective publishers, is there difficulty in convincing them that there will be no conflicts of interest? "I'm in a unique position. I have all the benefits of a close association with GRT, but none of the restrictions. Many publishers feel it's necessary for their representatives to maintain an adversary re-

lationship with the record company to ensure that the label promotes the product to the best of its ability. If GRT doesn't feel there is much demand for album 'X', for instance, and I represent the publisher in the matter, I'll make sure that album 'X' is released, whether there's an obvious demand or not. Because I work for the label, I have that type of leverage, whereas someone coming to GRT from the outside may not be able to bring the same pressure to bear."

Davies feels that the future has never looked better for Canadian artists and associated industry people. "It's only now that Canadian labels, publishers and managers are actively venturing into the international marketplace, getting the experience necessary to be successful. I think that in the next few years, we'll see much more good Canadian talent properly marketed and exported."



THE TOP HITS! FROM THE TOP PUBLISHER!

The Commodores'

Brick House
(The) Bump
Easy
Fancy Dancer

I Feel Sanctified
Just To Be Close To You
Machine Gun

Slippery When Wet
Sweet Love
This Is Your Life
Zoom

6255 Sunset Boulevard, Hollywood, California 90028,
157 West 57th Street, Suite 402, New York, N.Y. 10019

©1978 Motown Record Corporation



Interworld: Flexibility and Independence

(Continued from page 6)

think it's the time for the independent publisher again," he asserts, "much as it is the time for strong independent record labels. Everybody's been saying for years now that the era of the new company is over, that if you're not part of a giant entertainment conglomerate, if you're not tied to a studio or one of the networks, you can't do it."

Although Interworld's own funding links the group to the Bertelsmann recording empire overseas — which includes the Ariola labels in Germany, Holland, Mexico, Spain, France and the U.S. — the original deal with the parent company has provided Stewart with both flexibility and independence; rather than set up Interworld as publishing conduit for the Bertelsmann labels, Stewart and his staff have developed a separate series of catalogues. Therein lies the executive's current enthusiasm about the recording industry's recently stepped-up involvement with major publishers, in response to stiffer competition in the marketplace.

"The profit squeeze being felt at most labels is reversing the old saw that one hit can pay for a lot of flops," Stewart observes.

"Helping to increase that effect is the fact that top artists are looking for just incredible deals, and are in the position to get them. They have just one career, so you can't fault them for wanting to make hay while the sun shines.

"Consequently, one hit will no longer cover the same number of would-be's that cost the company. In that situation, marginal product doesn't mean anything any more. There's no longer any room for it, because the competition is now very high."

Creative Force

For Stewart, that process leads in turn to the demand for superior material and the greater difficulty recording companies face in finding a continuing source of new talents. "It's swinging back to the publisher as the one who can really find talent," he believes. "He's the creative force today, not the label.

Stewart feels the greater need for promising new writers has been accompanied by a more balanced range of commercially viable writing and arranging styles, pointing to the return of successful interpretive artists, along with a decline in largely instrumental heavy rock styles, as

indicators of greater professionalism and variety.

Varied Placement

Another factor Stewart feels contributes to the publisher's creative role in an artist's career is the ability to offset valleys in record sales with other types of copyright placement. "There's something very crass and commercial that we don't often talk about," he says, "and that's the business of music. The job of the publisher is to make as much money as possible for himself and the creator of the work, and that doesn't mean simply getting other artists to record the material.

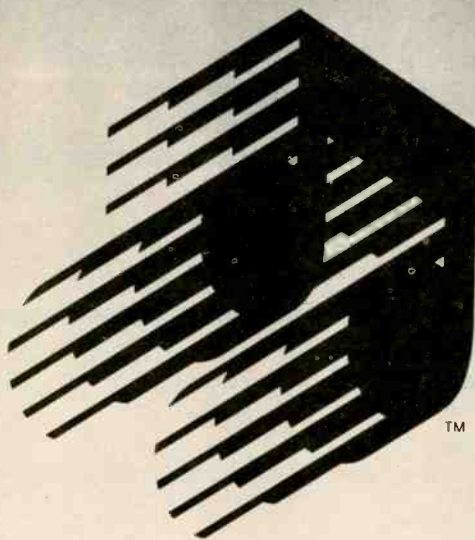
"We went through a period where artists were told, 'you don't need a publisher. You should publish your own songs, and keep everything. Don't worry, my secretary can handle it.'" But even the most resourceful secretaries and managers could seldom penetrate all the alternate markets, or consistently promote a catalogue to every sector of the recording community, Stewart charges. "The artists are becoming aware that they weren't earning as much under those circumstances. To really maximize their earnings they needed to place their songs

with an aggressive publisher who could effectively reach every market.

"How many hit songs are there in a writer's career? Some of the greatest writers in the history of our business have had perhaps 40 hits in their careers. Isn't it a shame to waste even one percent of that? Conventional mechanicals and royalties are only part of the picture; there are commercial applications, background music licenses, a whole range of other possibilities. I've had copyrights that were never big chart hits but made more money than many number one songs through that kind of exposure."

Film Composers

For Stewart, whose long tenure at United Artists Music and Records Group continually highlighted his involvement in film and television as well, part of that plan at Interworld includes important film composers recently signed to the company. "This year, we'll be representing more films at Interworld than I did at UA during my last year there," he commented, going on to note that top composers Bill Conti and Henry Mancini have both signed with Interworld during the past year.



SCREEN GEMS-EMI MUSIC, INC. • COLGEMS-EMI MUSIC, INC.

BEECHWOOD MUSIC CORP. • GLENWOOD MUSIC CORP. • CENTRAL SONGS, INC.

6255 Sunset Blvd., Hollywood, California 90028

1301 Avenue of the Americas, New York, N.Y. 10019 • 1207 16th Avenue South, Nashville, Tenn. 32712

Bourne Co.: A Sense of History

■ In its sixtieth year as a publishing concern, the Bourne Company today finds itself as an established enterprise with a rich legacy. Founded in 1918 by Irving Berlin, Max Winslow and Saul Bourne as Irving Berlin, Inc., the company has maintained an historical perspective of music publishing and incorporated this "old school philosophy" into the pulse of current publishing trends.

Bonnie Bourne, owner and chief executive of the Bourne Company since 1957, noted that the company's heritage has resulted in "an abundance of excellent copyright." One of the problems today," she commented, "is that music is frequently written to meet a market, as opposed to being written for a market. This detracts from a feeling of inspiration. We, however, are fortunate to have an abundance of inspired material. Irving Berlin, for example, refined and refined, but too

many of today's composers bang away at the piano."

According to Bourne, this year's activities are highlighted by the recording of cover records, including "Unforgettable" which Lou Rawls performs on his recent album, "When You've Heard Lou, You've Heard It All;" "Are You Lonesome Tonight" recorded by Elvis Presley on the "Elvis In Concert" lp, and "When You Wish Upon A Star," the vintage tune which is included in the recordings of the original motion picture and disco version of "Close Encounters of The Third Kind." Bourne also pointed out the recording of "Icy God" by Jim Nabors, and finally the fantastic revival of the Charlie Chaplin catalogue during the last two years. According to Bourne, the French have recently recorded a Chaplin lp to show their appreciation of the artist.

Silver Blue Clicks for Diamond

■ Silver Blue Music (ASCAP) and Oceans Blue Music (BMI) are certainly a reflection of one of today's growing independent publishing companies.

Joel Diamond, president and owner, has established a foundation of publishing experience and knowledge having been general professional manager of Mercury's MRC/Three Bridges Music and later on heading up CBS's April/Blackwood Music. While at April/Blackwood he signed as writers Dr. Hook and the Addrisi Brothers who concurrently were signed to CBS as artists.

"Publishing today," states Diamond, "is consistently looking for the right peg for the right hole. Every great song has a home, and it's up to the publisher and his staff to find that home."

Silver Blue/Oceans Blue Music was established shortly after Diamond left his CBS job in 1973. Starting from "square one" he began to build his catalogue, at the same time always having his own "in house" outlet for his material. His first in house outlet was his own record label that was sponsored by Polydor Records, called Silver Blue Records. This label is still actively in existence, being distributed by T.K. Productions.

Aside from accumulating somewhere in the area of approximately thirty Van McCoy copyrights, Van was also signed as an artist to Silver Blue Records. Frustrated by his exclusive dependency of outside producers and/or labels, Diamond started to get involved in producing

songs that he truly believed in himself. His first major success in this area occurred in 1976 when he produced "After The Lovin'," with Engelbert Humperdinck. The single went on to become gold, and Engelbert's album turned platinum. There has been somewhere in the area of over forty cover records in this Silver Blue/Oceans Blue copyright.

"After The Lovin'" was written by the team of Bernstein and Adams. They give Diamond first option on all their new material, and "due to the high calibre of material that they submit," stated Diamond, "usually wind up on every recording session that I'm cutting."

Another new writing team that Diamond has recently signed exclusively, is Hod David and Gloria Nissenson. They both have an extensive and experienced writing background and so far have had their songs recorded by such artists as Engelbert Humperdinck and Eddy Arnold.

Silver Blue Music/Oceans Blue Music has recently purchased several publishing catalogues, one of which is the Addrisi Brothers catalogue.

Hoteli: On the Go

■ Hoteli Publishing Company has been on the Nashville scene for just a few years but has already carried two ASCAP Awards away with "You Could Know As Much About A Stranger," written by Nadine Bryant and sung by Gene Watson; and "I'm Not Easy," written by Jim Vest and David Chamberlain and performed by Billie Jo Spears.

(Continued on page 42)

A Star was born two years ago... and shines brighter than ever!



We wish to thank the writers:

BARBRA STREISAND

PAUL WILLIAMS

BOBBY ARVON

KENNY ASCHER

ALAN & MARILYN BERGMAN

FUNZONE

RUPERT HOLMES

PAUL JABARA

FRED & MEG KARLIN

KENNY LOGGINS

CURTIS MAYFIELD

LEON RUSSELL

DAVID SHIRE

DONNA WEISS

First Artists 1
RECORDS

FIRST ARTISTS MUSIC CO. (ASCAP) PRIMUS ARTISTS MUSIC (BMI)
GARY LEMEL, Vice President of Music Operations

RCA Intl.: A Flourishing & Profitable Entity

■ Quietly, with little of the fanfare accompanying domestic activities, RCA Publishing International has grown to be a highly active, flourishing and profitable entity at RCA Records.

Now under the leadership of Karl Kurz, Jr., division vice president, RCA International, the international publishing operation is a proud arm of the records division that numbers among its copyright acquisitions for overseas representation works by and for such diverse talents as Barbra Streisand, Dolly Parton, the Brothers Johnson, Quincy Jones, The Chi Lites, Papa John Creach, Elvis Costello, Graham Parker and The Rumour, Eric Carmen, Shaun Cassidy, Kiss, Lou Reed, The Sunshine Band's K.C. and Ralph MacDonald.

A talk with Kurz reveals that RCA (1) is totally committed to involvement in publishing on an international scale; (2) will move energetically to further expand its international publishing interests; (3) will strive always to support the efforts of RCA International Publishing subsidiaries as free agents who may place product with whom they choose and receive product from anyone; and (4) is dedicated to growth and to increasing profitability of its international publishing activity.

"Publishing has been an integral part of our foreign subsidiary operation for a long time," Kurz says. "We are indeed fortunate in having Kelli Ross assist us in this area. With her years of experience and vigorous pursuit of open copyrights, she has contributed significantly to our publishing efforts and aided greatly in forging and implementing plans to meet our expanding objectives in this area of our international operations."

Currently, there are 11 RCA publishing companies around the world. They are: Ediciones Musicales Relay SAIC of Argentina, managed by Beatriz Lupo; Associated Music Pty.-Ltd. of Australia, managed by Ron Wills; Editora Musical RCA Ltda., Editora Musical Victor Ltda., and Editora Musical RCA Jagueare Ltda. of Brazil, managed by Henrique Gastaldello; Sunbury Music Ltd. of England, managed by John Merritt; RCA S.A./Publishing Department of France, managed by Michel Larmand; Cyclus Musikverlage GmbH of Germany, managed by Peter Ingwersen; Edizioni Musicali RCA S.p.a. of Italy, managed by Mario Cantini; Global Music Publishing Corp. of Japan, managed by Katsuma Kato; Editorial Mexicana De Musica S.A. De C.V. of Mexico, managed by Enrique Gutierrez-Zamora; Ediciones Musicales RCA of Spain,

managed by Antonio Martinez; and Sunbury/Dunbar Music Canada Limited of Canada, managed by Jack Feeney.

A list of some of the important publishing agreements effected recently includes worldwide as well as territorial acquisitions. The entire catalogue of Kiss songs, for instance, is RCA-represented in South America; copyrights by Elvis Costello, Graham Parker & The Rumour and additional staff writers (from Street Music Co.) are represented in Italy, Spain & Latin America; the new Ralph MacDonald lp and "Calypso Breakdown" from the "Saturday Night Fever" album (from Antisia Music) are represented in U.K., Spain and Latin America; all Eric Carmen copyrights and "Hey Deanie" and "That's Rock And Roll" by Shaun Cassidy (from C.A.M.-U.S.A.) are handled in Spain and Latin America.

Worldwide copyrights include the following: the Streisand single, "My Heart Belongs to Me," and lp cuts, plus all lp cuts, plus Dolly Parton lp cuts (from 57th Street Entertainment Co.); all Brothers Johnson material (from Kidada/Rashida Music, publishing wing of Quincy Jones Music) and "Roots," which is just being aired

Belwin-Mills Tightens Intl. Operations

■ Belwin-Mills Music, one of the largest publishing companies in the world, has for the past year concentrated on "tightening up" its international operations.

According to company vice president Burton Litwin, the recent company sponsored luncheon during the MIDEM convention was the first time Belwin-Mills hosted such a meet of all overseas affiliates. Among the participants were two publishers recently affiliated with the company for overseas territories: Ivan Mogull, representing the catalogue in South America, and Mario Cantini of RCA/Italy.

Belwin-Mills was formed by a merger between Belwin, Inc., a major publisher of educational and serious music, and Mills Music, one of the giants of popular music publishers. The catalogue holds more than 30,000 titles including the standards "Stardust," "Little Drummer Boy," "When You're Smiling" and much of Duke Ellington's work.

One of the major acquisitions of the past year was the Kalmus music catalogue. According to Litwin, Kalmus holds "thousands of orchestral, choral and symphonic music and is the primary catalogue for public domain orchestral, operatic and choral works in the world."

Litwin feels that Belwin-Mills'

in various European territories, having already had rave reviews and success in Australia, U.K. and Benelux countries; various Chi Lites and Papa John Creach cuts and "Nothing Like Your Lovin' in The Morning" by Jay Arthur (from Kessler/Grass Management & Publishing); "Street Corner Serenade," currently Top 20 on U.S. charts and due for release abroad (from Wet Willie); the entire Lou Reed catalogue (from Metal Machine Music/Oakfield Music); and continuing copyrights by K.C. and Finch as well as other Sherlyn writers, including "Boogie Shoes" from the "Saturday Night Fever" lp that is currently scoring as a hot single (from Sherlyn Music and Kimlyn Music).

At the same time, there is a constant flow of "local" publishing activity in the RCA subsidiary publishing companies throughout the world. The U.K. company is busily engaged in the process of developing British writers and catalogues such as the group Arizona, while representing many American publishers with hits by Kiki Dee and The Moments. In Italy, there is Lucio Battisti, Claudio Baglioni and Renato Zero—all top ten artists/singer/songwriters producing consistent

real strength is the number of standards in the catalogue, songs that are constantly recorded. One of the company's "new" standards, "United We Stand," was recently selected as the theme song for the United Airlines radio and television advertising campaigns.

Belwin-Mills has long been recognized as one of the giants of catalogue administration and printed music and, Litwin said, the company is England "is now the largest educational and print producer in England and we are currently coordinating with the rest of the continent on copyright administration."

MPL Shows Catalogue Strength

■ MPL Communications, Inc., originally McCartney Music, was formed five years ago and has since acquired several major standard and Broadway catalogues.

With the songs of Paul McCartney as its cornerstone, MPL includes the Buddy Holly and E.H. Morris catalogues. The Morris company acquisition brought in the catalogues of Harold Arlen, Jerry Herman and John Barry as well as Morley Music.

The company also claims the scores to three current Broadway hits: "Grease," "Chorus Line" and "Annie" as well as "Hello

hit compositions, while Rita Pavone's "My Name Is Potato" soars up the charts. The German company has the very successful artist Baccara with two current hits on charts there, and is also representing the copyrights of Spain's Fernando Arbex, the producer-writer with several European hits over the past few years. Yves Simon, currently on French singles charts with "Diablo Menthe," is one of the singer-songwriters published by RCA's French company. The Spanish company, voted *Record World* Publisher of the Year in Spain for 1975 and 1976, has had at least six gold single compositions on the charts in each of the past few years, with artists such as Basillo and Monica. Country material goes well in Canada, where many American publishers are represented. Australian strength is in American copyrights of Stephen Bishop, ABC Dunhill, The Steve Miller Band and Boz Scaggs. Latin America remains one of RCA's strongest publishing areas with writers like Martinho da Vila of Brazil and Juan Gabriel of Mexico providing a constant stream of hits in that area of the world.

"International publishing," concluded Kurz, "is like the international scene . . . exciting, extremely diverse and colorful, and bustling with energy and the potential for profitable growth."

Hotei

(Continued from page 41)

Jim Martin of Springfield, Mo., the president of Hotei and also Kuan Yin (the BMI company), is especially pleased with the Jim Vest/David Chamberlain song, "Cotton To Satin," on Johnny Paycheck's "Shove It" album, as well as newer cuts by Margo Smith and Billie Jo Spears.

Flash Gordon, who operates the Hendersonville office, says that because of increased activity the office will soon be moving into the "row."

Dolly," due for a Broadway revival this spring. MPL will publish the scores to the two upcoming feature films, "Grease" and "The Buddy Holly Story."

In reference to the Holly catalogue, MPL head Lee Eastman said recently that "not a week goes by without a new recording of a Buddy Holly song being made. That catalogue now generates 20 times the income it did before. It's extraordinary how he came to life."

MPL will publish all the songs on the new Paul McCartney and Wings album (Capitol), "London Town."

Let Chappell chart your future

Chappell group copyrights are riding high in the British charts. Already this year fifteen have charted in the Top 50, with five in the Top 10.

Chappell are expert publishers, with a brilliant promotional record, the best catalogue in the world, and the brightest writers on the contemporary scene.

But there's still room for talent. And creative writers, artists and producers who look to the future can share Chappell's success. Come and talk to us.



chappell
A POLYGRAM COMPANY

Music Publishers since 1811

CHAPPELL & CO. LTD., 50 NEW BOND STREET, LONDON W.1.

Dick James Music: A History of Hits

■ Dick James is much a part of the music industry as many of the songs and artists which he has been involved with during his many years in the world of music publishing. The Dick James success story has been told many times to come. From humble beginnings in one small, dingy office in London's Denmark Street, Dick James and his Dick James Organisation are now installed in one large complex in nearby Theobald's Road which now houses all divisions of the organization under one roof for the first time.

In between, Dick James built his company from his involvement with the Beatles and later Elton John, artists which all helped in their own individual ways of establishing Dick James Music into a major force in the world of international music publishing. However, James is quick to point out that although these artists played a major part, Dick James Music did manage to score with other hits in the world's pop charts.

"Music is music, from which ever generation a song comes from," explained James. "Each generation has its own popular songs, some survive, some don't."

Although Dick James can be described as a "veteran" of the world of music, he is still 100 percent involved in the world of publishing, his first love.

Talking to the man who saw the potential of the songs of John Lennon and Paul McCartney and then the young Reg Dwight, one can see clearly how James has become such a success in music publishing. The James eyes light up when he talked about the songs from the forthcoming show "Dear Anyone" which will soon become a show on Broadway.

"I'm predicting with the utmost confidence that there are at least four world smashes in this show, so watch out for it."

James explained how he first heard some of the songs: "I had taken a cassette home with me to play. My wife was trying to watch television in another part of the room, I couldn't control my excitement. I knew I had got a smash on my hands."

The writers of "Dear Anyone" are Don Black and Geoff Stephens, both with a long list of world hits to their credit. Geoff Stephens and his Tic Toc Music company came into the Dick James Music fold in 1977 and got together with Don Black for the first time. The result were the songs for "Dear Anyone." DJM Records is releasing the album at the end of March.

Dick James is keeping any further details of the project close to his vest.

"Reverting to Geoff and Don, once more, a song they wrote called 'I Should Have Listened To Mama,' has been recorded by Lena Zavarone and I believe it stands a great chance of becoming a hit. In addition, the song is a strong contender for European popularity, particularly with regard to the French market," added James.

"Dick James Music had a very good year in 1977 and this year should be even better. We're seeking established searching out first-class writing talent," said James.

The strength of the Dick James catalogue can be clearly indicated by the names of the following writers: Roger Greenaway, Mitch Murray and Peter Callander (Murray and Callander's Intune catalogue is now part of Dick James Music), Horslips, Arnold, Martin and Morrow, Showaddywaddy, Johnny Guitar Watson, Rikki of Rikki and The Last Days of Earth, ten years of Al Stewart's songwriting, most of the back catalogue of Roger Cook, and exclusive deals with David McWilliams, Ted O'Neill, Cliff Wade, Geoff Gill and Dennis Waterman.

Heath Levy: A Force To Reckon With

■ In two years Heath Levy Music has chalked up an impressive list of hits. The figure is rapidly approaching the magical half of a century, and the company, which started life as an idea in the flat of Edward Levy Esquire, while chatting to his partner Geoffrey Heath Esquire, is fast becoming one of the most important and successful in the UK music publishing industry.

It was a natural progression for Geoff Heath, then managing director of ATV Music, and his fellow director and general manager, Eddie Levy, to discuss and eventually take the plunge and form Heath Levy Music.

Referred to by some as that "dynamic pair of international music publishers," Geoff Heath and Eddie Levy have, in a short space of time, become a force to reckon with in the U.K.

Overseas music publishing companies, especially American, used to refer to a short list of U.K. companies worth their salt in the industry, but now Heath Levy Music, based in prestige offices in London's Regent Street, is a must for visitors seeking a small but aggressive company to handle their material.

Geoff Heath and Eddie Levy are idea men. They will think of an idea or situation that they firmly believe will be beneficial for them, and then they go out and become involved.

"The secret," explained Levy, "is that our doors are always open to everyone, whether to an im-

portant American record or publishing man, or just a new young writer who has heard about us, or has been told about us. We don't waste time in long meetings or discussing what business will be like in five years time, we live for today and today's music markets."

Heath added, "We are building or own power and prestige. I think it's safe to say that the name of Heath Levy is known throughout the world's music publishing industry."

Continued Levy, "When we started we received good advances from all the companies we wanted to deal with overseas. We left ATV Music and contacted overseas publishers and sold them Heath Levy on name value alone. It was as simple as that. At that time we didn't have a catalogue or any songs, it was tremendously good for our egos."

In their two year life with Heath Levy, Geoff and Eddie have become involved with an impressive list of songs and U.K. deals, beginning with their first, "Love Really Hurts Without You," which was provided by Ben Findon and a major chart success for Billy Ocean, to one of their most recent chart smashes, "Just One More Night" by Yellow Dog, written and produced by Kenny Young. In between there have been the deals with Bruce Welch, responsible for giving Cliff Richard a new lease on life in the U.K. charts, a cluster of hits by Donna Summer and other product by Dana, Boz Scaggs, and Tavares.

Olofsson Scores in European Market

■ Since leaving the independent Young Blood label two years ago to set up Jan Olofsson International, Swedish born Jan Olofsson is well pleased with his success so far, not only in the U.K. but on the European music market. For the first year of his indie existence, Jan Olofsson concentrated on the setting up of his Olofsson Music publishing company throughout Europe where he negotiated longterm deals with several major outlets, including John Brands of Basart Publishing in Holland, with Volker Spielberg of April Music in Germany, Austria and Switzerland, and with Clause Carrere in France.

On the record production side, Olofsson signed up an unknown girl from Coventry (UK) and renamed her Anita Garbo. Result—a major European hit with her debut single, "Miracles." He also discovered another singer called Johnny Roman and scored a hit with a version of "Buona Sera" on Rak in the U.K.

The next step in the Olofsson expansion program was the set-

ting up of Olofsson Music's U.K. operation, which is now administered by Radio Luxembourg's Louvigny - Marquee publishing outlet. The deal leaves Olofsson free to place his catalogue and songs with whichever companies he feels will do the best deal in any territory in the world.

Since the tie-up with Louvigny-Marquee, Olofsson has scored two major hits in the U.K. charts. Firstly with "I Remember Elvis Presley" by Danny Mirror (Sonet Records) and secondly with the first ever skate-board record to enter the charts, "L.A. Run," by the Carvells (Creole Records in the U.K., Phonogram throughout Europe and Lifesong in the U.S.).

In 1978 Jan Olofsson is planning to concentrate on breaking two recently signed acts in the U.K.: singer-songwriter Trevor Williams, a former member of Judas Jump and a husband and wife duo, Flash.

A major entry into record production is also on the Olofsson agenda and he is currently discussing an exclusive deal with a major company.



**Leaders in the world
of International Music Publishing.
EMI Music Publishing Limited.**

Comprising EMI Music, B. Feldman & Co., Francis Day and Hunter,
KPM Music Group, Robbins Music Corporation Ltd.
Screen Gems-EMI Music Ltd.
138-140 Charing Cross Road, London WC2H 0LD
Tel: 01-836 6699 EMI Telex: 269189

A member of the EMI Group International, leaders in Music, Electronics and Leisure

AGAC

(Continued from page 4)

on assuring that the new congressional laws would have the writers' welfare in mind and on creating an atmosphere in which the writer can be more independent, aggressive and effective in setting up contractual agreements with publishers.

ASKAPRO

AGAC president Drake, who has written popular tunes like "I Believe," "It Was A Very Good Year" and "Good Morning Heartache," believes an essential function of AGAC is to be advising and guiding the young songwriter. In that capacity, AGAC offers its series of additional services. ASKAPRO is a free, weekly two-hour rap session facilitated by writer/producer Lou Stallman during which neophytes can discuss with professionals any number of aspects of the industry. CAP, AGAC's Catalogue Administration Plan, serves as an inexpensive bookkeeping agency for writers who cannot afford the mandatory paperwork. For 7½ percent of royalties, CAP will deal with all bureaucratic copyright obligations and royalty collections. The Composers and Lyricists Educa-

tional Foundation (CLEF), an independent branch of AGAC, provides music scholarships to the needy and generally serves as the community-conscious arm of the Guild.

Renton to EMI



Andy Renton, previously a member of The Wombles, is shown signing a music publishing contract with EMI Music. Renton (seated) is pictured here with EMI Music Publishing Group managing director Ron White, his brother, Timothy Renton, and EMI Music general manager (professional) Roy Tempest. The two Renton brothers run their own Shambles Production company.

Filmways/Musicways Scores Big in '77

■ Filmways/Musicways, the Hollywood-based two-year-old publishing firm, had a number of successes in 1977, notably "Slow Dancin' Don't Turn Me On" and "I Believe You" by the Addrissi Brothers; and "Born Believer" by

Gary Harigan.

A number of new titles and compositions will be released by the company in the next year, including "Starlove," sung by Sammy Johns. Dick and Sandy St. John wrote the tune, and both are contract writers for the firm. The songwriting duo has successes in a number of areas, as Dick used to be half of Dick and Dee Dee, a performing act with a number of hits in the early '60s. Sandy, in addition to penning many country style tunes, provides equally important input. She wrote "Sweet Country Woman," probably her biggest copy-right hit.

Nelsons

Gene and Paul Nelson have also been signed to the company roster. The couple, formerly from North Carolina, have been writing for approximately three years. Their very first song, "She Was Alone," was recorded by Ray Sanders and made the country charts. A few songs by the duo will appear shortly on a major female vocalist's upcoming album.

Chief operating officer for the company is vice president Terri Fricon, who is assisted by Cathy Schleussner, professional manager, and Gay Jones.



DICK JAMES MUSIC LIMITED

the home of the current smash hit

"CAN'T SMILE WITHOUT YOU"

and of Catalogues containing songs by:

| | | |
|----------------------|------------------|----------------------|
| CHRIS ARNOLD | HORSLIPS | TED O'NEIL |
| BIDDU | ELTON JOHN | LES REED |
| DON BLACK | JOHN LENNON | SHOWADDYWADDY |
| PETER CALLANDER | TONY MACAULEY | GEOFF STEPHENS |
| ROGER COOK | PAUL McCARTNEY | AL STEWART |
| GEOFF GILL | DAVID McWILLIAMS | BERNIE TAUPIN |
| PHILIP GOODHAND-TAIT | DAVID MARTIN | PHIL WAINMAN |
| JOHN GOODISON | BARRY MASON | DENNIS WATERMAN |
| ROGER GREENWAY | GEOFF MORROW | JOHNNY GUITAR WATSON |
| GEORGE HARRISON | MITCH MURRAY | CLIFF WADE |

DICK JAMES MUSIC LIMITED

James House 5 Theobald's Road London WC1X 8SE

telephone 01-242.6886 cables Dejamus London WC1

telex 27135 (Dejamus London)

April Music Expands Its Base

■ Paul Bessell is one of the new up-and-coming music publishers in the U.K. today. He has already had three years experience as professional manager of ATV Music under his belt and he is now in a similar post at April Music, a company which is currently undergoing considerable expansion in Great Britain. April Music is now in the process of establishing itself as a major force in the U.K. away from the protective eye of its parent, CBS.

April Music is all ready to move from its offices within the CBS Records building in Soho Square into its own separate premises at 54 Greek Street.

Managing director Len Beadle has already spoken of the need for April Music to have its own offices where the company can begin to grow as a separate entity, away from CBS.

Left alone in Greek Street, Beadle and Bessell are confident that April will grow and grow. Both realize the power of CBS but as Bessell said, "Although having a record company as an owner can be a great help, our songs must be exploited in every area possible, not just by CBS."

It is Bessell's intention to have a special writers room at the new offices.

"A music publishing house is the writer, people tend to forget that," said Bessell. "Talent is the life blood of the business, and this talent must be exploited."

Bessell spends a great deal of his time visiting clubs seeking out that new talent. "Basically one has to be in the right place at the right time. Publishing is a people business," he stated.

"We at April get a lot of songs each week from new writers, some are suitable, some are not. Basically I'm a street man. It's my job to go out and find new talent, nurture that talent, and establish that talent in the marketplace."

Since Beadle took up the managing directorship of April Music, a number of important signings have taken place, and Bessell believes great songs will soon come from the pens of Chris Arnold and Geoff Morrow and Robin Sarstedt.

Arnold and Morrow's association goes back to childhood when they wrote their first composition at the age of six. Many Morrow and Arnold songs have been recorded by major artists, including Elvis Presley, Cliff Richard, The Carpenters and others. Over the past year they have involved themselves in production, particularly in America and the U.K.

Logo Concentrates on Strong Covers

■ One of the recent success stories in the U.K. record industry has been the emergence of Logo Records and Logo Music, the brainchild of Geoff Hannington and Olav Wyper, formed in the autumn of 1976 with financial backing by Marshall Cavendish, a major British public company involved in book, magazine, and partwork publishing.

In 1977, Logo Records bought Transatlantic Records and several music publishing catalogues from the Granada Television Group.

Man at the top of Logo Music and Heathside Music—the company acquired by Hannington, Wyper and Marshall Cavendish through its purchase of Transatlantic — is Rob Gold, general manager, who is assisted by personal assistant Cathy Gilmour and copyright manager Ros Mack.

Logo Music and Heathside Music operate separately from the record operation and are now beginning a major expansion program and are actively involved in the acquisition of major international catalogues, according to Rob Gold.

"We recently secured the American Vip-New Bag and Rosebud Music catalogues for the U.K. in face of much competition from the major companies," said Gold.

"These two companies control much of the material performed and recorded by Deniece Williams and the Emotions, both CBS acts. In addition we handle Patti Smith's publishing through the Linda Music Corporation."

Both publishing companies featured in the U.K. singles charts recently with "That's What Friends Are For" by Deniece Williams and "Could Heaven Ever Be Like This" by Idris Muham-

med.

Apart from its involvement with American writers and catalogues, Logo Music also publishes several copyrights from Barclay Records of France—the label is also handled by Logo Records in the U.K.—and also manages Intermusic of Holland in the U.K.

Current Logo Music activities include several of the traditional arrangements by Derek Broadbent, recorded by the Brighthouse and Rastrick (the brass band whose "Floral Dance" has U.K. sales alone of nearly a million copies and which reached second place in the singles chart earlier this year) on their new album, which is published worldwide by Logo Music, several Barclay Records copyrights released by Logo Records in the U.K. Tina Charles' version of Micky West's "I've Got A Thing About You," Dave Skinner's latest album and single "Margarita," and the aforementioned American Vip-New Bag and Rosebud catalogues.

Heathside Music was introduced over ten years ago as the music publishing offshoot of Transatlantic Records and contains a catalogue of nearly 3000 copyrights and over the years many of the foremost songwriters in the British folk field and contemporary music field have been associated with Heathside. They include Bert Jansch, Stefan Grossman, John Renbourn, Billy Connolly, Alexis Korner and Mike Oldfield.

A classically trained musician, and for several years after leaving college in 1966 working as a pianist and music teacher, Gold has also been a songwriter for over ten years.

'77: A Good Year for Fletcher & Flett

■ 1977 was a particularly good year for Guy Fletcher and Doug Flett. The highlights include the success of their production with Clodagh Rodgers and "Save Me," Canadian and South African gold records for their singer-songwriter Chris De-Burgh and a track on the platinum K-Tel "Feelings" compilation, two tracks on the platinum Cliff Richard EMI-TV package and a track on the gold David Soul lp, "Playing To An Audience Of One."

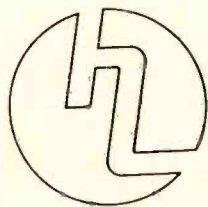
During 1977 Fletcher and Flett, best known for writing such hits as "Power To All Our Friends," "Fallen Angel," "By The Devil I Was Tempted," and "Sing a Song of Freedom" had songs recorded by Ray Charles, Lena Zavaroni, Blood Sweat and Tears, Petula Clark and Nana Mouskouri.

1978 should see them improve on this impressive record, strengthened administratively by

Bob Newby, who recently joined them on the board as director of business affairs and encouraged by new recordings by France's Dave and Joe Dassin and by CBS' renewal of their recording contract for Rogue which features Guy as an artist.

The duo also believes 1978 to be the year for their writers John Dawson Read and Sally Kemp and Alan Hodge, the lead guitarist for Rogue, who is currently recording a solo album for a spring release.

First projects include the administration of Fletcher and Flett's Big Secret Music and representation of Grant Music and Marco Music, owned by Eddie Grant, the one-time leader of the Equals. The catalogue contains many of the Equals' early successes, including such tunes as "Black Skinned Blue Eyed Boys" and "Viva Bobby Joe." Both categories are available worldwide.



HEATH LEVY MUSIC CO. LTD.

**THE NEW
MAJOR**

184-186 Regent Street London W1

Tel: 01-439 7731

Noel Gay Music Sees A Banner 40th Year

■ Noel Gay Music began its 40th Anniversary celebration with a dinner during the recent MIDEM week where 150 of their international associates gathered, paving the way for a year of intense activity. Part of the celebration will include a special grant for the next three years in memory of founder Noel Gay to an underprivileged young person of "unusual musical promise." Lord Delfont has agreed to nominate the recipients in consultation with The Variety Club of Great Britain.

Another highspot of the company's anniversary year will be a mini-festival of Noel Gay Artists and Music, tentatively scheduled for September. The intention is to have six concerts divided between London's Royal Festival Hall, The Queen Elizabeth Hall and The Purcell Room.

The 40 year mark comes at a time when Noel Gay Music, headed by Ron McCreight, is riding the crest of a wave with current world hits coming from the pen of Tony Macaulay, Gary Benson and the evergreen partnership of Norman Newell and Geoff Love. Noel Gay Music secured the Macaulay catalogue two years ago and during that time the writer has had four Top 5 hit singles and two hit albums with David Soul, including a three-million seller with "Don't Give Up On Us," two big hit singles with the Drifters and hits with Donna Summer, Marmalade, Dana and New Edition. Macaulay is currently working on several new projects with Gladys Knight, Linda Lewis, and The Hudson Brothers, as well as a new album with

Kingston Builds His Own Company

■ It was quite a surprise to the music publishing world in the United Kingdom when in March of last year, Bob Kingston, one of its most experienced and respected figures, announced his resignation as managing director of Southern Music U.K.

Kingston had spent 20 years with Southern Music, the U.K. operation of the American Peer-Southern Organization, and it was perhaps his growing restlessness with the company and its attitudes to the Spark label that prompted him to quit and form The Robert Kingston Organisation, RK Music and RK Records.

Kingston found a willing partner to back his new operation in the shape of the old-established Boosey and Hawkes Music Publishing Group. Kingston's next step in his expansion plans was staff. This was easily done with the hiring of his son Barry Kingston, Geoff Wilkins, John Aspey, Mike Searling, Steve O'Brien and Judith Walker.

David Soul.

Benson

Another writer whose material is published by Noel Gay Music is Gary Benson, who was finally established as a world class writer when he took his own "Don't Throw It All Away" to the U.K. charts nearly three years ago. Since then the song has been a hit in America on country and r&b charts by Dave and Sugar and Carl Graves respectively, and now the song has been cut by the Delphonics on Arista Records.

Clarke LP

Benson's latest projects include writing an album with Allan Clarke for the Hollies vocalist's first product on Atlantic, and writing and producing rock band Rikki and The Numbers for the Rainbow label.

The Norman Newell/Geoff Love partnership has blossomed under the Noel Gay umbrella since the fifties with these legendary music men being responsible for countless millions of album and single sales throughout the world. Recently Love scored a Top 3 U.K. hit with "Rodrigo's Guitar Concerto" under his Manuel And The Music Of The Mountains mark, produced, of course by Norman Newell.

Noel Gay died in March, 1954, leaving a wealth of songs which live on to the present day. Under the direction of his son, Richard Armitage, Noel Gay Music and Noel Gay Artists (formed during the fifties and now one of the most successful and influential agencies in Europe) have now become part of The Richard Armitage-Noel Gay Organisation.

Kingston bought the Gale Music catalogue with its contents of well over 100 songs. R.K. Music now controls Gale on a worldwide basis and the catalogue includes several chart hits recorded by the Tremeloes and Christie. One of the songs contained in Gale is Christie's "Yellow River," which is regularly used by the U.K. Post Office for its TV commercials to advertise "Yellow Pages."

R.K. Label

Next on the Kingston blueprint were artists for his R.K. label. Kingston had little trouble in negotiating rights to secure the services of The Band of The Black Watch, Tommy Hunt, Wigan's Ovation and The Romantics, all of which had had varying degrees of success on Southern's Spark label. Joining this roster of artists on the Pye distributed R.K. label in the U.K. are The Spitfire Boys, a recent new wave signing which Kingston plans to build up as a major act on the pop circuit.

State Music Secures Chart Success

■ State Music and its sister company, State Records, were formed three years ago by songwriters and producers Wayne Bickerton and Tony Waddington, and John Fruin—now managing director of WEA/UK. Both companies saw tremendous chart success throughout Europe and Japan within a very short time and Bickerton/Waddington became British songwriters of the year in 1976.

Following the appointment of a former April Music/UK boss, Brian Oliver, as deputy managing director in August 1977, State Music launched ambitious plans to re-organize its creative team and administration service and to expand its involvement in catalogue acquisition and new talent development.

The company has since introduced an exclusive computer program for its royalty accounting and processing, especially designed for State by a firm of computer consultants. State's administration service and the company's "new format" royalty statements were aired recently during MIDEM and attracted a great deal of interest.

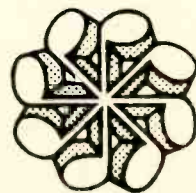
The strengthening of State's creative team over the past few months has included the appointment of former Sparks' drummer Dinky Diamond as creative man-

ager, Annette Barrett as international manager, and Sara Toniolo as coordinator of creative activities.

David Toff, former president of the British Music Publishers' Association and until recently secretary of the MPA, has been brought in as a consultant to State Music. Toff's first success was State's recent deal with experienced composer Phil Green, which gave State, in one shot, a substantial background music library that is already established world wide.

Both Bickerton and Oliver see State's long term growth through the development of new young writing talent, with strong international potential. "Our creative manager, Dinky Diamond, is very involved in seeking out new talent and spends a lot of time outside London on talent-hunting expeditions," says Oliver. "We produce marketing-styled development plans for each new writer and these are reviewed on a regular basis. Not all of the new talent we develop will go on State Records, since the intention there is to keep the record roster to a manageable size and fairly tight. State Music, therefore, intends to become a major talent and product source for all UK record companies."

**We may be crazy—
but we sure as hell
know what we're doing!**



ATV MUSIC

24 Bruton Street, Mayfair, London W1X 7DA
Tel: 01 409 2211/30 Telex: 28526 Cables: Sugar Sugar, London W1

Combine: A Unique Blend of Talent

■ The Combine Music Group, located on Music Square East, is the corporate umbrella for one of the most active publishing houses in Nashville. Subsidiaries of the parent company—Combine Music—include Music City Music, Reseca Music, First Generation Music, Youngun Music, Vintage Music, Tennessee Swamp Fox Music, Rising Sons Music, Brothers Three Music and Kondo Productions.

Combine was established in 1959 by Fred Foster as the publishing wing of his newly formed Monument Records. And although the catalogue boasted a pair of the Cindy Walker standards ("Distant Drums" and "Dream Baby"), Combine didn't really come into its own until the mid-sixties, when Foster hired Bob Beckham, a former pop singer from Norman, Oklahoma, to run the company.

A dedicated music man blessed with a good ear, Beckham brought to Combine his unique vision of what a publisher should be. He was one of the first in Nashville to realize the true potential of the singer-songwriter, a rarity in 1966. He was also one of the first to recognize the talents of a young songwriter named Kris Kristofferson. Since the signing of Kristofferson, Beckham has connected

with other successes like Larry Gatlin, Tony Joe White, Billy Swan, Dennis Linde and Bob Morrison.

Assisting Beckham in forming Combine's success story is Johnny MacRae, vice president and producer for Mel McDaniel (Capitol), Bob Morrison (Monument) and Arleen Harden (Elektra) for Combine's Kondo Productions. And working hard to get Combine's songs to the companies and people who count is Al Cooley, the company's energetic songplugger.

Bob Morrison, a young writer from Biloxi, Miss. (who gave up a promising career as a nuclear engineer to pursue his craft) is currently the company's most prolific writer. He is currently represented on the charts with the Oak Ridge Boys' single, "You're The One," and the new Conway Twitty record, "The Grandest Lady Of Them All." His recent chart records also include Ray Price's version of "Born To Love Me," Jerry Reed's "Redneck In A Rock 'N Roll Bar" (co-written with Bill Anthony) and Mel McDaniel's "Soul Of A Honky Tonk Woman" (co-written with Herb Coleman). He has also scored on recent recording sessions including cuts by Jerry Lee Lewis, Johnny Rodriguez, Charly McLain, Randy Gurley and

Christy Lane.

Tony Joe White, another Combine success, is winding up an album produced by Chips Moman and has several new songs coming up from other artists,

Brothers Three, Combine's newest subsidiary, is named for Larry Gatlin and his two brothers, Rudy and Steve. Gatlin is one of Combine's brightest young talents who looks to a future of continued success. Not long after Brothers Three was formed, Gatlin found a promising young writer named Jimmy Johnson, who recently received his first recordings on the latest Bobby Borchers album with "Here In My Arms" and "You Are Yesterday."

On the new "Waylon & Willie" RCA album (which recently went platinum), Combine is represented with three songs—two by Kristofferson ("Don't Cuss the Fiddle" and "The Year 2000 Minus 23") and one by Lee Clayton ("If You Could Touch Her At All"). Other outstanding Combine writers include Thomas Cain, a young musician from Alabama.

Another source of excitement for Beckham and Combine lately is Dennis Linde whose first album on Monument ("Under the Eye") is stirring things up in the pop field.

Window Wins With Top Talent

■ With the rewards of the past and the growth of the present, 1978 promises to be another exciting chapter in the unfolding success story of Window Music. Window president Pete Drake and general manager Rose Trimble are pleased with the success of one of their writers who penned the Kenny Rogers/Dottie West single, "Everytime Two Fools Collide." Jeff Tweel (co-writer Jan Dyer) is by no means a newcomer to chart success, having penned, among others, Skeeter Davis' "I Love Us;" two compositions were also recorded by Twiggy, with other cuts by Melba Montgomery, Del Reeves, Billie Jo Spears, Arleen Harden, Ronnie Robbins and Larry Ballard. Tweel's talents are a valuable asset to Window music's select roster.

Linda Hargrove

Another Window asset is Linda Hargrove. Since her signing with Window, Linda has received honors at the BMI Pop Awards (1977) for Olivia Newton-John's hit record of "Let It Shine," had singles by Johnny Rodriguez and Chuck Woolery and has had chart success herself as an artist with self-

(Continued on page 53)

Relocations Aid Dawnbreaker's Success

■ Dude McClain and Bob Wild, who assumed the responsibilities for day-to-day operations for Dawnbreaker Music, moved the company to San Fernando in the past year, and the move has helped the firm integrate their efforts with the recording studio facilities and management company, located in the same complex.

Active Copyrights

Some of the more active copyrights for 1977 from Dawnbreaker include "Gone Too Far" by England Dan and John Ford Coley;

Bottom Line

(Continued from page 38) tions "I Love To Suck My Thumb" and "Mud Pies."

All the material on the "Farewell Traveler" album by Mark Cohen (Folkways) is also published by The Bottom Line.

According to Rebidas, administrator of Bottom Line Music, "It's working well because we're keeping ourselves accessible to the writers and working with them on all aspects of publishing from the very beginning of the relationship. It's their career and we work with them to develop it. It produces a high quality writer."

"You Got Me Runnin'" by Gene Cotton; "Diamond Girl," cut by Eddie Kendricks; and "I'd Really Love To See You Tonight" by Dee Dee Sharp. The Seals and Croft catalogue also assumed a large profile in the company's success.

Parker McGee is signed to

Dawnbreaker and his cut on the new Barry Manilow album should do well, according to the officers. The new album by the Kendalls, entitled "Old Fashioned Love," has two tunes by Dawnbreaker writers. The firm is also negotiating for a single release from

Jackie DeShannon. Additionally, new albums from Seals and Croft and R. B. Hudmon figure prominently in the company's near future activity.

Another notable coup for the company comes with Tommy Jennings, Waylon Jennings' brother, who has "Don't You Think It's Time," his new album, recently released by Monument Records. It was, according to the company, the first album produced by Fred Foster since his work with Kris Kristofferson.

Thunderkloud

Billy Thunderkloud, another country act, should help the release of 60 to 70 cuts that will be released in the next 120 days, according to company officials. This figure does not include the work of Seals and Croft, Parker McGee or England Dan and John Ford Coley.

Internationally, the company made a number of connections at MIDEM and opened up more avenues for original material, in addition to renegotiating subpublishing contracts. South Africa and Australia, in addition to a number of European countries, have shown much interest in the country-flavored catalogue of the artist-owned company, according to Dude McClain.

DJM Execs Gather



Dick James, chairman and chief executive of Dick James Music (center), is pictured with executives from the U.K. and American music publishing operation. Seen from left are Roland Rodgers, international manager, publishing division, Dick James Music; Ronald Cole, director, Dick James Music Publishing Division; Arthur Braun, director of publishing and a&r, Dick James Music Inc. (New York); and Dave Pearce, Dick James Music professional manager.

The House of Quill Repute



the Combine music group

FIRST GENERATION MUSIC, CO.
MUSIC CITY MUSIC, INC. (ASCAP)
RESACA MUSIC PUBLISHING CO.
RISING SONS MUSIC, INC.
TENNESSEE SWAMP FOX MUSIC CO. (ASCAP)
VINTAGE MUSIC, INC.
YOUNGUN PUBLISHING CO.
BROTHERS THREE MUSIC CO.
KONDO PRODUCTIONS

Thirty Five Music Square East, Nashville, Tennessee 37203

Amherst Music: Small But Promising

■ Although still amid its first year in the music publishing business, Amherst Music's publishing catalogue is small but promising. According to vice president and general manager Ron Kramer, the Los Angeles based company is ready to actively pursue additional writers and composers for its growing roster.

Two Wings

Amherst's two wings, Harlem Music (BMI) and Halwill Music (ASCAP), up until this point have primarily been used to cover the compositions of Amherst Records' recording artists. Among the artists covered by Amherst are Jackie DeShannon, David LaFlamme, and The Moonlighters, all of whom have current Amherst releases.

Notable Halwill compositions include DeShannon's "Don't Let The Flame Burn Out" and "You're The Only Dancer" and La-

Flamme's "White Bird" and "Baby Be Wise." Harlem Music's catalogue features The Moonlighter's "I'm Broke" and "Midnight In Memphis."

Two new talents recently inked to Amherst Publishing will be writing new compositions for the company. The writers are Karen Nelson, who formerly wrote with Paul Anka, and Billy Tee, who has composed with Chick Corea. Tee's writing has recently been showcased on Marlena Shaw's most recent Columbia album.

Another addition to the Amherst family will be a jazz group called Spyro Gyra. The debut Amherst lp by Spyro Gyra is set for tentative March 1 release. Amherst will distribute the group's album and publish its songs.

Amherst Music's catalogue features approximately 125 - 150 songs and has recently begun to experience sublicensing of rights.

SESAC (Continued from page 22)

on WKLF, Clanton, now in its 44th year.

During the year, Albert E. Brumley of Powell, Missouri, passed away but his firm, ably handled and administered by his family, continued to promote the works of this great gospel writer, among which are "I'll Fly Away," "I'll Meet You in the Morning" and "Jesus Hold My Hand."

Moste Lister, SESAC composer of Tampa, Florida, and an associate of the Lillenas Publishing Company, continued his role as one of America's great gospel writers. Mr. Lister, an ordained minister of the Baptist Church, is the composer of such hits as "How Long Has It Been," "Where No One Stands Alone," "Then I Met the Master," etc.

New sacred music publishers who joined the SESAC roster during 1977 included Zondervan Music Publishing, publisher of such gospel hits as "In Times Like These" written by Ruth Caye Jones; Cantic Publications, Inc.,

a division of Tempo Records, owned by Jesse Peterson; and Music of Calvary, a division of Calvary Records and owned by Nelson Parkerson, Jr. Lanny Wolfe, a SESAC writer affiliate, formed Lanny Wolfe Music Company. At SESAC's annual Gospel Music luncheon honoring SESAC writers and publishers, the firm became the first to present a Black Gospel Music Award to Andrea Music, for "How I Got Over," the gospel standard recorded by the late Clara Ward. A display honoring Miss Ward and "How I Got Over" is now being held over at the Songwriters Hall of Fame in New York City.

J. D. Sumner, top SESAC writer-artist and owner of the Gospel Quartet Music Publishing Company, who was named Gospel Music Ambassador of the Year by *Record World*, had a hit single, "Elvis Has Left the Building" on Q.C.A. Records, which made heavy impact on all the charts.

New Songs Now Available

from

southern writers group usa

Buzz Cason Todd Cerney Donnie Fritts
Steve Gibb Spooner Oldham Dan Penn
Freddy Weller

2804 Azalea Place, Box 40764
Berry Hill, Tenn. 37204
615-383-8682

Contact: Bill Martin/Buzz Cason

The Future Is Bright For Brookside

■ The Brookside Music Group is a newly formed entity to handle publishing, production and management. The company is headed by Reid Whitelaw, who as a writer - producer - publisher has had many successful chart triumphs.

Probably one of the most emphasized areas of the firm is in music publishing, which handles and administrates the publishing interests of Whitelaw's Brookside Music Corp., and his associate Norman Bergen's Ceberg Music Corp. In addition to the two writing successfully together as a team, they have exclusively signed writers in which both of their firms participate.

International Hits

Currently the publishing group is most active with writer Alfie Davison, who has a Top 20 pop hit in England with The Imperials recording of his song, "Who's Gonna Love Me." "Desperately," a Whitelaw - Bergen composition recorded by The Love Machine, has already established strong

chart success in Japan, and now in Canada, and is due for release in America within the next few weeks. Another one of their songs has just been recorded by Trini Lopez, produced by the team of Meco Monardo, Harold Wheeler & Tony Bongiovi. The Moment of Truth on Salsoul are starting to pop with a new Whitelaw-Bergen song, "You Got Me Hummin'." Just completed by the writing-production team is a new title, "Standing Room Only," recorded by Atom.

Over the past 18 months the writing - production team of Whitelaw & Bergen have been extremely active in the areas of disco, pop and r&b, with significant worldwide chart activity in all of these categories. Among these titles are "Extra, Extra (Read All About It)" with over a dozen cover recordings, and "When You're Young And In Love," both of which were originally recorded by Ralph Carter; and Moment of Truth's "Helplessly" and "So Much For Love."

Antisia: From 'Filler' To First Rate

■ Founded in 1969, New York based Antisia Music is noted as one of the largest black independently-owned music publishing firms in the world. Headed by partners Ralph MacDonald, William Salter and William Eaton, Antisia's popular catalogue has thus far yielded eight gold records and has been receiving steadily increasing public recognition.

Known for such heavily recorded hits as "Where Is The Love," "Tradewinds," "When You Smile," "Calypso Breakdown" and "Mister Magic," Antisia has published approximately 200 songs. Antisia's offerings have graced the albums of such varied stylists as Rod Stewart, Roberta Flack, Lou Rawls, Grover Washington, Jr., Jackie DeShannon, Tom Scott and Melba Moore, to name a few. "Where Is The Love" alone has been recorded in well over 50 different versions, and in at least eight different languages.

More Songwriters

At present Antisia is primarily responsible for publishing the compositions of MacDonald, Salter, Eaton and of Patti Austin. However, Antisia is beginning to publish the works of additional songwriters as well.

Antisia president Ralph MacDonald is the most frequently heard percussionist on record and a highly successful TK-Marlin solo recording artist. Ralph is currently producing Bobbi Humphrey for Columbia Records in Antisia's 16-track Rosebud Studio. He is also producing Dutch rocker Thijs Van Leer (of the group Focus) and a

jazz ensemble called The Writers for CBS.

Ironically, Antisia's published catalogue originally surfaced as "filler" material. More than once Ralph would be in the studio playing on someone else's album and the need for one additional selection would arise. Upon his suggestion, the artist would choose one of Ralph's offerings to complete the album. As it turned out, the selected Antisia material would often end up becoming the hit. This exact situation happened when MacDonald was playing on a disc starring Roberta Flack and Donny Hathaway... the result: the million-selling "Where Is The Love."

Nowadays Antisia is being looked to first for hot new material. The latest additions to the Antisia songbook can be found on the just-released TK-Marlin album "The Path" by Ralph MacDonald, and the CTI album "Havana Candy" by Patti Austin. Both are currently charted. Additional albums showcasing Antisia material are William Eaton's "Struggle Buggy" and William Salter's "It Is So Beautiful To Be," both on TK-Marlin Records.

Not only is the Antisia catalogue responsible for hits, but it also contains some familiar Madison Avenue and TV tunes. The television commercial for Charlie perfume, which is sung by Bobby Short, was penned by Antisia principal William Eaton. Eaton also wrote the award-winning theme that precedes all NBC-TV Network Sports telecasts.

'Nester' Scores for Singletree

■ Singletree Music's fourth year proved to be by far the best year ever. It ended with the culmination of a three year project, put together by Singletree president Dave Burgess, an ABC Network Special, "Nester The Long Eared Christmas Donkey." The special was produced by Rankin Bass and was based on the song "Nester The Long Eared Christmas Donkey," written by Gene Autry, Dave Burgess and Don Pfrimmer, and published by Singletree Music and Melody Ranch Music, a Singletree affiliate. The show received great ratings, swept its time period, and has already been renewed for next year. It appears the show will become a perennial Christmas classic, taking its place along with "Rudolph The Red Nosed Reindeer" and "Frosty The Snowman." Singletree also owns the character "Nester" and is currently in negotiations with toy manufacturers and book publishers for the rights to various toys, games and books based on the character and the show.

Other highlights of the year included a Singletree song, "Don't The Girls All Get Prettier at Closing Time," written by Baker Knight, receiving the Song Of The Year Award from the Academy of

Country Music, and, last October, "Burning Bridges," a song published by Sage and Sand Music, another Singletree affiliate, honored as SESAC's most recorded song of the year. This marked the second year in a row that Sage and Sand received this award on the Walter Scott-penned song.

Window

(Continued from page 50) penned tunes. The list of other artists who have recorded Ms. Hargrove's songs is lengthy and impressive, including Dionne Warwick, Ray Price, Dianna Trask, Eddie Arnold, Melba Montgomery, Charley Pride, Ernest Tubbs and Lynn Anderson. The list goes on with releases in England, France, Germany, Holland, Japan and Greece.

1977 was rewarding for other Window writers also. David Allan Coe had singles by Tanya Tucker and many others, including himself; Larry Ballard had a chart record with the Nick Nixon recording "Neon Lights," and Capitol artist/Window writer Pam Rose had a Melba Montgomery cut, and Rex Gosdin and Les Reed's "The Lady She's Right" has been recorded by Vern Gosdin.

'Open Door' Policy Keys Owepar's Success

■ Owepar Publishing Company has relieved its growing pains by moving from 813 18th Avenue South to larger quarters next door at 811 18th Avenue South. The move to the newly-decorated facility approximately doubles the previous area and provides the additional floor space needed for expansion.

Carla Scarborough, general manager, has made further improvements by appointing Nancy Hurt as office manager and placing Barbara Craig in charge of copyright administration.

Owepar's open door policy to writers has resulted in the acquisition of material by such writers as Bobby Bond, who had a chart single by Cal Smith this year, "Throwin' Memories On the Fire;" Steve Lemberg of New York, who wrote Merle Haggard's hit of last year, "Here Comes the Freedom Train;" and Dave Hall, whose album cut by Stella Parton, titled "Charlie's Baby," was released as a single in Germany and became a top chart record in that country.

The international operation of this company has been so successful that Owepar's expertise is being sought by other Nashville publishers, and now Owepar

finds itself with an expanding international department, representing several of these publishers outside the U.S., among which are Coal Miners Music, King Coal Music, White Line Music, Copper Basin Publishers, Papa Joe Music and Hoot Owl Publishing Company.

Buffett Sails On With Coral Reefer

■ South Seas sailor-writer-artist Jimmy Buffett sailed his one year old Coral Reefer Music into the RIAA office and picked up a platinum record for his ABC album "Changes In Latitudes, Changes In Attitudes." Sixty percent of the platinum treasure trove was in the form of songs published by Coral Reefer Music. The song "Margaritaville" was nominated for a CMA "Single of the Year" award.

Buffett's new lp, "Son of a Son of a Sailor," will be released the first part of March with a cargo of eight Coral Reefer tunes penned by exclusive writer Buffett and ship-mate Keith Sykes.

Coral Reefer is located in Nashville and administered by Karen Scott. Included in the catalogue are songs by Buffett, Fingers Taylor, Jonathan Baham, Keith Sykes and Jane Slagsvol.

Acuff-Rose
PUBLICATIONS, INC.
2510 Franklin Rd.
Nashville, Tenn. 37204

**Country Music's
Oldest & Largest
Publishers**

Strong Writers, Top Notch Execs Keep Tree on Top

■ Having been named *Record World's* Country Publisher of the Year and BMI's Top Publisher of the Year in 1977, Tree International began 1978 following the best year in its history. Tree continues to be a vital force not only in the United States but around the world after 25 years of operation. With 17 foreign offices, Tree chalked up seven top spots on the charts abroad this year, helping to push its foreign monies up by 46 percent.

Jack Stapp, chairman and chief executive officer, seems to have the right touch in bringing together top-notch executives for a winning team. Along with Stapp, Tree's top executives include Buddy Killen, president; Don Gant, senior vice president; Donna Hilley, vice president; Irving Waugh, president of Tree's Television Productions Division; and John Sturdivant, vice president of creative services.

Buddy Killen this year had to his credit seven top ten records as well as a number one, million selling record, "Ain't Gonna Bump No More," recorded by Joe Tex. Killen, who has helped set trends in the music industry, believes in both breaking new artists and keeping the more seasoned pros active. In addition to Joe

Tex, Killen produces Bill Anderson, the duo of Anderson and Mary Lou Turner, Ed Bruce, Louise Mandrell, Paul Kelly and others. Killen's creative ability, along with Stapp's management expertise, has kept Tree the driving force it is today in the music industry.

Don Gant, who joined Tree two years ago as vice president, has since been elevated to senior vice president. Gant, who made a name for himself while assistant to Wesley Rose, and later head of the ABC office in Nashville, has been able to put together an expert staff of professionals at Tree. Gant, who also produces many artists, has always had the valued ability of recognizing writer talent very early in their careers and helping to develop its potential. Among his credits are Jimmy Buffett and the Amazing Rhythm Aces. Along with Cliff Williamson and Dan Wilson in the creative department, Gant has contributed to the Tree's number one ranking by *Record World*. Tree is a proven chart winner with 48 charted songs this year alone.

Recently elevated to the position of vice president was Donna Hilley, who was no stranger to the people at Tree. Ms. Hilley worked for Stapp for eight years while he

was at WKDA in Nashville. She later joined Bill Hudson, president of Bill Hudson & Associates, as his assistant working in the public relations division on several accounts, one of which was Tree. She has been with Tree for 3½ years and now works closely with Stapp and Killen.

An entirely new division was formed within Tree this year in the form of Tree Television Productions. The division was formed in December, 1977, with the appointment of Irving Waugh as its head. Stapp and Waugh, lifelong friends, worked together while Stapp was program director of WSM and the Grand Ole Opry. Waugh, who recently retired as

Big Heart Charts A Winning Course

■ Although a little more than a year old, Big Heart Music can boast impressive accomplishments. Its roster of new writers this past year has had songs recorded by Crystal Gayle, the Carpenters, Liza Minnelli, Helen Reddy, Seals and Crofts, Jane Olivor, Chuck Woolery and the Memphis Horns.

Big Heart Music is the publishing wing of BNB Associates, the personal management firm, that has expanded its operations to include motion picture and television film production, as well as a music division with Tattoo Records and Big Heart Music Publishing, under the direction of Alan Mink.

Big Heart's writers, Lewis Anderson, Becky Hobbs, Mark Winkler, Jim Andron, John Beland, Bill Champlin, Rob Moitoza, Phyllis Molinary, Larry Murray, Brian Cadd, Sidney Fox and Peter Banks, are a prolific and talented group, who, according to Mink, we'll be hearing from and listening to for a long time to come.

Anderson wrote "One More Time," which the Carpenters recorded and will be in the Seals and Crofts album released on Warner Bros. in April. He also wrote "Funny" for Crystal Gayle, "Dear Alice" for Johnny Lee, the country hit "Take 'Er Down Boys" for Chuck Woolery, and with Becky Hobbs, he wrote "You Wanna Be Loved," which Jane Olivor recorded. Soloing, Hobbs wrote "Long Distance Love," which was recorded by Helen Reddy. The title tune for Liza Minnelli's latest album, "Tropical Nights," was written by Mark Winkler, and Rob Moitoza, formerly with the Sons of Champlin, wrote "Bitter Sweet Soul Music," which is on the Tower of Power album scheduled for release in March.

president of WSM, said the division will be mainly devoted to ideas for network specials as well as several on-going projects in the planning stage.

The most recent addition to Tree's executive staff is John Sturdivant, former vice president and southeastern manager of *Record World*. In the newly created position of vice president of creative services, Sturdivant is responsible for artist development, promotion, development of sheet music and folio sales, and Tree's planned expansion into gospel music.

Kennedy Enterprises' Three Point Formula

■ A three point formula aimed at securing more recordings for the thriving publishing complex of Gene Kennedy Enterprises within the past year has proven to be very successful.

Under the guidance of Linda Kennedy, the Kennedy publishing complex has secured more than 160 cuts within the past 12 months for writers in their seven publishing companies.

Linda, who is part owner and vice president of Gene Kennedy Enterprises and director of the publishing division, pointed out their firm is well represented with three publishing companies each in both the BMI and ASCAP licensing organizations, Door Knob, Kenwall, Beckson, Chip 'n' Dale, Elixir and Don-Lin, and their newest company, Lodestar, a SESAC affiliate.

"The three point formula we employ in the publishing division is really just using common sense and trying to tailor the right songs for the right artists," Linda said.

"We listen to a lot of songs that don't meet our standards, but we find a lot of good material that way. Until you listen, you don't know what a writer has. My first point comes from having the best material possible to pitch to an artist."

The second part of her plan is making sure the song fits the artist.

The third point of Linda's formula is successful promotion of the songs once the record is released.

Linda's philosophy has worked very successfully. Within the past year, the Kennedy complex has garnered such chart songs as "I'll Promise You Tomorrow," "CB Widow," "Where Are They Now," "Do You Still Want What Is Left Of Me," "I Just Came In Here (To Let A Little Hurt Out)," "If It's Your Song Sing It," "The Way I Loved Her" and "Good Evening Henry."

Watch us grow!

Singletree Music and affiliates:

- Doubletree Music
- Sage and Sand Music
- Hank Williams, Jr.'s Bocephus Music
- The Gene Autry Companies:
 - Golden West Melodies
 - Melody Ranch Music
 - Ridgeway Music
 - Western Music Company
- The Glen Campbell Companies:
 - Katie Kay Music
 - Allenwood Music

Con Brio Expanding

■ Con Brio Records' three affiliated publishing companies—Con Brio Music (BMI), Wiljex Music (ASCAP) and Concorde Publishing (SESAC) — have expanded rather dramatically paralleling the progress of the young Nashville-based record label. The companies now have approximately 550 songs in their respective catalogues, including such standards as "Six Weeks Every Summer (Christmas Every Other Year)" and numerous television themes.

Heading up the publishing companies is Bill Walker, Nashville producer, arranger and conductor. Assisting him in the operation of the publishing organization are Rex Peer (vice president, publishing), Jeff Walker (general manager), Jeanine Walker (publishing/a&r coordinator) and Esther Witt (secretarial administration).

Con Brio has several exclusive staff writers who have made valuable contributions to the growth of the catalogue in the past few months. They include Don King, Scott Summer, Dave Woodward, Lori Parker, Harold Kinman and Jeff Walker.

All three publishing companies under Con Brio's roof had a very successful year in 1977 with 12 nationally charted singles and ASCAP publishing awards for the songs "I've Got You (To Come Home To)," "She's The Girl Of My Dreams" and "I'm Savin' Up Sunshine."

Coal Miners Music: A Complete Publisher

■ Coal Miners Music has found the past year to be one of the most positive years of growth yet. Meredith Stewart was promoted to general manager only six months ago and there have already been some very interesting developments.

"We have concentrated most of our efforts in building a well-rounded catalogue," she said. "I like to think of Coal Miners as being a comprehensive publisher. No matter who walks in and needs a song, regardless of its being pop, country or r&b, I'd like to think we have it. Music is no longer just country or pop, as one influences the other." Stewart backs up her statement with a new single by Ronnie Prophet, "Lusty Lady," and a new r&b single on Prelude Records, "The Next Time I Cry," by Lorraine Johnson.

"'The Next Time I Cry' was originally a pure country song, penned by Bob House, but we demoed the song in Muscle Shoals and the result speaks for itself," Stewart continued.

Terrace Music Off and Running

■ The recently reactivated Terrace Music and Publishing Group has started off 1978 on a high note, according to Mike Kosser, who runs the company as the publishing arm of Ovation Records.

"We've only been active since January," he says, "and already we have a Grammy nomination as best group or duo performance of the year with 'Heaven's Just A Sin Away.'"

The Terrace Group, which consists of Terrace Music (ASCAP), Blue Lake Music (BMI) and Lorraine Music (SESAC), has a history of hits that includes the Tommy Overstreet recordings of "Gwen (Congratulations)," "Seed Before The Rose" and "I Don't Know You (Anymore)" as well as a number of ASCAP award winners. The catalogue includes copyrights of Ricci Moreno, Jerry Gillespie, Charlie Black, Don Devaney and others.

"We hope to work with some new writers and some veterans," said Kosser. "We want it to be a fun place to work. We'll have a number of in-house acts to write material for us. But we're also aware our songs still have to compete against tough outside competition. For example, the nine songs the Kendalls just cut for their new album came from seven different publishing companies, and only one of those songs came from ours."

Songwriters Showcase Meets with Enthusiasm

■ This year celebrates the 2nd anniversary of The New York Songwriters Showcase, which will soon be having its 20th talent review at The Bottom Line.

The Showcase, which gives aspiring unpublished songwriters a great opportunity to present their material to its various members, has been met with great response. Along with endorsement by the three performing rights societies, ASCAP, BMI and SESAC, the Showcase currently has an extensive publisher membership.

Recognition has indeed been given to some of the performers who have appeared in the Showcase, as was the case with Dan Daley, who is now a signed staff-writer with United Artists Music, along with having secured a cover record on Atlantic Records which was a top 20 r&b single. Other successes include signing of Rory Block to Chrysalis Records and a top 15 record on Lifesong Records for Dean Friedman.

N.Y. Songwriters Showcase foresees greater expansion and success for 1978.

Canaanland: Home of Gospel Greats

■ Canaanland Music (BMI) is actually one of a trio of gospel publishing companies owned by Word, Inc. The other two are Promiseland Music (SESAC) and First Monday Music (ASCAP).

The success of Canaanland Music can be attributed to Aaron Brown, who in 1972 pitched an idea to Marvin Norcross, president of Canaanland Records, and immediately found himself in business. Canaanland Music then became a one-person, one-room business in Nashville in an old house on 19th Avenue. That one-room office is now nine rooms which is the home of approximately 30 gospel music writers.

Since the opening of that one-room office, over 800 cuts have been landed by Canaanland, which showed a profit after only 18 months in business. That old house has been completely refurbished, one room at a time as the company has grown, and now includes two listening rooms, a music room, five offices and a conference room.

Brown's extensive development of print music and print-right deals is viewed as a marvel by other gospel publishers as well as some secular companies. Canaanland's Volume I of the

American Country Hymnbook is still another milestone of success. As Volume I nears 250,000 units in sales, Volume II, which includes all the Gospel Music Association's top ten songs of 1977, is being released this month.

During the early months of 1977, Canaanland acquired administration of an outside catalogue, Journey Music, which was once owned by the Happy Goodman family.

Brown is also an active producer. Walt Mills, an artist-writer brought to Word Records by Brown, landed the nomination of one of the top five gospel albums for the 1977 Dove Awards for his lp "Peace." "Satisfaction Guaranteed," an lp by Cleavant Derricks, is a nominee for a Grammy in its category. Derricks, now deceased, is best known for "Just A Little Talk With Jesus," among others. The first royalties ever received by Derricks after a lifetime of composing gospel music were from Canaanland Music, thanks to Aaron Brown's efforts. The 1977 Dove Awards included the nomination of "I Wanna Be Ready" as one of the top ten songs which Brown co-wrote with Garland Craft, one of Canaanland's writers.

BRIARPATCH MUSIC
DEB DAVE MUSIC INC.

INCREDIBLE AS IT MAY SEEM, EVEN STEVENS & EDDIE RABBITT HAVE HAD OVER 300 OF THEIR SONGS RECORDED WITHIN THE LAST 2 1/2 YEARS.

THEY'D LIKE TO TAKE THIS OPPORTUNITY TO THANK ALL OF THE ARTISTS WHO HAVE RECORDED THEIR SONGS.

IF YOU NEED A TUNE, CONTACT KENI WEHRMAN AT (615) 320-7227 OR WRITE TO P.O. BOX 2154, NASHVILLE - 37214

Special Songs: A Company of Writers

■ Artists banding together for their own benefit is not a new idea in the entertainment business, as evidenced by United Artists and, more recently, First Artists. But in music publishing, it is a unique concept.

In 1976, Special Songs was formed to fill a void in the music publishing world. Founded by manager Norman Epstein and attorney Allen Shapiro on behalf of seven writers (most of whom were their clients), the new publishing company was based on two principles. First, that writer/artists' needs are different from those of other writers; and secondly, that those needs were not being filled as adequately as possibly by traditional publishing companies already in existence.

Catalogues

The Los Angeles-based firm is a publishing cooperative representing the catalogues of Andrew Gold, Karla Bonoff, Rick Nelson, Marie Cain, Fred Bliffert, Jesse Roe and Kenny Edwards. All members are signed to recording contracts, with the exception of Edwards, who is currently in negotiations. The name Special Songs has served as an umbrella title for these writers' seven individual companies. Each writer owns all of his/her publishing and, as opposed to paying a percentage to a publishing company for administration and exploitation rights, pays an annual flat fee covering all overhead, salaries and miscellaneous costs incurred on their behalfs. In actuality, the writers not only own their own publishing but own the company itself.

The plan, according to Evan Archerd, who has served Special Songs as general manager since inception, was to form a small yet effective company which could best handle the needs of the writers involved. It was felt that large publishing companies, while very capable, may not help lesser known writers as well as a company devoted specifically to only a few writers. "The idea," says Archerd, "has worked."

The company has averaged a cover every week and a half, and the working relationship between Archerd and his staff, Shapiro, Epstein and the seven writers is close-knit and family like. A random list of covers to date include recordings by Leo Sayer, Cher, Bonnie Raitt, Linda Ronstadt, Barbie Benton, Judy Collins, Sarah Johns, Jean Terrell and Maxine Nightingale.

Expansion

As 1977 drew to a close, Special Songs realized a need to expand its scope by forming a subsidiary company and opening it up to outside writers. Because of the success of the cooperative and the

stature its writers would lend, Special Songs, Inc. (the new company) would be able to attract quality writers who might not want to make overall catalogue type deals but would rather have a selected number of songs run individually.

Main Thrust

The main thrust in early 1978, therefore, is to get the new company off the ground. Towards this end, Archerd has expanded both his staff (with the addition of Brendan Okrent) and budget, with expectations of matching the success the cooperative has had to date.

Chappell (Continued from page 14)

has a hit with "Heaven On The Seventh Floor."

Veteran writer / artists Jack Bruce and Eric Clapton both had success in the 77-78 period. On the eve of a national tour, Clapton has a hit lp, "Slowhand," and from it a single he co-wrote, "Lay Down Sally." Jack Bruce released a solo lp, "How's Tricks," which was supported by a national tour. Yvonne Elliman combined her singing talents on RSO with two Bee Gees songs for successive hits — "Love Me" and "If I Can't Have You" — while her own writing has appeared on each of her last two albums.

1977-78 was also a big theatrical season for Chappell as usual. The company is currently represented with two new additions — "The Act" starring Liza Minnelli with score by Fred Ebb and John Kander, and the new production of Rogers and Hammerstein's "The King and I," starring Yul Brynner which has a new cast album on RCA. Chappell also has songs in the recent hits "Bubbling Brown Sugar" and "Side By Side By Sondheim," with the long-running off-Broadway Tom Jones-Harvey Schmidt show "The Fan-

ATV Conference



Peter Phillips (right), managing director, ATV Music, is pictured at writer Cliffe Stone's ranch during an annual ATV Music conference in the U.S. Pictured from left are Sam Trust, U.S. president of ATV Music; Al Mair, ATV Canada; Shoo Kusano, Shinko Music; and Jack Gill, director of ATV Music worldwide.

tastiks" already a theatrical institution. A number of major theatrical writers associated with Chappell have forthcoming projects slated including Tom Jones and Harvey Schmidt, Burton Lane and Alan Lerner, Carolyn Leigh and Morton Gould, Richard Rodgers and Jule Styne.

Print Success

Chappell has also had print crossover success from its recorded songs to its sheet music, which is exclusively distributed by the Theodore Presser Company of Bryn Mawr, Pa. A number of top singles have been translated into top-selling sheets — "When I Need You," "Native New Yorker," "Lovely Day," "Rich Girl," "Our Love," "Heaven On The Seventh Floor" and "Back In Love Again." A number of best-selling folios were also released — "The Best Of Hall And Oates," "Carole Bayer Sager," "Wild Cherry" and "Bad Company." Due to its expertise in the educational field, Presser has had great success with such catalogues as the Rodgers and Hammerstein company Williamson Music, including its current hit "The King And I."

Another source of expansion has been Intersong Music, which is administered in the United States by Chappell and headed by manager Ron Solleveld. It has had a number of chart hits and transformed its international hit "Don't Let Me Be Misunderstood" into a top disco, r&b and pop hit in the U.S. During the year it also had such other diverse hits as "Tryin' To Love Two," "Chains Of Love," "You're My World" and "Runaway."

In a relatively short period of time, Intersong has put together a select but important roster of contemporary writer/artists. Gold record-winning writer/artist/producer William Bell was signed in 1977 and has just had another chart hit "Easy Comin' Out." He will be producing two other acts — Jackie Moore (CBS) and The Masquerades (Bang). Also signed to Intersong is famed Hollies' lead singer Allan Clarke, who has a much-anticipated single and lp due out on Atlantic shortly. British rocker Graham Parker continued to enlarge his U.S. audience with a 1977 tour and chart album, "Stick To Me." Intersong artist Bohannon also has an lp due out on Mercury soon.

A youthful and dynamic company, Intersong has signed several up-and-coming acts — Steve Krikorian, Dino Valente, Steve Nelson, Biff Williams, Brooksie Wells and lyricist C. J. Ellis.

Hill & Range

Another important aspect that is serving as a base for Intersong success is the Hill and Range catalogue, containing songs by such major writers as Burt Bacharach and Hal David, Jerry Leiber and Mike Stoller, Ray Charles and many others.

Along with the established success, Chappell always works in the present towards tomorrow. To that end it has recently signed two new writer/artists, Randy Goodrum and Jamie Anders.



While in New York celebrating the Bee Gees' first live album "Here At Last . . . The Bee Gees . . . Live," Bee Gees member Robin Gibb visited Chappell Music's New York office recently. Chappell Music Company is the exclusive publishing administrator of the Bee Gees RSO catalogue. Shown above are (from left): Chappell president Norman Weiser (seated), Chappell vice president/creative Frank Military, Bob Edson, head of east coast operations for RSO Records, Chappell professional managers Helaina Bruno, Ritchie Cordell, Jerry Beaver, RSO vice president of publishing Eileen Rothschild and Robin Gibb (seated).

Midsong Is Keyed To New Talent

■ Midsong Music (ASCAP) and Diagonal Music (BMI) are considered "the heart" of the Midsong Music companies, according to Ed O'Loughlin, executive vice president of the firm.

Midsong Records recently signed a new distribution agreement with MCA Records and is currently in the process of re-staffing the record division. The publishing companies, however, have always operated independent of the record company and, under the direction of professional manager Bob Cobb, have remained active.

New and forthcoming songs from the Midsong companies are: "The Coast of Marseilles" and "The Last Line," both recorded by Jimmy Buffett, and "I Don't Know When I'm Beat" by Allan Clarke, former lead singer of the Hollies, scheduled for re-

lease on Atlantic (Clarke also selected six other songs for his album by Midsong exclusive writer Gary Benson).

The company is now on the disco and r&b charts with "Something's Up" by Wayne St. John (Salsoul) and a pop version is scheduled for release by Carter Robinson (ABC). Also due for release are "Like I've Never Been Gone" by Fran McKendree (Arista); "You're The One" by Raymond Simpson (WB), and the new John Davis and Monster Orchestra Ips on Sam Records.

In the recent past, Midsong has been the publisher of a number of hit records, including "Get Up and Boogie" and "Fly Robin Fly" both by Silver Convention (a new album is expected soon); "Let Her In" by John Travolta and Carol Douglas' "Midnight Love Affair."

Bobby Mellin's History of Hits

■ Bobby Mellin's first published song was entitled "Forgiving You," which was recorded by all the top artists of that day and was, as Mellin says "a tremendous turntable hit, but just didn't turn out that way platter-wise."

His next song, "Hair Of Gold, Eyes Of Blue," was turned down by all the record companies, so Mellin recorded the song with a small group, released it through a small company, and it became a number 1 hit throughout the world.

Then came a series of hits which were responsible for making the artists who recorded those songs international successes: "You You You," The Ames Brothers; "You're Breaking My Heart," Vic Damone; "Here In My Heart," Al Martino; "The Man With The Banjo," The Ames Brothers; "I'm Yours," Don Cornell and Eddie Fisher; "It's No Sin," The Four

Aces; "Stranger On The Shore," Acker Bilk; and "Black Is Black," Los Bravos and La Belle Epoque.

Tony Hatch was associated with Mellin in London and through his efforts got Tony a position with Dick Rowe. He sponsored Bert Berns, who wrote "Twist and Shout" and many other hits.

Big Tree

Last, but by no means least, when a GI who was in service in France came to see Mellin in London to sell him some songs and a record he made with some other GI's, Mellin took to him immediately and suggested that when he got out of the service in a few months that he work for the Mellin company in the States. That GI was none other than Doug Morris, and after many years of association Mellin opened a record company with him, Big Tree Records, in which Mellin is still a joint partner.

UA

(Continued from page 28)

While some publishers tend to find most of their successes falling in one or two popular styles, UA has been extremely fortunate having its material chart in all categories including easy listening, pop, r&b, rock, country and jazz. Its catalogue spans decades, particularly with the acquisition of Big 3 a few years back.

UA is also currently finalizing negotiations with one of the most important songwriters to have emerged in the last few years. Schuster promises the announcement will be quite impressive.

Danny Crystal, UA's vice president in charge of motion picture music, reaffirms the company's commitment and dedication in the area: "There are very few films that United Artists makes

where a soundtrack is not possible. What we try to do is evaluate whether or not a particular score lends itself to a strong and commercially viable record."

Crystal also stressed that UA Music is trying to give all its writers a chance in the celluloid area whenever possible. "We are constantly recommending a variety of our writers to producers in an effort to have their work utilized in an upcoming film."

Rounding out UA Music's operation are such key individuals as Margaret Nash, who specializes in r&b areas; Jack Miller, in charge of writer development; Lucky Carle handling promotion, and Leroy Holmes, who coordinates all foreign music and licenses.

Screen Gems-EMI

(Continued from page 22)

The "Close Encounters of the Third Kind" copyright also has created an interesting footnote to Screen Gems-EMI's fiscal rosiness by opening a new market for the company. As Sill says, "It's new to us. We never dealt with classical music." While the John Williams composed score is not quite classical, many philharmonic and symphonic orchestras throughout the U.S. have found a need to brighten their programs. Sill has written to each of the 750 orchestras across the country requesting they include "Close Encounters of the Third Kind" material in their program. The result has been that approximately 100 orchestras to date have combined the music from "Star Wars" and "2001" with "Close Encounters of the Third Kind" for concerts, and when the concert was performed by Zubin Mehta at the Hollywood Bowl this year, it included a lazer light show. Wolf-Rismiller Promotions now will present the Mehta show again in Anaheim this May before it tours the U.S., hitting 70 cities.

Screen Gems also has pioneered the use of the hard cover catalogue, and its initial printing of 5000 hard cover catalogues, each containing 800 hits, has been sent to all EMI offices and those who

represent SG-EMI, to every a&r man, every record company and most record executives. That printing has run out and the catalogue will go into its second run. "The printing of a catalogue is not unique," Sill states, "but it's the kind of book that it is. The fact that it's a hard cover book means that it will stay with that a&r man for a long time. Through my years of covering publishers' offices, I know that when a book gets bent and sloppy, it becomes so disheveled that you think its not useful any more, and throw it away."

Last year for Screen Gems-EMI Music was exceptional and this year promises to be better. As Kimmelman sums it up, "With full, competent staffing, new and complete facilities, centralized activities, and with all systems having been validated, we're looking forward to continued success ahead."

Davis, whose staff also deals with secondary markets, recognizes that any success realized will come from combining their efforts with those of the label. Davis continually urges national promotion departments to view Screen Gems-EMI's promotional set-up as an extension on the labels' own departments.

Blendingwell:

A Growing Roster

■ As the original seed for the music production and publishing complex since developed by songwriters, producers and performers Terry Cashman and Tommy West, Blendingwell Music has kept pace with the duo's subsequent ventures — Cashwest Productions and its eventual label operation, Lifesong Records, now pacted with CBS for distribution — through a controlled pattern of growth. From its origins as publishing outlet for Jim Croce and Cashman and West, the Blendingwell roster has grown to include other Lifesong artists like Dean Friedman, Crack The Sky and the most recent signing, Nina Kahle; at the same time, the company's stylistic base has been extended through the catalogues of Ray Dahrouge, Jim Dawson and the Voltage Brothers.

According to Marie Gewirtz, who manages the Blendingwell catalogues from the company's Los Angeles office together with Errol Sober, the Croce and Cashwest catalogues that led to the formation of Blendingwell continue to prove consistently active, as has the more recently acquired Henry Gross catalogue, capped by Gross' biggest Lifesong hit to

date, "Shannon." Also active as a writer is Dean Friedman, who broke through last year with his own single recording of "Ariel."

"The Voltage Brothers are the first formal r&b signing we've made," Gewirtz said, "but we've always had a strong base in that area through the catalogue of Ray Dahrouge, who's been signed to us for several years. His songs have a strong r&b feel, and have proven active in that area." Underscoring that facet of Dahrouge's writing is his current hit, "Never Get Enough of Your Love," performed by L.T.D. and produced by Bobby Martin for A&M Records.

Crack The Sky, whose third Lifesong lp was released earlier this year, is represented by Blendingwell, with the band's principal songwriter, John Palumbo, having left the performing lineup to concentrate on developing material for the group. Also signed to Blendingwell is singer-songwriter Jim Dawson, who has recorded for both RCA and Buddah.

Recent signings include Gary Burr and Nina Kahle. Kahle, signed to Lifesong as an artist, is readying her first album for release later this spring.

Warner Bros. Music

(Continued from page 4)

The print division of Warner Bros. Music has also been extremely active lately; Silvers also called '77 "our biggest year ever in print." As this is written, they are riding the crest of what will surely be one of the biggest selling print items of this year, "Saturday Night Fever," described by Silvers as "big in single sheets and a monster in folios." "A Star is Born" was the top-selling folio

available in the country last year, while "Evergreen" was the number one sheet; both, of course, were sold under the banner of Warner Bros. Music. Warners' other popular sheets included "Higher and Higher," "We're All Alone" and "How Deep is Your Love," while "The Beatles Complete," "Led Zeppelin Complete," "The Eagles' Greatest Hits" and "The Linda Ronstadt Songbook, Volume One" were among the top Warners' folios.

Fleetwood Mac

Silvers called the acquisition of Fleetwood Mac for print "a major coup." That group is also the focus of Warner Bros. Music's first venture into what is for them a new area, the publication of books whose primary thrust is editorial rather than musical. This spring will see the publication of "Fleetwood Mac — The Authorized History," a collection of nearly 100 pages of words and pictures detailing the 10-year existence of what is now very likely the top pop act in the world. Text for the book, which will be available through both music- and book-oriented retail outlets, was written by *Record World* assistant editor Sam Graham. In this venture, as is the intent in all of Warner Music's

operation, the firm's attitude has been one of thorough professionalism but also one of involvement on a personal level with the creative processes.

Pacific Records

Another of Warner Bros. Music's unusual involvements in the past year has been Pacific Records, the label masterminded by Silvers and executive vice president Mel Bly. Said Bly, "One of the most exciting aspects of last year's experience for us was the formation of Pacific Records, which has been in Ed's and my minds for some time." The basic concept of the label, Bly continued, is to provide "a platform and a haven for writing talent associated with us that we feel should be recorded, people with great potential as artists. In order to nurture that talent in a recording situation, we felt that the most important aspect begins with quality material and the careful screening of that material, which will only be recorded when there is total confidence in it. Then comes a single recording session, perhaps three or four songs, and maybe the release of a single record. An album would follow only if there is any success with the single — the album

would then have a reason to be."

Pacific Records product is made available through Atlantic Records and the WEA distribution organization. "Our intention is to be involved with very few artists," said Bly, "who receive full attention in all aspects: recording, merchandising, advertising, promotion. Atlantic and WEA perform these functions under our auspices. We consider this label concept a natural evolution for a publishing company," he continued, "since we already deal in the all-important common denominator of the business, which is songs."

Alan O'Day

Pacific's first release was by Alan O'Day, who had been a successful Warners' staff writer for some time. Both "Undercover Angel," the successful single, and "Appetizers," the album that followed, were produced by Steve Barri and Michael Omartian. Upcoming Pacific Records artists include David Pomerantz and Jake Holmes, who are "currently getting their own material written for initial sessions," said Bly. "We are looking forward to a most successful relationship commencing in 1978 with both of these artists."

United Artists Music Publishing Group
729 Second Avenue N.Y. N.Y. 10019
THE BOTTOM LINE
15 WEST 4TH ST. NYC., N.Y. 10012

We would like to thank our writers for making this a successful year.

DAN DALEY

R. B. Hudman "This Could Be The Night" (Atlantic)
 R. B. Hudman "Cause Your Mine Now" (Atlantic)

MARK COHEN

"Farewell Traveler" album on Folkways Records

JON McAULIFFE

Co-wrote the title track for forthcoming Cliff Robertson movie "Morning, Winter & Night"

BILL WEEDEN &

DAVID FINKLE

Songs "I Love To Suck My Thumb" and "Mud Pies" for "Marilyn Sokol and The Muppets" lp on Sesame T. Records

Professional Manager:

Lorraine Rebidas (212) 228-6300

Belwin Mills Publishing Corp.

POP & SERIOUS MUSIC DIV.
 16 WEST 61 STREET
 NEW YORK, N.Y. 10023
 (212) 245-1100

Martin Winkler
 President

Burton Litwin
 Vice President

PRINTED PRODUCT ORDERS
 25 DESHON DRIVE
 MELVILLE, N.Y. 11746
 (516) 293-3400

Southern Writers Group: Unique Publishers

■ The formation of Southern Writers Group, USA early this year provided several noted songwriters/publishers with an innovative way of acquiring worldwide administration.

Bill Martin, professional manager of Buzz Cason Publications, is at the helm of this diversified music group along with Cason, who is a ten year veteran of independent publishing. The writer-owned firms of Dan Penn, Spooner Oldham, Donnie Fritts and Brent Maher are members of SWG. Also included is Angel Wing Music, which publishes the material of Steve Gibb, a brilliant new writer.

CBS recording artist Freddy Weller is the most recent SWG addition. Weller, who resides in Atlanta, plans to expand his pub-

lishing activities in '78. Weller has co-written several hits with Oldham, including "Lonely Women Make Good Lovers" and "These Bars Have Made A Prisoner Out Of Me" from the film "Heroes."

International Squawker, SWG's exclusive newsletter, has been the key to successful international communications for the writer-publishers. Ten countries are receiving the bi-monthly correspondence from Martin. Sub-publishing deals include agreements with ATV (England), Basart (Benelux), Siegel (Germany) and Castle (Australia). Each company is administered individually and several different sub-publishers represent SWG in various countries. SWG attends MIDEM annually.

Pi-Gem/Chess Records Best Year Ever

■ With two of the CMA's top five songs of the year and five number one records on *Record World's* Country Singles Chart to its credit, the Pi-Gem (BMI) and Chess (ASCAP) publishing operation enjoyed its biggest year yet in 1977.

"(I'm A) Stand By My Woman Man," written by Pi-Gem's Kent Robbins, and "It Was Almost Like A Song," which came about as a result of Chess writer Archie Jordan's team-up with Hal David, were both honored as final nominees for CMA's Song of the Year. Each song hit the top spot on RW's country chart, with the latter holding that position for two consecutive weeks before going on to gain acceptance in the pop field as well as a Grammy nomination for Best Country Song.

Chess Music writer John Schweers, RW's Songwriter of the Year in 1976, saw his "She's Just

An Old Love Turned Memory" and "Let My Love Be Your Pillow" go to #1 this year. Ben Peters' "A Whole Lotta Things to Sing About" also went to #1.

Under the guidance of president Tom Collins, Pi-Gem/Chess had a total of 13 chart records this year. The staff of the eight-year-old company also includes Charley Pride, chairman of the board; David Conrad, general manager; Carolyn Honea, administrative assistant; Sylvia Allen, receptionist-secretary; and Mary Del Frank, secretary.

Exclusive songwriters for Pi-Gem/Chess include Kye Fleming, Archie Jordan, Geof Morgan, Conrad Pierce, Kent Robbins, Dean Rutherford, John Schweers, Charles Quillen, Marty Yonts, Gary Harrison, Ken Jones, Bobby Barker, and Dennis Morgan. Artist/writer David Wills was signed to Chess Music in December.

DebDave/Briarpatch:

Looking To a Hitfilled Future

■ DebDave Music and Briarpatch Music have come a long way in the past year, and things couldn't look better for the future. Eddie Rabbitt and Even Stevens continue their successful songwriting work with their latest released song recorded by Rabbitt, "Hearts On Fire," following the successes of "I Can't Help Myself," which went to number 3 on RW's Country Charts, and "We Can't Go On Living Like This," which peaked at number 5 on the country charts. Both singles also crossed over into the pop charts.

Rabbitt and Stevens were also recipients of three BMI 1977 Country Music Awards for "Drinkin' My Baby (Off My Mind)," which reached number 1 on RW's Country Chart, and for

Rabbitt's "Two Dollars In The Jukebox," which reached number 3, and "Rocky Mountain Music," which went to number 5. All three singles were recorded by Rabbitt.

Even Stevens released an album with all the songs written by himself, Shel Silverstein, or both writers in collaboration. Stevens and Silverstein also wrote Stella Parton's single, "The Danger Of A Stranger," which climbed to 15 in the U.S. and proved successful in England as well.

Stevens also scored on the charts with the single recorded by George Jones, "If I Could Put Them All Together I'd have You," and the Sammi Smith release, "Days That End in 'Y,'" which he co-wrote with another DebDave writer, Jim Malloy.

Anacrusis/Bandora:

A Different Approach To Music Publishing

■ Anacrusis Music, Inc. was formed in 1972 by Billy Arnell and Steve Loeb, both of whom had come from previous music backgrounds. Arnell had been a top session arranger and guitarist, involved with such acts as The Drifters, The Box Tops, and Paul McCartney, as well as doing work for such labels as Bell, Mercury and Columbia. Loeb had been arranger and keyboard player for Polydor's Ten Wheel Drive, as well as arranger for various acts on Columbia, Avco-Embassy, Capitol and others. Started primarily as a production company, Arnell and Loeb have seen the growth of Anacrusis into its present form: a production company and radio and TV music commercial supplier (Anacrusis Music), two publishing companies (Anacrusis Music Publishing and Bandora Music Publishing), a recording studio (The Big Apple Recording Studios, Ltd.), and of late, two labels of sorts specifically geared toward the recording, packaging, and introduction of new artists to the international scene, as opposed to just the domestic market (Fire Sign Records Ltd. and Northern Light Records).

Publishing director Ezra Cook

joined Anacrusis in late 1974. Cook has been responsible for the emergence of Anacrusis/Bandora Music as a young, aggressive publishing company to be reckoned with. He has secured cover records by such artists as The Spinners, Ben Vereen, Robert Knight and Buzz Cason, to name a few.

Cook works closely with about nine or ten writers. "We don't have thousands of songs in the catalogue, or hundreds of writers. The people I work with are all really talented, and each one of these writers has his or her own special style of writing. We have an open door policy as far as new songwriters are concerned. And although I think that most people who claim they are songwriters have no idea of what songwriting is, you never know someone is going to come in with an absolutely great song. Of course, now that we are growing so much and getting more and more chart action with our songs, the word gets out into the street. That's great, but I will not publish any songs just for political reasons, or to fill up the file cabinets."



MUSIC WITH A HEART

the management company

BIG HEART MUSIC INC. BMI

Alan Mink Robert Chuck Randy Bash

9454 WILSHIRE BLVD. SUITE-309 BEVERLY HILLS CALIFORNIA-90212 (213) 273-7020

The American Song Festival®

Building A Track Record!

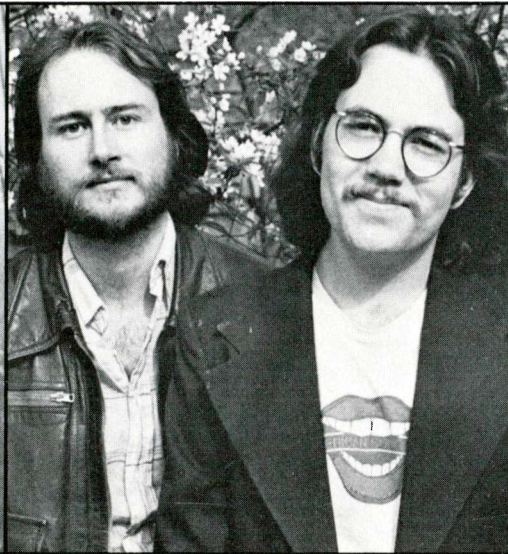


1974 - Tim Moore...

Tim won the first American Song Festival with his composition, "CHARMER." He now has three successful ASYLUM LP's to his credit, as well as having his songs recorded by a wide range of artists including The Bay City Rollers ("Rock & Roll Love Letter"), Art Garfunkle ("Second Avenue"), Nigel Olson, Cher, Etta James ("CHARMER"), Eric Anderson, Maxine Nightingale, Jimmy Witherspoon, Ron Dante and Eric Mercury.

Other 1974 winning songs have been recorded by . . .

The Lettermen
Al Wilson
Bobby Goldsboro
The Oak Ridge Boys
. . . to name a few



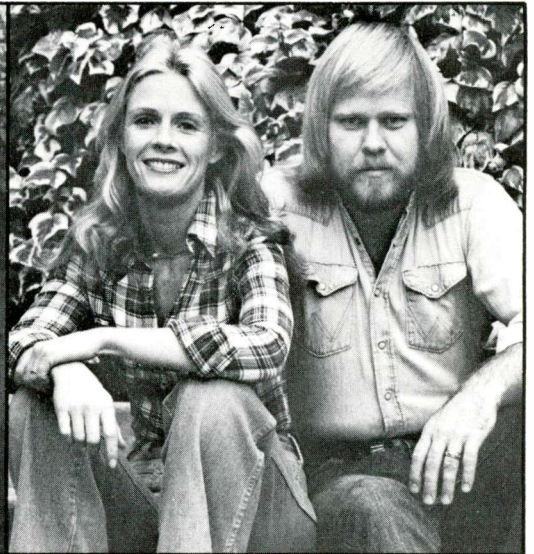
1975 - Phil Galdston & Peter Thom...

Phil and Peter's winning song, "WHY DON'T WE LIVE TOGETHER," has many covers, including being featured on two Barry Manilow million-selling Arista albums, "Tryin' To Get The Feeling" and "Barry Manilow Live."

The 1975 Grand Prize winners (professionally known as GALDSTON & THOM) have recently released their first WARNER BROS. LP, "AMERICAN GYPSIES," produced by John Simon.

Other 1975 winning songs have been recorded by . . .

Hall & Oates
Eddie Rabbit
The Sanford-Townsend Band
Joe Stampley
. . . to name a few



1976 - Kim Carnes & Dave Ellingson...

Kim and Dave's winner, "LOVE COMES FROM UNEXPECTED PLACES," has been recorded by Barbra Streisand, on her "Superman" LP, Jose Feliciano, Melanie and by Kim herself on her latest A&M album, "SAILIN." It also won top prize for outstanding composition in the Tokyo Music Festival. Their material is in constant demand, having written songs for top artists such as Frank Sinatra, Marie Osmond, Andy Williams, Anne Murray and The New Riders Of The Purple Sage.

Other 1976 winning songs have been recorded by . . .

Tony Orlando & Dawn
Hank Williams, Jr.
Ray Charles
Johnny Tillotson
. . . to name a few

Attention Publishers!

You know those songs in your catalog that you're *sure* are hits. Well, the ASF could prove you right. Remember, you can enter for your writers and you retain *all* rights. Winning can only help. Your writers will appreciate the extra effort.

Our Judges Want To Hear Your Songs!



Mail to: The American Song Festival
5900 Wilshire Blvd. West Pavilion
Los Angeles, CA 90036
Phone (213) 937-7370

YES, I am interested in finding out more about the 1978 American Song Festival. Please send me complete information and Official Entry Form.

Name: _____
Company Name: _____
Address: _____
City: _____ State: _____ Zip: _____

RADIO WORLD

AM ACTION

By CHRISTY WRIGHT

■ **David Gates** (Elektra/Asylum). The former lead singer of Bread had an excellent week with his latest song. Adds this week are WKBW, WCOL, KDWB, WTI, WVBF, KFYR, KGW, KYNO, WTIC-FM, WNOE, WHB, and KNDE. Jumps are WFIL HB-20, 13Q 27-23, WPEZ HB-40, WPGC 19-15, WQXI 10-9, Z93 18-14, WMAK HB-27, KSLQ 25-22, WSAI 8-7, KSTP 23-19, KJR 24-22, KRBE 11-9, KLIF HB-30, KING 22-17, WCAO 22-17, KLEO 15-8,



Chuck Magnione

WSPT 10-4, KKLS 10-6, KCPX 27-21, KVOX HB-24, KJRB HB-26, KTOQ 19-15, WEAQ 30-28, KKOA 17-13, KXX-106 13-12, WISE 6-3, WBBQ HB-27, WRFC 26-20, WABB 28-25, WCGQ 28-24, WAAY 27-22, BJ-105 40-28, WFLB 16-15, WANS 8-5, WSGN 29-11, WBSR 19-13, WICC 18-17, KDON 17-13, and KAKC 5-4. **Parliament** (Casablanca). Crossing over very strongly this week with adds at Y100, 13Q, WLAC, WDRQ. Good moves at WPGC 27-23, WHBQ 21-14, WZZP 7-6, WGCL 30-22, WTI 36-22, WBBQ HB-18, WAIR HB-32, WRFC HB-32, WFLB 20-10, WANS HB-28.

Gene Cotton (Ariola). Cotton's first across-the-board hit continues to pick up strong action all over the country. Adds this week include WFIL, Z93, KJR, WCAO, WSGA, BJ-105, KFYR, WHB, and KLUE. Moves are 38-35 WPEZ, 38-30 WLAC, 28-17 WCOL, 37-29



Roberta Flack

WZZP, HB-28 WGCL, 34-31 KSLQ, 32-30 WTI, 21-18 B100, 23-18 KTLK, 27-25 KXX-106, 20-12 98Q, 19-17 WISE, 18-13 WRFC, HB-33 WFLB, 32-29 WANS, HB-34 WSGN, 30-25 WBSR, 10-8 WSM, 18-14 WSPT, HB-25 KKLS, 37-28 KTOQ, 22-19 KKOA, 27-23 KDON, HB-26 KAFY. **Chuck Mangione** (A&M). Mangione's single is receiving acceptance on many top 40 stations, especially in the south. This week it was added on WLAC, KTP, KING, 96KX, WAIR, WCGQ, BJ-15, WFLB, KJRB. Moves this week were 20-16 WQXI, 22-17 Z93, 27-19 WMAK, 14-12 KSLQ, 30-27 KLIF, 26-23 KXX-106, 32-8 9BQ, 23-8 WRFC, 38-32 WBSR, 11-4 WSM, HB-27 WSPT, 14-9 KTOQ, HB-40 KAKC.

Roberta Flack (with Donny Hathaway) (Atlantic). This is the first time these two have been together in a long, long time, but their reunion is doing well with r&b and is receiving good acceptance at top 40. This week's adds include KFRC, WHBQ, WCOL, WTI, WAIR, WANS, WRFC, and WNOE. Taking good moves such as 23-19 WPGC, 8-7 WDRQ, 13-8 CKLW, HB-30 Z93, 7-4 WAVZ, 19-11 WFLB, and 30-25 WSM.

Jefferson Starship (Grunt) Chartmaker of the Week is the Starship's first single in a long while, but first week response shows their popularity is undimmed. Adds are KFRC, CKLW, WNOE, KTLK, KYA, 96KK, KCPX, WAVZ, KYNO, KNDE, KLUE, KTFX, 100, KIIS-FM and KXX-106.

Player (RSO) The follow-up to "Baby Come Back" is still competing with that resilient hit in some markets, but activity on the new one is starting to build. Adds this week are WMAK, WTI, WCAO, WORD, WFLB, WSGN and KFYR.

WLS Taps Burns As Music Director

■ CHICAGO — Alan Burns has been named music director and weekend personality for WLS-AM here. The announcement was made by John Gehron, program director of the ABC-owned station.

Burns comes to WLS from Media Insights, Inc. a Chicago-based media research firm of which he was president. Prior to that he was a consultant for Frank N. Magid, Asso. a media research firm in Iowa. He has also been afternoon on-air personality at WDAI-FM and WBBM-FM in Chicago, and was music director of WBBM-FM.

Researcher

Burns will work closely with Gehron in conducting the music research that determines the WLS playlist. He replaces Jim Smith, recently named program director for WOKY-AM in Milwaukee.

Rock History Debut Set

■ CANOGA PARK, CALIF.—Over 100 stations throughout the United States have already committed to premier Drake-Chenault's new 52-hour epic "History of Rock and Roll" on April 7.

Campaign

Marketing kits being mailed to the early contracted stations this week include a full color "History of Rock and Roll" presentation folder, a sample sales presentation, over a dozen ideas for selling the show, a sample Tom Jung-designed "History of Rock and Roll" poster, the "History of Rock and Roll" trivia contest, teaser promos, ad-maker kits and newspaper releases for the local station to send. Available in mid-March will be the "History of Rock and Roll" 64-page souvenir program.

The 1978 version of the "History of Rock and Roll" is an outgrowth of the success the concept enjoyed in the late '60s.

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ Rumour has it that **Sean McCartney** of WEAQ/Eau Claire is planning to change his name to "Major Market McCartney" . . . KIIS-AM-FM has a new asst. MD to **Sherman Cohen**: **Kim Almanzar** from KRLA . . . WFLB recently celebrated their 30th birthday party at Cumberland County Arena/No. Carolina. There were five hours of commercial free music being broadcast from the arena where 10,000 people had showed up . . . WAIV-FM an AOR station in Jacksonville, Fla. is looking for a personality with good production skills. Preferably someone in a smaller market looking to move up. Tapes and resumes to **Jamie Brooks** WAIV-FM Radio, 6839 Lenox, Jacksonville, Fla. 32205.

96KX is looking for a part time weekend personality. Tapes and resumes to **Beau Mathews** 96KX, 16th and Broadway, Petroleum Club Bldg., Denver, Colorado 80202. By the way, **Jack Regan** is the new MD at 96KX . . . WCGQ is looking for a weekend personality in and around the Columbus area. Good bread. No beginners. Tapes and resumes to **Charlie Rowe**, WCGQ Radio, P.O. Box 1537, Columbus, Ga. 31902 EOE/MF.

Danny Wright now doing afternoon drive at KHOY . . . AOR station WKDF/Nashville needs a strong morning or midday jock. Tapes and resumes to **Jack Crawford**, WKDF Radio, 1202 Stahlman Bldg., Nashville, Tenn. 37201. EOE/FM . . . Opening for a midday and production person at WANS. Tapes and resumes to **Bill McCown**, WAS Radio, P.O. Box A/N, 211 Anderson, So. Carolina 29622 EOE/MF . . . **Ken Bissiri** is now the music research director at TEN-Q. He comes from part time research at the station and formerly at KHJ . . . **KC McCarthy** has been promoted from nite jock to PD at WGLF . . . 92/PRO-FM is proud to announce that **Don Geronimo** has joined their air staff. He now does 11 a.m.-3 p.m. Geronimo comes from 99X and 13Q.

Dave Collins moves from 99X to MD of KNUS . . . WMAD/Madison, Wisc., a former country station, has changed formats and call letters as of Jan. 18th. The new call letters are WWQM. The AM being called 15Q plays oldies, and the FM being called Q106 has a top 40 format. The PD of both AM and FM is **David Ross**. This is not your usual top 40 station. They play top 40 songs geared for adults. They have what they call a top 30 power list. It is not necessarily in a playlist type order like most stations. Q106 gets to the people of Madison and talks about the city and anything that pertains to it. They run no hype contests. Just registered contests. They are a live station and play 2-3 record sweeps with 8 min. of commercials per hour. If you're interested in hearing the station, give David a call at (608) 271-5611.

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

MAR. 11 MAR. 4

1 SATURDAY NIGHT FEVER

BEE GEES AND VARIOUS ARTISTS

RSO RS 2 4001

(8th Week)



WKS. ON CHART

12 J

| | | | | | |
|----|----|--|---|----|---|
| 2 | 3 | THE STRANGER | BILLY JOEL/Columbia JC 34987 | 23 | G |
| 3 | 2 | NEWS OF THE WORLD | QUEEN/Elektra 6E 112 | 16 | G |
| 4 | 14 | EVEN NOW | BARRY MANILOW/Arista AB 4164 | 3 | G |
| 5 | 4 | RUNNING ON EMPTY | JACKSON BROWNE/Asylum 6E 113 | 11 | G |
| 6 | 6 | ALL 'N ALL EARTH, WIND & FIRE | /Columbia JC 34905 | 15 | G |
| 7 | 5 | RUMOURS | FLEETWOOD MAC/Warner Bros. BSK 3010 | 55 | G |
| 8 | 7 | FOOT LOOSE & FANCY FREE | ROD STEWART/Warner Bros. BSK 3092 | 17 | G |
| 9 | 9 | THE GRAND ILLUSION | STYX/A&M SP 4637 | 33 | G |
| 10 | 12 | SLOWHAND | ERIC CLAPTON/RSO RS 1 3030 | 16 | G |
| 11 | 11 | POINT OF KNOW RETURN | KANSAS/Kirshner JZ 34929 (CBS) | 21 | G |
| 12 | 13 | DOUBLE LIVE GONZO! | TED NUGENT/Epic KE 2 35069 | 5 | I |
| 13 | 15 | AJA | STEELY DAN/ABC AA 1006 | 23 | G |
| 14 | 8 | SIMPLE DREAMS | LINDA RONSTADT/Asylum 6E 104 | 26 | G |
| 15 | 10 | BORN LATE | SHAUN CASSIDY/Warner/Curb BSK 3126 (WB) | 16 | G |
| 16 | 16 | I'M GLAD YOU'RE HERE WITH ME TONIGHT | NEIL DIAMOND/Columbia JC 34990 | 16 | G |
| 17 | 18 | WATERMARK | ART GARFUNKEL/Columbia JC 34975 | 7 | G |
| 18 | 17 | CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL SOUNDTRACK) | /Arista AL 9500 | 11 | G |
| 19 | 19 | STREET SURVIVORS | LYNYRD SKYNYRD/MCA 30289 | 19 | G |
| 20 | 20 | SHAUN CASSIDY | /Warner/Curb BS 3067 (WB) | 37 | F |
| 21 | 22 | FUNKENTELECHY VS THE PLACEBO SYNDROME | PARLIAMENT/Casablanca NBLP 7034 | 13 | G |
| 22 | 21 | KISS ALIVE II | /Casablanca NBLP 7076 | 17 | I |
| 23 | 26 | WEEKEND IN L.A. | GEORGE BENSON/Warner Bros. 2WB 3139 | 6 | X |
| 24 | 24 | LONGER FUSE | DAN HILL/20th Century T 547 | 11 | G |
| 25 | 23 | OUT OF THE BLUE | ELO/Jet JTLA 823 L2 (UA) | 16 | I |
| 26 | 28 | WAYLON & WILLIE | WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686 | 6 | G |
| 27 | 25 | DRAW THE LINE | AEROSMITH/Columbia JC 34856 | 12 | G |
| 28 | 27 | COMMODORES LIVE | /Motown M9 894A2 | 19 | I |
| 29 | 35 | STREET PLAYER | RUFUS/CHAKA KHAN/ABC AA 1049 | 5 | G |
| 30 | 33 | GOLDEN TIME OF DAY | MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710 | 6 | G |
| 31 | 34 | BLUE LIGHTS IN THE BASEMENT | ROBERTA FLACK/Atlantic SD 19149 | 9 | G |
| 32 | 29 | THANKFUL | NATALIE COLE/Capitol SW 11708 | 14 | G |
| 33 | 32 | THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK) | /20th Century T 550 | 12 | G |
| 34 | 30 | STAR WARS (ORIGINAL SOUNDTRACK) | /20th Century 2T 541 | 39 | H |
| 35 | 37 | ENDLESS WIRE | GORDON LIGHTFOOT/Warner Bros. BSK 3149 | 7 | G |
| 36 | 38 | QUARTER MOON IN A TEN CENT TOWN | EMMYLOU HARRIS/Warner Bros. BSK 3141 | 7 | G |
| 37 | 40 | CATS ON THE COAST | SEA LEVEL/Capricorn CPN 0198 | 7 | G |
| 38 | 46 | BOOTS? PLAYER OF THE YEAR | BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093 | 3 | G |
| 39 | 36 | FRENCH KISS | BOB WELCH/Capitol ST 11663 | 23 | G |
| 40 | 31 | GREATEST HITS, ETC. | PAUL SIMON/Columbia JC 34032 | 16 | G |
| 41 | 41 | FOREIGNER | /Atlantic SD 19109 | 50 | G |
| 42 | 44 | LITTLE CRIMINALS | RANDY NEWMAN/Warner Bros. BSK 3079 | 21 | G |
| 43 | 45 | MY AIM IS TRUE | ELVIS COSTELLO/Columbia JC 35037 | 9 | G |
| 44 | 49 | INFINITY JOURNEY | /Columbia JC 34912 | 6 | G |
| 45 | 48 | HERE AT LAST—BEE GEES LIVE | /RSO RS2 3901 | 41 | I |
| 46 | 47 | PLAYER | /RSO RS 1 3026 | 8 | G |
| 47 | 39 | DOWN TWO THEN LEFT | BOZ SCAGGS/Columbia JC 34729 | 10 | G |
| 48 | 51 | CHIC | /Atlantic SD 19153 | 10 | G |
| 49 | 42 | LIVE AT THE BIJOU | GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown) | 12 | G |
| 50 | 43 | GALAXY WAR | /MCA 3030 | 15 | G |
| 51 | 50 | BARRY MANILOW LIVE | /Arista AL 8500 | 41 | I |
| 52 | 52 | DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING | PENETT/RCA AFL1 2402 | 6 | G |

| | | | | | |
|----|----|--|---|----|---|
| 53 | 53 | BOOK OF DREAMS | STEVE MILLER BAND/Capitol SO 11630 | 42 | G |
| 54 | 54 | LET'S GET SMALL | STEVE MARTIN/Warner Bros. BSK 3090 | 24 | G |
| 55 | 75 | WAITING FOR COLUMBUS | LITTLE FEAT/Warner Bros. 2BS 3140 | 2 | H |
| 56 | 58 | YOU LIGHT UP MY LIFE | DEBBY BOONE/Warner/Curb BS 3118 (WB) | 20 | F |
| 57 | 71 | STARGARD | /MCA 2321 | 2 | F |
| 58 | 59 | OLIVIA NEWTON-JOHN'S GREATEST HITS | /MCA 3028 | 19 | G |
| 59 | 55 | ELVIS IN CONCERT | ELVIS PRESLEY/RCA APL2 2587 | 21 | K |
| 60 | 61 | FEELS SO GOOD | CHUCK MANGIONE/A&M SP 4658 | 19 | G |
| 61 | 64 | THE ALBUM | ABBA/Atlantic SD 19164 | 4 | G |
| 62 | 60 | HOTEL CALIFORNIA | EAGLES/Asylum 6E 103 | 64 | G |
| 63 | 69 | RAYDIO | /Arista AB 4163 | 4 | G |
| 64 | 67 | A FANTASY LOVE AFFAIR | PETER BROWN/Drive 104 (TK) | 9 | G |
| 65 | 56 | BOSTON | /Epic JE 34188 | 76 | G |
| 66 | 66 | PART 3 | KC & THE SUNSHINE BAND/TK 605 | 44 | G |
| 67 | 70 | HEAVEN HELP THE FOOL | BOB WEIR/Arista AB 4155 | 5 | G |
| 68 | 72 | WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL | LOU RAWLS/Phila. Intl. JZ 35036 (CBS) | 9 | G |
| 69 | 79 | EXCITABLE BOY | WARREN ZEVON/Asylum 6E 118 | 3 | G |
| 70 | 73 | BAT OUT OF HELL | MEATLOAF/Epic/Cleveland Intl. PE 34974 | 13 | G |
| 71 | 77 | HERB ALPERT-HUGH MASEKELA | /Horizon SP 728 (A&M) | 4 | G |
| 72 | 74 | 10 YEARS OF GOLD | KENNY ROGERS/United Artists UA LA 835 H | 5 | G |
| 73 | 57 | LEIF GARRETT | /Atlantic SL 19152 | 11 | G |
| 74 | 62 | GREATEST HITS, VOL. II | ELTON JOHN/MCA 3027 | 22 | G |
| 75 | 63 | ENCOUNTERS OF EVERY KIND | MECO/Millennium MNLP 8004 (Casablanca) | 9 | G |
| 76 | 68 | HERE YOU COME AGAIN | DOLLY PARTON/RCA AFL1 2544 | 15 | G |
| 77 | 78 | WHITE HOT | ANGEL/Casablanca NBLP 7085 | 6 | G |
| 78 | 65 | DON JUAN'S RECKLESS DAUGHTER | JONI MITCHELL/Asylum BB 701 | 11 | G |
| 79 | 82 | TOO HOT TO HANDLE | HEATWAVE/Epic PE 34761 | 31 | F |
| 80 | 76 | DON'T LET ME BE MISUNDERSTOOD | SANTA ESPERANZA/Casablanca NBLP 7080 | 11 | G |
| 81 | 92 | WHAT DO YOU WANT FROM LIVE | THE TUBES/A&M SP 6003 | 2 | H |
| 82 | 87 | HEAD EAST | /A&M SP 4680 | 2 | G |
| 83 | 83 | FLYING HIGH ON YOUR LOVE | BAR KAYS/Mercury SRM 1 5004 | 15 | F |

CHARTMAKER OF THE WEEK

84 121 VAN HALEN

Warner Bros. BSK 3075



1 G

| | | | | | |
|-----|-----|-----------------------------|---|----|---|
| 85 | 84 | WINDOW OF A CHILD | SEAWIND/CTI 7 5007 | 5 | G |
| 86 | 30 | LOOKING BACK | STEVIE WONDER/Motown M 804 LP3 | 11 | I |
| 87 | 103 | SHOUT! | BT EXPRESS/Columbia JC 35078 | 1 | G |
| 88 | 97 | EDDIE MONEY | /Columbia PC 34909 | 2 | F |
| 89 | 94 | ONCE UPON A DREAM | ENCHANTMENT/Roadshow RS LA 811 G (UA) | 4 | F |
| 90 | 95 | WE ALL KNOW WHO WE ARE | CAMEO/Chocolate City CCLP 2004 (Casablanca) | 2 | G |
| 91 | 130 | SAFETY IN NUMBERS | CRACK THE SKY/Lifesong JZ 35041 (CBS) | 1 | G |
| 92 | 107 | RAINBOW SEEKER | JOE SAMPLE/ABC AA 1050 | 1 | G |
| 93 | 96 | PEABO | PEABO BRYSON/Capitol ST 11729 | 2 | G |
| 94 | 98 | ATTENTION SHOPPERS | STARZ/Capitol ST 11730 | 2 | F |
| 95 | 105 | HOLD ON | NOEL POINTER/United Artists UA LA 848 H | 1 | G |
| 96 | 106 | THE HOUSE OF THE RISING SUN | SANTA ESPERANZA/Casablanca NBLP 7088 | 1 | G |
| 97 | 180 | DRASTIC PLASTIC | BE BOP DELUXE/Harvest SW 11750 (Capitol) | 1 | G |
| 98 | — | EMOTION | SAMANTHA SANG/Private Stock PS 7009 | 1 | G |
| 99 | 109 | FLOWING RIVERS | ANDY GIBB/RSO RS 1 3019 | 1 | G |
| 100 | 110 | STARLIGHT DANCER | KAYAK/Janus JXS 7034 | 1 | G |

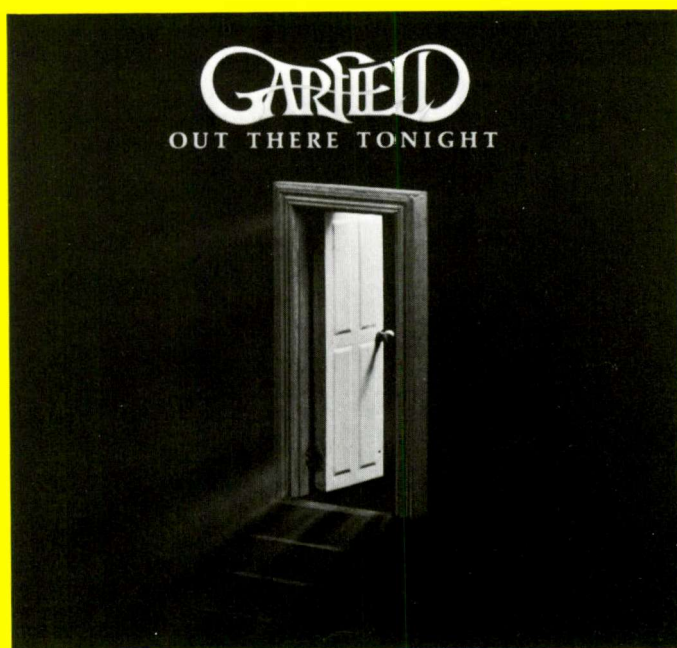
7 Canadian summers
+ 7 great musicians
= the debut American
album by Garfield,
“Out There Tonight.”

Garfield,

the north of
the border band,

on the south of the border label,

Capricorn Records, Macon, Ga. 



Garfield, Out There Tonight: _____

March 1 — BOSTON, MASS. — The Paradise Theater
March 3 & 4 — WILLIMANTIC, CONN. — The Shaboo
March 5 — WASHINGTON, D. C. — The Bayou
March 8 — MEMPHIS, TENN. — The Ritz
March 9 — NASHVILLE, TENN. — The Exit Inn

March 11 — DETROIT, MICH. — The Royal Oak Theater
March 12 — YOUNGSTOWN, OHIO — The Agoura
March 13 — CLEVELAND, OHIO — The Agoura
March 14 — CHICAGO, ILL.
March 17 — MILWAUKEE, WISC. — The Electric Ballroom



CLASSICAL



CLASSICAL RETAIL REPORT

MARCH 11, 1978

CLASSIC OF THE WEEK



STAR WARS
MEHTA
London

BEST SELLERS OF THE WEEK

- STAR WARS—Mehta—London
- DONIZETTI: LA FAVORITA—Cossotto, Pavarotti, Bonyngé—London
- VERDI: I DUE FOSCARI—Ricciarelli, Carreras, Gardelli—Philips
- VERDI: LA TRAVIATA—Freni, Domingo, Milnes, Kleiber—DG

KORVETTES/U.S.

- CHARPENTIER: LOUISE—Sills, Gedda, Rudel—Angel
- CILEA: ADRIANA LECOUVREUR—Scotto, Obraztsova, Domingo, Levine—Columbia
- DONIZETTI: LA FAVORITA—London
- GREATEST HITS OF 1720—Columbia
- VLADIMIR HOROWITZ GOLDEN JUBILEE—RCA
- MUSSORGSKY: SONGS AND DANCES OF DEATH—Vishnevskaya, Rostropovich—Angel
- JEAN-PIERRE RAMPAL ENCORES—Columbia
- ROSTROPOVICH CONDUCTS RUSSIAN ORCHESTRAL FAVORITES—Angel
- STAR WARS—London
- JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London

SAM GOODY/EAST COAST

- CHARPENTIER: LOUISE—Sills, Gedda, Rudel—Angel
- CILEA: ADRIANA LECOUVREUR—Scotto, Obraztsova, Domingo, Levine—Columbia
- DONIZETTI: LA FAVORITA—London
- GREATEST HITS OF 1720—Columbia
- VLADIMIR HOROWITZ GOLDEN JUBILEE—RCA
- STAR WARS—London
- STRAVINSKY: RITE OF SPRING—Mehta—Columbia
- JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London
- VERDI: I DUE FOSCARI—Philips
- VERDI: LA TRAVIATA—DG

KING KAROL/N.Y.

- LA DIVINA: MARIA CALLAS—Angel
- CILEA: ADRIANA LECOUVREUR—Scotto, Obraztsova, Domingo, Levine—Columbia
- DONIZETTI: LA FAVORITA—London
- MILHAUD: LA CREATION DU MONDE—Bernstein—Angel
- PUCCINI: IL TABARRO—Scotto, Domingo, Wixell, Maazel—Columbia
- RACHMANINOFF: PIANO CONCERTO NO. 3—Horowitz, Ormandy—RCA
- STAR WARS—Gerhardt—RCA
- STAR WARS—London
- VERDI: I DUE FOSCARI—Philips
- VERDI: LA TRAVIATA—DG

RECORD & TAPE COLLECTORS/BALTIMORE

- ELLY AMELING SINGS GERMAN ROMANTIC SONGS—Philips
- LA DIVINA: MARIA CALLAS—Angel
- DONIZETTI: LA FAVORITA—London
- MOZART: PIANO CONCERTOS NOS. 9, 21—Perahia—Columbia
- JEAN PIERRE RAMPAL AND LAGOYA IN CONCERT—RCA
- STAR WARS—Gerhardt—RCA
- STAR WARS—London
- STRAVINSKY: LES NOCES—Bernstein—DG
- VERDI: I DUE FOSCARI—Philips
- VERDI: LA TRAVIATA—DG

CLASSIC CACTUS/HOUSTON

- BEETHOVEN: SYMPHONY NO. 3—Jochum—Angel
- BEETHOVEN: COMPLETE SYMPHONIES—Karajan—DG
- PUCCINI: IL TABARRO—Scotto, Domingo, Wixell, Maazel—Columbia
- RENAISSANCE SUITE—Marriner—Angel
- RODRIGO: CONCIERTO DE ARANJUEZ—Romero, Previn—Angel
- ANDRES SEGOVIA: REVERIES—RCA
- STRAVINSKY: RITE OF SPRING—Mehta—Columbia
- TASHI PLAYS STRAVINSKY—RCA
- JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London
- VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London

ODYSSEY RECORDS/SAN FRANCISCO

- BEETHOVEN: TRIPLE CONCERTO—Beaux Arts Trio, Haitink—Philips
- MOZART: LA CLEMENZA DI TITO—Baker, Davis—Philips
- PUCCINI: IL TABARRO—Scotto, Domingo, Wixell, Maazel—Columbia
- EMANUEL AX PLAYS RAVEL—RCA
- MSTISLAV ROSTROPOVICH CONDUCTS RUSSIAN ORCHESTRAL FAVORITES—Angel
- STAR WARS—London
- STRAVINSKY: RITE OF SPRING—Mehta—Columbia
- TOMITA: KOSMOS—RCA
- VERDI: I DUE FOSCARI—Philips
- VERDI: LA TRAVIATA—DG

RCA Issues Live Horowitz Album

By SPEIGHT JENKINS

NEW YORK—It took RCA just 45 days to bring out the release that is almost as sure to be a best seller as any record ever pressed. On January 8, Vladimir Horowitz played with an orchestra for the first time in 26 years, at Carnegie Hall in celebration of the 50th anniversary of his American debut. The orchestra was the N.Y. Philharmonic and by his own choice the conductor was Eugene Ormandy. Horowitz, Ormandy and the orchestra contributed their services and the \$168,000 earned in the concert was contributed to the N.Y. Philharmonic.

Long before the tickets went on sale the hall was sold out, and on the day in question long lines waited to hear the legendary pianist—this one really is a legendary pianist—play a concerto for so long associated with him (Horowitz was a close friend and colleague of Rachmaninoff). God knows what tickets were scalped for that day, but the house was packed

to the rafters and the response afterward, according to those present, was extraordinary.

Superb Playing

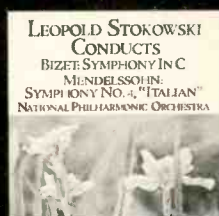
My knowledge of the concert is second hand as I was in Europe at the time, but the record reflects some superb playing. The sound is good, very much the ambience of Carnegie, and Horowitz has the expected flash and dazzle. The first movement is power and virtuosity, the second movement reflective and dreamy and the Alla Breve has the kind of lightning and precision for which Horowitz has always been famous. It is virtuosic pianism with feeling and uniquely powerful.

The orchestra under Ormandy sounds very good. Theirs is not the silky sound of the Philadelphia or the instrumental sonority of Chicago, but it is fine playing, well conducted by the man long regarded as the world's best accompanying conductor.

This is one record about (Continued on page 122)

New This Month

The Best Sellers are on Columbia Masterworks



M 34567



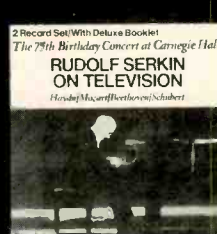
M 34568



M 34569



M3 34592



M2 34596



M 34545



M2 34582

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "If I Had My Way" — Walter Jackson (Chisound). Once again the strength of Jackson is heard throughout this melodic single. Heavy instruments enhance the overall effect. This particular single was extracted from his latest lp, "Good To See You."

DEDE'S DITTIES TO WATCH: "Dance Across The Floor" — Jimmy "Bo" Horne (Sunshine Sound); "Dance With Me" — Peter Brown (Drive); "I Will" — Ruby Winter (Millennium).

New happenings in Philadelphia radio; WDAS has begun to revolve Butterball, who happened to be on the AM side but now is on from 12-2. Royce Howard is now maintaining 10 a.m. to 2, which was Butterball's slot.

The grapevine has it that the Apollo Theatre is now in negotiation for the sale of the place.

Stan Watson, president of Philly Groove Records, is now revamping the label with distribution by Salsoul. To quote Watson, he is "giving the music industry another shot in the arm for beginners."

On Friday, February 24th at Philadelphia's Academy Of Music, the Salsoul Orchestra performed in honor of WCAU-FM's second anniversary. Opening the performance was Gloria Gaynor. Her routine was a moving experience, introducing her new lp which is destined to be a big hit. After a brief intermission, R. J. Lawrence introduced the Salsoul Orchestra, which brought the house down. Vince Montana, Jr. lead the full orchestra from Philadelphia through "Getaway," "Magic Bird Of Fire," "You're Just The Right Size" and the classic "Tangerine." Vocalists Barbara Ingram, Evette Benton, and Carla Benson enhance the music with their vocals. Needless to say, with Loleatta Holloway and her strong voice (she made a quick appearance), this tribute by the Salsoul Orchestra made all on hand to be Philadelphians.

Bill Howell, disco deejay, is now looking for promotional work in the southeast. He can handle all formats and is willing to relocate. If interested please contact him at (704) 482-1779, or write him at P.O. 1992, Shelby, North Carolina 28150.

Maze to Associated



Capitol recording group Maze featuring Frankie Beverly joins Associated Booking Corp. for world-wide representation. Shown from left are Jody Wenig, Contemporary Dept., Associated Booking, Frankie Beverly of Maze, Associated Booking President Oscar Cohen and Maze road manager Vernon Jones.

The Coast

(Continued from page 18)

you've never heard Martyn's smoky singing or ethereal guitar arabesques, don't miss him . . . And for devotees of the new and dangerous, COAST heartily recommends the upcoming March 15 Roxy debut for Root Boy Slim and the Sex Change Band, featuring the Rootettes. We've already scrutinized the band's lyrics in this column, and have since heard the gruff Mr. Slim's vocal attack on vinyl, and it's intriguing. Definitely not for the mellow-headed, though . . . Meanwhile, our wishes for a speedy recovery for Sammi Smith, stricken with bronchitis last weekend while appearing with her rodeo in Lake Charles, La. En route to Nashville, her condition deteriorated further, leading to pneumonia; she's currently recuperating at Parkview Hospital there.

LITTLE KNOWN FACTS—Newly-named Atlantic eastern publicity honcho Stu Ginsburg attended P. S. 233 in Flatbush, making him a fellow alumnus of one Bob Merlis, he being the Warner Bros. print-monger frequently quoted in these pages. The pair are making E/A's Bryn Bridenthal an honorary alumna to achieve a clean sweep of the press departments . . . Meanwhile, we're told Barry Gibb's four-year-old son broke the monotony at school recently during a class talk about parents' professions. After the usual litany of lawyers, doctors and indian chiefs, the teacher asked little Stevie what his old man did, to which the next generation Gibb replied, "Jive talkin' " . . . Latest arena trend, according to associate P-Funk bombardiers Archie Ivy and Tom Vickers, is judicious use of the flashlight: seems the Parliament single has been inspiring increasingly large numbers of concertgoers attending their gigs to bring along their Eveready. After an early tour stop, they were already blinded by approximately 5,000 beams at one date. But as verified by Bay Area gourmet and three-D bumpster Ed Ward, their recent Washington, D. C., gig saw more than twice that number flashing when the band started the tune. And the P. Funk camp is now humored to be mulling over a possible merchandising tie-in with . . . Eveready batteries.

CONNUBIAL BLISS, CONTINUED—COAST sends congratulations to Aretha Franklin and actor Glenn Turman, who've announced plans to wed in April. They'll hold the ceremony in Detroit, where the father of the bride, Reverend C. L. Franklin, will perform the vows at the New Bethel Baptist Church, but a reception will be postponed a few days so the newlyweds can share the event with their west coast friends in L. A. . . . And in sports, Jimmy Buffet and friends beat the Eagles 10-9 in an extra-inning match held last week in Coconut Grove, Fla. Buffett's there to rehearse for his upcoming tour, while the Eagles are starting their next lp.

R&B PICKS OF THE WEEK

SINGLE **PATTI LABELLE, "DAN SWIT ME"** (Raydio Music Corp., ASCAP; Polo Grounds/Zuri Music, BMI). Ms. LaBelle's sound is unique, and an up-tempo melody enhances the tune. Second release from her hit lp, "Patti LaBelle," shows off her versatility. Strong vocals enhance the message. Epic 8-50510.

SLEEPER **DEEDEE BRIDGEWATER, "JUST FAMILY"** (Clarkee Music, BMI). Arranger/producer Stanley Clarke has handed over a winning single from a smash lp. An aura of jazz laced with pop interludes makes this single strong enough to cross over in any market. Elektra E-45466.

ALBUM **DEXTER WANSEL, "VOYAGER."** An album that takes you on a trip, it should score big for Wansel. His new single is definitely laced with what is happening in the music scene. A clever musician, Wansel has much going for him with this collection. Philadelphia International JZ 34985 (CBS).



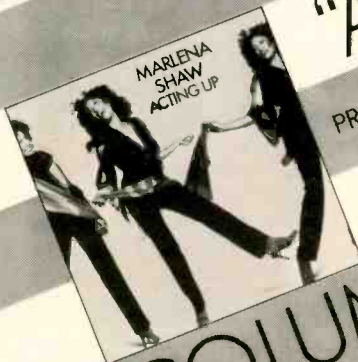
ONLY
ONE PERSON
PROJECTS WHAT
MARLENA SHAW
PROJECTS.



MARLENA SHAW.

"ACTING UP,"

PRODUCED, ARRANGED AND CONDUCTED BY BERT DECOTEAUX.



ON COLUMBIA RECORDS
AND TAPES.



THE R&B LP CHART

MARCH 11, 1978

- 1. SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO RS 2 4001
- 2. FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 1034
- 3. ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
- 4. WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
- 5. BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
- 6. THANKFUL**
NATALIE COLE/Capitol SW 11708
- 7. GOLDEN TIME OF DAY**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710
- 8. BOOTSY? PLAYER OF THE YEAR**
BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093
- 9. STREET PLAYER**
RUFUS/CHAKA KHAN/ABC AA 1049
- 10. ONCE UPON A DREAM**
ENCHANTMENT/Roadshow RS LA811 G (UA)
- 11. LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
- 12. STARGARD**
MCA 2321
- 13. RAYDIO**
Arista AB 4163
- 14. FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004
- 15. WE ALL KNOW WHO WE ARE**
CAMEO/Chocolate City CCLP 2004 (Casablanca)
- 16. WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila.Intl. JZ 35036 (CBS)
- 17. GALAXY**
WAR/MCA 3030
- 18. PEABO**
PEABO BRYSON/Capitol ST 11729
- 19. COMMODORES LIVE**
Motown M9 894 A2
- 20. SHOUT!**
BT EXPRESS/Columbia JC 35078
- 21. FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
- 22. TOO HOT TO HANDLE**
HEATWAVE/Epic PE 34761
- 23. RIDING HIGH**
FAZE-O/She SH 740 (Atlantic)
- 24. THERE IS NO GOOD IN GOODBYE**
MANHATTANS/Columbia JC 35252
- 25. SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
- 26. CHIC**
Atlantic SD 19153
- 27. IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
- 28. DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT**
RCA AFL1 2402
- 29. LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
- 30. LET ME PARTY WITH YOU**
BUNNY SIGLER/Gold Mind GZS 7502 (Salsoul)
- 31. ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 7078
- 32. VINTAGE '78**
EDDIE KENDRICKS/Arista 4170
- 33. SEND IT**
ASHFORD & SIMPSON/Warner Bros. BSK 3088
- 34. FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
- 35. BRICK**
BANG BLP 409
- 36. MENAGERIE**
BILL WITHERS/Columbia JC 34903
- 37. HOLD ON**
NOEL POINTER/United Artists UA LA 848 H
- 38. THE HOUSE OF THE RISING SUN**
SANTA ESMERALDA/Casablanca NBLP 7088
- 39. STARBOOTY**
UBIQUITY/Elektra 6E 120
- 40. ERUPTION**
Ariola SW 50033

Green at The Chandler Pavillion



Cream/Hi recording artist Al Green performed before two sellout crowds during his recent Los Angeles appearance at the Dorothy Chandler Pavilion. Pictured backstage after the shows are (from left): Rod McGrew, KJLH air personality and concert emcee; Fred Jordan, Green's musical director; Green; and Pat Simmons of The Doobie Brothers.

Disco File

(Continued from page 114)

(Salsoul) is a Philadelphia record—produced and written by **Billy Terrel**, arranged and conducted by **John Davis**—previously released only in Brazil and now available here with a “midnight mix” by New York DJ **Richie Rivera** that opens up the record beautifully. The song's first half is a pulsing, mostly vocal tribute to the attractions of Rio that is quite lovely and involving, but it's the soaring, spirited second half—chock full of changes, the orchestration vivid and glistening—that clinches the track. Excellent . . . **Lucy Hawkins**, who, it seems, was discovered as a worker in the Sam Records warehouse, now has a two-sided disco disc out on that label, both sides terrific: “Lady of the Night” (5:30), an **Evie Sands** song that catches a warm, comfortable groove much like her often-covered “One Thing On My Mind,” also has lyrics as memorable as those in “Native New Yorker” and **Hawkins'** fine, vibrant vocals; “Gotta Get Out of Here” (5:50) has a funkier, chunkier beat (cf. “Up Jumped the Devil”), heftier vocals (sounds closer to **Merry Clayton** here) and quite a good break leading to a hot, rave-up ending. **John Davis** produced . . . The **Larry Page Orchestra's** “Slinky Thighs” (London) follows in the instrumental mold established with “Erotic Soul”—a sensuous meshing of the electronic and the acoustic—in a varied, alternately heavy and light composition, full of deep drums, ominous synthesizer or bursting with high strutting strings. A must for drum freaks.

A number of songs already reviewed here as album cuts have recently been made available as disco discs, most in substantially different versions, and are heartily re-recommended: “Street Dance” and “Music, Harmony and Rhythm” by **Brooklyn Dreams** (Millennium), both lengthened, the latter by about three minutes at the end which totally transforms the song and should give it a whole new appeal—terribly neglected on their original release, both cuts deserve a new hearing, especially since they're perhaps the best re-mixes **Bobby Guttadaro** did during his tenure with Casablanca . . . **Al Green's** fine “I Feel Good” (Hi), now running a hefty 7:30 with no major structural changes but some added riffing and a vastly improved sound quality . . . **Peter Brown's** “Dance With Me” (TK), same length as the lp track that's already so successful, just spruced-up technically for a sharper edge . . . **Chic's** “Everybody Dance” (Atlantic), expanded to 8:25 in honor of its release as a single—minor revisions only . . . “My Man Is On His Way,” the **Rhettia Young** record on All Platinum that became something of a cult favorite in New York, deserved better than merely being looped up to 6:45, but here it is . . . A 13:45 slice of **Alec Costandinos & the Syncophonic Orchestra's** “Romeo & Juliet” (Casablanca) isn't really satisfying—the jump-cut from material on side one to the beginning of side two is slightly jarring—but this music in any form is so exciting that this, too, is well worth having . . . Finally, **Lonnie Smith's** “Funk Reaction” (TK), same length as the album track and still sounding attractive.

DISCO FILE HERO OF THE MONTH: **Leon Spinks**, the heavyweight champion of the world, was photographed at Studio 54 recently and later told the Times, “I want to go out and see the people and talk to them and touch their hands. That's part of the reason I went to the discos.” The other part? “I like the music. I jump rope, hit the bags, do my training to the music.” Wonder what he listens to.



THE JAZZ LP CHART

MARCH 11, 1978

- 1. WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
- 2. LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
- 3. FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- 4. HOLD ON**
NOEL POINTER/United Artists UA LA 848 H
- 5. HEADS**
BOB JAMES/Tappan Zee/Columbia JC 34896
- 6. HERB ALPERT-HUGH MASEKELA**
HORIZON SP 728 (A&M)
- 7. RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
- 8. TEQUILA MOCKINGBIRD**
RAMSEY LEWIS/Columbia JC 35018
- 9. WINDOW OF A CHILD**
SEAWIND/CTI 7 5007
- 10. FUNK IN A MASON JAR**
HARVEY MASON/Arista AB 4157
- 11. HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
- 12. THE PATH**
RALPH MacDONALD/Marlin 2210 (TK)
- 13. INNER VOICES**
McCOY TYNER/Milestone M 9079 (Fantasy)
- 14. EASY LIVING**
SONNY ROLLINS/Milestone M 9080 (Fantasy)
- 15. REACH FOR IT**
GEORGE DUKE/Epic JE 34883
- 16. LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
- 17. RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
- 18. LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES**
Elektra 6E 121
- 19. MULTIPLICATION**
ERIC GALE/Columbia JC 34938
- 20. ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
- 21. MONTREUX SUMMIT, VOL. I**
VARIOUS ARTISTS/Columbia JG 35005
- 22. STARBOOTY**
UBIQUITY/Elektra 6E 120
- 23. NEW VINTAGE**
MAYNARD FERGUSON/Columbia JC 34977
- 24. TIGHTROPE**
STEVE KHAN/Tappan Zee/Columbia JC 34857
- 25. WEST SIDE HIGHWAY**
STANLEY TURRENTINE/Fantasy F 9548
- 26. ACTION**
BLACKBYRDS/Fantasy F 9535
- 27. THE MAD HATTER**
CHICK COREA/Polydor PD 1 6130
- 28. TWO FOR THE ROAD**
CORYELL-KHAN/Arista AB 4157
- 29. STRAIGHT FROM THE GATE**
HEADHUNTERS/Arista AB 4146
- 30. BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
- 31. JUST FAMILY**
DEE DEE BRIDGEWATER/Elektra 6E 119
- 32. I CRY, I SMILE**
NARADA MICHAEL WALDEN/Atlantic SD 19141
- 33. ONE OF A KIND**
DAVE GRUSIN/Polydor PD 1 6118
- 34. LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista AB4161
- 35. THE QUINTET**
V.S.O.P./Columbia C2 34976
- 36. ALONE AGAIN**
BILL EVANS/Fantasy F 9542
- 37. LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC AB 1007
- 38. NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
- 39. BLOW IT OUT**
TOM SCOTT/Epic/Ode PE 34966
- 40. URBANIAC**
MICHAL URBANIAC/Inner City 1036

Dialogue (Continued from page 16)

ing them to black promotions.

Clinton: That won't come until the movie. I think that will be the medium for us. We're also getting a lot of media attention. And we do attract a much bigger white audience in the south.

RW: Yet you do feel the audiences are somewhat divided along a color line?

Clinton: Yeah, but I think eventually we'll be the first group to really bring it back to that thing like the Motown days, when it really mixed the audience. I think we'll unify that whole thing, because we're already mixing r&b, rock, jazz. I mean, that's our thing: funk can bridge anything.

RW: Along with that problem, though, is one some observers feel is a comparable color line that persists in radio programming to some extent. Do you feel that's still a factor in gaining pop and AOR acceptance?

Clinton: Sure, it's stronger, in fact.

RW: In particular, AOR has been criticized as somewhat more white rock dominated than progressive radio was a year ago.

Clinton: Yeah. I mean, it's really a backlash, you can see it there. The strongest FM airplay we ever got was with Funkadelic records in the early days. We were like one of the regular groups on a lot of the hard rock underground stations. But FM went commercial too, just like AM. Everybody went for money after the Vietnam war. Boy, they got re-sold on apple pie, and everybody said, "Well, fxxk it, it's the cakes."

I mean, that's really what happened. And I think you do have to go for the cakes; we can't let them fake us out and make us think it isn't the cakes, 'cause it is. They put you in the system whether you want to be in it or not, so I'm saying, 'Well, let's do it better than they do. Let's dance better than they do in the system.' Because we can put the same shit we do on the street into the system. It'll be like watching "Soul Train" on Fifth Avenue [laughs].

RW: How do you view progressive black radio, then? Is it helping offset your problem with white pop AOR? How are black progressive stations accepting your records?

Clinton: Good. And that's what's going to happen to AOR stations if they don't watch out. They'll be competing with black FM stations. Me, I don't care who's playing it. But for a lot of white kids I know that WBLS, for example, is The Bomb. They're aware that black is happening now, and they realize that if you mix it with AOR and other things right, you can get something more, something commercial. The real energy that's happening now is black, whether it's funk or disco.

RW: Getting back to the P-Funk plan for developing more acts, I'm interested in your approach to placing them. You could've aimed for greater leverage with a single company, or perhaps a special label deal, by putting the stable with one label. Instead, just as Funkadelic was formed as an outlet on another label, you've placed subsequent projects with a variety of labels, so that now you can have acts with Casablanca, Warner Bros., Atlantic and Arista. Why have you taken that course?

Clinton: We like the way that Warners, for example, will get hot for Bootsy when they see Parliament going up the charts, because they know they've got a monster too. Same with Casablanca: they can't tell me that they did it, that they made it a hit when I can look over at Bootsy and say, "You didn't make Bootsy."

By putting the Brides, Parlet, Bootsy, all of them on different labels, that makes them all do their share. 'Cause it all sells, we know that now. So it makes everybody do their thing, and they can't put us on the shelf and punish us. We've found record companies do do that to you, if you disobey them, or if you don't act right; you'll get punished, even if it ain't nothing but a couple of ads that don't get placed.

We are going to have a label, though, by the way. But it won't have any of these acts we've talked about.

RW: How soon do you expect to unveil this?

Clinton: About three months. It's in the works now. And it's going to be like Motown, but on the album side. All clones will be cloned to be superstars, 'cause they got to travel in the heavens.

RW: Are you setting up distribution plans yet?

Clinton: It's being stirred up now. We've got producers, and all the members of the group. A lot of people wonder how in the hell I could do this myself. They don't realize that there are a lot of people writing songs with me, that a lot of the musicians in the group are the finest musicians in the world. It's not just myself. I've been doing the three main groups, and now the girls, but we could never really let enough styles come out, like the straight r&b or the disco. But

there's too much out there not to go for it: if there's a need for disco, then we can do it.

RW: That's interesting. P-Funk has gained much of its critical acclaim for being almost an antidote to disco, a danceable, groove music that's less mechanized and a lot earthier.

Clinton: I don't know. I just know I like to dance. I don't like that "ch-ch-ch," that monotonous rhythm thing. But I like what disco could be; I like Donna Summer, Silver Convention, Dr. Buzzard. Some of it's good, but a lot of it comes out of a mold. They don't put creativity into it.

RW: Just how many albums are you producing these days, anyway? How many did you do over the past year?

Clinton: About 15. But it's not that much, really.

RW: Well, then what else is coming in the next couple of months?

Clinton: Well, the Funkadelic album, "One Nation Under A Groove." [laughs]. "Think, It Ain't Illegal Yet."

That's the essence, the P, the raw material. That's the bottom line of it all, everything else filters up from it. Then there's the Horny Horns, they'll have a new record called "Blow Job."

RW: You're also going to be setting up a plan for funneling certain tour earnings into the United Negro College Fund.

Clinton: Well, yeah. "Entelechy" means to reach your highest potential for any organism, and you can't do it the way things are going now, now that colleges are going to be phased out, computer banks are going to take over and gene deficiencies are going to be snuffed out. If you ain't smart enough, your genes will be "deficient."

That seems like double jeopardy to me, if you can't go to school and you get punished because you're not going.

RW: This is a little tangential, but as long as we're discussing the future, I'm interested in how you view the sudden boom in science fiction themes for records and movies after piloting your own Motorship for three years.

Clinton: Oh, they got sense. They read the same computers. It's only one big computer bank, and when they see the mothership flying through that computer bank selling \$20 million worth of records, they want to show it to the people in a movie. "Close Encounters," "Star Wars": they both had motherships in there. They knew it was a mother. You see they had sun glasses too, didn't they?

RW: Uh, sure. Although they weren't as spectacular.

Clinton: Nah, it wasn't the P. As usual, it was Supermarket Funk, Simulated Funk. But then we did our own version of "Close Encounters of The P Kind." It's on the Brides.

Then there's our summer show, the Motor Booty Affair.

RW: What's that?

Clinton: That's the big Bumpathon that's being held in Atlantis, under the ocean. And it's Funkenstein's way of getting everybody through their own hangups; he's going to use them to lure everybody to Atlantis. Like, with the pimps, he's going to tell them the biggest players and the biggest cocaine, and the parties and chicks, will be there. To the business man, he's going to tell them he's got The Bomb—which they consider to be, you know, the H-bomb.

He's going to plant it in the computers that this thing's taking place in Atlantis, so everybody's going to be coming for different reasons. The freaks, we're telling them it's going to be the biggest orgy, that nobody freaks like the freaks in Atlantis. So we'll get them all there and shoot 'em all with a big dose of the Bop Gun. When everybody's been hit, they'll vibe Atlantis back up to its righteous place in the oceans, to bridge the continents. So then you can see where everybody is, how the Indians look like the Chinese; so you can see how everybody got lost.

The show will include a watershow. It's also going to be a movie, a high budget thing like "Star Wars" or "Close Encounters."

RW: And you're putting all this together now?

Clinton: Right. We've got a movie that's almost finished now, too. That's "Funkenstein."

RW: With all these simultaneous projects taking shape, and the basic mythology of P-Funk getting more outrageous all the time, do you still encounter any friction from the business interests you're involved with?

Clinton: With the Parliament album cover, I thought we'd need Henry Kissinger to negotiate. From "the people won't be able to say it" to "they won't know what you're talking about." But people like to be challenged, they need that.

I mean, which would you like better, "Mothership Connection" or "Landing In The Ghetto"? That's what might have been the title of that album.

But it's better. They're learning we have a plan, and that it works. ☺

Record World en Los Angeles

By EUNICE VALLE

■ A pesar de la fuerte promoción llevada a cabo por los periodistas de UPEM (Unión de Periodistas de Espectáculos de México), en coordinación con Promociones "Double-D," el "Festival de la Carcajada" efectuado en la Arena Deportiva, fué un completo fracaso debido a la poca asistencia del público. Varios podrían ser los factores que motivaron este resultado y esperamos que nuestros colegas los consideren para la próxima presentación el año entrante . . . Cabe mencionar que la actuación especial del fabuloso canta-autor **Napoleon** colmó de placer a los que, a pesar de la lluvia, lograron asistir a ese evento . . . La incompetencia, falta de profesionalismo e insolencia de personas que como el señor Manuel Hidalgo, laboran en el "Million Dollar," perjudican directamente a los artistas que ahí se presentan. Es una lástima que esto suceda en un teatro en donde ya se deba tener instruido al personal sobre quiénes son los que laboran en el medio discográfico y musical.

Varias compañías discográficas en California están vislumbrando una alza de precios en los elepés. El aumento será de un dólar, y de acuerdo al señor **Edmundo Pedroza** de Discos Gas. ésta medida beneficiará a todos en general y se le tratará de dar valor al intérprete, al compositor y a la calidad del elepé . . . La compañía de discos Microfón firmará un contrato para el artista "aficionado" que resulte ganador en el Concurso de Aficionados que la estación de radio KWKW lleva a cabo todos los Viernes . . . Estuvo de visita relámpago por Los Angeles el productor de "Quincho Barrilete" (Canción del OTI '77) y "Son tus perjúmenes Mujer," el señor **Carlos Alvarado** de la Compañía Sonido Industrial de Managua, Nicaragua (SISA) . . . La empresa musical DELMAR se encuentra muy activa, después de su reciente apertura en Los Angeles. En el Departamento de Promoción se encuentran los señores **Jesús Mares** y como Coordinador **Alberto Díaz**, los que están impulsando fuertemente a **Javier González** con la canción "Actor" que se escucha en todas las radioemisoras . . . Encabezarán las segundas presentaciones en el Teatro "Million Dollar" el popular y gustado cantante de ranchero **Felipe Arriaga**, junto con Felipe también se presentará

Chayito Valdéz.

Bardo Sánchez, director de Programas de KKAR de Pomona, nos notificó que la emisora cambió su centro de operaciones para la ciudad de Ontario, en donde difundirán con una potencia de 10,000 watts, que cubrirá todo el condado de Orange, San Bernardino, Riverside y toda la costa Este. Adelante; . . . Discos Gas lanzará un nuevo LP titulado: "una Voz: Alberto Vázquez y Una Inspiración José Alfredo" . . . Una canción que no necesitó promoción fue "Si yo no fuera fiel" del grupo **Mocedades** (Coco), la que empezó a sonar en las principales estaciones de radio de Los Angeles antes de que el sencillo saliera a la venta, y se perfila para ser uno de los LPs de más venta;

Otro ejemplo de discos que no necesitan promoción fue el otro cañonazo de **Juan Gabriel**, "María José" (RCA), que también está sonando fuerte y cuyas ventas ya están reportadas como de las mejores.

La canción que ocupa uno de los lugares de mayor importancia en las estaciones de radio, así como en las listas de ventas es "Son tus perjúmenes Mujer" interpretada por varios grupos y solistas como **Los Alvarado** (Ariola), **Los Bistrices Armónicos** (Orfeón), **Davis Corpus** (Arcano), y hasta con **Lucha Villa** (Musart), a pesar de ser una canción matices folklóricos ha pegado y cómo! . . . Además de este éxito, entre los discos de más venta en Los Angeles están: "Vida Mía" con la linda voz de **Irene Rivas** (Cara); "La Feria de Cepillín" con el payasito **Cepillín** (Orfeón); "Tarde," la bonita balada ranchera de **Juan Gabriel** interpretada bellamente por **Rocío Durcal** (Pronto); "Eres todo una mujer" el ékito de **Raúl Vale** (Melody); "Mi amor imposible" el super-hit de **Los Pasteles Verdes** (Microfón); "Mi nuevo Cariño con el popular grupo **Los Freddys** (Peerles); "Seguiré mi camino" con el internacional **Julio Iglesias** (Alhambra); ye en forma arrolladora "Hombre" con el compositor - cantante **Napoleón** (Raí); también continúan las fuertes ventas de **Las Palmas 77** con la bella melodía de **José Angel Espinoza** "Ferrusquilla," (AL) "Echame a mi la culpa."

El gran compositor y cantante inglés **Albert Hammond** (CBS) está sonando fuertemente en todas (Continued on page 121)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ El nombramiento de **Guillermo Infante** como Gerente General de RCA México, está ofreciendo resultados positivos de inmediato. Nuevas políticas en la distribución, venta y promoción del producto RCA en México están acelerando todo el proceso de manera tal que es muy posible que la fuerza poderosa de la etiqueta se haga sentir ahora más fuerte que nunca en ese territorio. De momento, Ariola, que imprimió una gran fuerza promocional a los artistas firmados en México, le está haciendo frente a la presencia promocional de RCA, sobretodo con su primer "release" de **Juan Gabriel**, que dejó grabados más de 20 temas inéditos en la etiqueta. La indecisión llega a los programadores radiales, que al enfrentarse a dos nuevos "releases" de **Juan Gabriel**, uno en RCA y otro en Ariola, no saben exactamente por cual decidirse. De todas maneras, me parece que el perrito de RCA hará bastante más que ladrar de ahora en adelante. ¡Adelante Memo!

Presentará Caytronics su "Concierto de amor en primavera" el 19 de Marzo en el Madison Square Garden de Nueva York. Entre los artistas que se presentarán se cuentan **Lolita**, **José José**, **Tomás de San Julian** y **Elio Roca**. Servirá **Gilda Mirós** como Maestra de Ceremonias.

En Marzo 17 también presentará Caytronics en el "Roberto Clemente Coliseum" de Puerto Rico otro concierto con **Lolita**, **José José**, **Juan Gabriel** y **Felito Felix**. La presentación de este espectáculo en Miami no ha sido confirmada hasta el momento . . . Lanzó TR Records un sencillo de las voces de la **Charanga 76**, **Hansel Martínez** y **Raul Alfonso**, en producción de **Ira Herscher**, con los temas "Juntos" de **Sergio Fiallo** y "Yo te recuerdo" de **Armando Manzanero**. Un long playing por estos intérpretes será puesto a la venta de inmediato . . . Cada día es más presente la influencia de ritmos, percusiones y modalidades latinas, entre los grupos norteamericanos. El muy popular grupo **War** se destaca en su último larga duración con "Hey Señorita," marcadamente latino y con conversaciones en Español. Al mismo tiempo, a través de todos los temas se nota lo latino. Por otra parte, el lanzamiento del "Keyboard player" de **War**, **Lonnie Jordan**, como solista, refleja más marcadamente el camino que se está siguiendo, sobre todo en los temas "Junkie to my music," "Jungle Dancing" y "Different Moods of me." En "Junkie to my music" se manifiesta una interpretación salsera con toques magistrales, pero típicamente música tropical latina. Felicidades a Far Out Productions por estos pasos de avance . . .

RCA de España está dando un gran salto con **Paolo Salvatore** y su interpretación de "Abrazame y Quiéreme." Son muchos los sellos e intérpretes que están localizando el tema para cubrirselo. A Dios gracias, RCA ha revitalizado totalmente sus políticas internacionales, lo cual augura que esta vez, Paolo triunfará plenamente con este número.

Se celebrará este año Musexpo otra vez en Miami Beach. **Roddy S. Shashoua**, presidente del evento, lo anuncia para los días 4 al 8 de Noviembre del 78, en el Konover (Hyatt) Hotel de Miami Beach . . . Está grabando la **Orquesta Broadway** un nuevo album para **Coco Records**. **Charlie Palmieri** producirá esta grabación en Nueva York . . . Los **Puerto Rico All Stars** grabarán un próximo álbum como homenaje al Rey, **Tito Puente**, titulado "Tributo al Rey-Rey de Reyes." **Endel Dueño**, (timbalero) será solista en esta grabación con arreglos de **Jorge Millet**, **Mario Ortiz**, **Louie Ramirez**, **Tito Pena**, **Cuco Pena** y el

(Continued on page 120)



Guillermo Infante



Tomás de San Julian



Martínez y Alfonso



VAYA RECORDS INC.

CONGRATULATES

GRAMMY WINNER

MONGO SANTAMARIA

**BEST
LATIN
RECORDING
1977**



**DAWN
(AMANECER)**
VS-61

**GRAMMY NOMINEE
1975**



AFRO-INDIO VS-38



SOFRITO VS-53

**GRAMMY NOMINEE
1976**



UBANE VS-44



LIVE AT YANKEE STADIUM VS-26



FUEGO VS-18

WATCH OUT FOR MONGO'S NEW LP - "MONGO A LA CARTE"

VAYA RECORDS, 888 SEVENTH AVENUE, NEW YORK, N.Y. 10019, (212) 397-6730

DISTRIBUTED BY **ANIA** RECORDS

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

Japan has long been regarded as a very strong jazz market and the Japanese are probably the most enthusiastic jazz fans in the world. Taking all of this into consideration, it still seems amazing that a 10,000-plus crowd would turn out to see a piano duo. But that's exactly what happened here in Tokyo on February 15 when the **Herbie Hancock-Chick Corea** duo tour whirled through town for a one-nighter. Billed as the "Super Duo Concert," the event drew a capacity crowd at the spacious 12,000 seat Budokan Hall, quite an amazing feat for any jazz group, let alone an acoustic piano duo in such a cavernous setting. The concert was presented by Ai Music, Japan's leading jazz promoters.

City Road, a monthly what's-happening-around-town magazine that offers information and schedules on plays, movies, concerts and club-dates in the Tokyo area each month, recently conducted a survey of its readers (primarily people in their twenties) to determine the best and worst-received performances by foreign artists in Japan during 1977. The ten favorite concerts were: **Stuff**, followed by **Fleetwood Mac**, **Dave Mason**, **Aerosmith**, **10cc**, the **Ian Gillan Band**, **Rory Gallagher**, **Santana**, **Jackson Browne** and **Lynyrd Skynyrd**. Another question included in the survey, the results of which should be very interesting both to foreign booking agents and managers and to Japanese promoters, was: "Which artists would you like most to see in 1978?" The runaway leader in this category was the **Rolling Stones**. However, due to a combination of the Stones' several problems with the law concerning possession of various drugs and Japan's unbelievably strict immigration laws, a Rolling Stones tour of Japan is virtually impossible. Other artists noted by the readers were, in descending order: **Led Zeppelin**; **Paul McCartney & Wings**; **Jeff Beck**; **Rod Stewart**; **Eagles**, **Earth, Wind & Fire**; **Peter Dinklage**; **Pink Floyd** and **Linda Ronstadt**.

Peter Walmsley, manager of England's new wave group **Rich Kids**, was in town February 15-18 for consultations with Toshiba-EMI regarding the release of the Rich Kids first single in Japan, scheduled for March. The Rich Kids feature two ex-**Sex Pistols**, **Glen Matlock** and **Steve New**. It was Matlock who penned the Pistols' controversial hits, "God Save the Queen" and "Anarchy in the U.K."

GERMANY

By JIM SAMPSON

MUNICH—Francis, Day & Hunter is the latest German publisher to start its own label. **Lilo Bornemann's** team will launch Emily Records through EMI Electrola this fall. Label manager **Hans Krueger** already has four U.S. and three German acts signed. The first release by **Edna Bejarano** (an Emily production on the EMI label) is due later this month. FDH is not, incidentally, an EMI Electrola subsidiary. FDH is directly under the English EMI Music Publishing; **Rudi Petry's** Edition Accord is owned by Electrola.

Polydor International has awarded its highest award for successful national performance to Germany's Deutsche Grammophon Gesellschaft and to Polydor GmbH, Vienna. At a recent regional meeting in Austria, Polydor International president **Dr. Werner Vogelsang** praised his local managing director **Erich Turan** for excellent sales results in 1977, stimulated by several television campaigns. In Germany, managing director **Richard Busch** won special praise for his children's repertoire development, which registered over one million units sold in the "Biene Maja" series alone. Both Busch and Turan received golden ship's wheels for their achievement.

The new **Lake** album is out on CBS this week, called "Lake 2" (already you can see the **Jim Guercio** influence). Unlike the first album, which was produced on a shoestring in three weeks, this effort is

(Continued on page 125)

ENGLAND

By PHILIP PALMER

LONDON—Reunited for the first time on stage in ten years, apart from a special charity performance three years ago, **Cliff Richard** and the **Shadows** opened a two-week stint at the London Palladium on February 27 and displayed high class rock and roll. The ever-youthful Richard (now pushing 40) and two original Shadows, **Hank Marvin** and **Bruce Welch**, with drummer **Brian Bennett**, **Cliff Hall** and on keyboards and bass **Alan Jones**, worked their way through favorites like "The Young Ones," "Do You Want To Dance" and "The Day I Met Marie." The Shadows proved that as musicians they are second to none.

Bridging the gap between the '60s and '70s, Cliff Richard showed his amazing staying power in the music industry via his more recent recordings like "Devil Woman" and "Miss You Nights." But it was with his delicate rendering of Presley's "All Shook Up" that showcased his talent. It has been estimated that over 60,000 people will visit the Palladium during the two-week visit of the pioneers of British pop.

LEGAL MATTERS: On February 24, **Mr. Justice Goff** gave judgment which he described as an appendix to the earlier proceedings which he had heard in November and December, 1976 between Redwood Music Ltd. and various U.K. and American publishers. These new proceedings were brought by Redwood against B. Feldman & Co. Ltd. and related to the narrow issue as to whether a song consisting of music jointly written by two authors and with words jointly written by the same authors reverts to the legal personal representatives of the deceased author pursuant to the proviso to section 5(2) of the copyright act of 1911 as reenacted in the copyright law of 1956. The judge gave judgment for Redwood that copyright in such work reverts. The judgment in no way affects or changes the previous decision of Goff when he held that a song where the words and music were written by different authors is a collective work which does not revert.

This week RSO celebrates its fifth birthday . . . Secured by Chappell are the publishing rights to **Andrew Lloyd Webber's** MCA album hit, "Variations" . . . **Paul Sargeant**, creative professional manager of Carlin Music, has left the company after two years to join **Mike Collins** at Straga Management. Straga manages EMI act **Wire** . . . **Genesis** and **Jefferson Starship** will co-headline the Knebworth Festival to take place on June 24 . . . **Tommy Boyce** is currently producing the **Pleasers** for Arista . . . **Jean Michel Jarre** has received a gold disc for the U.K. sales on his album, "Oxygene."

FRANCE

By GILLES PETARD

After several years of ups and downs, **Yves Duteil** is becoming one of the stalwarts of the French music scene. He scored again with his album "Tarantelle," for which he was awarded a gold disc during an EMI ceremony in Brussels . . . Two American singers, both former fashion models, **Madleen Kane** and **Toni Van Dyne**, recorded disco albums in France. Madleen offers "Rash Diamonds" (CBS), while Toni lures with "Space Dancer" (Polydor), both backed up by heavy sales campaigns.

Alec R. Costadinos' "Romeo & Juliet" is being mass-imported while the album still has no distributor in France . . . Producer **Simon Soussan** has been signed by Barclay Records. The company is centering its efforts on the lp "Starguard," which was released simultaneously in France and the U.S. . . . Following the shooting of the movie "The Whiz," **Diana Ross** spent a week's vacation in the French capital.

Phonogram released a series of 18 albums, "Classic Jazz Masters," covering early recordings from the Gennett and Paramount labels, including artists such as **Scott Joplin**, **Louis Armstrong**, **Jelly Roll Morton**, etc. . . . Luc Médée has announced the release of a seven-record box with the ABC-Impulse output of **John Coltrane**. A detailed and richly illustrated booklet is included in this memorial collection, whose first pressing is limited to 2000 copies.

Rutles Campaign

(Continued from page 20)

timism was the theme behind Rutlemania," he insists today, "and Rutle Corps was likewise founded on optimism. And I was never more optimistic than when it was falling apart. It was designed to help people help themselves. Dirk said that in a press conference in New York: 'We want people to help themselves.' And they did, for years."

He waves aside bankruptcy rumors by conceding, "Well, some houses disappeared, and some cars were missing at the end, but really, I think it was exaggerated." He does note that the group's subsequent U. S. manager, Ron Decline, whose entry was one factor in the eventual breakdown in business relations between the four musicians, took over Manchester's office after assuming managerial control.

"He'd taken over my office, I found upon returning from a trip. He just put it over on the other side of the building, and it just wasn't there when I got back."

According to Manchester's Warner Bros. contact, creative services VP Derek Taylor, even those volatile final years will be

covered in the upcoming March 22 telecast, produced by "Saturday Night Live" producer Lorne Michaels and developed by Monty Python's Eric Idle and former Bonzo Dog Band member Neil Innes. Taylor himself is an industry veteran who made the leap from journalism to records during the English Invasion, but defers to Manchester on precise details, saying, "Actually, I know a great deal more about the Rutles than the Beatles, because it's a bit more recent and I don't drink anymore. But they're Eric's responsibility."

Merchandising

Taylor confirmed that Warners has launched an extensive teaser mail and advertising campaign to build interest in the release of the album, which precedes the actual telecast by a month. In addition to key trade press, radio and retail promotion lists, the membership of the Monty Python Fan Club and the combined affiliates' promotion and press lists used by NBC were combined to create a large initial audience for the series of Rutles post cards dispersed by the label since late '77.

Germany

(Continued from page 124)

refined and highly commercial. German CBS chose "Letters Of Love" as the first single; in the States, you'll get "Red Lake," featuring Carl Wilson on background vocals. Group leader/producer Detlef Peterson says the band will tour Germany for Fritz Rau in April, then it's back to the States for more touring.

Bellaphon's Branko Zivanovic off to Los Angeles to finalize a couple of MIDEM deals. At Cannes, he pacted with Gary Salter's Direction Records of Canada and found considerable interest in several of his own acts, especially Smack. Bellaphon has been getting a lot of attention lately for their import catalogue, containing the widest selection of jazz in Germany (Arhoolie, Riverside, Concord, Fantasy, Steeplechase, Wildflower and many others). Bellaphon also carries Enja and Berlin Free Music Productions labels in the import catalogue, stimulating distribution of those independent contemporary jazz productions.

MUSICAL CHAIRS: Ossie Drechsler has named Dr. Wilfried Daenicke as his Phonogram Germany classical department head, succeeding Carl Wilhelm Cuerten who moves to DGG. Daenicke had been with Polydor International's classical marketing department . . . In Munich, Michael Teubig quits as CBS folk music chief, succeeded by Teddy Dorfhuber, who brings his Schariwari label to CBS.

JAPAN'S TOP 10

Singles

1. **UFO**
PINK LADY—Victor
2. **CANADA KARA NO TEGAMI**
MASAAKI HIRAO & YOKO HATANAKA—Victor
3. **SAMURAI**
KENJI SAWADA—Polydor
4. **OTOMEZAKYU**
MOMOE YAMAGUCHI—CBS/Sony
5. **ENKA CHAN CHAKA CHAN**
MASAAKI HIRANO—Teichiku
6. **WAKAREUTA**
MIYUKI NAKAJIMA—Canyon
7. **FUYU GA KURU MAENI**
KAMIFUSEN—CBS/Sony
8. **FUYU-NO INAZUMA**
ALICE—Toshiba
9. **MAYOIMICHI**
MACHIKO WATANABE—CBS/Sony
10. **BOOTS WO NUIDE CHOSHOKU WO**
HIDEKI SAIJO—RVC

Albums

1. **PINK LADY'S GREATEST HITS**
PINK LADY—Victor
2. **OMOIKIRI KIZA NA JINSEI**
KENJI SAWADA—Polydor
3. **GREATEST HITS**
BAY CITY ROLLERS—Toshiba
4. **YAMATO SPACESHIP SUITE**
YAMATO SYMPHONY ORCHESTRA—Columbia
5. **UMI NO TORITON**
TV SOUNDTRACK—Columbia
6. **ALICE V**
ALICE—Toshiba
7. **HI FI BLEND**
HI FI SET—Toshiba
8. **KAZAMIDORI**
MASASHI SADA—Warner/Pioneer
9. **ARIGATO**
MIYUKI NAKAJIMA—Canyon
10. **DANRYU**
SAYURI ISHIKAWA—Columbia

Four Groups Seek U.K. Chart Control

By PHILIP PALMER

■ LONDON — Four separate organisations are currently lobbying the British Phonographic Industry (BPI) to gain control of the U.K. industry-approved chart for singles and albums.

This comes at a time when the London Daily Mirror newspaper has just finished a week-long series (beginning February 20th) into allegations of chart "hying" in the UK music industry.

The four organisations are the British Market Research Bureau which for the last nine years has compiled the industry chart on behalf of the BBC, at an estimated cost of around £79,000, Radio And Record News Limited, publishers of the forthcoming Independent Record Charts, compiled by GALLUP, and two other companies, Attwood Statistics and Research Surveys of Great Britain.

The BMRB has come under attack from the allegations in the Daily Mirror which claimed in their series that over the past year attempts were made to fix 38 records into the Top 50 Singles Chart. During the course of the Daily Mirror investigation — sparked off by a former salesman of A&M Records—a number of record company executives were named as being aware that chart hyping was taking place.

Campus General Trading is a company which specializes in marketing and promoting products through the country's 120-odd universities and colleges.

The Independent Records Charts will be published by Radio And Records News Limited and compiled by GALLUP. The

chart will be published for the first time on March 11th and will be based on a survey from 1000 record outlets. In addition the chart will be based on playlists received from UK radio stations.

The Attwood Statistics company proposes to use electronic counting in record stores instead of weekly diaries used by the BMRB and GALLUP. Research Surveys of Great Britain plan to use specially designed cash registers to combat any possible "chart compilation interference." After an emergency meeting by the BPI council, the following statement was issued:

"The British Phonographic Industry (BPI) is surprised at the considerable publicity accorded by some sections of the Press during the last few days to allegations of the use of unorthodox methods in reporting sales for record chart compilation purposes.

"The allegations are not new and have certainly not "rocked the British pop industry" as one paper suggested. The fact that the charts may from time to time not be completely accurate at the bottom end is something that has engaged the attention of the BPI Charts Committee for some time. Ideas to improve the British charts, widely accepted, certainly as far as the Top 30 positions are concerned, as probably the most accurate in the world, are constantly under review. Some months ago, for example, BPI commissioned several different market research firms to put forward their own proposals. Their ideas will be (Continued on page 129)

Transfer Time



Atlantic recording group Manhattan Transfer recently wound up a west coast swing that saw the quartet playing to packed houses in Seattle, Vancouver, Portland, Sacramento, and Oakland, climaxing with the group's appearance at The First Annual Valentine's Day Dance and Concert at the Hollywood Palladium. Manhattan Transfer is currently represented on the national pop charts with their latest Atlantic album "Pastiche." The soon to be released debut single from the album is "Where Did Our Love Go?" The group has just embarked on an extensive European tour running through May 7 that will take them to Denmark, England, France, Germany, Scotland, Spain, Sweden and Switzerland. Shown at the Hollywood Palladium at the Valentine's Day Dance and Concert are, from left: group member Janis Siegel, Manhattan Transfer manager Brian Avnet, group member Laurel Masse, Atlantic Records vice president/west coast general manager Bob Greenberg, group members Tim Hauser and Alan Paul.

(Continued from page 30)

DOUBLE FUN

ROBERT PALMER—Island ILPS 9476 (7.98)

Palmer's first self-produced album finds him singing better and more confidently than ever. His material is consistently first rate with songs like "Best Of Both Worlds" and "You're Gonna Get What's Coming," the former a stylized rhythmic song and the latter his best straightforward rocker to date.



NOT SHY

WALTER EGAN—Columbia JC 35077 (7.98)

Egan's second album is a return to the simple, free spirited style of rock that made music so enjoyable in the '60s which is not to say that it sounds dated. Lindsey Buckingham once again had a hand in the production and Stevie Nicks adds her identifiable back-up vocals on songs like "Magnet and Steel."



UP THE YELLOW BRICK ROAD

THE SALSOU ORCHESTRA—Salsoul SA 8500 (7.98)

A timely selection of material by this group with the inclusion of forthcoming movie theme songs from "The Wiz" and "Sgt. Pepper's Lonely Hearts Club Band." Otherwise, this redoubtable line-up of session musicians translate medleys from "West Side Story" and "Fiddler On the Roof" into disco versions.



I HAD TO FALL IN LOVE

JEAN TERRELL—A&M SP 4676 (7.98)

While this is only her first album, Jean Terrell's name should already be familiar to most as the replacement for Diana Ross in the Supremes. With producer Bobby Martin whose last project for the label was the immensely successful LTD, they combine impressively for a solid set.



PLEASURE PRINCIPLE

PARLET—Casablanca NBLP 7094 (7.98)

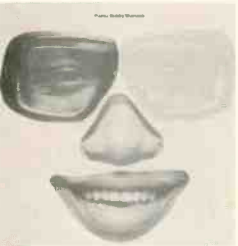
The latest musical spin-off from the George Clinton/Parliament family is this female trio composed of Jeanette Washington, Debbie Wright and Mallia Franklin. "Love Amnesia" and "Misunderstanding" are a couple of the highlights with their chanting and rhythmic hooks.



PIECES

BOBBY WOMACK—Columbia JC 35083 (7.98)

Womack has been making party records for as long as we can remember and with his second lp for the label he shows that he has not lost the know-how as he alternates self-penned material with songs penned by people like Don Davis, Ronnie McNeir, Leon Ware, and John Hammond.



WEST SIDE HIGHWAY

STANLEY TURRENTINE—Fantasy F 9548 (7.98)

Turrentine's musical dedication to the city of New York is one of his most inspired collaborations with arranger/conductor Claus Ogerman. His tenor sax skillfully glides through six selections that showcase his talent. Eric Gale and Cornell Dupree lend support and help to provide the perfect backdrop.



STIFFS LIVE STIFFS

VARIOUS ARTISTS—Stiff STF 0001 (Arista) (7.98)

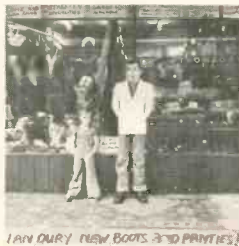
The long awaited American debut of the Stiff label in this country spotlights five artists from a recent tour: Elvis Costello, Nick Lowe, Larry Wallis, Ian Dury and Wreckless Eric. The insanity mounts during the Wreckless songs and climaxes with a chaotic singalong of "Sex & Drugs & Rock & Roll."



JIMMIE MACK

Big Tree BT 76007 (Atlantic) (7.98)

Formerly the singer with Earl Slick's band, Mack shows considerable poise as a songwriter, guitarist and front man of this quartet on his first solo effort. Mack's material is the kind that makes an instant connection and stands up through repeated listenings. Sample "Waiting For Tonight" and "There Was Love."



NEW BOOTS AND PANTIES!!!

IAN DURY—Stiff STF 0002 (Arista) (7.98)

Dury is one of the most unique talents that the Stiff label has uncovered. A veteran rocker, Dury paints a vivid picture of the underside of life in London with his first solo lp. A proven seller as an import, it should do well in this country with the addition of his single, "Sex & Drugs & Rock & Roll."



LONEWOLF

MICHAEL MURPHEY—Epic JE 35013

Murphey may have lacked a strong hit after "Wildfire," but there is plenty of commercial potential in these grooves. Producer John Boylan has provided a bright and lively setting for Murphey's expressive tenor and versatile songwriting. Excellent lyrics.



VOYAGE

DEXTER WANSEL—Phila. Intl. JZ 34985 (CBS)

The union of dance heats and sci-fi themes is a popular one, and Wansel is at home with it. A master of the synthesizer, he also handles vocals, production, arranging and more. The title cut, an ambitious instrumental, is balanced by ballads like "I'm In Love."



SILVER 'N PERCUSSION

HORACE SILVER—Blue Note BN-LA853-H (7.98)

The veteran pianist's projects with different textures and settings continue as he plays "musical tribute to Africans and Indians and their spiritual evolution." The use of authentic percussion and ensemble vocals is very effective, and the playing of Silver, Ron Carter and others is superb throughout.



STANDUP COMIC, 1964-1968

WOODY ALLEN—United Artists UA-LA849-J2 (9.98)

With all the attention at Oscar time being given to Allen's talents as screen actor, director and writer, one tends to overlook his bread and butter was once standup comedy. The seeds of many Allen films are here; as always, his view of himself as the helpless but lovable guy provides laughs galore.

Blizzards, Coal Strike Hold Down Sales Totals

(Continued from page 3)
in New Haven, Connecticut closed for three days last month at the height of the blizzard. Since then, sales, particularly on weekends, have been up 20 percent over normal. "What the storm did was to cut down on our retained earnings so that we weren't able to save as much of the month's total income as we usually do," said owner Jason Cutler. "Other than that I made up the lost days after the storm. The crucial thing is that I did very little extra advertising."

"I can't really complain. I was looking to do about 20 percent ahead of last year, and now I think we're about 18 percent ahead. All in all, we came out of this storm in pretty good shape."

Cleveland Recovering

After also losing three business days to a blizzard, Cleveland retailers are recovering rapidly, with percentage increases in business only slightly below expectations. "The weekends have been up over what I had planned," stated Ron Brooks of Record Rendezvous. "January was a tremendous month. What shocked me this year is that it maintained into February, which is not normally a good record month. If the weather had held up I think we would have had a 15 or 16 percent increase. As it is we were up about 10 percent. With good weather we would have far exceeded our projections."

The storm's major effect was in the area of production and shipping, where delays of up to two weeks were not unusual. Ma and pa accounts especially were hurt when their already-small inventories dwindled, in some cases, to almost nothing. This problem is quickly rectifying itself.

Serious Threat

The coal strike is a more serious and long-lived threat. As reported in *Record World* (February 25), utilities in Indiana and Ohio have requested business customers to cut electrical use by 25 percent. Malls in Pennsylvania have reduced business hours by 20 per week, and are being asked to curb their use of lighted window displays. Additionally, many shopping center parking lots have reduced lighting, thus driving customers away after dark with predictable results.

"Our projections are an month to month basis," explained Jimmy Grimes of National Record Mart, "and we were projecting a 30 to 40 increase for February over the same month last year. Now we're only about 10 percent ahead. And I don't think things are going to improve in March."

Indeed, should the strike be settled immediately, its effects would linger on for another

month or so, according to Grimes. "The electric companies here are supposedly down to a 15-day supply of coal," said Grimes. "Even if the miners would go back it'll be two weeks before anything really gets going through on production. And the malls won't be able to resume their normal hours probably until the first of April."

Assessing Loss

Most manufacturers felt that realistic estimates of the total loss of business thus far were more difficult to assess at the record company level, and several denied that the losses were at all severe. But even some labels reporting substantial first quarter gains admitted a slowdown in trade can be discerned. At RSO Records, Mitch Huffman, national director of marketing and sales, confirmed that the label's current sales strength from the "Saturday Night Fever" project, along with current hits for Andy Gibb, Player and Eric Clapton, have made the quarter show a dramatic increase over the same period last year. But Huffman still sees lost sales.

"The weather appears to have cost us considerable sales in the midwest and east during February," Huffman explained. "However, we can't as yet tell whether those are lost sales or simply delayed sales." With RSO's shipping and production relying on the CRP facilities in Terre Haute, Huffman said serious delays in product shipments were felt, while retailers complained not only of lost dollars, but added problems in developing sales reports for the trades due to the severe drop in business.

"In our first two months so far this year, we're ahead of where we expected to be," said Lou

Dennis, vp, sales, at Warner Bros. Records, "both dollar-wise and in terms of units sold. If it isn't the strongest first quarter in our history, it will only be because we brought out the 'Rumours' lp at this time last year, and we'll at least rival that period." Yet Dennis quickly agreed that those tallies might have been considerably higher, citing branch closings in Boston and Dallas as the most dramatic examples of the weather's impact on operations.

E/A Sales Up

Similarly, Elektra/Asylum's Stan Marshall, vice president, sales, agreed the adverse weather and energy conditions "absolutely" limited sales. "The number of factories that had to close, the number of trucks that were stranded and the product stranded with them, the loss of consumers paralyzed by the weather: all of these had to have an effect on our business. Our sales are ahead this quarter when compared with last year, and we went into both quarters in a very hot situation; we've surpassed our projections, but in spite of the weather and because of the product we've had."

At A&M Records, Bob Fead, senior vice president, marketing, also reported sales thus far running ahead of the same quarter in '77, while confirming that the period still "stinks" in terms of potential sales.

"We came in under our projections," he said, noting that he has been somewhat more cautious than other sales execs in anticipating a bullish first quarter. "We were substantially below our first 45-day projection, and that's an indication to us that these adversities are definitely affecting the business."

Portland Retailers Return Defectives

(Continued from page 3)

in common. The diminishing quality of records and the rising shipping, handling and storage costs we are incurring has become sufficiently threatening to profitability that we here in the Portland market have attempted to formulate a workable policy with this defective merchandise.

"Unfortunately," the letter continues, "as the price of albums climbs the quality of the product has decreased. Manufacturers' national figures may make claims to the contrary, but retailers know that our defective returns are skyrocketing. The time has come when we will not be burned any longer."

The letter, read over the phone to *Record World*, continues with a statement, entitled "Policy."

"Because of the rising cost of product throughout the marketplace, record dealers can and should expect higher quality standards on the goods shipped by the manufacturer. The constant and consistent volume of defective product and misships as a result of distributor error are costs we cannot and should not absorb. Therefore, effective April 1st, 1978 we will adopt the following procedures in processing defective and misshipped returns:

1. Returns shall be shipped freight collect with the alternative of deducting freight charges on current due balances.
2. The controls on the volume and frequency of returns shall be determined at the discretion of the record dealers.
3. Return authorizations must be received back by the dealers no longer than 30 days after being submitted to the manufacturers.
4. After a period of 30 days following shipment of returns, the approximate dollar amount of the returns will become eligible for credit against due balances.

"By placing the cost incentives on the manufacturing level," the letter concludes, "we are confident that the problems of spiraling defective returns can be mastered. We urge all record dealers on a national basis to support and incorporate the preceding policy."

The letter was drafted by Portland representatives of Music Millenium, Long Hair Music, D.J.'s Sound City, For What It's Worth and Everybody's Record Company.

Reff estimates the defective return rate to be "about eight percent," exclusive of misships, but notes that a hit piece of defective product rushed to the retailers can escalate this figure considerably.

Congrats for Kansas



Kirshner recording group Kansas was recently presented with an array of gold and platinum awards for its top-selling records, double platinum for "Leftoverture," platinum for "Point of Know Return," and gold for "Masque." Pictured are, from left: (bottom) Herb Molis, exec. VP, Kirshner; Ron Alexenburg, senior vice president and general manager, Epic/Portrait/Associated Labels; Don Kirshner; Bruce Lundvall, president, CBS Records Division; Walter Yetnikoff, president, CBS/Records Group; and Mike Leviton, director, national promotion, Kirshner; (top) Tony Martell, VP/general manager, Associated Labels; Jack Craig, senior VP and general manager, marketing, CBS Records; Paul Smith, VP, marketing, branch distribution, CBS Records; Al Gurewitz, VP, promotion, E/P/A; Jim Tyrell, VP, marketing, E/P/A; Bud O'Shea, director, west coast marketing, E/P/A; Gordon Anderson, director, national promotion Associated Labels.

NEW WAVE TOP 20

MARCH 11, 1978

1. **RICH KIDS**
RICH KIDS/EMI (import)
2. **JESUS LOVES THE STOOGES**
IGGY POP & JAMES WILLIAMSON/
Bomp (ep)
3. **NO TIME TO BE 21**
ADVERTS/Bright (import)
4. **WILD YOUTH**
GENERATION X/Chrysalis (import)
5. **RED RUBBER BALL**
THE DIODES/CBS (import)
6. **RIISING FREE**
TOM ROBINSON BAND/EMI (import ep)
7. **TIGHT PUSSY**
PORK DUKES/Wood (12" import)
8. **READY STEADY GO**
GENERATION X/Chrysalis (import)
9. **KILL CITY**
IGGY POP & JAMES WILLIAMSON/
Bomp (lp cuts)
10. **WHAT DO I GET**
BUZZCOCKS/UA (import)
11. **I'M SICK OF YOU**
IGGY POP & JAMES WILLIAMSON/
Bomp (ep)
12. **SHOT BY BOTH SIDES**
MAGAZINE/Virgin (import)
13. **SATISFACTION**
DEVO/Booji Boy
14. **MY AIM IS TRUE**
ELVIS COSTELLO/Col (lp cuts)
15. **THE CLASH**
CBS (import lp cuts)
16. **DUCK STAB**
THE RESIDENTS/Ralph (ep)
17. **SURFIN' BIRD**
THE CRAMPS/Vengeance
18. **REAL KIDS**
RED STAR (lp cuts)
19. **LIES**
THE PLEASERS/Arista (import)
20. **DEFIANT POSE**
CORTINAS/Step Forward (import)

ABC Taps Germinaro

■ LOS ANGELES—Herb Wood, director of creative services, ABC Records, has announced the appointment of Richard Germinaro to the position of art director at ABC.

Germinaro joins Stuart Kuser, also art director, ABC. Under this arrangement, both will be responsible for creating cover art for ABC acts, then following those projects through with the creation of trade and consumer print ads, press kit design, and merchandising aids.

Germinaro comes to ABC Records from the Daily Planet, a design studio which he operated. Prior to that, he operated Big Cigar Productions. Germinaro's credits include designing the medallions for Don Kirshner's Rock Awards, and creating the opening titles for the Tony Orlando television show. Germinaro was also an assistant art director for Mercury Records from 1969-71.

Germinaro will report to Wood.

RCA Promotes Palmacci

■ NEW YORK—Larry Palmacci has been named to the newly created position of manager, international product promotion and publishing, it was announced by Karl J. Kurz, Jr., division vice president, RCA Records International, to whom he will report.

NEW WAVE NEWS

By BARRY TAYLOR and ALAN WOLMARK

■ **POWER POP:** Factions beset and fragment most movements and internal strife and dissension is probably an inevitable consequence of the development and growth of any concept. It looks like new wave will be no exception. So said, the English rock press, in its irrepressible search for new trends to sell more mags, has revived the long lost term "power pop" to describe a new wave mode, and inadvertently unleashed a monster. Already there is a noticeable polarization of the punk purists and those who see the more commercially-oriented "power pop" as a more economically viable alternative. The **Rich Kids** are probably the first band to be designated as such, and are often considered a "bastardization" of the **Sex Pistols**. Their debut single is characteristic of "power pop's" punky rough instrumental edges offset by easier-going vocals, harmonies and general poppy cleanliness; a trend which invites purist criticism for its lacking integrity and bite. Bands being thrown into the category also include the **Pezband**, the **Jam**, the **Pleasers**, **Tonight**, **Advertising** and **Generation X**.

While the merits of the style are debated, we've done some historical research tracing the first use of the term "power pop" to a 1969 McLuhanesque publication, "Rock and Other Four Letter Words." In describing the music of his first generation punk band, **The Who**, **Peter Townshend** placed this type of energized rock in perspective, "Power pop is what we play—what the **Small Faces** used to play, and the kind of pop the **Beach Boys** played in the days of 'Fun Fun Fun' which I preferred." The quote goes on to include other prophetic speculation, but his gist points to that ever-cycling revitalization of rock that we are again experiencing nine years later.

VINYL ADVENTURES: One of the new wave's saving graces is the creative commitment on the part of those marketing the product and their willingness to invest in unproven commodities. In light of the lack of radio support, exposure of new wave material has relied on live appearances, press and word-of-mouth, so Bomp Records, a major west coast-based label and distributor, is currently compiling an lp that they have tentatively titled, "New Waves, Vol. 1." It is the first in a series of samplers designed to reflect trends in new wave and will feature demos, unreleased tapes, one-offs, out-of-print material and experimental tapes deemed of interest. Bomp exclusively told your nefarious new wavers that they will "purchase or lease masters on a one-off basis only with no strings or options attached." This is an excellent chance to establish a stepping stone to a contract with no risk. Send tapes to Bomp, c/o **Greg Shaw**, P.O. Box 7112, Burbank, (Continued on page 129)

New Wave Hit Parade

DISCOPHILE/NEW YORK

- SURFIN' BIRD**—Cramps—Vengeance
RADIO ETHIOPIA LIVE—Patti Smith—Arista (12" import)
ROCKWROK—Ultravox!—Island (import)
PSYCHO KILLER—Talking Heads—Sire
HEY JOE—Patti Smith—Sire
3E—Mars—Rebel—(import)
I WANNA KNOW—Tuff Darts—Sire
PUNKY REGGAE PARTY—Bob Marley—Island (import)
ROCKAWAY BEACH—Ramoness—Sire
NO TIME TO BE 21—Adverts—Bright (import)

BRUCE'S/EDINBURGH, SCOTLAND

- SHOT BY BOTH SIDES**—Magazine—Virgin (import)
SATISFACTION—Devo—Booji Boy
RICH KIDS—Rich Kids—EMI (import)
TARZAN OF THE KINGS ROAD—Valves—Zoom (import)
NO TIME TO BE 21—Adverts—Bright (import)
GONNA PUT YOU IN THE PICTURE—PVC2—Zoom (import)
DENIS—Blondie—Chrysalis (12" import)
MONGOLOID—Devo—Booji Boy
THE STRANGLERS—A&M (ep)
I HATE THE RICH—The Dils—Dangerhouse

SOUNDS GOOD/CHICAGO

- RICH KIDS**—Rich Kids—EMI (import)
WILD YOUTH—Generation X—Chrysalis (import)
SATISFACTION—Devo—Booji Boy
FK OFF**—Electric Chairs—Sweet FA (import)
PSYCHO KILLER—Talking Heads—Sire
PRETTY VACANT—Sex Pistols—WB
BORSTAL BREAKOUT—Sham '69—Polydor (import)
NO TIME TO BE 21—Adverts—Bright (import)
EMERGENCY—999—UA (import)
DEFIANT POSE—Cortinas—Step Forward (import)

BOMP/HOLLYWOOD

- WHAT DO I GET**—Buzzcocks—UA (import)
DOCTORS' WIVES—Skoings—Vigilante
RICH KIDS—Rich Kids—EMI (import)
NO TIME TO BE 21—Adverts—Bright (import)
SAY GOODBYE TO THE BLACK SHEEP—Furys—Double R
KILL CITY—Iggy Pop & James Williamson—Bomp (lp)
LIES—The Pleasers—Arista (import)
DEFIANT POSE—Cortinas—Step Forward (import)
WILD YOUTH—Generation X—Chrysalis (import)
SAFETY PIN STUCK IN MY HEART—Patrick Fitzgerald—Small Wonder (import)

Genesis Tour Set

■ NEW YORK — Atlantic recording group Genesis has announced plans for their 1978 World Tour. The tour will open with American dates March 29 through April 17 and conclude in November with the group's debut performance in Japan.

Coinciding with the tour, Genesis revealed that Daryl Mark Stuermer has joined the band as guest guitarist for all live performances.

CBS Promotes Starks

■ NEW YORK — Bob Jamieson, branch manager, New York. CBS Records, has announced the appointment of Jim Starks to the position of black music marketing promotion manager for the New York marketing area.

A&M Names DeZonia Intl. Publicity Coord.

■ LOS ANGELES—Jack Losmann, international marketing director, A&M Records, has announced the appointment of Barbara DeZonia to the post of international publicity coordinator. Ms. DeZonia will coordinate publicity with A&M's 45 affiliate companies and will assist the A&M publicity department in disseminating international press and media on all A&M artists.

Ms. DeZonia had previously been associated with international operations in the publishing, public relations and advertising fields.

She will headquarter at A&M's Los Angeles office and report directly to Losmann.

Roadshow Names Bullard Head of Hob Division

■ NEW YORK—Roadshow Records president Fred Frank has named James Bullard vice president of Roadshow Records' new Hob gospel division.

Bullard entered the gospel field in 1970 as owner of Boss Records in Cleveland, Ohio. From Boss, he went to L.A.'s Birthright Records, as general manager, working with acts such as Edwin Hawkins, The East St. Louis Gospettes, Rodina Preston, The Pattersons and the Matthew Sisters.

Ariola Adds Three To Promo Staff

■ LOS ANGELES—Scott Shannon, senior vice president of Ariola Records, has announced the appointments of Bill Bartlett to the position of field representative for North and South Carolina and Mike Suttle to the position of field promotion representative based in Nashville, and director of national country promotion.

New Wave News

(Continued from page 128)

Calif. 91510 . . . L.A.'s three-man band, **The Nerves**, has switched guitarists, changed its name to the **Breakaways** and is recording a new single somewhere in the snowless hills of the coast.

Very reliable rumors have it that the nibble **Runaways** have left Mercury and are on the prowl as they kick off their second major tour with the **Ramones** . . . The **Blessed** are another underage band entering the competition as the Runaways hit their late teens. This group is all male, ranging in age from 15 to 17, and are also on tour.

LIVE ADVENTURES: Your new wave scouts ran into the **Stranglers'** manager **Dai Davies** who in between smashing every wineglass and beer mug in sight told us that he's in town to finalize the band's first U.S. tour. Of course, to make it difficult for the majority of their fans to see them, the March 20-April 20 tour skips major punk markets like New York and Los Angeles reportedly to avoid having the Stranglers labeled a punk rock band. In a moment of lucid confessions Davies told us that the Stranglers are actually paranoid about New York City's muggers.

LIVE MISADVENTURES: Last time around we mentioned that CBGB's 2nd Avenue Theatre would open this week. Well, always looking to outdo itself, the theatre had a grand non-opening this past weekend courtesy of the New York Fire Department's regulations which were not met. According to the club and theatre owner, **Hilly Kristal**, a third attempt at inaugurating the venue will be witnessed later this month. Meanwhile Kristal has booked the Jam to play March 31 and is negotiating dates for the **Clash**, **X-Ray Spex** and **Ultravox!**

London's defunct punk club, the Vortex, has been purchased by **Tommy Dean**, owner of New York's Max's Kansas City, and the club is expected to re-open in April using the same name as its New York counterpart.

RADIO VENTURES: As part of a continuing series on Long Island's WBAB-FM, **Joel Martin** and **Jimi Lalumia** ("Death To Disco") will co-host a one-hour special at midnight on March 12. Keyboardist **Zecca** of **Cherry Vanilla**, who got busted in England while on an aquatic adventure with the Sex Pistols, will be interviewed. The series has previously hosted **Lou Reed** and **Wayne County** . . . Los Angeles' allotting any time to the new wave when **Rodney Bingenheimer** does KHJ becomes another on a very short and exclusive list of AM stations a halfhour special this Sunday.

YOU NEVER REALLY KNOW WHOSE BANDWAGON IS WHO'S: Choreographer **Toni Basile** who has done work for **Bette Midler**, **David Bowie** and "Saturday Night Live" is currently organizing a new wave dance extravaganza for which **Devo** is composing music. Her show should be hitting your local new wave venue within a matter of months.

RECORDED ADVENTURES: During the dawning days of the English new wave, when its attraction was based more on curiosity than anything else, **The Adverts** were right in the middle of things. Their appearance, with safety pins and wasted looks, fit the bill perfectly. Their first single, released by Stiff, was "One Chord Wonders." By the time they were ready to tour, their ads proclaimed that they learned two more chords and all three would be heard in concert. Singles like "Gary Gilmore's Eyes," "Safety In Numbers" and "No Time To Be 21" for the Anchor label followed, communicating a crude appeal and setting the stage for their first lp, "Crossing the Red Sea With the Adverts" (Bright). The album is a collection of songs that includes all of the singles with the exception of "Gary Gilmore . . ." but nothing else is revealed by the four group members or producer **John Leckie**. His straightforward approach is honest and responsive at best but slightly dated and overly simplistic to make this the album we had hoped for from the group.

British Chart Controversy

(Continued from page 125)

considered during the next few weeks.

"Whilst the view of the BPI is that this matter of accuracy is being unduly emphasized, it is nevertheless the unanimous view of the BPI Management Council that, as clearly indicated in a letter to all members at the beginning of January 1978, chart distortion is a totally unacceptable practice which it will take all steps open to it to suppress."

However, a completely new industry chart will be introduced by the new music industry trade magazine *Record Business* on March 20. The magazine has former Music Week editor Brian Mulligan as its editor and managing director.

The chart, details of which will be announced shortly, will be based on *Record World's* quantitative system of charting the best selling records in America.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ The Country Radio Seminar is upon us, and as it has grown in importance over the years, the attendance has leaped. The seminar is perhaps the single most important gathering of the year in terms of the relative usefulness as a learning/teaching/exchanging of ideas by members of the country broadcast community. This year's seminar promises to be one of the best ones ever. In addition to the seminar, the week holds an extra feature sponsored by FICAP and The Film House of Canada. On Thursday the 16th at the Capri Theatre in Nashville at 7:00 there will be a cocktail party and the United States premiere of film of unusual historical appreciation, called "That's Country." It's a 25 year film omnibus of country music. Writer/director **Clarke DaPrato**, producer **Henning Jacobsen** and exec. producer **Doug MacDonald** have literally used thousands of old filmed pieces; an example: Ernest Tubb's first filmed performance of "Walkin' The Floor Over You," followed by Ernest performing that same song some 25 years later on the Opry stage. Some 570 national performances were gathered together and 70 songs are included in the film. And it's free. **Lorne Greene** narrates and the list of artists appearing is immense. If you're in Nashville you can get your tickets at the FICAP office at 1201 16th Avenue, or if you're out of Nashville but will be coming in for the seminar you can call the FICAP offices at (615) 320-0115 and request that tickets be reserved for you. Cocktails at 7:00, movie at 8:00.

KFGO, Fargo, is in new quarters and the new number for artists to call, particularly on **Mike Hoyer's** all night show, is (701) 237-5346 . . . **Jay Marvin** is the new all-night man at country WMPS in Memphis, coming from WAME in Charlotte . . . **Mark Williams** is now all nighting at KCKC, San Bernardino. He joins that station from KSOM, Ontario . . . CFGM in Richmond Hill, Ontario (Toronto) is now at 1320 after a frequency shift. They did an all day salute to Johnny Cash on the 26th of February as a part of the celebration of the new frequency.

Ralph Emery has signed for representation (PR) with Mae Boren Axton . . . A lot of folks, over the years, have poked fun at me because I commute about a 120 miles a day to work at WWL, but that's really like going to the corner drugstore when one considers **Dave Dudley** commutes from WSM, Nashville to Wisconsin each week. Dave is, as you more than likely know, doing a two man show with **Chuck Morgan** Mon.-Thurs. nights at WSM.

Jim Arp, WKMT, Kings Mountain, N.C., is doing a book on Hank Williams and would like to hear from you if you've some interesting stories about HW, Sr. that you'd like to share. Arp's home address is 710 North Street, Belmont, N.C. 28012 . . . KSON, San Diego recently participated in the 12th annual Pacific Indoor Rodeo. Personality **Dick Warren**, came in third in the beer barrel toss after challenging the entire audience.

Gold 'Emotion'



At a CAM-U.S.A./Private Stock party in honor of Samantha Sang's single, "Emotion," going gold, are from left: Victor Benedetto of CAM, (publisher and executive producer of Samantha), Larry Uttal, president of Private Stock, and Samantha Sang.

Headliners West Taps Greenfield

■ NEW YORK — Randy Greenfield has been named college agent and account executive at Headliners West, the west coast division of Headliners Talent Agency, Inc.

Four From Motown

■ LOS ANGELES—Motown Records announced the March release of four lps, including: "Mandre II," the Masked Marauders; "Try My Love," Tata Vega; the debut lp of a group called Switch; and another debut lp by Platinum Hook, a new group discovered by the Commodores.

CBS International Taps Waldemar Clark

■ NEW YORK—At CBS Records International Latin American operations, Waldemar H. Clark, Jr. has been named to the newly created position of manager, personnel and administration.

Subscribe to
Record World

Copyright Service Bureau To Open Nashville Office

By WALTER CAMPBELL

■ NASHVILLE — Copyright Service Bureau Ltd., the international licensing, administrative and collecting service company for music publishers, is opening an office in Nashville, according to Walter and Gitte Hofer, who own and operate the company. The Nashville office, which will be the only other Copyright Service office in the United States besides the New York headquarters, will open this summer, said Mrs. Hofer, who was in Nashville last week to begin work on opening the new office. Copyright Service Bureau currently maintains branch offices in nine countries throughout the world, including a European headquarters in Lon-

don.

"We hope to eventually develop a complete, self-sufficient office here in Nashville," Mrs. Hofer told RW. "We would like for it to have the capacity to provide all the same services our New York office does, complete with computers, but that will come with time." Patti McCune
(Continued on page 131)

CBS Names Team N'ville Art Dir.

■ NASHVILLE — Rick Blackburn, vice president, marketing, CBS Records, Nashville, has announced the naming of Virginia Team to the post of art director, CBS Records, Nashville. Ms. Team will report directly to Blackburn in Nashville.

In her new post, Ms. Team will be responsible for executing the design and supervising the production of Nashville artists' album materials and promotional materials which support and enhance the Nashville marketing emphasis.

Team began her career in art as an assistant designer for New Center Studio in Detroit following her graduation from Virginia Commonwealth University in Richmond. Shortly thereafter, Ms. Team was named to a designer post for Columbia Records in New York, a position she held for two and a half years. An ensuing promotion with Columbia took Ms. Team to Los Angeles where worked for three years as art director, Columbia Records, Los Angeles.

Ms. Team has since held the position of art director, Caribou Records, New York, and most recently that of art director for the Rolling Stone publication, Outside Magazine.

Opry Broadcast Set for PBS TV

■ NASHVILLE—The Grand Ole Opry is being shown live on national television for the first time in its history to kick off PBS' fourth annual March campaign for awareness and support for public television. "Live From The Grand Ole Opry" Saturday night (4) is a two-and-one-half-hour show featuring a regular Saturday night show of the Opry, according to Opry information director Jerry Strobel, as part of PBS' "Festival '78."

Other B'casts

Country music's longest running continuous live radio show initiates 16 days of special programming designed to support national public awareness and support of public television. Other shows scheduled for the festival include a three-hour "Big Band Bash," a live show from the Metropolitan Opera, and shows spotlighting Arthur Fiedler, Johnny Mathis and the works of George Gershwin.

American Management Moves To Nashville

■ NASHVILLE — American Management Corp., a multi-faceted music complex designed to fit the needs in building an artist's career, has moved from Lexington, Ky. to Nashville and is in the process of signing new acts. Walter Groves is president of the management/publishing/recording complex with Don Flynn as vice president.

Artists Marilyn Allyn and Linda Turner are currently under contract to the new label, Magnum Records. Promotion and distribution will be handled by George Cooper's National Distribution Co.

American Management Corp. is located in the United Artists Tower, Suite 605, Nashville, Tenn. 37203.

Warner Bros. To Host N'ville NARAS Benefit

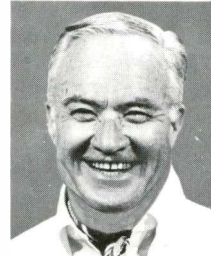
■ NASHVILLE—Warner Brothers Records is hosting a benefit showcase for the Nashville chapter of NARAS here March 14 at George Jones' Possum Holler, featuring performances by five Warner Brothers country artists. Like other NARAS benefit showcases in the past, proceeds from the Warner Brothers showcase will go to the Nashville chapter to supplement revenues from membership dues.

Talent

Artists to be featured include Margo Smith, Rex Allen, Jr., in a rare Nashville public appearance, Pal Rakes, Con Hunley and John Anderson. Warner Brothers Nashville a&r head Norro Wilson will serve as master of ceremonies.

NASHVILLE REPORT

By RED O'DONNELL



■ Roy Acuff, patriarch of country music—he's a mere 72 and still active—has a framed message bolted to his Grand Ole Opry dressing room that reads: "Ain't nothing gonna come up today that me and the Lord can't handle." (And that's what you call down home philosophy.) . . . Network TV continues to grab the "good ole boys" for action: Jerry Reed is in Hollywood taping a guest shot on CBS' "Alice" series and Mel Tillis is heading to the Osmond Brothers' studio in Orem, Utah

to start filming a comedy-music series that's rumored to be the summer replacement for Donny & Marie (the Osmonds are producing). What's Mel gonna do? "Sing, dance and stutter," he says. "It'll be the first time I've ever done any dancing of this type," he adds.

Phil Browning and Sam Riddle of Hollywood's Bob Banner Associates staff have been in town meeting with the Country Music Association biggies in hopes of landing a contract to produce next October's annual CMA awards TVer. (Bob Pracht's N.Y.C. company has produced the past two years.)

WSM radio's old pro Ralph Emery points out that Kenny Rogers is the fourth singing partner (on recordings) for Dottie West. Previously Dottie teamed with the late Jim Reeves, Don Gibson and Jimmy Dean. (I had clearly forgotten about J. Dean.) . . . Nat Stuckey's latest for MCA, "That Lucky Ole Sun," was a hit for pop singer Snooky Lanson during his hey-day as a regular on "The Hit Parade."

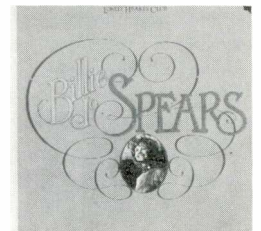
Door Knob Records is out with a new single, "The Champion," write-
(Continued on page 131)

COUNTRY PICKS OF THE WEEK

SINGLE WILLIE NELSON, "IF YOU CAN TOUCH HER AT ALL" (Prod.: not listed) (Writer: L. Clayton) (Resaca, BMI) (3:03). This easy, pensive song, included on the "Waylon & Willie" lp, is ideal for Willie Nelson. Waylon's harmonies and production influence add depth, and Willie's restrained vocal style makes this cut a winner. RCA PB-11235.

SLEEPER DAVID ALLAN COE, "DIVERS DO IT DEEP-ER" (Prod.: Billy Sherrill) (Writer: D. A. Coe) (Warner-Tamerslane, BMI) (3:00). After song-writing successes with "Take This Job And Shove It" and "Colorado Cool-Aid," Coe maintains his suggestive lyrical style and tone aided by the expert production work of Billy Sherrill. Although the sound is a slightly new twist for Coe, the attitude is still there, going strong. Columbia 3-10701.

ALBUM BILLIE JO SPEARS, "LONELY HEARTS CLUB." Billie Jo Spears' vocals are consistently strong throughout this album, which includes a nice mix of both ballads and up-tempo songs. Her range is especially pleasing on the faster songs, and Larry Butler's production brings forth a full, clean sound. Best cuts include "I've Got To Go," "'57 Chevrolet" and the title cut. United Artists LA859-G.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Dolly Parton — "It's All Wrong But It's All Right"

Dale McBride — "A Sweet Love Song The World Can Sing"

Sandy Posey — "Born To Be With You"

Eric Clapton — "Lay Down Sally"

Red Sovine — "Lay Down Sally"



Nat Stuckey

KSON, KWJJ, WMNI, KSOP; Jack Paris: WVOJ, KSO, KWMT, WSDS, WSLC.

A choice of artists is also available on the remake of the classic "That Lucky Old Sun." The frontrunner is Nat Stuckey with KRAK, KSOP, WUBE, KTTS, KAYO, WIRE, KFDI, WJQS, WKDA, WHOO, WBAM reporting play. Howdy Glen's Warner Bros. version is added at KYNN, WPNX, WSDS.



David Allan Coe

WWOL, KWKH, WHK, KAYO, KJJJ.

Dale McBride's "A Sweet Love Song The World Can Sing" has early adds showing in the west and southwest; ditto for Arleen Harden's "You're Not Free and I'm Not Easy."

Sure to be one of these more controversial releases this year, David Allan Coe's "Divers Do It Deeper" is already being aired at KIKK and WKDA. George Hamilton IV getting play on "Only The Best" at WPLO, KIKK, KENR, KFDI.

Super Strong: Jim Ed Brown & Helen Cornelius; Susie Allanson, Janie Fricke, Johnny Rodriguez.

Newcomer Barry Kaye has his first national charter in "Easy," already spinning at KLAK, KSON, KVOO, WPNX, WIVK, KKYX, WSDS, WKDA, KSOP, WBAM.

Jumping the gun on the new Dolly Parton single just shipped are WWOL, WUNI, WITL, WBAM, WTSO, WSLC, KAYO, WIVK, WTOD, KWKH, KENR, WBAP, WIRE, WWOK, KCKC, WINN, KJJJ.

SURE SHOTS

Merle Haggard — "I'm Always On A Mountain When I Fall"

Mickey Gilley — "The Power of Positive Drinkin'"

Willie Nelson — "If You Can Touch Her At All"

LEFT FIELDERS

Razzy Bailey — "Is It Over"

David Frizzell — "Red Red Wine"

Jerry Abbott — "I Want A Little Cowboy"

AREA ACTION

Bobby Barnett — "Burn Atlanta Down" (KYNN, KRMD)

Sherri Williams — "Close Encounters of the Cheatin' Kind" (WAME, KJJJ)

Marcia Ball — "Leavin' Louisiana In Broad Daylight" (WSLC, KVOO)

ASCAP Regional Office Hosts Grammy Party

■ NASHVILLE—ASCAP's southern regional office honored its Grammy nominees and winners, recently back in town from the awards show in Los Angeles, with a cocktail buffet supper. ASCAP director of membership Paul S. Adler and southern regional director Ed Shea hosted the gathering.

Among those honored were Grammy winners Richard Leigh, Country Songwriter of the Year for "Don't It Make My Brown Eyes Blue" (also a nominee for Song of the Year); Hargus "Pig" Robbins, Country Instrumentalist of the Year; Kenny Rogers, winner for Best Male Country Vocal Performance; Archie Jordan, nominated for Best Country Song ("It Was Almost Like A Song," co-written with ASCAP board member Hal David); Ronnie Milsap, nominated for Best Male Country Vocal Performance, and Gary Paxton, nominated for Best Gospel Performance, Contemporary or Inspirational.

Also honored were the publishers and producers of the Grammy nominees, including Tom Collins, Allen Reynolds, Jimmy Gilmer and Larry Butler.

Country Radio Seminar Sets New Faces Show

■ NASHVILLE—The Ninth Annual Country Radio Seminar has announced the talent line-up for the "New Faces Show" and Banquet to take place on Saturday evening, March 18, at the Nashville Airport Hilton.

The yearly "New Faces Show," which regularly follows the two days of broadcasting dynamics sessions, was designed to give the broadcasting industry an opportunity to see and hear many new recording artists who are beginning to rise in the country music field. This year, ten artists from a variety of record labels will entertain the seminar attendees.

Talent

Appearing will be Janie Fricke, CBS; Vern Gosdin, Elektra; Con Hunley, Warner Brothers; Don King, Con Brio; Zella Lehr, RCA; Ronnie McDowell, Scorpion; Peggy Sue, Door Knob; Ray Sanders, Republic; Kenny Starr, MCA; and Gene Watson, Capitol.

Eddie Kilroy and Charlie Monk will produce the show for the Country Radio Seminar, and Monk will serve as the show's master of ceremonies. Jackie Straka is assistant producer.

Nashville Report (Continued from page 130)

ten by Daryle Archer and sung by Bill Ross. Inspired, says Archer, by the outcome of the Muhammad Ali-Leon Spinks boxing bout.

More TV: The Charlie Daniels Band, Conny Van Dyke (remember her from the "W. W. and the Dixie Dancekings" movie that starred Burt Reynolds?) and the Oak Ridge Boys set for shots on NBC's "Chuck Barris Rah Rah Show" March 14. . . The new Waylon & Willie T-shirts are popping up (on people, of course) across the nation.

Johnny Paycheck is helping out with radio spots in the United Mine Workers' efforts to get their rank and file to accept a tentative agreement worked out to end the coal strike. After "Take This Job And Shove It," he's gained a lot of popularity with the working men in coal country.

Copyright Service Bureau

(Continued from page 130)

is assisting the Hofers in development plans for the Nashville office.

"Of course Nashville is a very important creative center for a growing variety of musical styles along with country and gospel; and music coming out of here is growing internationally," said Walter Hofer, "but we're locating an office here also because of Nashville's central location with respect to places like Memphis, Muscle Shoals and Atlanta." Elaborating on the purpose of a Copyright Service office in Atlanta, Mrs. Hofer added, "Much of the music created and played in Nashville is moving outside the borders, and we feel there is an incredible opportunity for Nashville publishers to exploit their music internationally. There is a mutual need here for our ser-

vices. The music community here can benefit from us and vice versa. The second most important place in the United States to be into, after New York, is Nashville, as far as music publishing is concerned, and with the growth of country, gospel and other styles here, that importance is also growing."

History

Organized in 1964, Copyright Service Bureau's services include the filing of copyrights, preparation of publishing and sub-publishing agreements, issuance of licenses to users, supervision of subsidiary rights, collection of royalties and payments, auditing, and maintenance of registered offices, and maintenance of books and records for clients, primarily for international mechanical royalties.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

MERLE HAGGARD—MCA 40869

I'M ALWAYS ON A MOUNTAIN WHEN I FALL (Prod.: Hank Cochran)
(Writer: C. Howard) (ATV/Shade Tree, BMI) (2:48)

The chorus of this mellow song is especially pleasing. Production and vocals are also outstanding on this cut, which maintains a smooth, haunting tone.

DOLLY PARTON—RCA PB-11240

IT'S ALL WRONG, BUT IT'S ALL RIGHT (Prod.: Gary Klein)
(Writer: D. Parton) (Velvet Apple, BMI) (2:42)

Dolly has a mature, uncomplicated love song here which moves easy but with strength. Already gaining airplay, it should prove to be another chart success for Dolly.

STATLER BROTHERS—Mercury 55022

DO YOU KNOW YOU ARE MY SUNSHINE (Prod.: Jerry Kennedy)
(Writers: D. Reid/H. Reid) (American Cowboy, BMI) (2:13)

This smooth song, along with the vocal and instrumental arrangement, is well-suited for the Statlers' distinctive vocal style. A logical choice of material which should easily move up the charts.

MICKEY GILLEY—Playboy ZS8 5826

THE POWER OF POSITIVE DRINKIN' (Prod.: Eddie Kilroy)
(Writers: R. Klang/D. Pfrimmer) (Singletree, BMI) (2:26)

Gilley's treatment of the catchy lyrics of this fast-moving honky-tonk tune is just right. Production, with nice piano, guitar and steel guitar licks, also goes together for a pleasing mix.

SONNY JAMES—Columbia 3-10701

THIS IS THE LOVE (Prod.: George Richey) (Writers: B. Springfield/L. Wood)
(Bobby Goldsboro, ASCAP/House of Gold, BMI) (2:43)

With its strong but mellow chorus, this cut builds into an appealing, emotion-filled love song. The total effect is strong.

RAZZY BAILEY—RCA PB-11226

IS IT OVER (Prod.: Razy Bailey) (Writer: R. Bailey)
(Bobby Goldsboro, ASCAP) (3:35)

An up-tempo, nostalgic review of music from the early days of rock and roll to current country trends, this cut should gain easy acceptance.

BILLY JOE SHAVER—Capricorn CPS-0286

YOU ASKED ME TO (Prod.: Brian Ahern) (Writers: W. Jennings/B. J. Shaver)
(Baron, BMI) (3:04)

Shaver has a pleasant, laid-back single here. Vocals, with Willie Nelson on harmony, fit in nicely with Brian Ahern's production finesse. Waylon Jennings, who co-wrote the song, also makes his presence felt.

JERRY REED—RCA PB-11232

SWEET LOVE FEELINGS (Prod.: Jerry Reed & Chip Young)
(Writer: J. R. Hubbard) (Vector, BMI) (2:46)

Production and vocals, as well as material choice, are more polished on this cut than on some of Reed's past releases. Reed's characteristic happy, up-tempo mood is maintained.

GEORGE HAMILTON IV—ABC AB-12342

ONLY THE BEST (Prod.: Allen Reynolds) (Writer: J. Rooney)
(United Artists/Sorrell, ASCAP) (3:13)

An interesting chorus, combined with precise production, makes the difference for this cut. The fiddle accompaniment worked in with the steady tempo is outstanding.

JOE STAMPLEY—Epic 8-50517

RED WINE AND BLUE MEMORIES (Prod.: Billy Sherrill) (Writers: B. Sherrill/
C. Taylor/M. Sherrill) (Algee, BMI) (2:46)

This easy-moving, mournful cut maintains a nice simplicity in both composition and production. Stampley's vocal treatment of the solid country lyrics also fits well.

NARVEL FELTS—ABC AB-12338

RUNAWAY (Prod.: Johnny Morris) (Writers: D. Shannon/M. Crook)
(Mole Hole/Belinda, BMI) (2:44)

Felts brings back Del Shannon's classic hit with a more country vocal tone and slightly more subdued accompaniment. The song is a winner, and this version should prove no exception.

COTTON IVY

"a combination Mark Twain and Will Rogers!"

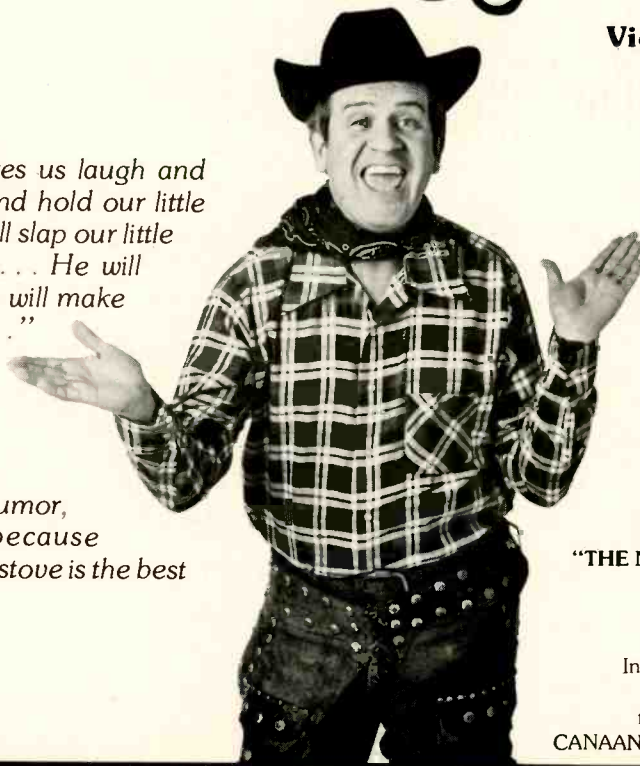
Norman Odum
Vice President, SESAC

"Cotton Ivy is funny! He makes us laugh and laugh. We slap our little legs and hold our little sides. If we don't, Cotton Ivy will slap our little legs and hold our little sides He will make you laugh and laugh. He will make you slap your little legs and"

The Statler Brothers

"If you like laundry-heater humor, then Cotton Ivy is your man, because telling stories around a warm stove is the best fellowship there is."

Hairl Hensley
WSM Radio

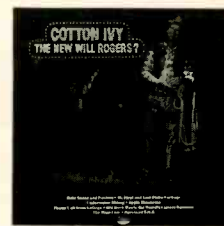


Everybody's talking about Cotton Ivy, America's fastest-growing "down-home" humorist. And they're all scrambling for his new single, which features three hysterical mule stories: "Mule Sense and Politics," "B.C. The Hunting Mule," and "B.C. Goes To College," b/w "Apple Blossoms."

(CAS-251)

Watch out for Cotton's hilarious new album, "THE NEW WILL ROGERS?" coming soon.

ORDER NOW
call (800) 433-1590.
In Texas call (800) 792-1084



CAS-9815


for D.J. copies, call Bob Crawford (817) 772-9589
CANAN RECORDS a division of Word, Inc. WACO, TEXAS

THE COUNTRY ALBUM CHART

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

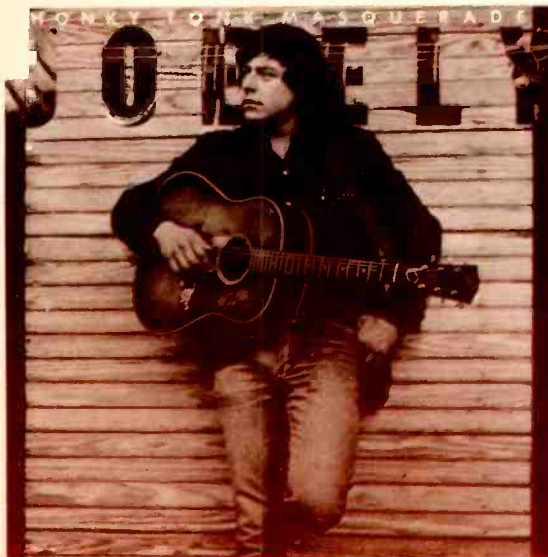
| MAR. 11 | MAR. 4 | | | | WKS. ON CHART |
|---------|--------|---|---|--|---------------|
| 1 | 1 | WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON RCA AFL1 2686 (3rd Week) |  | | 6 |
| 2 | 4 | HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544 | | | 20 |
| 3 | 2 | TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H | | | 8 |
| 4 | 3 | QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/ Warner Bros. BSK 3141 | | | 6 |
| 5 | 6 | SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104 | | | 26 |
| 6 | 7 | WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/ United Artists LA 771 G | | | 34 |
| 7 | 5 | TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic KE 35045 | | | 16 |
| 8 | 10 | GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/ MCA 2328 | | | 6 |
| 9 | 11 | OL' WAYLON WAYLON JENNINGS/RCA APL1 2317 | | | 43 |
| 10 | 8 | IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA APL1 2439 | | | 27 |
| 11 | 12 | ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587 | | | 20 |
| 12 | 13 | DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G | | | 34 |
| 13 | 18 | ELEVEN WINNERS MERLE HAGGARD/Capitol ST 11745 | | | 3 |
| 14 | 15 | LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616 | | | 27 |
| 15 | 16 | NEW TRAIN, SAME RIDER TOM T. HALL/RCA APL1 2644 | | | 5 |
| 16 | 14 | Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993 | | | 22 |
| 17 | 20 | BEST OF STATLER BROTHERS /Mercury SRM 1 1037 | | | 107 |
| 18 | 19 | I WANT TO LIVE JOHN DENVER/RCA AFL1 2521 | | | 15 |
| 19 | 24 | FREE SAILIN' HOYT AXTON/MCA 2319 | | | 6 |
| 20 | 22 | THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312 116 | | | 116 |
| 21 | 9 | OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028 | | | 18 |

CHARTMAKER OF THE WEEK

| | | | | | |
|----|---|--|---|--|---|
| 22 | — | OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN MCA 2330 |  | | 1 |
|----|---|--|---|--|---|

| | | | | | |
|----|----|---|--|--|----|
| 23 | 23 | LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743 | | | 4 |
| 24 | 38 | GREATEST HITS LINDA RONSTADT/Asylum 6E 106 | | | 63 |
| 25 | 27 | LOVES TROUBLED WATERS MEL TILLIS/MCA 2288 | | | 20 |
| 26 | 17 | THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA APL1 2477 | | | 27 |
| 27 | 26 | KENNY ROGERS /United Artists LA 689 G | | | 70 |
| 28 | 45 | COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004 | | | 17 |
| 29 | 25 | HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719 | | | 27 |

| | | | | | |
|----|----|---|--|--|-----|
| 30 | 31 | MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770 | | | 20 |
| 31 | 47 | SOMEONE LOVES YOU HONEY CHARLEY PRIDE/ RCA APL1 2478 | | | 2 |
| 32 | 21 | BEST OF JERRY LEE LEWIS, VOL. II /Mercury SRM 1 5006 | | | 4 |
| 33 | 34 | MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314 | | | 18 |
| 34 | 28 | HOOKIN' IT ROY CLARK/ABC DO 2099 | | | 11 |
| 35 | 48 | ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149 | | | 3 |
| 36 | 36 | LIVE AND KICKIN' THE ORIGINAL TEXAS PLAYBOYS/ Capitol ST 11725 | | | 3 |
| 37 | 29 | LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/ Capitol SWBC 11707 | | | 14 |
| 38 | 32 | ROSES FOR MAMA C. W. McCALL/Polydor PD 1 6125 | | | 8 |
| 39 | 42 | LOVE'S UPS AND DOWNS BARBARA MANDRELL/ABC DO 2098 | | | 4 |
| 40 | 33 | YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. BS 3118 | | | 18 |
| 41 | 30 | DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040 | | | 13 |
| 42 | 51 | BEST OF DOLLY PARTON /RCA APL1 1117 | | | 93 |
| 43 | 44 | SHAME ON ME DONNA FARGO/Warner Bros. BS 3087 | | | 20 |
| 44 | 52 | GENE WATSON'S BEAUTIFUL COUNTRY /Capitol ST 11710 | | | 17 |
| 45 | — | FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/ Epic PE 34365 | | | 1 |
| 46 | 46 | BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210 | | | 34 |
| 47 | 55 | REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482 | | | 125 |
| 48 | 40 | EASTBOUND AND DOWN JERRY REED/RCA APL1 2516 | | | 27 |
| 49 | 65 | NO PLACE TO FALL STEVE YOUNG/RCA APL1 2510 | | | 6 |
| 50 | 35 | THE NEW SOUTH HANK WILLIAMS, JR./Warner Bros. BS 3127 | | | 9 |
| 51 | 57 | HANK WILLIAMS' GREATEST HITS, VOL. II /MGM MG 2 5401 | | | 25 |
| 52 | 67 | COUNTRY BOY DON WILLIAMS/ABC DO 2088 | | | 22 |
| 53 | 49 | CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990 | | | 55 |
| 54 | 56 | THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125 | | | 49 |
| 55 | 64 | RONNIE MILSAP LIVE /RCA APL1 2043 | | | 65 |
| 56 | 61 | WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108 | | | 60 |
| 57 | 41 | ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616 | | | 31 |
| 58 | 39 | TATOO DAVID ALLAN COE/Columbia PC 34870 | | | 27 |
| 59 | 60 | ROAD SONGS HOYT AXTON/A&M SP 4669 | | | 10 |
| 60 | 68 | SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001 | | | 29 |
| 61 | 69 | HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758 | | | 27 |
| 62 | 59 | GEORGE & TAMMY'S GREATEST HITS GEORGE JONES & TAMMY WYNETTE/Epic PE 34716 | | | 15 |
| 63 | 63 | THE FIRST TIME BILLY CRASH CRADDOCK/ABC DO 2097 | | | 7 |
| 64 | 71 | BEST OF FREDDY FENDER /ABC DO 2079 | | | 43 |
| 65 | 74 | A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003 | | | 42 |
| 66 | 54 | T. G. T. G. SHEPPARD /Warner Bros. BSK 3133 | | | 4 |
| 67 | 37 | COME A LITTLE BIT CLOSER JOHNNY DUNCAN/Columbia KC 35039 | | | 13 |
| 68 | 43 | ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891 | | | 18 |
| 69 | 50 | TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34965 | | | 37 |
| 70 | 53 | JUST FOR YOU JOHNNY RODRIGUEZ/Mercury SRM 1 5003 | | | 15 |
| 71 | 58 | MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428 | | | 35 |
| 72 | 62 | ON THE ROAD JERRY CLOWER/MCA 2281 | | | 6 |
| 73 | 66 | AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34903 | | | 16 |
| 74 | 70 | SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531 | | | 32 |
| 75 | 73 | GREATEST HITS, VOL. II MICKEY GILLEY/Playboy KZ 34881 | | | 15 |



JOE ELY

HONKY TONK MASQUERADE

The Pride of the Lone Star State "soars" on this his second album. Grab hold of the single:

"FINGERNAILS" (MCA-40870)

Produced by Chip Young

MCA-2333

MCA RECORDS

THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
MAR. 11 MAR. 4

WKS. ON
CHART

| | | | |
|----|----|---|----|
| 1 | 2 | MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE RCA PB 11198 | 8 |
| 2 | 3 | DO I LOVE YOU (YES IN EVERY WAY) DONNA FARGO/ Warner Bros. WBS 8509 | 11 |
| 3 | 1 | DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/Warner Bros. WBS 8508 | 13 |
| 4 | 6 | I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL/Scorpion GRT 149 | 12 |
| 5 | 4 | WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS/ MCA 40836 | 12 |
| 6 | 7 | BARTENDER'S BLUES GEORGE JONES/Epic 8 50495 | 10 |
| 7 | 10 | TWO DOORS DOWN ZELLA LEHR/RCA PB 11174 | 12 |
| 8 | 11 | WALK RIGHT BACK ANNE MURRAY/Capitol 4527 | 8 |
| 9 | 9 | GOD MADE LOVE MEL McDANIEL/Capitol 4520 | 13 |
| 10 | 13 | RETURN TO ME MARTY ROBBINS/Columbia 3 10673 | 7 |
| 11 | 12 | IF I HAD A CHEATING HEART MEL STREET/Polydor PD 14448 | 9 |
| 12 | 5 | WOMAN TO WOMAN BARBARA MANDRELL/ABC DO 17736 | 12 |
| 13 | 20 | SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA PB 11201 | 5 |
| 14 | 16 | RUNNIN' KIND MERLE HAGGARD/Capitol 4525 | 10 |
| 15 | 19 | A LOVER'S QUESTION JACKY WARD/Mercury 55018 | 6 |
| 16 | 23 | READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/ United Artists XW 1136 | 5 |
| 17 | 17 | BEDROOM EYES DON DRUMM/Churchill CR 7704 | 11 |
| 18 | 18 | YES MA'AM TOMMY OVERSTREET/ABC DO 17737 | 8 |
| 19 | 24 | I CHEATED ON A GOOD WOMAN'S LOVE BILLY CRASH CRADDOCK/Capitol 4545 | 6 |
| 20 | 22 | SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia 3 10671 | 7 |
| 21 | 26 | I'VE GOT A WINNER IN YOU DON WILLIAMS/ABC 12332 | 4 |
| 22 | 27 | IT DON'T FEEL LIKE SINNIN' TO ME KENDALLS/Ovation 1106 | 5 |
| 23 | 29 | HEARTS ON FIRE EDDIE RABBITT/Elektra 45461 | 4 |
| 24 | 8 | I JUST WISH YOU WERE SOMEONE I LOVE LARRY GATLIN/ Monument 45 234 | 14 |
| 25 | 28 | RED HOT MEMORY KENNY DALE/Capitol 4528 | 7 |
| 26 | 32 | I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia 3 10681 | 5 |
| 27 | 27 | EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists XW 1137 | 4 |
| 28 | 35 | YOU'RE THE ONLY GOOD THING (THAT'S HAPPENED TO ME) JIM REEVES/RCA PB 11187 | 6 |
| 29 | 33 | I'M WAY AHEAD OF YOU BILL ANDERSON & MARY LOU TURNER/MCA 40852 | 7 |
| 30 | 30 | IT STARTED ALL OVER AGAIN VERN GOSDIN/Elektra 45411 | 8 |
| 31 | 34 | SO GOOD, SO RARE, SO FINE FREDDIE HART/Capitol 4530 | 7 |
| 32 | 38 | EVERYBODY LOVES A RAIN SONG B. J. THOMAS/ MCA 40854 | 7 |
| 33 | 41 | THE GRANDEST LADY OF THEM ALL CONWAY TWITTY/ MCA 40854 | 7 |
| 34 | 40 | LOVE IS A WORD DICKEY LEE/RCA PB 11191 | 6 |
| 35 | 36 | MUSIC IS MY WOMAN DON KING/Con Brio 129 | 7 |
| 36 | 14 | I DON'T NEED A THING AT ALL GENE WATSON/Capitol 4513 | 15 |
| 37 | 43 | BUCKET TO THE SOUTH AVA BARBER/Ranwood 1083 | 6 |
| 38 | 48 | SWEET SWEET SMILE CARPENTERS/A&M 2008 | 4 |
| 39 | 44 | CRY, CRY DARLING CON HUNLEY/Warner Bros. WBS 8520 | 6 |
| 40 | 46 | HERE IN LOVE DOTTSY/RCA PB 11203 | 4 |
| 41 | 50 | STARTING ALL OVER AGAIN DON GIBSON/ABC/Hickory 5402 | 5 |
| 42 | 45 | DEEPER WATER BRENDA KAYE PERRY/MRC 1010 | 7 |
| 43 | 51 | WE BELIEVE IN HAPPY ENDINGS JOHNNY RODRIGUEZ/ Mercury 55020 | 3 |
| 44 | 15 | YOU'RE THE ONE OAK RIDGE BOYS/ABC DO 17732 | 15 |
| 45 | 21 | LONELY HEARTS CLUB BILLIE JO SPEARS/United Artists XW 1127 | 9 |
| 46 | 56 | DON'T EVER SAY GOODBYE T. G. SHEPPARD/ Warner Bros. 8525 | 3 |
| 47 | 53 | IF YOU DON'T WANT TO LOVE HER JERRY NAYLOR/ MC 5004 | 5 |
| 48 | 25 | SHINE ON ME JOHN WESLEY RYLES/ABC DO 17733 | 12 |



| | | | |
|----|----|---|----|
| 49 | 31 | TO DADDY EMMYLOU HARRIS/Warner Bros. 8498 | 15 |
| 50 | 68 | MAYBE BABY SUSIE ALLANSON/Warner/Curb 8534 | 2 |
| 51 | 39 | SHAKE ME I RATTLE CRISTY LANE/LS GRT 148 | 15 |
| 52 | 60 | POOR POOR PITIFUL ME LINDA RONSTADT/Asylum E 45 462 | 5 |
| 53 | 62 | AT THE END OF A RAINBOW JERRY WALLACE/BMI (WIG) 8 006 | 4 |
| 54 | 42 | IT DOESN'T MATTER ANYMORE R. C. BANNON/Columbia 3 10655 | 13 |
| 55 | 61 | LOVE SOMEBODY TO DEATH ED BRUCE/Epic 8 50503 | 5 |
| 56 | 47 | YOU KNOW WHAT JERRY REED & SEIDINA/RCA PB 11164 | 12 |
| 57 | 49 | OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 40832 | 15 |
| 58 | 54 | WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/RCA PB 11146 | 17 |
| 59 | 70 | COLORADO COOL AID JOHNNY PAYCHECK/Epic 8 50469 | 3 |
| 60 | 52 | FEELIN' BETTER HANK WILLIAMS, JR./Warner Bros. WBS 8507 | 12 |
| 61 | 55 | I'VE BEEN LOVED CATES SISTERS/Caprice CA 2041 | 13 |
| 62 | 69 | I'LL BE THERE (WHEN YOU GET LONELY) DAVID ROGERS/ Republic 105 | 3 |
| 63 | 71 | YOU ARE THE SUNSHINE OF MY LIFE MARTY MITCHELL/ MC 5005 | 4 |

CHARTMAKER OF THE WEEK

| | | | |
|----|---|---|---|
| 64 | — | I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS RCA PB 11220 | 1 |
|----|---|---|---|



| | | | |
|-----|----|---|----|
| 65 | 57 | IF I EVER COME BACK PAL RAKES/Warner Bros. WBS 8506 | 12 |
| 66 | 74 | LOVIN' YOU BABY CONNIE SMITH/Monument 45 241 | 3 |
| 67 | 73 | PROUD LADY BOB LUMAN/Polydor 14454 | 4 |
| 68 | 90 | BABY IT'S YOU JANIE FRICKE/Columbia 3 10695 | 2 |
| 69 | 79 | LOVING HERE AND LIVING THERE AND LYING IN BETWEEN FARON YOUNG/Mercury 55019 | 2 |
| 70 | 76 | MUST YOU THROW DIRT IN MY FACE ROY CLARK/ ABC 12328 | 5 |
| 71 | 83 | THIS TIME JOHNNY LEE/GRT 144 | 2 |
| 72 | — | SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME) JOHNNY DUNCAN/Columbia 3 10694 | 1 |
| 73 | 78 | I'M JUST A FARMER CAL SMITH/MCA 40864 | 3 |
| 74 | 77 | DON'T STOP THE MUSIC (YOU'RE PLAYING MY SONG) LITTLE DAVID WILKINS/Playboy ZS8 5825 | 2 |
| 75 | 75 | 634-5789 JIMMIE PETERS/Mercury 55016 | 5 |
| 76 | — | COME ON IN JERRY LEE LEWIS/Mercury 55021 | 1 |
| 77 | — | IF YOU'RE LOOKING FOR A FOOL FREDDY FENDER/ABC AB 12339 | 1 |
| 78 | 81 | EVERYTIME I SING A LOVE SONG JIMMIE RODGERS/ ScrimShaw 1314 | 3 |
| 79 | 85 | LET ME FALL BACK IN YOUR ARMS FREDDY WELDER/ Columbia 3 10682 | 2 |
| 80 | — | RIGHT OR WRONG MARY K. MILLER/Inergi 306 | 1 |
| 81 | 84 | SHE CAN'T GIVE IT AWAY BARBARA FAIRCHILD/ Columbia 3 10686 | 2 |
| 82 | 82 | ANOTHER WOMAN BILLY CRASH CRADDOCK/ABC 12335 | 3 |
| 83 | 86 | EVEN COWGIRLS GET THE BLUES LaCOSTA/Capitol 4541 | 3 |
| 84 | — | IT AMAZES ME JOHN DENVER/RCA PB 11214 | 1 |
| 85 | 87 | BIRD DOG BELLAMY BROTHERS/Warner Bros. 8521 | 4 |
| 86 | 88 | I'M A WOMAN JEANNE PRUETT/Mercury 55017 | 2 |
| 87 | 89 | DRINKING THEM BEERS TOMPALL GLASER/ABC AB 12329 | 3 |
| 88 | — | HANG ON FEELIN' RED STEAGALL/ABC AB 12337 | 1 |
| 89 | — | TEARDROP IN MY TEQUILA PAUL CRAFT/RCA PB 11211 | 1 |
| 90 | — | WHISKEY TRIP GARY STEWART/RCA PB 11224 | 1 |
| 91 | 92 | BEGGARS AND CHOOSERS BILL RICE/Polydor 14453 | 3 |
| 92 | 93 | LOVE AND HATE MIKE BOYD/Inergi 305 | 2 |
| 93 | 94 | LET'S CALL IT A DAY (AND GET ON WITH THE NIGHT) LESLEE BARNHILL/Republic 014 | 2 |
| 94 | — | THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. WBS 8518 | 1 |
| 95 | — | EASY BARRY KAYE/MCA 40868 | 1 |
| 96 | — | THAT LUCKY OLD SUN NAT STUCKEY/MCA 40855 | 1 |
| 97 | 59 | MAY THE FORCE BE WITH YOU ALWAYS TOM T. HALL/ RCA PB 11158 | 15 |
| 98 | 96 | TO BE LOVED PEGGY SUE/Door Knob 8 045 | 3 |
| 99 | 58 | SOMETHING TO BRAG ABOUT MARY KAY PLACE/ Columbia 3 10644 | 17 |
| 100 | — | I'VE NEVER CHEATED ON YOU MIKE LUNSFORD/Gusto SD 176 | 1 |

★10★
ANNIVERSARY



M/C MERVYN CONN PRESENTS

**TENTH
INTERNATIONAL
FESTIVAL OF COUNTRY MUSIC
EMPIRE POOL WEMBLEY
LONDON MARCH 25-26-27 1978**

THIRD INTERNATIONAL FESTIVAL OF COUNTRY MUSIC

SCANDINAVIUM GÖTEBORG SWEDEN · 25 MARCH 1978

SECOND INTERNATIONAL FESTIVAL OF COUNTRY MUSIC

HELSINKI ICE STADIUM FINLAND · 1 APRIL 1978

FIRST INTERNATIONAL FESTIVAL OF COUNTRY MUSIC

EKEBERG IDRETTSHALL OSLO NORWAY · 2 APRIL 1978

FIRST INTERNATIONAL FESTIVAL OF COUNTRY MUSIC

AHOY STADIUM ROTTERDAM HOLLAND · 28 MARCH 1978

Don Williams
George Hamilton IV
Vernon Oxford
Don Everly
Barbara Fairchild
Jody Miller
Freddie Hart
Wilburn Brothers
Carl Smith
Carrol Baker

Marty Robbins
Ronnie Milsap
Donna Fargo
Carl Perkins
Skeeter Davis
Lloyd Green
Charlie McCoy
Hargus 'pig' Robbins
Lynch & Lawson
Dave & Sugar

Merle Haggard
Kenny Rogers
Dottie West
Moe Bandy
Larry Gatlin
Tompall Glaser
Barbi Benton
Joe Ely
Ronnie Prophet
Raymond Froggatt

FORTHCOMING TOURS

MERLE HAGGARD · MARTY ROBBINS · CARL PERKINS · TAMMY WYNETTE · CHARLEY PRIDE

MERVYN CONN ORGANISATION LIMITED

Chandos House, 45/46 Chandos Place, London WC2. Telephone 01-836 7255/6/7 01-836 9905/70. Telex Mercon 23343

LET THE SPIRIT MOVE YOU...

Roberta Kelly

gettin' the spirit

NBLP 7089



ON CASABLANCA RECORD
AND FILMWORKS, INC.

