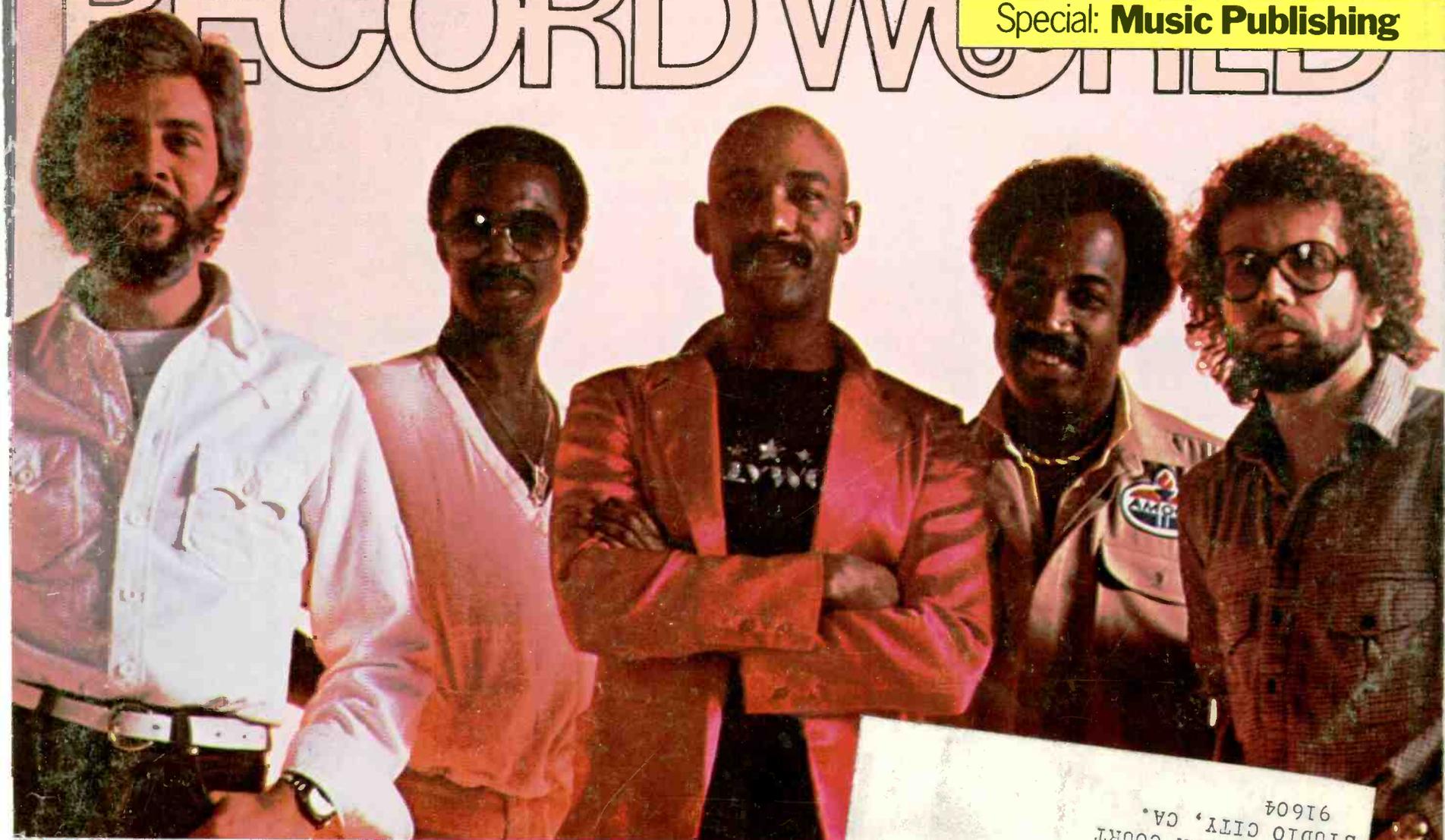


RECORD WORLD

Special: **Music Publishing**



HITS OF THE WEEK

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SINGLES

POINTER SISTERS, "HAPPINESS" (prod. by R. Perry) (writer: A. Toussaint) Warner - Tamerlane / Marsaint, BMI) (3:59). Their "Fire" went Top 3 and this interpretation of the Allen Toussaint tune has the same kind of pop/BOS feel with a punchy rhythm. Planet 45902 (Elektra)

ELVIS COSTELLO, "ACCIDENTS WILL HAPPEN" (prod. by Lowe) (writer: Costello) (Plangent Visions, ASCAP) (3:00). Costello is one of the big AOR breakout artists of the year and this thoughtful pop/rocker should give him Top 40 presence as well. Columbia 3-10919.

AWB, "WALK ON BY" (prod. by group/G. Paul) (writers: David-Bacharach) (Blue Seas/Jac, ASCAP) (3:56). Dionne Warwick's '64 hit gets the ultimate jazz rock treatment here. The rhythm has just a hint of Latin and the high vocals set it off. It's right for several formats. Atlantic 3563.

STYX, "RENEGADE" (prod. by group) (writer: T. Shaw) (Almo/Stygian, ASCAP) (4:13). The single was forced out of the "Pieces of Eight" lp by AOR play and this story ballad with high harmony vocals and a strong rock track should find fast Top 40 play. A&M 2110.

SLEEPERS

THE J. GEILS BAND, "TAKE IT BACK" (prod. by J. Wissert) (writers: Wolf - Justman) (Center City, ASCAP) (3:15). The group has mellowed considerably on the new album and this disc, with organ and harmonica standing out, should get pop as well as adult play. EMI-America 8012.

JOURNEY, "JUST THE SAME WAY" (prod. by R. T. Baker) (writers: Rolie-Schon-Valory) (Weed High Nightmare, BMI) (3:14). The group has had several big albums and this hard but slick rocker with a new lead singer fits both AOR and pop programming with ease. Columbia 3-10928.

TONY ORLANDO, "THEY'RE PLAYING OUR SONG" (prod. by Medress-Appell) (writers: Sager-Hamlish) (Chappell/Red Büllet/Unichappell / Begonia, ASCAP / BMI) (3:45). The title tune from the new hit play gets a disco production but with a solid pop flavor nonetheless. Casablanca 967.

TYCOON, "SUCH A WOMAN" (prod. by R. J. Lange) (writers: Kreider-Mershon) (Cee-Note, BMI) (3:29). The New York group has much in common with a number of artists and this prime pop/rocker with a strong guitar line, has access to AOR and pop airplay. Arista 0398.

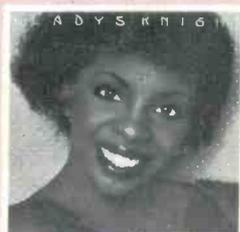
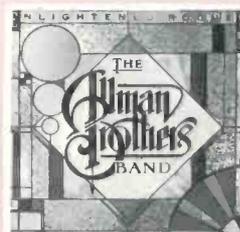
ALBUMS

GEORGE BENSON, "LIVIN' INSIDE YOUR LOVE." Benson's first two record studio sets finds him covering some classic songs ("A Change Is Gonna Come," "Hey Girl") and some inspired originals. Tommy LiPuma keeps things at an even tempo, pointing to Benson's understated style. WB 2BSK 3277 (14.98).

THE ALLMAN BROTHERS BAND, "ENLIGHTENED ROGUES." The reunion is not only among members of the band, but with producer Tom Dowd, who produced several of their classic albums. The twin lead guitar sound which has become their trademark, is heard on "Crazy Love." Capricorn CPN 0218 (7.98).

"GLADYS KNIGHT." Knight's first album for Columbia spotlights the songstress in a variety of settings from soulful ballads ("The Best Thing We Could Do Is Say Good-bye") to disco ("You Bring Out the Best In Me") to "You Don't Have To Say I Love You" 's uptempo mood. Columbia JC 35704 (7.98).

SUZI QUATRO, "IF YOU KNEW SUZI." Quatro, a semi-regular on the "Happy Days" TV show, should finally make her mark as a recording artist in this country. Her duo single, "Stumblin' In," is already charted and her version of Tom Petty's "Breakdown" should follow. RSO RS-1-3044 (7.98).

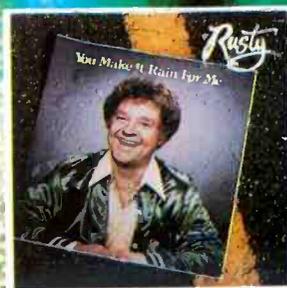




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RECORD WORLD

McCartney, Wings Sign With EMI Worldwide Excluding North America

■ NEW YORK—Bhaskar Menon, chairman and chief executive of EMI Music-Worldwide Operations, last week confirmed reports that EMI had signed Paul McCartney and Wings for all the countries of the world excluding North America.

McCartney left EMI and Capitol Records for the United States and Canada last month when his signing with CBS Records for those territories was announced.

McCartney has been associated with EMI since 1962, when the company first signed The Beatles.

In a prepared statement, Menon said "EMI feels deeply privileged in our continuing association with Paul McCartney. We have repre-
(Continued on page 127)

Grieff-Bergman Label Readies First Release

By DAVID McGEE

■ NEW YORK — Citylights, the CBS-distributed label headed by former ABC VP of marketing Barry Grieff and Record Bar president Barrie Bergman, is alive and well. Originally dubbed Cypress Records, but changed to the current monicker for legal reasons, the label is planning an early April release of its first product by the Mighty Clouds of Joy. A single will precede the album.

For the moment, Citylights is, in Grieff's words, "being low-
(Continued on page 127)

Mutual To Purchase WHN for \$14 Million

By CINDY KENT

■ NEW YORK — Storer Broadcasting, Co., Inc. and the Mutual Broadcasting System, Inc. announced last week they have reached an agreement in principle for Mutual to purchase WHN in New York, a Storer property, at a sale price of 14 million dollars. The agreement is subject to FCC approval.

According to Mutual executive vice president Gary Worth, "Mutual is very impressed with both staff and programming of this successful radio operation, and we plan no change in format or management."

WHN is the second owned and operated radio station purchased by Mutual since the network became a subsidiary of Amway Communications Corp., Ada, Mich. Mutual purchased WCFL, Chicago, a few months ago, but the agreement is also awaiting FCC approval. WHN and WCFL,
(Continued on page 18)

Court Rules Against AMOA Complaint In Jukebox 'Location List' Controversy

By BILL HOLLAND

■ WASHINGTON — A U. S. District Court judge here has just ruled against a complaint brought by the nation's biggest jukebox owners association involving the Copyright Royalty Tribunal's 1978 directive that jukebox owners must file yearly location lists of their registered machines.

Appeal Planned

U.S. District Judge Aubrey E. Robinson this past week ruled that the Copyright Royalty Tribunal, which is empowered by the Congress to settle disputes dealing with copyright matters, is entitled to require the yearly location lists.

The jukebox owners group, the 4000 member Amusement and Music Operators Association, had filed the suit after months of legal preparation. Even as the Tribunal ruled last September that yearly location lists be required, the association had continued to

explain that such as ruling would cause clerical overloads, violations of their confidentiality and would place serious impediments in the way of their business operations.

Legal representatives of the AMOA told RW that they plan to appeal the case. The Tribunal ruling states not only that the operators of registered machines file yearly location lists but changes in the numbers of machines must be filed as well.

Constitutional Questions

Copies of the decision will be available for the public this week, but RW has learned that the suit, when appealed, will also involve "constitutional questions" involving "separation of powers," according to one source.

There are also more than 5000 operators outside the AMOA, most of whom have not even filed registration forms with the Tribunal, who will be watching the continuing legal battle with great interest, because even though the Tribunal — and the Copyright Office — have no enforcement powers, if the issue of location lists is finally settled by the courts in favor of the Tribunal, the "outlaw" operators might well consider registering their boxes with the Tribunal and complying with the copyright laws.

In addition, ASCAP and BMI have settled on lawsuits against jukebox owners (see RW March
(Continued on page 127)

Blonstein Stressing Rock and Reggae As Island Label Broadens Its Image

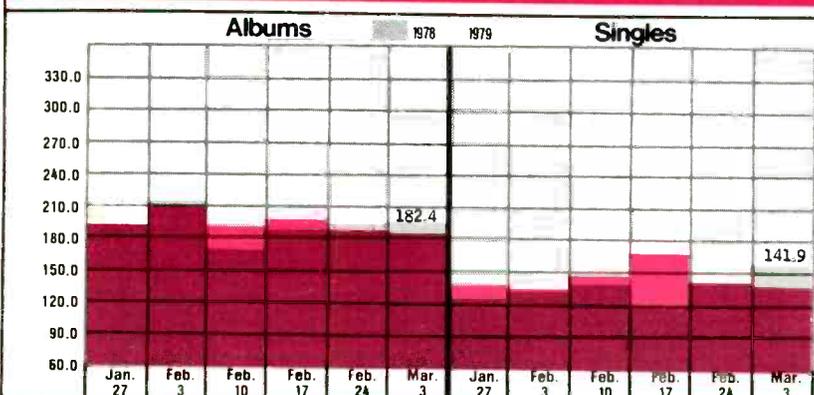
By NOË GOLDWASSER

■ NEW YORK — Now that Island Records — with its Warner Brothers distribution deal, newly streamlined staff and increasing emphasis on crossover product — is off and running with chart success for some of its acts and

an auspicious schedule of releases for the next six months, American Island's new president Marshall Blonstein sees the only obstacle to meteoric success as a problem of image.

The name Island — and its subsidiary departments, Mango and Antilles — has always been
(Continued on page 127)

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.

Casablanca Sets Major Promo Push For First Original B'way Cast Album

By SAM SUTHERLAND

■ LOS ANGELES — Casablanca Records promotion and marketing teams are hoping to put Broadway back on the charts via the label's current push for its first Broadway original cast project, "They're Playing Our Song," which opened at the Imperial Theatre in mid-February, in contrast to the limited market sought for cast albums in recent years, and the tacit assumption that Broadway audiences no longer reflect the pop mainstream, Casablanca is planning five differ-

ent singles from the show, including three tracks from the lp and two covers, with marketing destined to push beyond the traditional northeastern region for eventual national impact.

"I look at 'They're Playing Our Song' as much more than a Broadway production," label president Neil Bogart told RW. "It's a long-term project or us; the album, to me, could be as important to the Broadway stage as 'Saturday Night Fever' was to films." Bogart said
(Continued on page 122)

contents



■ **Opposite Page 42.** Music publishing, one of the oldest businesses associated with the performing arts, has gone through some rapid and radical changes over the past decade. Record World takes an in-depth look at this highly flexible aspect of the music business in our third annual salute to the field.



■ **Page 121.** Metropolitan Opera baritone Sherrill Milnes and Met director James Levine were but two of the names in classical music who turned out recently to receive their Record World annual Critic's Awards. A picture spread on the presentations, held at the Met's Opera Club, shows the major award winners.

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POWERHOUSE PICKS

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

Sister Sledge (Cotillion) "He's The Greatest Dancer." Already a smash on the disco and BOS charts, this record is showing the same action on the pop side as several heavies hit it this week.

George Benson (Warner Bros.) "Love Ballad." Since its release, the pop and black radio action has been hot as the majors keep jumping on it. Upward chart moves and solid breakout sales also have been reported.

NAB Members Hold 'Deregulation' Rally

By BILL HOLLAND

■ WASHINGTON — As sunshine and snow plows removed the last of the 26 inches of snow that all but immobilized Washington during the past few weeks, nearly 400 National Association of Broadcasters members came to town as part of a highly-publicized "Deregulation" rally.

Purpose

The main purpose of the rally was for members to meet on Capitol Hill with their legislators to let them know of their concern over FCC regulatory red tape, and to talk with those FCC officials who have come forward with plans to deregulate broadcasting.

The members first met with Sen. William Proxmire, (D. Wisc.), who has just introduced a bill which would eliminate the fairness doctrine and the equal time provisions imposed on broadcasters.

Proxmire told the broadcasters that he feels only one-fourth of the media has full first amendment freedoms—that is, the printed press. Why, he asked, in a city like New York, which has a multitude of radio and TV stations, but only two major daily papers, are the broadcasters subject to the "diversity" and "scarcity" provisions?

Meet with Ferris

Later in the day, the broadcasters met with FCC chairman Charles Ferris, who all through last year has been outspoken in broadcasting, who said that he was not opposed to the concerns voiced by the broadcasters he had spoken with, and that that the

(Continued on page 127)

CBS To Record Festival in Cuba

■ NEW YORK — CBS Records announced last week that it would record the three-day Cuban/American Music Festival which was set to take place March 2-4 in Havana.

In addition, according to Bruce Lundvall, president, CBS Records Division, the festival was scheduled to be video-taped for a possible CBS-TV special. Lundvall also announced that the King Biscuit Flower Hour would broadcast portions of the concerts April 8.

Schedule

The schedule of concerts, as of last Thursday, was: Friday — Weather Report, the Fania All-Stars, and Cuban artists Yaguarimu and Orchestra Aragon; Saturday — the CBS Jazz All-Stars (Stan Getz, Dexter Gordon, Eric Gale,

(Continued on page 126)

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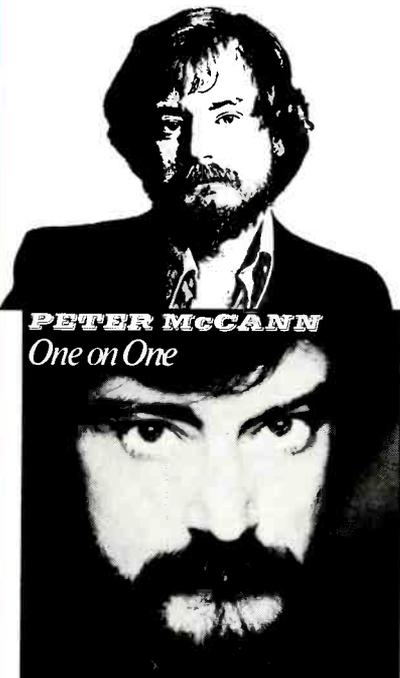
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TAKE A DISCOVERY BREAK.



PETER MCCANN
One on One

JC 35724

Discover Peter McCann.

Here's your last chance to discover Peter McCann before he becomes an acknowledged "name." Peter McCann is the man who wrote the Jennifer Warnes hit, "Right Time of the Night." He's also the man who wrote the Peter McCann hit, "Do You Wanna Make Love," a certified gold record. His first album, released a year-and-a-half ago, proved that Peter McCann wasn't fooling around. Every song on it went on to be covered by someone or other... seven of the songs were released as singles! Peter McCann's Columbia debut, "One on One," was over a year-and-a-half in the making, and every song on it sounds like a hit. Certainly many of them will be, and in a few months it will be too late for anyone else to discover Peter McCann.

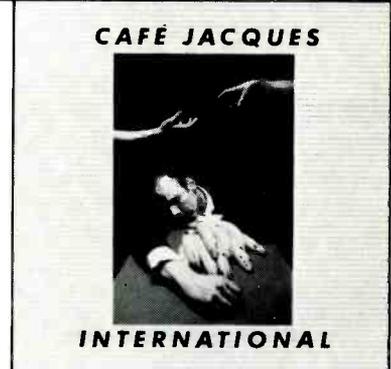
Produced and Managed by Hal Yoergler.



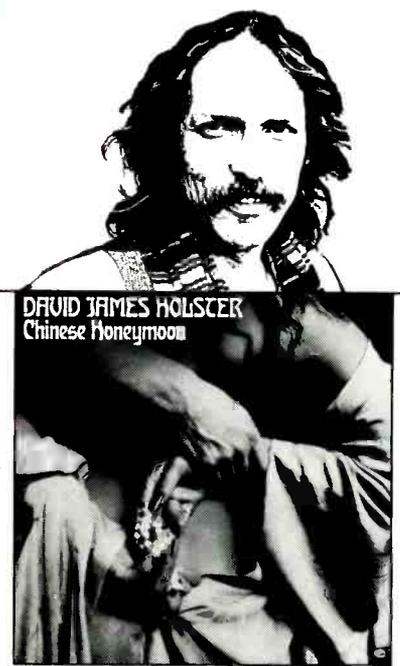
Discover Café Jacques.

It's time for another bottomless cup of Café Jacques. Their first album, "Round the Back," had an odd effect on some people...they couldn't get enough of it. One reviewer instructed his readers "leave it by the turntable." Another said it would go "...into the slim pile of records from which I select with confidence when I don't know what I want to hear, but do know that it better be good." Our favorite description of Café Jacques' music came from Scott Legg of *Focus Rock* who called them "A Philip Marlowe novel set to music." Not being a company to nurture a habit and then cut off the supply, album #2 is here. It's called "International." Drink it without cream or sugar.

Produced by Rupert Hine.



JC 35697



DAVID JAMES HOLSTER
Chinese Honeymoon

JC 35615

Discover David James Holster.

Before you wonder where a talent like David James Holster has been keeping himself, we'll tell you. Back in the late sixties, when Jackson Browne, Billy Joel and Bruce Springsteen were all kicking around on the New York, New Jersey circuit, so was David James Holster. Then David James Holster disappeared...to Colorado where he spent quite a few years having a good time, and making all of his music for himself and his close friends. He kept in touch with his old New York compatriots, and followed their careers with interest. Then, last year, thanks to encouragement from Jackson Browne (in the form of free studio time) David James Holster went into a recording studio. What emerged was "Chinese Honeymoon," an album that, you'll agree, was well worth waiting for.

*Produced by Kenny Edwards and Greg Lalanyi.
Management and Direction:
William D. Roberts, Kenneth Suddleson.*

COLUMBIA. WE BREAK DISCOVERIES.

Judge Denies Dismissal Motion As 'Betamax Trial' Continues

By SAM SUTHERLAND

LOS ANGELES — The court battle over possible copyright infringements raised by home videotaping drew nearer to its resolution last week, as the Betamax Trial continued in U.S. District Court here. And while an anticipated motion for dismissal by the defense was denied by Judge Warren J. Ferguson, commentary from the bench increasingly supported four defendants headed by Sony Corp., producers of the Betamax decks, against the copyright allegations being tendered by plaintiffs Walt Disney Productions and Universal Studios.

Judge Ferguson's refusal during Wednesday's (28) session proved one of his few nods to the plaintiffs, and, while upholding continuation of proceedings, was linked more to the broader significance of the copyright issue than to Universal/Disney's efforts to demonstrate the impact of home videotaping on commercial film and television revenues.

Stephen A. Kroft, chief attorney for the plaintiffs, had opposed the motion for dismissal by asserting that, with the case as few as five days away from completion, and the certainty of additional appeals, a complete record of testimony from the current trial would

Pete Mollica Named Windsong Promo VP

LOS ANGELES—Al Teller, president of Windsong Records, has announced the appointment of Peter Mollica as vice president, national promotion for the label.



Pete Mollica

Mollica comes to Windsong from UA Records, where he most recently served as director of national promotion. Prior to joining UA, he was assistant director of national promotion for A&M Records. Mollica began his career in the record industry in the sales department of ABC Records and subsequently held local promotion position at MCA Records and A&M Records.

He will be headquartered at Windsong's Beverly Hills office located at 9744 Wilshire Blvd.

assist future deliberations.

Judge Ferguson termed the issue a matter "so fundamental, so strong," that continuation was needed. But, although he thus deferred assertions by Sony Corp. attorney Dean Dunlavey that Universal/Disney's case had failed to show the plaintiffs' claims of damages and consequent right for relief, Judge Ferguson continued his prior criticisms of Universal/Disney's case.

A week earlier, the judge had ruled out three witnesses for the plaintiffs, arguing as he has at several points that the Universal/Disney action has pursued too broad a range of allegations to permit decisive action from the court, and that the proposed witnesses represented only a further accumulation of basic points already established by prior defense witnesses.

Judge Ferguson's comments also hacked the defense's claims that the plaintiffs have yet to prove either damages or right for relief, despite his denial of the motion.

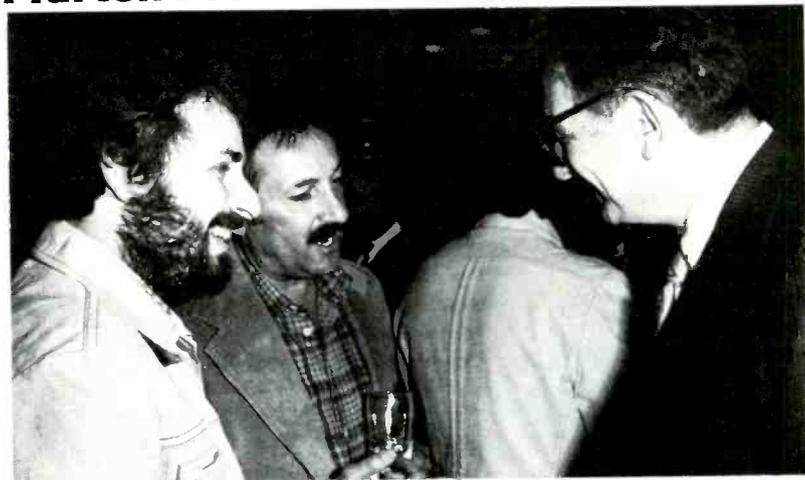
The defense asserted the Betamax recorders are not direct copyright infringers, a view reinforced by Judge Ferguson during comparisons between usage of the video decks and precedents, including home audio recording and Xerox copying.

During plaintiffs' argument, Kroft moved from the central contention that the burden of proof under existing copyright law is the defendants' to the assertion that Sony is a contributory infringer, arguing that the Betamax's compact design, affordability for consumers, and technical features promote copyright infringements.

The judge responded by testing Kroft's assertion against the Xerox precedent, and queried

(Continued on page 109)

Martell Foundation Hosts Luncheon



Music industry execs gathered at the Bistro Restaurant in Los Angeles on Monday, February 26 for the first west coast kickoff luncheon of the T. J. Martell Memorial Foundation for Leukemia Research dinner, scheduled for April 21 at the Waldorf-Astoria in New York. This year's recipient of the T. J. Martell Humanitarian Award is A&M president Gil Friesen. Previous honorees were Bruce Lundvall (1977) president, CBS Records Division; and Ahmet Ertegun (1978) chairman, Atlantic Recording Corporation. Pictured from left: Record World senior VP Spence Berland; Al Coury, president of RSO Records; and Dr. James Holland, chairman of the dept. of neoplastic diseases at Mt. Sinai Medical Center.

Epic Names Smallwood Natl. Promo Director

NEW YORK—Al Gurewitz, vice president, national promotion, Epic / Portrait / Associated Labels, has announced the appointment of Jerry Smallwood to director, national promotion, Epic Records.



Jerry Smallwood

In his new position, Smallwood will be responsible for directing all activities of the national promotion staff in supporting singles released on the Epic label. He will report directly to Gurewitz.

Smallwood was most recently associate director, national promotion, Epic Records.

FCC Postpones Deregulations Talk

By BILL HOLLAND

WASHINGTON — The Federal Communications Commission deregulation hearings which were supposed to be held here as soon as next week have been postponed until next month.

The hearings, which are being viewed as a governmental turning point in the struggle of radio broadcasters toward deregulation, are to be rescheduled in March and are to be coordinated in the planning stages by an entirely different branch of the commission, according to an FCC source.

Although there was prior "unofficial" notice of the proposed hearings earlier this month, the original internal branch of the commission was unable to move the hearing plans even to the public calendar stage.

Sources close to the FCC say that the main problem was the inability of the staff of the Broadcast Bureau to approach the topics of the hearings with the same enthusiasm as the office of the chairman and the commissioners.

The new policy direction toward deregulation is evidently a bitter pill for the Broadcast Bureau to swallow, since for years they have been charged with the day-to-day duties of regulatory functions and policies.

"Many of them (in the Broadcasting Bureau) were finding it hard to think in other terms," one source told RW.

The chairman's office is moving ahead toward hearings in March, however, utilizing the staff of the office of plans and policy.

A&M Post-Grammy Reception



Following the telecast of the Grammy Awards, A&M Records recently held a reception at Chasen's restaurant for its artists who participated in the show. Kris Kristofferson and A&M's Rita Coolidge presented the award for Best Country Male & Female Artists. Pictured from left are: Connie Nelson, wife of Willie Nelson; Terri Rogers, assistant to Kris & Rita; Jerry Moss, A&M chairman; Rita Coolidge; David Anderle, Kris & Rita's producer; and Kris Kristofferson.

Congratulations

Anne Murray

Grammy Award Winner
for Top Female Vocal Performance on the Gold Single
"You Needed Me"



Anne Murray *Let's Keep It That Way*



The Platinum album
"Let's Keep It That Way"
contains the Gold Single "You Needed Me"

Anne Murray
NEW KIND OF FEELING



The new album that shipped Gold
"A New Kind Of Feeling"
contains the hit single
"I Just Fall In Love Again"

★ One Of A Kind ★



Produced By Jim Ed Norman

RECORD WORLD CHART ANALYSIS

Singles Chart Reveals Tug-of-War Between Disco and Rock and Roll

By PAT BAIRD

While Top 40 radio programmers ponder the continuing popularity of disco versus rock records, the *Record World* Singles Chart this week

Singles

reflects something of a tug-of-war between the two sounds.

Disco music emerged as a full-blown singles contender only late last year and, once the airwaves were filled with the disco sound by even such established rock/pop artists as Rod Stewart, The Rolling Stones, The Bee Gees, Cher (and most recently The Beach Boys and The Kinks), something of a backlash seemed to take place with programmers and their audiences apparently seeking the more familiar hard or mid-rock beat. Consequently, for several weeks, more new rock records

came on the Top 100 than did disco records.

Over the past four weeks the two sounds have done battle with each other on a radio level but with sales figures clearly tilting towards the disco side. This week's Singles Chart illustrates the latest skirmishes.

Gloria Gaynor (Polydor), a record that worked off a big disco base, moved into the #1 bullet spot this week and bulleted at #5 on the Black Oriented Singles Chart. The Bee Gees (RSO) picked up the #4 bullet slot on the pop side and #52 bullet spot on the BOS chart. The rest of the Top 5, Rod Stewart (Warner Bros.) at #2, Village People (Casablanca) holding at #3 and the Pointer Sisters (Planet) at #5 all continue to pull in massive sales figures, in most cases outweighing the radio play. With the exception of The Pointer Sisters, they are all disco records.

Peaches & Herb (Polydor), still #3 BOS and a disco charttopper, bulleted here to #8 and The Doobie Bros., the only rock record in the Top 10, came in at #10 bullet on excellent radio moves and sales. Donna Summer (Casablanca) and Chic (Atlantic) held at #6 and #7 respectively and Olivia Newton-John (MCA) remained in the Top 10 at #9.

This week's Chartmarker is The Blues Brothers (Atlantic) at #66 bullet. The record picked up big airplay as an lp cut before release and is already Top 15 in Los Angeles and Top 10 in Cincinnati.

Nigel Olsson (Bang) took a steady move to #14 bullet, primarily on sales, and Bobby Caldwell (Clouds), an add at WABC and working off a BOS base, moved to #14 bullet. Little River Band (Harvest) came into the Top 20 at #17 bullet on adds at KFRC and WHBQ as well as strong sales. Dire Straits (Warner Bros.), a solid AOR hit and an add this week at WABC, took over the #20 bullet spot.

Amii Stewart (Ariola), #25 bul-

let BOS and #7 on the Disco File Top 40, was added this week at KRBE and showed excellent movement elsewhere for #23 bullet, while Billy Joel (Columbia), another WABC add this week, showed steady upward radio movement for #25 bullet. Anne Murray (Capitol), #5 bullet on the Country Singles Chart, was added this week at WHBQ and KDWB as well as sold big for #26 bullet. Frank Mills (Polydor), one of last week's Powerhouse Picks and coming on the country chart this week at #72 bullet, went Top 10 in Memphis, Boston, Los Angeles and Atlanta for #28 bullet and Suzi Quatro & Chris Norman (RSO) was added this week at WFIL, KHJ, CKLW and WRKO for #30 bullet.

With only a few exceptions, the next part of the chart is dominated by disco singles. Among the bulleting records are: Eddie Money (Columbia), added at KMET, KRBE and KLIF for #35 bullet; Blondie (Chrysalis), another Powerhouse Pick last week, added at WABC, KHJ and KLIF, for
(Continued on page 109)

Bee Gees' LP Pulls Away from Field; Doobie Brothers Break into Top Five

By SAMUEL GRAHAM

The Bee Gees' "Spirits Having Flown" (RSO), now in its third consecutive week as the top album, continues to maintain a comfortable margin over the competition, and is in fact pulling away. The lp is the top rack item, with overall sales boosted by the single "Tragedy," currently bulleted at #4

on the Singles Chart.

Elsewhere in the top 5, #2 Rod Stewart (WB) and #3 Blues Brothers (Atlantic) have also held their positions for three straight weeks, with Stewart well ahead. The Doobie Brothers (WB), however, have made a significant move this week, regaining a bullet and breaking into the top 5 at #4; heavy action on the single, "What A Fool Believes," now at #10 bullet, has pushed the album, which is very strong at retail and moving well at racks.

Dire Straits (WB), hot at #6 bullet, also continues to move very well, with a bulleting single, heavy retail and improving racks.

Gloria Gaynor (Polydor), bulleting in the top 10, as well now at #10, again with strong retail and with racks showing continuous upward movement.

Peaches and Herb (Polydor), having shown excellent jumps at racks, are now at #14 bullet. Rick James (Gordy) is also bulleting in the top 20, at #18 with both retail and racks.

In the twenties, Neil Diamond (Col) is at #22 bullet mainly with rack activity. The Bee Gees' monster album of '78, "Saturday Night Fever" (RSO), has also picked up a bullet in the twenties, moving this week to #28, followed by Cheap Trick (Epic) at #29 bullet. Although the Cheap Trick product had been available as an import prior to its domestic release, that fact doesn't appear to have slowed it at all.

Bulleting in the thirties: Jefferson Starship (Grunt), at #32 with racks and improving retail; The Cars (Elektra) at #37; and George Harrison (Dark Horse), which jumped 44 spots to #39 in only its second week on the chart. Harrison is showing retail moves across the country. In the forties, bullets include Chuck Brown and

the Soul Searchers (Source), at #42 with pop/r&b singles action helping the lp at retail; Joe Sample (ABC), moving to #44 and selling well at the pop, jazz and r&b level; Angela Bofill (Arista/GRP), now at #45 and selling at

jazz and pop, with especially strong sales in New York; and Salsoul's "Instant Funk," at #47.

In the fifties, Anne Murray (Capitol) moves to #51 bullet with the aid of a bulleting single
(Continued on page 126)

Albums

REGIONAL BREAKOUTS

Singles

East:

Frank Mills (Polydor)
Chic (Atlantic)
Blondie (Chrysalis)
Third World (Island)
George Benson (Warner Bros.)
Police (A&M)

South:

Amii Stewart (Ariola)
George Benson (Warner Bros.)
Herbie Mann (Atlantic)

Midwest:

Amii Stewart (Ariola)
Billy Joel (Columbia)
Frank Mills (Polydor)
Quatro & Norman (RSO)
Eddie Money (Columbia)
Blondie (Chrysalis)

West:

Anne Murray (Capitol)
George Benson (Warner Bros.)
Eric Clapton (RSO)
Delegation (Shadybrook)

Albums

East:

Bob Welch (Capitol)
Sister Sledge (Cotillion)
Blondie (Chrysalis)
Police (A&M)
Cher (Casablanca)
Herbie Mann (Atlantic)
George Duke (Epic)

South:

Bob Welch (Capitol)
Sister Sledge (Cotillion)
Police (A&M)
Boomtown Rats (Columbia)

Midwest:

Bob Welch (Capitol)
Sister Sledge (Cotillion)
Police (A&M)
Boomtown Rats (Columbia)
George Duke (Epic)
Herbie Hancock (Columbia)

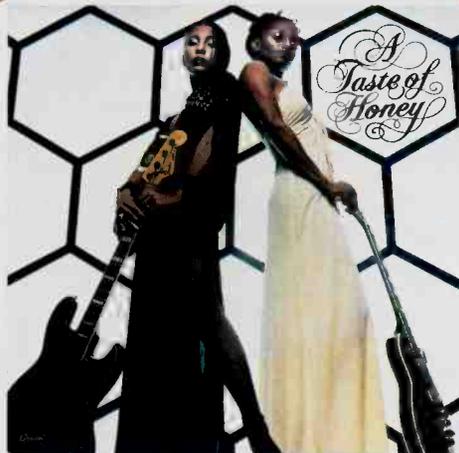
West:

Bob Welch (Capitol)
Sister Sledge (Cotillion)
Police (A&M)
Cher (Casablanca)
Boomtown Rats (Columbia)
Herbie Hancock (Columbia)

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Capricorn Campaign For Allman Bros. LP Shapes Up As Biggest in Company History

By WALTER CAMPBELL

■ MACON, GA.—With the release this week of the first Allman Brothers Band studio album in over three years, entitled "Enlightened Rouges," Capricorn Records is launching a massive promotion, marketing and merchandising program in support of the lp.

"I think it probably will be the biggest effort in the history of our company," Capricorn president Phil Walden told RW. "In addition to the advertising and marketing efforts, we will be doing an initial free concert in Atlanta in early April which we feel will attract a substantial audience. In conjunction with that we're doing a national radio broadcast on somewhere between 250 and 300 stations. That will be the first date on an extensive tour."

The album release began with a carefully timed shipment of advance copies to AOR stations around the country, according to Geary Tanner, director of national album promotion for Capricorn. "We had some shipping and weather problems," he said, "but we managed to accomplish our goal which was to get every AOR station in the country the album on Friday, Feb. 23. There were a few exceptions because of those problems, but practically every AOR station in the country in major and medium markets had copies of the album that weekend to give away over the air, and the hook was that it was the only place in town where you get the album, the radio station. It was not in the stores until late the next week, so it was a large impact kind of thing.

"We serviced the AOR stations first because they've supported us for a long time," he continued. "So we gave them the advantage of the giveaways, and reports indicate that it is a success."

The advertising and merchandising campaign is equally extensive, according to Diana Kaylan, director of advertising and creative services for Capricorn. "For basic elements we're providing to all major accounts across the country and to all our Polygram branches ads that basically work with a simplified version of the album cover which includes the new Allman Brothers Band logo," she explained. "Insofar as larger pieces that are going direct to accounts and direct to our branches, we're doing a 24-inch square acetate self-adhesive silkscreen poster.

The album cover is a stained glass window, and what we're doing is in silk screening the stained glass window onto the acetate, everyone can make their own stained glass window. All they have to do is take what we've done and put it up in a window, and it will look like a stained glass window. We're also doing an oversize 30 by 45 inch four color paper poster in which we have a picture of the light from the real stained glass window shining down on a picture of the band along with the slogan we're using on all the ads, 'The legend endures and the light shines on.'"

Kaylan said 5000 acetate posters and 10,000 paper posters are being shipped initially. "We'll be placing through all the branches consumer ads in newspapers, and there is a consumer print campaign tentatively scheduled for 10 magazine publications, half of which are regional and the other half national." There will also be trade ads and radio spots throughout the country, especially in conjunction with the tour dates, she said. "This kind of campaign is not like the one-shot deal when the album first comes out, but it really does have longevity to it, even though the initial reaction to the album is so strong, we are planning to stretch our campaign over three or four, maybe even six months if necessary."

Kaylan said catalogue product will also be included in efforts several months in the future. "We'll still be focusing on this lp, but featuring all the band's other lp's as well."

Ironhorse to Scotti Bros.



Ironhorse, the new group which features Randy Bachman and Tom Sparks, has signed an exclusive recording contract with the Atlantic distributed Scotti Brothers Records. To celebrate the signing and the release next week of their debut album, "Ironhorse," the group made their first appearance last week at the Burkhardt-Abrams Programming Convention in San Diego. Seen here congratulating Bachman and Sparks after their performance are from left: Ben Scotti, president of Scotti Promotion; Johnny Musso, general manager, Scotti Brothers Records; John David Kalodner, director of a&r, Atlantic Records; Tom Sparks; Randy Bachman; Bob Greenberg, vice president, general manager, west coast Atlantic Records; and Tony Scotti, president of Scotti Brothers.

Atlantic Names Manocchio, Cataldo National Pop Promotion Co-Directors



Mike Manocchio

■ NEW YORK—Mike Manocchio (former assistant national pop promotion director) and Bill Cataldo (former director of national secondary promotion) have been named Atlantic Records national pop promotion co-directors. The announcement was made by vice president, national promotion Vince Faraci.

In their new capacities, Manocchio and Cataldo will continue to report directly to Faraci and will work closely with him in the planning and execution of all pop promotion activities.

Manocchio began his association with Atlantic Records in October 1977 as midwest regional promotion director. Previously, he had spent 3½ years as ABC Records' regional promotion di-

Columbia, Feyline Pact

■ NEW YORK — Jack Craig, senior vice president and general manager, Columbia Records, has announced that the Columbia Label has signed a production arrangement with Feyline Records, headed up by Barry Fey. Under the agreement, Feyline Records will bring new artists to Columbia with records to be released under the Columbia/Feyline logo.



Bill Cataldo

rector in Cleveland, prior to which he was local promotion man for Capitol Records for three years. Prior to his current appointment, he had been serving as Atlantic's assistant national pop promotion director.

Cataldo joined Atlantic Records in 1974 as local promotion representative based in Miami, Florida following which he became the label's New York local promotion rep in January, 1977. He became WEA New York marketing coordinator in January, 1978, and in June of that year he returned to Atlantic as director of national secondary promotion.

MCA Inc. Reports '78 Best Year Ever

■ LOS ANGELES—MCA Inc. last week reported that its 1978 revenues, net income and earnings per share were the highest in the corporation's history. MCA's records and music publishing division increased both operating income revenues.

MCA Inc.'s net income was \$128,379,000, up 35 percent from the \$95,114,000 reported for 1977. Revenues for last year totalled \$1,120,644,000, up 28 percent from 1977's \$877,635,000. Earnings per share were \$5.52 in 1978, up 35 percent from the \$4.10 reported the year before.

For the three months ended last Dec. 31, MCA's net income was \$33,017,000, up 2 percent compared with \$32,255,000 for the fourth quarter of 1977. Revenues were \$332,786,000 in the quarter just completed, up 24 percent from the \$269,387,000 reported for the same period in 1977.

Operating income for the MCA records and music publishing division rose 18 percent from 1977's \$12,066,000 to last year's \$14,277,000, while the division's revenues climbed 32 percent, from \$99,800,000 to \$131,476,000.

The music division's operating income fell 35 percent for the fourth quarter, however, from 1977's \$6,977,000 to \$4,564,000 in the final quarter last year. The division's revenues for the quarter just completed were up 26 percent.

Extensive Promo Campaign Keys 'Blondie Month'

By FRANN ALTMAN

■ LOS ANGELES—With their current single carrying Blondie beyond their rock audience and into a wider spread of radio formats, Chrysalis Records has targeted March for an extensive new image campaign aimed at both radio and retail. Slated for "Blondie Month," as label execs are dubbing the next four weeks, are a range of promotion and marketing plays.

The theme of the campaign, "March is Blondie Month—Celebrate Blondie's Homecoming," is centered around their current single "Heart of Glass," first released November 1978 as a 12" disco and subsequently as a 7" single in January of this year.

Merchandising material, in line with a national display contest, include "a unique heart shaped poster of Blondie's Deborah Harry," said Brendan Bourke, sales and merchandising coordinator, "along with album jackets and streamers . . . all available with our distributors. Instore video will also be used."

The special picture sleeve for the 7", along with the display material, aims for a high profile of Harry (as well as the group members) due to a "tremendous visual response to Blondie's ap-

pearance on the Midnight Special," added Chuck Melacon, national sales manager, "which I think is what prompted this visibility on Deborah. So many people responded to seeing her perform."

Keying in on Los Angeles, San Francisco, New York and Boston, they plan to run a "Win a chance to see Blondie live . . . in Europe" contest to the consumer which will tie in with one radio station and one or more record retailers per market, as well as a local travel agency. KSAN in San Francisco and 99X in New York have been confirmed for the contest. Travel agents have donated tickets and accommodations, in exchange for advertising impact via the contests.

In line with "Heart of Glass," off the current album "Parallel Lines," they plan to run contests in Cleveland and Atlanta giving away heart-shaped key chains with the keys to a new car as a grand prize.

The single, although first released more than four months ago, began getting real notice when 99X/New York started playing the record in early January. This interest has spiraled across the country and garnered interest on a wide variety of radio

formats, helping to push record sales of the single up to 400,000 and increasing interest in Blondie's catalogue, including two other albums "Blondie" and "Plastic Letters." All three albums will be worked on their national sales campaign.

Advertising support in the trade publications and tip sheets will be stressed heavily along with "trying to penetrate every reasonable consumer publication on a regional and national basis," said Melacon.

Blondie will also be hosting the Midnight Special on March 9, a rerun of an earlier show this year, as well as exposure on the King Biscuit Flower Hour airing March 11, plus the Soap Factory, a syndicated disco show.

"While we're not spending a lot of dollars," explained Melacon, "we are getting a tremendous amount of exposure."

"We never gave up," said Sal Licata, senior vice president. "We recognized the potential of Blondie and just never let it go."

Supreme Court Upholds Elvis Poster Ruling

■ WASHINGTON — The Supreme Court has left intact a Second Circuit Court of Appeals temporary ruling banning the sale of any poster with a picture or likeness of Elvis Presley.

Included without comment in a long list of orders issued his past week, the Supreme Court move means that the order is to remain in effect until lower federal courts settle on who has the right of "commercial exploitation" after the death of a celebrity.

York, Lamb to New Warner Bros. Pacts

■ LOS ANGELES — Pete Johnson, director of creative services for Warner Bros. Records, has announced the appointment of Linda York to the post of creative coordinator for the label. In her new position, York will be acting as liaison between the various creative departments within the company.

Prior to her appointment, Linda York was the print planner and buyer for Warner's advertising



Linda York

Tomato Restructures; Fuhrman Named VP

■ NEW YORK—In a design to strengthen the Tomato Music Co., a number of structural changes have been made, according to Kevin Eggers, president of the label.

Mel Fuhrman has been appointed to the position of vice president of marketing and sales for both national and international operations. Reporting directly to him are: Bob Gooding, director of national promotion; Heiner Stadler, director of a&r; John Daniels, executive gospel director of a&r; Marion Somerstein, director of national publicity; and Gloria Leschen, director of production.

Fuhrman and Eggers are in the process of making a national tour of Tomato's network of distributors in order to re-establish their alliance to label.

Al Stillman Dies

■ NEW YORK—Al Stillman, lyricist of such standards as "The Breeze and I," "I Believe," "Chances Are" and "Bless 'Em All," died last week (17) in New York.

Stillman was born in New York City and graduated from New York University. He was a member of the staff of Radio City Music Hall from 1933 until his death. Stillman wrote the stage scores for such shows as "Virginia" and "It Happens on Ice" as well as the film scores to "The Cardinal" and "Carnival In Costa Rica." Over the years he collaborated with such composers as George Gershwin, Arthur Schwartz, Henry Mancini, and Percy Faith.

He is survived by his wife Pauline.

department as well as assistant to the art director. She has been with the label for six years.

Additionally, Shelley Cooper, director of advertising for Warner Bros. has announced the appointment of Jean Lamb to fill the post of print planner and buyer recently vacated by Linda York.

Before coming to Warners, Lamb was employed at the Los Angeles based advertising firm of Neil Eliot for one year.



Jean Lamb

new on the charts

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MARCH IS HOMECOMING MONTH FOR BLONDIE

Get out the welcoming signs! Following the huge international success of Blondie, we're going to spend the entire month of March celebrating Blondie's success right here in America.

We're celebrating in a number of exciting ways: the month includes a National Display Contest that will utilize our unique new heart-shaped Blondie posters, radio station promotions, a rerun on March 9 of the Midnight Special Show that Blondie hosted and a featured appearance on the King Biscuit Flour Hour on March 11.

It's happening! Blondie's home and here to stay in a very big way. You're invited to join the welcoming party.

The single,
"Heart of Glass" CHS 2295
The 12" disco single,
"Heart of Glass" CDS 2275
The album,
"Parallel Lines" CHR 1192



Deborah Harry
of Blondie



Chrysalis[™]
Records and Tapes

Produced by Mike Chapman

Atlantic Names Kaiser Field Operations Dir.

■ NEW YORK—Sam Kaiser has been promoted to the position of director of field operations for Atlantic Records, it has been announced by vice president, national promotion Vince Faraci and vice president, national AOR promotion Tunc Erim.



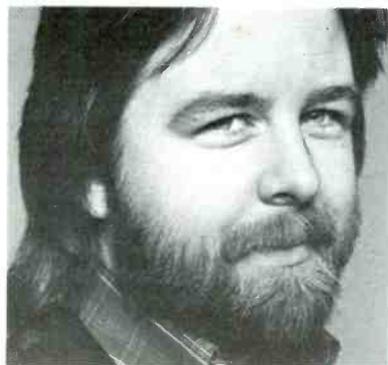
Sam Kaiser

The former midwest regional pop promotion director, Kaiser will now be based in New York City and will direct and oversee all promotion and marketing activities in the field involving the company's local and regional forces.

Kaiser began his professional music business career with stints at various radio stations from 1972-1977, including KADI-FM in St. Louis (disc jockey & promotion director) and KSHE in St. Louis. In February of 1977, he joined Atlantic Records as local promotion representative in St. Louis; and in November of that year he was promoted to midwest regional album promotion/artist development manager. In August of 1978, he was named midwest regional pop promotion director, a position he has held until this current promotion.

Columbia Names Bennett To Natl. Promo Post

■ NEW YORK—Ed Hynes, vice president, national promotion, Columbia Records, has announced the appointment of Bill Bennett to the position of associate director, national promotion/special projects, Columbia Records. Bennett will be based in New York and will report to Fred Humphrey, director, national promotion / albums, Columbia Records.



Bill Bennett

Mushroom Pres. Vogel Pulls American Company Together

By SAM SUTHERLAND

■ LOS ANGELES—Six weeks after the sudden death of label vice president and chief U. S. executive Shelley Siegel, Mushroom Records president Wink Vogel—who founded the company at its original Vancouver, B. C., base after earlier helping launch Can-Base Productions there — has stepped into a new, more active role as Mushroom's American head.

"I've taken a residence here," Vogel told *RW* last week in Los Angeles, "and while I've been president all along, I will now be an active one, as opposed to the more passive role I had here before." As head of a successful regional homewares retailing chain in Western Canada, Vogel had focused on that career while letting Siegel assume the bulk of daily operational responsibilities.

"We made that marriage with A&M last fall," explained Vogel of Mushroom's Canadian label operations, "and it's worked very well. What I've had to do is restructure my other business responsibilities up there, so that I would be free to assume a broader involvement here. In effect, I've reversed roles; before, I was really more a consultant to Mushroom, where now I'll be fully involved."

His prior low profile, combined with Siegel's aggressive stance as U. S. Mushroom head, made Vogel a little-known principal until last September, when the label held its first convention in Scottsdale, Arizona. But while he notes completion of an internal reorganization of Mushroom's Los Angeles staff as a result of Siegel's death, Vogel adds that his contract with the

label's operations is hardly a new trend.

"It's not that I wasn't involved before," he commented. "Shelly and I talked at least once a day, if not more, because I had always viewed our relationship in Mushroom as complementary: from Shelly, I wanted to learn more about specific problems in the record business, while I think I helped him develop a stronger sense of business administration as a result of my own background. A&R decisions were always mutual; I've been involved with all of the artists signed, and all the material we've handled."

The realignment was necessitated at least partially by Mushroom's early days in business as a U.S. label, following the decision to found the company to help launch Heart, then signed to Mushroom in Vancouver and seeking, through Mushroom and Can-Base, an American outlet. As an independently distributed label whose promotion staff initially consisted of Siegel and a network of indie promo reps, Siegel himself had handled virtually every departmental function.

"We've restructured the company on a somewhat more formal basis," explained Vogel. "For one thing, in Shelly's absence, there's a need for better organization to insure that each base is properly covered; the staff here needed to have their functions clarified somewhat. And with more product to work, and more activity, we need to be sure we can coordinate those priorities."

"I'm taking the active role of general manager now, and I'll deal directly with those individual departments. You can't re-

place a guy like Shelly, but what we have to do is restructure the company to delegate responsibilities more precisely."

Under the new staff blueprint, Susie Gershon, assistant to the late vice president and consequently involved in additional chores outside her primary sphere, artist relations and special services, is now acting as full-time director of those functions, which, says Vogel, makes her principal liaison between all label acts and Mushroom's various internal departments. Vogel has also appointed a comptroller, Pat Croome, who will remain at Mushroom's Canadian offices and coordinate all licensing from there.

Other key staffers include national promotion director Liam Mullen, national AOR promotion chief Joe Owen (see separate story), national singles promo director and trade liaison Cathy Weidemann, business affairs/international director Rick Block and Mark Gilitin, in charge of a&r and publishing.

In addition to Croome and Owens, both new to the organization, Vogel notes that the label has added its own inhouse marketing team, Marke Cope and Erica Chick.

"I'm looking forward to the staff increasing their responsibilities, as well as in size," Vogel notes of the changes. "We haven't lost any staff, which frankly could have happened in a situation as traumatic as this was."

Because the loss of the label's U. S. VP coincided with a number of dramatic shifts in distribution and ownership, Vogel confirms widespread speculation followed Siegel's death, including predictions that Mushroom would quickly join the ranks of former indie labels pacted to major branch systems. Those scenarios were, at minimum, premature. "There's no change," Vogel commented on both current and future ties. "It's probably one area where I'm going to be making some new relationships, in that while I know some of our distributors, I'm not as familiar with all of them as I am with other areas of the company. So I'm looking forward to attending the NARM Convention and strengthening those relations there."

As for branch system details, Vogel reminds that Mushroom's early success with Heart, and their subsequent campaigns for Ian Matthews and other label acts such as Doucette, Chilliwack and Paul Horn, relied on the commitment of indie distributors. "My attitude is that the inde-

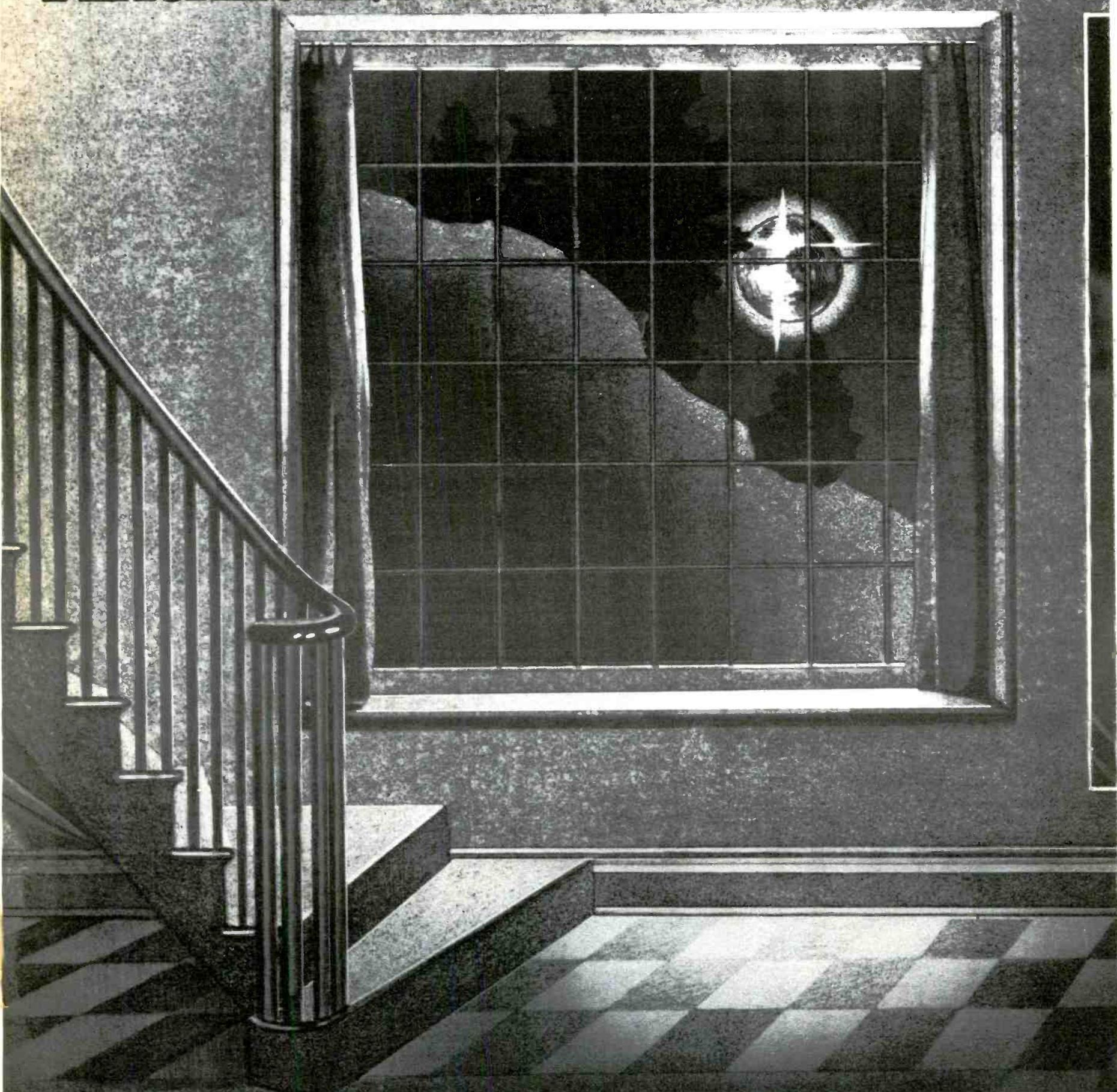
(Continued on page 122)

Columbia Fetes Kunkel



Columbia artist Leah Kunkel was recently in New York planning the release of her forthcoming album, "Leah," scheduled to be in the stores in April. While in town Ms. Kunkel was feted by Columbia executives. Pictured, from left: (sitting) Jack Craig, Sr. VP & gen. mgr., Columbia; Leah Kunkel; Bruce Lundvall, president, CBS Records Division; (standing) David Passick, manager; Mickey Eichner, VP, a&r, east coast, Columbia; Joe Mansfield, VP, marketing, Columbia; Ed Hynes, VP, national promotion, Columbia; Paul Smith, Sr. VP & gen. mgr., marketing, CBS Records.

PEACHES AND HERB ON POLYDOR/MVP



Once you've been touched by the flame of creative energy, all it takes is the right environment to rekindle the spark. Peaches and Herb's debut for Freddie Perren's MVP Records proves this point. Freddie's impeccable production and his masterful hit touch brought this legendary couple to new heights. And a huge new audience tumultuously greeted their return.

RECORDS & TAPES.

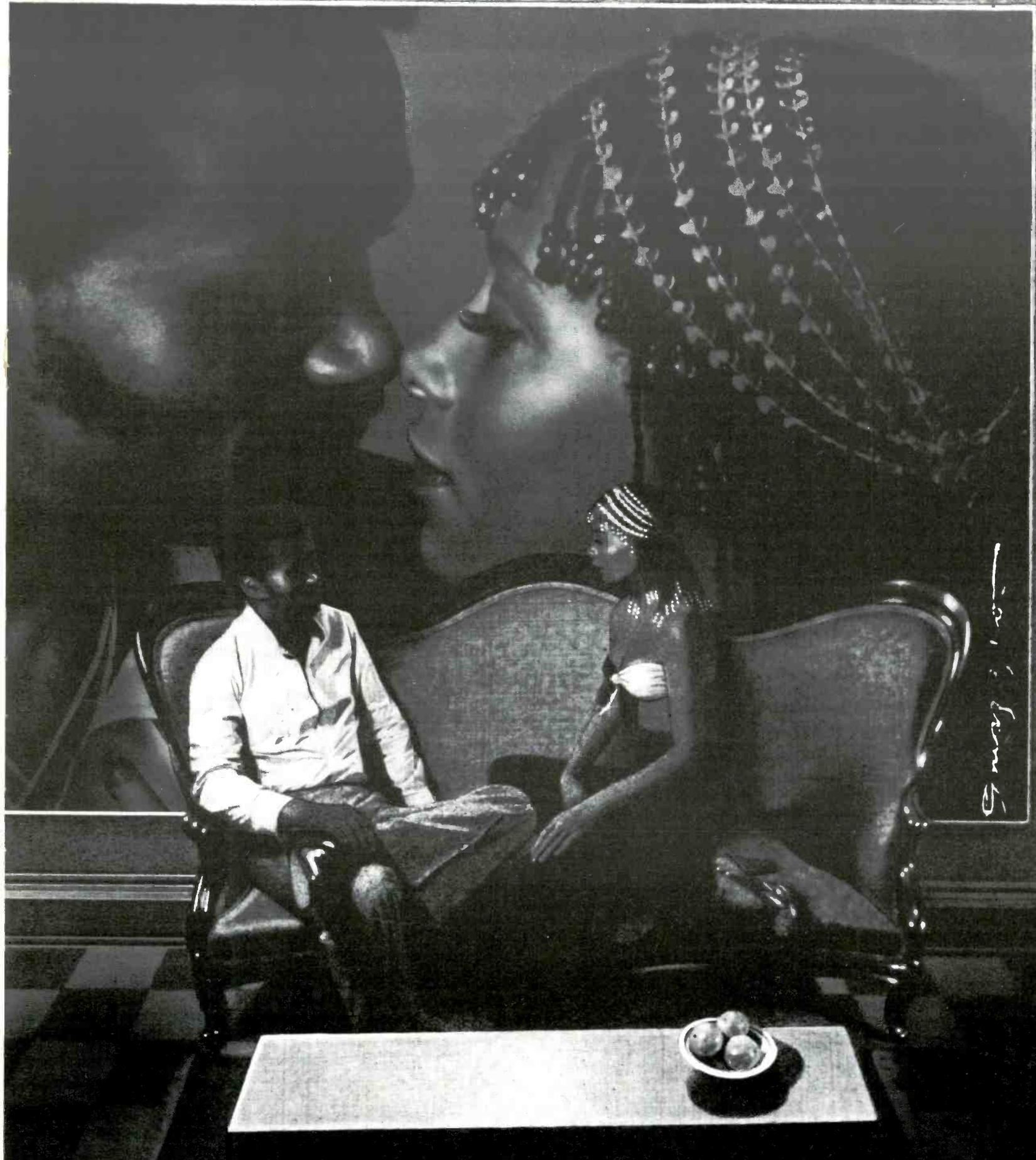


Photo: Sam S.

Peaches and Herb's smooth sophisticated style has carried them across all musical boundaries to the top of radio playlists. Now, in the most fashionable discos, nightclubs, in large concert halls and even on television Peaches and Herb are counted among the brightest of stars.

The success of "Shake Your Groove Thing" is only the beginning. There are so many hits (penned

YOU CAN TELL A COMPANY BY THE ARTISTS IT KEEPS

by the team of Dino Fekaris/Freddie Perren) waiting in the wings that "2 Hot" is already being called Peaches and Herb's greatest hits. Our job is to provide artists with the support they need to grow, with the freedom they need to create. Thanks, Peaches and Herb, Freddie Perren, Dino Fekaris, and everyone at MVP Records. You make us feel it's a job worth doing.



Produced by Freddie Perren for Grand Slam Productions, Inc. 

Sex Discrimination Complaint Filed By Sound Technician

By SAMUEL GRAHAM

■ LOS ANGELES—A sex discrimination complaint, described by the plaintiff and her legal counsel as "the first such suit in the sound technician area of the music industry," has been filed in Los Angeles on behalf of one Linda Joyce Wheatcroft, who is claiming that a Lititz, Pennsylvania-based sound company denied her employment on the basis of her sex.

In April, 1976, Miss Wheatcroft told *RW*, she was assisting Clair Brothers Audio Enterprises, Inc., the Pennsylvania firm, on several California dates of a Peter Frampton tour for which Clair Brothers provided equipment; Wheatcroft, whose function involved what she called "various heavy work involving set-ups, load-outs and so on," was not a paid employee of Clair Brothers or any other sound firm at that time. It was during the April 24 date at the Santa Barbara County Bowl, she said, that Clair Brothers principal Eugene Clair "asked me if I'd be interested in going back to the Lititz shop and working for the company, since they had no women working for them as roadies and should have, by law." It was a verbal arrangement, she added, with witnesses present.

No Confirmation

In subsequent weeks, Wheatcroft continued, she wrote and/or called Clair Brothers for confirmation of the offer, but received no response. Wheatcroft contended that it was co-principal Roy Clair who determined that she would not be hired, "and by June 17, several less qualified males had been hired instead." According to the complaint, Wheatcroft was "rejected for employment as a roadie due to the defendants' illegal and discriminatory hiring practices," and that rejection was based "solely" on her sex.

On June 24, 1976, Wheatcroft said, she took her case to the L.A. offices of the Equal Employment Opportunity Commission. After transferring the complaint

to its Philadelphia office, the EEOC "determined that I had a right to sue" on September 8, 1978, and Wheatcroft, through attorney Laura Goldin, filed suit in the United States District Court in Los Angeles on December 1 of last year. The defendants' co-counsel in Pennsylvania retained California attorneys for the Clair Brothers on January 23, 1979; and in an answer to the complaint filed in that same court on February 13, the defendants denied the charge of sex discrimination and alleged that "the complaint fails to state a claim upon which relief can be granted."

Wheatcroft, according to her suit, is seeking "a permanent injunction restraining defendant from discriminating against defendant with respect to employment because of her sex," as well as "an accounting for loss of earnings by plaintiff" due to Clair Brothers' refusal to hire her; in Wheatcroft's words, "All I'm looking for is what a roadie would have made in back pay" from the time when the first "less qualified male" was hired in 1976 until settlement of the case. Since she has been employed since 1976, the settlement would also deduct her subsequent wages from what she would have earned with Clair Brothers.

Record World contracted both Clair Brothers and attorney David Day, a partner in the firm Latham and Watkins who is representing Clair Brothers in California. Both parties declined comment on the case.

Wild and Crazy Look-Alikes



The finals of the national Steve Martin look-alike, sound-alike, act-alike competition, sponsored by Warner Bros. Records, were held recently at the Comedy Store in Los Angeles. The six regional winners each had a chance to try their "funny gags" on an all-star panel of judges and the original. Winner was Mark Phillips, who entered the contest through the auspices of WKDF in Nashville; he won a trophy, a guest spot on a Steve Martin television show and Steve's "best fishes." Cast of characters includes: Ted Myers (finalist from WDRC-FM in Hartford), Mike Berger (KMET, Los Angeles), Curly Webber (WZUU, Milwaukee), Steve Martin, Phillips, Jon Dorr (WKY, Oklahoma City) and Paul Tapie (WZZP, Cleveland).

Aretha's White House Reception



Aretha Franklin and her husband, Glynn Turman, are seen being greeted by President Carter and his wife, Rosalynn, at the White House reception following Aretha's performance at the Kennedy Center for the Performing Arts, which was held on December 13. Aretha also was honored by the President, who placed her on the Artists Committee for the Kennedy Center's Honors.

Mutual Buying WHN

(Continued from page 3)

both 50,000 watt AM stations, are the first stations purchased by Mutual since it was established as a nationwide radio network in 1934. Mutual has approximately 950 affiliates.

WHN is one of New York's oldest stations, having gone on the air in 1922, and is now ranked fourth in adults 25-49 in the New York metropolitan area (October/November ARB), according to Mutual. The station is also among the top billing stations in New York, according to WHN vice president and general manager Nick Verbitsky.

Country Music Success

"Country music is a big part of our success," Verbitsky said. "We are an exclusive format—country music emphasizing personalities, news, sports, etc. WHN celebrated its sixth anniversary as a country station in February.

Owens to Mushroom As AOR Director

■ LOS ANGELES—Liam Mullan, national promotion director of Mushroom Records, has announced the appointment of Joe Owens to the position of national AOR director for the label.

Prior to joining Mushroom, Owens served as director of artist development and national publicity for CBS Records in Canada, having joined the company as national promotion manager. Previously, Owens formed an independent publicity firm after leaving a post at Island Records in Canada.

Cutarella To Chappell

■ NEW YORK—Bob Cutarella has been appointed a professional manager for Chappell Music Company. The announcement was made by Irwin Schuster, senior vice president, creative.

Cutarella has been an independent music publisher, producer, songwriter and musician. As a publisher he ran his own companies, Castalia Music and Distant Shores. As a songwriter his credits include "Foxy Trot" (single on Buddah) and more recently songs on the forthcoming Joe Thomas lp on LRC Records.

Fantasy Names Stern Studio/Engineering VP

■ BERKELEY, CAL.—Jim Stern has been named vice president of Fantasy studios and engineering for Fantasy/Prestige/Milestone/Stax by label president Ralph Kaffel.

Stern came to Fantasy in 1969 as leader of an in-house rhythm section backing r&b sessions. By 1971, he had gained enough recording expertise to be put in charge of preparing the three studios then under construction in Fantasy's Berkeley headquarters.

As chief engineer since then, Stern heads a staff of 15.

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THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **TOMORROW NEVER KNOWS:** Beatles madness, already fueled by any number of nostalgic offerings last year—"Beatlemania," Mark Shipper's "Paperback Writer," the film "I Want To Hold Your Hand," etc. etc.—has taken a new turn. Now a group of enterprising and hopeful Beatle lovers have put together a little item called "Come Back Beatles," a 45 they pressed themselves (5000 copies) and issued on their Zebra label. The impetus for this record, according to organizer Paul Zotos, is simply this: "The Beatles have been approached separately and collectively (about re-forming) by the big record companies and promoters of the world and have refused their offers. But they've never been approached directly by their fans!" Hence "Come Back Beatles," a loping little rocker with lyrical and musical quotations from such tunes as "I Want to Tell You," "Help," "Revolution" and "Day Tripper" that they're calling "an international anthem to reunite the Beatles." "We haven't approached any labels yet about distributing the record," Zotos said, "because we wanted to establish this as a people's grassroots movement"—the only artist listed is "The People"—but apparently they've already had a positive response from Licorice Pizza, Tower Records, and radio people like Ten-Q's Machine Gun Kelly and K-Earth's Dara Welles. "There's nothing standing in their way now," Zotos said hopefully, "and the people have never actually asked them to get back together. I'm sure they'll do it." And just to make it even more certain, they are asking anyone who shares their hopes to contact them at Zebra Records, 7188 Sunset (suite 214), Hollywood 90046. We wish them luck—they're certainly going to need it.

THE NEW STEVE FORBERT—Each new generation of popular artists spawns its own titans, figures whose impact on peers and public alike makes them the standard of comparison for the next wave of hopefuls. Such careers have a double-edged effect, though—what distinguishes and legitimizes the star can prove an albatross for his successors.

When **Bruce Springsteen** first signed with Columbia, his earliest recordings and performances led the pundits of the day to saddle him with the "new Dylan" tag, one that hindered his progress as much as helped it. Now a young Mississippi songwriter is finding himself in the dubious limelight of comparisons with The Boss, and given this rookie's rasping voice, sawtoothed harmonica and driving rhythm guitar, the irony is that much more pointed—in sound, at least, he's probably closer to that Minnesota boy than Asbury Park's favorite son.

Steve Forbert does offer superficial similarities to both, but what matters are the differences. Offstage, his soft-spoken manner might lead fans of his excellent Nemperor debut lp to anticipate a folksy cast to his performances, but on the strength of his sets last Monday (26) at the Whisky, it's obvious he knows how to rock. In a generous set that covered all of the songs on the album and several equally impressive uncut tunes, Forbert and his young backing quartet erased easy analogies. And anyone who can take one of his own songs (the strutting "You Cannot Win If You Do Not Play") and sew it to "Wooly Bully" clearly deserves our support.

PEOPLE, PLACES AND OTHER WEIRDNESS: Art Fein has ankled his writing gig at Casablanca; but rather than hang around here soaking up smog, he's heading over the England to catch Ray Campi and his Rockabilly Rebels . . . ELO's Jeff Lynne recently took off a couple of days from recording in Munich to check out potential living quarters in L.A. "There's one more house you've gotta see," Lynne's real estate agent told him; "we'll be able to look at it almost anytime during the day, because the owner is usually at home making phone calls." So Lynne headed up to the place, and sure enough, the owner was at home—but little did Lynne know that the owner was none other than Artie Mogull. We weren't there, of course, but we suspect that Lynne and Mogull had more to discuss than the water pressure in the guest bathroom and the capacity of the hot tub out back . . . Marie Osmond, guesting on Leif Garrett's upcoming TV show, apparently had to be told all about fellow guest Brooke Shields' career; seems unlikely that anyone wouldn't be familiar with Ms. Shields' already celebrated doings, but Marie lives in Provo, Utah, and films like "Pretty Baby" simply don't get shown there . . . The MCA subsidiary label to be headed up by Danny Bramson who books the Universal Amphitheater, is apparently so new that there's almost nothing to report about it as of yet—not even a label name, let alone acts, personnel and so on. Check this space for info as we gather it.

ODDS AND ENDS: March 10 will be a busy day for the folks at (Continued on page 107)

McGuinn, Clark & Hillman at The Line



Capitol artists Roger McGuinn, Gene Clark and Chris Hillman recently performed to six standing room only crowds at New York's Bottom Line, with WNEW-FM broadcasting it live. Pictured from left are: (back row) Al Hersh, McGuinn, Clark and Hillman's manager; Doreen D'Agostino, press & artist relations coordinator, east coast, Capitol; Irwin Sirota, regional AOR promotion manager, Capitol; Roger McGuinn; Pat Dawson, WNEW-FM; Chris Hillman; (front) Gene Clark; John Sanbataro, guitar; and Greg Thomas, drums for MC&H.

Arista Names Friedman Asst. to the President

■ **NEW YORK** — Clive Davis, president, Arista Records, has announced the appointment of Michael Friedman to the position of assistant to the president. In this capacity, Friedman will assist Davis in the implementation of various projects, as well as acting as a liaison between Arista and labels distributed by the company.

Prior to joining Arista, Friedman worked primarily in the field of personal management, having managed Todd Rundgren and been associated with Albert Grossman and Bert Block management firms. He has also held the position of publicist at Ivor Associates, and has been a musician and a record producer.



Michael Friedman

Collins Tour Set

■ **NEW YORK** — Elektra/Asylum Records recording artist Judy Collins, who hasn't toured in two years, will embark on a major 30 city national tour opening at the Jai Alai Fronton in Hartford, Connecticut on March 9, 1979.

New LP

The tour is being launched in conjunction with the release of Collins' new Elektra album, "Hard Times For Lovers."

Meyer Exits A&M

■ **LOS ANGELES** — Andy Meyer, A&M vice president, special projects/assistant to the chairman, has resigned his post at A&M Records to pursue several independent writing projects. Meyer will continue to be associated with the label for the development of specific projects on a freelance basis, including his current role as the executive dinner chairman of the T. J. Martell Memorial Foundation for Leukemia Research dinner honoring Gil Friesen, president of A&M Records.

Background

Meyer joined the label in 1970 as a college representative while attending Bucknell University. In 1971 he was named the director of college promotion and in 1973 the executive director of public relations. After a year sabbatical in 1976 to travel around the world, Meyer, rejoined the label as the assistant to the chairman. In 1978 he was named to his current position as vice president, special projects.

Cher TVer Set

■ **LOS ANGELES** — Casablanca Record and FilmWorks recording artist Cher will star in her own one hour comedy and musical variety special entitled "Cher . . . and Other Fantasies," airing Wednesday, March 7, on NBC-TV. Cher's guest-stars include Shelly Winters, Andy Kaufman, Lucille Ball, and Elliot Gould.

Midsong Taps Jacobson

■ **NEW YORK**—Cathy Jacobson has been appointed disco promotion coordinator for Midsong Records, it was announced by president Bob Reno.

Jacobson was formerly with Casablanca Records' west coast office.

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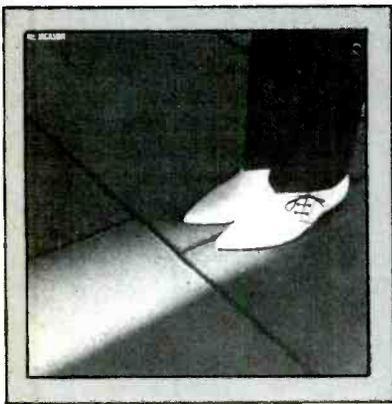
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CHUCK MANGIONE
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THE MIGHTY CLOUDS OF JOY
MUDDY WATERS
WILLIE NELSON
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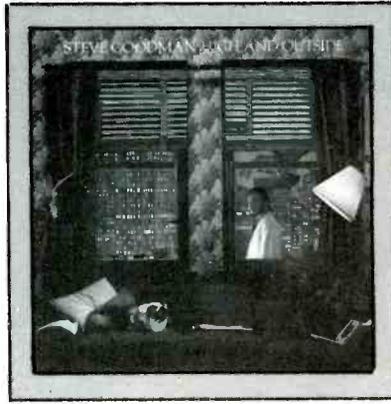
LOOK SHARP!

JOE JACKSON—A&M SP 4743 (7.98)
Jackson is one of the brightest new talents to emerge from England so far this year and this debut album shows why. His lyrics are direct and at times hard hitting with a sparse but effective musical accompaniment that works well on songs like "Is She Really Going Out With Him?"



TWILLEY

DWIGHT TWILLEY—Arista AB 4214 (7.98)
With the departure of Phil Seymour, the Twilley sound has been augmented by strings and additional instrumentation, but the spirit remains genuine. Twilley himself has more than compensated with fine performances on songs like "I Wanna Make Love To You" and "It Takes A Lot Of Love."



HIGH AND OUTSIDE

STEVE GOODMAN—Asylum 6E-174 (7.98)
Singer/songwriter Goodman looks to make a big splash with this collection of easygoing pop melodies and crafty arrangements that is already one of the most added records on the Album Airplay report. Nicolette Larson's vocal support on "The One That Got Away" should help to establish this over-looked talent.



LIGHT THE LIGHT

SEAWIND—Horizon SP 734 (A&M) (7.98)
Horizon keeps coming up with consistently high caliber albums and this set produced by Tommy Lipuma is no exception. The debut for their new label is an auspicious one with their sound being more refined than their past efforts. Watch for action on "Hold On To Love" and the title track.

IT'S ALRIGHT WITH ME

PATTI LABELLE
Epic JE 35772 (7.98)



The songstress is heard on one of her most percolating and soulful solo sets yet. The Skip Scarborough production keeps the accompaniment hot as Labelle's distinctive vocals soar through songs like "It's Alright With Me" and "My Best Was Good Enough."

BLACK SHEEP

HAMMER
Asylum 6-E-173 (7.98)



Jan Hammer's keyboard wizardry has produced an invigorating lp that is a perfect blend of jazz and rock, with his keyboard created guitar sounds making a significant contribution to that fusion. His cover of "Manic Depression" is super.

STONY ISLAND

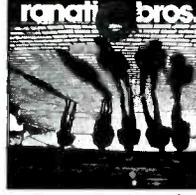
(ORIGINAL SOUNDTRACK)—Glades 7516 (TK) (7.98)



A soundtrack recording that should be accepted as a solid musical outing in its own right with score musicians including David Sanborn, Hiram Bullock and Andy Newmark among others. Expect good jazz, BOM and pop response.

G-FORCE

GRANATI BROTHERS
A&M SP 4748 (7.98)



Discovered at one of their rehearsals by Derek and Ray Shulman of Gentle Giant, the Granatis pla a gutsy band of rock 'n' roll that is neither punk nor pop. The material ranges from searing rockers like "I Can Do Without You" to ballads like "April."

AN EVENING WITH HERBIE HANCOCK & CHICK COREA

Columbia PC2 35663



These four sides were recorded in concert last February. In putting these acoustic piano performances to record, great care was taken not to electronically alter them which speaks well for their musicianship. "Maiden Voyage" is among the pieces included.

LONELY DANCER

VAN MCCOY—MCA 3071 (7.98)



The father of the "Hustle" has produced an appealing blend of disco and r&b rhythms that should become instant favorites at the BOS stations and the discos. "The Samba" is a "Hustle"-like dance tune that could start another dance craze.

ONENESS

DEVADIP CARLOS SANTANA
Columbia JC 35686 (7.98)



Santana's solo album has been over two years in the making. It is a record with a spiritual flavor, but guided by his soaring guitar work and the able accompaniment by musicians such as Narada Michael Walden and Tom Coster, it should reach a wide audience.

HOT DAWG

DAVID GRISMAN
Horizon SP 731 (A&M) (7.98)



Grisman is best known for his mandolin performances on albums by Linda Ronstart, James Taylor and Bonnie Raitt, among others, but his latest effort should bring him recognition for his own work. The music he defines simply as "Dawg Music" has an instant appeal.

FROM THE VAULTS

VARIOUS ARTISTS—Natural Resources NR 4014T1 (Motown) (7.98)



An album of ten previously unreleased '60s masters from the Motown vaults. Represented are some of the label's best known artists: the Temptations, Marvin Gaye, Diana Ross and the Supremes and the Spinners.

SHEIK YERBOUTI

FRANK ZAPPA
Zappa SRZ 2-1501 (Mercury)



Zappa's first for his new Mercury distributed label is a two recorded set of clever productions and characteristically outrageous material. Zappa and his exceptional group concern themselves with topics such as "Broken Hearts Are For Assholes," "Jewish Princess" and "Dancin' Fool."

HOLD YOUR HORSES

FIRST CHOICE—Gold Mind GA 9502 (RCA) (7.98)



These ladies are headed straight for the discos with their latest album, produced by four noted studio men including Norman Harris. His "Double Cross" is pure Philly soul while Tom Moulton and Thor Baldursson combine for a European styled arrangement.

MICHALSKI & OOSTERVEEN

Columbia JC 35602 (7.98)



This duo penned all nine songs on their debut album produced by Ken Scott. Their material is pop oriented with at least a couple of tunes showing top 40 potential. "In Love I Wanna Be" should give them a solid singles base.

Our Memor



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any fans have asked us over the years why we didn't release an album of just Elvis singing as he did in the recording studio. To them we dedicate this album—the pure Elvis without the additional accompaniment.

”

—Elvis' Father,
The Colonel and
RCA Records

RECORD WORLD SINGLE PICKS

RACEY—Infinity 50,007 (MCA)



LAY YOUR LOVE ON ME
(prod. by M. Most)
(writers: Chinn-Chapman) (Chinnichap, BMI) (3:07)

This debut disc from the new U.K. group has the flavor of early '60s rock with a touch of English music hall. The Mike Chapman/Nicky Chinn tune, along with Mickie Most's energetic production, make this the best kind of teen package with interest for adult programmers as well.

SPINNERS—Atlantic 3546



ARE YOU READY FOR LOVE (prod. by Thom Bell) (writers: Bell-Bell-James) (Mighty Three, BMI) (3:41)

The song was once part of the unreleased Elton John sessions and stands strong on this re-mix. The Spinners are singers in a class by themselves and this Thom Bell production shows off their old magic with up-to-the-minute excitement. Right for BOS and pop.

LUCIE ARNAZ—Casablanca 970



I STILL BELIEVE IN LOVE
(prod. by Arthur-Sager-Hamlisch) (writers: Sager-Hamlisch) (Chappell/Red Bullet/Unichappell/Begonia, ASCAP/BMI) (3:04)

This lush ballad selection from "They're Playing Our Song" shows off Arnaz' full vocal range and sensitivity in her delivery. Carole Bayer Sager's usual romantic lyrics make this a must add at the adult level.

T-CONNECTION—Dash 5051



SATURDAY NIGHT (prod. by C. Wade) (writer: T. Cookley) (Sherlyn/Decibel, BMI) (4:02)

The group scored recently with "At Midnight" on both the pop and BOS charts and this follow-up is equally powerful. It's a modified funk beat still meant for dancing. The lead vocal is rangy and exciting. A good crossover possibility.

Pop

AMERICA—American Intl. 700 (Casablanca)

CALIFORNIA DREAMIN' (prod. by Beckley-Bunnell) (writers: Phillips-Phillips) (ABC, ASCAP) (2:44)

America gives a very different reading to the Mamas and Papas '60s classic, now the title theme from a much anticipated feature film. It's curious and right for pop play.

BILL LaBOUNTY—Warner/Curb 8777

SOMETIMES LOVE SONGS MAKE ME CRY (prod. by J. Senter) (writers: LaBounty-Senter-Adamo) (Captain Crystal, BMI) (4:15)

LaBounty is known as a writer but is gaining in recognition as an artist. This new single should give him even more celebrity. The hook is pop radio perfect.

RUBICON—20th Cent. Fox 2397
AMERICAN DREAMS (prod. by R. Podolor) (writers: Blades-Pugh-Gillis-Eckler-Martini) (Fox Fanfare/Nocibur, BMI) (3:45)

The group made Top 40 impact last year and this new disc, with a "Peter Gunn" feel, rocks out with the best of them. A power bass line drives it at the AORs.

MATTHEW MOORE—Caribou 9027 (CBS)

STAY A LITTLE LONGER (prod. by R. Appere) (writer: Moore) (ABC, ASCAP) (3:35)

Moore, known primarily as a songwriter, debuts for Caribou with this bluesy ballad with a pop/perfect vocals at the core. The beat is familiar and compelling.

RICK MOSES—20th Cent. Fox 2398

BABY, YOU MOVE ME (prod. by R. Jarrad) (writers: Moses-Bear) (Rick Moses/Lucky Bear, ASCAP) (3:02)

A light piano bridge kicks off this ballad, reminiscent of Neil Diamond's work. Moses' baritone is expressive and, after adult action, it could be a pop sleeper.

DENNIS—Capitol 4687

YOU HEARD IT ALL BEFORE (prod. by R. Haffkine) (writer: Weedman) (Horse Hairs, BMI) (3:20)

Steel drums set off this light calypso beat new single from the Dr. Hook vocalist. It's cute and catchy and should get fast radio attention.

ANDY MENDELSON—Arista 0406

WE ALL FALL DOWN (prod. by H. Maslin) (writers: A. & R. Mendelson) (Koobla, BMI) (3:29)

Mendelson's first single for Arista is a big pop ballad with piano at the core, heightened by string arrangements. He already has fans in the east and should find new friends with this.

RAY DAHROUGE—Polydor 14543

I CAN SEE HIM MAKIN' LOVE TO YOU, BABY (prod. by Terrell-Dahrouge) (writer: Dahrouge) (Newton, BMI) (3:30)

Dahrouge's first release for Polydor is a pop disco number with some sophisticated lyrics. It's up-beat and unusual and the vocals are particularly smooth.

JAY PIRELLI—Carnaval 504

MAMA (prod. by Hall) (writer: Pirrelli) (Wemar) (3:10)

This sad ballad with a touch of Mediterranean beat sings the pitfalls of parental separation as told by the child. It should get adult/contemporary attention.

B.O.S./Pop

SYL JOHNSON—Hi 79529 (Cream)

MYSTERY LADY (prod. by Winn-Barnes-Gibbons) (writers: Gibbons-Winn) (East Memphis/Birdees, ASCAP/BMI) (3:40)

Johnson's somewhat throaty vocals give this up-tempo disco number a sound of its own. The energy level is suited to the dance floor and the airwaves with the strings giving it depth.

MEADOWLARK LEMON—Casablanca 969

MY KIDS (prod. by Dalton-Dubarri) (writer: Dubarri) (Cafe Americana/Dalton & Dubarri/Center Court, ASCAP) (3:30)

The clown king of basketball extolls the virtues of his biggest fans on this debut disc. His vocals are seasoned and the record has BOS and pop appeal.

BUNNY SIGLER—Gold Mind 4018 (Salsoul)

BY THE WAY YOU DANCE (I Knew It Was You) (prod. by Sigler) (writers: Davis-Richardson-Bell) (pub. not listed) (3:07)

Sigler, as writer/producer/artist, has had a hefty chart share this past year and this stunning disco tune should continue the trend. It's as slick as they come.

CHICK COREA—Polydor 14538

CENTRAL PARK (prod. by Corea) (writer: same) (Thalian, ASCAP) (3:05)

Corea's Latin/jazz flavor gets an up-tempo workout on this instrumental cut from the "Secret Agent" lp. It has enough movement to dance to and pleasure for pop/BOS listeners as well.

CAMEO—Chocolate City 018 (Casablanca)

GIVE LOVE A CHANCE (prod. by L. Blackmon) (writers: Lockett-Blackmon) (Better Days, BMI) (3:27)

The N.Y. group has already made noise in the BOS market and this somewhat traditional ballad with a message in the lyrics puts vocals and instrumentation together with class.

GARY CRISS—Salsoul 2082 (RCA)

BRAZILIAN NIGHTS (prod. by B. Terrell) (writer: Davis) (pub. not listed) (3:39)

Criss' "Rio De Janeiro" single made disco and BOS impact and this follow-up, with the same airy Latin feel, should do the same, with adult programming a sure shot.

LION'S DEN—Sire 1042 (WB)

BORN FREE (prod. by Bonjiovi-Quinn-Wheeler) (writer: Graham) (Hairone, ASCAP) (4:05)

It's hardly the traditional arrangement on the well-known film theme but a crafty disco production with some new lyrics for additional flavor. A must add at the discos.

FANTASTIC FOUR—Westbound 55419 (Atlantic)

B.Y.O.F. (Bring Your Own Funk) (prod. by B. Coffey) (writers: Coffey-Epps-Horne) (Bridgeport, BMI) (3:30)

The funk genre gets more and more support with each release and this new disc should grab listeners right off. The instrumentation is augmented by sophisticated syndrums.

SPLENDOR—Columbia 3-10927

ALL NIGHT LONG (prod. by W. Marcus) (writers: Bailey-Nunn-Nunn) (Splendorful, BMI) (3:42)

The new group has the disco sound down pat on this new disc that jumps out from the opening notes. Male and female vocals add interest and the horns are just right.

Country/Pop

HANK SNOW—RCA 11487

THE MYSTERIOUS LADY FROM MARTINIQUE (prod. by C. Glaser) (writers: Redd-Torok) (Cedarwood, BMI) (3:14)

Snow is one of the true legends of country music and here ventures into pop with a Caribbean beat new disc with lots of string support and total pop access.

LOUISE MANDRELL & R.C. BANNON—Epic 8-50668

I THOUGHT YOU'D NEVER ASK (prod. by B. Killen) (writers: Putnam-Cook) (Tree, BMI/Cross Keys, ASCAP) (3:24)

The record's already on the country singles chart but Bannon's country vocals get a big pop push from Mandrell's delivery. The lyrics add special interest for juke boxes everywhere.

Radio Replay

By NEIL McINTYRE



■ WBCN-FM in Boston is still on strike, but a meeting was set up for formal negotiations on March 3. Program director **Charlie Kendall** has been doing mornings during the strike and answering a lot of questions from the listening audience about it. Kendall said: "At this point it seems like all parties are willing to get down to negotiations, and as the programmer it will be wonderful to get back to programming."

WHN, New York's only country music station, is being sold for \$14 million to Mutual Broadcasting (see separate story in this issue).

ARB NEWS: Arbitron rating advances are out for New York in the metro 12 plus shares, and WKTU continues holding its disco grip on the market. WKTU in the Jan./Feb. was off from their Oct./Nov. 11.3 to 10.3, but is still a strong number one in market shares. WABC slipped from 7.1 to 6.2, WOR was off from 6.4 to 5.8. The all-news stations changed positions in the market with CBS-AM down from 5.5 to 5.2, while WINS was up from 5.1 to 5.3.

WBLS, with the addition of **Frankie Crocker** both on the air and programming, has moved up from 3.1 to 3.8, while WHN continues to move up from 3.4 to 3.6, and WPLJ moved from 3.3 to 3.6.

The adult contemporaries increased both on AM and FM. WNEW-AM was up from 2.1 to 2.9, and WYNY-FM was up from 1.1 to 1.8.

WNBC stayed at 2.6, as CBS-FM with oldies dropped from 3.4 to 2.6. WXLO(99X) slipped from 2.6 to 2.2, WNEW-FM moved from 1.7 to 1.8, WRVR was off from 1.3 to 1.1, WPIX-FM was down from 1.1 to 0.9, and WWRL stayed at 0.6.

Since the tremendous gains of WKTU in the Oct./Nov. book and, to the amazement of many programmers and I'm sure to the delight of 'KTU, none of the market stations saw fit to go after the disco audience. Since the last book the closest to a change has been at WBLS-FM with an increase in disco product being played, and their ratings went up.

MOVES: **Sonny Fox** resigns as PD at WYSP/Philadelphia and will remain on the air mornings. **Jerry Abear**, former assistant PD, has been appointed operations manager and acting PD . . . **Jesse Bullet** new PD at WLUP/Chicago from KPRI/San Diego . . . **Dale Turner** joins WSAI/Cincinnati doing afternoons from PD at WKDA/Nashville. **Alan Sneed** is the program manager of WKDA & WKDF, in addition to his duties as MD and PD at WKDF . . . **Jeff Chard** is the new GM at WOUR/Utica, moving up from PD. **Tom Starr** is the station's new PD. **Bob Putnam** has left to become GM of WLAD-AM & FM in Danbury . . . **Tanya Townsend** named MD at WRIF/Detroit. Also in the Motor City, WIXY has hired **Tom Hopkins** for the station's "Newstalk" morning team as the program host . . . **Bernie Moody** is the new PD/MD at WJMO/Cleveland . . . **Charlie K. Whetsel** has been appointed operations manager at WCPI/Wheeling from WFMD & WERE-FM/Fredrick . . . **Rich Fawler** leaves as MD at WBAL/Baltimore . . . **Portia** at RW west reports: **Keith** and **Linda London**, formerly PD and MD of WINW/Canton, are both looking, they are willing to relocate anywhere. Contact (216) 492-3930 . . . WOW/Omaha is looking for production director, with multi-track experience. Contact **Eric Foxx** . . . **Frank Cody**, former PD at KLOS/Los Angeles, has not finalized his future plans and can be reached at (213)545-1597 . . . **Doc Donovan** has been promoted to PD at WLAV/Grand Rapids . . . Send your moves, changes and station picture to either Portia at RW west or in the east to Neil (Cincinnati Kid) McIntyre.

WHEN THE SNOW MELTS: Recently, RW's **Bill Holland** reported a story on the proposed changes in FCC requirement (2/17) for holding the percentage of non-entertainment content as has been promised by stations in their license renewal. The deregulation would help the consistency of music programming, but what it would do for radio's community image is very questionable. The caliber of public service programming on radio has been an embarrassment to many of the program directors, and many would not run the shows if they weren't

(Continued on page 126)

'Personality' Is The Key at WCAR Country

By CINDY KENT

■ DETROIT—Personality radio is stronger than ever, and at newly country formatted WCAR, Detroit, personality is the key. WCAR, owned by Golden West Broadcasters, changed from pop/adult to country Feb. 26, along with a call letter change to WCXI March 1, according to PD Bill Ford.

Ford, who has been with the station for over a year, was responsible for overseeing the takeover, and has hired a completely new air staff. "I wanted two things when I hired people here—strong local knowledge of the Detroit market, and a good knowledge of country music," Ford said. Looking at the station's line-up, well-known personality Deano Day kicks off the day in the morning drive slot. Other staffers include singer-songwriter Michael Kelly who performs while doing his regular airshift, and Steve Gramzay,

who teams up with his 84-year-old grandmother for on the air poetry readings and philosophical discussions.

"Personality radio is Golden West's tried and true formula," Ford said. "For example, KMPC, Los Angeles, and KSFO, San Francisco, are personality stations. Although they are playing pop and MOR, and we're playing country, the profile and personality basis is the key."

Loyal Followings

Deano Day, who has been morning drive man in Detroit for almost eight years (at WDEE and CKLW), agrees personality radio is important. With country music, listeners are steadfastly loyal to their favorite artists, and according to Day, it's the same with DJ followings. "As far as loyal followings go, I think it's the same way with country DJs, especially in the morning. People

(Cont. on page 126)

Great Moments in Radio History number 2 in a series



First Crossover

WATCH FOR 'THE FAST' BREAK!

With some of the most seasoned players in the game, Stuff have never been a bigger threat to go all the way than on their high-scoring new album, Stuff It. The all-star group fields a potent new attack, hard-driving, fast-breaking and full of Big Plays.

The riffs are passed so expertly, the players' moves are so unexpected that they're in your court before you know what hit you.

Swish!

The Players:

Gordon Edwards, Eric Gale,
Cornell Dupree, Richard Tee,
Christopher Parker, Steve Gadd

The Lineup:

Mighty Love
Dance With Me
Since You've Been Gone
Always
Stuff It

Love Having You Around
Rainbows
Gordon's Tune
Talkin' About My Love
Do It Again

New York's finest team is coming your way with a full court press.



Stuff It. BSK 3262
Produced by Steve Cropper.
On Warner Bros.
records and tapes.



RECORD WORLD DISCO

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ **WORK THAT BODY, OOH . . .** After a week of frenetic activity, a slew of first-rate new releases will brighten many a bleary-eyed homecoming.

Topping the list is **Sylvester's** brave follow-up to his "Step II" smashes: an amazing, showstopping new version of **Lieber and Stoller's** "I (Who Have Nothing)." Thumping kickdrum and a lead-in played on an upright piano and Latin percussion establish and sustain the rhythm as simply as possible, so that we can concentrate on Sylvester and his sensational vocalists, **Martha Wash** and **Izora Rhodes**. Sylvester does some highly polished and expressive singing, adding near-coloratura detail that keeps right up with **Two Tons o' Fun**. There's plenty enough time for all of them to get in a lick (10:40) and the result is a gripping, spectacular display of emotion and technique. Sylvester seems to be gearing his career towards making dancing spiritually enriching—it's almost too mundane to note that his star status is confirmed by this mighty performance. (There's a good 6:31 edit on the flip of this Fantasy disco disc, but it's much more satisfying to be overwhelmed by the entire thing.)

The week's other uncategorizable winner is **Taana Gardner's** debut, "Work That Body" (7:19), a West End disco disc. The vague melody

is supported by electric piano, an incredible, boiling bass line and percussion that just misses being clumsy. The last turns out to be a plus, as it and Gardner's insinuating vocal give "Work That Body" an immediacy and authenticity that's irresistibly exciting. I wish that the bass line could be bronzed somehow; at any rate, it's given the prominence it deserves on vinyl in Larry Levan's weighty mix. Flawed, but just right.

RECOMMENDED NEW DISCO DISCS: "Cuba" (7:45), by the **Gibson Brothers**, on Mango disco disc, through Island. The sound is much heavier than last summer's "Heaven," with a Latin influence that shows up in the salsa-flavored, part-shout-part-growl male vocals, answered by horns. The stamping pulse is countered by pretty keyboard bits over on the left, while everything else about the song—the guitar playing, the handclaps and chord changes—almost beg for someone to suggest: "I need a hot shot." Nevertheless, "Cuba" works up lots of heat in two breaks of piano and bass, and that's original enough. "My Baby's Baby" is a Parachute disco disc by **Liquid Gold**, picked up as an English "B" side by the label and given to Midnight Rhythm's **Joe Long** and **Fleming's Richie Rivera** for additional production and remix. The song's strong pop hook comes in a bouncy, bass-led rhythm track to which various percussion overdubs, Long's trademark steam sounds and Rivera's vocal debut have been added. It's interesting that the song happens to fit Long's style so well, with elaborate, "rolling coaster" builds at each chorus and a soaring, shouted hook line similar to the "I Need Love" passage of "Workin' and Slavin'." The catchy pop writing on "My Baby's Baby" adds a simple brightness that's new to Long's work, and it's not as serious this time as "Midnight Rhythm," but it's fun.

NEW ALBUMS: Our very excellent Canadian correspondent, **Vince DeGiorgio**, has been busily touting **Alma Faye's** "Doin' It" album to me, and he's absolutely right. Picked up by Casablanca for the U.S., the entire album is a gem of solid writing, singing and production. Alma Faye' upfront, tellin'-it style is perfect for her articulate songs, co-written with producers **Dominic Sciscente** and **Michel Daigle**, and

(Continued on page 109)

DISCOTHEQUE HIT PARADE

HEAT/NEW YORK

DJ: John Benetex

AT MIDNIGHT—T-Connection—Dash
BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (lp cuts)
DANCIN'—Grey & Hanks—RCA
DA YA THINK I'M SEXY?—Rod Stewart—WB
DOUBLE CROSS—First Choice—Gold Mind (lp cut)
(EVERYBODY) GET DANCIN'—Bombers—West End
FORBIDDEN LOVE—Madleen Kane—WB
HE'S THE GREATEST DANCER/WE ARE FAMILY/LOST IN MUSIC—Sister Sledge—Cotillion (disco disc/lp cut)
KEEP ON DANCIN'—Gary's Gang—Col
THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA
TURN ME UP—Keith Barrow—Col
WORK THAT BODY—Taana Gardner—West End

(Listings are in alphabetical order, by title)

THE RING/NEW YORK

DJ: Jonathan Fearing

DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (lp cuts)
DA YA THINK I'M SEXY?—Rod Stewart—WB
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (disco discs)
FORBIDDEN LOVE—Madleen Kane—WB
GOT TO FIND A DISCO—Love Exchange—Dance Disc
HAVEN'T STOPPED DANCING YET—Gonzalez—Capitol
HE'S THE GREATEST DANCER WE ARE FAMILY/LOST IN MUSIC—Sister Sledge—Cotillion (disco disc/lp cut)
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
KEEP ON DANCIN'/LET'S LOVE DANCE TONIGHT/SHOWTIME—Gary's Gang—Col (disco disc/lp cuts)
KNOCK ON WOOD—Amii Stewart—Ariola
MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (entire lp)
STICKY FINGERS—Sticky Fingers—Prelude (entire lp)
ULTIMATE—Ultimate—Casablanca (entire lp)
WITCH QUEEN—Witch Queen—Roadshow (entire lp)

DISCONNECTION/PHOENIX

DJ: Jay Mlazgar

AT MIDNIGHT—T-Connection—Dash
BANG A GONG—Witch Queen—Roadshow
CLIMB/RUSHIN' TO MEET YOU—Midnight Rhythm—Atlantic (lp cut)
DANCE WITH YOU—Carrie Lucas—Solar
DA YA THINK I'M SEXY?—Rod Stewart—WB
DON'T YOU NEED—Linda Evans—Ariola
(EVERYBODY) GET DANCIN'—Bombers—West End
FILL MY LIFE WITH LOVE/ONE MORE MINUTE—St. Tropez—Butterfly (disco disc/lp cut)
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (disco discs)
GROOVE TIME/YOU DON'T LIKE TO PARTY—Motown Sounds—Motown (lp cuts)
HE'S THE GREATEST DANCER/WE ARE FAMILY/LOST IN MUSIC—Sister Sledge—Cotillion (disco disc/lp cut)
(I LOST MY HEART TO A) STARSHIP TROOPER—Sarah Brightman—Ariola
KEEP ON DANCIN'—Gary's Gang—Col
KNOCK ON WOOD/LIGHT MY FIRE—Amii Stewart—Ariola (disco disc/lp cut)
MIDNIGHT IN MANHATTAN—7th Avenue—AVI (entire lp)

GAS STATION/DETROIT

DJ: Steve Nadar

AT MIDNIGHT—T-Connection—Dash
DA YA THINK I'M SEXY?—Rod Stewart—WB
DISCO NIGHTS (ROCK FREAK)—G.Q.—Arista
DON'T YOU NEED—Linda Evans—Ariola
FILL MY LIFE WITH LOVE/ONE MORE MINUTE—St. Tropez—Butterfly (disco disc/lp cut)
HOLD YOUR HORSES—First Choice—Gold Mind (entire lp)
KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—Col
LOVE & DESIRE—Arpeggio—Polydor
MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (entire lp)
OUTLINE—Gino Soccio—Warner/RFC (entire lp)
SPANK—Jimmy "Bo" Horne—Sunshine
STAIRWAY TO LOVE—Wonder Band—Atco (entire lp)
STAR LOVE—Cheryl Lynn—Col
THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA
TURN ME UP—Keith Barrow—Col

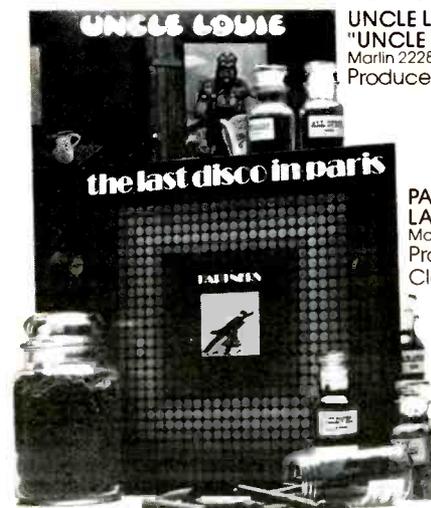
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On ABC Records and GRT Tapes.



RECORDS
ABC DELIVERS

Record World Singles



MARCH 10, 1979

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

MAR. 10	MAR. 3		WKS. ON CHART
1	2	I WILL SURVIVE GLORIA GAYNOR Polydor 14508	11
2	1	DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724	13
3	3	YMCA VILLAGE PEOPLE /Casablanca 945	21
4	5	TRAGEDY BEE GEES/RSO 918	5
5	4	FIRE POINTER SISTERS /Planet 45901 (Elektra/Asylum)	17
6	6	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	9
7	7	LE FREAK CHIC/Atlantic 3519	22
8	9	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor MVP 14514	13
9	8	A LITTLE MORE LOVE OLIVIA NEWTON-JOHN/MCA 40975	16
10	13	WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725	7
11	10	TOO MUCH HEAVEN BEE GEES/RSO 913	17
12	11	SHAKE IT IAN MATTHEWS/Mushroom 7039	16
13	14	DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista 0373	17
14	16	DANCIN' SHOES NIGEL OLSSON/Bang 740 (CBS)	13
15	17	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/ Clouds 11 (TK)	15
16	12	SEPTEMBER EARTH, WIND & FIRE/ARC/Columbia 3 10854	17
17	24	LADY LITTLE RIVER BAND /Harvest 4667 (Capitol)	9
18	20	THE GAMBLER KENNY ROGERS/United Artists 1250	16
19	15	SOUL MAN BLUES BROTHERS/Atlantic 3545	14
20	22	SULTANS OF SWING DIRE STRAITS/Warner Bros. 8736	5
21	23	EVERY TIME I THINK OF YOU THE BABYS/Chrysalis 2279	11
22	25	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	14
23	35	KNOCK ON WOOD AMII STEWART/Ariola 7736	6
24	27	CRAZY LOVE POCO/ABC 12439	9
25	28	BIG SHOT BILLY JOEL/Columbia 3 10913	5
26	31	I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4676	8
27	30	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	7
28	32	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	7
29	18	NO TELL LOVER CHICAGO/Columbia 3 10879	12
30	33	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917	6
31	29	FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897	7
32	19	LOTTA LOVE NICOLETTE LARSON/Warner Bros. 8664	16
33	36	DOG & BUTTERFLY HEART /Portrait 6 70025	5
34	41	I WANT YOUR LOVE CHIC/Atlantic 3557	5
35	38	MAYBE I'M A FOOL EDDIE MONEY/Columbia 3 10900	7
36	44	HEART OF GLASS BLONDIE/Chrysalis 2295	4
37	43	NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	12
38	42	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)	9
39	46	PRECIOUS LOVE BOB WELCH/Capitol 4685	5
40	45	CHASE GIORGIO MORODER/Casablanca 956	7
41	34	SONG ON THE RADIO AL STEWART/Arista 0389	7
42	54	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	6
43	48	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	8
44	62	LOVE BALLAD GEORGE BENSON/Warner Bros. 8759	3
45	40	HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4647	7
46	21	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	18
47	49	STORMY SANTANA/Columbia 3 10873	9
48	50	I'LL SUPPLY THE LOVE TOTO/Columbia 3 10898	6
49	56	TAKE ME HOME CHER/Casablanca 965	5
50	53	KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884	6



51	26	SOMEWHERE IN THE NIGHT BARRY MANILOW/Arista 0382	13
52	37	BLUE MORNING, BLUE DAY FOREIGNER/Atlantic 3543	12
53	47	EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002	17
54	51	I WAS MADE FOR DANCIN' LEIF GARRETT/Scotti Bros. 403 (Atl)	19
55	55	I GO TO RIO PABLO CRUISE/A&M 2112	9
56	58	CONTACT EDWIN STARR/20th Century Fox 2396 (RCA)	7
57	61	JUST ONE LOOK LINDA RONSTADT/Asylum 46011	5
58	63	SUPERMAN HERBIE MANN/Atlantic 3547	8
59	68	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2078 (RCA)	4
60	65	ROXANNE POLICE/A&M 2096	4
61	64	SURVIVOR CINDY BULLENS/United Artists 1261	5
62	39	HOLD THE LINE TOTO/Columbia 3 10830	23
63	87	BLOW AWAY GEORGE HARRISON/Dark Horse 8763 (WB)	2
64	74	WATCH OUT FOR LUCY ERIC CLAPTON & HIS BAND/RSO 910	3
65	66	EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/Elektra 45554	8

CHARTMAKER OF THE WEEK

66	—	RUBBER BISCUIT BLUES BROTHERS Atlantic 3564	1
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67	72	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	7
68	57	MY LIFE BILLY JOEL/Columbia 3 10853	19
69	52	SING FOR THE DAY STYX/A&M 2110	8
70	71	ALL THE TIME IN THE WORLD DR. HOOK/Capitol 4677	5
71	67	FOUR STRONG WINDS NEIL YOUNG/Reprise 2266 (WB)	5
72	79	STAY THE NIGHT FARAGHER BROS./Polydor 14533	3
73	78	SOUVENIRS VOYAGE/Marlin 3330 (TK)	3
74	82	I'M NOT GONNA CRY ANYMORE NANCY BROOKS/Arista 0385	3
75	84	OUR LOVE IS INSANE DESMOND CHILD & ROUGE/Capitol 4669	2
76	59	YOU STEPPED INTO MY LIFE MELBA MOORE/Epic 8 50600	13
77	77	SINNER MAN SARAH DASH/Kirshner 8 4278 (CBS)	4
78	83	IT HURTS SO BAD KIM CARNES/EMI-America 8011	5
79	—	HERE COMES THE NIGHT THE BEACH BOYS/Caribou 9026 (CBS)	1
80	60	GOODBYE, I LOVE YOU FIREBALL/Atlantic 3544	7
81	86	WHEELS OF LIFE GINO VANNELLI/A&M 2114	4
82	88	MAKE IT LAST BROOKLYN DREAMS/Casablanca 962	2
83	76	RUN HOME GIRL SAD CAFE/A&M 2111	6
84	69	AQUA BOOGIE PARLIAMENT/Casablanca 950	11
85	75	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER/Fantasy 846	10
86	89	THEME FROM "TAXI" (ANGELA) BOB JAMES/Columbia/ Tappan Zee 3 10896	3
87	—	SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/Tamla 5429 (Motown)	1
88	—	HEARTACHES BTO/Mercury 74046	1
89	99	ROLLER APRIL WINE/Capitol 4660	2
90	73	YOU CAN'T WIN MICHAEL JACKSON/Epic 8 50654	6
91	85	LOVE STRUCK STONEBOLT/Parachute 522 (Casablanca)	4
92	98	CAN YOU READ MY MIND MAUREEN MCGOVERN/ Warner/Curb 8750	3
93	80	POPS, WE LOVE YOU ROSS, GAYE, ROBINSON & WONDER/Motown 1445	7
94	96	NANU NANU DADDY DEWDROP/Inphasion 7201 (TK)	3
95	93	NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4658	8
96	95	IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA)	6
97	94	THIS IS IT DAN HARTMAN/Blue Sky 2775 (CBS)	3
98	—	DANCIN' GREY & HANKS/RCA 11460	1
99	—	JUST THE SAME WAY JOURNEY/Columbia 3 10928	1
100	81	HOME AND DRY GERRY RAFFERTY/United Artists 1266	14

Record World Album Airplay

MARCH 10, 1979

FLASHMAKER



ENLIGHTENED ROGUES
ALLMAN BROTHERS
Capricorn

MOST ADDED:

- ENLIGHTENED ROGUES**—Allman Brothers—Capricorn (26)
AIRWAVES—Badfinger—Elektra (13)
TWILLEY—Dwight Twilley—Arista (11)
JUST THE SAME WAY (single)—Journey—Col (10)
ROCK N ROLL NIGHTS—BTO—Mercury (9)
ROCK & ROLL FANTASY (single)—Bad Company—Swan Song (9)
HIGH AND OUTSIDE—Steve Goodman—Elektra (7)
HARD TIMES FOR LOVERS—Judy Collins—Elektra (7)
LOOK SHARP—Joe Jackson—A&M (6)
IF YOU KNEW SUZI—Suzi Quatro—RSO (6)

WNEW-FM/NEW YORK

- ADDS:**
COME SOFTLY—Barooga Bandits—Capitol
DOWN ON THE DRAG—Joe Ely—MCA
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
FRAMED—Dave Lambert—Polydor
LOOK SHARP—Joe Jackson—A&M
ROCK N ROLL NIGHTS—BTO—Mercury
TIGER IN THE RAIN—Michael Franks—WB
TWILLEY—Dwight Twilley—Arista
VALLEY OF THE DOLLS—Generation X—Chrysalis

HEAVY ACTION (airplay in descending order):

- McGUINN CLARK & HILLMAN**—Capitol
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
GEORGE HARRISON—Dark Horse
LOOK SHARP—Joe Jackson—A&M
ARMED FORCES—Elvis Costello—A&M
THREE HEARTS—Bob Welch—Capitol
52ND STREET—Billy Joel—Col
HEARTS OF STONE—Southside Johnny—Epic
SOME GIRLS—Rolling Stones—Rolling Stones
ENERGY—Pointer Sisters—Planet

WLIR-FM/LONG ISLAND

- ADDS:**
AIRWAVES—Badfinger—Elektra
DOWN ON THE DRAG—Joe Ely—MCA
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
HIGH AND OUTSIDE—Steve Goodman—Elektra

- HOT DAWG**—David Grisman—Horizon
JUST THE SAME WAY (single)—Journey—Col
LOOK SHARP—Joe Jackson—A&M
NIGEL—Nigel Olsson—Bang
ROCK BILLY BOOGIE—Robert Gordon—RCA
SHEIK YERBOUTI—Frank Zappa—Zappa

HEAVY ACTION (airplay in descending order):

- ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
ON THE CORNER—Jimmie Mack—Big Tree
PARALLEL LINES—Blondie—Chrysalis
LOOK SHARP—Joe Jackson—A&M
ARMED FORCES—Elvis Costello—Col
BUSH DOCTOR—Peter Tosh—Rolling Stones
McGUINN CLARK & HILLMAN—Capitol
BIRTH COMES TO US ALL—Good Rats—Passport
MIRROR STARS—Fabulous Poodles—Epic
ALIVE ON ARRIVAL—Steve Forbert—Nemperor

WBAB-FM/LONG ISLAND

- ADDS:**
ALL MOD CONS—The Jam—Polydor
AMAZING RHYTHM ACES—ABC
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
HARD TIMES FOR LOVERS—Judy Collins—Elektra
IF YOU KNEW SUZI—Suzi Quatro—RSO
HIGH AND OUTSIDE—Steve Goodman—Elektra
LOOK SHARP—Joe Jackson—A&M
ROCK N ROLL NIGHTS—BTO—Mercury
25 YEARS ON—Hawklords—Charisma
TWILLEY—Dwight Twilley—Arista

HEAVY ACTION (airplay in descending order):

- GEORGE HARRISON**—Dark Horse
DIRE STRAITS—WB
McGUINN CLARK & HILLMAN—Capitol
52ND STREET—Billy Joel—Col
MINUTE BY MINUTE—Doobie Brothers—WB
HEADIN HOME—Gary Wright—WB
THREE HEARTS—Bob Welch—Capitol
LEGEND—Poco—ABC
TOTO—Col
ENLIGHTENED ROGUES—Allman Brothers—Capricorn

WPLR-FM/NEW HAVEN

- ADDS:**
AIRWAVES—Badfinger—Elektra
DESMOND CHILD & ROUGE—Capitol
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
JUST THE SAME WAY (single)—Journey—Col
ROCK & ROLL FANTASY (single)—Bad Company—Swan Song
ROCK BILLY BOOGIE—Robert Gordon—RCA
SHEIK YERBOUTI—Frank Zappa—Zappa
THREE HEARTS—Bob Welch—Capitol
TIGER IN THE RAIN—Michael Franks—WB
TWILLEY—Dwight Twilley—Arista

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

- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
ARMED FORCES—Elvis Costello—Col
GEORGE HARRISON—Dark Horse

- DIRE STRAITS**—WB
TOTO—Col
MINUTE BY MINUTE—Doobie Brothers—WB
LIFE IN THE FOODCHAIN—Tonio K—Full Moon
SHAKEDOWN STREET—Grateful Dead—Arista
NICOLETTE—Nicolette Larson—WB
PLAYIN TO WIN—The Outlaws—Arista

WBLM-FM/MAINE

- ADDS:**
CARMEL—Joe Sample—ABC
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
IF YOU KNEW SUZI—Suzi Quatro—RSO
PRIME TIME (single)—The Tubes—A&M
ROCK BILLY BOOGIE—Robert Gordon—RCA
TWILLEY—Dwight Twilley—Arista

HEAVY ACTION (airplay in descending order):

- ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
THE CARS—Elektra
HEAD FIRST—The Babys—Chrysalis
DIRE STRAITS—WB
MIRROR STARS—Fabulous Poodles—Epic
52ND STREET—Billy Joel—Col
MOLLY HATCHET LIVE—Epic
ARMED FORCES—Elvis Costello—Col
McGUINN CLARK & HILLMAN—Capitol
PHANTOM OF THE NIGHT—Kayak—Janus

WCMF-FM/ROCHESTER

- ADDS:**
ALL MOD CONS—The Jam—Polydor
AMAZING RHYTHM ACES—ABC
PHANTOM OF THE NIGHT—Kayak—Janus
ROCK BILLY BOOGIE—Robert Gordon—RCA
ST VINCENT'S COURT—Kim Carnes—EMI-America

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

- 52ND STREET**—Billy Joel—Col
HEAD FIRST—The Babys—Chrysalis
LIFE FOR THE TAKING—Eddie Money—Col
DOG & BUTTERFLY—Heart—Portrait
THREE HEARTS—Bob Welch—Capitol
PARALLEL LINES—Blondie—Chrysalis
OUTLANDOS D'AMOUR—The Police—A&M
MIRROR STARS—Fabulous Poodles—Epic
McGUINN CLARK & HILLMAN—Capitol
GEORGE HARRISON—Dark Horse

WOUR-FM/UTICA

- ADDS:**
AIRWAVES—Badfinger—Elektra
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
HIGH AND OUTSIDE—Steve Goodman—Elektra
LOOK SHARP—Joe Jackson—A&M
TWILLEY—Dwight Twilley—Arista

HEAVY ACTION (airplay in descending order):

- ARMED FORCES**—Elvis Costello—Col
DIRE STRAITS—WB
LIFE IN THE FOODCHAIN—Tonio K—Full Moon
BLONDES HAVE MORE FUN—Rod Stewart—WB
MINUTE BY MINUTE—Doobie Brothers—WB

- PARTNERS IN CRIME**—Bandit—Ariola
AMAZING RHYTHM ACES—ABC
HIGH & INSIDE—The Yankees—Big Sound
A TONIC FOR THE TROOPS—Boomtown Rats—Col
ALL MOD CONS—The Jam—Polydor

WIOQ-FM/PHILADELPHIA

- ADDS:**
AIRWAVES—Badfinger—Elektra
COUCHOIS—WB
FLASH & THE PAN—Albert (import)
HARD TIMES FOR LOVERS—Judy Collins—Elektra
RADIO DREAM—Roger Voudouris—WB
ROCK & ROLL NIGHTS—BTO—Mercury
TROUBLE—Whitesnake—UA
TYCOON—Arista

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

- ARMED FORCES**—Elvis Costello—Col
DIRE STRAITS—WB
THE CARS—Elektra
52ND STREET—Billy Joel—Col
OUTLANDOS D'AMOUR—The Police—A&M
LIFE IN THE FOODCHAIN—Tonio K—Full Moon
ALL MOD CONS—The Jam—Polydor
ALIVE ON ARRIVAL—Steve Forbert—Nemperor
GEORGE HARRISON—Dark Horse
SHAKEDOWN STREET—Grateful Dead—Arista

WMMR-FM/PHILADELPHIA

- ADDS:**
HEARTACHE (single)—BTO—Mercury
RADIO DREAM—Roger Voudouris—WB
RIDIN THE WIND—Gulliver—Col
ROCK & ROLL FANTASY (single)—Bad Company—Atlantic

HEAVY ACTION (airplay in descending order):

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
DIRE STRAITS—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
THE CARS—Elektra
MINUTE BY MINUTE—Doobie Brothers—WB
ARMED FORCES—Elvis Costello—Col
LIFE FOR THE TAKING—Eddie Money—Col
52ND STREET—Billy Joel—Col
GEORGE HARRISON—Dark Horse
PARALLEL LINES—Blondie—Chrysalis

WHFS-FM/WASHINGTON

- ADDS:**
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
G-FORCE—Granati Brothers—A&M
HIGH AND OUTSIDE—Steve Goodman—Elektra
HOT DAWG—David Grisman—Horizon
LOOK SHARP—Joe Jackson—A&M
MEDUSA—Col
VITOUS RYPDAL DEJOHNETTE—ECM

HEAVY ACTION (airplay in descending order):

- ARMED FORCES**—Elvis Costello—Col
DIRE STRAITS—WB
AMAZING RHYTHM ACES—ABC
LIFE IN THE FOODCHAIN—Tonio K—Full Moon
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic

- MINUTE BY MINUTE**—Doobie Brothers—WB
OUTLANDOS D'AMOUR—The Police—A&M
ALL MOD CONS—The Jam—Polydor
AT BUDOKAN—Cheap Trick—Epic
MUDDY MISSISSIPPI WATERS LIVE—Blue Sky

WQDR-FM/RALEIGH

- ADDS:**
BREATHLESS—Camel—Arista
CARMEL—Joe Sample—ABC
GEORGE HARRISON—Dark Horse
OUTLANDOS D'AMOUR—The Police—A&M
SPACE—George Benson—CTI
TIGER IN THE RAIN—Michael Franks—WB

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

- THE BEST OF EARTH WIND & FIRE, VOL. 1**—ARC/Col
BLONDES HAVE MORE FUN—Rod Stewart—WB
LEGEND—Poco—ABC
DIRE STRAITS—WB
HEAD FIRST—The Babys—Chrysalis
DESIRE WIRE—Cindy Bullens—UA
TOTO—Col
THREE HEARTS—Bob Welch—Capitol
SLEEPER CATCHER—Little River Band—Harvest
SPACE—George Benson—CTI

WMMS-FM/CLEVELAND

- ADDS:**
AIRWAVES—Badfinger—Elektra
BALLROOM STREETS—Melanie—Tomato
CONTENTS DISLODGED DURING SHIPPING—Tin Huey—WB
ENLIGHTENED ROGUES—Allman Brothers—WB
IF YOU KNEW SUZI—Suzi Quatro—RSO
RIDIN THE WIND—Gulliver—Col
TWILLEY—Dwight Twilley—Arista

HEAVY ACTION (airplay, sales in descending order):

- DIRE STRAITS**—WB
THREE HEARTS—Bob Welch—Capitol
TOTO—Col
LIFE FOR THE TAKING—Eddie Money—Col
BLONDES HAVE MORE FUN—Rod Stewart—WB
ARMED FORCES—Elvis Costello—Col
AT BUDOKAN—Cheap Trick—Epic
52ND STREET—Billy Joel—Col
ROCK BILLY BOOGIE—Robert Gordon—RCA
HEAD FIRST—The Babys—Chrysalis

WABX-FM/DETROIT

- ADDS:**
AIRWAVES—Badfinger—Elektra
COUCHOIS—WB
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
JUST THE SAME WAY (single)—Journey—Col
ROCK N ROLL NIGHTS—BTO—Mercury

HEAVY ACTION (airplay, sales in descending order):

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
MINUTE BY MINUTE—Doobie Brothers—WB
AT BUDOKAN—Cheap Trick—Epic
DIRE STRAITS—WB
SANCTUARY—J Geils—EMI-America
TOTO—Col
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
NO ESCAPE—Marc Tanner—Elektra
McGUINN CLARK & HILLMAN—Capitol

TRILLION IS BREAKING SO BIG, THE WHOLE WORLD CAN GET INSIDE IT AND RIDE IT.

Trillion is roaring in for the lion's share of success everyone predicted for this powerful first album. It's grabbed the mid-west and southwest strongly by the ears and this "one bright streak of moving music" is selling through like lightning. Over 100 key stations are on it, solid. With this kind of momentum, nothing can stop them now.

Trillion's begun a triumphant tour with some of the best in the business: appearing with Toto, Styx and Angel. Their knockout dramatic stage show can more than hold its own in such auspicious company.

Trillion. Get inside it and ride it because this is an avalanche of enormous entertainment you cannot afford to miss.



Already riding Trillion hard.

WNEW-FM	WLUP	WYDD
WLIR	WXRT	WABX
WMMR	WYFE	WILS
WIOQ	WZOK	KQRS
WYSP	WJKL	KISW
WCCC	WZMF	KZOK
WMJQ	WQFM	KZEL
WGRQ	WLPX	KAWY
WBUF	WIBA	KWST
WROQ	WYXE	KEYZ-FM
WSHE	WAPL	KNAC
KZEW	WEBN	KMEL
KLOL	WLVQ	KTIM
KSHE	WFBQ	KOME
KADI	WSAI	KSJO
KYYS	WMMS	

"TRILLION",
the debut album from Trillion.
On Epic Records and Tapes.

Produced by Gary Lyons. Management: Twogether/Barry Fox, Zane Bresloff



Trillion on Tour.

HEADLINING

3/1	Buffalo, NY/Stage I
3/2-3	Toronto, Ontario (CN)/E McComb
3/5	Detroit, MI/Center Stage
3/12	Norfolk, VA/Rouge's Gallery
3/16	Atlanta, GA/Agora
3/31	Corpus Christi, TX /Ritz Music Hall
4/1	Dallas, TX/Palladium

WITH ANGEL

3/3	Johnstown, PA/War Memorial
3/9	Philadelphia, PA/Tower Theater
3/10	Pittsburgh, PA/Stanley Theater
3/11	Wheeling, WV/Capitol Theater

WITH STYX

3/19	Baton Rouge, LA/Centplex
3/20	Mobile, AL/Municipal Auditorium
3/21	Jackson, MS/MS State Fair Building
3/24	Shreveport, LA/Hirsch Memorial Coliseum
3/25	Little Rock, AR/Barton Coliseum

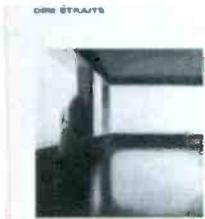
WITH TOTO

3/28	Oklahoma City, OK/Music Hall
3/29	Houston, TX/Music Hall
4/3	Las Cruces, NM/NM State University
4/4	Albuquerque, NM/Municipal Auditorium

Record World Album Airplay

MARCH 10, 1979

TOP AIRPLAY



DIRE STRAITS WB

MOST AIRPLAY:

- DIRE STRAITS—WB (29)
- ARMED FORCES—Elvis Costello—Col (26)
- MINUTE BY MINUTE—Doobie Brothers—WB (25)
- BLONDES HAVE MORE FUN—Rod Stewart—WB (23)
- 52ND STREET—Billy Joel—Col (19)
- LIFE FOR THE TAKING—Eddie Money—Col (18)
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic (16)
- GEORGE HARRISON—Dark Horse (16)
- THREE HEARTS—Bob Welch—Capitol (12)
- TOTO—Col (12)

WXRT-FM/CHICAGO

- ADDS:**
 AIRWAVES—Badfinger—Elektra
 BLACK SHEEP—Jan Hammer—Elektra
 ENLIGHTENED ROGUES—Allman Brothers—Capricorn
 HEADIN HOME—Gary Wright—WB
 HIGH AND OUTSIDE—Steve Goodman—Elektra
 ROCK BILLY BOOGIE—Robert Gordon—RCA
 SHEIK YERBOUTI—Frank Zappa—Zappa
 TARANTULA—Atrium—Madrid
 THREE HEARTS—Bob Welch—Capitol

- HEAVY ACTION (airplay, sales in descending order):**
 ARMED FORCES—Elvis Costello—Col
 THE CARS—Elektra
 MINUTE BY MINUTE—Doobie Brothers—WB
 GEORGE HARRISON—Dark Horse
 52ND STREET—Billy Joel—Col
 LIFE FOR THE TAKING—Eddie Money—Col
 STRANGERS IN THE NIGHT—UFO—Chrysalis
 BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 THE MAN WHO BUILT AMERICA—Horslips—DJM
 TIME PASSAGES—Al Stewart—Arista

KSHE-FM/ST. LOUIS

- ADDS:**
 AIRWAVES—Badfinger—Elektra
 COUCHOIS—WB
 ENLIGHTENED ROGUES—Allman Brothers—Capricorn
 I'M NOT GONNA CRY ANYMORE (single)—Nancy Brooks—Arista
 PARALLEL LINES—Blondie—Chrysalis
 TYCOON—Arista

- HEAVY ACTION (airplay, sales in descending order):**
 TOTO—Col
 HEAD FIRST—The Babys—Chrysalis
 LIFE FOR THE TAKING—Eddie Money—Col
 BLONDES HAVE MORE FUN—Rod Stewart—WB

- GEORGE HARRISON—Dark Horse
 HEADIN HOME—Gary Wright—WB
 TRILLION—Epic
 MINUTE BY MINUTE—Doobie Brothers—WB
 PHANTOM OF THE NIGHT—Kayak—Janus
 TAKE IT TO THE MAX—Max Demian—RCA

WZMF-FM/MILWAUKEE

- ADDS:**
 COME SOFTLY—Barooga Bandits—Capitol
 DOWN ON THE DRAG—Joe Ely—MCA
 ENLIGHTENED ROGUES—Allman Brothers—Capricorn
 JUST THE SAME WAY (single)—Journey—Col
 LET IT ROLL—TKO—Infinity
 ROCK N ROLL FANTASY (single)—Bad Company—Swan Song
 SHEIK YERBOUTI—Frank Zappa—Zappa
 ST VINCENT'S COURT—Kim Carnes—EMI—America

- HEAVY ACTION (airplay, sales in descending order):**
 DIRE STRAITS—WB
 THREE HEARTS—Bob Welch—Capitol
 AT BUDOKAN—Cheap Trick—Epic
 GEORGE HARRISON—Dark Horse
 HEAD EAST LIVE—A&M
 LEGEND—Poco—ABC
 MCGUINN CLARK & HILLMAN—Capitol
 ARMED FORCES—Elvis Costello—Col
 BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 PHANTOM OF THE NIGHT—Kayak—Janus

KQRS-FM/MINNEAPOLIS

- ADDS:**
 A TONIC FOR THE TROOPS—Boomtown Rats—Col
 ENLIGHTENED ROGUES—Allman Brothers—Capricorn
 GEORGE HARRISON—Dark Horse
 MCGUINN CLARK & HILLMAN—Capitol
 THREE HEARTS—Bob Welch—Capitol

- HEAVY ACTION (airplay in descending order):**
 BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 BLONDES HAVE MORE FUN—Rod Stewart—WB
 DIRE STRAITS—WB
 MINUTE BY MINUTE—Doobie Brothers—WB
 LIFE FOR THE TAKING—Eddie Money—Col
 THE CARS—Elektra
 MOLLY HATCHET LIVE—Epic
 ARMED FORCES—Elvis Costello—Col
 BACKLESS—Eric Clapton—RSO
 TOTO—Col

KZEW-FM/DALLAS

- ADDS:**
 AIRWAVES—Badfinger—Elektra
 BLACK SHEEP—Jan Hammer—Elektra
 DOWN ON THE DRAG—Joe Ely—MCA
 ENLIGHTENED ROGUES—Allman Brothers—Capricorn
 HARD TIMES FOR LOVERS—Judy Collins—Elektra
 JUST THE SAME WAY (single)—Journey—Col
 LAY YOUR LOVE ON ME (single)—Racey—Infinity
 NIGEL—Nigel Olsson—Bang
 PRIME TIME (single)—The Tubes—A&M
 TYCOON—Arista

- HEAVY ACTION (airplay, sales in descending order):**
 DIRE STRAITS—WB
 OUTLANDOS D'AMOUR—The Police—A&M

- ARMED FORCES—Elvis Costello—Col
 MIRROR STARS—Fabulous Poodles—Epic
 MISPLACED IDEALS—Sad Cafe—A&M
 SANCTUARY—J Geils—EMI—America
 HEAD EAST—Nazareth—A&M
 HEADIN HOME—Gary Wright—WB
 ON THE CORNER—Jimmie Mack—Big Tree
 GEORGE HARRISON—Dark Horse

KFML-AM/DENVER

- ADDS:**
 ENLIGHTENED ROGUES—Allman Brothers—Capricorn
 TIGER IN THE RAIN—Michael Franks—WB

HEAVY ACTION (airplay in descending order):

- AMAZING RHYTHM ACES—ABC
 MCGUINN CLARK & HILLMAN—Capitol
 THREE HEARTS—Bob Welch—Capitol
 LIFE FOR THE TAKING—Eddie Money—Col
 ARMED FORCES—Elvis Costello—Col
 BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 DIRE STRAITS—WB
 LEGEND—Poco—ABC
 52ND STREET—Billy Joel—Col
 BLONDES HAVE MORE FUN—Rod Stewart—WB

KBPI-FM/DENVER

- ADDS:**
 ENLIGHTENED ROGUES—Allman Brothers—Capricorn

- HEAVY ACTION (airplay, sales in descending order):**
 BLONDES HAVE MORE FUN—Rod Stewart—WB
 MINUTE BY MINUTE—Doobie Brothers—WB
 DIRE STRAITS—WB
 LEGEND—Poco—ABC
 LIFE FOR THE TAKING—Eddie Money—Col
 52ND STREET—Billy Joel—Col
 BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 HEAD FIRST—The Babys—Chrysalis
 THREE HEARTS—Bob Welch—Capitol
 GEORGE HARRISON—Dark Horse

KAWY-FM/WYOMING

- ADDS:**
 AIRWAVES—Badfinger—Elektra
 EARMEAL—Janne Schaefer—Col
 FLASH & THE PAN—Albert (import)
 FRAMED—Dave Lambert—Polydor
 HARD TIMES FOR LOVERS—Judy Collins—Elektra
 HER FATHER DIDNT LIKE ME—Raphael Ravenscroft—Portrait
 THE WILD PLACES—Duncan Brown—Sire
 TWILLEY—Dwight Twilley—Arista
 TYCOON—Arista

HEAVY ACTION (airplay in descending order):

- TIGER IN THE RAIN—Michael Franks—WB
 GEORGE HARRISON—Dark Horse
 CARMEL—Joe Sample—ABC
 INSIDE STORY—Robben Ford—Elektra
 LEGEND—Poco—ABC
 THE MAN WHO BUILT AMERICA—Horslips—DJM
 ST VINCENTS COURT—Kim Carnes—EMI—America
 THREE HEARTS—Bob Welch—Capitol

- BREATHLESS—Camel—Arista
 MCGUINN CLARK & HILLMAN—Capitol

KNAC-FM/LONG BEACH

- ADDS:**
 AIRWAVES—Badfinger—Elektra
 ALIVE ON ARRIVAL—Steve Forbert—Nemperor
 ENLIGHTENED ROGUES—Allman Brothers—Capricorn
 FIRST GLANCE—April Wine—Capitol
 HEARTACHES (single)—BTO—Mercury
 I WISH I COULD FLY (single)—Kinks—Arista
 JUST THE SAME WAY (single)—Journey—Col
 TWILLEY—Dwight Twilley—Arista

HEAVY ACTION (airplay, sales in descending order):

- ARMED FORCES—Elvis Costello—Col
 LIFE FOR THE TAKING—Eddie Money—Col
 STRANGERS IN THE NIGHT—UFO—Chrysalis
 HEAD FIRST—The Babys—Chrysalis
 MOVE IT ON OVER—George Thorogood—Rounder
 AT BUDOKAN—Cheap Trick—Epic
 JAZZ—Queen—Elektra
 BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 BLONDES HAVE MORE FUN—Rod Stewart—WB
 A TONIC FOR THE TROOPS—Boomtown Rats—Col

KWST-FM/LOS ANGELES

- ADDS:**
 ALL MOD CONS—The Jam—Polydor
 ENLIGHTENED ROGUES—Allman Brothers—Capricorn
 I WISH I COULD FLY (single)—Kinks—Arista
 JUST THE SAME WAY (single)—Journey—Col
 PRIME TIME (single)—The Tubes—A&M

HEAVY ACTION (airplay, sales in descending order):

- BLONDES HAVE MORE FUN—Rod Stewart—WB
 MINUTE BY MINUTE—The Doobie Brothers—WB
 52ND STREET—Billy Joel—Col
 LEGEND—Poco—ABC
 ARMED FORCES—Elvis Costello—Col
 LIFE FOR THE TAKING—Eddie Money—Col
 DIRE STRAITS—WB
 SPIRITS HAVING FLOWN—Bee Gees—RSO
 ENERGY—Pointer Sisters—Planet
 GEORGE HARRISON—Dark Horse

KOME-FM/SAN JOSE

- ADDS:**
 A LA CARTE—Triumvirat—Capitol
 ALL MOD CONS—The Jam—Polydor
 ENLIGHTENED ROGUES—Allman Brothers—Capricorn
 LET IT ROLL—TKO—Infinity
 ON THE CORNER—Jimmie Mack—Big Tree
 THE BEST OF THE REST OF—Be Bop Deluxe—Harvest
 TIGER IN THE RAIN—Michael Franks—WB
 XII—Barclay James Harvest—Polydor

HEAVY ACTION (airplay in descending order):

- IF YOU WANT BLOOD—AC/DC—Atlantic
 HEAD FIRST—The Babys—Chrysalis

- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 AT BUDOKAN—Cheap Trick—Epic
 ARMED FORCES—Elvis Costello—Col
 DIRE STRAITS—WB
 MINUTE BY MINUTE—Doobie Brothers—WB
 LIFE FOR THE TAKING—Eddie Money—Col
 BLONDES HAVE MORE FUN—Rod Stewart—WB
 INNER SECRETS—Santana—Col

KSAN-FM/SAN FRANCISCO

- ADDS:**
 DOWN ON THE DRAG—Joe Ely—MCA
 IF YOU KNEW SUZI—Suzi Quatro—RSO
 PHANTOM OF THE NIGHT—Kayak—Janus
 PRIME TIME (single)—Tubes—A&M
 ROCK & ROLL FANTASY (single)—Bad Company—Swan Song
 ST VINCENTS COURT—Kim Carnes—EMI—America
 TAKE IT TO THE MAX—Max Demian—RCA
 THE MAN WHO BUILT AMERICA—Horslips—DJM
 25 YEARS ON—Hawklords—Charisma
 TWILLEY—Dwight Twilley—Arista

HEAVY ACTION:

- ALL MOD CONS—The Jam—Polydor
 ARMED FORCES—Elvis Costello—Col
 AT BUDOKAN—Cheap Trick—Epic
 BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 CLOSE PERSONAL FRIENDS—Robert Johnson—Infinity
 DIRE STRAITS—WB
 LIFE FOR THE TAKING—Eddie Money—Col
 MINUTE BY MINUTE—Doobie Brothers—WB
 OUTLANDOS D'AMOUR—The Police—A&M
 SOME GIRLS—Rolling Stones—Rolling Stones

KZEL-FM/EUGENE

- ADDS:**
 AIRWAVES—Badfinger—Elektra
 BLACK SHEEP—Jan Hammer—Elektra
 COUCHOIS—WB
 EARMEAL—Janne Schaefer—Col
 FRAMED—Dave Lambert—Polydor
 HIGH AND OUTSIDE—Steve Goodman—Elektra
 ROCK N ROLL NIGHTS—BTO—Mercury
 SHEIK YERBOUTI—Frank Zappa—Zappa
 30 SECONDS OVER SCHAUMBURG—Pezband—Passport
 TWILLEY—Dwight Twilley—Arista

HEAVY ACTION (airplay, sales in descending order):

- THREE HEARTS—Bob Welch—Capitol
 HEADIN HOME—Gary Wright—WB
 TIGER IN THE RAIN—Michael Franks—WB
 OUTLANDOS D'AMOUR—The Police—A&M
 GEORGE HARRISON—Dark Horse
 ARMED FORCES—Elvis Costello—Col
 52ND STREET—Billy Joel—Col
 MCGUINN CLARK & HILLMAN—Capitol
 DIRE STRAITS—WB
 MINUTE BY MINUTE—Doobie Brothers—WB

37 stations reporting this week. In addition to those printed are:
 WCOZ-FM WQFM-FM KZAP-FM
 WKLS-FM CHUM-FM KSJO-FM
 ZETA 7-FM KLKL-FM KZAM-FM
 WKDF-FM KGB-FM

HSSSSSS.



"Trouble." The new album from Whitesnake, the band led by David Coverdale and Jon Lord of Deep Purple.
WHITESNAKE'S "TROUBLE" GET IT. BEFORE IT GETS YOU. ON UNITED ARTISTS RECORDS AND TAPES.

UA-LA937-H



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New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ A FITTING TRIBUTE: Several weeks ago in a Sunday edition of the New York Times, music critic **John Rockwell** raised some questions about the propriety of releasing albums by deceased artists who, in their lifetime, had not approved the finished product or, indeed, had no finished product to approve. The issues raised by Rockwell demand some soul searching on the part of the music industry, particularly when an artist as influential as, say, **Jimi Hendrix**, is saddled after his death with musicians not of his own choosing.

One posthumous recording in particular works grandly, though, and its success ought to be an indicator of the proper course to take in these matters. "An American Prayer" by **Jim Morrison** and the **Doors** works so well because it is done by the artists who would have been involved from the outset. That Morrison recites-chants-declains his poetry over music written by the Doors nearly five years after his death is hardly cause for argument, since the recording is done in the spirit and distinctive style purveyed by the Doors of old. If it sounds like a labor of love, from the subtlety of the backing music against Morrison's angry recitations to the exhilarating live cut of "Roadhouse Blues," it is precisely that, according to Doors keyboardist **Ray Manzarek**.

"This is our tribute to Jim," says Manzarek. "Jim always wanted to do a poetry album but never got to complete one. When we finally heard the tapes he'd done on his birthday, December 8, 1970, we said, Let's finish Jim's poetry album for him."

The Doors—Manzarek, **Robbie Krieger** and **John Densmore**—had listened to the tapes shortly after Morrison finished them, but when the singer died in Paris shortly thereafter, the group went its own way, leaving the tapes in the hands of engineer **Don Haney**. Three years ago Haney pulled the masters out of his own vault and played them again for the band; what they heard convinced them to pursue the project.

Asked whether the band had considered the ethics of posthumous recordings, Manzarek says the question was indeed debated by the members, who then agreed that they should carry on with the album. "Jim was smart enough to know that anything you put down on tape you're putting down for a purpose, for a reason—and that's to eventually have it heard by the public," Manzarek states. "The fact is Jim had always intended to make a poetry album, but just never got around to doing it, unfortunately. He left us. Now we had the option of giving the world Jim Morrison's poetry or holding it back. I think the world is a better place because of Jim Morrison's poetry. For us to hold it back because Jim wasn't around to work on it would have been a mistake."

Would any interview with a Door be complete without the oft-asked question, Is Jim Morrison really dead? The answer is, Sure it would, but we asked anyway. "I assume he's dead," Manzarek says bemusedly. "I haven't heard from him since he went to Paris. But if there was a guy who might've pulled it off, pulled a fast one, then Jim Morrison was the one capable of it. That manipulation of reality was just the kind of thing he was into. There are a lot of people who've said he's not dead; one guy wanted me to go to Africa with him, said he knew Jim was in Africa. I said, 'Well, if you find him give me a call. But I don't think I'm going looking for him with you.'"

MAIN MAN NEWS: Hardly a week goes by when New York, N.Y.'s main man **Delbert McClinton** doesn't do something newsworthy, and last week was no exception. After a couple of rousing turns on "Saturday Night Live," the healthy-looking McClinton took his act to the Lone Star Cafe for a couple of sets on Sunday night. There he was joined onstage by the legendary **Don Covay**, who dueted with McClinton on "Mercy Mercy," a tune that McClinton has recorded for his new album, which ships April 16, not March 16 as previously mentioned in these pages. Thanks to **Stephanie Chernikowski** for capturing the duo in action and supplying us with the proof.

CONGRATULATIONS to **John** and **Michele Nixon**, he being the
(Continued on page 107)



Double Celebration



Lionel Conway, president of Island Music (Worldwide) and vice president of a&r, Island Records, recently marked his tenth anniversary with Island Music and his 40th birthday with a giant party held at Beverly Hills' Club Elysee. Shown above at the party are, from left: Allan McDougall, general manager, Island Music; Conway; Dan Cole, manager, American Standard Band, Marshall Blonstein, president, Island Records.

WEA Names Eight To Mktng. Positions

■ LOS ANGELES—Vic Faraci, executive vice president of the Warner/Elektra/Atlantic Corp., has announced eight new appointments to his marketing staff.

Warner/Elektra/Atlantic's newly appointed national special projects coordinator, Marv Helfer, announced the appointments of the eight regional special projects coordinators who were to become charter members of his newly created strike force responsible for coordinating all facets of marketing on selected projects.

All eight special projects coordinators will report directly to Helfer, who will be headquartered at WEA's home office in Burbank. The eight appointments are, in alphabetical order:

Pamela Benson (Chicago branch), who began with WEA as a secretary in Minneapolis, later moved into an Atlantic Records' promotion position, and most recently served as a sales representative for the WEA Chicago branch;

Rob Black (Dallas branch), who joined WEA in 1971 as a receiving clerk, moved on to buying duties and later to a sales position where he was responsible for servicing major accounts in the Dallas region;

Barbi Hodges (Boston branch) is promoted from the position of singles action specialist for the Boston market. Previously, Hodges was secretary to Boston's sales manager and marketing coordinator;

Jack Klotz (Atlanta branch) came to WEA in June of 1974 as an assistant buyer and order department supervisor. Klotz later moved into the buyer slot, and then joined the sales staff;

Fred Renzi (Philadelphia branch) started with WEA as a warehouseman. Within a short time Renzi moved into the de-

jay mailing position, and in 1975 became the singles sales action specialist. He most recently was a sales representative for the Philadelphia branch;

Rick Rieger (Los Angeles branch) has been with WEA for six-and-a-half years, starting in the warehouse, then moving into the promotion mailing room. He later became field merchandiser in the L.A. market, and most recently a San Diego sales representative;

Warren Pujdak (New York branch) comes to the special projects position with three-and-a-half years sales experience in New York. Prior to that, Pujdak was a field merchandiser after having worked in the Boston branch in product control and as a receiving manager in the warehouse;

Geoff Thacker (Cleveland branch) joined WEA in 1971 as a receiving clerk. Later, he was promoted to the position of assistant to the buyer, then buyer, and most recently served as a sales representative.

20th Names Houdeshell Vice Pres./Controller

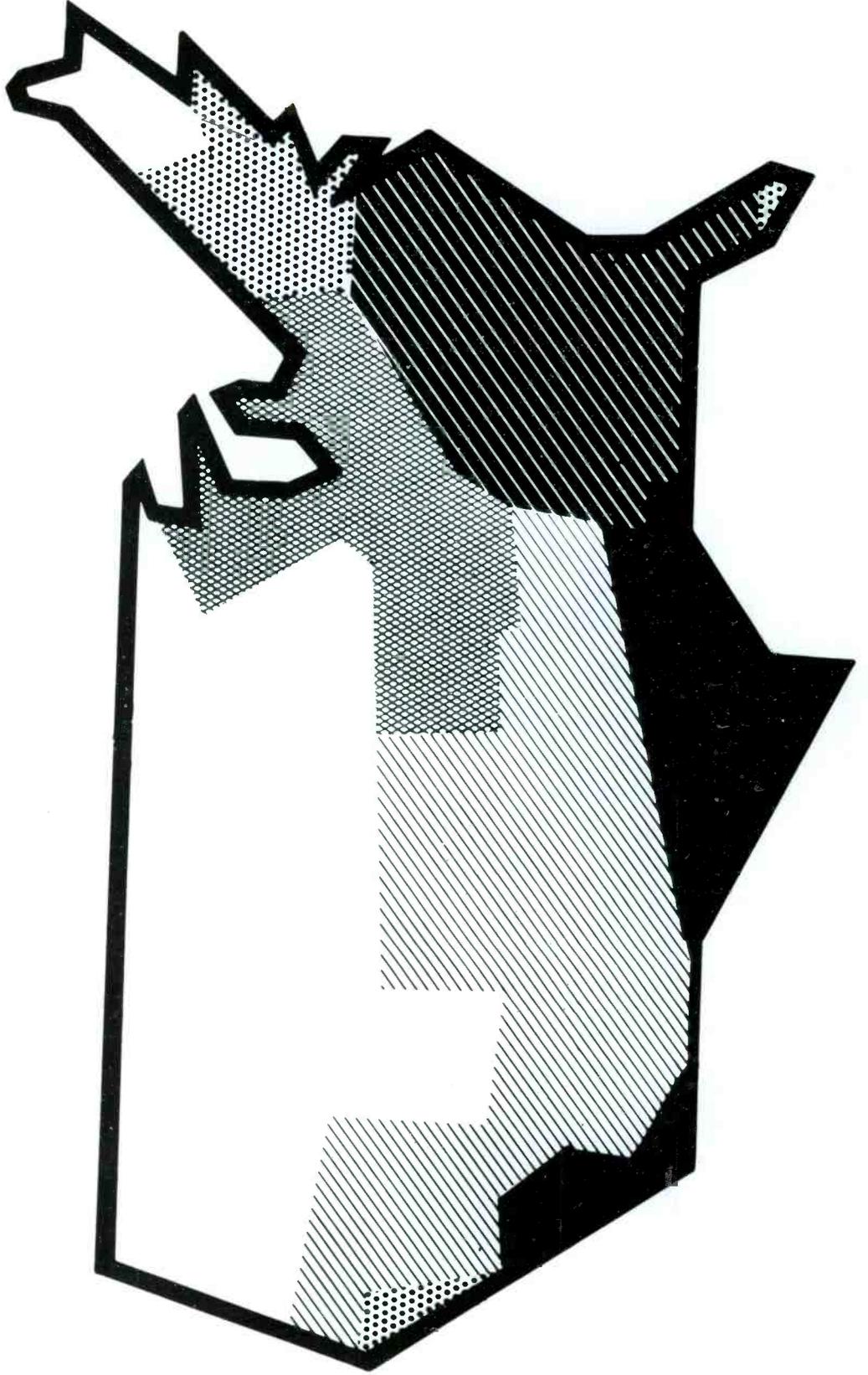
■ LOS ANGELES—Bill Donnelly, executive vice president of 20th Century-Fox Records, has announced that Monty A. Houdeshell has been promoted to vice president, controller of 20th Century-Fox Record Corporation.

Houdeshell has been with the record company since December, 1976, when he joined the company as controller. He joined 20th Century-Fox Film Corporation as a financial analyst in October, 1973, and was manager of acquisitions and investment analysis for the parent company prior to his transfer to the record subsidiary.

March 10, 1979
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKET

Record World Suggested Market

Based on airplay and sales in similar behavioral areas

Stations:

RW I

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

RW II

WANS-FM WAUG WCIR WCGQ WBBQ
WBSR WFLB WGSV WHBQ WHHY WISE
WLAC WMAK WRJZ WSGA BJ105 Z93
KX/104 KXX/106 94Q

RW III

WEFM WGCL WIFE WLS WMET WNDE
WOKY WZUU WZZP KBEQ KSLQ KXOK
CKLW Q102

Tendency:

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

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

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

Last Week: This Week:

2	1	Gloria Gaynor
1	2	Rod Stewart
6	3	Bee Gees (Tragedy)
4	4	Peaches & Herb
5	5	Donna Summer
12	6	Melissa Manchester
3	7	Olivia Newton-John
15	8	Doobie Bros.
7	9	Blues Brothers
9	10	Pointer Sisters
11	11	LRB
18	12	Evelyn "Champagne" King
16	13	Nigel Olsson
20	14	Anne Murray
22	15	Billy Joel
8	16	Earth, Wind & Fire
23	17	Poco
19	18	Bell & James
21	19	Babys
26	20	Dire Straits
10	21	Cheryl Lynn
27	22	Neil Diamond
28	23	Gary's Gang
24	24	Gonzalez
25	25	Edwin Starr
29	26	Blondie
32	27	Amii Stewart
—	28	Pointer Sisters
Add	29	Bobby Caldwell
Add	30	Police
Ex	31	Quatro & Norman
33	32	Al Stewart
Ex	33	Sister Sledge
Ex	34	Chic
Ex	35	Frank Mills

Adds: Instant Funk
George Harrison
Blues Bros.
Toto

Extras: Eddie Money
Cindy Bullens
Cher

LP Cuts: Bee Gees (Various Cuts)
Rod Stewart (Blondes)

Also Possible: Maureen McGovern
Linda Ronstadt
April Wine

Last Week: This Week:

7	1	Bee Gees (Tragedy)
1	2	Rod Stewart
2	3	Peaches & Herb
4	4	Gloria Gaynor
3	5	Doobie Bros
5	6	Donna Summer
9	7	LRB
6	8	Poco
8	9	Frank Mills
10	10	Blues Bros.
12	11	Babys
17	12	Eddie Money
15	13	Eddie Rabbitt
22	14	Dire Straits
23	15	Billy Joel
24	16	Amii Stewart
18	17	Quatro & Norman
21	18	Neil Diamond
19	19	Santana
25	20	Evelyn "Champagne" King
26	21	Anne Murray
28	22	Bell & James
29	23	Chic
32	24	Bob Welch
27	25	Sister Sledge
30	26	Blues Bros.
Add	27	Blondie
Ex	28	Bobby Caldwell
Ex	29	Chuck Brown
Add	30	Eric Clapton

Adds: George Benson
George Harrison
Instant Funk
BTO

Extras: Bandit
England Dan & John
Ford Coley
Faragher Bros
Cher
Jacksons
Styx
Bell & James
Heart

LP Cuts: Bee Gees (Various Cuts)
Blues Bros. (Bartender)

Also Possible: Linda Ronstadt
Kim Carnes
April Wine

Last Week: This Week:

4	1	Gloria Gaynor
1	2	Rod Stewart
2	3	Pointer Sisters
10	4	Bee Gees (Tragedy)
5	5	Peaches & Herb
6	6	Donna Summer
9	7	Doobie Bros.
3	8	Blues Bros.
12	9	Chicago
14	10	Melissa Manchester
16	11	Nigel Olsson
17	12	Dire Straits
19	13	Billy Joel
18	14	Babys
11	15	Foreigner
7	16	Olivia Newton-John
21	17	Anne Murray
22	18	Poco
20	19	Al Stewart
24	20	Amii Stewart
8	21	Nicolette Larson
26	22	Herbie Mann
25	23	Toto
—	24	LRB
27	25	Chic
30	26	Eddie Money
28	27	Firefall
29	28	Heart
Add	29	Bob Welch
Add	30	Blondie
15	31	Barry Manilow

Adds: Frank Mills
George Harrison

Extras: Santana
Eddie Rabbitt
Cher
Bobby Caldwell
Quatro & Norman

LP Cuts: None

Also Possible: Giorgio Moroder
Desmond Child & Rouge
Blues Bros.
Instant Funk

Hottest:

Rock:

Blues Bros.
BTO

Adult:

George Benson
George Harrison

R & B Crossovers:

Instant Funk

101 THE SINGLES CHART 150

MARCH 10, 1979

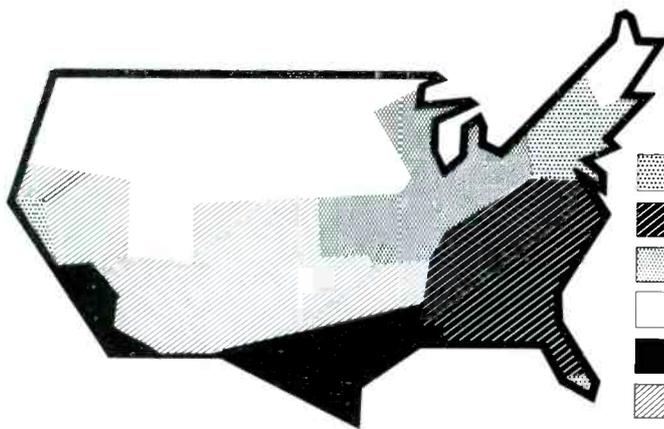
MAR. 10	MAR. 3	
101	101	CALL OUT MY NAME ZWOL/EMI-America 8009 (Mother Tongue, ASCAP)
102	103	LOVE & DESIRE ARPEGGIO/Polydor 14535 (Aliza Thorah, ASCAP/On Beat, BMI)
103	105	ELENA THE MARKET TANNER BAND/Elektra 56003 (Likewise, ASCAP/WB, BMI)
104	102	HANG IT UP PATRICE RUSHEN/Elektra 45549 (Baby Fingers, ASCAP)
105	—	WALKIN' THE FENCE COUCHOIS/Warner Bros. 8749 (World Song, ASCAP)
106	106	SEXY LADY FANTASTIC FOUR/Westbound 55417 (Atl) (Bridgeport, BMI)
107	107	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542 (Velocity, BMI)
108	108	WHO DO YOU LOVE GEORGE THOROGOOD & THE DESTROYERS/Rounder 4519 (ARC, BMI)
109	110	UNLOVED WALTER EGAN/Columbia 3 10916 (Melody Deluxe/Swell Sounds/Seldak, ASCAP)
110	111	KEEP THE CHANGE KAYAK/Janus 278 (Heavy, BMI)
111	120	STAR LOVE CHERYL LYNN/Columbia 3 10907 (Colgems-EMI/Spec-O-Lite, ASCAP, Screen Ges-EMI/Traco, BMI)
112	114	SHINE ON SILVER MOON MARILYN McCOO & BILLY DAVIS, Jr./Columbia 3 10806 (Don Kirshner, BMI/Kirshner Songs, ASCAP)
113	116	SHINE BAR-KAYS/Mercury 74048 (Bar-Kays/Warner-Tamerlane, BMI)
114	—	TAKE IT BACK THE J. GEILS BAND/EMI-America 8012 (Center City, ASCAP)
115	—	THE TREES RUSH/Mercury 74051 (Core, ASCAP)
116	118	LIPSTICK TRACE (ON A CIGARETTE) AMAZING RHYTHM ACES/ABC 12454 (Unart, BMI)
117	—	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT BARBARA MANDRELL/ABC 12451 (East Memphis/Klondike, BMI)
118	—	WOMAN IN LOVE THREE DEGREES/Ariola 7742 (Chappell, ASCAP)
119	125	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388 (G.Q./Arista, ASCAP)
120	—	LOVE HAS COME MY WAY TONY VALOR/Paula 432 (Listie, BMI)
121	123	THERE BUT FOR THE GRACE OF GOD GO I MACHINE/Hologram/RCA 11456 (Nance/Hologram, ASCAP/ITC, BMI)
122	122	SUNSHINE HOTEL (JUST WALK ON IN) RICHARD T. BEAR/RCA 11470 (Lucky Bear/Billy Hochoer, ASCAP)
123	124	JUST ONE WOMAN PETER McCANN/Columbia 3 10899 (ABC/Dunhill, BMI)
124	127	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/Bearsville 0334 (WB) (Fourth Floor, ASCAP)
125	112	RAVE ON JESSE COLIN YOUNG/Elektra 45530 (MPL, BMI)
126	—	WHOLE LOTTA LOVE WONDER BAND/ATCO 7099 (Superhype, ASCAP)
127	117	THEME FROM "SUPERMAN" MECO/Casablanca 946 (Warner-Tamerlane, BMI)
128	109	LAST NIGHT I WROTE A LETTER STARZ/Capitol 4671 (Maximum Warp/Rock Steady, ASCAP)
129	115	DANCE THE NIGHT AWAY WITH YOU DR. JOHN/Horizon 117 (A&M) (Irving/Skull/Stazybo, BMI)
130	131	KEEP IT TOGETHER (DECLARATION OF LOVE) RUFUS/ABC 12444 (Marsaint/Warner-Tamerlane, BMI)
131	132	DON'T IT MAKE IT BETTER BILL WITHERS/Columbia 3 10892 (Bleunig, ASCAP)
132	119	CIRCLE OF LOVE ROADMASTER/Mercury 74038 (Canal, BMI)
133	—	MAKIN' IT DAVID NAUGHTON/RSO 916 (Perren-Vibes, ASCAP)
134	113	THE MAN WITH THE CHILD IN HIS EYES KATE BUSH/EMI-America 8006 (Glenwood, ASCAP)
135	121	SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista 0380 (Mid-America/Wheel, ASCAP)
136	139	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541 (Screen Gems-EMI, BMI)
137	140	FREAK THE FREAK THE FUNK (ROCK) FATBACK BAND/Spring 191 (Polydor) (Clita, BMI)
138	134	DON'T LOOK AWAY LEO SAYER/Warner Bros. 8738 (Longmanor/Chrysalis, ASCAP/Braintree/Snow, BMI)
139	146	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532 (Specolite, ASCAP/Traco, BMI)
140	149	I WANNA WRITE YOU A LOVE SONG DAVID OLIVER/Mercury 74043 (Daleo/Grand Niogo, BMI/At Home, ASCAP)
141	142	MY GUNS ARE LOADED BONNIE TYLER/RCA 11468 (Scott-Wolfe/Prince of Wales, ASCAP)
142	128	WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/Unlimited Gold 14000 (CBS) (My Baby's Wordsong/Sepe, ASCAP)
143	126	NATALIA VAN MORRISON/Warner Bros. 8743 (Essential, BMI)
144	147	FOLD OUT GIRL PAT TAYLOR/Mercury 74050 (Stafree/Quarter Moon, BMI)
145	148	RUNNING AFTER LOVE MELANIE/Tomato 102 (April Blackwood/Neighborhood, ASCAP)
146	133	THEME FROM SUPERMAN CHASE/Churchill 7730 (Bourne, ASCAP)
147	136	IF I SAW YOU AGAIN PAGES/Epic 8 50659 (PA-GIZ, ASCAP)
148	135	I WANNA BE CLOSER SWITCH/Gordy 7163 (Motown) (Jobete, ASCAP)
149	130	DOWNHILL STUFF JOHN DENVER/RCA 11479 (Cherry Lane, ASCAP)
150	129	AT MIDNIGHT T-CONNECTION/Dash 5048 (TK) (Sherlyn/Decible, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A LITTLE MORE LOVE John Farrar (John Farrar/Irving, BMI)	9	LOTTA LOVE Ted Templeton (Silver-Fiddle, BMI)	32
ALL THE TIME IN THE WORLD Haffkine (DebDave/Evil Eye, BMI)	70	LOVE BALLAD Tommy Lipuma (Unichappell, BMI)	44
AQUA BOOGIE G. Clinton (Rubberband, BMI)	84	LOVE STRUCK Stewart/Roper (Combat Deep Cover, BMI)	91
BIG SHOT Phil Ramone (Impulsive/April, ASCAP)	25	MAKE IT LAST Bob Esty (Starrin/Rick's, BMI)	82
BLOW AWAY G. Harrison/R. Titelman (Ganga, BMI)	63	MAYBE I'M A FOOL Bruce Botnick (Grajonca/Island, BMI)	35
BLUE MORNING, BLUE DAY Olsen/Jones/McDonald (Somerset/Evansong/WB, BMI)	52	MUSIC BOX DANCING Frank Mills (Unichappell, BMI)	28
BUSTIN' LOOSE Purdie (Nouveau/Ascent, BMI)	38	MY LIFE Phil Ramone (Impulsive/April, ASCAP)	68
CAN YOU READ MY MIND M. Lloyd (Warner Tamerlane, BMI)	92	NANU NANU P. Jones (Little Bear/Lynal, BMI)	94
CHASE G. Moroder (Gold Horizon, BMI)	40	NEVER HAD A LOVE LIKE THIS BEFORE B. Bartin (Medad/Irving, BMI)	95
CONTACT E. Starr (ATV/Zonal, BMI)	56	NO TELL LOVER Phil Ramone & Group (Corn/Street Sense/Polish Prince, ASCAP)	29
CRAZY LOVE R. Sanford Orshoff (Pirooting, ASCAP)	24	NOW THAT WE FOUND LOVE A. Sadkin & Group (Mighty Three, BMI)	37
DANCIN' Gray & Hanks (Iceman/Unichappell, BMI)	98	OH HONEY Ken Gold (Screen Gems, EMI, BMI)	67
DANCIN' SHOES Paul Davis (Canal, BMI)	14	OUR LOVE IS INSANE Landis (Desmobile/Managed, ASCAP)	75
DA YA THINK I'M SEXY? T. Dowd (Riva/WB/Nile Streak, ASCAP)	2	POPS, WE LOVE YOU Sawyer & McLeod (Jobete, ASCAP)	93
DOG & BUTTFLY Group/Flicker/Fisher (Wilson/Know, ASCAP)	33	PRECIOUS LOVE Carter (Glenwood/Cigar, ASCAP)	39
DON'T CRY OUT LOUD H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)	13	ROLLER Myles Goodwyn (Goody Two Tunes, BMI)	89
EVERY 1'S A WINNER M. Most (Finchley, ASCAP)	53	ROXANNE Group (Virgin, ASCAP)	60
EVERY TIME I THINK OF YOU Ron Nevison (X-Ray/Jacon, BMI)	21	RUBBER BISCUIT Tischler/Shaffer (Adam Levy & Father, BMI)	66
EVERY WHICH WAY BUT LOOSE S. Garrett (Peso/Warner/Malkyle, BMI)	65	RUN HOME GIRL J. Punter (Man-Ken, BMI)	83
FIRE Richard Perry (Bruce Springsteen, ASCAP)	5	SATURDAY NIGHT, SUNDAY MORNING H. Davis (Colgems-EMI/Jobete, ASCAP)	87
FOREVER IN BLUE JEANS Bob Gaudio (Stonebridge, ASCAP)	31	SEPTEMBER Maurice White (Saggire/Irving/Charleyville, BMI/Steelchest, ASCAP)	16
FOUR STRONG WINDS Young/Keith/Mulligan (WB, ASCAP)	71	SHAKE IT Robertson & Matthews (Steamed Clam, BMI)	12
GOODBYE I LOVE YOU Tom Dowd, Ron Albert & Howard Albert (Stephen Stills, BMI)	80	SHAKE YOUR BODY (DOWN TO THE GROUND) Group (Peacock, BMI)	43
GOT TO BE REAL Marty & David Paich (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP)	46	SHAKE YOUR GROOVE THING F. Perren (Perren-Vibes, ASCAP)	8
HAVEN'T STOPPED DANCING YET Richard & Gloria Jones (Old Eye/Buckwheat, ASCAP)	45	SING FOR THE DAY Group (Stygian, ASCAP)	69
HEARTACHES J. Vallance (Turnup, PRO)	88	SINNER MAN W. Gold/J. Seigel/G. Knight/G. Allan (Don Kirshner/Blackwood, BMI/Kirshner Songs/April, ASCAP)	77
HEART OF GLASS Mike Chapman (Rare Blue/Monster Island, ASCAP)	36	SOMEWHERE IN THE NIGHT Manilow & Dante (Irving/Rondon, BMI)	51
HEAVEN KNOWS G. Moroder/P. Belotte (Rick's/Say Yes, BMI)	6	SONG ON THE RADIO Alan Parsons (DJM/Frabbious/Approximate)	41
HERE COMES THE NIGHT Johnston/Becher (Irving, BMI)	79	SOUL MAN Bob Tishler (Walder/Birdess, ASCAP)	19
HE'S THE GREATEST DANCER Edwards/Rodgers (Chic, BMI)	42	SOUVENIRS R. Tokarz (Sirocco/Radmus, ASCAP)	73
HOLD THE LINE Group (Hedmap, ASCAP)	100	STAY THE NIGHT V. Poncia (Fanaflap, BMI)	72
HOME AND DRY Murphy Rafferty (Hudson Bay, BMI)	100	STORMY Lambert & Potter (Low-Sal, BMI)	47
I DON'T KNOW IT IT'S RIGHT T. Life (Six Continents/Mills & Mills, BMI)	22	STUMBLIN' IN Chapman (Chinnichap/Careers (BMI)	30
I GO TO RIO B. Schnee (Irving/Woolnough/Jemava, BMI)	55	SULTANS OF SWING Muff Winwood (Straightjacket/Almo, ASCAP)	20
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) B. Sigler (Lucky Three/Henry Suemay/Six Strings, BMI)	59	SUPERMAN Adams & Morris (Peer, BMI)	58
I JUST FALL IN LOVE AGAIN Norman (Peso/Hobby Horse/Cotton Pickin'/Bill, ASCAP)	26	SURVIVOR Bongiovi/Quinn (Gooserock/Fleur, BMI)	61
I'LL SUPPLY THE LOVE Group (Hudmar, ASCAP)	48	TAKE ME HOME Bob Esty (Rick's, BMI)	49
I WANT YOUR LOVE Rodgers/Edwards (Chic/Cotillion, BMI)	34	THE GAMBLER L. Butler (Writers Night, ASCAP)	18
I'M NOT GONNA CRY ANYMORE Ernie Winfrey (Mandy, ASCAP)	74	THEME FROM TAXI (ANGELA) B. James (Addax/Bob James & De Shuffin/Wayward, ASCAP)	86
IT HURTS SO BAD Moore/Ellington/Carnes (Almo/Brown Shoe/Quixotic, ASCAP)	78	THIS IS IT D. Hartman (Silver Steed, BM)	97
IT'S ALL THE WAY LIVE D. Griffey/Sylvers/Group (Spectrum VI, ASCAP)	96	TOO MUCH HEAVEN Group/Richardson/Galuten (Music For UNCEF, BMI)	11
I WAS MADE FOR DANCIN' M. Lloyd (Michaels/Scot Tune, ASCAP)	54	TRAGEDY Group/Richardson/Galuten (Stigwood/Unichappell, BMI)	4
I WILL SURVIVE Dino Fekaris (Perren-Vibes, ASCAP)	1	WATCH OUT FOR LUCY G. Johns (Stigwood, BMI)	64
JUST ONE LOOK Peter Asher (Premier, BMI)	57	WHAT A FOOL BELIEVES Ted Templeman (Snug, BMI/Milkmoney, ASCAP)	10
JUST THE SAME WAY Roy Thomas Baker (Weed High & Nightmare, BMI)	99	WHAT YOU WON'T DO FOR LOVE Holloway (Sherlyn/Lindseyanne, BMI)	15
KEEP ON DANCIN' Not listed (Mideb/Eric Matthew, ASCAP)	50	WHEELS OF LIFE G., J. & R. Vannelli (Almo/Giva, ASCAP)	81
KNOCK ON WOOD B. Leng (Warner Bros., ASCAP)	23	YMCA Jaques Morali (Green Light, ASCAP)	3
LADY J. Boylan & Group (Screen Gems-EMI, BMI)	17	YOU CAN'T WIN Jones (Fox Fanfare, BMI)	90
LE FREAK Nile Rodgers & Bernard Edwards (Chic, BMI)	7	YOU MAKE ME FEEL (MIGHTY REAL) Fuqua & Sylvester (Bee Keeper/Tipsy, ASCAP)	85
LIVIN' IT UP (FRIDAY NIGHT) Bell & James (Mighty Three, BMI)	27	YOU STEPPED INTO MY LIFE McFadden & Whitehead (Stigwood, BMI)	76

TPLACE ket Playlists

reas.



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KCPX KDWB KFYZ KGW KING KJR KKLS
KKXL KKOA KSTP KTOQ

RW V

WNOE WTX KCBQ KFI KHJ KILT KNOE-FM
KRBE KROY-FM KRTH KUHL B100

RW VI

KAAY KIMN KIMN-FM KLIF KOFM KNUS
KVIL 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:

1	1	Rod Stewart
2	2	Pointer Sisters
4	3	Earth, Wind & Fire
12	4	Bee Gees (Tragedy)
5	5	Donna Summer
6	6	LRB
7	7	Doobie Bros.
9	8	Melissa Manchester
10	9	Gloria Gaynor
13	10	Poco
3	11	Blues Bros.
17	12	Frank Mills
14	13	Kenny Rogers
15	14	Dire Straits
16	15	Babys
19	16	Billy Joel
20	17	Eddie Money
18	18	Al Stewart
21	19	Amii Stewart
27	20	Anne Murray
22	21	Peaches & Herb
26	22	Blondie
30	23	Bob Welch
29	24	Quatro & Norman
32	25	Heart
8	26	Chicago
11	27	Foreigner
Add	28	Faragher Bros.
31	29	Neil Diamond
Add	30	Bobby Caldwell
Add	31	George Harrison
AP	32	Randy VanWarmer

Adds: George Benson
Eric Clapton

Extras: Sad Cafe
Santana
Blues Bros.

LP Cuts: Bee Gees (Various Cuts)

Also Possible: Cher
Bob James
Linda Ronstadt

Last Week: This Week:

2	1	Gloria Gaynor
4	2	Bee Gees (Tragedy)
1	3	Rod Stewart
3	4	Donna Summer
6	5	Peaches & Herb
9	6	Doobie Bros.
12	7	LRB
5	8	Blues Bros.
13	9	Nigel Olsson
8	10	Pointer Sisters
15	11	Billy Joel
16	12	Poco
14	13	Dire Straits
17	14	Eddie Money
7	15	Olivia Newton-John
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11	18	Chicago
22	19	Al Stewart
23	20	Frank Mills
24	21	Anne Murray
10	22	Nicolette Larson
28	23	Bell & James
30	24	Blues Bros.
26	25	Quatro & Norman
27	26	Amii Stewart
29	27	Chuck Brown
Ex	28	Bobby Caldwell
Ex	29	Third World
Ex	30	Cher
AP	31	Heart

Adds: George Benson
George Harrison
Tycoon
Beach Boys
Eric Clapton

Extras: Linda Ronstadt
Sister Sledge
Chic
Giorgio Moroder

LP Cuts: None

Also Possible: Cindy Bullens
Gino Vannelli
Herbie Mann
Jacksons
Village People (Navy)

Last Week: This Week:

1	1	Rod Stewart
8	2	Gloria Gaynor
12	3	Bee Gees (Tragedy)
2	4	Olivia Newton-John
7	5	Donna Summer
5	6	Melissa Manchester
11	7	Nigel Olsson
3	8	Chicago
4	9	Blues Bros.
6	10	Pointer Sisters
17	11	Doobie Bros.
18	12	LRB
13	13	Foreigner
16	14	Peaches & Herb
14	15	Cheryl Lynn
10	16	Hot Chocolate
27	17	Billy Joel
28	18	Dire Straits
23	19	Babys
21	20	Kenny Rogers
9	21	Barry Manilow
22	22	Neil Diamond
24	23	Pablo Cruise
30	24	Frank Mills
25	25	Al Stewart
26	26	Santana
34	27	Poco
31	28	Sister Sledge
29	29	Giorgio Moroder
33	30	Anne Murray
32	31	Cindy Bullens

Adds: George Benson
Blues Bros.
Cher

Extras: Blondie
McCoo & Davis
Eddie Money
Evelyn "Champagne" King
Firefall
Eddie Rabbitt
Herbie Mann

LP Cuts: None

Also Possible: Quatro & Norman
Instant Funk
Bell & James
Chic
Desmond Child & Rouge

Hottest:

Country Crossovers:

None

Disco:

Cher

LP Cuts:

Bee Gees (Various Cuts)
Rod Stewart (Blondes)
Blues Bros. (Bartender)

An invitation to a not-so-formal affair.



Cincinnati, March 10th

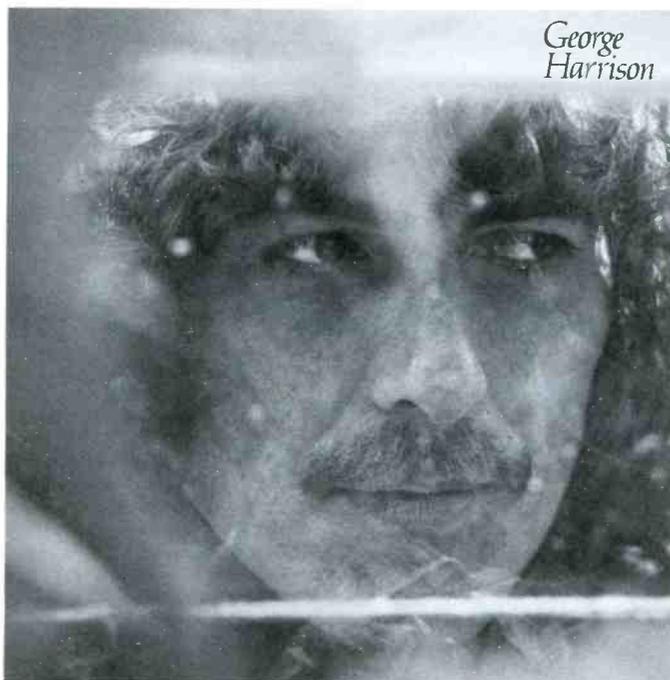
Congratulate us—we've just turned 18. Record World's March 10 radio/retail seminar in Cincinnati will be the 18th in the series, and will bring together professionals from Ohio, Kentucky and Indiana. There'll be talk about RW's charts, and market research, and our new consumer magazine—and just a bit of celebrating.

The Record World Radio/Retail Seminar

For details, please contact Mike Vallone or Doree Berg at (212) 765-5020.

People are already calling "Blow Away" the single of the year.

The new George Harrison single is breezing onto radio stations and gusting up the charts fast enough to look like the biggest record he's ever had.



"Blow Away"

(DRC 8763) is the single.

George Harrison

(DHK 3255) is the album.

Produced by George Harrison and Russ Titelman.



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

On both the international and domestic levels, music publishers have accepted and refined the sometimes difficult position of nurturer of new and untested talent, provider of the raw material from which the rest of the music industry must draw.

During the past few years the contribution of the publisher has become even more significant as the dominance of the writer/artist has been tempered somewhat by the use of "hit" material from outside sources whether in the pop, r&b, country or disco fields.

With the continuing development of new technologies for the use of music and the refinement of the global character of the business of music, the role of the publisher will doubtless continue to grow.

Record World salutes music publishing with this third annual Special for the vital part it has played in the development of the modern music industry.



Chappell Continues To Churn Out The Hits

■ For Chappell, 1978 was a very good year—one of its best. It was a year during which it achieved #1 status for songs in virtually all major areas of its vast catalogue—from the pulsating sounds of “Saturday Night Fever” to the lyrical “You Needed Me.” In keeping with this, Chappell was named publisher of the year (with RSO) twice by *Record World*, while ASCAP named Chappell and Intersong country music publishers of the year. It was a very good year.

It was a year during which Chappell maintained a fairly constant 10 percent or better of the top 100 charts with varied product from its own catalogue, Intersong Music (which Chappell administers in the U.S.) and the Stigwood Group of Publishing Companies, which Chappell also administers.

Irwin Z. Robinson, president of Chappell and Intersong said: “The combination of an unbeatable publishing staff and the multi-talents of our writers and artists made the success of 1978 possible. We’re off to a beautiful start in 1978.”

Stigwood Companies

In terms of the Stigwood Group of Publishing Companies, headed by vice president Eileen Rothchild, it was a legendary year of Bee Gees fever with one U.S. and

international success following another in phenomenal style. (see separate story.)

Hamlisch

For Chappell, other major events of the year included the re-signing of Carole Bayer Sager and the signing of Marvin Hamlisch, two of music’s most prolific and successful writers. Her songs were recorded by many top artists with whom she hit the charts—Joey Travolta’s “I Don’t Wanna Go,” Lois Johnson’s country hit “When I Need You,” Dolly Parton’s #1 hit “Heartbreaker” and the current Top-10 single “Don’t Cry Out Loud” by Melissa Manchester. Always moving in new directions, Sager did major work in film and theatre. She is represented in the theatre by the new hit “They’re Playing Our Song” with music by Marvin Hamlisch and book by Neil Simon. In film, she wrote the theme for the Sylvester Stallone film “Paradise Alley,” with Marvin Hamlisch she wrote the theme for “Ice Castles (Through The Eyes Of Love)” and has songs in the forthcoming Alan Pakula film “Starting Over.” Sager also released her second lp on Elektra Records, “Carole Bayer Sager Too . . .”

The signing of multi-faceted award-winning writer Marvin Hamlisch was another major

event. Aside from the score for “They’re Playing Our Song,” he is an Oscar nominee for his theme for “Same Time Next Year,” “The Last Time I Felt Like This” now a single on Columbia by Johnny Mathis and Jane Olivor. He also produced part of and wrote songs for the Peter Allen lp.

Other Signings

Other important signings included writer/producer Fred Mollin, writer/producer/artist Bunny Sigler and writer/producer Frederick Knight.

A number of other Chappell writers also had very good years. Writer/artist Randy Goodrum had three big chart hits with “Before My Heart Finds Out” by Gene Cotton, “Bluer Than Blue” by Michael Johnson and his Grammy-nominated “You Needed Me” by Anne Murray. Important activity continues in 1979 with cuts to be released on Goodrum songs by Perry Como, England Dan and John Ford Coley and Michael Johnson, Anne Murray and Tommy Overstreet. The writing/producing team of Jackson and Yancy were represented by their songs and production in the “Natalie Cole Live” lp and scored with their #1 Natalie Cole hit “Our Love,” also a Grammy nominee. A new Natalie Cole album on Capitol is due out shortly.

It was also a year in which Chappell and Intersong became

more visible in the area of film. “Saturday Night Fever” and “Grease” set the scene with their brilliant international success as both films and soundtracks. Slated to be released is “Boardwalk” featuring the songs of Susan Collins and the major film version of the Broadway hit “Chicago” with score by Fred Ebb and John Kander. In addition, Chappell and Intersong have both had many songs in some of the top-grossing films of 1978 and 1979 including “Native New Yorker” in “The Eyes Of Laura Mars,” “Tears on My Pillow” in “Grease,” “Thank Heaven For Little Girls” in “The Revenge Of The Pink Panther,” plus songs in such other films as “An Unmarried Woman,” “Heaven Can Wait,” “Foul Play” and “Close Encounters Of The Third Kind.”

As in the past, theatre music played an important part in Chappell’s strength. The new production of a Rodgers and Hammerstein classic, “The King And I” completed a smash run in New York and is headed for Chicago, Los Angeles and Europe with its star Yul Brynner. The 1979 season began with the smash Neil Simon-Marvin Hamlisch-Carole Bayer Sager musical “They’re Playing Our Song.” And another major musical headed for Broadway is the much-awaited “Carmelina”

(Continued on page 22)

Almo/Irving Has Good Chart Year

■ 1978 was a year of exceptional achievement for Almo/Irving/Rondor International Group of Music Publishers, the music publishing division of A&M Records. President Chuck Kaye called it a year of “great creative thrust and tremendous satisfaction. We saw outstanding rewards from working with what I believe is the greatest staff in the industry.”

Almo/Irving experienced heavy singles and album chart activity spanning pop, disco, country and r&b formats. Of more than 225 songs placed in the last year, over 70 percent were chart records. The company also enjoyed great success with its artists/songwriters, who include Styx, Peter Allen, Pablo Cruise, Gino Vannelli, Alan Parsons, Kim Carnes, Dire Straits, Supertramp and Herb Alpert.

Hits

Among the hits that Almo/Irving participated in that were generated from existing catalogue and staffwriters were Olivia Newton-John’s “A Little More Love,” “You’re The One That I Want” (“Grease” soundtrack), and “Hopelessly Devoted To You,” (also from “Grease”), all of which were written and produced by John Farrar; Barry Manilow’s “Some-

where In The Night,” written by Richard Kerr and Will Jennings; Earth Wind & Fire’s “September,” co-written by Allee Willis with Maurice White; Pablo Cruise’s “I Go To Rio,” written by Peter Allen; Melissa Manchester’s “Don’t Cry Out Loud,” co-written by Peter Allen and produced by writer Leon Ware; Randy Brown’s “Welcome To My Room,” written and produced by Homer Banks and Carl Hampton; L.T.D.’s “Back In Love Again” and Tavares’ “Never Had A Love Like This Before,” both written by Len Ron Hanks and Zane Grey, who are also artists signed to RCA Records; B.B. King’s “Midnight Believer,” co-written by Will Jennings with Joe Sample; the motion picture theme to “Casey’s Shadow,” written by Will Jennings; Con Hunley’s “Weekend Friend,” written by Troy Seals, who is also the president of Irving’s Nashville operation; Rita Coolidge’s “Love Me Again,” written by David Lasley and Allee Willis; and Heatwave’s “Boogie Nights,” “Always & Forever,” and “The Grooveline,” all written by Rod Temperton.

Almo/Irving/Rondor enlarged
(Continued on page 37)

They're seeing our songs!

Today, movie viewers are attuned to music more than ever.
At United Artists Music the tradition of great songs from
great motion pictures continues...



The Wizard Of Oz

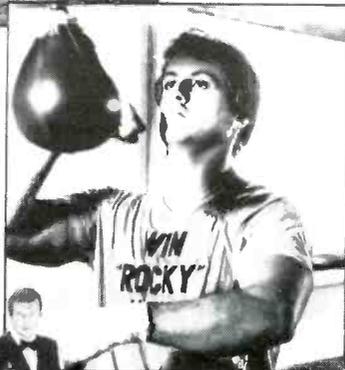


Singin' in The Rain

Singin' In The Rain
Goldfinger
The Shadow Of Your Smile (From "The Sandpiper")
Gonna Fly Now (Theme From "Rocky")
Somewhere, My Love (From "Doctor Zhivago")
Love Is A Many-Splendored Thing
Three Coins In The Fountain
The Windmills Of Your Mind (From "The Thomas Crown Affair")
The Good, The Bad And The Ugly
Laura



Doctor Zhivago



Rocky

The Magnificent Seven
Today (From "Advance To The Rear")
The Boy Next Door (From "Meet Me In St. Louis")
Talk To The Animals (From "Doctor Dolittle")
Over The Rainbow (From "The Wizard Of Oz")
April Love
A Certain Smile
Ebb Tide (From "Sweet Bird Of Youth")
The Trolley Song (From "Meet Me In St. Louis")
Friendly Persuasion
Live And Let Die



High Noon

High Noon
Theme From "Zorba The Greek"
Hi-Lili, Hi-Lo (From "Lili")
Never On Sunday
Live For Life
"The Pink Panther" Theme
On Green Dolphin Street
(From "Green Dolphin Street")
San Francisco
What Are You Doing The Rest Of Your Life? (From "The Happy Ending")
On The Atchison, Topeka And The Santa Fe (From "The Harvey Girls")
Have Yourself A Merry Little Christmas (From "Meet Me In St. Louis")



The Spy Who Loved Me

Temptation (From "Going Hollywood")
Be My Love (From "The Toast Of New Orleans")
Broadway Melody (From "The Broadway Melody")
Chattanooga Choo Choo (From "Sun Valley Serenade")
Nobody Does It Better (From "The Spy Who Loved Me")

and now more great music from the brilliant film production **"Hair"**
and the newest James Bond thriller **"Moonraker."**

As long as there are movies, people all over the world will be seeing and singing our songs.

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RSO Publishing Records a Spectacular Year

■ 1978 can certainly be acclaimed the year of the RSO song. And, as fits *Record World's* #1 publisher, the imprint of the Stigwood Group of Publishing Companies dominated the top of the singles and lp charts nationally and internationally.

"This past year can only be described as spectacular," said Eileen Rothschild, vice president of the Stigwood Group of Publishing Companies. "Due to the songwriting talents of Barry, Robin and Maurice Gibb, Eric Clapton and Andy Gibb, our songs held the number one singles spot for half the year and the number one lp spot for 41 weeks. I think we are the only publisher to ever achieve this distinction."

Bee Gees Hits

If there was one group that dominated the charts last year in an unprecedented way and set the sound for the 70's it was the Bee Gees—Barry, Robin and Maurice Gibb. Their records and songwriting during this past year have, by now, become legendary. Last year alone, the Bee Gees had four #1 singles which they wrote and performed — "How Deep Is Your Love," "Stayin' Alive," "Night Fever" and "Too Much Heaven." During the entire 1970s

they had seven #1 singles which they wrote and performed, which is more than any other act in the decade. These additional titles include "You Should Be Dancing," "Jive Talkin'" and "How Can You Mend A Broken Heart."

"The Bee Gees have had not only the eyes of the industry but also the eyes of the public focused on them. They more than lived up to anyone's expectations and I think surprised quite a few. It is thrilling to witness a group of artists continually breaking and making industry history and

working in other areas which they had never done before—music for film," said Rothschild. "One of their most extraordinary achievements was the incredible number of successful songs the Bee Gees wrote within such a short period of time."

According to national charts, within an approximate one year period the group (either individually or together) wrote eight #1 singles — "How Deep Is Your Love," "Emotion," "Love Is Thicker Than Water," "If I Can't Have You," "Grease," "Night Fe-

ver," "Stayin' Alive" and "Shadow Dancing."

Rothschild added, "Barry Gibb became the first songwriter in history to write or co-write five out of the top ten singles for two consecutive weeks" (becoming the first writer to be at the top of the charts for a total of 31 weeks out of 58 weeks). "The Bee Gees went on to dominate the music charts with songs they wrote holding 4 out of the top 5 singles chart positions — again, industry history."

Covers

Some of the cover chart records from last year were Samantha Sang's "Emotion," Tavares with "More Than A Woman," Yvonne Elliman with "If I Can't Have You," Narvel Felts with "To Love Somebody" and Rare Earth with "Warm Ride."

During the excitement of the year, Stigwood Music and Unichappell Music (which administers the RSO Publishing Catalogue) created a unique tool to focus attention on the Bee Gees as songwriters. The specially-designed promotional package consisted of a deluxe album entitled "The Words And Music Of Barry, Robin And Maurice Gibb"

(Continued on page 37)

(Continued on page 37)

Gallico Builds on Long Expertise

By SAM SUTHERLAND

■ LOS ANGELES — Now starting his fifth year in his west coast headquarters, veteran publisher Al Gallico reports that activity via his Al Gallico Music Corp. complex continues to build. "It was an excellent year," summarizes Gallico of publishing business during '78. "We've been in business 16 years, and every one's better than the year before."

Pop and Country

For the New York native, that growth has stemmed from a long-term familiarity with both mainstream pop and country markets,

the Gallico combine's chief areas of concentration. In the latter area, Gallico's decades in aggressive publishing promotion have enabled him to achieve consistent coverage whether based in New York or Los Angeles, due to strong Nashville ties to such prolific producer/writers as Norro Wilson and Billy Sherrill, yet Gallico's expertise in finding and placing country material hasn't eclipsed new pop copyrights, with this year's key covers including disco and pop works.

(Continued on page 37)

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Group 

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Ya' want great theatre music,

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Tell ya' what I'm gonna do... I'm gonna send you to

Chappell and Intersong-

where you can find it all!"



chappell

INTERSONG



polygram companies

Screen Gems Posts Best Year in '78

■ Screen Gems / Colgems - EMI Publishing Company has just completed its most successful year to date, according to Lester Sill, the firm's president for over 15 years. Sill attributes this peak of activity in '78 to a new, aggressive management team which includes Paul Tannen, vice president and director of professional activities (New York), Ira Jaffe, vice president of creative affairs (L.A.), Vince Perrone, vice president and general counsel, Jack Rosner, newly appointed vice president of administration, Charles Feldman, general manager of the Nashville Office, and Kim Espy, west coast general professional manager.

Sill feels that surrounding himself with a corps of knowledgeable and dynamic music people has been directly responsible for the considerable number of blockbuster records Screen Gems/Colgems-EMI material has figured in over the past year. Examples include the following records, each of which numbered in the top 10 on the national charts this year: "Hot Child in the City" (Nick Gilder); "Miss You" (The Rolling Stones); "Here You Come Again" (Dolly Parton) "We Are the Champions" (Queen); "On Broadway" (George Benson); "Don't Look Back" (Boston); "Reminiscing" (Little River Band); "You" (Rita Coolidge). In addition, "Took the Last Train" (David Gates) and "You're the One"

(The Oak Ridge Boys) were also high on the national and country charts, respectively.

Sill also credits his management team with signing Cheap Trick, Louisiana's Le Roux, Bob Welch, Nick Gilder, Journey, and Gail Davies, all of whom have emerged as major writer/recording acts over the past year. In addition, Lon & Derek von Eaton, formerly recorded by George Harrison and Richard Perry (A&M) have signed an exclusive contract with the firm.

This past year Screen Gems/Colgems-EMI has re-signed such top writers as Gerry Goffin ("Will You Love Me Tomorrow," "Oh, No Not My Baby," "A Natural

Woman," "One Fine Day", etc.); Mark James ("Hooked On a Feeling," "Suspicious Minds," "Moody Blue") and Richard Supa ("Chip Away the Stone,"—the current Aerosmith hit single; "Something 'Bout You Baby I Like,"—recorded by Tom Jones). Coupled with these is the continuing success of Screen Gems groups Boston, The Rolling Stones, Carole King, David Gates, Queen, the Little River Band, and Sun.

In line with management's intent to keep the talent flowing into the Screen Gems/Colgems-EMI fold, several prestigious writers have recently been added to the firm's roster. Michael Masser, who penned "Touch Me in the

Entertainment Co. Growing

■ Quietly, yet persistently, The Entertainment Company has laid the foundation for what will undoubtedly be one of the most successful mini-conglomerates the entertainment business had, or ever will, see. Involved in music publishing, record production, management, films, and just about every aspect of the entertainment field, the base of this unique operation was carefully built layer by layer . . . or more accurately, song by song.

Beginning with only The EMP Company catalogue (representing the acquisition of the former Music Maximus/Johnny Rivers/Jimmy Webb copyrights), The Enter-

tainment Company boasted in that catalogue the diverse talents of such writers as Jimmy Webb, Bruce Roberts, Peter Allen and REO Speedwagon. Soon thereafter The Entertainment Company acquired the publishing interests of the Wes Farrell Organization which included the works of Kenny Nolan, Irwin Levine, Larry Brown, The Young Rascals, Evie Sands and Ben Weisman.

The publishing division now consists of 15 successful catalogues. As Martin Bandier, co-owner, proudly notes, "We have at present approximately 10,000 songs, and as a result of our tre-

(Continued on page 63)

Morning," "Do You Know Where You're Goin' To" (Theme from "Mahogany") which he wrote and produced—has also had material recorded by Roberta Flack, the late Donny Hathaway, George Benson, and Marilyn McCoo & Bill Davis, Jr. Alan Gordon, known for his #1 composition, "My Heart Belongs to Me," recorded by Barbra Streisand, as well as earlier hits "Happy Together" and "Celebrate", is a recording artist for Capitol Records. Joe Falsia and Steven Sinclair's composition, "Please Don't Keep Me Waiting," appears on the new Olivia Newton-John LP, "Totally Hot." Sinclair has also been signed as an artist to Atlantic Records. Phyllis Brown has had songs recorded by Helen Schneider, Phyllis Hyman, and international recording artist Sylvie Vartan. Writer/performer Ronnie Reno, currently appearing on the Merle Haggard Show, reached #5 on the country charts with Conway Twitty's recording of "Boogie Grass Band."

Looking into '79, Screen Gems/Colgems-EMI plans its present level of activity, and several major projects are already in the works. The greatest competition the firm will encounter in the coming year is undoubtedly matching its own successes over the past year. However, at the top of '79, the firm's management faces this challenge with the determination and zest that have earned the company its top spot.

RCA Gets Back in the Publishing Game

By MARC KIRKEBY

■ Kelli Ross, division vice president for international creative affairs at RCA Records, has a simple message for the music industry. Its gist: "RCA is still in the publishing business."

Ross, 15-year industry veteran, has been with RCA for three and a half years, and was vice president and general manager of Sunbury-Dunbar Music when RCA sold the music publishing company in April 1978. She calls herself a "born publisher," and is evidently enjoying the renewed activity in publishing that RCA promises for 1979.

Most of that activity, at least for the moment, is in the international area. RCA maintains wholly-owned subsidiary publishing companies in 11 foreign countries, with plans for additional operations in the Netherlands, Belgium and Scandinavia in the near future, according to Ross.

Those companies handle copyrights for many artists and songs not signed to RCA in the United States, as well as copyrights on

foreign works which may also be exploited in this country.

RCA's most active catalogues in 1978 in those foreign territories, she said, were the Quincy Jones catalogue, which includes material recorded by the Brothers Johnson and Cheryl Lynn, and the catalogue of the 57th St. Music Company, the publishing arm of the Entertainment Company, which includes recordings by Barbra Streisand, Dolly Parton, Cheryl Ladd and Livingston Taylor.

RCA also has the Kiss and Eric Carmen catalogues in some territories, Ross added.

Foreign artists whose material will be published by RCA domestically include Lucio Battisti and Sylvie Vartan.

The other side of the RCA publishing coin involves the company's rebuilding program for its domestic music publishing operation. RCA has just inaugurated a new, as-yet-unnamed domestic music company and its first artist is a new band, signed to RCA Records, called Fingers. Ross

claims the new pubbery will be "very aggressive this year in picking up copyrights in the United States."

Last September, RCA signed with Mike Stewart's Interworld Music in a unique cooperative publishing venture that will be the basis for RCA's music publishing in the next few years. Under the contract, Stewart will exploit copyrights owned by RCA in the United States, and will hold subpublishing rights to those songs for this country. RCA, in turn, received subpublishing rights to those songs for this country. RCA, in turn, received subpublishing rights to all Interworld copyrights in three foreign territories.

Ross said RCA plans to use Stewart's skills as part of its pitch in signing new artists. "We want to impress upon the artist that Mike Stewart's organization can do an excellent job in developing and exploiting their catalogues," she said. "His operation is fully staffed to handle these copyrights, and copyrights from

our subsidiaries abroad."

RCA will have only a minimal staff in the domestic music publishing area for the time being, Ross said, but will be setting up a "liaison effort" with Stewart's office, probably coordinated by Ross herself and Mel Ilberman, division vice president, business affairs and associated labels.

The four or five months since the Interworld signing have mostly been spent "working out the mechanics" of the deal, Ross said, and thus the operation is only now getting its real start.

RCA may yet return to direct operation of its publishing operations, Ross added, and the contract with Interworld, which runs "for several years," contains a provision for such a return. "But that's a long range plan," she added.

The times are good for music publishing, Ross concluded, and the lull publishers suffered through during the singer-songwriter era has, she said, "reversed itself a little bit. It's understood you do need a publisher."

Year #1

Kirshner/CBS Music Publishing

Thanks to our writers, producers, staff and foreign affiliates who have helped launch this venture.

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Jay Goldstein
Howard Greenfield
Irwin Griggs
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Judy Harris
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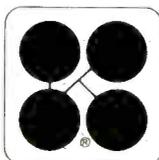
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Argentina—Melograf S.R.L.
Belgium—Kirshner Music Benelux S.P.R.L.
Brazil—Editora Latino Americana De Musica "Elam"
Central America—Mundo Musical S.A.
France—Warner Bros. Music France
Germany—Kirshner Entertainment Corp. Musikverlag
Italy—Kirshner Music Italiana S.R.L.
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Mexico—Mundo Musical S.A.
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BMI:

"The 'Real' Publisher Is Very Special"

■ "The history of music and the history of music publishing in this country are inseparable, for one finds its reflection in the other," says William Arms Fisher, author of "One Hundred and Fifty Years of Music Publishing in the United States." Fashions and modes in music come and go and publishers come and go with them, but the great art of *Music* lives on, and the enduring publisher is the one who keeps pace with its ceaseless advance and change—the unresting publisher with the forward look in his eyes and the love of music in his heart."

"It is with the 'unresting publisher,' who deeply commits himself to the full-time exploitation of the copyright and the interests of writers of music and lyrics that BMI aligns itself," says BMI senior vice president Theodora Zavin. "We strongly believe in the publisher function, as it has been established by this type of knowledgeable, zealous publisher."

The publisher in question knows the market and how the music business works. His functions are several, notably to screen and evaluate material and sometimes better it, to get material recorded, to exploit and protect the copyright and collect income from all domestic and foreign sources.

This publisher follows through and keeps the copyright alive, reaping the benefits of continuing activity. This entails a sense of devotion, talent and a certain level of intuition about things musical.

It involves doing the *right* thing at the *right* time. Beyond selecting material from his writers, he must showcase works in the best way possible by having demonstration recordings made, or even a "real" record—a master good enough to be released by a record company.

Then, of course, he must know the *right* record company to approach, the *right* artist to introduce the song or composition. And once the major recording is made and released, he endeavors to extend the life of the copyright by having a wide variety of artists cover the initial recording.

Beyond that, he seeks out multiple areas of commercial usage, including films and television, giving any promotional help he can, be it print, TV, whatever he feels is appropriate.

Also, he makes sure the copyright is adequately protected in Washington. Certain forms and copies of the works must be properly filed with the Copyright Office.

This publisher determines whether it is advisable to enter into a contract with a sub-publisher for the various foreign territories, so his material has representation beyond the United States. Foreign local recordings can often be arranged by a well-chosen sub-publisher. These, of course, are beneficial to the publisher, sub-publisher and, of course, ultimately the writer.

Acting in several capacities for the writer, the publisher, at his best, is many things, but most of all a trusted ally of the writer.

His duties also include giving approval for arrangements, adaptations or parodies of a song or composition. The publisher's accounting function should not be underestimated. He checks records, files necessary papers and collects income from a variety of sources, including mechanicals, synchronization and print.

When a song or composition achieves a certain degree of acceptance, the publisher has printed copies made up and distributed to domestic and foreign outlets. This sort of exploitation takes the form of sheet music, folios, songbooks, band arrangements, providing still another area which brings income to the publisher and writer and helps to keep the work alive.

What our "professional" publisher does is protect the integrity of the song or composition, making possible long life and a consistent flow of income that benefits everyone concerned.

What is BMI doing all this time? It plays a supportive role, helping the BMI publisher in every way it can. Beyond seeing to it that performance money is

distributed, and its new bonus system, based on the individual song rather than entire catalogue, is fully understood, BMI often functions as advisor to the publisher. It often suggests a collaborator for a lyric or music writer and offers a variety of workshops for writers. Its magazine, "The Many Worlds of Music," keeps the publisher abreast of trends.

Special Music Widens Its Scope

By FRANN ALTMAN

■ In a move to restructure the publishing cooperative of Special Song, Inc., Evan Archerd has recently formed the Special Music Group with the objective of becoming a full service publishing concern, inclusive of television and film scoring.

While still representing Karla Bonoff and Andrew Gold under the basic original cooperative concept, i.e. the writer owns all of his/her publishing, the Special Music Group also handles individual publishing agreements with independent writers on select songs. Archerd also maintains a special agreement with MLO, representing Neil Sedaka's catalogue on the west coast.

Archerd and assistant Brendan Okrent have been actively pursuing the company's growing catalogue since November 1978.

Presently, their covers include the current Lynn Anderson single "Isn't It Always Love" and "I Can't Hold On" on Pure Prairie League's album, both written by Karla Bonoff. "That's Why I Love You," written by Andrew Gold, is currently out on Anne Murray's latest album, "New Kind of Feeling." Written by Moon Martin, "Bad Case of Loving You" has been recorded by Robert Palmer, due for release soon. A disco tune, "Come On Baby Dance With Me" written by Ayn Robbins and Bob O'Connor is set for release in March and is sung by a new group called Spunk. Robbins is, perhaps, best known as a co-writer of the "Rocky" theme.

Hoping that the second half of 1979 will bring greater expansion, Archerd maintains they must "take things one step at a time."

Infinity Music: Off To a Fast Start

■ Infinity Music has grown rapidly in the four months since Ron Alexenburg, president of Infinity Records, appointed Lou Ragusa to the post of vice president of publishing for the new record company. In the midst of signing songwriters and acquiring American sub-publishing rights to several major foreign catalogues, Ragusa has also been hiring staff and seeking separate headquarters for Infinity's totally autonomous music publishing company. Offices are now being readied at 485 Madison Avenue in Manhattan.

The rigors of setting up the company have not interfered with the nitty-gritty business of publishing at Infinity. For example, the fledgling company has already landed covers on a substantial number of songs by its first signed songwriter, Joe Droukas. His work will be recorded by Wet Willie, Nona Hendryx and Genya Ravan (in a duet with Van Morrison).

At the recent MIDEM convention, Ragusa sealed sub-publishing agreements for two important U.K. catalogues: the Larry Page catalogue and the Martin/Coulter catalogues. "Larry Page is one of

the unsung heroes of British music," explained Ragusa. "His 12-year-old catalogue (about 600 titles) ranges from Johnny Pearson, one of the largest suppliers of beautiful music to the United States, to the Larry Page Orchestra, a hit European disco attraction; from the Troggs to two great new rock artists, Hunter and Steve Kenyon. This catalogue has been available in the U.S. before, but its potential to yield American hits has never been tapped the way we plan to tap it." Ragusa called the eight year-old catalogue of Bill Martin and Phil Coulter "one of the strongest in the U.K." It's 200 titles include number one hits by the Bay City Rollers and other artists.

Ragusa remains firmly committed to "building a writer-oriented publishing company" at Infinity. The company continues to sign writers such as Victor Mellrose, who has written with legendary figures like Doc Pomus and the late Alan Bernstein, and Margaret Dorn, whose material has been recorded by the Harlettes. Infinity also recently acquired the 50-song catalogue of Con Fullam, who

performed extensively on the New York club circuit in the 1960's. "The potential of his songs has never been realized," said Ragusa.

Infinity's Music's new headquarters will create an environment where writers can work together. "We're trying to build songs by putting people together who might not have met on the street," Ragusa explained. And creativity of the highest order will continue once the songs are written. "As a publishing company, we're trying to maximize profit by maximizing the use of our music. Cover records are important, but that's just part of our job. I could go on forever listing the different usages of piece of music—jingles, background music, cue sheets, muzak, big band arrangements, personality folios, educational sheet music—each of these usages demands some sort of a payment. We're not going to get caught up in 'chasing the charts.' We'll be on the charts. But we'll make sure our writers make money even when they're not in the top tens, because their music will be used in many ways that most publishing companies overlook."



Our business means music.

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— GROUP OF MUSIC PUBLISHERS —

Aggressive Marketing Keys UA Music's New Phase

■ For United Artists Music, 1978 was the year of recognition as well as the year in which the publishing operation set in motion a series of expansion drives. The special role of United Artists Music within the giant United Artists/TransAmerica complex became even more significant following the parent company's sale of United Artists Records, as underscored by Andy Albeck, president of United Artists Corporation, who noted at that time that the music publishing operation was considered a vital sector of the huge entertainment organization, and hailed the "key growth opportunities" implicit in the publishing operation.

In retrospect, Albeck's view of United Artists Music now appears as an astute forecast. United Artists Music revenues in 1978 exceeded 1977 by some 20 percent and based upon activity in the latter half of 1978, revenues in the first quarter of 1979 should exceed revenues of the comparable period for 1978.

Behind this surge is a fresh view of what music publishing is all about as well as the solid feeling of UA corporate support. The new phase at UA Music is "marketing the music copyright and the catalogue." Under Harold Seider, appointed president of the company in June 1978, a more aggressive professionalism in music publishing is being effected and the energy and enthusiasm is building as the company continues to prove its publishing expertise.

In a recent advertising campaign, UA Music told the industry "They're playing our songs all over the world." This campaign, the first extended music publisher ad campaign in recent industry history, was typical of UA's new emphasis on "marketing." Over a four-week period ads were positioned to impact the new UA Music image, to tell the story of UA's international publishing capabilities, to illustrate the full range of the company's Unart, UA Music, Robbins, Feist, and Miller music catalogues and to highlight a sample list of the major contemporary and standard copyrights in its vast catalogues.

Catalogue is another key word for the UA Music publishing effort. Seider points to substantial strength in its many catalogues, both contemporary and standard, ranging from the huge repertoire of classics in the Robbins, Feist and Miller music catalogues to the contemporary hits represented by the Unart Music and UA Music catalogues. Seider sees the company's role as one in which the basic catalogue must be aggressively replenished with a constant flow of fresh copyrights

from new writers. "After all," he said, "a great song is versatile and timeless."

The "New Writer" push at UA Music is another core marketing project. In New York, Nashville, and Los Angeles, UA professional staffers are working full-time with their cadres of young writers. Stu Greenberg, general professional manager, New York, points to the success of staff writer Dan Daley who has just signed as an artist with the new RCA/Free Flight label. Shawna Harrington, the 1978 winner of the American Song Festival country music award, has also become a very visible part of the New York music scene. Jae Mason, a familiar face for years in New York as head of security at The Bottom Line, is building his credits too, with such artists as Richie Havens, Leslie Gore, and Scott McKenzie recording his new songs. Jon McAuliffe recently added to the success pattern of the UA writer program by co-writing the title track of a Cliff Robertson TV movie. Jack Murphy is also coming on strong with three of his songs set for a forthcoming David Soul album. Douglas Riecken, who came to UA Music through the company's continuing deal with Bottom Line Music is currently preparing his own album and is also touring with his new group. Dwight Brewster, the most recent New York signing for the UA writer team, is the co-writer of the hit tune "Captain Connors" with Norman Connors.

From Nashville, Jimmy Gilmer, United Artists Music VP, can re-

port a similar success cycle. Richard Leigh, out of UA Nashville, wrote "Don't It Make My Brown Eyes Blue"—certainly one of the most award-winning songs of 1978. Milton Blackford's songs have been recorded by Kenny Rogers, Dottie West, and Steve Lawrence.

In Los Angeles, the UA writer development program is gearing up with equal enthusiasm and more success stories according to professional staffers Peter Pasternak and Suzanne Logan. The recently signed writer-performer Jim Grady, whose first disco release, "Touch Dancin'," scored on Mushroom Records' Chanteville label, is now readying an album of his songs for immediate release. Grady is a complete talent whose creativity runs the gamut from writing, producing, arranging, and scoring of classical to contemporary music. Donna Hicks is another staff writer in the UA hit forecast list. Formerly a secretary in the United Artists Records legal department, she has over the last two years been perfecting her craft and is today a maturing songwriter. The Los Angeles staff writing team is highlighted by the presence of Eric Kaz. Kaz's "Blowing Away" and "Love Has No Pride" have achieved standard status. Kaz, according to Harold Seider, has indeed been a creative catalyst to many of the writers in the program. His encouragement and advice to various writers has contributed much to their professional maturation.

Dick James Music Targets Broadway

By DAVID McGEE

■ NEW YORK — Mounting a Broadway production, expanding its American record company and, of course, seeking new talent are priorities for 1979 at Dick James Music. But general manager Arthur Braun has one other topic on his mind: piracy and bootlegging. It is this particular blight on the industry that occupies much of Braun's talk these days, which is understandable when one learns that he is the chairman of the Music Publishers Forum, a sort of "young lions" offshoot of the more staid National Music Publishers Association (NMPA). Since the spring of 1978, some 70 or so representatives of publishing companies have been holding monthly meetings to, in Braun's words, "better the publishing industry and to keep it going."

The Forum grew out of the feeling among NMPA members that their younger counterparts in the industry were too removed from

the issues of the day. Braun concedes there was "a tremendous generation gap" which the organization hoped to bridge by forming a separate group. The experiment has, says Braun, been "very successful."

Building Foundation

"What we've been doing in the past eight months is kind of building a foundation for the members, telling them about certain things that will help them get involved with issues that they might not understand," he explains.

First Project

The MPF is fast approaching the first major project of its young life, that being an all-out effort at curbing piracy and bootlegging. The March meeting, which will be open to the entire industry, will feature a guest speaker from the FBI and, perhaps, a representative of the RIAA.

"It's outrageous," Braun says of piracy. "The pirates are tally-

Antisia Gets Grammy

■ After ten years of growth and maturation, Antisia Music, a black independent music publishing firm, has garnered their first Grammy for the tune "Calypso Breakdown," featured on the "Saturday Night Fever" album. The firm is headed by Ralph MacDonald, Bill Eaton, and Bill Salter, who were the main collaborators on "Calypso Breakdown" (Eaton-writer, MacDonald and Salter production). The company has been blessed with many gold records in its illustrious history, but until now the Grammy had been the impossible dream.

It wasn't for lack of material that it hasn't in the past garnered the supreme prize, for its catalogue contains some of the most heavily recorded songs in the industry such as "Trade Winds," "Where Is The Love," and "Mr. Magic" to name just a few. The list of artists that have used Antisia's music is very extensive indeed, and contains some of the most prestigious names in contemporary music. For example, in 1978 alone, Tom Scott, Roberta Flack, Quincy Jones, Stephen Grappelli, Phoebe Snow, Mike Douglas, Bobbi Humphrey, Gato Barbieri and Cuba Gooding have utilized the Antisia catalogue.

The company's growth can be seen in the expansion of both the catalogue, which is up to more than 300 songs, and the studio (Rosebud) which has been converted from 16 to 24 tracks. The company is constantly searching for new writers and material to increase the chances of another Grammy. Ralph has been busy himself on the production end of the company, having just completed an album on Eric Gale (CBS), The Writers (CBS) and is in the process of completing one himself as a solo artist (Marlin/TK).

Basil Nias

ing up \$200 million a year in business. Within a few years the business could be all pirates. Publishers are really going to have to get together and get on the case, because we're really the first people to suffer. If the record companies are not getting paid we're certainly not going to get paid. It's time publishers were made aware of the problem. They know it exists, but they're not aware of how it is eating away the industry."

Current laws against bootlegging are also frustrating. The first conviction, for example, is a misdemeanor; the second is a felony. "It's a little ridiculous," says Braun. "As soon as the pirates get out of jail they go right back into business."

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MCA Music Builds on '78 Successes

■ MCA Music, always a leader in the music publishing world, is experiencing one of the most exciting, productive and creative periods in its corporate history. One example: the explosion of Patrick Adams, one of the hottest disco writers, producers and pioneers on the scene today. His hit "In The Bush" from the album "Keep on Jumpin'" by Musique has become the anthem for the disco movement.

"Until recently, we've maintained a low profile about these successes" says MCA Music president Sal Chiantia, "because the people who are important to us—our writers, record producers and industry contacts—have always been aware of our hits. Now we realize that a higher profile is necessary to reach the vast amount of young songwriters around the country. With record companies and artist setting up their own publishing entities, it's our responsibility to be clear and informative in letting people know who we are—one of the three major publishing companies in the United States."

MCA across-the-board chart action for '78 and '79 proves this:

"Put Your Head On My Shoulder" (Lief Garrett); "FM" (Steely Dan); "Do I Love You" (Donna Fargo); "Forever Autumn" (Justin Hayward); "You Got the Right" (Lynyrd Skynrd); "In the Bush" (Musique); "Ego" (Elton John); "Part-Time Love" (Elton John); "Almost Summer" (Celebration); "Animal House" (Stephen Bishop); "Danger, Heartbreak Ahead" (Zella Lehr); "Don't Treat Me Like a Stranger" (Crystal Gayle); "Doin' The Best That I Can" (Bettye LaVette); "Milk Cow Blues" (Aerosmith); "Mean Ole Frisco Blues" (Eric Clapton) and "Keep on Jumpin'" (Musique).

Action on the pop and disco charts has only been one aspect of the MCA Music story. In the context of an already existing broad catalogue (ranging from Fats Waller to the Moody Blues), it has broadened and branched out even more.

In 1978, MCA Music published the music from the motion picture soundtrack of "Animal House;" the music of the Grammy nominated TV score of "Battlestar Galactica;" and "The Last Time I Felt Like This" from the film "Same Time, Next Year;" and expanded to include more Broadway with the original cast album of writer Carol Hall's Grammy-nominated "The Best Little Whorehouse in Texas." Looking to 1979—the U.S. production of Tim Rice and Andrew Lloyd Webber's "Evita," the internationally acclaimed stage hit

and the up-coming production of "I Remember Mama" by Martin Charnin and, one of the greatest composers of all time, Richard Rodgers.

Simultaneously with this wide range of musical successes is the expansion of the MCA Music creative staffs—in New York, Los Angeles, Nashville, Toronto and Europe.

Both Chiantia and MCA vice-president Mark Koren agree that their new staff is strongly "publishing-oriented."

"The publishers of tomorrow are here," says Koren. "They take pride and satisfaction in their expertise—their ability to find and develop new talent. Music publishing is a business where someone can walk into your office with a guitar one day and play you a song that can be a hit tomorrow. MCA has always been a full-line publishing company, never specializing in one area of music, but trying to be active in all."

In New York, Leeds Levy was named vice-president and executive assistant to the president in 1978. He has already encouraged the development of creative services, increased internal communications and has helped to augment MCA Music's existing catalogue through the acquisition of several new writers.

Peer-Southern Blends Old and New

■ LOS ANGELES — Midway through its 50th year in business, the Peer-Southern Organization reports a range of publishing activities reflecting both the contemporaneity of its catalogues, as well as its traditional strengths in serious music copyrights, recorded music services and other ancillary publishing vehicles. As one of the oldest, and, in recent years, largest independent music publishers in the world, Peer-Southern's current presence around the world accordingly ranges from its vintage pop catalogue copyrights to recent acquisitions covering disco, pop, country, Latin and new wave rock'n' roll.

Overseas Network

A key feature of Peer-Southern's global publishing activities has long been its network of 23 separate territories in which PSO operates its own offices. Explains professional manager Roy Kohn, who also supervises all PSO media activities, "All 23 offices are tied into each other closely, so that if one branch develops a hot copyright, the follow-through to other territories is very rapid." Typical of that pattern, as well of PSO's persistence in placing material, is the current revived ac-

Casablanca Builds Solid Foundation

■ A major chapter in the Casablanca Record and FilmWorks success story is that of the music publishing division. From its inception, Casablanca's music publishing has achieved success in all areas of entertainment: recorded music, printed music, television, film and legitimate theatre.

Steve Bedell, Casablanca's vice president of music publishing, states that "Publishing is the only area of music that transcends every form of the entertainment business. It is our position to exploit the copyright in every possible way." Casablanca's four publishing companies, Cafe Americana (ASCAP), Rick's Music (BMI), Grin Music (ASCAP), and Starrin Music (BMI) serve as the solid foundation for the company's powerful publishing force. Together with its associated companies, writers, and staff, Casablanca has created the climate for effective and innovative publishing endeavors.

Among these successful endeavors is Casablanca's close association with Parachute Records and its publishing companies, Combat Music (BMI) and Skydiver Music (ASCAP). The achievements of writers such as Lalomie Washburn, David Castle, and the members of Stonebolt and Tilt have been substantial. Additionally, co-publishing ar-

tivity for Pepe Luis Soto's "Superman," originally a European disco chart topper in its initial recorded version by Celi Bee, and now a new pop and disco contender via Herbie Mann's newly-released single and lp. Although not part of the current feature film blitz, the Soto/Mann "Superman" is clearly benefitting from the wide media coverage.

Luisa Fernandez

Similarly, one of PSO's biggest '78 success stories, Luisa Fernandez' "Lay Love On You," grew from an acquisition via PSO's German office. Produced by David Parker, an associate of that operation, the record went on to top charts across Europe. Other key international copyrights were generated by The Runaways, handled by PSO outside the U.S., and now established album-sellers in a number of overseas markets, headed by Japan, where they've hit the number one slot, and the U.K. and Germany, the latter two reportedly both top ten markets for the act; producer-songwriter Kim Fowley; the late Buddy Holly, represented on PSO by 10 copyrights in the U.S. and Canada, and additionally sub-published by the company around the world; and Donovan.

rangements with the groups Parliament, Angel, and the dazzling trio of Donna Summer, Giorgio Moroder, and Pete Bellotte have generated tremendous revenue within the past eighteen months because of the sheer musical variety covered by these songwriters. Casablanca's sub-publishing arrangement with European writer/producer Alec Costandinos, and representation of Vic Thomas and the Sylvers also contribute enormously to Casablanca's marked publishing success. A great source of pride is Casablanca's exclusive representation for U.S. cover versions of Barry Manilow's Kamakazi Music catalogue. On the international front, sub-publishing arrangements with Intersong International for Casablanca, and with Dreyfus (France), ATV (England), and Taiyo (Japan) for Combat and Skydiver have broadened Casablanca's publishing might on a global scale.

NBC Movie

In 1978, Casablanca packaged the music for the NBC-TV Movie of the Week, "A Chance To Live," including the original title and theme written by Casablanca recording artists Brooklyn Dreams, as well as songs supplied by Stallion, the Godz, and other Casablanca artists. Under Casablanca's supervision, Kevin Moore penned the theme for the "Joe and Valerie" TV series, sung by Joe "Bean" Esposito and Pattie Brooks, both Casablanca artists. In the film medium, Casablanca coordinated Alec Costandinos scoring of Sanrio Productions' animated film, "Winds Of Change;" packaged all the music for Hickmar Productions' "Fifth Floor" which featured a title song by Vic Thomas as well as the theme song "Fly Away" written by Matt Ender and Lenny Laks and sung by Patti Brooks; and of course, Casablanca supervised the musical direction of the hit film "Thank God It's Friday." On Broadway, Casablanca is currently involved in a major theatre piece by Alec Costandinos, and the company broke new ground through its involvement with the "Disco Breaks" project in association with Herrick Productions.

Of course, the core of a good publishing company is its family of writers and staffers, and it is the explicit policy of Casablanca to blend the needs of its vastly expanding publishing enterprise with the personal needs of the individual writer or producer. According to Steve Bedell, "It is the maintenance of the personal one-to-one relationships with our writers that has mobilized this company to produce the very best songs possible."

Behind every
great songwriter
is a great publisher.

We have both.

ASCAP

We've Always Had The Greats

WB Music Booms Despite Changes

By SAM SUTHERLAND

■ LOS ANGELES—1978 was a crucial year for Warner Bros. Music, one president Ed Silvers frankly admits was expected at one point to interrupt the company's previous growth curve: after seven years of successive profit increases, the loss of several key professional clients, a controversial new pricing structure for the company's vital publications division, and a shift in creative strategy represented risks both deliberate and unforeseen.

"I was expecting, because of several major contract terminations, that we would be down about 10 percent at year's end," Silvers now recalls. "'77 was far and away our best year ever, making the situation even tougher." More problematic was a mid-year decision to abandon a traditional multi-tiered print pricing structure in order to launch a new Warner Bros. Music print sales force that would sell direct to retailers, a move Silvers then saw as both necessary and dangerous. With '77 print sales running between five and six million dollars, Silvers was prepared to weather a 30 percent drop in publications revenues.

"Instead," he now says with a laugh, "we did \$10 million. We were prepared to rebuild that sector of the company over a two or three year period, and I had notified corporate of the probable consequences and our belief the move was necessary. They wished us well, but likewise thought we'd lose sales."

Between the success garnered by the print arm of the company, and the acquisition of new clients to replace departed superstars, the company now reports its growth curve unbroken, with a 15 percent increase in sales. And if Silvers admits the financial outcome proved a pleasant surprise, he sees clear-cut factors in Warner Bros.' continued growth since emerging as the world's largest publisher in terms of copyrights.

While several key WB acts, Rod Stewart and the Doobie Brothers among them, elected not to resign with the company, several major new signings helped to quickly replace lost revenues, while a number of other developing WB writers posted their strongest activity to date. "We brought in several acts to replace those expiring contracts," explains Silvers, "and we've added some new acts as well. Peabo Bryson, on Capitol, became a major factor this year, while our relationship with Norman Whitfield, led by his success with Rose Royce, is also really starting to happen. The Bar Kays are another recent success story; they now look to be

breaking at the levels long predicted for them, but until now unattained."

At the same time, WB writer Adam Mitchell emerged as a new songwriting force. Signed in '77, Mitchell's recording coverage during '78 included major covers by Olivia Newton-John, Anne Murray and Nicolette Larson, while Rick Roberts, signed several years prior but still tied into a previous publishing commitment, emerged as an active source of copyrights during the year, further buoyed by the success of Roberts' current group, Firefall. Similarly, an early WB signing of an unsuccessful recording act, Black Sheep, turned into a bonus during '78: when Black Sheep's lead singer, Lou Gramm, moved into a new band called Foreigner, he began co-writing with other group members, resulting in WB Music's participation in one of the major industry success stories of recent years.

"Those deals have helped replace the departed acts," says Silvers, "with the result that our activity has continued to build. On any given week, we're usually represented on the charts by not less than 25 albums carrying copyrights of ours."

New signings during the year have also started to show returns, while reinforcing Silvers' decision

to change WB's professional management approach. "I've turned the professional department loose," he explains, "and now let them run pretty much on their own in that area. For the first time, Mel Bly and I have relaxed that creative hold over the department, one we'd retained for years, to let our managers fly on their own."

General professional manager Bob Stabile, who heads that staff, confirms a number of recent signings, several of which are already generating cover activity, including songwriter Gregg Sutton, now recording his first lp for Elliott Roberts' Outlook Records Productions with producer Chris Bond; Arlan Green; producer, songwriter and performer Chris Bond; Carl Stewart; Steve Diamond; Billy Vera; Michael Scarpiello; Libby Titus; and lyricists Roy Freeland, John Bettis and Jeff Monday, the last three now enjoying covers.

At the same time, WB's own record label Pacific, distributed by Atlantic, is also due for a surge of new activity in the coming months. Notes Silvers, "It's still the smallest label in the record business. We've only released one record in two years, but then it was the original concept for the label that we wouldn't become involved with anything but exceptional releases."

Island Covers The Musical Spectrum

■ LOS ANGELES—A renewed emphasis on mainstream rock, the potential for expanded r&b and disco crossovers via its Jamaican and West Indian signees, and varied recording and cover projects for its seasoned songwriters are among key elements in Island Music's current and upcoming activities, according to president Lionel Conway.

While early '78 saw its sister division, Island Records, maintaining a lower profile due to its shift to a new distribution pact via Warner Bros. Records, Island's publishing operations have remained varied and active through such catalogue perennials as Russ Ballard, John Martyn, Robert Palmer and Ian Matthews. But with Island Records now realigned under a new U. S. executive management team headed by Marshall Blonstein, and spring '79 targeted as a major release period for several new label acts represented by Island Music, Conway anticipates a change in Island's recorded personality reflecting both new specialties, especially in the area of disco, and its traditional strengths in rock.

Conway, who just celebrated his tenth anniversary with the label, points to recent signings as

evidence of Island's swing back to a broader roster and, more specifically, its renewed involvement with rock groups aimed at a broad recording and concert-attending public. This year's MIDEM saw Island Music signing the Average White Band for the U. S. and Canada, with that agreement becoming effective upon release of the group's upcoming "Feel No Fret" lp for Atlantic. At the same time, new groups signed to both Island Records and its publishing arm include the American Standard Band and Runner, both due to release albums this month, and both represented world-wide by Island Music.

Inner Circle

Also new to his company are Inner Circle, who recorded previously for Capitol, but have teamed with Island founder Chris Blackwell, who produced their label debut. Conway sees the increasing sophistication in writing, arranging and production characterizing this and other West Indian acts as increasingly competitive here in the U. S., and notes the recent r&b success of another Island act, Third World, as added evidence. "Inner Circle's first two albums didn't break," he notes, "but we've just shipped their first single with us, and the change is

Sherlyn Broadens Base

By SOPHIA MIDAS

■ NEW YORK — As part of TK Records' campaign to expand its image, both in terms of records and publishing, Lanny Lambert, recently appointed vice president of Sherlyn Music, comes to the company as the first person to formally head TK's publishing interests. "R&B and disco," said Lambert's role as VP is enhanced heart of the company, but now Sherlyn wants to convince people that they can come to us with a rock and roll song as well."

Launching his career in 1969 as a writer and then a producer, Lambert's role as VP is enhanced by his ability to relate to his clients. "If you're going to be a good professional manager," stated Lambert, "you've got to know what it's like on the writing and producing ends." Before coming to Sherlyn Publishing, Lambert was also professional manager for Sterling Music, and Screen Gems, until he eventually headed RCA's east coast publishing. "I worked my way up quickly," said Lambert, "because I've only been involved with publishing, on a professional level, for two years."

Discussing Sherlyn's expansion plans, Lambert explained, "On the publishing level, I want to set up an independent publishing company, but one that's still part of the company. I want to sign separate writers and acts that will record for other labels. Just as I look for songs for TK artists, I also want to look for songs for other artists—just like any other publishing company. The stigma that a rock act can not come to Sherlyn Publishing is something the company has to get over. I just signed a rock act called Primadonna to a production and publishing deal, and now I'm looking to place them with a label." The VP also added that he was interested in getting other artists to cover Sherlyn songs. Some of Sherlyn's writers include K.C. & The Sunshine Band, Bobby Caldwell, Peter Brown, T-Connection and Foxy.

amazing. The record is really flat-out disco. It's already charted in the U. K., and we're projecting a quick pickup here in the U. S. We're just awaiting final approval on a new disco sleeve design, and will then ship that within a few weeks.

Similarly, another MIDEM purchase, made by Conway, also suggests reggae's long-awaited U. S. market impact may finally be felt not in rock, but disco. That record, "Cuba," by the French West Indian act, the Gibson Brothers, has been picked up by Island's Mango label for the U. K., U. S. and Canada.

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CBS Pact Broadens Kirshner's Horizons

■ "Don Kirshner is regarded as pop music's most successful music publisher," as written in the "Illustrated Encyclopedia Of Rock." In the last two decades, as a music publisher and record producer, he has sold an excess of four million records; he has discovered and launched the careers of many of today's top stars, beginning with Bobby Darin and including Carole King, Neil Sedaka, Olivia Newton-John, David Gates, Tony Orlando, Neil Diamond and Kansas. "Time" Magazine dubbed him, "The Man With The Golden Ear," while another national magazine said, "he has probably contributed more to satisfying entertainment appetites of a generation than anyone since Walt Disney." He has been called, "The Prince of Pop," "The Ed Sullivan of Rock," and "The King of Rock." His name is synonymous with music.

Kirshner, along with business associate and close friend Herb Moelis (executive vice-president), now heads the Don Kirshner Entertainment Corporation. The Kirshner Records division boasts

the rock group Kansas, vocalist Sarah Dash (formerly with Labelle) and Lisa Hartman. Kansas, one of the new premiere rock bands, has sold millions of records and is established as one of the nation's top box office draws. Sarah Dash currently has a pop, r&b disco hit with "Sinner Man," written by Kirshner staff writers Rob Hegel and Carol George. Besides Hegel and George, Don also has the writing talents of Phil Cody, Howard Greenfield, Dave Hope, Kerry Livgren, Steve Walsh, Robby Steinhardt, Rich Williams, Phil Ehart, Gene Allan and Gary Knight.

The Kirshner organization recently signed a long term joint venture publishing deal with CBS, the first such deal in the history of CBS. The deal was put together with Walter Yetnikoff and Bruce Lundvall at CBS. After the signing, Yetnikoff stated, "Kirshner's amazing, I really respect him. He has a great ear for talent and he builds from within. I also happen to trust him very much."

Herb Moelis is operating the joint venture on behalf of Kirsh-

ner and CBS. Rick Smith, vice president and general manager of April/Blackwood Music, is working with the joint venture on behalf of CBS. Wally Gold is vice president and general manager of Don Kirshner Entertainment Company. This company includes the publishing divisions of Don Kirshner Entertainment Corporation. In his capacity of general manager, Gold supervises the creative activities of the Kirshner catalogue. Felix Di Palma, director of talent development, and Jay Siegel, director of record production, also work in the areas of new writers and copyrights. Sandy Kerrien supervises the copyright activities, and Barry Tankel is the Kirshner controller. In the area of publishing, Tankel works closely with CBS's Irwin Griggs, who is April/Blackwood's controller. Also working closely with the joint venture is Wayne Rooks, April/Blackwood's director of business affairs.

Being one of the first people to wed TV and motion pictures, to create copyrights, Don Kirshner and his operation feel a song is like real estate and that publishing is one of the most lucrative businesses in the world. It is unlikely one can turn on the radio or television today without hearing an old or new Kirshner copyright. Now with the new Kirshner/CBS music venture, the horizons are unlimited for the most consistent and creative firms in the music business.

Roadshow Grows With New Signings

■ Roadshow Records' publishing companies are starting off 1979 with style. New Roadshow albums by Enchantment ("Journey To The Land Of Enchantment"), Al Wilson ("Count The Days"—Roadshow/Nature's Music) and Touch Of Class (also from Roadshow/Nature's Music) are scheduled for the first quarter of the year through RCA distribution. Another Roadshow production group, Winners, has a hot 12", "Get On Up And Do It" (Ariola). Roadshow publishing companies Desert Rain Music, Ltd. (ASCAP) and Desert Moon Songs, Ltd. (BMI) will administer most of the publishing revenues from these albums and singles.

Administration

In addition to in-house product, the Roadshow publishing companies will also administer all but one of the songs on Keith Barrow's "Physical Attraction" lp (Columbia), as well as several cuts from The Wonderland Band's forthcoming "Wonder Woman" album (RS International).

Filmways/Musicways Keyed to Personal Style

By FRANN ALTMAN

■ LOS ANGELES — Stressing the need for more individual attention to writers, Terry Fricon, president of Filmways Music Publishing (ASCAP)/Musicways, Inc. (BMI), feels that the publishing company should not only be a home to the writers, but also that more consideration be paid to a writer's catalogue when foreign licensing is discussed.

"All our foreign licenses," says Fricon, "are on an individual basis. What I have been going after is writer catalogue deals and separate publishing deals in each country; and while I'm not set up in every territory for each of the writers, I eventually will be." She adds, "I think it's going to help the writers because I am going to people who like what they write, not someone who wants this catalogue with 10 writers. It's kind of a radical approach, but it seems to be working so far. It's a different approach for a publisher to take, but I think it's a valid one."

Fricon, who also heads the music department for film and television, joined the company in 1974 when they decided to "re-activate" their publishing companies. Since August '74, she has signed four individual writers and three songwriting teams. Between Don and Dick Addrissi, Michael Dees, Gene and Paul Nelson, Dick and Sandy St. John, Mike Stull, Randy Henry and Austin Roberts, and ten writers have covers out on Dorothy Moore, The Carpenters, Gladys Knight and the Pips and Barbara Mandrell. Manhattan Transfer, Raul De Souza, Cleo Laine, Roy Sanders and Vicki Lawrence have also recorded their songs.

Addrissi Brothers

As well as being writers, the Addrissi Brothers have recorded some of their own material. Michael Dees, also a staff writer, is signed as an artist on RK Records in England. Dick St. John is also signed as an artist on Casino Classics in England.

Film scoring and source music are two areas which Fricon oversees. Working with Filmways, as well as other production companies, she is able to expose the writers through film and television. She recently supervised the music for a CBS-TV movie "Flatbed Annie and Sweetie Pie: Lady Truckers" which featured a theme song, "It's A Burning Love," written by staff writer Randy Henry with Steve Goldman and Don Peake. This team was also responsible for three other songs in the film. Staff writers Dick and Sandy St. John also had a song in the movie, sung by Dick St. John.

20th Stresses Artist Development

■ LOS ANGELES—"1979 will be a year in which we'll continue to concentrate our efforts in the area of artist/writer development," relates Herb Eiseman, president of 20th Century Fox Music Publishing. "I can almost say, with few exceptions, that we'll only be signing writers who can eventually be sold as performers and/or producer/composers."

Eiseman's belief in this new focus stems from years of experience during which he's witnessed various writers who could be counted on for a hit or two, but then faded into oblivion. "In signing a writer directly to us in a publishing / production situation, we're guaranteeing control of future product. In our capacity, we'll be able to advise and set the artist with the correct producer.

"The days are long gone when you could just make it on cover records as important as they are. The new era is now upon us where publishing companies, as much as record companies, build an artist's career and body of work."

In recent months, Eiseman along with Ronnie Vance, who acts as 20th Music's Director of Creative Activity, have signed numerous singer-songwriters including James Ingram (now pacted to RCA Records), Phillip Jarrell (who co-wrote the #1 song "Torn Between Two Lovers" and signed to 20th Century Records), Russell Javors (Billy Joel's current lead

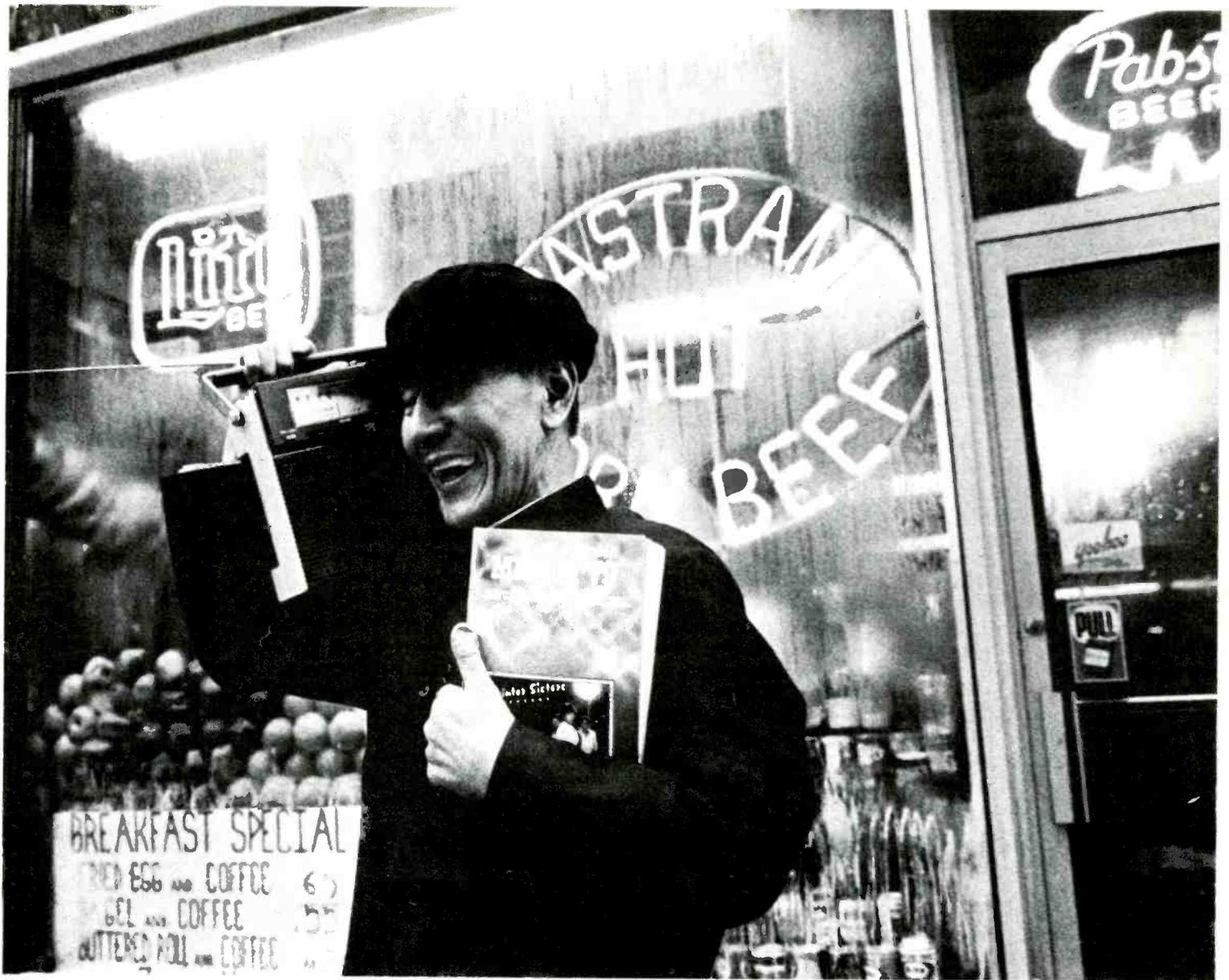
guitarist and with New Direction management), Jim Bacon (one of ASCAP's most promising, bright songwriters), along with producer /composer Clay Drayton (who'll be represented with two selections on Lenny Williams upcoming lp) and will be producing writers Londee Wiggins and Johnny Baker for the production wing of 20th Century Fox Music.

20th also publishes a number of writer/performers on the 20th Century Records label, now distributed by RCA, including Mary Welsh, Genya Raven, Rubicon, and Kinsman Dazz.

Eiseman expects that those artists signed to the 20th label will benefit from the wide distribution range and great attention they will now receive under the RCA Records family.

"Through our relationship with 20th Century Fox Films, we usually get a chance to be involved in the publishing aspects of almost all film endeavors that feature music," Eiseman states. "This coming year will give us some of the most incredible scores we could have hoped for.

"We're most elated about the tunes from "The Rose," which will star Bette Midler with a soundtrack and film due by the end of this year. The phenomenal energy of her role and the exciting music guarantees us one of our biggest hits in years. There is simply such a wealth of great material throughout the motion picture.



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RCA RECORDS/PUBLISHING
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MUSIC IS OUR LANGUAGE

Arista Publishes a Range of Hits

■ In little more than two years, the Arista Music Publishing Group (Arista Music, BMI and Careers Music, ASCAP) has become one of the most successful operations in the publishing industry, achieving a lineup of hit albums and singles across the charts. Equally impressive has been the large number of top 10 and top 20 product that has further underscored Arista's publishing presence.

Governing the creation of the Arista Group, through parent company Arista Records, was label president Clive Davis and executive vice-president Elliot Goldman's commitment for the publishing arm to build careers for its writers as the label was concerned with doing for its artists.

Accordingly, veteran publishing helmsman Billy Meshel, who shared a corresponding viewpoint in the development of writers, was named vice president and general manager for the publishing family.

Signings

In the subsequent months, writers/artists and partners who would become a part of Arista included Mike Chapman and Nicky Chinn, Randy Edelman, Alan Parsons, Gregg Diamond

and Leroy Gomez.

Chapman and Chinn's "Kiss You All Over," administered by Careers for Chinnichap Music and recorded by Exile on the Warner/Curb label, became a number one pop single late last year. All songs on the Exile lp, "Mixed Emotions," the majority written by group member and key writer J. P. Pennington, also fall under the Chinnichap/Careers aegis. Both the single and the album have attained platinum status. Further, virtually all of the songs from the spring-slatted release of the new Exile lp have been written by group members and will be part of Chinnichap/Careers. Thieves, the new recording group which has recently attracted much industry attention, will have its debut released during the coming weeks with Chinnichap/Careers maintaining publishing rights.

Arista writer and singer Randy Edelman provided Grammy-winner Barry Manilow with his top five pop hit, "Weekend in New England," last year following Edelman's European hit recording of "Uptown, Uptempo Woman—Downtown, Downbeat Guy." His new lp, "You're the One," will be released later this month on the Arista label.

The 'Alan Parsons Project' series of lps by the writer and artist includes the Arista lp, "I Robot," which went to the top 10 on the pop charts last summer.

Gregg Diamond, who wrote, produced and arranged the number one disco lp "Bionic Boogie" on Polydor last year, also penned the Andrea True single on Buddah Records "More, More, More," which shot to the number one slots in the pop, r&b and disco charts before becoming one of Europe's biggest hits as well. Diamond's follow-up lp with Bionic Boogie, "Hot Butterfly," became a disco top five and "Star-cruiser," a disco top 10. George McCrae's number one disco lp, "Diamond Touch," on T.K. Records and Gloria Gaynor's top 10 disco lp, "Glorious," on Polydor, were also for the most part written by Diamond.

Writer/singer Leroy Gomez' first solo effort, "Gypsy Woman," on Casablanca, rose to become one of the big runaway hits in Italy, Spain, Germany and Sweden during the preceding months.

In a clean sweep, Chaka Khan wrapped-up three number one r&b albums in a row that also jumped over to the pop top 10. "Ask Rufus" and "Street Player," containing songs by Richard Holland and Traude Sapik, have both been certified platinum for ABC Records. "Chaka," her first solo lp for the Warner label, features material by Andrew Kastner, Larry John McNally and Sapik.

Shady Brook Records artist Kellee Patterson delivered the number one r&b single, "If It Don't Fit, Don't Force It," by Larry Farrow and Caroline Johns.

Leading the current activity is the Blues Brothers number one, platinum-certified Atlantic lp, "Briefcase Full of Blues," which includes "I Got Everything I Need (Almost)" and "Shotgun Blues" by Arista writer Don Walsh. The Arista Records group G.Q., who have the smash r&b single "Disco Nights (Rock Freak)," were brought to the attention of Meshel via Larkin Arnold, senior vice president of Arista Records and in charge of all facets in r&b artist development. The Arista-published single was written by group members Emmanuel Raheim LeBlanc, Herb Lane, Keith "Sabu" Crier and Paul Service. Delegation on Shady Brook is bulleted in *Record World* on the high end of the chart. Suzie Quatro and Chris Norman's new single on RSO, "Stumblin' In," by Chapman and Chinn, was both a *Record World* Chartmaker of the Week and a front cover single pick. MCA recording artist Bill Anderson's "Ladies Choice" lp is strongly bulleted on the country charts and includes "Kiss You All Over" and "Stay With Me," Chinnichap songs.

Macmillan Boosts Broadway Score

■ Macmillan Performing Arts, Inc., a division of Macmillan, Inc. winds up 1978 in a grand way with the publishing of the score to the new Jerry Herman musical, "The Grand Tour." Starring Joel Grey featuring Tony award winner Ron Holgate, "The Grand Tour" is playing to standing ovations nightly at the Palace Theater. The cast lp was slated for release on Columbia Records around mid-February. Herman, also composer and lyricist for "Hello Dolly," "Mame," "Milk and Honey," "Mack and Mabel," and "Dear World," has also been recently represented in the New York music circuit by a tribute to his music, "Tune the Grand Up," a sell-out in its performances at Lincoln Center Library Auditorium and Donnell Library Auditorium, as well as by his appearance at the 92nd Street "Y" in Maurice Levine's popular series of Lyrics and Lyricists, out of which emerged the only lp with Jerry performing his own material (just released on Laureate Records).

Over the past year, Macmillan has also been responsible for publishing the music from the Tony award winning show, "The Robber Bridegroom," also referred to as "Bluegrass on Broadway." Recently, in an innovative move, Macmillan has revived the "Robber . . ." helping to arrange for the release of the cast lp on CBS Records one year and one half after the closing of the show.

Macmillan is also concentrating on bringing its theater composers into additional areas. For example, Robert Waldman, composer and arranger of "Robber . . ." has composed a folio of piano selections, published by G. Schirmer, called "Piano Rags," and is in the process of working on another series for Schirmer. Mel Marvin, composer of the Macmillan property, "Green Pond," has also completed a serious composition for G. Schirmer: "The American Theater Mass."

In '78 Macmillan continued its unique role as publisher for popular pop/jazz groups from the U.S.S.R. such as Pesnyary, Ariel and Chizhik. The lps of these groups received considerable airplay and interesting response this past year in the U.S. through Macmillan's efforts. The accent on Russian is a result of a talent hunt by Charles Adams Baker and Sylvia Herscher (president and vice president of Macmillan Performing Arts, respectively) made to the Soviet Union two years ago, where they met the leading contemporary music group there, Pesnyary, and helped to bring the act to the U.S.

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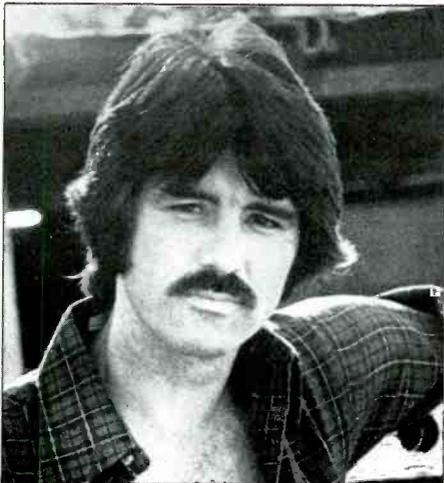
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Chappell

(Continued from page 4)

with a score by Burton Lane and Alan Jay Lerner opening in New York on April 1st. Other shows promised include "Bar Mitzvah Boy" with a score by Jule Styne and Don Black. This musical was already launched in London and was recorded by CBS Records there. "Zen Boogie," with a score by Peppy Castro, opened in Los Angeles. Capitol has released a single from the show which is headed for New York. Other shows scheduled for 1979 include "Holiday" with a score of both unpublished and lesser-known Cole Porter songs; "Juliet Of The Spirits" with a score by Morton Gould and Carolyn Leigh; "Snoopy" with music by Hal Hackaday and Larry Grossman and many others.

It was a year in which the award-winning Nashville office headed by Chappell vice president Henry Hurt and Intersong vice president Pat Rolfe showed why they won those awards. It signed the very prolific writer/producer Jerry Gillespie and writer/artist Charlie Black. The most recent result of these writers is the current Top-5 country chart single written with Chappell top writer Rory Bourke entitled "I Just Can't Stay Married To You." The strength of the office and its catalogue was shown during the year

by such diverse chart records as Lois Johnson's cover of the Carole Bayer Sager song "When I Need You," Narvel Felts' version of the Bee Gees standard "To Love Somebody," Roy Clark's version of the Chappell/Aznavour copyright "The Happy Days." Chappell and Intersong Nashville copyrights attracted cuts by such major

artists as Joey Travolta, Lynn Anderson, Paul Anka, Bobby Borchers, Dolly Parton and Ronnie Milsap, among others.

All this activity has given rise to the most extensive renovation and physical growth in Chappell's history. Chappell-New York has totally renovated and now occupies the entire 32nd floor at 810

Seventh Ave. complete with sixteen-track studio and new facilities including more writers rooms, video tape area and conference room. The space of the Nashville division doubled in 1978 at 21 Music Circle East, also allowing for new facilities. A similar expansion is complete at the west coast division, headed by vice president Roger Gordon.

Chappell's print division, distributed exclusively by Theodore Presser, also had a good year. The big sheet music sellers included Randy Goodrum's song "You Needed Me" which exceeded 150 thousand copies, while other big sellers included "Our Love," "Don't Cry Out Loud," and "Emotion."

1978 also saw increased visibility and activity for Intersong Music in the U.S. Headed by vice president and general manager Don Oriolo, who joined the company in mid-1978, Intersong has expanded in a number of areas.

Intersong also completed some important signings including the exclusive publishing representation of debut Infinity Records artist Robert Johnson.

On record and in the commercial area, the company also expanded into production.

September Provides Individual Attention

By JAN PAULOSKI

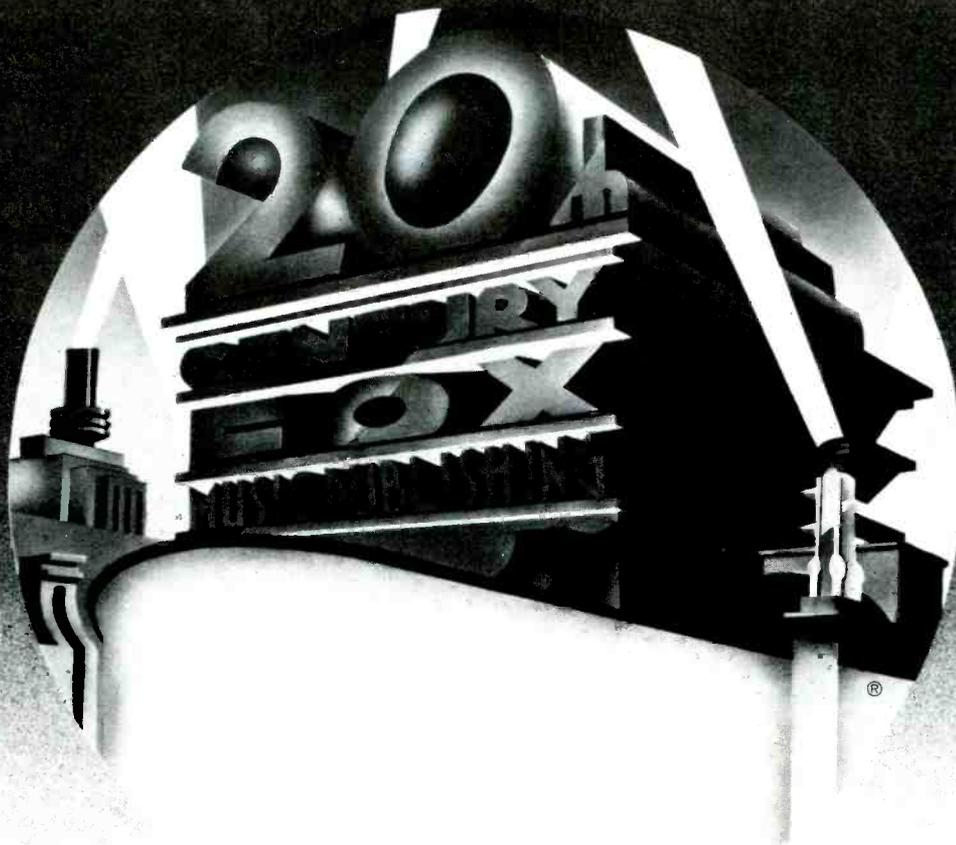
■ Stanley Mills, head of September Music, feels that his international publishing company is able to "fulfill a unique function where European publishers and American writers can get individual attention."

He feels that to be most effective in representing his clients he must be a "whole" publisher—not only placing masters in Europe and America but in getting songs in print as well. Two of his standards, "My Melody of Love" and "The Masterpiece" (theme from the Masterpiece Theatre television series), have been covered in all versions of print, from orchestral to marching band to vocal arrangements.

Mills is involved in all fields. In addition to his standards, he has two disco songs: "Do You Speak

French" by Nite School on AVI and "Heaven" by the Gibson Brothers on TK. He also represents the catalogue of Robert Kingston Music and Hush Music in the United States.

To place a cover, Mills works country by country, song by song, and uses MIDEM and Musexpo as well. Paul Evans' "Disneyland Daddy" (Spring Records) was received with great enthusiasm when the acetate was played at MIDEM. Mills secured world rights to "Darlin'," by Poacher (Republic), a song heard last year at MIDEM. Chrysalis artist Frankie Mills made "Darlin'" a hit in Europe, and David Rogers' version of the song is currently on the charts. Several a&r people have expressed interest in having their artists record this song.



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April-Blackwood Doubles Its Money

■ Capped by the 1978 Grammy Awards for Billy Joel's "Just The Way You Are" as Song of the Year and Record of the Year, the past 12 months have been an explosive period of growth for April-Blackwood Music.

April Music (ASCAP) and Blackwood Music (BMI) are the U.S. music publishing companies of CBS Inc., and their combined operation is affiliated with a network of over 20 CBS foreign music publishing offices as well as the Kirshner/CBS Music Publishing joint venture. In 1978, April-Blackwood — through new deals, chart success, and a burgeoning print business — achieved gross revenues that were twice as much as the best prior year in the company's history.

Spearheading this performance was the exceptional success of Billy Joel, whose albums sold over eight million units in the U.S. in 1978 alone and whose singles achieved two gold certifications. Other strong chart makers for A-B included the top 20 single "New York Groove" by Ace Frehley on Casablanca — one of the many cover records achieved on Russ Ballard's catalogue — and albums and singles by Dave Mason, the Manhattans, Laura Nyro, Crawler, Les Dudek, England Dan and John

Ford Coley, Eddie Kendricks, Barry White, Ray Price, Freddy Hart, Mickey Gilley, Debby Boone, Heatwave, Billie Jo Spears, Lynn Anderson, Tammy Wynette, Elvis Presley and the Three De-grees.

To achieve growth over the longer term — and to maximize copyright earnings for its affiliated writers — the strategy of Rick Smith, vice president and general manager of April-Blackwood, has been to "cover all the bases."

According to Smith, "In 1978, our objectives were threefold. First, to participate in all areas of music — pop, r&b, country, jazz, MOR, disco — in the same way that our sister operation at CBS Records covers all repertoire, so that when some form of music takes off, we're on the scene. Secondly, to strengthen our personnel resources and facilities throughout the major music centers in the U.S. And finally, to pursue new business ventures where success in building copyright income would be determined by our own efforts as music publishers, not by simply riding the coattails of an artist's or record label's success with released product."

April-Blackwood's roster of writers was substantially strength-

ened during 1978 with new long-term agreements with Billy Joel, Russ Ballard, U.K.-based Heath-Levy Music, and Don Kirshner's publishing operation. These deals alone added over 1000 catalogue copyrights to be worked by A-B's professional staff as well as a solid flow of new songs and chart-potential released product.

Looking ahead to 1979, A-B's roster will be further buttressed by such recent signings as Peter McCann (writer of chart-toppers "Do You Want To Make Love" and "Right Time of the Night," now signed as a Columbia artist), Epic act Trillion whose debut album is climbing the charts, the Bliss Band, jazz pianist Ramsey Lewis, and Mike Finnigan (who has united with A-B writers Les Dudek and Jim Kruger as the DFK band on Columbia). According to Smith, "Negotiations are underway with over a dozen additional recording acts signed to CBS Records as well as several other labels."

April-Blackwood's creative affairs are presently guided by the "troika" of Larry Fogel, Irwin Mazur and Charlie Monk who head A-B's professional offices in NY, LA and Nashville respectively. In addition to catalogue exploitation, this team is responsible for

working with the roster of over 100 active writers who are affiliated with A-B through direct signings as well as co-publishing deals.

April-Blackwood has continued its active involvement in the Broadway theatre area under the guidance of Bert Haber in New York. During 1978 the rights to Elizabeth Swados' "Runaways" were acquired, and A-B had four songs included in Stephen Schwartz's "Working." Lyricist Carolyn Leigh has recently pacted with A-B, and her first project under this new arrangement — a play tentatively titled "Enter Juliet," with music co-written by Morton Gould — is expected to open on Broadway late in 1979.

On the west coast, last month April-Blackwood moved to larger quarters at 1930 Century Park West, one block from its prior offices at the CBS Records building.

On the Nashville scene, April-Blackwood's move to new quarters at 31 Music Square West was completed in May and was celebrated with a gala open house and meetings of the national professional staff. A new relationship was begun with renowned country writers, Jerry Foster and Bill Rice, who in turn delivered their first ASCAP award (for "Rising Above It All") under the new affiliation.

What Do These Publishers Have In Common With Us?

79

Fma/7

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ABC's Hot with '60s Copyrights

By SAM SUTHERLAND

■ LOS ANGELES — Throughout 1978, ABC Music president Jay Morgenstern has emphasized the prospect of broader recording coverage for key '60s copyrights, and, in seeking exposure for his own broad range of both catalogue and new material, Morgenstern and his management team say the twin areas of concentration—reactivating songs by Three Dog Night, The Mamas and The Papas, The Grass Roots and Steppenwolf, among others covered in ABC's strong '60s repertoire, while developing new exclusive signings and selective production projects, as well as multi-media copyright vehicles—have paid off. "1978 was ABC Music's best year ever, simply an incredible year," says Morgenstern. "We were up 60 percent over last year."

Net income has increased a total of 300 percent over the past three years, Morgenstern adds. Providing that rise in revenues has been a broad range of recording coverage in rock, pop, r&b, country and disco—with '78 returns sharply enhanced at ABC, as at a number of contemporary publishers, by strong soundtrack tie-ins, including the coverage of ABC copyrights in the packages to "FM," "The Last Waltz" and "Grease."

New signings included both continuations of successful ties to veteran writers, as in the case of Daniel Moore ("Shambala" and "My Maria" are among his best known copyrights), who also co-produced the current Kim Carnes lp for EMI America, as well as new signings. In the latter category, 1978 saw exclusive deals with Jimmie Mack, currently recording for Atlantic, and country songwriter John Conlee, firmly established during the year as one of country's most potent new writers. ABC also signed songwriter Dana Marino, who penned "You Need A Woman Tonight" (covered by Captain and Tennille) and "When The Music Plays" (Bellamy Brothers); television and film composer Mark Snow; Canadian songwriter and television personality Nancy Dolman; and groups including Storm, Sting, Wha-Koo, The Floaters and The Atlantics, all signed to recording contracts.

Also undergoing continued exposure is Peter McCann's ABC copyrights. Although since signed to CBS as a recording act and April/Blackwood for publishing, McCann's earlier songs continue to draw broad coverage by major acts, with McCann himself utilizing a majority of those songs on his first CBS lp, just released. McCann's own hit single debut, "Do You Wanna Make Love," has clinched its original million-selling success by going on to chart

three more times in a single year in three different cover versions.

Other current priorities within the ABC Music Productions wing include recording deals in progress for Dana Marino, Daniel Moore and Nancy Dolman, as well as Clint Holmes.

As for the revived activity seen in ABC's '60s copyrights, Morgenstern sees the domestic and international coverage for these songs as corresponding to a new, surprisingly short nostalgic cycle. "Catalogue is still a major priority here, especially now with the '60s material," he says. "We've found, particularly in the range of movie applications, that with an interest in the '50s now passing, and the emergence of the '60s as a new topic in features, our copyrights in that area are becoming more active."

Indicative of that trend are the inclusion of ABC copyrights from the catalogues of The Mamas and Papas, Steppenwolf and The Grass Roots in upcoming features like "Purple Haze" and "California Dreamin'," the latter taking its title theme from the Mamas and Papas' 1965 single hit.

Meanwhile, Morgenstern also sees renewed interest in ABC's classic blues catalogues, representing artists like B. B. King, Bobby Bland and their peers. Songs of longevity for those copyrights include broader print coverage, as reflected in the recent "Best of The Blues" series, in which both King and Bland are covered.

Morgenstern's current creative staff reflects the company's strong pop and country poles, with Morgenstern, creative VP Rick Shoemaker and the home office sited in Los Angeles, while Nashville is staffed by VP Dianne Petty, assisted by professional manager Blake Mevis. Other professional managers include Brian Greer and Dale Tedesco.

Between them, they've obtained pop singles coverage by Shaun Cassidy, England Dan and John Ford Coley, Steely Dan, Jimmy Buffett and others; country hits by Jim Ed Brown and Helen Cornelius, Tommy Overstreet, Elvis Presley, Emmylou Harris and others; and album coverage via Steely Dan, Joe Walsh, Jimmy Buffett, Santana, Elvis Presley, Triumph, the Pointer Sisters, Woody Herman, John Travolta, the Mighty Clouds of Joy, Shaun Cassidy, Leif Garrett, Johnny Mathis, the Floaters, Bellamy Bros., and England Dan and John Ford Coley.

Country lp covers have come on albums by The Oak Ridge Boys, John Conlee, Tommy Overstreet, Emmylou Harris, Delbert McClinton, Elvis Presley and others, while r&b and gospel have both been represented well.

ATV Expands Here and Abroad

■ With the closing of ATV Music Corp.'s most successful year to date, an aggressive expansion campaign is underway. Highlighting this expansion has been the launch of new ATV Music operations in Toronto, Canada, and Sydney, Australia. Both offices are under the supervision of the U.S. company, though operating independently.

Music business attorney Bernard H. Solomon has been named vice president, Canada, and is kicking off his new operation with two writer/artist recording deals. Songwriter Eddie Schwartz has been signed to a world-wide deal with a major label, and artist B.B. Gabor, produced by Terry Brown, has signed to Pye Records in the U.K. Solomon has also entered into a production agreement with Capitol recording artist Domenic Troiano, former Guess Who and James Gang member, who will produce a number of artists for ATV Canada.

ATV's Australian affiliate, ATV Northern Songs Pty. Ltd., got off to a quick start with managing director Chris Gilbey's acquisition of the number one recording of the burgeoning ATV Music of "Dancing In The City" by Marshall Hain. It is Gilbey's plan not only to service American and foreign catalogues, but also to build a viable domestic publishing company for input to the rest of the Group.

With the signing of Eddie Schwartz, soon to be announced by the label, ATV Music Productions, headed by Harry Shannon, now has its third major production deal. In 1978, Gus Dudgeon produced Barry Mann for Warner Brothers under the company's auspices, and Teo Macero oversaw a second Auracle lp for Chrysalis, released this month. (A producer for rocker Schwartz has not yet been announced). This increased production activity takes on interesting implications when viewed in conjunction with the association, recently announced by ATV president Sam Trust, with Ieff Franklin of ATI, whereby Franklin's publishing interests will be handled through ATV Music Corp.

ATV Music will shortly make its debut in the print area via the formation of ATV Music Publications, an association with Cherry Lane Music. Heading this operation is music publication veteran Eileen Michael.

As part of the expansion move in the New York market, which includes 3,000 feet of office space at the new ATV location at 888 Seventh Avenue, New York general manager Marv Goodman has signed Paul Kelly.

Concourse Targets A 'New Dimension'

By FRANN ALTMAN

■ As the Concourse Music Group moves into its second year, administrator Rick Joseph leads his company into a "new dimension" in publishing, one which he says "stresses the paramount importance of developing, if possible, a writer's potential not only as a writer, but also as an artist."

"Unknown songwriters," explains Joseph, "are going to have a hard time just as writers, as many more artists are doing more of their own writing." Following along these lines, during 1978 Concourse signed two writers, John O'Banion and Mark Joseph, and one writing team, Tony Scuito and Sam Egorin. Hopeful of their ability as artists, Joseph has succeeded in securing recording contracts for O'Banion with Warner Brothers, Mark Joseph with Big Tree/Atlantic and Tony Scuito with Portrait.

Along with representing each of the aforementioned writers, Concourse is the exclusive administrator and maintains world representation for Cold Zinc, England Dan and John Ford Coley's catalogue.

Dan and Coley's confidence and support of Concourse is equally demonstrated by Paul Rich and Freddie Bienstock of Carlin Music, who have acquired the foreign rights in London. Herman Steiger of Big Three (UA) maintains the print rights for the Concourse catalogue.

In terms of cover recordings, Concourse has purposely maintained a low profile in 1978. The main thrust was to promote their writer/artist recordings first and foremost. "My goal," says Joseph "is to consolidate what occurred in 1978 and see that each of them achieve as much success as possible."

CPP Scores With Top Folios

■ "At Columbia Pictures Publications, top name-high quality product, fast production, and fair discount policies combine to produce more income for publishers and customers than any other pop publisher in the industry," says Frank J. Hackinson, vice-president and general manager, music print division, Columbia Pictures Industries, Inc.

CPP has exhibited phenomenal growth since its inception eight years ago. Their catalogue includes artist songbooks on such performers as Linda Ronstadt, Jimmy Buffett, Cheap Trick, Tom Petty and the Heartbreakers, Heart, Warren Zevon, Gerry Rafferty, Queen, KC and the Sun-

(Continued on page 39)

First Artists:

Purpose for the Song

■ LOS ANGELES — "It's not like the old kind of publishing house where you'd just write a lot of songs and try to go out and get covers," says Gary Le Mel, vice president and head of the music division for First Artists. "There's always a purpose for the song."

And although the initial purpose for signed writer Paul Jabara's "Last Dance" may have been as part of the film score for "Thank God It's Friday," it seems that the company, in only their third year, has definitely achieved that purpose and much more. In 1978, "Last Dance" garnered not only gold and platinum recognition, but an across the board sweep with a Golden Globe award, American Music award, Academy Award nomination and a Grammy for the best r&b song. There have been many cover recordings on "Last Dance," however Donna Summer's version is the best known as her recording of the song brought her a Grammy award this year.

Paul Jabara, who has been with the company as a writer for three years, records on Casablanca and is getting ready for a new single release "Disco Wedding and

(Continued on page 41)

SESAC Enjoys Award-Winning Year

■ SESAC publisher-affiliates enjoyed an award-winning year in 1978. Gospel Song of the Year, Country Single of the Year, and Disco Composer of the Year were among the many honors bestowed upon SESAC's publishers and writers. The growth of the firm's roster of publisher-affiliates increased substantially throughout the year as new agreements were signed with leading publishing companies in virtually all areas of music.

Coinciding with the International Disco Forum in June, was the announcement that SESAC publisher-affiliate MTB Music had signed Cerrone. The internationally famous disco superstar captured five awards at the Forum: Male Disco Artist of the Year, Composer of the Year, Disco Music Arranger of the Year, Disco Instrumentalist of the Year (musical) and best Producer of a Disco Record. All of his award-winning albums as well as Don Ray's "Garden Of Love" lp (featuring the smash single, "Got To Have Lovin'") are now being licensed through MTB Music by SESAC for performance in the U.S.A. MTB also saw much action through the release of two albums by Nazareth, a hard rock outfit from England. The more recent of the two lps has spawned the current hit

single, "May The Sunshine." Perfect Timing Music had its share of disco product in 1978. Sweet Cream released a disco smash entitled "I Don't Know What I'd Do." It has just been followed up by "Do A Dance For Love." Both selections appear in the album "Sweet Cream And Other Delights." Boogie Nite Music showed good disco action by placing several songs of the genre on the Universal Robot Band's "Freak By The Light Of The Moon" album.

Norman Granz, internationally known jazz entrepreneur and innovator of the famed "Jazz At The Philharmonic" series opened a new publishing firm with SESAC. Granz' Casso Music deals primarily in the jazz area.

James Brown signed a production deal with Deanna Yamma, a SESAC publisher-affiliate, early this year. The first releases from this new firm were an lp and two singles by the J.B.'s on Polydor. SESAC is looking forward to a long string of r&b/disco hits from Deanna Yamma.

Early in the year American Cases Music Company was added to the SESAC roster of publisher-affiliates. This new firm which will initially show activity in the Latin field is headed by Larry Shayne, who for many years was affiliated

with Famous Music Publishing. Later in the year SESAC signed another giant in the Latin field, Carlos Oliva. Another publishing company specializing in Latin music was opened with SESAC late in the year. Carlos Granados is the principal involved with the firm, which is known as 12 O'clock Musfc.

Norman Kaye, poet Laureate of the state of Nevada and a member for many years of the Mary Kaye Trio joined SESAC as a writer-affiliate and has signed a publisher-affiliate agreement.

SESAC publisher-affiliate Mercury Music had an active year. The lp, "Songs Of Charles Ives, Theodore Chanler, Norman Dello Jois, Irving Fine, and Robert Warden performed by William Parker (vocals, baritone) and Dalton Baldwin on piano contained Charles Ives' "Chanson De Florian." The Curtis String Quartet's "Songs Of Samuel Barber And Ned Rorem" featured three SESAC compositions written by Ned Rorem and published by Mercury.

The Gospel Music Association awarded its Song of the Year Honor to "Rise Again," a classic composed by Dallas Holm and published by Dimension Music. The song has been recorded by many top Gospel artists during the past year. Dimension Music saw much Gospel chart action and

(Continued on page 41)

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CAM Continues To Create Stars

■ Victor Benedetto, vice president and general manager of CAM Productions, has been a firm believer in CAM's ability to create and sustain stars on the contemporary music scene.

Benedetto's faith in CAM's potential in this area has been proven right over and over again. In this connection, 1978 witnessed the emergence of Samantha Sang (Private Stock), whose "Emotion" became a world-wide smash, penned and produced by Bee Gee Barry Gibb. The past year also saw the re-signing of CAM superstar writer/artist Eric Carmen, who re-signed with CAM in these categories and added the new dimension of independent producer to his CAM affiliation. Carmen's association with CAM dates back to 1971, when Carmen was lead singer of the hit recording group, the Raspberries (produced by CAM). In 1975, Benedetto singled out Carmen for a solo career, arranging a production agreement with Clive Davis on the Arista label.

Roster stalwarts

A case in point regarding the staying power of CAM artists is Carmen's consistent success over the years as composer and artist. Most recently, Carmen has charted another hit with his single, "Change of Heart" and an lp of the same title, which he wrote and performed. Covers secured on Carmen material this past year include Shaun Cassidy's versions of "That's Rock 'N Roll" and "Hey Deannie," as well as Olivia Newton-John's recording of "Boats Against the Current" on her latest lp.

Other CAM acts include: Lorraine Frisaura, Michael Bruce (formerly with Alice Cooper and the Billion Dollar Babies), Striders, D.C.-8, Left Banke (recently re-formed), Orchestra 88 and Eric Mercury.

In the past, CAM has also been responsible for producing Blood, Sweat & Tears, the Bay City Rollers, Lighthouse, Grand Funk Railroad, Three Dog Night, Sha-Na-Na and Oregon, to name just a few.

Upcoming projects include a new Samantha Sang lp as well as a new lp by Cleveland International's "Euclid Beach Band," signed as writer/artists to CAM.

CAM's publishing division has been equally active over the past year. Just released on Tomato Records is John Hassell's provocative lp, "Earthquake Island," which CAM publishes. In addition, CAM acquired in '78 the writing team of Robert Tepper and Madeleine Sunshine, composers of "This is Love," recorded by Paul Anka and a big chart rec-

ord. CAM also secured covers for its material this past year with the following major artists: Olivia Newton-John, John Travolta, Joey Travolta, Yvonne Elliman, Shaun Cassidy and Melba Moore.

In the area of soundtrack acquisitions, CAM is continuing its great success. Victor Benedetto points out that CAM still handles 85 percent of all Italian motion picture scores and 65 percent of all European film music via CAMERICA Music.

Catalogue Purchases Buoy Buttermilk Sky

■ The independent publisher, practically an endangered species these past few years, now has a chance to become a valuable and active citizen of the publishing community, announces Murray Deutch who heads the successful firm of Buttermilk Sky Associates. According to Deutch, the way to accomplish this is to compete with the majors by the purchase of catalogues.

Deutch points out that the amalgamation of record labels and the absorption of publishing companies by major labels have resulted in a top-heavy management corps with no provision for training professionals at the base in the art of discovering and marketing the raw materials of the music industry: songs. This lack is especially crucial since the music conglomerates of today require an even greater amount of material than smaller companies did in the old days.

Deutch feels that the flow of new songs to record companies has diminished in the past few years from the indie music publishing companies whose energies in the past were responsible for

Ahab Active

■ The Ahab Music Co., including Ray Stevens Music, with writers Ray Stevens, Layng Martine Jr. and Buddy Kalb look forward to another excellent year.

Ahab's chart success over the past years has been remarkable for such a small company, with singles by The Captain & Tennille, Elvis, Billy "Crash" Craddock and numerous others. In addition to Ahab's success both country and pop in America, the company has recently had number one pop records in France (2), England, Japan, Switzerland and Hong Kong.

Ray Stevens has recently finished recording a new album of humor for Warner Bros. Records, the first single of which is written by Dale Gonyea of Los Angeles and published by Ray Stevens Music.

In '78 CAM added the soundtracks of noted films, "Bread & Chocolate," "Viva Italia" and "Madame Rosa" (last year's Academy Award winner for the best foreign film) to its impressive film catalogue which, in addition to Madame Rosa includes 8 Academy Award winners: "Amarcord," "La Strada," "8½," "Investigation of a Citizen Above Suspicion," "Garden of the Finzi-Continis," "Nights of Cabiria," "Yesterday, Today, and Tomorrow" and "War

and Peace" amongst its over eight thousand motion picture scores.

and Peace" amongst its over eight thousand motion picture scores.

CAM's long list of soundtrack successes over the years include some of the most significant films in the history of the motion picture industry. "La Dolce Vita," "Divorce Italian Style," "Red Desert," "Juliet of the Spirits," "Stavisky," "Providence," "Bilitis," "The White Sheik," "L'Avventura," "Tentacles," "Casanova" and "Padre, Padrone" are some examples.

Upcoming on the agenda are two CAM songs in the soon to be released film, "Boardwalk," starring Lee Strasberg and Ruth Gordon.

Rocket Rides High With the Hits

■ The Rocket Publishing Company was launched in 1977 and handles the publishing of Bernie Taupin, Elton John, Kiki Dee, Blue, Davey Johnstone and Gary Osborne.

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. British 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 and songwriters Robbie Patton and Bias Boshell.

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 is now signed to MCA Records as a recording artist and is currently in the studio cutting his new lp. Patton's songs have been recorded by Helen Schneider, Randy Edleman, Tom Jones, Cheryl Ladd, Jane Olivor and the Hudson Brothers, as well as Sea-wind, which was named Top New Jazz Group of 1977 by *Record World*.

American, British Firms

Al Altman heads up the American companies of Rocket Publishing with copyright administrator Paula Pavlik. Kevin Eade runs the British companies which consist of Rocket Music, Ltd. and Big Pig Music, Ltd.

producing many of the hits. The "small" music man has been virtually pushed aside, and sufficiently intimidated into not competing with the major companies.

However, because the pendulum has swung so far in favor of the amalgamations up to now, the time has come for the indie publisher to penetrate the market once again. Although the realization of this reversal is still a few years away, Deutch is helping to advance the new trend by buying catalogues to compete with majors who have been doing just that. To this end, Deutch has set up two firms, Slow Dancing (BMI) and Pure Flavor (ASCAP) for the purpose of acquiring catalogues. Deutch's parent company, Buttermilk Sky Associates, will administer the copyrights of the catalogues.

Deutch's first action in this connection is the purchase of Bobby Shad's Brent (BMI) and Admont (ASCAP) catalogues, which count three thousand songs among the 31 companies which comprise Brent/Admont. Titles include material written and recorded by Janice Joplin, Ted Nugent, Quincy Jones, and recorded by the Beatles and Elvis Presley. Deutch has also set up a partnership with Sonny Lester, whose two firms, Kool Music (BMI) and Alotagoodmusic (ASCAP), cover jazz, disco, and pop songs in their repertoire, which has spawned the recent disco hit, "Plato's Retreat."

Deutch inaugurated Buttermilk Sky Associates originally with the intention of filling a variety of music publishing needs such as representation in connection with catalogue exploitation, obtaining and/or recommending composers to create filmscores and theater presentations, and obtaining recordings for the legitimate theater. In this connection, Deutch worked as coordinator for the promotion and exploitation of music from two United Artists films, "New York, New York" (music by Kander and Ebb), and "A Bridge Too Far" (music composed and conducted by John Addison).

MPF Grows with 'New Generation' Talents

■ With active chapters operating under able leadership in Los Angeles, Nashville and New York, the Music Publishers Forum has had a nationwide impact in a very short time. If its membership of "new generation" talents is young, the Forum itself is even younger—but people in the industry are taking it seriously and *Record World's* year end wrap-up hailed the Forum as The Best New Idea of the Year.

Membership is booming, and attendance at the no-holds-barred "open house" meetings each month has shown steady growth. Leading executives and lawyers regularly speak at sessions devoted to current problems and challenges, and field questions from energetic "Young Turks" representing every kind of popular music firm. Today's publishers are not only asking and taking, but they're also telling veteran industry leaders what's on their minds — and the establishment seems to love it.

That's hardly surprising, for the idea of launching the Forum was the brainchild of Salvatore T. Chiantia—president of MCA Music, Inc. and former board chairman of the National Music Publishers' Association. NMPA president Leonard Feist was the other

key member of the obstetrical team that assisted at the birth of the first chapter in Manhattan on June 7th at a luncheon for young publishers hosted by NMPA. The 24 publishers who assembled at the Plaza Hotel on the 7th heard Chiantia's challenge to take an active role in industry affairs and policy-making, and hailed pledges by Chiantia and Feist of NMPA assistance and support.

The New York chapter began by establishing a steering committee, with Arthur Braun of Dick James Music as acting chairman and a membership consisting of Linda Wortman of Fourth Floor Music, Lou Ragusa of Infinity Music, Mary Goodman, then at Chrysalis and now with ATV, Bob Esposito who has since shifted from April-Blackwood to Lifesong, and Leeds Levy, who was with Rocket and now serves MCA. Yes, Virginia, music publishing is a lively business with "hot" executives on the move.

At the chapter's next meeting on August 2nd, Chappell president Irwin Robinson and Chappell executive VP Irwin Schuster outlined the structure, functions and activities of publishing firms' administrative and creative departments—and candidly answered a lot of questions from the 33

young publishers present. Women have played an important role in all chapters of the Forum, reflecting their growing contributions to and creative participation in contemporary publishing. There are female members on the three steering committees, and the chairperson of the L.A. chapter is Terri Fricon—president of Musicways, Inc.

The New York chapter's September meeting at the MCA Building saw the official adoption of the name Music Publishers Forum, and focused on the video cassette and disc. Attorney Michael Sukin talked about how the new Copyright Law may affect developments, and RCA Records' manager of visual productions, Steve Kahn, showed a montage of video productions RCA created for sales and artist promotions. Plans were approved for future sessions devoted to use of music in commercial advertising, profiles of the performing rights organizations and The Harry Fox Agency, sub-publishing and lyric adaption in handling foreign music, print procedures and problems and use of music for television, stage and film. The most recent meeting of the chapter features a talk by NMPA president Feist on the industry's history,

present challenges and prospects.

The Los Angeles chapter was born at the Hotel Bel-Air on November 14th at an NMPA lunch at which NMPA executive committee chairman, Ralph Peer II, Messrs. Chiantia and Feist and New York chapter chairman Braun greeted some 40 young publishers. The new wave Californians organized their own chapter, and promptly selected Ms. Fricon to head the steering committee. Named to the committee at its January meeting were Steve Bedell of Casablanca Records, Carol Cassano of April-Blackwood, Kim Espy of Screen Gems-EMI, Bernadette Gorman of Shelter Records, Ann Mundy of Chrysalis Music, Rick Riccabono and Randy Talmadge of Chappell and Don Williams of Shelter.

When the Nashville chapter was launched on December 5th at another NMPA-sponsored "young publishers" lunch, Warner's energetic Tim Wiperman was elected chairperson of the steering committee. Moving full speed ahead with the dynamism that has made the Tennessee capital Music City, USA, Wiperman rallied over forty of Nashville's progressive executives in January

(Continued on page 56)

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Famous 'Street Strategy' Pays Off

■ The staff of Famous Music Publishing company, a division of Paramount Pictures Corporation, is "all ears" to what's happening musically on the local scene. According to Marvin Cane, the president and chief operating officer of Famous Music, the firm has virtually, for the purposes of signing new writing talent, moved its creative forces outside of their offices and onto the streets, or in keeping with the contemporary trend, into the clubs and discos.

To this end, Lionel Job, director of creative affairs-r&b (New York), Anne Gardner, director of creative affairs-pop (New York), Judi Gottier, Nashville director of operations, and Bill Ficks, west coast director of creative affairs (L.A.) are spending most of their time at the discos and clubs where the "in" sounds of today are heard, and the "in" sounds of tomorrow are discovered. They are encouraged by Cane, who reportedly chases them out of their offices and onto the outside environs where music is happening.

Some of the spots where the Famous people hang out in New York to snap up aspiring talent are: The Great Gildersleeves, Hurray's, CBGB's, Trax, Tramps, Dangerfield's, The Bottom Line, The Improvisation, The Grand Finale, Reno Sweeney's, The Bitter End, Leviticus, The Apollo, and "The Milky Way."

In addition, Cane has sent New York based Anne Gardner and Lionel Job on the road to get into some other local scenes, international as well as national. For example, Gardner participated in Famous' innovative rotation policy whereby staff members exchange locations in order to be exposed to another kind of local musical environment. In this connection, Gardner spent time in London listening to the new music that is beginning to make an impact on the U.S. market. Job spends a lot of time in Philadelphia and Washington, D.C. visiting the music clubs and meeting and talking with the large stable of local writers who have been writing hits. He also specializes in nurturing fledgling writers and writer/artists. Lionel calls this method of tracking down fresh talent "getting into it from the nitty gritty," before it blossoms.

Judi Gottier, who heads Famous' Nashville offices, peeks in on *Writer's Night* at the Exit Inn and frequents Mississippi Whiskers and Pickin' Parlor. She also makes trips to Muscle Shoals, Alabama to meet with established and upcoming writers there.

Bill Ficks, Famous' man in L.A., devotes his time to researching acts at L.A.'s Improvisation, the

Bla Bla club, Studio City, The Troubadour (on Monday nights), and the Starwood Club. In fact, writers who are appearing at these spots often invite Bill down to examine their wares.

Additional sources for writer acquisitions, according to Anne, Lionel, Judi, and Bill are live writer's showcases (such as the BMI showcase, and the ASCAP West Coast workshop), Song Festivals, tips from program directors at radio stations, musicians, a&r people, recording engineers and other studio personnel, managers, theatrical lawyers, trade critics, and even visiting the homes of writer friends.

The result of all of this energy and effort? The signing of a bevy of major writers and writer/artists this past year, and the securing of major covers for their material. In addition, Cane has put into action his belief in the new role of the music publisher as "agent" for securing writer/artist deals with record companies.

An important acquisition for Famous this year has been the writer/artist team of Mtume and Lucas, whose composition, "The Closer I Get to You," was a smash for Roberta Flack. The duo has four tunes on Roberta's upcoming lp and have just completed producing ad writing material for an entire album for "Wiz" with Stephanie Mills, to be released on

20th Century Records (distributed by RCA). In addition, Famous has set Mtume and Lucas on the Epic label with their current "Kiss the World Goodbye" lp, and another in the works.

Other writers and writer/artists brought into the Famous fold include the Baker/Harris/Young group (producers of the Temptations, Four Tops, Gloria Gaynor, and Joe Simon), Melvin and Mervyn Steals, Carnegie, Rosetta, T. Roth & Another Pretty Face, John Lippmann, Paul Edward, and Robert Kraft. Famous is joining forces with Jet Records and CBS to promote Adrian Gurvitz' new lp, "Sweet Vendetta," and new current single, "The Way I Feel." Gurvitz, the originator of the Baker-Gurvitz band, has signed an exclusive agreement with Famous to handle the publishing of his material world-wide.

Famous is also in the process of setting a record deal for writer Stan Penridge, composer of "Beth," the smash hit recorded by Kiss, and of four other tunes on the new Kiss lp plus "Don't You Let Me Down," on Peter Criss' solo lp.

New Famous writer Paul Nussbaum's tune, "The Songs Sound Different to Me Now," was just cut by The New Seekers. And the list goes on: Famous has secured a Tommy Cash record for Sammy Johns' tune, "Remember Me;"

writing team George Soule and Ava Aldridge, currently represented by Dr. Hook single, "Sharin' the Night Together," came to Famous via a Muscle Shoals visit, and the firm is currently pursuing a record deal for them.

Famous is also responsible for teaming up writers Phyllis Molineary (lyricist), and composer Jim Foelber with the result of recordings by Jessica Cleaves (formerly of "Earth, Wind & Fire") of "Easy Love;" Guanda Ratner on Ember Records, of the duo's disco song "I'd Rather Dance;" and Cindy Greco of "I Don't Want You For a Memory." Another cover with Cindy Greco, "You Are the Star in My Life," was also secured by Ivan Chandler, managing director of Famous' U.K. operations, for Famous writer Rod Thompson of London.

Film Soundtrack Scores for Garrett

■ Garrett Music Enterprises, an independent publisher headed by veteran producer Snuff Garrett, has much to be proud of these days. The firm is currently riding high on the success of its first soundtrack venture, "Every Which Way But Loose," which has yielded no less than three singles currently charting high on the country and/or pop lists.

The soundtrack album itself (an Elektra release), produced by Snuff Garrett, is at this point a top five country lp, and is gradually effecting a pop crossover as well. In addition, three Garrett-controlled copyrights from the album—Eddie Rabbitt's title song (published by Peso / Warner-Tamerlane / Malkyle), Charlie Rich's "I'll Wake You Up When I Get Home" (also Peso / Warner-Tamerlane / Malkyle) and Mel Tillis' "Send Me Down to Tucson" (Peso/Malkyle)—have also ascended into the upper regions of the charts, with Rabbitt's single enjoying a healthy stay in the #1 country position. Yet another single from the soundtrack, Sondra Locke's "I Seek the Night," has been re-released by Elektra. All in all, not a bad showing for Garrett Music's first soundtrack.

Principal among Garrett Music's other copyrights is Anne Murray's new single on Capitol, "I Just Fall In Love Again," published by Peso/Hobby Horse/Cotton Pickin'/Bill. It joins a host of classic copyrights also controlled by the firm, including "Gypsies, Tramps and Thieves," "Dark Lady" and "Half Breed," all hits for Cher under Snuff Garrett's production guidance, and Bobby Troup's familiar "Route 66."

Young Publishers Are Confident Committed, According To NMPA Study

■ A recent study of industry executives in their 20s and 30s confirmed that an impressive majority of young publishers are confident about the future of the music business, and committed to careers in the challenging/developing world of publishing. The survey was initiated by president Leonard Feist of the National Music Publishers' Association, and focused on the NYC chapter of the Music Publishers Forum—a "new generation" group launched in 1978—as a representative sample.

Interviewees

Some 20 of the 32 interviewees were male, and a dozen female: half of the young women are executives, and the consensus of all those polled was that females will play larger policy-making roles in tomorrow's music publishing. One woman executive summarized the views of several by lauding publishing as a field which offers able females "the opportunity to be self-sufficient and to have respect." Of those men and women reached by the survey, two owned their firms.

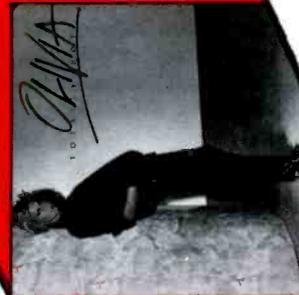
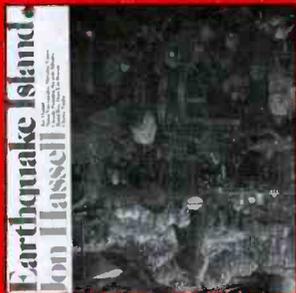
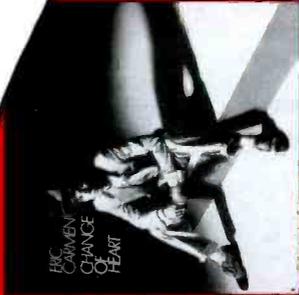
Half of the 32 quizzed by NMPA consultant Joel Vance entered the music business as songwriters, musicians and/or singers. The others came in via record companies, broadcasting, journalism, personal management or "chance". As noted in the NMPA Bulletin, 27 of the 32 intend to remain in publishing fulltime. The other five hope to continue some involvement while pursuing related interests in the music business.

Growth Predicted

The majority confidently predicted substantial growth in industry income. Reasons offered for this expansion included the impact of new technology, the expanding music market, the continuing internationalization of music and publishing, audience demographics and the eclectic tastes reflected on pop charts. One third of the "new generation" group registered concern about unresolved problems; including some aspects of the 1976 Copyright Law and the distorted image of publishers both inside and outside the industry.

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NMPA Moves Forward on Several Fronts

By LEONARD FEIST

(Leonard Feist is president of the National Music Publishers Association)

■ Let's start from the beginning because in the beginning there is the song—the most miniature of art forms. A song can communicate the emotions of an entire novel in three minutes. Fragile, complex and unique, these small works of big art are written by extraordinary men and women, the songwriters who are our partners. As song publishers — and realistically that's what we are—we have important responsibilities to our partners to promote their brainchildren and heartchildren with skill, sensitivity, energy and imagination, backed by the necessary financial resources.

The significance of this partnership extends beyond the charts, for today the song publisher-writer team stands at the heart of America's \$12.5 billion-a-year entertainment complex. We supply the works that contribute so much to the prosperity of the recording, broadcasting, stage, screen and advertising communities. They all had a very profitable 1978, and the song publisher-writer teams were glad to have been part of their projects. Incidentally, there are signs that there will be some well merited recognition in 1979 of the important role that the publisher plays in making those works hits. Maybe this year his or her name will be included on the lists of those songs nominated for the awards made by the various song-consuming industries.

Zeroing in on money, the U.S. entertainment world set new records for income in 1978, with the publishing-writing family contributing to and sharing in this healthy growth. The 1976 copyright law that went into effect on January 1, 1978 helped by increasing the so-called "mechanical" rate for phonorecords and by opening new markets including public broadcasting, juke boxes, campus programs, cable TV and a variety of other users. Inflation has distorted the numbers, of course, but we clearly had our best year ever.

It could have/should have been

better. The new statute finally raised the rate for phonorecords under compulsory licenses from 2 cents to 2¾ cents—after almost seven decades. Canada is the only other major country with this fixed rate system, one that, by its very nature, cannot keep pace with economic change. On the Continent, it is 8 percent of the retail price and in Britain it is 6¼ per cent, more than double the current U.S. rate. In passing, it is worth noting that the American record market is more than twice as large as any other. A fair rate linked to a percentage of the lp price would have generated a lot more income for the publisher-writer community. This, however, is a matter which will be studied by the U.S. Copyright Royalty Tribunal next year.

The \$8-per-machine rate for juke boxes built into the new law seems almost unrealistic, and unlikely to produce any important income. Even at the low \$8, the last estimate was that fewer than one third of the juke boxes in the United States are covered by the necessary licenses. This must puzzle members of foreign music licensing societies since the juke box rates abroad range from \$30 to \$80 per machine and payment is routine. The \$8 rate, under any circumstances, will have to stand until 1985 when it will be reviewed by the Tribunal.

While Public Broadcasting has begun to pay for performances of music and for synchronizing music in connection with its television programs, it is estimated that less than \$2 million in performing license fees will be paid this year. However, a start has been made and that's a commendable step in the right direction.

Licensing cable and campus performances will also generate some income this year, but it is difficult to be confident that large sums should be anticipated.

It is also too soon to predict the impact on writers and publishers of the new technologies, including videocassettes and videodisks which may well boom in '79 and '80. NMPA's licensing service—the famous Harry Fox Agency headed by estimable Albert Berman —

stands ready to serve publishers in issuing licenses for this new market. First steps will be for scores—perhaps hundreds—of individual publishers to work out their own deals through HFA in the open marketplace with the videodisc/cassette firms. No one can say what or when, but the potential size of that fresh market is such that eventual prospects for important licensing income look encouraging.

1979 will see the publishers and NMPA continue the fight against piracy, a mass crime that has cheated the copyright and recording communities of hundreds of millions of dollars at home and abroad. NMPA's commitment to this crusade continues to be total. Last year, the NMPA board pledged three annual contributions of \$25,000 each to the global war on piracy and counterfeiting of the International Federation of the Phonographic Industries. This is another logical development in U.S. publishers' long fight against these criminals. Indeed, publishers were the first to go after these thieves—even before record companies — way back in 1952. That suit (27 years ago!) was aimed at a pirate label appropriately named "Jolly Roger," one early forerunner of the vast armada of brigands ripping off writers, publishers and recording firms around the world.

Illegal duplicating is one of the priority items on the agenda of NMPA as well as of the International Federation of Popular Music Publishers, an organization which NMPA helped found in 1978 and in which we take an active role. There are many forms of illegal duplication, among them home duplicating for private use which is so epidemic. Most violators are either ignorant or contemptuous of copyright laws. The U.S. Copyright Royalty Tribunal has announced that it will be examining this major problem soon and we will do all we can to provide whatever assistance is within our power to this official undertaking. The Tribunal's 1978 accomplishments indicate that it is becoming a regulatory agency of substantial understanding, knowledge and perception.

We are also optimistic about the future of the Music Publishers' Forum, an organization of new generation talent born in mid-1978 after a lunch at which former NMPA board chairman Salvatore T. Chiantia challenged younger executives to ask questions and offer answers, to earn and take their place in the industry's decision-making system. With the support and encouragement of NMPA and many veteran executives, New York, Los Ange-

les and Nashville chapters were in business by the start of '79.

Looking ahead, 1979 will see another NMPA survey of the print market — a study of last year's sales. Although we realize that statistics don't make great songs or great publishers—that's magic—we believe that trade numbers can tell us where we're going (as well as where we've been) even if they don't explain why. With some 180 members representing over 1,500 music publishing entities (every significant firm) NMPA has the responsibility for keeping track of what's happening so the industry may prepare for what may be coming.

In addition to collecting information, it is our job to disseminate it. We owe this to both members and users, since some 61 years of experience have taught us all that it's better and cheaper to educate than to litigate. We feel that the program undertaken in cooperation with the Music Publishers' Association of the United States to educate music educators about the new Copyright Law and with the Church Music Publishers to educate church musicians is a much better way to go about solving the problems than threats of litigation or law suits themselves.

One new problem this year is state and local tax reduction and legislation inspired by "Proposition 13" thinking which may cut school budgets. Relatively few people realize how much popular music, in addition to "serious" works, is sold to schools. The past 40 years have witnessed a large increase in educational use of popular music, not only as program material but also incorporated into curricula as instructional material. Tax slashes could affect many U.S. publishers' and writers' income from the sale of printed music.

Brookside Aggressive

■ One of the most aggressive new music companies, focusing heavily on publishing, is the Brookside Music Group. Helmed by Reid Whitelaw and vice president Norman Bergen, the firm represents the publishing interests of Brookside Music Corporation and Ceberg Music Corporation, boasting much activity both here and abroad.

One of Brookside's hottest writers is Alfie Davison. His song "Who's Gonna Love Me," recorded by the Imperials, followed its European success (top 20 in England and Holland) by becoming a top 30 soul record in the U.S. At least a half-dozen recordings of new Davison compositions are forthcoming in the next few weeks.



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Interworld Aims for Total Intl. Coverage

■ LOS ANGELES — Nearing the close of its second year in business, the Interworld Music Group is on schedule with a number of projects forecast by founder and president Michael Stewart during its first months in operation, and considerably ahead on others: with 1978 representing a wide range of acquisitions, including both exclusive artist/writer agreements and catalogues, as well as administrative deals and print arrangements, and Interworld's stated goal of inhouse production now a reality, Stewart sees the company's basic components as now complete.

"We've concluded building our international network, at the administrative level," reports Stewart, "and during '79 our priority will be to develop that operation at the creative level. We're now capable of providing total international representation."

Long an outspoken proponent of the publisher's potential for renewed industry vitality through an increased role in talent acquisition and production, Stewart recalls his year-end '78 prediction that Interworld would launch its own projects, and points to current and upcoming masters by Couchois, whose debut Warner

Bros. single and lp shipped in February, the duo of Waldorf/Travers, now signed to United Artists Records in the U. K., composer / producer / songwriter Bill Conti (also pacted to United Artists) and Another Roadside Attraction, recently signed to Interworld and now being groomed for future label deals, as evidence of Interworld's entry into production. Under the newly-formed Inmusic Productions wing, those acts already indicate a potentially broad spread of styles extended further via Interworld's subsequent, separate cooperative venture with disco promotion specialist Tom Hayden and CBS Records, providing for a special disco production arrangement.

Catalogue

Adding substantial catalogue depth were Interworld's acquisition of the Sunbury/Dunbar catalogue, yet subsequent to that move, notes Stewart, the company entered another pact enabling Sunbury/Dunbar's former owners, RCA, to revitalize their own publishing involvement. "We put RCA back in the publishing business," he says of the October agreement under which Interworld will administer and exploit copyrights obtained through

RCA independent of the Sunbury/Dunbar acquisition, while RCA's overseas subsidiaries will subpublish Interworld's U.S. copyrights. "I'm administering all their new companies in the U.S. and Canada, and picking up all the copyrights of theirs around the world that I didn't acquire in Sunbury/Dunbar. It's a very important deal for both of us. Apart from the market position those copyrights represent here, RCA has consistently strong market positions in most international territories."

Meanwhile, active '78 copyrights also reflected Interworld's deal with T. Life, producer for Evelyn "Champagne" King, and Mills & Mills; Barry White, represented both by his own material, including the platinum "The Man" lp and gold "Your Sweetness Is My Weakness" single, as well as Danny Pearson's current crossover single, "What's Your Sign, Girl?"; exclusive songwriter Molly-Ann Leikin, whose material has gained coverage via feature film themes ("Moment By Moment," "The Other Side Of The Mountain, Part II"), television ("Eight Is Enough" theme), and recording sessions (Jerry Corbetta, Rhythm Heritage, Susie Allanson); and songwriters Michael Price

and Dan Walsh, also exclusively signed to Interworld, and represented by covers on Barry Manilow's "Even Now" lp and upcoming albums by The Manhattans and Rhythm Heritage.

GRT Deal

Together with new Cherry Lane Music and Jensen Publications print deals, an agreement with GRT of Canada covering recording act Prism, and a wide range of film and video related publishing activities, Interworld's year-end '78 wrapup includes 17 chart singles, 29 charted lps, and inclusions via source material in six major feature film releases, the latter in addition to Interworld's growing scoring involvement.

That area is also highlighted by Interworld's handling of all music for film and video productions emanating from Lorimar Productions, Avco Embassy Films and Chuck Fries Productions, underscoring Stewart's long career in inter-media publishing deals during his tenure as head of United Artists Music and Records Group.

During '79, Stewart expects Interworld's key goals to include the creation of a stronger country base and the addition of overseas operations.

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Jobete Starts Second Decade

By SAM SUTHERLAND

■ LOS ANGELES — Now starting its second decade in publishing, Jobete Music has just completed a year paced both by widely successful new copyrights and the unabated momentum that continues to characterize its active catalogue of prime songs collected during Jobete's dramatic '60s growth, which paralleled the rise of Motown Records.

While Jobete's ties to Motown's own artist roster remain close, the key to the publishing house's ability to sustain international activity for both new material and older pop and r&b classics stems from the company's relative autonomy, underscored by its entry during '78 into inhouse production projects, including several slated for outside labels. Still headed by executive VP Robert L. Gordy, who helmed Jobete from its inception in 1959, general manager and VP Jay S. Lowy and Karen Hodge, VP, administration, the company's performance during the past year has seen broad activity encompassing records, movies and television, and ranging across contemporary pop styles from country and adult/contemporary to pop, rock, new wave, disco, and, of course, r&b.

"We had an outstanding year," reports Lowy, "and, based on the current activity we're seeing in the early part of this year, we expect '79 to be our best year ever." Highlighting that activity was double Grammy nominee "Three Times A Lady," which followed its chart-topping pop, soul and easy listening successes in its original version by The Commodores with subsequent covers ranging from Nate Harvel's hit country recording to more recent cuts by acts as diverse as Andre Kostelanetz and Bill Anderson. Apart from The Commodores' international success with the song, and the subsequent cover activity, the song has also emerged as a top-selling sheet music hit.

At the same time, a number of vintage Jobete copyrights re-emerged as fresh hits this year with new covers by major acts, including Linda Ronstadt's recording of "Ooh, Baby Baby," her third top five single via a Jobete song; "Baby, I Need Your Loving" by Eric Carmen; K.C. and The Sunshine Band's rendition of "The Same Old Song;" "The Way You Do The Things You Do," as recorded by Rita Coolidge; Eddie Money's cover of "You've Really Got A Hold On Me" and Genya Ravan's recording of "Back In Your Arms Again."

Another classic copyright, "You're All I Need To Get By," also proved a hit, and underscored the new chart potency of

duo singles, when covered by Johnny Mathis and Deniece Williams, while newer copyrights garnering significant coverage this year included Sylvester's disco smash, "Dance (Disco Heat)" and Norman Connors' "This Is Your Life."

Jobete copyrights were also represented on platinum albums by acts including LTD, Barbra Streisand, Rod Stewart, Linda Ronstadt, Johnny Mathis/Deniece Williams, Chaka Khan, Quincy Jones, Eddie Money, A Taste of Honey, The Rolling Stones and the Captain and Tennille.

Meanwhile, major new artist successes for Rick James, including his Platinum debut album and the singles "You and I" and "Mary Jane," and Switch pointed up two new sources of Jobete coverage.

At the same time, Jobete's involvement in film usage has also been extended, with Lowy noting major source material and re-recording covers for copyrights in major theatrical features such as "Animal House," "Coming Home," "The Warriors," "The Last Waltz," "Up In Smoke," and "Blue Collar."

Welk Becomes An Active Company

■ SANTA MONICA — Dean Kay, executive vice-president and general manager of the Welk Music Group, forsees 1979 as being the year that the firm takes the final step in focussing the direction away from primarily being an acquisition based holding type operation into an active publishing company seeking contemporary copyrights and production situations.

"With the addition of Gaylon Horton to our Hollywood offices over a year ago, we began our initial thrust to sign new writers and hot producers in an effort to expand the scope of our activity.

"In fact, the expansion will continue as evidenced by our recent appointment of Roger Sovine to the post of vice-president in charge of professional activities. We also brought in Rob Matheny to further strengthen our growing West Coast representation.

Sovine's addition is an industry first in that he will oversee all professional activities and catalogues from Nashville, although he will be continually travelling across the country while receiving reports from the New York and L.A. offices.

"Of course, Nashville continues to be one of our cornerstones and Bill Hall, our Nashville division manager for 3½ years, will continue working directly with Welk's Nashville and Muscle Shoals staff or writers and Nash-

Love Zager Blends Old, New Ideas

By CHIP ORTON

■ NEW YORK—The casual visitor to 1697 Broadway, Suite 1209 is immediately hit with a cacaphony of activity. Records blaring from three different directions, pianos sounding off from at least three others, people arguing over lyrics, melodies, phones ringing, shouts of, "It's London, what should I tell 'em?" While it may all look and sound confusing, the atmosphere is lively, and comfortable, and loving. Something like visiting a kindergarden class during recess.

Despite the confusion, there's business going on, in deadly earnest.

In 1975, Jerry Love left A&M Records, Susan McCusker left her job as administrative assistant to the president of the New York Times Music Corp., and Michael Zager left his lucrative job of writing and arranging commercial jingles, all because of an idea. They had come up with an idea, a concept for an album. They had the feeling that disco was where it was going, and their idea was to combine their talents of writing, producing, publishing and selling, and come up with this concept album, one continuous disco album, inter-arranged so

ville based artists and producers," commented Kay.

Welk's commitment to contemporary music was reiterated by Sovine who feels that he has an unprecedented opportunity to establish Nashville as a professional base, a move that other pubberies may eventually follow.

"We'll be concentrating on writer development, especially in the pop area," Sovine stated. "Nashville has been associated in the country field for too long with a near neglect of the fine pop product that has originated locally. We plan to further spread our wings by trying to explore even greater cross-over potential of tunes that may have been limited to only one style of interpretation in the past."

"Our staff of Nashville writers is of particular pride to us with Don Williams, Bob McDill, Wayland Holyfield, and Danny Flowers collaborating on, or solely responsible for, 12 #1 records in a row. We feel that the next year will see even greater chart achievements," said Bill Hall.

Although Welk is moving into new areas, their numerous catalogues, which include a wealth of successful tunes and musicals, continues to generate great activity. All related companies such as Hall-Clement Publications, Jack and Bill Music Co., T. B. Harms Co., and Vogue Music are now under the Welk umbrella.

that both sides never stopped. With Jerry's knowledge of the young disco business, Susie's publishing know-how, and Michael's talents as a writer/producer/arranger, they were able to sell the concept to Morris Levy of Roulette Records. It worked.

"We figured that we'd all worked for other people for years, and made good dollars for them," explains McCusker. "We each did something special. None of our talents overlapped, but they all intertwined."

Thus Love Zager Productions was born. Like so many other companies, they started from scratch, with zero capital, but with the conviction that their past experiences, combined, would create a success. Simultaneously, they created their BMI publishing firm, Sumac Music Inc., and their ASCAP company, Louise/Jack Publishing, Inc.

Formulating their concepts, they discussed the old Brill Building days, when writers were on staff and wrote every day.

"I saw young writers coming off the street and I thought that rather than having a token weekly salary, rather than have their stuff sit on a shelf, the most important thing to them was seeing plastic, seeing records, seeing it with a hole in the middle of it," says Susie. "In other words, it was important to have their talent recognized. Having no dollars at the time was a promise to them that we would work very hard to deliver that to them. From that would come the dollars."

At the moment, Love Zager has eleven writers on its staff. Composers and lyricists who come into the office every day to work, and to learn from one another.

"If someone's very strong in writing a hook, there's always a strong verse writer to match the hook," says Susie. "By working together they both strengthen their weakness, so they come out individually good song writers. It's a feed situation."

"It's darned hard to write disco," explains McCusker. "It's so simple it's hard. When we first started it was just a phrase, like our 'Let's All Chant.' That had eleven words in it. 'Boogie On Down' probably had eight! But now we're telling stories in disco, like Barry Manilow's 'Copacabana.' Take Thelma Houston's record, 'Don't Leave Me This Way,' that's a sad song! Maybe it's a form of dance group therapy. It's social music."

But none of their companies are all disco. Check out "After You," on the new Dionne Warwick album Barry Manilow produced for Arista.

Almo/Irving/Rondor

(Continued from page 4)

its catalogue with an important acquisition when the company purchased interest in Danor Music, which includes compositions by Troy Seals. It also signed to its staff writers Skip Scarborough, who wrote "Don't Ask My Neighbors" for the Emotions and produced Patti LaBelle, L'il Queenie & The Percolators, Marsha Malamet, The Pages, Dr. John, Dire Straits, Kim Carnes & Dave Ellingson, and David Foster who co-wrote "To Be Real" for Cheryl Lynn and produced the current Alice Cooper and Hall & Oates albums.

Rondor Music, the international arm of the company, is headquartered in London (headed by Bob Grace) and in Sydney, Australia (headed by John Bromell).

In addition, the Nashville op-

eration, Down 'N Dixie Music, headed by Troy Seals, has expanded with the signing of new staffwriters, Eddie Setser, Donnie Fritz, and Max D. Barnes for writing collaborations.

Almo Publications, which is involved in the printing of sheet music, and is headed by Joe Carlton, currently has over 20 hits in the top 100. Chuck Kaye noted that, "Almo Publications is proving to be the hottest company in its end of the industry." Almo handles all of the sheet music for A&M Records product, but 70 percent of its business is with songs released by record companies other than A&M. It controls the print rights of over 30 top selling artists on a worldwide basis including those of Kiss and Earth Wind & Fire.

Al Gallico (Continued from page 6)

According to Gallico, key new signings this year were singer-songwriter Becky Hobbs, now signed to Phonogram/Mercury and in the midst of sessions for her label debut, and Norman Sal-litt, winner of top honors in the professional category for this year's American Song Festival awards, who has been signed to Portrait.

While those signings underscore Gallico's sly observation that "We usually sneak our share of singles hits in," a third '78 newcomer, Big Al Downing, reflects both country and pop poles, although in a different sense: Downing's first single for Warner Bros., "Mr. Jones," garnered top ten country singles acceptance, paving the way for a label debut lp due in April, yet Downing's country credentials were actually forged as much if not more in New York. "Tony Bongiovi pro-

duced," explains Gallico, "and it's the first time he's ever recorded country."

Both Algee Music and Al Gallico Music have meanwhile maintained strong country chart profiles consistent with the previous track records of songwriters including Sherill, Wilson, Glen Sutton, Steve Davis, Mark Sherill and Linda Kimball. Among the highlights: "Too Far Gone," as recorded by Emmylou Harris; "I've Been Waiting For You All My Life," covered by Con Hunley; "I'm Still A Woman," cut by Margo Smith, all on Al Gallico Music; and, on Algee, "Touch Me With Magic," as recorded by Marty Robbins; "Put Your Clothes On," covered by Joe Stampley; "The Fool Strikes Again," cut by Charlie Rich; "Dreaming's All I Do," by Earl Connelly, and "The Girl At The End Of The Bar," recorded by John Anderson.

Pincus Catalogues Keep Cookin'

■ George Pincus, a veteran of more than 40 years in music publishing and president of George Pincus Corp and Gil Music, claims that his catalogue's income during 1978 was "greater than ever before."

Pincus has one of the biggest independent catalogues in the publishing field, holding such classic compositions as "Old Cape Cod," "Chain Gang," and "Calcutta" among others as well as seven early Beatles songs. The Pincus published "A Taste of Honey" is, according to Pincus, one of the most recorded songs of all time with more than one thousand covers.

While the Gil-Pincus and Ambassador Music (London) catalogues already hold more than

five thousand compositions, Pincus' thrust over the past several years has been the development of new writer/artists and consequently, new sources of income. The company is currently working on a new Maryland group, Water Bear, and will be seeking a recording contract for them. Other new signings during 1978 included the writer Doug Munro.

The Pincus staff actively seeks new talent by keeping in touch with recording studios, clubs and showcase venues. Additionally, the company's personnel works closely with advertising agencies for the use of Pincus catalogue tunes in advertising campaigns. In that vein, "A Taste of Honey" was recently selected for use in a major national ad campaign.

RSO (Continued from page 6)

which included portions of 50 top songs from the Gibb catalogue along with a specially-created publishing press kit believed to be the first of its kind. The album, the first Bee Gees publishing album ever produced, was distributed to producers, artists, record companies, press and other interested parties all over the world through RSO and Chappell offices.

With the Bee Gees came enormous success for RSO Publishing in terms of movie soundtracks. The two monumental film and soundtracks for last year, "Saturday Night Fever" and "Grease," were both marked by Gibb compositions. The "Saturday Night Fever" soundtrack containing seven Bee Gees copyrights (five new and two previously certified gold records), yielded four #1 singles and an album that was on the *Record World* charts in the #1 spot for 25 weeks in 1978. The "Grease" soundtrack yielded two #1 singles (the title song "Grease" by Barry Gibb and "You're The One That I Want" by John Farrar) and held the #1 lp spot for 16 weeks. In addition, the Farrar song, "Hopelessly Devoted To You" was just nominated for an Academy Award.

The Bee Gees, along with Rob-

ert Stigwood and David Frost, created a unique fund-raising concept entitled "Music For UNICEF." Devising a way that could return something to the world's children, the Bee Gees headed a list of founder/composers who would donate rights to one of their songs to UNICEF thus insuring a continuing flow of income to the fund.

Another writer/artist making great contributions to the #1 success of RSO Publishing is the legendary Eric Clapton. With two successive platinum smash lps "Slowhand" and "Backless" Clapton once again hit the top of the charts. Clapton singles "Lay Down Sally," "Wonderful Tonight" and "Promises" were also top pop and country smash hits.

"One of the most exciting aspects of the year," said Rothchild, "was the overall ability of a great number of songs from the RSO Publishing catalogue to cross-over into all major markets and charts. The Bee Gees compositions regularly crossed from pop into r&b and disco with such songs as "More Than A Woman," "Stayin' Alive" and "Night Fever." The title song from "Grease" crossed over from the pop to the easy listening charts. Eric Clapton also had crossover success.

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Chackler & Hodes Launch Montage

■ After developing a successful production and publishing complex together at Chalice Productions, David Chackler, now president of his own Montage Records production venture via ABC Records, and veteran publisher Len Hodes have stayed together as a team under the new Montage deal.

Hodes notes the continuation of certain key copyrights from the earlier association, but more crucial to his assessment of the current Montage holdings, Homefire Music (BMI) and Deep Canyon (ASCAP), is virtual development of a new company. Thus, while Hodes' new publishing complex was already active at its creation via deals with Montage artists, as well as such perennials as the Front Wheel catalogue, which includes popular Robin Gibb material, Hodes is stressing both domestic and overseas acquisitions as key priorities.

Hodes' emphasis on international ties stem from his long career in exploiting European songwriters, beginning during his association with Dick James Music. Consequently, this year's MIDEM saw Hodes and Chackler actively seeking international licensing deals, leading to arrangements for the U.K. (Chappell), Germany (Global Music), France

(J&S Music), Italy (Sugar Music), the Benelux countries (EMI), Spain and Portugal (Quiroga Music) and Japan (Pacific Music Co., Ltd.), with pending deals in negotiation for Australia, Scandinavia, Brazil and South Africa.

Montage's publishing arm was developed with specific repertoire goals, according to Hodes, who characterizes its target genres as rock, contemporary and especially disco. Just as Chackler has made a major commitment to the burgeoning field in early Montage signings like Moulin Rouge (which includes Front Wheel copyrights on its first lp via the Montage deal), Hodes projects disco material will comprise a major sector in the new company's eventual copyright holdings.

"We gave this a lot of thought," he says of the publishing operation. "We started planning a year ago at MIDEM, where David and I sat down and began talking about where we should take it, and what kind of timetable to follow. We thought it would take about a year to put the operation together properly, and that's exactly how long it's taken: we're already on the r&b charts with Shotgun, whom we produce for ABC, and that lp isn't even out yet."

Bienstock's '78: Successful—and Unusual

■ The year 1978 has been an unusual one for Freddy Bienstock Enterprises—Carlin Music in London and Bienstock, Leiber and Stoller in New York—with lawsuits, acquisitions and the recordings of the late Elvis Presley playing diverse roles in the business.

Two significant lawsuits have both been judged in favor of Bienstock companies, on opposite sides of the Atlantic. In New York, a judge ruled that the theme, "This Is Today," for NBC-TV's Today Show, infringed on the copyright of the song "Day By Day," written by Stephen Schwartz for the musical Godspell. The song was one of those in the catalogue of New York Times Music, which was purchased by Bienstock, Leiber and Stoller over a year ago. The set-

Pasha Sets Songs On Several Albums

■ Since building his Pasha Music House recording complex, independent record producer Spencer Proffer has been quite active on both the songwriting and production areas.

Proffer will have two albums out in March on which he is heavily represented as a songwriter. Capricorn Records will be shipping Australian rock star Billy Thorpe's "Children of the Sun" lp, his first for the label, on which Proffer co-wrote the title track as well as one other with Thorpe. The album features Leland Sklar on bass and Alvin Taylor on drums.

Polydor Records will be shipping ex-Strawbs lead guitarist Dave Lambert's first solo lp entitled "Framed" on which Proffer co-wrote seven of the nine songs with Lambert. This album features the Who's bass player, John Entwistle, ex-Wings' drummer Denny Seiwell as well as Lambert on lead guitar and Richard Bennett on second guitar and Tom Hensley on keyboards.

Proffer is currently producing Hollies' lead singer Allan Clarke's second lp for Atlantic Records with Proffer and Clarke collaborating on one of the key tracks from the lp.

In addition, Proffer has co-written a song with David Pomerez entitled "Day Break (Storybook Children)" on the now gold plus Cheryl Lynn album on Columbia which is slated to be a forthcoming single. He has also concluded several major sub-publishing deals for his Sasha Songs, UnLtd. Company with international firms such as April Music, Ltd. for the United Kingdom and Ireland with Barry Kimberley's Associated Music for Australia and New Zealand.

tlement in the case promises to be substantial.

Even more substantial may be the U.K. Appeals Court decision in the case of Redwood Music, one of Bienstock's London holdings, against Francis, Day and Hunter (a division of EMI). After getting the assignments of these reversionary rights containing many "standards" from the estates of a number of composers, Bienstock proceeded to establish those reversionary rights by way of a number of litigations which led to this unanimous test case decision.

It stated that the copyright of a song reverts to the composer's estate after a period of 25 years following his death no matter how it was written. With the unanimous decision in favor of Redwood from the Court of Appeals in London, made on February 2, 1979, the eventual royalty adjustments could run into the millions of dollars. Among the songs at issue are such standards as "Ain't Misbehavin'," "Bye Bye Blackbird," "Zing Went The Strings of My Heart," and hundreds more of similar popularity.

Carlin has recently made two important sub-publishing deals in the pop music publishing field, both completed at MIDEM. The addition of Lido Music, the publishing arm of the Cars, is clearly in keeping with Bienstock's intention of getting to new groups before they become successful. Negotiations for the catalogue began more than a year ago, before the group's first single release and distinct success. The Carlin stable now also includes the catalogue of Infinity Music, which includes the group Orleans.

Jerry Leiber and Mike Stoller, Bienstock's New York partners, who wrote many of Elvis Presley's biggest hits, including "Jailhouse Rock" and "Hound Dog," as well as such standards as "Is That All There Is?," and "Kansas City," are currently involved in plans for a number of musicals, which would be published by Bienstock, Leiber and Stoller.

The unprecedented sales of the recordings of the late Elvis Presley during 1977 and early in 1978, have calmed down considerably, says Bienstock, but are still selling at a steady pace. His companies in New York and London are very much involved in the sales of the late singer: Carlin Music owns the rights to between 65 and 70 percent of the songs recorded by Presley in the English market, while Bienstock, Leiber and Stoller, administers the rights to most everything the singer recorded from 1972 until his death.

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Chrysalis:

Blondie's Success, New Signings Highlight Year

■ 1978 was a year of expansion for the Chrysalis Publishing Companies, Chrysalis Music Corp., Moth Music Ltd., and the two new companies, Rare Blue Music Inc. (ASCAP) and Red Admiral Music Inc. (BMI) formed to sign new acts and writers in America. Ann Munday was appointed general manager in March 1978 coming from running the English publishing companies in London. Her first job was to move the administration and the head office of the publishing companies from New York to Los Angeles. The company realizes the importance, however, of having a professional office on the east coast and Frank D'Amico was named as general professional manager. Ann appointed Steve Moir as professional manager in January this year to work on the west coast.

Signings

During 1978, artists Eric Troyer, Rory Block, Max Gronethal and Pat Benetar signed to the new companies and are all currently recording albums. Two of these, Eric and Rory, have already attracted outside interest in their songwriting which has resulted in Cher recording one of Eric's

songs. While Maria Muldaur is recording two of Rory's songs for her next album. Len Boone, who signed with the American publishing company in January, 1978 and has many covers to his name, recorded his first single, "Love Won't Be Denied," which saw good disco chart action in both America and England.

Blondie enjoyed a tremendously successful 1978 with hit albums and singles around the world and 1979 opened for them with their single "Heart of Glass" going #1 in England as well as the album "Parallel Lines." By the second week of February the single had sold over 1 million in the U.K. alone and is in the top 100 on the American charts. Mike Chapman is currently recording their new album. Jack Lee, who wrote Blondie's single "Hanging on the Telephone" signed to the company last August.

Bowie

During 1978 English signings: David Bowie continued to enjoy successful album sales and his new film project was announced; Savoy Brown's new album, "Savage Return," was released; Leo Sayer was awarded the Grammy

for Best R&B Song with his "You Make Me Feel Like Dancing," co-written with Vini Poncia, and had his first country hit with Stella Parton's version of "Stormy Weather," co-written with Tom Snow; The Chieftains, who won a Grammy for their music in the movie "Barry Lyndon" moved from Island Records to CBS.

1979 got off to a great start with Frankie Miller getting a platinum record commemorating the sales of over three million copies of Bob Seger's "Stranger In Town" containing Frankie's song "Ain't Got No Money."

Carlene Carter

Also in London, Munday announced the signing of Warner Bros. artist Carlene Carter to a worldwide exclusive songwriting agreement. Brian Short, who signed to Red Admiral Music in August '78, learned that his song "I Don't Want The Night To End" recorded by Sylvie Vartan and produced by Denny Diante is not only going to be the title track and single off her new RCA album, but Denny is also going to record it as a duet with Sylvie and Johnnie Halliday, two of France's top artists.

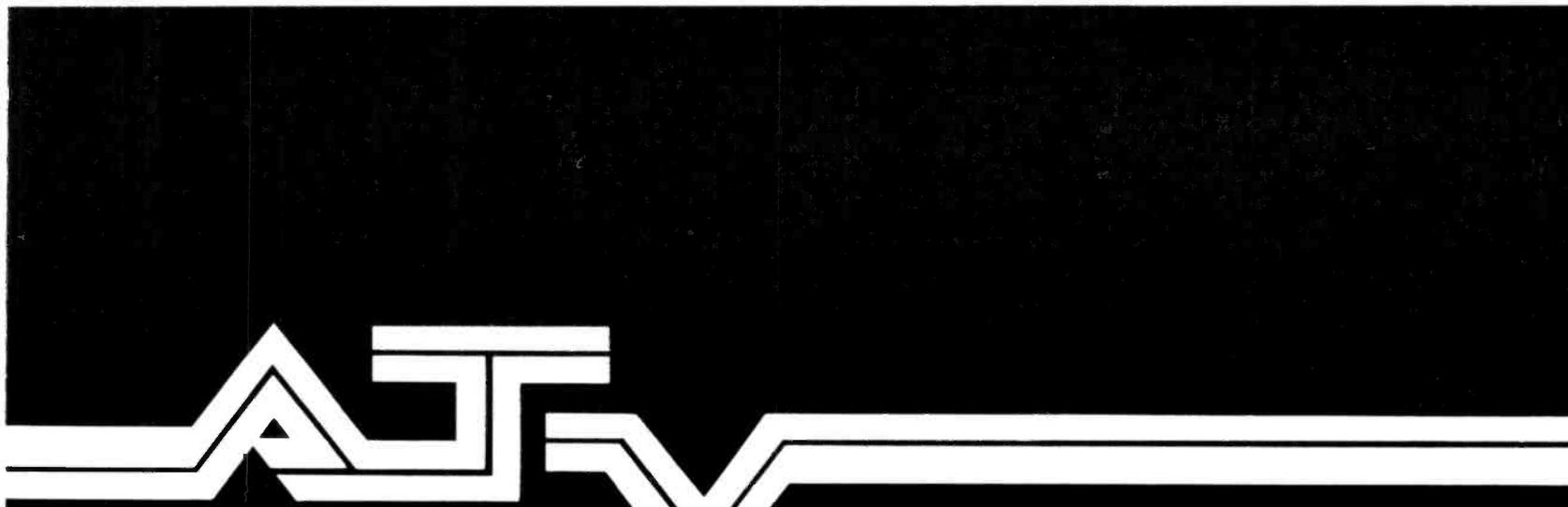
CPP

(Continued from page 26)

shine Band, Boston, Steely Dan, Willie Nelson, The Rolling Stones, Waylon Jennings, Bob Seger, and many more.

Leader

Hackinson says that, "with over 1000 different mixed folios covering every instrument and level, Columbia is the undisputed leader." They are the creators of what will become the first million selling series, "You Light Up My Life & Star Wars + 24 Solid Gold Songs"—a series with 11 different editions for various instruments. Film scores have become a big print item, and CPP has taken the lead in this dynamic area with printed music on "Star Wars," "You Light Up My Life," "The Way We Were," "The Wiz," "Ice Castles," "Every Which Way But Loose," "Close Encounters," "The Magic Of Lassie," "Midnight Express," "California Suite," "If Ever I See You Again," "The Rocky Horror Show," and "Lord Of The Rings" to mention a few. In addition, copyrights are used in educational publications ranging from bands and chorals of all types and levels, to instructional methods and supplements."



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Bourne: The Art of Working Copyrights

■ NEW YORK—In an environment where the majority of music publishers are concentrating their efforts on exploiting material via contemporary commercial recordings, Bourne stands out as a "total" publisher in the full sense of the word. Of course, Bourne is no stranger to success in the commercial record category. The firm is currently represented by the recording of Bourne standards: "Here's That Rainy Day," on Phyllis Hyman's new lp released on the Arista label; "When You Wish Upon a Star," recorded by Kiss member Gene Simmons on his current lp and also slated for inclusion in an upcoming Kiss movie; the original TV "Theme from Superman" recorded by the group Chase for Churchill Records, and currently climbing *Record World's* singles charts; and "Mary's Boy Child" written by Jester Hairston and recorded by new group, Boney M whose international smash was #1 on both the British and German singles' charts. However, these coups are only part of the Bourne success story.

Choral Music

To begin with, Bourne has been a pioneer in developing and bringing choral music to music students and teachers throughout the world. Bourne has also "worked" choral and band copyrights into major pop hits, as evidenced by Jester Hairston's "Mary's Boy Child," which

crossed boundaries years ago when Harry Belafonte recorded it, and sustained its success with Boney M's current recording. Bourne has the rights to the major portion of the catalogue of Hairston, who is reputed to be the foremost authority on the Negro spiritual. In addition, Bourne's "Popcorn," written by Gershon Kingsley, and traditionally used as a small encore number in a band, was recorded by the group, "Hot Butter," and became an international smash. Bourne is also known for its Bourne Studio Choral Series, and barbershop arrangements.

In the area of film music, Bourne has been equally effective in converting sound track film music into pop hits. Examples include Charles Chaplin's "Smile," from the film, "Modern Times," and "Eternally," from Chaplin's "Limelight."

In addition, Bourne's classical department continues to furnish music for symphony orchestras, operas and chamber music. Its secular chorus music is performed by choruses in schools, concert programs, marching bands, civic functions and on radio and TV throughout the world. Bourne's recording subsidiary, Murbo Records, also serves the educational function by recording performances of popular standard music adaptations for use in schools, as does Bourne's rental catalogue.

Full Range of Services From Run It

■ Music publishing is one of a full range of services offered by Run It Music, Inc., the American subsidiary of London-based Hit & Run Music, Ltd. Through its licensing arrangements with Hit & Run in England, Run It is now North American management and publishing representative for Genesis, Peter Gabriel, Rod Argent and Anthony Phillips, and management representative (without publishing) for Brand X and Peter Hammill. Hit & Run Music in London is publishing representative outside North America for Larry "Synergy" Fast.

Run It recently signed its first American artist, Ryche Chlanda, a songwriter, vocalist and lead guitarist of an as yet unnamed group, currently recording its debut lp for Passport Records (distributed by Arista). Run It will publish Chlanda's songs and manage the group, while both of these functions will be handled outside the U.S., Canada and Japan by Hit & Run, through a licensing agreement with Run It Music in the United States. According to Dik Fraser, president of Run It Music, Inc., this signing heralds a new direction for the

year-old company.

"We want to expand the American side of the operation," said Fraser, "because you can't exist off of what is basically the English company's business. It doesn't give you a real life of your own."

Run It handles all the basic publishing functions for the artists on its roster, including registration of copyrights and issuance of mechanical licenses. Unlike many companies its size, Run It collects royalties directly from record companies and BMI. "In terms of maintaining control, it's much better to do it yourself," Fraser commented. "All of our business is personal attention, because we're personally involved with all the people whose publishing we're handling." The definition of "personal attention" extends into other areas: Run It is now negotiating an American recording contract for its publishing client, ex-Zombies and Argent leader Rod Argent.

Walter O'Brien, Run It's director of artist development, emphasized that the publishing company would begin "actively seeking covers" on the songs in its catalogue in the coming year.

Cream Concentrates on Overseas Licensees

■ LOS ANGELES — The Cream Publishing Group, headed by vice president / director Bob Todd, includes seven companies: East Memphis Music, Butter Music, Deerwood Music, Birdees Music, Churn Music, Jec Publishing and Fi Music.

According to Todd, the "main thrust" of Cream's activities in the last year has centered on establishing overseas licensees for the publishing group and reacquainting artists, producers, managers and so on with some of the classic titles in the various catalogues, principally Jec and Fi, which were acquired when Cream Records pacted with Hi Records, and East Memphis, the old Stax publishing wing acquired by Cream some two years ago.

"Basically, we took these catalogues over and decided to work them very hard," Todd said. "We have been breathing new life into some of the old hits, which is something we decided that we would concentrate on about a year ago; we've been trying to exploit the songs in every area, and as of now we have our songs on every chart, from pop and r&b to jazz and gospel."

One of the vehicles for Cream's success, Todd said, was a sampler—"with just the hooks, just enough to remind people"—of some 101 hits from all of the catalogues. "I don't know what the reasons are for our success right now; maybe it has something to do with a lack of good songs today. In any case, they're good, fun records, and people seem to be enjoying them again."

That's putting it mildly. The Stax classic "Hold On, I'm Comin'" is currently represented by no less than six cover versions, by Fresh, Sidney Barnes, Burton Cummings, Solomon Burke, Bryan Ferry and Floyd Cramer. Another East Memphis standard, "Knock On Wood," also has six covers currently to its credit, including those by Archie Bell and the Drells, Amii Stewart, Beserkley's "Spitballs" collection, Jesse Colin Young and on two Melanie albums.

The list goes on. The Blues Brothers' top five Atlantic lp is loaded with East Memphis covers, including the hit single "Soul Man," "I Can't Turn You Loose" and "Time Is Tight." Isaac Hayes' "Theme From 'Shaft'" is covered by the Sounds Orchestral, the Love Unlimited Orchestra, Van McCoy and in a new version by Hayes himself, while other Stax classics—such as Otis Redding's "The Dock of the Bay," "In the Midnight Hour," the Staples' popular "I'll Take You

There" and the old Luther Ingram hit. "If Loving You is Wrong"—are also enjoying a recording renaissance. Clearly, East Memphis writers like Steve Cropper, Isaac Hayes and David Porter, Banks and Hampton, Rufus Thomas, William Bell, Don Nix, Booker T. Jones, Eddie Floyd and Mac Rice are still very much in vogue.

Jec Music's list of current covers is nearly as long, headed by Al Green's "Take Me To The River," which is available in versions by Levon Helm, Talking Heads and Bryan Ferry. Other popular Jec copyrights include Ann Peebles' "I Can't Stand the Rain," Willie Mitchell's (in collaboration with the Doobie Brothers' Patrick Simmons) "Echoes of Love," and Al Green's "I'm Still in Love With You."

Churn Music, the Cream group's in-house publisher, includes such writers as Bob Todd himself, while current Churn titles on the charts include "Catch Me," by the Cream Records group Snail. Among current Birdees covers are "I Thank You," by Marilyn McCoo and Billy Davis, "Another Way to Say I Love You," recorded by Randy Barlow, and "I'm So Glad," recorded by Beverly Duckett. Deerwood titles include "Same Old Blues" and "She Don't Want a Lover (She Just Needs a Friend)," recorded by Josh Graves and Danny Green respectively, while Butter Music covers include two recordings by Paul Richey, "Happy Birthday, Honey" and "Thanks For Taking Me Along."

Yet another area of the Cream group's involvement is the motion picture field. Otis Redding's immortal "Respect" will be heard in a film called "Purple Haze"; "four or five" East Memphis tunes will be featured in Paramount's "Soft Explosion," according to Todd; and "The Otis Redding Story," currently in production and starring Teddy Pendergrass, will of course also include several East Memphis titles. Todd added that Budweiser has approached Cream about using "Soul Man" in one of the beer manufacturer's upcoming commercials.

This year, Todd said, priorities include "hiring new writers, including artists who are also writers, expanding into Nashville, and basically pumping new blood into our catalogue." Among the group's new writers are Rob Walsh and Marty Sadler; "we're just beginning to look for more new writers," Todd said, "which is part of what we call the second phase of our operations here."

First Artists

(Continued from page 27)

Disco Divorce" in the next couple of weeks. Coupled with his new single, a new album and writing some new songs for Donna Summer, Le Mel feels that Jabara, "is ready to break as an artist."

Bobby Arvon, signed to the company a year ago has had two singles released in '78, "Until Now" and "From Now On," both charted.

Staff writer Paul Bogush has been with the company just under a year. Bogush signed as a writer/artist, as did Arvon, to the parent firm of First Artists Records which is currently inactive. The label, distributed by Phonogram up until August/September of '78, is in the process of making a new distribution arrangement.

"Agatha," with Dustin Hoffman and Vanessa Redgrave, just opened to great reviews, according to Le Mel. The sound track is due out on Casablanca the end of February and was scored by Johnny Mandel. The title song, "Close Enough for Love," was written by Mandel with lyrics by Paul Williams. Sung by Patty Brooks, he adds "it will be a major song."

Soon to be completed is the new Barbra Streisand film, "Main Event" and "Horn," a western starring Steve McQueen.

SESAC

(Continued from page 27)

as usual, Singspiration Music, Lil-lenas, and Joy Song publishing companies were active on the Gospel charts.

Country music, always a very important area at SESAC became even more special when superstar Willie Nelson opened a SESAC publishing firm, Rolling Smoke Music, with one of country music's top writers, Shirl Milete, set to contribute material. SESAC's Brim Music saw a good year with Ronnie "King is Gone" McDowell. His follow-ups to his gold debut single, "Animal" and "I Love You I Love You I Love You," both showed good chart action. SESAC's Lorville Music and Jerry Gillespie continued to reap rewards for their smash, "Heaven's Just A Sin Away" as performed by the Kendalls. "Out Of My Head and Back In My Bed" was a chart-topper for Loretta Lynn. Peggy Forman, who penned the catchy song for Hello Darlin' Music was last year's winner of SESAC's Most Promising Country Writer Award. Forman's "I Don't Feel Like Livin' Today" was recorded by Kenny Dale. Conway Twitty joined the Peggy Forman fan club and released "Yours To Hurt Tomorrow." Hello Darlin' Music's Raymond A. Smith contributed "I've Never Loved You More" to Conway Twitty.

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The Picture of British Publishing

By VAL FALLOON

■ LONDON — The Chappell Music story could well sum up the changing picture of British publishing in recent years. Chappell in particular has a success story of its own, but the underlying reasons for this mirror the efforts of such companies to re-vamp the image of music publishing, both in the eyes of the public—many of whom still think it means printing sheet music—and those of the record industry. The change in recent years is seen as a move from the “banking” image to the creative, more aggressive, promotional image of publishers playing a vital role in discovering and building new talent rather than collection royalties from huge catalogues; of not being just content with a hit, but also pushing for covers.

Publishers everywhere want to see a return to the old days, when everything started with the song. This is, being realistic, unlikely, as the record companies long ago stopped needing publishers to tell them who could record the newest hot title. But the closeness of the promotional operations, the similarities between professional managers and record company a&r men, and the fact that—say in Chappell’s case—being a giant worldwide operation means sharing a parent company with at least one record label points to a new publishing industry.

Chappell

Chappell, (as with many companies which are owned by huge international corporations) though benefitting from its connections, has autonomy in the U.K. To emphasize this, Chappell became Chappell Music Ltd. on January 1 this year. Steve Gottlieb, executive chairman, stated, “We now operate as a national publishing house. Our success is due to the autonomy we have always had which allows us to operate according to the needs of the local market, within the framework of the Polygram Group policy.”

The individual companies liaise through the international operation, headed by Nick Firth as vice president, and Gottlieb emphasized the advantage of this. “We hope for the same co-operation from our other companies as we give to them,” he said. “For example, we are over the moon

about last year’s signing of Marvin Hamlisch and Carole Bayer Sager. We will all work our guts out on that one. And we hope that the Americans will be as excited as we are about Gerard Kenny.” (Kenny, an American but a U.K. signing, has two hits: “New York, New York” and now “D-D-D-Dancing,” a current big seller).

Adding that the U.K. company is now regaining influence internationally—though no company would claim that Britain is anywhere like as dominant as in the sixties — Gottlieb outlined the reasons for the company’s rise, in three years since the re-structure, to its first time position as number 1 U.K. corporate publisher.

“Our topping this BMRB survey in terms of 1978 chart placings—58 hits—has proved that our policy has paid off,” he ex-

plained. “We have always had a very important standard catalogue, but in the past little new talent came in. Now the company has been re-structured, new people have been brought in, and we’ve signed a great deal of new talent.

“My ambition is not only to be the biggest but to be the best. We must now consolidate our position.” Gottlieb stressed the importance of the creative and dedicated team of executives who have brought Chappell where it is today. On the board with him are Tony Roberts (creative director), Jeff King (financial director), Jonathan Simon (director and general manager), and the legendary Teddy Holmes, 62 years with the company. The music division is under Roberts and the publications division (Chappell has a huge sheet music operation) is run by Robin Wood.

Virgin Music Succeeds on Its Own

■ LONDON — Virgin Music, which started life as a joint company with the label, has now proved itself as an independent company. Said Carol Wilson, managing director, “Practically everything we’ve signed in the past 18 months has been a hit.”

The company, which was founded with Virgin Records five years ago, enjoyed the same successful start as the label did with the legendary Mike Oldfield’s “Tubular Bells.” Oldfield alone has produced phenomenal sales worldwide and is continuing to attract buyers at the moment especially in Germany. His first lp still clocks up millions, and is now back in the U.K. charts as a picture disc.

Oldfield also writes film music (part of “Bells” was used in “The Exorcist”) and this has involved Virgin Music in a rapidly growing area. Music has been supplied to NASA for use in space films; Tangerine Dream has scored “The Sorcerer,” and, said Jane Wallace who among other duties is responsible for the film music side, not a week goes by without a television producer using some of Virgin’s Music. Wallace will be attending the Cannes Film Festival with a brief to consolidate this important area of publishing.

“We were financially successful before,” continued Wilson, “But are now financially independent from the label.” Wilson,

previously general manager, has been with the company for four years, and added that with six people now on the professional side, Virgin Music is prepared to compete on the same terms as the majors and “go entirely on our own ears.” She claimed, “We haven’t been wrong yet.”

Virgin has offices in New York and L.A. and Wilson will be visiting the States shortly, but would only hint, “There are a few more deals in the making.”

“We work on covers all the time, and we sign acts—such as the Human League, a new band, independently. The Members is another of our discoveries. “But our policy follows that of the label closely—to sign the best in a wide variety of fields, unusual artists. We work hand-in-hand with Virgin Records in promotion but also support other companies’ activities, whichever the label is—but it is predominantly Virgin.” There is a second Virgin label, the reggae specialist Front Line, and Virgin Music handles the publishing for releases in this series as well.

Film and background music apart, the publishing arm has increased its roster by several important artists such as The Buzzcocks (with UA) the Rezillos (WB), Iggy Pop (RCA), Pere Ubu (Chrysalis) and the Shelter Records publishing companies which include Tom Petty and J. J. Cale.

The British contributions to this year’s success have been the talent signed by Roberts since he joined the company: Bugatti and Musker (via Pendulum), whose current success is the Three Degrees’ “Woman In Love,” and who will write six songs for the movie “The World Is Full Of Married Men;” Lindisfarne, signed last year who have had excellent album sales; City Boy (via Zomba), Peter Skellern, who after a quiet period charted at the end of last year with Francis, Day and Hunter’s “Love Is The Sweetest Thing” and a hit album; Andrew Lloyd Webber and Variations, Neil Innes, and of course Gerard Kenny. Fourteen of the 58 hits were U.K. signings. The standard catalogue—not to mention the U.S. signings such as Barry Manilow—have paid off for Chappell too: “The Floral Dance,” which had two hit covers here; the Nat King Cole Golden Greats LP with nine out of 20 tracks Chappell titles; Sinatra’s used six out of 20 tracks; Johnny Mathis’ “You Light Up My Life” had five titles. This may sound like banking, but Chappell is only one of majors with such a catalogue—it’s all down to promotion, making sure the titles are used on such occasions, especially on TV albums, and this is where David Barnes, manager of the standard catalogue comes in. Having the largest standard catalogue in the world probably helps, but as Gottlieb says, “Publishing is a penny business—you can’t make the margins that record companies can.” He followed this with a telling comment and a view reflected by most British majors: “We are being extremely fussy about who we take on now. Though we are obviously always looking for talent, on a long-term basis huge deals with big names are not our priority. We want to be sure we can work our talent and we don’t sign anyone we haven’t got confidence in. I’m not greedy to sign.” This caution, based purely on economics, is apparent all around the U.K. industry now. ‘Prestige’ deals with low profit margins are a thing of the past.

Barry Manilow

The biggest name signed for the U.K. last year was Barry Manilow—a shrewd move made by the company with the man now

(Continued on page 51)

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EMI Enjoys Best Year Ever

■ LONDON—Last year, EMI Music had its best financial results ever, and, says managing director Ron White, the company will hopefully continue to beat its previous record.

As publishing results tend to lag behind the record companies, these figures partly reflect 1977 successes. Adds White: "Last year sheet music sales also increased—this is a side of the business well worth having." The signing of the Rolling Stones to the record company and the publishing arm has also proved profitable emphasizing White's view that was not only a "prestige signing" but a solid business investment. "The people who simply spend the most money are not necessarily the best publishers," he said. "It's foolish to think that."

It is not generally realized that EMI Music has only been in business for six years. Its effect on the industry was immediate, and through 1978's chart placing may not have been unusually high, "having a huge standards catalogue and others helps you weather any storm," White explained.

These include FDH, Screen Gems, Feldman, Keith Prowse,

and Tree, the biggest country publisher in the world.

EMI has started off 1979 well: Blondie made number one on both charts. Other contemporary talents adding to the success of the firm are Kate Bush, Tom Robinson, and Queen. Here is an example of record company/publisher co-operation: the publishing company discovered Queen and offered them to the label: EMI Records found Kate Bush and recommended her to White.

"We do work hand in hand,"

Carlin's Back Catalogue Pays Off

■ LONDON—The value of Carlin Music's back catalogue again proved itself last year—as in the past. Carlin enjoyed an almost unbroken run of eleven years as top UK publisher (EMI toppled the company once) and, says vice president Paul Rich, "the catalogue is the backbone of our success."

"We have several contemporary signings," he continued, "but we are continually getting hits from our wealth of pop titles. We constantly find ourselves on TV albums and in our case I believe that an enormous pop standards catalogue is what publishing is

said White, "but over 50 percent of our income comes via non-EMI record deals. Really, we have no ties apart from having the same parent." The Stones deal was the only joint deal of recent years.

EMI, which competes closely with Chappell as the biggest publishing company in the world, is now known as EMI Songs. The EMI Music logo (which carries the Screen Gems name too) is gradually being phased out following the change of the parent company to the EMI Music Group.

all about. Like everyone else, Carlin has had to bow to Chappell's dominance but apart from the fifty or more singles hits Carlin had in 1978, the company's presence was strong on TV lps such as Elvis Presley's greatest hits (31 out of 40 tracks), The Darts lp, Showaddywaddy's greatest hits (thirteen out of nineteen tracks), the same number on the Dolly Parton compilation, various titles on K-Tel lps (including the highly successful classic rock album by the London Symphony Orchestra) and a great proportion of The Shadows hits lp.

"There are so many it gets embarrassing," quipped Rich. But the contemporary signings—including the American-originated ones,

UEP Unique & Productive

■ BERLIN/LONDON — UEP actually stands for United European Publishers, but the words Unique, Efficient and Productive could also apply: unique as a cooperative group of independent publishers in Europe; efficient because the members are among the leading popular music publishers in their countries; productive through the numerous deals and top hits achieved in just over three years of operation.

(Continued on page 49)

also provide Carlin with hit resources. The latest of these were Infinity and Lido music (The Cars titles), and last year saw Dr. Hook's Horse Hair Music, Blue Oyster Cult's O'Cult Music, The Dictators, Blue Ship, Love-Zager, Heen, Teenage Heaven and many more join the stable. Several interesting UK signings were made as well: Steve Marriott, the ex-Small Faces and Humble Pie guitarist, who was, fifteen years ago, an office boy at Carlin. Mike Hurst and Chris Brough's Mac Music was another valuable UK deal and new acts included UK band Wire, which records for the Harvest label. Other local writers are Paul Curtis and Bruce Woolley.

A&M's Chater:

Bringing Canadian Material To the World

By ROBERT CHARLES-DUNNE

■ Brian Chater began working in the publishing field in his native England in 1962. Working with the Decca-run Burlington Music and the Mills Music catalogue, which includes a wide variety of old standards, Chater received trial-by-fire experience representing many diverse styles of music. In the early '70s Chater started MUCH Records and its affiliated publishing wings. The label was instrumental in bringing artists such as Pagliaro to attention outside Quebec. For the past seven months, Chater has been acting as general manager of A&M's Canadian Irving/Almo operation. As a man who learned his craft outside Canada, his comments on the current Canadian publishing scene are enlightening.

Less than half a year after taking over Irving/Almo's Canadian interests, Brian Chater has already initiated a project which could well be one of the most ambitious undertaken by a Canadian publisher. The project is a sampler album of songs written by I/A's Canadian writers, The Hometown Band, Valdy, Malcolm Tomlinson, David George, Bill Meisner, David Bradstreet, Sym-

phonic Slam, Offenbach, Linda Brown and Bruce Miller. While this concept has proved successful in other markets, it has not been done previously in Canada, to the best of Chater's recollection. It's a bold step for the industry.

"It's designed to interest producers around the world in some of our Canadian material. We've got some great writers and their material can be covered by a wide variety of artists. In a way, the album is a shotgun approach. We're not saying to producers, 'Listen to this specific song'; we're saying, 'We've got a good catalogue that covers many styles. If you're looking for material, you can find something of interest here.'"

When asked why this type of album sampler has not been tried before, Chater is quick to point out the limitations of the market. "If you try to make a living on Canada alone, you'll never get rich. That's why we're emphasizing an international approach. There are so few people actively working on publishing in Canada. There's Al Mair from Attic, Jury

(Continued on page 49)

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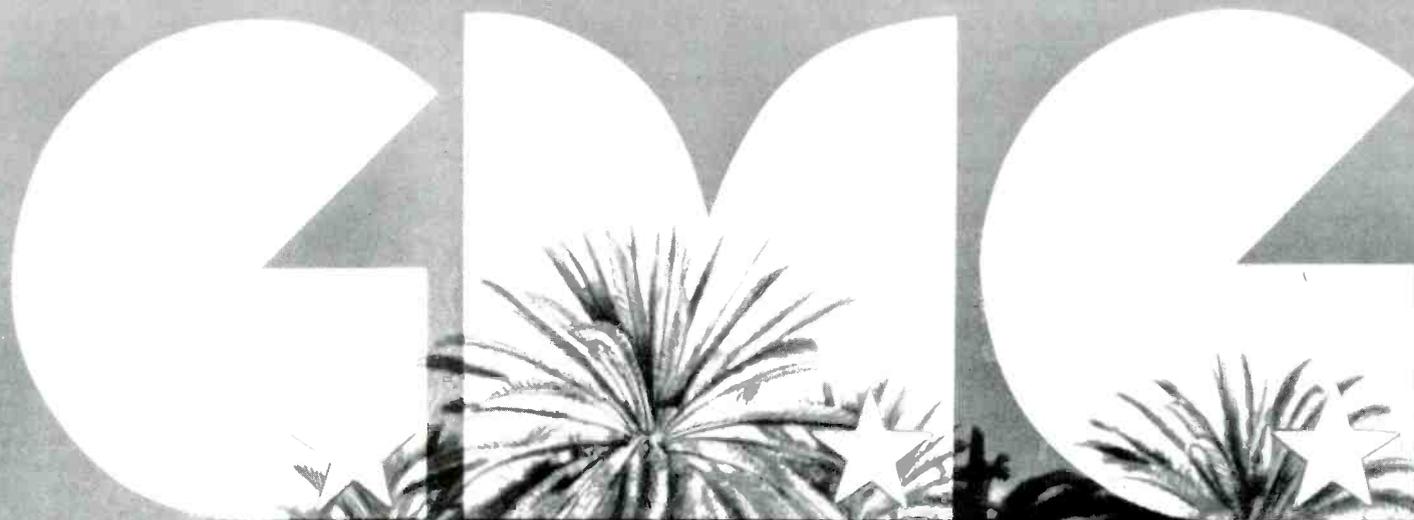


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Heinz Voigt on Chappell/Intersong History

By JIM SAMPSON

■ HAMBURG—It's another bleak winter morning in this German port city. The endless snow and arctic temperatures freeze the enthusiasm out of the most passionate businessman. Heinz T. Voigt, like everyone else, seems under the influence of the weather. But as he starts talking about Polygram's publishing division, Voigt, and his listeners, perk up. It's an exciting story, the building of the biggest publishing organization in the world, told by a man who was there at the beginning, the man who, in his 25th year with the company, now runs the whole show.

When German Polydor and

Martin-Coulter Start New Venture

■ LONDON — After 12 years of music publishing, songwriters Bill Martin and Phil Coulter have started a new venture alongside Martin-Coulter Music—the Coma label. Coulter will be producing while Martin handles the business side of the operation, and here, in a nutshell, is how the character of the company has changed since its formation on the foundation stone of the duo's original firm, Mews Music.

Bill Martin, who is closely involved with the business side of publishing, has also masterminded a deal with Ronco for Coulter to score and act as MD for the feature film "The World Is Full Of Married Men," the "Stud" follow-up. But the publishing side is far from neglected: the catalogues now include Van Morrison's Essential Music, (for the UK and Eire), Herbie Flowers and Brian Robertson's Kongride (world wide) which recently found a track on the new Cliff Richard lp, and Robertson's debut single, "Goose Bumps," out on Elektra/Asylum.

A new U.S. deal is East Memphis Music, which includes titles by the likes of Isaac Hayes and Al Green. Martin-Coulter has this for the UK, Eire and Belgium. The Canadian Interchange Publishing group is now with Martin-Coulter for the UK.

But one of this year's major projects, and one which is again a diversification but still a confirmation of Bill Martin's reputation as a "street man" as well as a businessman and songwriter, is the acquisition of a 50 percent share in the new Bridgehouse Music company.

The Bridgehouse is well-known for booking good new bands and the management formed a label six months ago. Richard Gillinson, who is Martin-Coulter's creative and international director, had the idea of forming a pub-

Dutch Philips decided to merge music operations in the mid '60s, publishing represented an insignificant part of the deal. There was Edition Tutti in Paris and a few small Philips affiliates in Sweden, England, Italy, Australia, Brazil, and the Benelux. Amazingly, Polydor had no publishing.

In 1966, Heinz Voigt, Polydor's a&r director, was brought in to develop publishing operations. One of his first major moves was to pick up the overseas Hill & Range catalogue for all territories except the U.K., Italy, and Australia. He smiles as he tells of signing sub-publishing agreements in 1967 for Japan and South Africa covering music by

publishing company with Bridgehouse, and to handle placing rights for the label. (One of the directors of Bridgehouse is Chris Thompson, formerly with Manfred Mann). The label and publishing companies will sign the cream of the new bands who perform at the pub. The first single out of this venture is by Warm Jets, two of whose members used to play with Cockney Rebel. The next release will be a sampler lp.

Martin and Coulter have been associated either as producers, writers or both with major British acts such as the Bay City Rollers and Silk; they have written a string of hits including "Saturday Night," "Congratulations" and "Puppet On A String," "The Bump," "Shang-a-Lang" and far too many other pop charters to list here.

Gillinson is also something of a songwriter: he penned a title for this year's Eurovision, which is in the last 12. In 1977 he co-wrote the Tokyo Song Festival winner "Can't Hide My Love." As a publisher, he was responsible for the Automatic Lover placing, which last year gave Phonogram a silver disc; and the disco hit "Que Tal America," on Gull, is another Gillinson special. But this year, the concentration will be on the Coma releases, which so far include Geraldine's "Casablanca" (which is featured in a Bogie lookalike promotional video), and Scotch's "Concentration." The band Cafe Jacques has its second lp out now on CBS, and here Mews has the publishing. So 1979 looks like an active year for Martin-Coulter Music, with a label, a money-spinning soundtrack and of course the prime function, finding and promoting new talent—a specialty of the duo and one which should see its outlet in the Bridgehouse deal.

a breaking Australian group, the Bee Gees. The various Philips publishing companies were organized into Intersong International, founded in early 1968. Voigt, the first, and only, Intersong International president, recalls that his "sole purpose was to coordinate, motivate, and steer activities around the world."

In the spring of 1968, word reached Voigt that the Chappell publishing empire was for sale. With its extraordinary catalogue of standards and a worldwide base of operations, Chappell attracted the attention of many major corporations. Public bidding started in May '68; by autumn, Polygram's bid was accepted. With the Chappell purchase, Polygram now controlled what Voigt calls "the only group of publishing companies with operations in every part of the world where music is protected and used."

By the time of the Chappell addition, the status of publishing within the corporate structure of Polygram was clear. The publishing division, completely separate from the record companies, reported directly to Polygram group headquarters. Within the division, Chappell and Intersong remained

separate and mutually competitive.

It was Voigt's job to build up the Intersong organization, which, incidentally, returned a profit for 1968, its inaugural year. During the next half decade, new companies were formed in Singapore, Greece, Canada, the United States, and Mexico. The large Argentinian company Julio Korn was absorbed. In Spain, Canciones del Mundo became Intersong.

1975 was a key year for both Intersong and Chappell. Intersong absorbed the U.S. Hill & Range catalogue, including most of Elvis Presley's songs. Meanwhile, Chappell, in partnership with Williamson Music, acquired overseas rights to the E. H. Morris catalogue. One year later, Chappell signed an administration agreement with the Robert Stigwood Organization, covering RSO publishing in most major territories; in markets where Intersong already had RSO, they kept the catalogue.

Although Voigt calls the development of Polygram publishing up to this point "rather impressive, both turnoverwise and profitwise," it was in 1977 and

(Continued on page 52)

UFA 50th Anniversary

By JIM SAMPSON

■ MUNICH—One of Germany's biggest publishers of standard repertoire, the famous UFA Music Publishing, is celebrating its 50th anniversary this year with a change of pace. UFA, the Bertelsmann subsidiary which traces its heritage back to the golden age of German film-making, has become aggressively active in international pop music.

Under the leadership of Dr. Joe Bamberger, UFA in recent years had already picked up several important catalogues, such as Virgin Music, Tony Hiller, and the Jacksons' publishing. The big breakthrough, though, came on January 1, 1979, with assumption of the Jobete catalogue for German-speaking territories. Now, the music of Marvin Gaye, the Commodores, Sylvester, and Smokey Robinson joins Classic Melodies of Robert Stolz and Frank Grothe at UFA.

In another pair of deals, Discont, the UFA pop music affiliate, has nabbed the music of fast-rising Italian superstar Angelo Bracchi for several markets. Another recent addition, the Walt Disney catalogue, has been targeted for intensified promotion, in cooperation with Metronome Records and Lucien Ades of France. Further, a deal with Des-

ert Songs brings to UFA/Discont two new groups with extraordinary potential, Liner and Dodgers.

As part of Bertelsmann, UFA represents Mike Stewart's Interworld Publishing in Germany, Austria and Switzerland. Interworld has attracted dozens of America's top composers and authors, many of whom (Henry Mancini, Bill Conti) are extremely popular in central Europe. Now, Stewart's arrangement with Tom Hayden will add disco product to the valuable copyrights obtained through Interworld.

A MIDEM exchange agreement with Vassili Sitnikov, vice president of the Soviet Copyright Society, could send a German musical to Moscow for the 1980 Olympic Games. In return, UFA will help produce a Russian children's musical in Germany.

Last but far from least, UFA/Discont produces in Germany for the world market. Best example is Rena Mason, the "Bavarian Hurricane," due out on Portrait in the U.S., also in Japan (Watanabe), France, Scandinavia, and the U.K.

If the first few months are any indication, UFA's 50th jubilee year could prove as successful as any in the house's long, proud history.

Warner Bros. Germany Birthdaying

■ MUNICH—Warner Bros. Music Germany this year is celebrating either its first or its 50th birthday. Whatever its age, the company has a young and growing team in the Bavarian capital, exploiting a broad repertoire of international and German music.

As part of Ed Silvers's Warner Bros. Music international family, the Munich office can trace its heritage back to "The Jazz Singer" and the founding of the Music Publishers Holding Corp. on January 9, 1929. WB's Neue Welt Musikverlag represents many of America's leading composers, from George Gershwin to Bob Dylan to the Eagles to Chic.

Neue Welt was actually founded in Berlin in 1961 through Rolf Budde. The Warner-Budde relationship worked so well that long after Warner Bros. Music independent operations had been established in most foreign markets, Budde continued to administer Neue Welt.

A separate publishing company, Musik Unserer Zeit (MUZ), was formed in 1971. MUZ first handled local copyrights (including Klaus Doldinger, Joachim Kuehn and Lucifer's Friend), gradually picking up international material, too.

Eventually, the growth of the

German market mandated an expansion of operations. Last November, Neue Welt and MUZ were brought together as part of Warner Bros. Music Germany under managing director Siegfried E. Loch and general manager Ed Heine. Colin Hall was named administrative director, with Fritz Egner handling promotion.

The pubbery is off to a fast start, reporting new deals with Foreigner, Steely Dan, and Joe Walsh. Heine says local repertoire will get added attention in 1979, noting increased international interest in German music.

"And I don't mean just disco," Heine adds. "Doldinger and Kuehn hit the US jazz charts last year, while Lucifer's Friend is building worldwide interest. This year, the trend will continue. We intend to help make it happen."

A&M Canada

(Continued from page 44)

Krytiuk from Morning Music, Jerry Renewych from Chappell and a couple of others, but you can literally count them on one hand. The major international publishers usually don't have a heavy involvement in Canadian writers, so that leaves the independents."

UEP (Continued from page 44)

UEP today includes people like Peter and Trudy Meisel in Berlin, Peter Phillip in London, Stig Anderson in Stockholm, Roland Kluger in the Netherlands, Frank Lipsik in Paris, Elizabeth Mintagian in Milan, and Julio Guio Clara in Barcelona.

Together, they're looking for catalogues, individual copyrights and also masters, from any market, which could be represented by all or most members. While continuing independently in their respective countries, the UEP publishers together now sub-publish catalogues like: Freddie Perren's Perren Vibes Music, Deb Dave and Briarpatch Music, House of Gold Music, Hungry Mountain Music, Blackbyrds Music, Donald Byrd Music, Ben Peters Music, All Seasons Music (Bob Gaudio), and Song Tailors Music.

These, and many other catalogues have discovered that as administration costs rise, coordinated deals with a group of publishers provides optimum representation and also cost-effectiveness. UEP general manager George Gluck points out a good example of how the group works: Gloria Gaynor's "I Will Survive" and "Shake Your Groove Thing," a pair of US disco hits now get-

ting intensified promotion in major markets by companies who have proven their ability to take a song to the top.

The Meisel Group in Germany, for example, is that country's leading independent music publisher/producer. The home of producer/composers like Frank Farian (Boney M., Eruption) and Giorgio Moroder and Pete Belotte (Donna Summer), Edition Intro's latest international breakouts are Amii Stewart's "Knock On Wood" in the US and Sarah Brightman with the UK hit "I Lost My Heart To A Starship Trooper."

In London, Peter Phillips and ATV Music's writer roster lists several of Britain's finest authors including Tony Hiller, Simon May & Barry Leng, and the Sutherland Brothers. ATV also controls the Beatles' Northern Songs catalogue, and sub-publishes Neil Diamond's music in the UK.

Plastic Bertrand, whose "Ca Plane Pour Moi" collected gold in many markets, was a Roland Kluger discovery. Today, Kluger Music represents many important publishing companies (MCA, United Artists, Acuff-Rose, Southern). Main offices are in Brussels, with an exploitation office in Amsterdam.

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YOUR UNITED EUROPEAN PUBLISHERS

Global Music Becomes German Leader

By JIM SAMPSON

■ MUNICH—Peter Kirsten, founder and head of Global Music, enjoys his independence. That's putting it mildly. For Kirsten independence means making selective deals, setting his own goals, taking his own risks. Lately, the deals have been better, the goals have been far exceeded, and the risks have paid off. Word has gotten out that Kirsten and Global really produce for their partners.

Take the last two months, for example. Global picked up the Cars' publishing, also music by Paul Williams, Warren Zevon, Fotomaker, Walter Egan, George Benson, and the Montage Music catalogue from Los Angeles. Sub-publishing was renewed with Rondor International, Graham Nash, David Crosby, Neil Young, Joni Mitchell, Chicago, Steve Miller, and the Doors. These were

all long-term renewals.

"I'm proud of our 90 percent renewal rate," says Kirsten. "It says a lot about the kind of job we do, providing real incentive to stay with us. The Doors publishing, for example, has been with me since January 1, 1968."

Global Music is not interested in every catalogue that becomes available. Kirsten says he listens to the music being offered then asks three questions: do we like the music, can we identify with it, can we do promotion work and/or obtain covers for it? For a surprising number of well known and profitable material, the answer to one or more of those questions has been "no."

The emergence of Germany as a major source of international music has made the ability to get covers even more important. Kir-

sten points out producer Frank Farian's Boney M. version of Neil Young's "Heart of Gold," or the Donna Summer recording of Jimmy Webb's "MacArthur Park," produced by Munich-based Giorgio Moroder and Pete Bellotte. Notes Global's boss, "When we get covers in Germany, we're helping not only the original author, but also fellow sub-publishers around the world."

Music production is also part of Global's operations. "I think it's absolutely necessary that a music publisher in Germany have a production outlet of some sort, if possible a label," observes Kirsten, whose GMG records is distributed by WEA here. "You must have the potential to realize ideas which outside producers cannot execute. You've got to maximize an author's material."

Chrysalis Gets Record Label Viewpoint

■ LONDON — Chris Stone, director and general manager of Chrysalis Music, was for five years director of promotion with the Chrysalis label—so it's not surprising that, in less than a year with the publishing arm, he has brought with him a record company man's methods of attack and has since added to the promotion staff.

Own Promotion

"We're running it like a record company now," he said. "Naturally, we usually liaise with the label concerned when we have a release, but we often do our own promotion, and sometimes advertising."

The new man is Geoff Goy, formerly Stone's replacement at Chrysalis Records, who is now the professional manager of the publishing company.

More Required of Publishers

"We now have an over-emphasis on promotion people, but this is how we are going to succeed," Stone continued. He stressed, as many UK companies have done, that the scene is changing and more is required of publishers. Chrysalis' quick change may appear more dramatic than other outfits' but it is a style of working rather than a rash of new signings. "We haven't necessarily signed more writers than in the past, just more diverse ones," Stone explained. His approach is strongly international. With the UK now only the fourth largest market, with seven per cent of the world's spending on records, foreign hits are no longer a bonus but a necessity. On this premise, Stone did a round trip when he started the job and met the sub-publishers. (Chrysalis has its own offices in New York and L.A.) "And I expect to see a Euro-

pean office opened in the near future," he added.

The company is large enough now: there are up to 4,000 titles in the catalogues, and included in this is the Air holding the firm bought four years ago. The London staff is 11, and Stone asserts that this is enough to work the catalogue. "It's a matter of keeping in contact with the right people," he stated. Last year, that attitude resulted in 33 Top 50 singles, and over 30 LPs containing some if not all Chrysalis copyrights, four of them in the top five. Most of these hits were not on the Chrysalis label, which holds up the publishing arm's independent status.

Beadle Aims To Double April's Income

■ LONDON — Len Beadle, April Music's managing director, says he will not be satisfied unless the company's revenue is doubled in 1979. He aims to achieve this target by continuing to exploit the unknown writers, while developing the major ones. "Negotiations are under way with several world-reknowned writers," said Beadle, "And of course we are always in the bidding for major catalogues."

1978 saw huge success from The Stranglers, Dan Hartman, Billy Joel and the War Of The Worlds package, to name a few.

April has a sophisticated computer system, and the plan is to install a computer in each April affiliate office around the world, resulting in an international link-up and exchange of royalty statement tapes. This is only part of a scheme to bring even closer the relationship with the affiliates, already in daily contact.

Zomba Rises To Prominence

■ LONDON — Zomba has suddenly risen to prominence in the past few months by its association with the two biggest hits of the year-end period: "Rat Trap" by the Boomtown Rats, now a gold single on Ensign, and "YMCA" by Village People on Mercury. These were the company's first No. 1 and first million-seller respectively.

Cream Of The "New Wave"

Zomba Management and Publishers Ltd. has been established in the UK for two and a half years, and is part of the European Zomba Corporation. Its representation of the cream of the "new wave" writers through a deal with the famous Stiff label from the Rats, Wreckless Eric and has brought success with, apart Elvis Costello (now on Radar), Supercharge, City Boy, and Graham Parker are also published by Zomba.

Producer/writer Robert Lange, signed to Zomba, is associated with City Boy and Supercharge who have had enormous success in Australia. City Boy's publishing is administered by Chappell, but the Stiff label's Street Music catalogue is published worldwide by Zomba and is an associated company. The Boomtown Rats, who have produced five hit singles and the recent gold album "A Tonic For The Troops," are with Zomba for the U.K., U.S. and Canada and are about to launch themselves in the U.S. "New wave" writers are not without potential other than hits: an Elvis Costello title, "Alison," was included in Linda Ronstadt's latest album.

Said director Ralph Simon, "The year-end period was phenomenal for us—we were involved with five hits—two by the Rats, the 'YMCA' single, City Boys' '5705' and now a new single by the Ritchie Family titled 'American Generation,' which was bubbling under shortly after release."

(The Ritchie Family, along with the Can't Stop Productions deal, are the major Zomba U.S. catalogues). A big international seller was the Inside Records' hit "Lullaby," by D.R.U.M.—which has sold 100,000 in Japan alone.

So after just over two years of UK presence, Simon can happily celebrate the consolidation of the company and justifiably claim to be a part of some of the biggest UK sellers in the past few months.

"I stress that we are creative publishers and not just a collection house," Beadle continued. "We believe that we can break records and artists—and most of all our writers."

Burlington: Quietly Successful

■ LONDON — "Successful in our own quiet way." This is how director Marcel Stellman likes to describe the "family-minded" Burlington/Palace publishing branch of Decca.

Formed with that company more than 25 years ago—with Stellman there since its inception—Burlington started life picking up B sides, as the idea of a record company-owned publishing firm was considered not quite gentlemanly. But eventually, reality set in with the realization that here was a lucrative business. Burlington immediately began to expand and set up the mechanics of publishing proper. Several catalogues have been acquired over the years and quiet little Burlington owns monster pop standards such as "The Green, Green Grass Of Home," "Release Me," "King Of The Road" (which Boney M revived on a recent smash hit album), "I Get Around," "Proud Mary" and "From A Jack To A King."

Said Stellman: "I can't begin to tell you how many covers titles like these we have." This wealth of royalty earners results from catalogue deals such as those with Jim Reeves Enterprises, Four Star Music and Single Tree Music. Burlington/Palace also owns some of the Tijuana Brass titles and new catalogues which supply current hits such as "I Can't Stand The Rain." And, of course, all the Smurf copyrights—this Dutch kiddies group has surprised Europe by earning gold discs, and but for a supply hold up would have given Decca its first UK number one for many years.

DJM: Home of Worldwide Hits

■ LONDON — "We have a hit somewhere in the world at almost any time of the year." This is the claim of Ronald Cole, director of the publishing division of Dick James Music. We have been in at least one of the U.S. charts every week for the last five years."

Analysis

Cole followed that statement with an analysis of the year's successes. The biggest of these was "Can't Smile Without You," the Arnold, Martin and Morrow song, written in 1975, which is already a pop standard. It has had several covers in the UK and the U.S., but the clincher was undoubtedly Barry Manilow's. Placed by Arthur Braun, general manager of DJM's U.S. publishing operation, the song, Cole added wryly, would have made number one if it hadn't been for the Bee Gees. The title is also on lps by The Carpenters, Engelbert Humperdinck and many others; Andy Williams and Frank Sinatra have included it in their TV show repertoire and more covers are in the pipeline. The Manilow story goes on: the single sold more than a million and the "Even Now" lp is well past the three million mark; the song was included in the Barry Manilow's

"Greatest Hits" lp, which sold 1.3 million in the U.S. alone in the first two weeks of release.

Though London is the HQ of Dick James Music, Cole emphasized the part played in this type of success by the New York office. "We are hard-pressed to keep up with the activity there. "He said the company opened a Paris office, run by general manager Rene Talar, on April 1, and "the activity out of there is fantastic," added Cole. "London is really having to put its skates on."

The skates are on at the moment for the major project, "Dear Anyone." The stage show, currently being cast in New York for Broadway production in October, will be co-produced by Jules Fischer and Peter Witt. The writers, Don Black and Geoff Stephens, are writing more songs for the show. Meanwhile, the album, released in the UK last year, has produced its first hit with the Hot Chocolate cover of "I'll Put You Together Again," a UK silver disc. The title is also on the group's U.S. lp "Everyone's A Winner." Several European covers, including French and German versions, are scheduled for release soon. Explained Cole, "We are convinced that we have

a very valuable property. No-one expected it to break the bank overnight, but we have confidence in its long-term value." This confidence caused DJM Records to shelve all its other projects to concentrate on promoting "Dear Anyone" at its time of release. BBC radio will showcase the "Agony Auntie" lp with Honor Blackman and Philip Madoc on Easter Monday.

And though people no longer refer to DJM as "Elton John's publishing company," the team still works on the early catalogue. The Paris office, for example, has just placed four titles—and the rest of the huge DJM back catalogue is not forgotten either. A 1966 Hollies song, "Tell Me To My Face," was recorded by Dan Fogelberg and Tim Weisberg on their platinum-selling album; it will be released as a single in the U.S. and France in March, and a French version by Joe Dassin will co-incide. "And that's international music publishing," said Cole. In the same vein, he re-emphasized New York's contributions: Arthur Braun picked up for the U.S. at MIDEM the Yamaha Music Foundation catalogue, which includes non-Japanese songs, some of them country titles.

Chappell UK

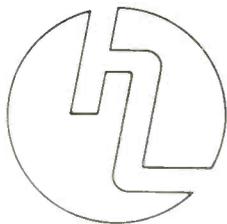
(Continued from page 42)
destined to become a world superstar.

Despite sharing a parent with two major record companies, Chappell works as an independent. "In two respects: big publishers have a reputation for being heartless—but we work as a family. We also try to work as an independent publisher. Though we happen to have two record companies, we're not married to them; Gerard Kenny, for example, is with RCA." Gottlieb, as chairman of Polygram Leisure U.K. is also on the board of Polydor and Phonogram, but Chappell, he said, takes up 50 to 60 per cent of his interest. And as a publisher, he tries to get the best deals for his writers.

Managing Songwriters

Tony Roberts, creative director, said he likes to get the best out of his writers. "What we're good at is working with writers from the start," he explained. "That's what music publishing is about. We're always happy to have groups who write and record, but we see ourselves as primarily managers of songwriters in every sense of the word—finding producers, help with record contracts, looking after their careers, placing their songs with the right artists.

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Kingston Promotes Copyrights

■ LONDON—When Robert Kingston started his own company in September 1977, after nearly 20 years with Southern Music as its managing director, he had, as he put it, "zero repertoire." Now, after just over 18 months, he says he sings while he's shaving.

Though Kingston is first and foremost a publisher, he was fully aware that as a new company the best move he could make was to have his own label. So he formed two. Now he controls Robert Kingston Music, a production company which owns a 16 track studio, RK Records and Casino Classics, his disco label. The record operation is run by Mike Walker, based in the north of England. Walker made his name with the "Northern Soul" boom, and his links with the famous Wigan Casino prompted the label's name. Casino Classics is now well-established as an "in" disco label, particularly in the north.

Robert's son Barry Kingston is the in-house producer, while Geoff Wilkins is creative and promotions manager of the labels and the publishing arm. Barry Kingston and Walker had long been associated with Kingston Sr. at Southern and the Spark label. With this background it made sense to go straight into the disco scene and the policy began paying off in the last nine months. "I rely a lot on the young team I have," said Kingston, "But to be honest, running my own company has knocked 20 years off me."

Kingston is no stranger to pioneering; at Southern he was the first publisher to form a production company and own a studio. Out of that era came British greats like Donovan and the Ivy League.

Kingston has lived up to his publishing priority and signed several catalogues, bringing his title count up to about 3,000. He is associated with River Music, composer Ron Grainer's outfit, Geoff Wilkins' and Lynne Holland's Pindrop, Eddie Adembery's Burgher Music and Barry Collings Music. He also jointly owns, with Superwop the Frankie Miller and Poacher hit title "Darlin'" (Poacher is an RK act). Foreign catalogues represented include those of Michael Dees and Dick and Sandy St. John and the Mexican Brambila, Chucho Navarro's catalogue (of Trio Los Panchos fame) and the Gale catalogue. The importance of the Grainer titles has already been demonstrated: he composed the "Edward and Mrs. Simpson" soundtrack, the other 'huge TV series here, "Rebecca" and other titles—all those written since the beginning of '78, include "Born and Bred" (another TV show) plus

many of his previous compositions. Kingston has already lined up an Edward and Mrs. Simpson title, "When Love Grows Cold" for a disco version by Grainer on Casino Classics. Grainer also has another disco title, on the label—"A Touch of Velvet."

Kingston's hit status has been impressive: five out of six Casino Classics (four titles in one chart in one week last year) and the pleasing debut hit by the All Night Band, a stable act, also on Casino Classics. RK has to date released three LPs and 16 singles, and 1979 sees the first Casino Classics hits compilation lp.

At the moment, Kingston is placing his publishing territory by territory, and will not look for a catalogue deal until has a substantial one to offer. He usually leaves the cover situation to the foreign publisher's discretion,

Heinz T. Voigt (Continued from page 48)

1978 that both Chappell and Intersong really exploded. The Bee Gees and "Saturday Night Fever" played a key role, but there were many, many others: a dozen single chart-toppers in the US in 1977, dominance of the top spot in 1978; top corporate publisher of the year in the UK in 1978; a consistent string of Chappell Broadway hits; Carole Bayer Sager; the Eurovision Song Contest; Casablanca Publishing; the sales surge following Elvis Presley's death; Fleetwood Mac's "Rumours"; James Last; ASCAP top country publisher in 1978; publisher of the year in Mexico and Spain; and many more.

Given the record of the last few years, there is understandably little talk of major realignment of Polygram publishing. Chappell just completed a reorganization in the UK, but Voigt rejects out of hand the possibility of a merger of Chappell and Intersong in major markets where both have separate creative operations. Finance, administration, and printing are handled jointly, much as Polygram has been consolidating administration and distribution of the two record divisions in all markets.

"It's our philosophy that in the creative, professional area, we should operate separately," says Voigt. "There has never been any idea to integrate these operations in any way." Further, the two have separate identities: Chappell having the great standards and musicals, Intersong with a more contemporary image. But today, both should be equally aggressive in acquisition of new music.

Of course, a lot of other companies are after the same music. Why should a composer go with

"though we're always open to offers for TV lps!"

Though the Robert Kingston Music stable is predominantly British acts, the foreign catalogues he represents here plus the start of the Casino Classics label (which was with US licensed product) gives the company enough of an international reputation. And, he said, MIDEM was mighty successful, particularly for the disco label.

"From this point on we will concentrate on our own productions," Kingston asserted, "and we will own the copyrights." He emphasized: "Without a label, it would have been very difficult to find outlets for titles, being a new publishing company. And now there are very few producers looking for material outside their own stables. So it's important to make our own recordings as a way of promoting our copyrights."

Polygram publishing? Voigt: "We have our own companies in practically every market of the world—virtually no agents, no third parties. We can coordinate effectively, and offer security as far as administration and bookkeeping are concerned. We can assure our parties that everything's correct because it's all our own, operating with uniform procedures."

Polygram's policy of international interchange, in both records and publishing, is another point of difference. The general managers and professional managers shuttle from country to country, immersing themselves in many major markets, getting a feel for different international tastes and cultures. And the managing director of a Polygram publishing affiliate is always a local national.

Polygram publishing being completely separate from Phonogram and Polydor, is there any thought of starting a Chappell or Intersong record label? "That's not our task," asserts Voigt. "It is certainly our task to produce masters of our copyrights and place them with whoever can do the most for them, without any preference for Polydor or Phonogram. This question has been raised by our operating companies, but we do not plan to become active in that field."

The president of the Polygram publishing division, who earlier this year was also named vice president of the Polygram group, sees as his main task maintenance of the division's current international position. "We have to adapt ourselves to the changing, and increasingly difficult, music publishing scene. Our policy is to keep on growing.

Heath-Levy: A New Major

■ LONDON—Currently celebrating its third birthday is Heath Levy Music, the company formed by ex-ATV music m.d. Geoffrey Heath and ATV music director Eddie Levy. The company is long past the stage of being viewed as the aggressive newcomer: the duo has built up a formidable reputation now. Claims Levy: "We have created a new major."

Now nudging the big five in terms of its ratios for the year, Heath Levy is already diversifying, with the formation of a new management company, WKLG, as an extra service to its writer/artists. The other partners in WKLG are Ray Williams (who has Gas Songs through Heath Levy), and Fraser Kennedy. Gas has had major hits with Patrick Juvet's "Got A Feeling" and "I Love America." The management offshoot came about when Williams and Kennedy shared a table at Heath Levy's Regent Street offices: Kennedy manages Andy Desmond, another Heath Levy writer; Williams secured a record deal with RCA for stable writers Tom McGuinness and Lou Stonebridge and the mutually beneficial arrangement was formalized last month.

Heath Levy's ambition for 1979 is a major international hit, preferably by a British writer signed direct. Though the company has acquired many valuable British and American catalogues, Eddie Levy's dream is to have a hit by a local songwriter discovered by the company. This year will see a concerted effort to work towards the realization of that dream. "We have three songs in the last 12 for this year's Eurovision," Levy said, "so we're keeping our fingers crossed. Now with the management company, our productions and our new talent, we can seriously expect a major breakthrough."

The new UK writer/artists the company now represents worldwide are Andy Desmond, McGuinness and Stonebridge, Charlie Fawn and Chris Rider, all of whom are managed by WKLG, and all of whom now have record deals. Another important new signing is Billy Murray, known as Bill Bremner, a member of Nick Lowe's Rockpile. "These are the new UK signing we are putting our weight behind during 1979."

The company's American catalogues include those of Steve Miller, Rush, Bill Withers, Gordon Lightfoot, Dean Friedman and Jim Croce. And the UK publishing deals, which have provided the company with so many UK-originated hits, include Ben Findon, Bruce Welch, Andy McKay and Kenny Young.

Aussie Publishers Seek New Local Talent

By ANDREW L. URBAN

■ The now fashionable cry of "c'mon Aussie, c'mon," audible in most fields of endeavor, is beginning to impact on Australian music creators and their vendors. Writers (like Little River Band, John Paul Young, AC/DC, Sherbet, Vanda & Young, to mention some) are having more and more chart success, which encourages local composers and publishers.

In the past 12 months 10 new publishing companies have pushed the industry head-count to 45—and 27 of these are small operators. Many, in fact, are individual writer/performers wanting to keep a bigger slice of the cake by turning publisher as well. This trend (between five and eight small companies appear yearly) began about four years ago and seems to be intensifying. At the same time, publishers generally are becoming more polished and professional in their total approach. Helping them do this is the hefty 80 percent government funded export rebate, which applies to their visits to MIDEM, Musexpo, etc. The point is that they mix with and get to know a wider selection of their peers than they could within their surf-ringed shores.

The rebate also puts such activities within reach of even the small operators.

Perhaps 1979 will be best remembered by music publishers as "the year of the rate." The Australian Copyright Tribunal will begin public hearings on April 9 to consider two opposing submissions relating to the retail royalties rate on recorded music. It is historic—the rate has been a fixed 5 percent (including the vicious 27½ percent sales tax) since 1911 or so, and this is the first hearing of its kind ever to be held in this country. The publishers, grossing about \$8 or \$9 million yearly from this source, claim that an increase would be in the interests of the writers, as well as their own. Their claim is officially argued in a submission prepared by the Australian Music Publishers Association—some say a similar attempt by their English equivalent a while ago failed due to poor presentation.

There are publishers who, privately, express a concern about any increase in the rate, fearing a price increase naturally following it would depress record sales and be self-defeating. Any increase in record prices (already at \$7.99) will slow sales to at least equalize the money position. Record pro-

ducers argue against the increase by painting a grim picture of all the evils associated with extra cost burdens.

The writers who could stand to benefit financially from any increase can be counted quickly, on very few hands. This is an arid country, with its 14 million odd people (not strange, but an approximate population count) for music writers. There are not enough artists to feed an army of songwriters. No figures exist which show total earnings by writers at any time, but reasonable success recently has bought about \$1 million into Australia from other countries, it is estimated.

This lack of population has a domino effect, of course. For instance, of the 45 publishers, there are probably not more than two or maybe three who make money on local product. (Razzle has Sherbet, Tumbleweed has LRB, so they do.) Obviously, publishers turn to imports to fill the till, yet many have a surprising confidence in '79 and beyond in local material. Together with a fresh new professionalism, many of the publishers are tuning in to promotion. Festival Music, fully owned by Australian press baron Rupert Murdoch, has just ap-

pointed a full time national publicity manager, David Hayes, to work alongside professional manager Ray Farley.

Rondor Music is another market-oriented, well-placed operation, having now got three years under its belt and John Brommell at its head. Claiming about 7 percent of the market, and 7th place in the running, it is regularly represented on charts with locals like Cold Chisel, Midnight Oil, Trevor Knight or imports of Rod Stewart and Boz Scaggs standards. But no one actually knows of these market share figures. At, or sharing the top spot with Chappell Music and its established pop catalogue, is Castle Music with much current product, which, claims Frank Donleavy, helps place them between 15 and 20 percent of market share, judging by chart success.

Someone described CBS as a sleeping giant with great potential, while a few other houses are shaking or very quiet. But that venerable old firm, J. Albert and many sons etc., who opened for business in 1884, still impress with writers like Vanda & Young, John Paul Young, The Angels and AC/DC. It has done well, also, with its own record production studio as an adjunct.

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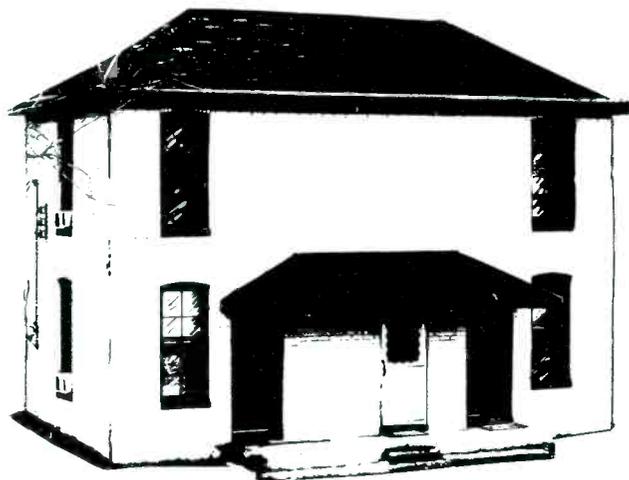
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AGAC's Pros Keep Young Scribes Sharp

By NOË GOLDWASSER

■ NEW YORK — "What do I know from Moon, June, Spoon? I got a lot of good melodies—I got contacts."

From the sound of it, you'd think this was a hardened pro from Tin Pan Alley or a Brill Building veteran at least, jawing about the ropes of the biz. Actually, this was just warm-up talk by a young woman who could not have been older than 21 herself. She was trading publishing tips and inside industry chatter with some of the other songwriting novices that pack the American Guild of Authors and Composers' (AGAC) West 57th Street offices every Thursday afternoon for the Society's now-legendary Askapro sessions.

AGAC has been putting on these rap sessions for some years now, and the list of guests who share their experience with the all-too-eager young songwriters is very colorful indeed, and represents all shades of record business expertise. Just a smattering of the names over the past few years: Stephen Sondheim, Doc Pomus, Clive Davis, Steve Katz, Otis Blackwell, Alison Steele, Tom O'Horgan, Harry Chapin, Earl Wilson Jr., numerous publishers, songwriters, jingle experts, copyright mavens, lawyers, accountants. The sessions have been packed of late, with droves of the faithful turned away for lack of space. The watchword is: book early to assure seating at a session.

This session the young songwriters are chatting in anticipation of composer/pianist/radio personality Billy Taylor, ironically one of the first Askapro panel moderators back in 1973. As soon as he sits down at the long board room table, Billy is peppered with questions of expertise:

"What kind of technical approach would you recommend for a pianist starting out who is aware of Charlie Parker tunes? Could I get into a contemporary bag using bebop as a base?"

"What do you think of fusion?"

"Would you speculate on the commercial acceptance of jazz?"

"What should I think about before going into a co-publishing deal? What participation can I expect as a novice on my first song-publishing contract?"

"If you are a writer/performer who doesn't want to get involved in the business end, what do you do?"

To each of these questions, and many more before his time was

up, Billy Taylor replies with ease and flourish, as if every professional difficulty or piece of red tape he'd ever encountered has been filed away for educational purpose, just waiting for some green kid to ask him about it. And Taylor brings the musical questions about his specialty, jazz, into the perspective of American musical history, going back not only to Art Tatum and Teddy Wilson—Taylor's own influences—but to the very slaves who persisted in tapping on their drums and singing.

Though it is a most visible aspect of AGAC's work for music writers, since it provides entree into the field for future AGAC members, the Askaprogram is by far not the only service the Society provides. On the more specifically job-related side of things, the Society works out contracts for members with publishers, and protects them against copyright lapses. It collects royalties on all but performing rights, maintains a copyright renewal service, a collaboration service which hooks up words and music people, administers estates, proliferates information and holds songwriting seminars for advanced writers.

AGAC has been acting as the

songwriters' rep ever since 1931, when three activist writers, Edgar Leslie, Billy Rose and George Meyer campaigned for and won a standard songwriter contract. The result was the organization of songwriters as a group, with AGAC as their representative with such people as song pubs.

AGAC's Other Services

In addition to advising writers on when song rights revert to them after a publisher's contract has lapsed, AGAC also insures against exploitation of a writer's material by what are termed in legalese as "new and unspecified uses." For instance, if a new medium like pay TV, CATV, cartridge, cassette or videodisc uses a song, the writer is entitled to a royalty of at least half of what the publisher collects. There are, in addition, all sorts of instances where the AGAC savvy puts real money in writers' pockets.

The young novices at this Askapro session will one day be our nation's songwriters. The Thursday lunchtime sessions are available to these would-be stars if they reserve a space in advance, by calling 757-8833. They'll get at least a shoulder up into the industry—and that's more than Irving Berlin started out with.

MLO Scores Film Music

■ MLO Music, headed by David Wilkes, is a division of Martin Poll Productions. It was originally formed to exploit the availability of music used in Martin Poll's motion pictures and TV productions.

In the first eight months of operations, MLO has had immediate success. Martin Poll has produced "Somebody Killed Her Husband," a major motion picture starring Farrah Fawcett-Majors and Jeff Bridges and MLO has published the Alex North score.

Neil Sedaka Catalogue

To take advantage of the exposure resulting in Martin Poll films, the first acquisition for MLO Music was the purchase of the Neil Sedaka catalogue as well as signing Neil for the next five years to an exclusive contract.

Taking into account the theory behind the formation of MLO Music, the company immediately included one of Sedaka's songs—"Love Keeps Getting Stronger Every Day"—in the film "Somebody Killed Her Husband."

TV Music Too

MLO also publishes all the music from the CBS-TV miniseries "The Dain Curse" starring James Coburn. Currently MLO Music is

concentrating on securing foreign subpublishing deals which will include the release of "The Dain Curse" for foreign TV distribution as well as an edited version of this series for theatrical release under the title "The Private Eye." The score is by Charles Gross. On the popular music side, MLO Music has been very active.

Recent Hits

The company had its first hit with Sedaka's song entitled "You Never Done It Like That" recorded by the Captain and Tennille on A&M Records. We have also acquired a number of other records from the Sedaka catalogue—Crystal Gayle's current recording of "The Other Side of Me"; Shirley Bassey's "You Never Done It Like That"; the Captain and Tennille's "Love Is Spreading All Over The World"; Perry Como's recording of "Rosemary Blue"; The Osmonds' recording of "Love Ain't An Easy Thing"; Donny and Marie Osmond's recording of "All You Need Is The Music"; Jane Olivor's "Solitaire"; Yvonne Elliman's "Baby Don't Let It Mess Your Mind"; Debby Boone's "What Becomes of My World" and Rita Coolidge's "The Hungry Years."

Marks Music Is 85

■ NEW YORK—85 years young on February 7th, the Edward B. Marks Music Corporation is proud of both its history and its future. Joe Auslander, president, asserts, "Marks has always been one of the most active publishers, participating in the changing scenes throughout the years."

Hot New Acts

Auslander continues, "today Marks Music is very involved with the contemporary industry phenomenon, artist-writers. High on the list of our successes in this area is Meat Loaf, the hottest new rock and roll act of 1978." Meat Loaf's "Bat Out Of Hell" lp on the Cleveland International/Epic label is approaching six million sales world-wide and has had three charted singles pulled from it. Release of a new album is expected this spring and professional manager Barry Bergman enthuses, "We're eager to start working it. This new album will far surpass 'Bat Out Of Hell' and confirm Meat Loaf as a superstar."

Successful is also the word to describe Marks' handling of Australian artist John Paul Young, whom they brought to the attention of the U.S. audience with the hit song, "Love Is In The Air," from his album by the same title on the Scotti Brothers label. Marks initiated their innovative poster-series sheet music with this act.

New Projects Skedded

Australian hard rockers AC/DC, another of their exclusive writer-artist talents, are enjoying excellent results on the Atlantic label. They charted high with their last effort, "If You Want Blood, You've Got It," and currently are recording in Miami with prominent producer, Eddy Kramer.

In addition to new releases by their established artists, Marks has numerous projects on schedule for 1979. Auslander explains, "We're gearing up promotional effort for new recordings by the exciting Aussie groups, Flash and the Pan on Epic and the Ted Mulry Gang (T.M.G.) on Atco. We're also very excited here about three new acts: a brilliant new artist-writer, William Oz; the dynamic group, The Angels; and the wild, hard rocking Rose Tattoo.

A Contender

All this is added to the famous vast Marks catalogue of pop, Latin, film and show songs acquired through its many years in the business. Joe Auslander sums it up, "Marks will celebrate its 85th anniversary as one of the strongest contenders on the music scene in 1979."

At Acuff-Rose, Expansion is the Key

Expansion is the name of the game currently at Acuff-Rose/Milene Publications. The hiring of new staff members and the signing of new writers, among other factors, indicate the coming year should be one of the biggest yet for the Nashville-based publishing complex.

Two new people, Annette McKinney and Gene Vowell, have been added to the professional staff in the past year. Writers Whitey Shafer and Doodles Owen recently signed exclusive writers contracts with Acuff-Rose along with Carl Belew and Van Givens.

Lorrie Morgan, daughter of the late George Morgan, recently signed as an exclusive Acuff-Rose writer as well as an artist for Hickory Records, an Acuff-Rose subsidiary. Her first release, "Two People In Love," written by Eddy Raven for Acuff-Rose, has just been released. Donna Cramer, daughter of Floyd Cramer, has been hired as the new receptionist after Lorrie left that position to pursue her recording and writing career.

Other promotions include the appointment of Ronnie Gant, a 15-year veteran of Acuff-Rose, to the position of director of the professional department by Acuff-Rose president Wesley Rose.

Acuff-Rose now has its own ed-

ucational publishing department. Its material will be exploited and distributed through G. Schirmer of New York. This includes the production of choral and marching band arrangements along with piano and guitar courses.

Acuff-Rose has had an image of being a catalogue company of country hits, according to Rose, but the fact is that the company is one of the most active Nashville publishers on the pop charts. This is due both to a catalogue of songs which defy musical classification and the number of new writers signed to the company. Acuff-Rose's staff of writers now consists of approximately 50 composers.

Four new writers rooms are now being constructed at Acuff-Rose's offices on Franklin Road in Nashville. This is for the convenience of writers who want a place to work where they can concentrate in total privacy.

The overseas activity continues to grow through 11 foreign affiliates, but a significant effort is being made to expand at home by creating a good balance between catalogue material and new material coming in from the present staff of composers, according to Rose, president and co-owner of one of country music's oldest and largest publishers.

SWG/USA: An Exciting Start

With new office facilities, a production and demo studio, plus additional foreign affiliates, Southern Writers Group USA is off to an exciting start for the 80s. Located on Azalea Place in Berry Hill, Tenn., SWG/USA is headed by veteran Nashville songwriter Buzz Cason and Bill Martin, vice president and professional representative.

SWG/USA represents ten writer-owned publishing companies which include, in addition to Cason's own companies, Freddy Weller's Young World Music, Steve Gibb's Angel Wing Music, Dan Penn Music, Spooner Oldham Music, Donnie Fritts Music and Let There Be Music, which includes songs by Jimmy Buffett and a new discovery, Todd Cerney.

Martin and Cason recently returned from Europe and England where they entered into new agreements with France, England, Japan and Australia for various subpublishing arrangements for the SWG companies. Recent domestic recordings have been secured by a number of artists including Kenny Rogers (Gibb's "She Believes In Me"), Michael Clark (a Martin-Cerney song on Capitol), the Oak Ridge Boys (a new Gibb-Cason composition), Su VanDrukin (a Penn-Cason collaboration), several Weller-Old-

ham songs, and Weller-Cason's "Fantasy Island" for Weller, a CBS artist.

As indicated, there are several inter-related writer combinations among SWG's publisher/writers. Martin is also working with a new Chinese country writer, Jim Hsieh.

A Nashville-based company, SWG/USA also has a New York office, headed up by Ezra Cook of Anacrusis Music, and a soon-to-be-announced West Coast affiliation. Also, in what is believed to be a first, the group is entering all its songs into an exclusive "creative computer" system which will allow increased placement and "casting of material" for artists of all styles.

Record production will be increased by the Group in '79 with Dan Penn producing Irma Thomas, Buzz Cason working on the next Steve Gibb project for Clouds, and Todd Cerney's self-produced album. "The Group is now a full-service concept for its material, and with the additional help of Carleen Anderson (also head of marketing and promotion for Berry Hill Records) our records will have an added shot for maximum airplay," Cason said.

SWG/USA is set up solely for its own writers and does not have an open-door policy for new material.

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Publishers Forum

(Continued from page 29)

for an organizing meeting. By its end, a steering committee of O.A.S. Music, Debbie Cobb of Peer-Southern, Karen Conrad of Blendingwell, Byron Hill and Camille Shell of ATV, Judy Harris of April-Blackwood, Betty Sanford of Willie Nelson Music, Richard Perra of Music Publishers Consultants, Terry Smith of Dr. Hook, Nona Thomas of House of Bryant and Bob Witte of Jim Owens Productions was in business.

Practical Sessions

The three existing chapters are each planning series of practical sessions on how publishing works here and abroad, meetings that will draw on the experience of senior industry professionals and will permit the new generation of publishers to share ideas with each other and the veterans. The music industry is one that has never stood still, for changing technology and popular tastes and government regulation have made creative adaptation and innovation essential for companies that don't want to be left behind. The top figures in the publishing community who've backed the Forum know that new ideas come from all age groups, regions and musical tastes, and they're committed to the young Forum.

Warner Country: High Hit Ratio

■ According to Record World's Publisher Index, Warner Bros. Music Corp. (ASCAP) and Warner-Tamerlane Publishing Corp. (BMI) had 40 per cent of its charted country singles in the top ten last year. In addition Warner Bros. Music Nashville received three Grammy nominations: Johnny Paycheck's "Take This Job And Shove It" (best song and best single), and Anne Murray's "Walk Right Back," along with eight ASCAP and BMI performance awards.

In 1979 WB has already had Eddie Rabbitt's number one country hit "Every Which Way But Loose" and Charlie Rich's top ten "I'll Wake You Up When I Get Home," along with Neil Young's "Four Strong Winds" and Johnny Duncan's latest single "Slow Dancin'."

Warner Bros. Music Nashville general manager Tim Wiperman states that with the addition of professional manager Johnny Wright, existing staff writers R. C. Bannon, David Allan Coe, Bucky Jones, Royce Porter, Harlan Sanders, and new staff writers P. R. Battle, Connie Eaton, Marianne Phelps, Arti Portilla and John Reid, WB Nashville is able to supply the Nashville music community with quality material.

'78 was great because of:

Kye Fleming
Gary Harrison
Archie P. Jordan
Terry McMillan
Dennis W. Morgan
Geoffrey Morgan
Don Primmer

Conrad Pierce
Charles Quillen
Kent Robbins
Dean Rutherford
John Schweers
David Wills
Marty Yonts

Pi-Gem and Chess
Music, Inc.

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Our Roots tell the story.



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 JACK STAPP, Chairman of the Board-Chief Executive Officer BUDDY KILLEN, President DON GANT, Senior Vice President
 DONNA HILLEY, Vice President JOHN STURDIVANT, Vice President

'Great Writers' Key for Tree

■ "Great writers have given Tree International the key to our success . . . great songs. It is the writers that are the roots of this organization." Thanks to all of them, we've had a banner year here at Tree," says Jack Stapp, chairman & chief executive officer of Tree International reflecting on this year's activities.

Stapp is quick to point out that it is the writers' success story that points to the basis upon which he claims the Number One Publisher of the Year. "We received the Publisher of the Year Award from *Record World*, as well as being named BMI's top Publisher of the Year. We are also BMI's largest publisher overall . . . making us a solid Number One." This, according to Stapp, is a direct result of the hit songs being penned by his staff of professionals.

Tree is continually adding new writers to its staff, and according to Buddy Killen, president of the firm, Tree still has an "Open Door" policy. To encourage new writers to come to Tree first, they erected a billboard right on Music Row this year which simply stated, "We Hear You Out, Not Throw You Out." According to Killen, it caused quite a bit of excitement among the Music Row visitors and saw thousands flock-

ing to the lobby of Tree. However, Killen says that he still holds true with the "Open Door" policy where every songwriter who comes in or sends a tape in to the Tree House is heard. A rarity in today's publishing world.

In a giant step to further exploit the material of the Tree writers, Stapp recently signed an agreement with EMI Songs which will put country music in virtually every country of the world.

Killen reported on another facet of the Tree umbrella, Tree Productions. With the addition of a new 24-track studio, used exclusively for Tree writers, Killen said they have been able to accomplish many new ideas for some of his writers to further their recording careers. Killen's production includes Rex Allen, Jr., Bill Anderson, Henson Cargill, Vassar Clements, Audrey Landers, O. B. McClinton, Ronnie McDowell, Louise Mandrell, R. C. Bannon, T. G. Sheppard, Joe Tex, Sonny Throckmorton and Ed Bruce. Gant, also producing for the production company, has a host of Tree writers as his artists as well. They include Bobby Braddock, Rafe Van Hoy, Rock Killough, Red Lane and Bobby Wright. Also producing for the production company is Cliff Williamson.

Buckhorn Celebrating

■ Buckhorn Music in Nashville began the celebration of its 15th anniversary with its 13th BMI award for its copyright, "For The Good Times." More champagne bubbles flowed on Jan. 30 when Marijohn Wilkin, Buckhorn's founder, was notified that "One Day at a Time" was named as the Australian country music awards top selling single, and the title song of the best-selling album by the Hawkins Brothers.

Hubert Long, until his death six and a half years ago, administered Buckhorn. Immediately after his death, Wilkin took personal manager, Jake Long cur-expanding it yearly.

Buckhorn is now located in a house at 1007 17th Ave. S. in Nashville.

On Jan. 1, Wilkin named Ann Schuster as Buckhorn's professional manager. Jake Long currently serves as administrative assistant.

Staff writers include Marti Garlow, Eddie Draper and Mike Griswold. Griswold is also the catalogue representative. The catalogue includes copyrights by such notable songwriters as Kris Kristofferson, Hal Bynum, Hillman Hall, Johnny Duncan, Jack Lebock, Chris Gantry and Bucky Wilkin, whose million-seller "GTO" was the cornerstone for Buckhorn Music.

In addition, Wilkin's gospel catalogue has extended the scope of the company into that field.

PPG: Christian Publishing Activist

■ Christian music publishing has long occupied a bashful, outside corner of the total music business with Christian copyrights often found warehoused in obscure and unworked catalogues. Change is beginning to appear, however. A few innovative and resourceful Christian music publishers are pioneering progressive new inroads into copyright promotion, thus affording their writers and their songs a significantly broader outreach and exposure. One of these emerging and dedicated young pioneers is the Paragon Publishing Group (PPG).

PPG is the music publishing arm of Nashville's Paragon Associates, a Christian communications company headed by producer Bob MacKenzie. PPG catalogues contain over 1800 songs representing some 100 writers who supply a rainbow of talent and expression—Bill and Gloria Gaither, Gary S. Paxton, Stuart Hamblen, Don Francisco, John Thompson, Danny Lee, Shane and Alice Keister and a host of new writers.

Cedarwood Thriving

■ Cedarwood Publishing Co., one of Nashville's oldest publishing houses, celebrated its 25th anniversary this past year. Begun in 1953 as an out-of-pocket business by WSM radio talent booker James R. Denny, Cedarwood has grown into one of Nashville's largest and most respected publishers.

Cedarwood obtained material from many of the artists Denny handled in his Grand Ole Opry productions for WSM. In 1956 Denny left WSM to devote all his time to managing Cedarwood and the Jim Denny Artist Bureau, handling many of the Opry acts. The booking agency was sold by Denny's estate after his death, and J. William (Bill) Denny succeeded his father as general manager of Cedarwood. Bill Denny has been there since as Cedarwood's catalogue has grown to over 5,000 songs and its sub-publishing interests have expanded into 19 foreign countries.

Cedarwood's staff currently includes Dolly Denny, the late Jim Denny's wife, who serves as office manager; Curley Rhodes, director of promotion; Mary Claire Rhodes; John Denny, songplugger; Jim Hayner, songplugger; Pat Higdon, director of creative services and studio manager; Michael Heeney, Higdon's assistant and director of the company's jingle division; and Barney Evans, assistant studio manager.

Coal Miners: Total Publisher

■ Coal Miners Music (BMI) and King Coal Music (ASCAP) have seen growth in both domestic and foreign activity in the past year. Much of this is due to individual publishing deals made, according to general manager Meredith Stewart, and not because of a blanket situation.

Coal Miners operates under the theory that it is not always wise to go with one publisher world-wide, Stewart says, because a company may be strong in one market and weak in another. "We are interested in publishers who work for us in obtaining cover records or new cuts," she said, "not just a collection agency, which foreign publishers often are."

Coal Miners' domestic activity is increasing as well, according to Stewart who cites cuts by Loretta Lynn, Gene Watson, Gary Stewart, Kenny Dale and Joe Sun. "We are a total publisher in that we are involved in all fields," she adds. "In fact, we are currently working on a deal with a prominent disco and pop producer. You simply have to open up to these markets because Nashville writers are not just country writers."

Singletree Music
and its
Affiliates:
Growing with the
Nashville
Music Industry

Singletree Music
Bocephus Music
Doubletree Music
Sage & Sand Music
Laligo Music

Canaanland: Growth and Expansion

■ Although Canaanland Music has only occupied its present Nashville address at 825 19th Ave. S. for six years, it and its affiliate companies have landed nearly 1,000 cuts in the gospel recording field. Canaanland began showing a profit for its parent company, Word Inc., only 18 months after Aaron Brown first suggested the idea to Marvin Norcross, vice president of Word, Inc. From a one-man, one-room operation to its present four-person, nine-room complex, Canaanland Music has been a leader and innovator of gospel music publishing.

Canaanland Music, BMI, actually consists of several publishing companies: First Monday Music, ASCAP; Promiseland Music, SESAC; and last year Journey Music, BMI, formerly owned by the Happy Goodman Family, was acquired. Negotiations are presently in the works for other acquisitions. Under a common roof, these companies are worked together to produce high activity of recordings in all markets.

Brown's philosophy of providing a comfortable and creative atmosphere for writers and co-workers, along with an emphasis on positive energy have been the major forces behind the success of Canaanland. In addition, Brown's extensive development of

music in print and in print-right deals is significant. Canaanland was one of the first gospel studio demos for placing its affiliate writers' songs.

Canaanland has been innovative in the publishing and marketing of song folio collections geared to both gospel and non-gospel buyers. "The American Country Hymnbook" has achieved phenomenal success, and now a Volume II and a pocket edition are in print. It landed in the #43 spot on 1978's best selling songbook lists, and boasts sales of over a quarter million.

At the 1978 Dove Awards, nominations for Song of the Year included "Free" by First Monday writer Terry Robinson, and "I Believe He's Coming Back" by another First Monday writer, Rusty Goodman. Canaanland writer Walt Mills's album "Expressions" was nominated for Inspirational Gospel Album of the Year, with Aaron Brown producing.

Recently, Canaanland Music added three new persons to its staff: Donna Emmons, secretary; Dee Ygama, assistant to Brown; and Dave Lehman, professional manager for the company. In addition to the Canaanland staff, Canaan Records a&r director and producer Ken Harding has his offices at the same headquarters.

House of Gold Continues To Grow

■ House of Gold Music, parent company to Hungry Mountain Music and Bobby Goldsboro Music, has experienced its biggest growth year yet in 1978; evolving from a small country publisher to one of the hottest publishing companies in the country.

Early in 1978, House of Gold acquired 50 percent of all the Windchime and Sandstorm copyrights as well as administration for both companies. Included in these copyrights is "This Time I'm In It For Love," a recent hit for Player on RSO Records. A single set for release soon by Charlie Rich entitled "I Lost My Head," and "Am I Too Late," recorded by Gladys Knight and set for release soon, should continue House of Gold's string of hits. "Am I Too Late" was also included on albums by Kenny Rogers and Helen Schneider in 1978. In the latter part of 1978, House Of Gold acquired 50 per cent of two other new companies, West Coast-based Paukie Music and Calente Music, and will also do the administration for these companies.

Under the guidance of writer/publisher/producer Bob Montgomery, House Of Gold and its associated companies have grown from one writer, Kenny O'Dell, to a staff of 15 writers which now includes Razy Bailey, Bobby Goldsboro, Larry Henley, Jim Hurt, Steve Jobe, Larry Keith, Sam Lorber, Jean McCracken, Steve Pippin, Jeff Silbar, Bobby Springfield and Van Stephenson. Also working on a regular basis with House of Gold as writers are Kenny Walker, Marc Rossi, Rick Lyon and Bill Boling. Additional staff members include Sue Duncan, administrative assistant and bookkeeper; Sherry Billingsly, copyright department and public relations; Lindy McCoy, receptionist and promotion assistant; Jeff Silbar, professional manager, and Ben Hall, studio engineer.

In January 1978, an eight-track studio was constructed at the publishing company to allow the writers to produce their own demos. Following the success of that operation, the company is looking ahead to an expected expansion with a 24-track studio.

The success of Kenny O'Dell's "Behind Closed Doors" album with Charlie Rich was followed up during the past year with cuts on albums such as "Daytime Friends," "Love Or Something Like It" and "The Gambler," all by Kenny Rogers, Dolly Parton's "Dolly," Charlie Rich's "Very Special Love Songs," Player's "Player," Kenny Rogers and Dottie West's "Every Time Two Fools Collide," and the soundtrack album to the movie "Every Which

Way But Loose."

On the country singles chart, House Of Gold has scored with hits including "This Is The Love" by Sonny James, "Last Night Made My Day" and "Back To The Love" by Susie Allanson, "Rose Colored Glasses" and "Backside Of Thirty" by John Conlee, "A Song In The Night," by Johnny Duncan, "Sleep Tight Good Night Man" by Bobby Bare. Also successful were the Kenny Rogers/Dottie West single "Anyone Who Isn't Me Tonight," O.C. Smith's "Love To Burn," O. B. McClinton's "Natural Love," Janie Fricke's "Playin' Hard To Get," and David Houston's "Best Friend and David Houston's "Best Friends Make The Worst Enemies." Tom Grant, recently signed to Republic Records, is doing well with his first release, a House Of Gold song entitled "If You Could See You Through My Eyes."

Kenny O'Dell recorded his own song, "Let's Shake Hands And Come Out Lovin'," on Capricorn and went to the top ten in the country chart. He followed that up with "As Long As I Can Wake Up In Your Arms," also a country success. O'Dell is preparing for the release of his next single, "Medicine Man."

Razy Bailey also recorded his own song, "What Time Do You Have To Be Back To Heaven," with Bob Montgomery producing, and the result was an instant hit. That was followed by his current hit, "Tonight She's Gonna Love Me." Another Montgomery production, "If Everyone Had Someone Like You," by Eddy Arnold has put Arnold back on the charts.

Singletree Active

■ Singletree Music in the past year has continued to grow with the Nashville music industry. Early in the year, Singletree was the publisher of the top 10 country song "The Power Of Positive Drinking" recorded by Mickey Gilley, and several top 20 country songs recorded by David Rogers.

Singletree recently purchased the Harkin Music catalogue, which includes many songs written by Kent Westberry and Harlan Sanders, Westberry to an exclusive writers contract. Other Singletree writers include Republic artist Kathy Barnes (who wrote seven of the songs on her new album) and Tom Grant whose first release on Republic is currently on the Country Singles Chart.

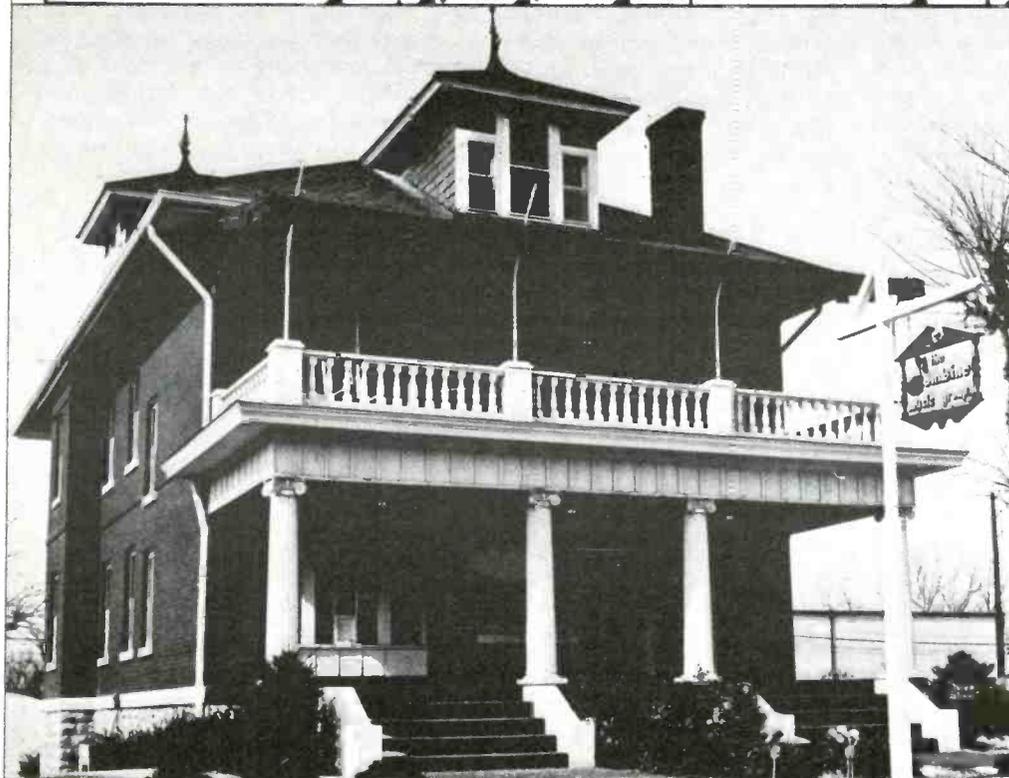
Singletree also administrates Hank Williams Jr.'s Bocephus Music, Sage & Sand Music, Rawhide Music and Doubletree Music among others. Dave Burgess, president of Singletree, plans to expand the company further.

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Strong Roster Keeps Pi-Gem/Chess Hot

■ Having a CMA nomination for song of the year, and the title cut on the album named "Album of the Year," as well as holding the number one spot on the *Record World* Country Singles Chart for a total of six weeks, the Pi-Gem (BMI)/Chess (ASCAP) organization enjoyed another year of progress in 1978.

"It Was Almost Like A Song," recorded by Ronnie Milsap and written by Archie Jordan (Chess) and Hal David, was honored as one of the CMA's top five songs of the year. The album of the same name received the "Album of the Year" award. "It Was Almost Like A Song" held on to #1 two weeks in a row and was certified gold. It was later released on the Johnny Mathis al-

bum "You Light Up My Life" which has been certified platinum.

Another gold album and single to add to the collection at Pi-Gem/Chess was the country and pop hit "It's A Heartache," written by Ronnie Scott and Steve Wolfe and recorded by Bonnie Tyler, Pi-Gem received U.S. representation on this song from Scott-Wolfe Songs in England. "Heartache" hit #3 pop and #9 country on the RW charts.

Archie Jordan saw his "What A Difference You've Made In My Life" go to #1 in *Record World's* Country Singles Chart, as well as "Let's Take The Long Way Around The World" which he co-wrote with Pi-Gem's Naomi Martin. Both songs were recorded by

Ronnie Milsap. "The Long Way Around The World" also earned a Grammy nomination for Best Country Song as well as Best Vocal Country Performance-Male. Another Pi-Gem writer, Kent Robbins, hit the top of the RW charts with "When I Stop Leaving (I'll Be Gone)" recorded by Charley Pride.

The writing team of Dennis Morgan and Kye Fleming has resulted in several hit songs including Barbara Mandrell's most recent hit single, "Sleeping Single In A Double Bed," which entered high on the *Record World* country charts and stayed at #1 for three consecutive weeks. Mandrell has been nominated for a Grammy in the category Best Vocal Country Performance-Female for her performance of "Sleeping Single."

Ben Peters (Pi-Gem) wrote Charley Pride's latest single "Burgers and Fries" which was also a #1 record. "Golden Tears" written by Chess Music's John Schweers and recorded by Dave and Sugar entered high on the charts and is moving up quickly. The most recent hit by Ronnie Milsap "Back On My Mind Again"/"Santa Barbara" is also

on it's way up the charts.

Chess writer, Archie Jordan, produced a gospel album, "Happy Man," on B. J. Thomas. This album held on to #1 on the gospel charts for 2 weeks and also has been nominated for a Grammy in the category, "Best Inspirational Performance."

Pi-Gem and Chess Music under the leadership of president Tom Collins had a total of 14 chart records, 6 of which hit number one, and as many as five on the charts at the same time.

Window's Strong Year

■ The Window Music Publishing Group had one of its most successful years yet in 1978, beginning with Johnny Rodriguez's "Saving My Love Songs For You," written by Linda Hargrove, and closing with "Come On In," written by Michael Clark and recorded by the Oak Ridge Boys.

The year also brought Window its first Grammy nomination with "Everytime Two Fools Collide," according to Pete Drake, president of the Nashville-based publishing group. "We also signed two of our writers to recording contracts," Drake said. "Linda Hargrove is signed to RCA.

The Future Looks Bright For DebDave/Briarpatch

■ DebDave Music and Briarpatch Music have continued to progress in the past year, and the future looks even brighter. Eddie Rabbitt's "Variations" album on Elektra has been on RW's Country Album Chart for a year now and has turned out three number one country singles, all written by DebDave / Briarpatch writers. "Hearts On Fire" by Rabbitt, Even Stevens and Dan Tyler; "You Don't Love Me Anymore" by Alan Ray and Jeff Raymond; and "I Just Want To Love You" by Rabbitt, Stevens and David Malloy, all went to the top spot on RW's Country Singles Chart.

Rabbitt is currently working on a new lp to be released soon by Elektra. All the songs on this lp are also DebDave/Briarpatch material. The publishing companies seem to work well for Rabbitt—all eight of his number one records were either written by Rabbitt himself or were co-written with DebDave/Briarpatch writers.

Even Stevens has been continuing his already considerable success as a songwriter with two cuts on the latest Dr. Hook album, "Pleasure And Pain," on Capitol. "When You're In Love With A Beautiful Woman" has been released as a single in Europe while "All The Time In The World" looks like another Dr. Hook hit in the United States. "All The Time In The World" was co-written with Shel Silverstein, a combination which has produced a number of hits.

Stevens has also been busy producing Wood Newton for Elektra Records. Newton is also a DebDave/Briarpatch writer and has two of his own songs on his soon-to-be-released album. Newton's first single on Elektra was "Last Exit For Love" by Stevens and Dan

Tyler, and his latest is "Lock, Stock And Barrell."

The addition of Paul Overstreet to the writing staff of the companies brings the total number of writers to seven, including Rabbitt, Stevens, Alan Ray, Tyler, Newton, and Davie Malloy.

Combine:

Corporate Umbrella for Active Publishing Group

■ 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 include Combine Music, Music City Music, Resaca Music, First Generation Music, Youngun Music, Vintage Music, Tennessee Swamp Fox Music, Rising Sons Music, Brothers Three Music and Kondo Productions.

Combine was established 20 years ago by Fred Foster as the publishing wing of his newly formed Monument Records. Although the catalogue boasted a pair of Cindy Walker standards ("Distant Drums" and "Dream Baby"), Combine didn't really come into its own until the mid-60's when Foster hired Bob Beckham, a former pop singer from Norman, Oklahoma, to run the company.

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 talents like Larry Gatlin, Tony Joe White, Billy Swan, Dennis Linde, Bob Morrison, Tim Kregel, Mel McDaniel, Larry Jon Wilson and Lee Clayton.

New additions to the writing staff include Johnny "Peanuts" Wilson, a veteran songwriter, who will also work closely with other staff in securing copyrights. Other writers to watch in 1979, according to Beckham, include John Scott Sherrill, Steve Runkle, Rob Parsons, Mary Fielder and Bobby Whitaker.

Assisting Beckham in keeping Combine's success story growing are Johnny MacRae, vice president and producer for several artists including Mel McDaniel; Al Bianculli and Johnny Wilson, professional managers; and Carolyn Sells, Carol Phillips, Alan Rush, Johnny Johnson and Libbi Dalton.

"Everlasting Love" (Rising Sons Music) by Buzz Cason and Mac Gayden was recently released by Narvel Felts on ABC and is showing impressive action on the Country Singles Chart. Others in the Combine group of writers currently seeing activity include Kristofferson who has just released an lp with Rita Coolidge on A&M and had his "Living Legend" recently cut by Waylon Jennings, Larry Gatlin who con-

tinues to rise as both an artist and songwriter ("I've Done Enough Dyin' Today" is his latest hit single), and Tim Kregel, a young writer from Louisville whose debut album, "Crazy Me," has just been released on Capricorn. A former lead guitarist for Jimmy Buffett and Billy Swan, Kregel has had songs cut recently by B. J. Thomas, Rick Nelson and Ronnie Sessions.

Billy Swan (Combine Music) is currently touring with the Kristofferson show, and his own version of "Don't Be Cruel" has just been released on Monument. Bob Morrison (Music City Music) won the 1978 Nashville ASCAP Writer of the Year Award after earning six ASCAP awards last year. He is currently on the country chart with Roy Clark's version of "Shoulder To Shoulder," and he shares writing credits with Johnny MacRae on Janie Fricke's latest single, "I'll Love Away Your Troubles For Awhile." Dennis Linde recently scored major cuts by England Dan & John Ford Coley and Johnny Rodriguez.

Lee Clayton is currently working on his second Capitol lp with producer Neil Wilburn. Clayton wrote "If You Can Touch Her At All," a recent hit for Willie Nel-

Fox Looks to New Licensing Areas

(Albert Berman is president of the Harry Fox Agency)

By ALBERT BERMAN

■ 1978 was a record breaking year for The Harry Fox Agency, the licensing service of the National Music Publishers' Association. The number of music publishers who license their various kinds of recording rights through HFA rose by more than 200, so today HFA serves some 4,000 small, medium and large music publishers across the nation. The healthy growth continues because HFA does its complex and special job efficiently and economically with a skilled staff of 55 expert auditors and modern computers. Of course, after 51 years in this business HFA ought to know how to handle it better and cheaper than anyone else in America—and getting money out to clients within 10 working days of receipt hasn't hurt either.

1978 saw a major increase in the license fees HFA collected for its clients, with much of this fiscal growth reflecting the impact of the new Copyright Law. The rise in the statutory royalty from 2 cents to 2¾ cents generated substantial income for HFA clients for a minimal commission rate of 3 percent.

The statute that went into effect on January 1, 1978 brought into focus the fact that public radio and television require licenses to record. Most of the music presented on public stations and networks is recorded, and HFA has moved energetically to license these recordings for broadcast for two excellent reasons. Both money and principle are involved. Because the public broadcasters use HFA's licensing system and automatically inform us about their programming, the agency is able to collect for and distribute to its clients on a regular and orderly basis. Income from these users was not large, but it will grow.

1978 saw expanded HFA activity and collection in two other areas. Relations with major airlines and programmers have been regularized so that they properly license the right to record music for in-flight purposes. In addition, there was increased HFA involvement in recorded music used in commercial radio syndication—a market with a promising future. A good publisher owes it to himself and his writers not to overlook a single market or legitimate source of income, and that's the HFA responsibility and commitment as a publishers' organization.

Another market that emerged last year is the licensing of music on videocassettes. There are

a half a million players already in use, and virtually all of the programming offered on cassettes requires music licenses. Some cassettes are made and sold without licenses in ignorance; in other cases, the failure to get licenses may be intentional. We are looking into the sources of this music to find and license the suppliers, many of whom are producing these cassettes by putting together video tapes originally made as "promos" by top artists and record companies. To the best of my knowledge, HFA is the only organization in the "recording" licensing field working on this.

Now videodiscs are on the way, and may prevail over the cassettes in the long run because both the hardware and the discs are likely to be cheaper. There is talk of discs selling for between 12 and 15 dollars, and the makers of television sets are prepar-

ing to improve the sound systems in future models so disc customers should get the full quality performance. Many individual publishers are now thinking about the license rates they wish to obtain in this area. Rates are not set by The Harry Fox Agency. The agency licenses each publisher's works in accord with that publisher's instructions.

Publishers are aware of the fact that the 2¾ cents compulsory license fee applies only to phonorecords. What the many individual publishers will negotiate with the videodisc producers is something only time can tell, and no one knows whether it will be a flat fee or a percentage of retail price arrangement or some other formula. HFA has vast experience in licensing the recording of music for all kinds of films and TV productions, and will be ready to assist in licensing music for video cassettes and discs—

the newest forms of audiovisual presentation. HFA clients indicate that they anticipate considerable income from this technology, which promises to be an exciting and challenging step forward for entertainment and art. This may explode into a big business sooner than many think—perhaps within 2 or 3 years. Publishers have never resisted technical innovation that offers new uses of and income from the music, but hard bargaining for fair rates that both parties can live with even greater depth to make certainties directly ahead.

Looking forward, HFA will be auditing record companies in tain that royalties properly reflect the new rates of the new statute. Errors and omissions are always possible in a time of change, and it is the agency's responsibility to help the record companies avoid these. In this regard, HFA works with the record companies in an auditing situation that is cooperative, not adversary, and simplifies the process of doing business for the record companies as much as it does for publisher clients. Record companies recognize that HFA maintains the confidentiality of their figures, and know that without the agency they might have to put up with hundreds of audits instead of one, secure licenses from hundreds of different and scattered music publishers and send out hundreds of separate checks. In this era of so many renewals of the copyrights of older standards, record companies often find that several publishers and writers own a piece of a work and the record companies appreciate the convenience of having HFA to handle the division and other details.

To distribute the royalties expeditiously and correctly, HFA will install a larger computer this year and an even bigger and more advanced model in 1981 when it comes off the IBM production line. Paying our principals promptly is one of the Agency's major concerns, for HFA's long experience has given a realistic understanding of publishers' needs. Royalties are paid by record companies quarterly, then distributed by the agency to publishers quickly. Clients who want their money in less than the usual eight to 10 day processing period can come in for a handwritten HFA check—even before the record company's check has cleared. The music publishing business is a personal one, and HFA will continue its tradition of personal service reflecting the individual needs of large and small publishers alike.

Entertainment Co.

(Continued from page 8)

mendous success in exploiting those copyrights, we are a very attractive vehicle for established as well as new songwriters, enabling us to further enhance the size and worth of our publishing division."

"By The Time I Get To Phoenix" has held the record for most performed song on BMI's performance chart for the last 12 years. Every time you hear a TWA commercial you can surely recognize "Up, Up and Away," another Entertainment Company copyright. The titles and writers may not all be that familiar, but a substantial number of both have certainly withstood the test of time. Staff writer Alan Gordon not only penned Barbra Streisand's recent hit "My Heart Belongs To Me," but you might remember the song "Happy Together," also written by Alan. Other recent hits include "Heartbreaker" and "I Really Got The Feeling" (Dolly Parton), "You Can Do It" (Dobie Gray), "I Don't Wanna Go" (Joey Travolta), "Songbird" and "Prisoner" (Barbra Streisand), and many others on the pop, country, r&b and disco charts. With respect to songs, Charles Koppelman points out, "We don't have specific guidelines . . . except that the song must be good. A good song never goes out of style." This is quite evident in the resurfacing of such Entertainment Company copyrights as "A Girl Like You," recently recorded by Shaun Cassidy and John Travolta, and "Groovin'," recorded by Leif Garrett and Wilson Pickett.

Whereas the efforts of the first

three years were focused on acquiring existing catalogues (and they are still always looking), the focus has now switched somewhat to the development of their existing copyrights and expansion of their family of staff writers. Jay Warner, vice president of publishing (Los Angeles), is constantly in touch with producers, writers, and artists throughout the industry.

Both Koppelman and Bandier are also constantly utilizing the existing compositions of such company writers as John Batdorf, Bradford Craig, Billy Falcon, Henry Gaffney, Alan Gordon, Doug McCormick, Kenny Nolan, REO Speedwagon, Bruce Roberts, Livingston Taylor and David Wolfert through both their knowledge and experience in the business as well as their phenomenal production company, which records such artists as Barbra Streisand, Dolly Parton, Cheryl Ladd, Judy Collins, Livingston Taylor, Paul Anka, Lynn Anderson, Max Demian, Samantha Sang, Dusty Springfield, and many others.

They have also had the opportunity to break many new writers: Hugh Prestwood, now a staff writer, penned Judy Collins' new single, "Hard Times For Lovers;" Gary Portland and Jeanne Napoli, who were put together by The Entertainment Company, will be represented on albums coming out by both Cheryl Ladd and Samantha Sang; Susan Sheridan co-wrote the title song of Lynn Anderson's forthcoming album, "Outlaw Is Just A State Of Mind," with David Wolfert.

FROM NINETEEN SEVENTY-EIGHT TO *INFINITY*



THANK YOU FOR JOINING US AT THE BEGINNING  **INFINITY PUBLISHING GROUP**

New York, N.Y. (Continued from page 36)

studio manager of Capricorn Studios in Macon, Georgia, who became the proud parents of an eight pound, three ounce baby girl, **Gena Carolyn Nixon**, on February 21.

GONE BUT NOT FORGOTTEN: A receiver was appointed by the London High Court last week to untangle the complex contract income of the **Sex Pistols** and to determine exactly how much money is due to whom, ending a seven day hearing of a suit brought by **Johnny Rotten** under his real name of **Johnny Lydon** against the Sex Pistols' management, Glitterbest Ltd. During the hearing, portions of a script of a film conceived by former Sex Pistols manager **Malcolm McLaren** about manufacturing a punk rock group were read. The Sex Pistols were slated to star in the film, but Lydon charged that the proposed film involved incest, necrophelia, group sex, sadism and other perversions, which he, for one, wants nothing to do with at this time. He also quoted McLaren as saying in the script, "Find yourself four kids, make them hate each other and make sure they can't

The Coast (Continued from page 20)

ASCAP. As part of the ongoing series of events tied to the society's 65th anniversary, there will be an all-day seminar at UCLA called "The Working Songwriter/Composer," to be chaired by ASCAP board of directors member **Arthur Hamilton** and featuring appearances by a number of ASCAP writers. Later that same date, it will be ASCAP night for the Myesthenia Gravis Foundation, which is holding a dinner at the Beverly Hilton. Songwriters/composers appearing at that one will include **Ben Oakland**, **Jack Segal**, **Jay Livingston** and **Ray Evans**, and **Sammy Fain** . . . Speaking of songwriters, **Janis Ian** has certainly been in demand lately: she's providing melodies for **Carole Bayer Sager's** lyrics, we're told, and has been approached by **Marvin Hamlisch** to supply words for his tunes. Meanwhile, Ian's "Light the Light" will be on **Joan Baez'** new album, and her "Other Side of the Sun," written with **Albert Hammond**, may be covered by **Bette Midler**. But there's absolutely no truth to the rumor that one of our favorite bands, **The Residents**, are preparing a heavy metal disco version of "Society's Child" . . . Well, well, well, just look at all the people who celebrated birthdays on February 26: **Fats Domino**, former **Manfred Mann** vocalist **Paul Jones**, singer **Sandie Shaw** (you remember her, the barefoot thrush who brought you "Girl Don't Come"), **Poco's Paul Cotton**, **Canned Heat's Bob "The Bear" Hite**, **Elizabeth Taylor** and **Jackie Gleason**. Oh, and we almost forgot **Harvey "The K" Kubernik** and turncoat **Mike Falcon**, a former vitamin dealer, air ioniser and Krishna devotee who used to work at RW, we think. Anyway, the 26th was also the day that "Los Angeles Radio," the new double album on the Freeway Records label, was unveiled over at the SIR sound stage. In attendance were Kubernik himself, who organized the whole deal, along with **Kim Fowley**, **Flo** and **Eddie**, **Chris Darrow**, **Al Stewart**, **Burton Cummings**, **Phil Austin** of the **Firesign Theater**, the newly-reformed **American Spring** (with **Brian Wilson's** estranged wife **Marilyn** and her sister **Diane**), and even **Phil Spector** . . . **Pat Metheny** has just begun an eight-city tour of Japan with fellow ECM guitarists **John Abercrombie** and **Egberto Gismonti** . . . **Stan Kenton** will hold four week-long jazz clinics at various colleges this summer—including Drury College in Springfield, Missouri, the University of Texas at Arlington, Towson State College in Baltimore and Cal State University at Sacramento—with a varied curriculum that features vocal jazz classes, piano workshops, instruction in all band instruments, theory and improvisation, and so on. Contact Kentonia, 1012 South Robertson in L.A. (652-6848) for more info . . . **James Di Pasquale**, who co-produced the "Fast Break" soundtrack and **Auracle's** first Chrysalis album, will speak on Career Development in the Arts, with emphasis on the record biz, at UCLA this Monday (6).

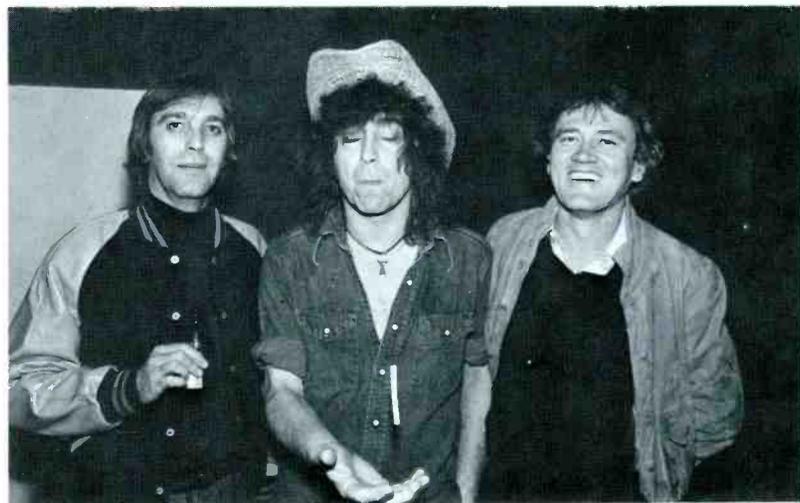
EXCITABLE SESSIONS—**Warren Zevon** has started sessions here for his next lp. Although originally slated to work with producer **Jon Landau**, Zevon is now co-producing the dates with engineer **Greg Ladanyi** ("Running On Empty" among others), and has thus returned to The Sound Factory, where he cut last year's "Excitable Boy." Supporting cast thus far includes **Lee Sklar**, **Rick Marotta** and **Joe Walsh**, while Zevon is reportedly flexing his excitable Fender . . . **SPEAKING OF CRIME**, **The Boomtown Rats** kicked off their U. S. tour last week with a San Diego concert that also previewed a new song—"I Can't Stand Mondays," inspired by the chilling motive ascribed to San Diego teen sniper **Debby Spencer**. Rat lead singer and songwriter **Bob Geldof** read the story during the band's January promo tour, and wound up with what we're told was a showstopper.

NATAL KUDOS to E/A's national AOR director **Burt Stein** and wife **Sann**, whose first child, a boy, was born Wednesday (28).

play. The main asset is that the band cannot play; cash comes out of chaos."

LOTS MORE JOCKEY SHORTS: **Olivia Newton-John** will play the girlfriend of one of the **Village People** in a new film to be shot in New York City this summer. Olympian **Bruce Jenner** has been cast as a music business manager/lawyer. The new Village People album is titled "Go West" with a forthcoming single to be called "In the Navy." There's no truth to the rumor that the group will take on the Boy Scouts come next lp . . . **John Prine** will record his next album in Memphis with producer **Knox Phillips**, son of producer **Sam Phillips**, the founder of Sun Records . . . Speaking of Sun, **Jerry Lee Lewis'** next album, to be released later this month, includes classic rockers "I Like It Like That," "Rockin' Little Angel" and "Personality." . . . **Brian Connolly**, lead singer for **Sweet** for the past decade, has left that group to pursue a solo career . . . **Graham Parker and the Rumour's** new album, "Squeezing Out Sparks," was previewed for your columnists at Arista Records last week. The album was produced by **Jack Nitzsche** and is a departure for the group in that it was recorded with practically no overdubs and has an unrelenting rock intensity. Of the tracks that stood out the first time around, "Love's Got Me Twisted" and "Passion Is No Ordinary Word" are the most notable. A couple of the more interesting new Graham Parker tracks will not be on the album at all. One is a promotional only 12" recording of the already infamous "Mercury Poisoning." The other is a version of the **Jacksons'** "I Want You Back" which is on the B-side of his new British single . . . New Jersey's **Conversion** made their first Big Apple appearance at Cooper Union last week . . . If you've seen "Superman," and who hasn't by now, then you've no doubt heard a snippet of **Supertramp's** "Give A Little Bit" in the soundtrack. But how about the gas station that uses the name J. Moss Gas? Or when **Clark Kent** says, "Hi Gil, how's Judy?," obviously a reference to A&M president **Gil Friesen** and his wife whose name is Judy. Or how 'bout new A&M recording artist **Klark Kent?** . . . **Keith Richards** and **John Belushi** were spotted at the Bottom Line last week, taking in a **McGuinn, Clark, Hillman** late show . . . **Julio Iglesias**, the recipient of an RW salute about two years ago, has just finished his new album for CBS International at Criteria Studios. His previous album sold 2.5 million copies which isn't to say that he couldn't have done it without us . . . In other studio news, one of New York's newest, The Sound Place, is celebrating its first two singles from the renovated Studio B on the chart. They are **Herbie Mann's** "Superman" and **GQ's** "Disco Nights (Rock Freak)." . . . **Steve Martin** showed up at a "Steve Martin Look-Alike Contest" at the Comedy Store in L.A. recently, but didn't win. First prize went to a fan from Boise, Idaho who says he entered the contest because he didn't know what else to do with his 57 white suits . . . **Paul McCartney** and **Wings** have signed a long-term exclusive recording agreement with EMI Music for all countries outside North America. The deal is said to be a licensing agreement for five years. Wings' TV special, "Wings Over the World," will be seen in this country on CBS, March 16. McCartney says small clubs and ballrooms may be sites for the group's next tour . . . Among other notable aspects of **Robert Fripp's** forthcoming solo lp, "Exposure," is a 40 minute lecture by a philosopher which has speeded up 6.5 thousand octaves by a space-age process to the point where it is a 3 second tape woosh.

Struttin' His Stuff



Capricorn recording artist **Elvin Bishop** recently embarked on a short tour in support of his new album "Hog Heaven." Shown above after Bishop's sold-out appearance at the Great Southeast Music Hall in Atlanta are, from left: **Don Schmitzerle**, vice president and general manager of Capricorn; **Bishop**; and **Phil Walden**, president of Capricorn.

Disco File Top 40

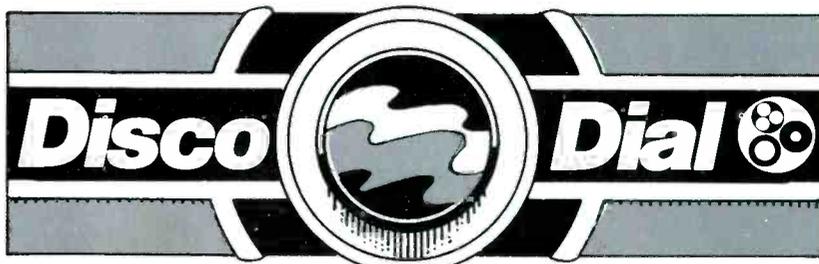
TW LW

- 1 1 **DA YA THINK I'M SEXY?**—ROD STEWART—Warner Bros. (disco disc)
- 2 2 **AT MIDNIGHT**—T-CONNECTION—Dash (disco disc)
- 3 3 **KEEP ON DANCIN'/DO IT AT THE DISCO**—GARY'S GANG—Columbia (disco disc)
- 4 5 **HE'S THE GREATEST DANCER/WE ARE FAMILY**—SISTER SLEDGE—Cotillion (disco disc)
- 5 4 **I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—INSTANT FUNK—Salsoul (disco disc)
- 6 6 **(EVERYBODY) GET DANCIN'**—BOMBERS—West End (disco disc)
- 7 9 **KNOCK ON WOOD**—AMII STEWART—Ariola (disco disc)
- 8 7 **FIRE NIGHT DANCE**—PETER JACQUES BAND—Prelude (disco discs)
- 9 8 **ULTIMATE**—ULTIMATE—Casablanca (entire lp)
- 10 16 **DANCER/DANCE TO DANCE**—GINO SOCCIO—Warner/RFC (lp cuts)
- 11 10 **LOVE AND DESIRE**—ARPEGGIO—Polydor (disco disc)
- 12 11 **THERE BUT FOR THE GRACE OF GOD GO I**—MACHINE—Hologram/RCA (disco disc)
- 13 15 **DISCO NIGHTS (ROCK FREAK)**—G.Q.—Arista (disco disc)
- 14 13 **FLY AWAY**—VOYAGE—Marlin (entire lp)
- 15 14 **HAVEN'T STOPPED DANCING YET**—GONZALEZ—Capitol (disco disc)
- 16 17 **FILL MY LIFE WITH LOVE/ONE MORE MINUTE**—ST. TROPEZ—Butterfly (disco disc)
- 17 18 **MIDNIGHT RHYTHM**—MIDNIGHT RHYTHM—Atlantic (entire lp)
- 18 12 **I WILL SURVIVE/ANYBODY WANNA PARTY**—GLORIA GAYNOR—Polydor (disco disc/lp cut)
- 19 28 **HOLD YOUR HORSES**—FIRST CHOICE—Gold Mind (entire lp)
- 20 21 **DANCE**—PARADISE EXPRESS—Fantasy (disco disc)
- 21 23 **TURN ME UP**—KEITH BARROW—Columbia (disco disc)
- 22 22 **I DON'T KNOW IF IT'S RIGHT**—EVELYN "CHAMPAGNE" KING—RCA (disco disc)
- 23 19 **DANCIN'**—GREY & HANKS—RCA (disco disc)
- 24 29 **TAKE ME HOME**—CHER—Casablanca (disco disc)
- 25 24 **FLY ME ON THE WINGS OF LOVE**—CELI BEE—APA (disco disc)
- 26 26 **TRAGEDY**—BEE GEES—RSO (disco disc)
- 27 20 **A FREAK A/CHANCE TO DANCE**—LEMON—Prelude (disco disc)
- 28 — **STAR LOVE**—CHERYL LYNN—Columbia (disco disc)
- 29 30 **SATURDAY NIGHT, SUNDAY MORNING**—THELMA HOUSTON—Tamla (disco disc)
- 30 34 **SHAKE YOUR BODY (DOWN TO THE GROUND)**—JACKSONS—Epic (disco disc)
- 31 32 **TURN THE MUSIC UP**—PLAYERS ASSOCIATION—Vanguard (disco disc)
- 32 — **DON'T YOU NEED**—LINDA EVANS—Ariola (disco disc)
- 33 38 **(DO THE) BOOGIE WOOGIE**—FATBACK BAND—Spring (disco disc)
- 34 — **DANCE WITH YOU**—CARRIE LUCAS—Solar (disco disc)
- 35 35 **CRAZY**—GLASS FAMILY—JDC (disco disc)
- 36 40 **NIGHT TIME**—STICKY FINGERS—Prelude (lp cut)
- 37 — **MIDNIGHT IN MANHATTAN**—7TH AVENUE—AVI (entire lp)
- 38 — **BANG A GONG**—WITCH QUEEN—Roadshow (disco disc)
- 39 — **BY THE WAY YOU DANCE**—BUNNY SIGLER—Gold Mind (lp cut)
- 40 — **FORBIDDEN LOVE**—MADLEEN KANE—Warner Bros. (disco disc)

Disco in Nashville



The BMI Nashville office recently honored locally based disco producers Moses Dillard and Jesse Boyce at a luncheon, February 22 at the BMI office. BMI Commendations of Excellence were presented to the duo "for outstanding contributions to the world of disco." Pictured from left are Jerry Smith, assistant director of writer relations, BMI; Jesse Boyce; Frances Preston, vice president, BMI; and Moses Dillard.



WKTU/New York/Matthew Clenott

#1 **I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—Instant Funk—Salsoul

Prime Movers: **OUR LOVE IS INSANE**—Desmond Child & Rouge—Capitol
DISCO NIGHTS—G.Q.—Arista
DANCER—Gino Soccio—Warner/RFC

Pick Hits: **HOT NUMBER**—Foxy—Dash
BANG A GONG—Witch Queen—Roadshow
DANCE WITH YOU—Carrie Lucas—Solar

WRMZ-FM/Columbus/Bill McCulley

#1 **DA YA THINK I'M SEXY?**—Rod Stewart—WB

Prime Movers: **KNOCK ON WOOD**—Amii Stewart—Ariola
HE'S THE GREATEST DANCER—Sister Sledge—Cotillion
SUPERMAN—Herbie Mann—Atlantic

Pick Hits: **WHOLE LOTTA LOVE**—Wonder Band—Atco
DON'T YOU NEED—Linda Evans—Ariola
HERE COMES THE NIGHT—Beach Boys—Caribou

WCAU-FM/Philadelphia/Roy Perry

#1 **I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—Instant Funk—Salsoul

Prime Movers: **LOVE BALLAD**—George Benson—WB
THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA
KNOCK ON WOOD—Amii Stewart—Ariola

Pick Hits: **NANU NANU**—Daddy Dewdrop—Inphasion
I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)—Narada Michael Walden—Atlantic
FORBIDDEN LOVE—Madleen Kane—WB

KSET/El Paso/Chuck Gross

#1 **DA YA THINK I'M SEXY?**—Rod Stewart—WB

Prime Movers: **I WANT YOUR LOVE**—Chic—Atlantic
HE'S THE GREATEST DANCER—Sister Sledge—Cotillion
HIGH ON YOUR LOVE SUITE—Rick James—Gordy

Pick Hits: **HERE COMES THE NIGHT**—Beach Boys—Caribou
FORBIDDEN LOVE—Madleen Kane—WB
SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—Tamla

KIIS-FM/Los Angeles/Sherman Cohen

#1 **DA YA THINK I'M SEXY?**—Rod Stewart—WB

Prime Movers: **TAKE ME HOME**—Cher—Casablanca
(EVERYBODY) GET DANCIN'—Bombers—West End
HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Cotillion

Pick Hits: **STAR LOVE**—Cheryl Lynn—Col
SHAKE YOUR BODY (DOWN TO THE GROUND)—Jacksons—Epic
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (lp cuts)

DISCO 14/Harrisburg/Scott Robbins

#1 **I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—Instant Funk—Salsoul

Prime Movers: **HOT NUMBER**—Foxy—Dash
IT MUST BE LOVE—Alton McClain & Destiny—Polydor
IT'S ALL THE WAY LIVE—Lakeside—Solar

Pick Hits: **FLY ON UFO**—Chrome—Infinity
FORBIDDEN LOVE—Madleen Kane—WB
DANCE LADY DANCE—Crown Heights Affair—DeLite

All records played are 12" discs unless otherwise indicated.

Col Names Pellegrino To Disco Position

■ NEW YORK — Joe Mansfield, vice president, marketing, Columbia Records, has announced the appointment of Vince Pellegrino to the newly created position of associate director, disco marketing, Columbia Records.



Vince Pellegrino

In his new capacity, Pellegrino will be responsible for Columbia label marketing campaigns for all disco product. He will report directly to Joe Mansfield.

Background

Pellegrino has been actively involved in disco for ten years, with experience ranging from sales to radio where he was a disco DJ. Since May, 1977 he has been New York sales representative for CBS Records. Prior to joining CBS Records, Pellegrino was with ABC, Inc. for three years, holding such positions as sales manager and purchasing manager with the record subsidiary of ABC, Inc.

Betamax Suit

(Continued from page 6)

plaintiffs further on what relief is being sought.

When Kroft finally suggested plaintiffs would accept an injunction against further Betamax sales until its producers could develop a design that would prevent tape copies from being used more than once, Judge Ferguson questioned whether he was being asked to assume a supervisory role over the operations of a Japanese corporation.

Landmark Implications

Regardless of the outcome of the proceedings, the issue is expected to remain a hotly-contested one via subsequent appeals by the plaintiffs, owing to the landmark implications of the case. With the home video market experiencing rapid growth, and Universal's parent corporation, MCA, now actively marketing its rival home unit, the Discovision videodisc system, which uses only prerecorded software, observers expect the battle to reach at least as far as the Court of Appeals.

WB Sets Campaign For Benson Album

■ LOS ANGELES — Warner Bros. Records has announced a major, comprehensive campaign on behalf of the latest George Benson album, "Livin' Inside Your Love." The combined advertising, merchandising, promotion, sales and retail effort mounted for the album will be among the most extensive ever undertaken by the label, with initial attention already focused on the lp's first single, "Love Ballad."

The combined push for "Livin' Inside Your Love," which is produced by Tommy LiPuma, will begin in March and run for a two month period.

Advertising plans for the album include major buys in both radio and print, encompassing trade and consumer publications. The marketing effort will involve every merchandising representative in all WEA branches nationwide, concentrating and advertising.

Singles Analysis

(Continued from page 8)

#36 bullet; Third World (Island) #37 bullet; Chuck Brown & The Soul Searchers (Source) #38 bullet; Bob Welch (Capitol), added at 99X, KRTH and KRBE, #39 bullet; Sister Sledge (Cotillion), #11 bullet BOS and #4 disco, one of this week's Powerhouse Picks on big adds on a good national spread; Jacksons (Epic) #17 bullet BOS and #30 disco, added at Z93 and other majors for #43 bullet; George Benson (Warner Bros.), another Powerhouse Pick this week and #37 bullet BOS, added this week at KSLQ, WTIX, Y100 and others for #44 bullet and Cher (Casablanca), coming on the BOS chart at #66 bullet, picking up the Dallas market for #49 bullet.

Still taking significant chart moves are: Herbie Mann (Atlantic) #58 bullet; Instant Funk (Salsoul) #4 bullet BOS, #59 bullet here: George Harrison (Dark Horse), breaking this week with new airplay at 94Q, KXOK, CKLW, KRBE and other majors for #63 bullet; Nancy Brooks (Arista) #74 bullet; Desmond Child & Rouge (Capitol), last week's Chartmaker, #75 bullet; and April Wine (Capitol) #89 bullet.

The new records on the chart this week show a clear division between disco and rock records. Making their first appearance in the Top 100 are: The Beach Boys (Caribou) #79 bullet; Thelma Houston (Tamla), #67 bullet BOS, and here at #87 bullet; BTO (Mercury) #88 bullet; Grey & Hanks (RCA), #18 bullet BOS, on here at #98 and Journey (Columbia) #99.

Disco File (Continued from page 28)

presence gives weight to the glossy semi-European arrangements. Highlights: spoken raps on "Don't Fall in Love" (7:41) and "Gimme Your Love" (7:26), the latter having a beautifully done now-you-see-it-now-you-don't percussion arrangement in the keyboard break: "I Believed" (4:34) and "It's Over" (5:44), with a nice bass line that comes up in the break. Not a peak-time record, but good for mellower sets as well as radio. "Doin' It" is the most auspicious female singer's debut since Evelyn "Champagne" King's "Smooth Talk."

Also a good radio bet is the Raes' "Dancing Up a Storm" (A&M), teaming the hit, "A Little Lovin'," with three bright pop tunes that gain disco power through percussion overlays, Bob Babbitt's driving bass and John Luongo's mix. They are: "I Only Wanna Get Up and Dance" (7:25), "Don't Turn Rround" (5:26) and "Don't Make Waves" (5:15). The most interesting cut, though, is a version of "School" (from Supertramp's "Crime of the Century" album). The 6:59 cut has a funkier, more biting edge underlying a variety of vocal and instrumental passages, with the effect of repeated building and breaking throughout the cut. Different, yes, but so is much of what's getting play. Desmond Child and Rouge fans should give a listen.

Dennis Parker's "Like an Eagle" is Jacques Morali's latest production; the Gypsy Lane band is backing, as usual, and Phil Hurtt returns the supporting cast. The sound is generally familiar, headed by Parker's nondescript baritone vocals, but the message is really the important determinant of the album's impact. The songs tell of casual involvement and momentary pleasure, most effectively in "New York By Night" (5:07), where seamy street scenes are superimposed on travelogue slogans. Correspondingly, the band sounds subdued in comparison to its fiery Village People work (of which there will be new material shortly), but it fits the sleazy atmosphere of the lyrics. Even "Why Don't You Boogie" and "I'm a Dancer" (9:53) have a dark feel that is a strong mood setter. Like Asha's "L'Indiana" album and all of Amanda Lear's work, there's something both dangerous and seductive about "Like an Eagle."

ROCK ME ALL NIGHT LONG: Desmond Child and Rouge's "Our Love is Insane" (Capitol) was an intriguing album cut to a variety of deejays and radio programmers; it's now out in a third disco disc appearance, this time with an excellent new mix by John Luongo. Speedier, with added conga, syndrum and percussion, the 7:45 mix is the sort of bottom-up transformation the Luongo has always done so well (check the originals on Gonzalez' "Haven't Stopped Dancing" and the Raes' "A Little Lovin'," for example). A guitar solo has been replaced by sax; the confusing pause is replaced by one of Luongo's own. Still a left-fielder, it's now much kinder to the deejays who's come to like it.

"For Your Love," the Yardbirds song, reappears in a synthesizer arrangement on Chilly's Polydor album of the same name. The heavily electronic arrangement avoids being yesterday's thing with handclap and percussion breaks and a sound much less ornate than Cerrone's or Giorgio's previous hits. The guitar reminds us of the song's origin and long synthesizer chords provide the song's signature, much in the fashion of "I'm a Man." Also taking after that successful remake, newly written passages vary the groove to sustain 11:50 length. Nice touches: the echoing wall of voices; momentary pauses almost overtaken by new surges of sound and conga/handclap tracks that provide tension between the human and mechanical.

My favorite remake this week is Amii Stewart's "Light My Fire," a triumph similar to Tina Turner's "Proud Mary." The "nice and easy" intro breaks into an energetic gallop (not quite as fast, though, as the "137 Disco Heaven" subtitle indicates) with crucial chord changes that allow for several very satisfying builds and breaks. The rather abrupt splices that occur twice in the cut might be worked over for a disco disc.

Last, it's a pleasure to note that "Light My Fire" comes from Stewart's "Knock On Wood" album, on Ariola, which has already gone gold, as of last week. Nearing gold: Musique's "Keep on Jumpin'" album, on Prelude. Gold: "Hot Shot," by Karen Young, on West End. Young has been debuting a new song that sounds as if it will bring more her way.

Ostrow To Midsong

■ NEW YORK—Steve Ostrow has been named the west coast regional marketing manager for Midsong Records, it was announced by Bob Reno, president.

Ostrow was formerly on the staff of Cashbox Magazine.

Waters To Tour With Eric Clapton

■ NEW YORK—Blue Sky Records has announced that Muddy Waters will appear on the U.S. tour of Eric Clapton, beginning March 28, 1979, in Tucson, Arizona.

The A/C Report

(A Bi-Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

I'LL COME RUNNING—Livingston Taylor—Epic (7)
LOVE IS THE ANSWER—Dan & Coley—Big Tree (6)
JUST WHEN I NEEDED YOU MOST—Randy Vanwarmer—Bearsville (5)
I WANT YOUR LOVE—Chic—Atlantic (4)
I NEVER SAID I LOVE YOU—Orsa Lia—Infinity (4)
WHAT A FOOL BELIEVES—Doobie Bros.—WB (4)
STUMBLIN' IN—Quatra/Norman—RSO (4)

WHDH/BOSTON

I WANT YOUR LOVE—Chic—Atlantic
SONG ON THE RADIO—Al Stewart—Arista
STUMBLIN' IN—Quatra/Norman—RSO
WSAR/FALL FIVER
BLOW AWAY—George Harrison—Dark Horse
I'LL COME RUNNING—Livingston Taylor—Epic
OH HONEY—Delegation—Shadybrook
STAY THE NIGHT—Farragher Bros.—Polydor
WHAT A FOOL BELIEVES—Doobie Bros.—WB
WHEELS OF LIFE—Gino Vannelli—A&M

WNEW/NEW YORK

I NEVER SAID I LOVE YOU—Orsa Lia—Infinity
JUST WHEN I NEEDED YOU MOST—Randy Vanwarmer—Bearsville
STAY THE NIGHT—Farragher Bros.—Polydor

WIP/PHILADELPHIA

LOVE IS THE ANSWER—Dan & Coley—Big Tree

WKBC-FM/WINSTON-SALEM

I'LL COME RUNNING—Livingston Taylor—Epic
LOVE BALLAD—George Benson—WB
WATCH OUT FOR LUCY—Eric Clapton—RSO

WSB/ATLANTA

ALMOST GONE—Barry Mann—WB
HERE COMES THE NIGHT—Beach Boys—Caribou
(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT—Barbara Mandrell—ABC
I WANT YOUR LOVE—Chic—Atlantic

THEME FROM SUPERMAN—Meco—Casablanca

UNLOVED—Walter Egan—Col

WIOD/MIAMI

I'LL COME RUNNING—Elton John—MCA

WHAT A FOOL BELIEVES—Doobie Bros.—WB

WSM/NASHVILLE

CRAZY LOVE—Poco—ABC
HARD TIMES FOR LOVERS—Judy Collins—Elektra
LOVE IS THE ANSWER—Dan & Coley—Big Tree

WJBO/BATON ROUGE

ALL I EVER NEED IS YOU—Rogers/West—UA
HARD TIMES FOR LOVERS—Judy Collins—Elektra

LOVE IS THE ANSWER—Dan & Coley—Big Tree
STUMBLIN' IN—Quatra/Norman—RSO

WGAR/CLEVELAND

BIG SHOT—Billy Joel—Col
HAVEN'T STOPPED DANCING YET—Gonzalez—Capital
MUSIC BOX DANCER—Frank Mills—Polydor

WTMJ/MILWAUKEE

I WANT YOUR LOVE—Chic—Atlantic

WCCO/MINNEAPOLIS

GIVE AN INCH—Ian Matthews—Mushroom
LIPSTICK TRACE (ON A CIGARETTE)—Amazing Rhythm Aces—ABC
LIVING WITHOUT YOUR LOVE—Dusty Springfield—UA
LOVE IS THE ANSWER—Dan & Coley—Big Tree

KMBZ/KANSAS CITY

CALIFORNIA DREAMIN'—America—American Intl.

(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT—Barbara Mandrell—ABC

I LOST MY HEAD—Charlie Rich—Epic

I WANT YOUR LOVE—Chic—Atlantic

JUST WHEN I NEEDED YOU MOST—Randy Vanwarmer—Bearsville

OH HONEY—Delegation—Shadybrook

SOMEBODY SPECIAL—Donna Fargo—WB

SONG FOR GUY—Elton John—MCA

WISDOM OF A FOOL—Jacky Ward—Mercury

KULF/HOUSTON

BUSTIN' LOOSE—Chuck Brown—Source

CONTACT—Edwin Starr—20th Century Fox

KEEP ON DANCIN'—Gary's Gang—Col

LIVIN' IT UP (FRIDAY NIGHT)—Bell & James—A&M

LADY—Little River Band—Harvest
SONG ON THE RADIO—Al Stewart—Arista

YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester—Fantasy

KOY/PHOENIX

I'LL COME RUNNING—Livingston Taylor—Epic

LOVE ME TENDER—Linda Ronstadt—Asylum

KIIS/LOS ANGELES

CAN YOU READ MY MIND—Maureen McGovern—Warner/Curb

LOOKING THROUGH THE EYES OF LOVE—Melissa Manchester—Arista

KPNW/EUGENE

ALL I EVER NEED IS YOU—Rogers/West—UA

I NEVER SAID I LOVE YOU—Orsa Lia—Infinity

I WAS MADE FOR DANCIN'—Leif Garrett—Scotti Bras.

JUST WHEN I NEEDED YOU MOST—Randy Vanwarmer—Bearsville

LAST TIME I FELT LIKE THIS—Mathis/Oliver—Col

LIPSTICK TRACE (ON A CIGARETTE)—Amazing Rhythm Aces—ABC

UNLOVED—Walter Egan—Col

WHEELS OF LIFE—Gino Vannelli—A&M

YOU CAN DO IT—Dobie Gray—Infinity

Also reporting this week: WBZ, WQUD-FM, KMOX-FM, KVI, 22 stations reporting.

RETAIL RAP

By FRANN ALTMAN

■ TRY THIS RECORD ON FOR SIZE: Arista Records, Licorice Pizza Stores, Miller's Outpost and the Gap, along with the help of Intro-disc's **Sandy Fox**, have joined "sleeves" in a promotional effort to increase customer trade and help expose new artists. According to Arista's local marketing man **Stuart Grant**, approximately 20 to 25 Miller's Outposts and about five Gap stores in California will air promotional 60-minute eight-track tapes during their daily hours, featuring selections from seven new artists on Arista. The tape will ID each artist, along with a tag at the end informing customers that Licorice Pizza carries the albums they have just heard while shopping. In an area near the checkout, the stores will offer a printed playlist of what's being played; the bottom will be a coupon which can be applied to any Licorice Pizza store to buy the listed albums at a special sale price. Album jackets will be displayed on the outside of each of the dressing rooms. Licorice Pizza stores will set up a display area tagged "As heard at Miller's Outpost and the Gap" with all the new artists' material. The program, scheduled to run around mid-March through mid-April, is one example of a newer cross promotional slant designed to capture the ears of a prime music demographic outside the usual radio and print channels.

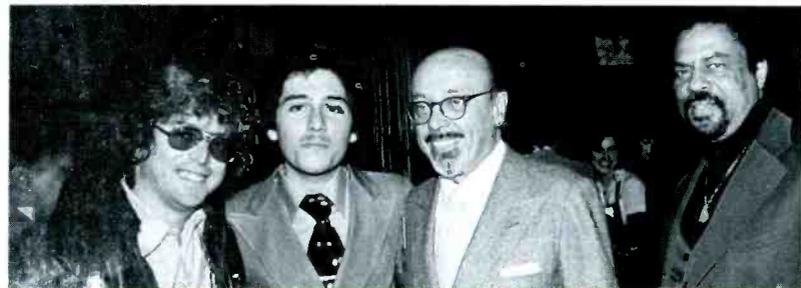
SUPER JOB FOR SUPERMAN: Warner Brothers would like to say thanks to all the retailers across the country who helped in their effort to merchandise "Superman." WB ran a contest for their field force and it seems that the support from the retail level in line with the contest has been so super that "records are being sold even with limited airplay" said **Jim Wagner** of WB . . . Everybody's held another Guaranteed Great Music Concert on February 24 featuring **Pat Metheny** and **Jeff Lorber**. Playing to two sell out crowds which activated album sales there at the Euphoria, Everybody's **Don Crouch** predicts upward chart movement for both artists. Everybody's is also planning, an evening with **McGuinn, Clark & Hillman** soon. This one, however, will be held at the Paramount Theater. Coupons will be distributed at the concert giving listeners the opportunity to purchase the MCH albums at a special price as record sales at the theater aren't feasible.

MAKE MINE A STYX SHIFT: A \$20,000 customized van, illustrating the last four album covers for A&M's Styx on the outside of the van, will be given away as the grand prize in a national display contest, according to **Jayne Neches**, western regional marketing director for A&M Records. There will be three category winners of first prize each, making allowances for store size in each category. The promotion focuses on Styx's "Pieces of Eight."

Mark Ferjulian and **Bruce Thomas**, co-owners, Moby Disc Records, and **Phil Caston**, president, Greenpeace of Southern California, have joined in a cooperative effort toward greater public awareness of such Greenpeace issues as the plight of the whale and the harp seal through a variety of music-oriented special projects. Details of future projects will be announced shortly.

WELCOME TO THE NEIGHBORHOOD DEPARTMENT: By now (if you missed the by-line) you're probably wondering who is writing this column. Well, the Falcon has flown (to Computrac) and while I can't possibly fill his tennis shoes, I most certainly would like to pick up where he left off. That, of course, means that while I will be spending as much time as possible calling out, I most enthusiastically encourage you to contact me. Call collect (213) 465-6126. I want to hear from you on pricings, displays, merchandising, marketing, pros and cons . . . if your tale is retail, let's talk, I know you're out there . . . And special thanks to Mike "The Hawk" Falcon for his help and support.

Wonder Band Feted



Atlantic/Atco Records recently threw a disco party at the Columbus Citizens' House to celebrate the early success of the Wonder Band's debut lp "Stairway to Love" and commercial 12-inch DiscoDisc "Whole Lotta Love." Shown from left are: Atlantic president Jerry Greenberg, Wonder Band co-producer Silvio Tancredi, Atlantic chairman Ahmet Ertegun, vice president/director of special markets Eddie Holland.

Retail Report Record World



MARCH 10, 1979

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

SALESMAKER OF THE WEEK



THREE HEARTS
BOB WELCH
Capitol

TOP SALES

THREE HEARTS—Bob Welch—Capitol
CHEAP TRICK AT BUDOKAN—Epic

CAMELOT/NATIONAL

ANNIE'S SONG—James Galway—RCA Red Seal
BUSTIN' OUT OF L SEVEN—Rick James—Gordy
DANCING IN THE CITY—Marshall Hain—Capitol
HEAD FIRST—Babys—Chrysalis
INSTANT FUNK—Salsoul
LEGEND—Poco—ABC
MCGUINN, CLARK & HILLMAN—Capitol
MINUTE BY MINUTE—Doobie Brothers—WB
NEW KIND OF FEELING—Anne Murray—Capitol
SPIRITS HAVING FLOWN—Bee Gees—RSO

HANDLEMAN/NATIONAL

CHEAP TRICK AT BUDOKAN—Epic
GOLD—Jefferson Starship—Grunt
HEAD FIRST—Babys—Chrysalis
INSTANT FUNK—Salsoul
JUST LIKE REAL PEOPLE—Kendalls—Ovation
LOVE TRACKS—Gloria Gaynor—Polydor
NEW KIND OF FEELING—Anne Murray—Capitol
SPIRITS HAVING FLOWN—Bee Gees—RSO
TAKE ME HOME—Cher—Casablanca
2 HOT—Peaches & Herb—Polydor

KORVETTES/NATIONAL

BELL & JAMES—A&M
BIRTH COMES TO US ALL—Good Rats—Passport
CLEAN—Edwin Starr—20th Century
HARD TIMES FOR LOVERS—Judy Collins—Elektra
MACHO MAN—Village People—Casablanca
OUTLANDOS D'AMOUR—Police—A&M
PARALLEL LINES—Blondie—Chrysalis
SMOOTH TALK—Evelyn Champagne King—RCA
TAKE IT TO THE MAX—Max Demian Band—RCA
TAKE ME HOME—Cher—Casablanca

PICKWICK/NATIONAL

BEST DAYS OF MY LIFE—Johnny Mathis—Col
BEST OF BARBARA MANDRELL—ABC
BUSTIN' OUT OF L SEVEN—Rick James—Gordy
CHEAP TRICK AT BUDOKAN—Epic
CHERYL LYNN—Col
GOLD—Jefferson Starship—Grunt
LEGEND—Poco—ABC
NEW KIND OF FEELING—Anne Murray—Capitol
TOUCH DOWN—Bob James—Col/Tappan Zee
2 HOT—Peaches & Herb—Polydor

RECORD BAR/NATIONAL

ALL THE WOO IN THE WORLD—Bernie Worrell—Arista

AWAKENING—Michael Narada—Walden—Atlantic
'BOUT LOVE—Bill Withers—Col
DELEGATION—Shadybrook
INSTANT FUNK—Salsoul
JOURNEY TO THE LAND OF ENCHANTMENT—Enchantment—Roadshow
LIFE IN THE FOODCHAIN—Tonio K.—Full Moon
MUSIC BOX DANCER—Frank Mills—Polydor
THREE HEARTS—Bob Welch—Capitol
WE ARE FAMILY—Sister Sledge—Cotillion

SOUND UNLIMITED/NATIONAL

CHEAP TRICK AT BUDOKAN—Epic
DREAMS OF TOMORROW—Marilyn Scott—Atco
ENERGY—Pointer Sisters—Planet
HEAD FIRST—Babys—Chrysalis
HERE, MY DEAR—Marvin Gaye—Tamla
LEGEND—Poco—ABC
LOVE TRACKS—Gloria Gaynor—Polydor
SLEEPLESS NIGHTS—Brooklyn Dreams—Casablanca
TRILLION—Epic
2 HOT—Peaches & Herb—Polydor

KING KAROL/NEW YORK

ARMED FORCES—Elvis Costello—Col
BLONDES HAVE MORE FUN—Rod Stewart—WB
ENERGY—Pointer Sisters—Planet
LIFE FOR THE TAKING—Eddie Money—Col
LOVE TRACKS—Gloria Gaynor—Polydor
NICOLETTE—Nicolette Larson—WB
SPIRITS HAVING FLOWN—Bee Gees—RSO
TOTALLY HOT—Olivia Newton-John—MCA
TOUCH DOWN—Bob James—Col/Tappan Zee
2 HOT—Peaches & Herb—Polydor

RECORD WORLD-TSS/NEW YORK

BUSTING LOOSE—Chuck Brown & the Soul Searchers—Source
CARS—Elektra
DON'T CRY OUT LOUD—Melissa Manchester—Arista
ENERGY—Pointer Sisters—Planet
GEORGE HARRISON—Dark Horse
LIFE FOR THE TAKING—Eddie Money—Col
MIRROR STARS—Fabulous Poodles—Col
OUTLANDOS D'AMOUR—Police—A&M
SPIRITS HAVING FLOWN—Bee Gees—RSO
THREE HEARTS—Bob Welch—Capitol

SAM GOODY/EAST COAST

BEST OF BARBARA MANDRELL—ABC
BREATHLESS—Camel—Arista
BUSTING LOOSE—Chuck Brown & the Soul Searchers—Source
EVERY 1'S A WINNER—Hot Chocolate—Infinity
LIVE—Return To Forever—Col
NO ESCAPE—Marc Tanner Band—Elektra
OUTLANDOS D'AMOUR—Police—A&M
'HOT OF LOVE—Lakeside—Solar
SINFUL—Angel—Casablanca
TAKE IT TO THE MAX—Max Demian Band—RCA

STRAWBERRIES/BOSTON

CUT LOOSE—Bohannon—Mercury
DESMOND CHILD & ROUGE—Capitol
GEORGE HARRISON—Dark Horse
GOLD—Jefferson Starship—Grunt
'NOCK ON WOOD—Amii Stewart—Ariola
'ET THE MUSIC PLAY—Arpeggio—Polydor
NUMBERS—Rufus—ABC
OUTLANDOS D'AMOUR—Police—A&M

SLEEPLESS NIGHTS—Brooklyn Dreams—Casablanca
THREE HEARTS—Bob Welch—Capitol

FOR THE RECORD/BALTIMORE

AWAKENING—Michael Narada—Walden—Atlantic
BELL & JAMES—A&M
CUT LOOSE—Bohannon—Mercury
DIRE STRAITS—WB
FEETS DON'T FAIL ME NOW—Herbie Hancock—Col
FLY AWAY—Voyage—Marlin
FOLLOW THE RAINBOW—George Duke—Epic
INSTANT FUNK—Salsoul
MADAM BUTTERFLY—Tavares—Capitol
SPIRITS HAVING FLOWN—Bee Gees—RSO

KEMP MILL/WASH., D.C.

ALTON McLAIN & DESTINY—Tamla
CHOCOLATE MILK—RCA
DESMOND CHILD & ROUGE—Capitol
FEETS DON'T FAIL ME NOW—Herbie Hancock—Col
FOLLOW THE RAINBOW—George Duke—Epic
GEORGE HARRISON—Dark Horse
LEGEND—Poco—ABC
LIGHT OF LIFE—Bar Kays—Mercury
THREE HEARTS—Bob Welch—Capitol
WE ARE FAMILY—Sister Sledge—Cotillion

WAXIE MAXIE/WASH., D.C.

AWAKENING—Michael Narada—Walden—Atlantic
BELL & JAMES—A&M
CUT LOOSE—Bohannon—Mercury
HARD TIMES FOR LOVERS—Judy Collins—Elektra
HEAD FIRST—Babys—Chrysalis
LEGEND—Poco—ABC
MANDRE—Motown
THREE HEARTS—Bob Welch—Capitol
TYCOON—Arista
WE ARE FAMILY—Sister Sledge—Cotillion

PENGUIN FEATHER/NO. VIRGINIA

CHEAP TRICK AT BUDOKAN—Epic
FOLLOW THE RAINBOW—George Duke—Epic
GEORGE HARRISON—Dark Horse
LIFE FOR THE TAKING—Eddie Money—Col
MCGUINN, CLARK & HILLMAN—Capitol
MORE SONGS ABOUT BUILDINGS & FOOD—Talking Heads—Sire
MUDDY 'MISSISSIPPI' WATERS LIVE—Blue Sky
OUTLANDOS D'AMOUR—Police—A&M
PARALLEL LINES—Blondie—Chrysalis
THE KICK INSIDE—Kate Bush—EMI-America

PLATTERS/PHILADELPHIA

AWAKENING—Michael Narada—Walden—Atlantic
BRITE LITES/BIG CITY—Fatback Band—Spring
KEEP ON DANCIN'—Gary's Gang—Col
MCGUINN, CLARK & HILLMAN—Capitol
OUTLINE—Gino Soccio—Warner/RFC
SUPER MANN—Herbie Mann—Atlantic
TAKE ME HOME—Cher—Casablanca
THREE HEARTS—Bob Welch—Capitol
TONIC FOR THE TROOPS—Boomtown Rats—Col
WITCH QUEEN—Roadshow

NATL. RECORD MART/MIDWEST

BUSTING LOOSE—Chuck Brown & the Soul Searchers—Source

CHEAP TRICK AT BUDOKAN—Epic
DON'T CRY OUT LOUD—Melissa Manchester—Arista
HEAD EAST LIVE—A&M
HEAD FIRST—Babys—Chrysalis
NEW KIND OF FEELING—Anne Murray—Capitol
NO ESCAPE—Marc Tanner Band—Elektra
SPIRITS HAVING FLOWN—Bee Gees—RSO
STRANGERS IN THE NIGHT—UFO—Chrysalis
THREE HEARTS—Bob Welch—Capitol

RECORD REVOLUTION/CLEVELAND

BLACK SHEEP—Jan Hammer—Elektra
CHEAP TRICK AT BUDOKAN—Epic
FEETS DON'T FAIL ME NOW—Herbie Hancock—Col
FOLLOW THE RAINBOW—George Duke—Epic
GEORGE HARRISON—Dark Horse
HEADIN' HOME—Gary Wright—WB
MCGUINN, CLARK & HILLMAN—Capitol
ROCK BILLY BOOGIE—Robert Gordon—RCA
THREE HEARTS—Bob Welch—Capitol
TIGER IN THE RAIN—Michael Franks—WB

MUSIC STOP/DETROIT

ANGIE—Angela Bofill—Arista/GRP
BUSTIN' OUT OF L SEVEN—Rick James—Gordy
CHEAP TRICK AT BUDOKAN—Epic
FEETS DON'T FAIL ME NOW—Herbie Hancock—Col
FIRST GLANCE—April Wine—Capitol
HEAD FIRST—Babys—Chrysalis
KNOCK ON WOOD—Amii Stewart—Ariola
MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder
NO ESCAPE—Marc Tanner Band—Elektra
SOMEWHERE IN MY LIFETIME—Phyllis Hyman—Arista

ROSE RECORDS/CHICAGO

ANGIE—Angela Bofill—Arista/GRP
BUSTIN' OUT OF L SEVEN—Rick James—Gordy
CHEAP TRICK AT BUDOKAN—Epic
DIRE STRAITS—WB
ENERGY—Pointer Sisters—Planet
GEORGE HARRISON—Dark Horse
HEAD FIRST—Babys—Chrysalis
JOURNEY TO ADDIS—Third World—Island
LIFE FOR THE TAKING—Eddie Money—Col
WE ARE FAMILY—Sister Sledge—Cotillion

1812 OVERTURE/MILWAUKEE

BILL SUMMERS—Prestige
BREATHLESS—Camel—Arista
DON'T CRY OUT LOUD—Melissa Manchester—Arista
FEETS DON'T FAIL ME NOW—Herbie Hancock—Col
MAN WHO BUILT AMERICA—Horslips—DJM
NO ESCAPE—Marc Tanner Band—Elektra
OUTLANDOS D'AMOUR—Police—A&M
PHANTOM OF THE NIGHT—Kayak—Janus
TAKE IT TO THE MAX—Max Demian Band—RCA
TONIC FOR THE TROOPS—Boomtown Rats—Col

GREAT AMERICAN/MINNEAPOLIS

BOBBY CALDWELL—Clouds
CARMEL—Joe Sample—ABC
DESMOND CHILD & ROUGE—Capitol
FOLLOW THE RAINBOW—George Duke—Epic
INSTANT FUNK—Salsoul

MCGUINN, CLARK & HILLMAN—Capitol
NIGEL—Nigel Olsson—Bang
STYLUS—Motown
THREE HEARTS—Bob Welch—Capitol
WE ARE FAMILY—Sister Sledge—Cotillion

SPEC'S MUSIC/FLORIDA

CHEAP TRICK AT BUDOKAN—Epic
CROSSWINDS—Peabo Bryson—Capitol
DIRE STRAITS—WB
GEORGE HARRISON—Dark Horse
INSTANT FUNK—Salsoul
JOHN DENVER—RCA
MINUTE BY MINUTE—Doobie Brothers—WB
NEW KIND OF FEELING—Anne Murray—Capitol
TIGER IN THE RAIN—Michael Franks—WB
WE ARE FAMILY—Sister Sledge—Cotillion

MUSHROOM/NEW ORLEANS

ANGIE—Angela Bofill—Arista/GRP
CHEAP TRICK AT BUDOKAN—Epic
EVERY 1'S A WINNER—Hot Chocolate—Infinity
MIRROR STARS—Fabulous Poodles—Col
NUMBERS—Rufus—ABC
OUTLANDOS D'AMOUR—Police—A&M
PARALLEL LINES—Blondie—Chrysalis
PHANTOM OF THE NIGHT—Kayak—Janus
TIGER IN THE RAIN—Michael Franks—WB
TONIC FOR THE TROOPS—Boomtown Rats—Col

CIRCLES/ARIZONA

BERMUDA TRIANGLE—Tomita—RCA Red Seal
DELEGATION—Shadybrook
GEORGE McCRAE—TK
I'VE ALWAYS WANTED TO SING—Bunny Sigler—Gold Mind
JOURNEY TO THE LAND OF ENCHANTMENT—Enchantment—Roadshow
JUST LIKE REAL PEOPLE—Kendalls—Ovation
MANDRE—Motown
MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder
OUTLINE—Gino Soccio—Warner/RFC
THREE HEARTS—Bob Welch—Capitol

LICORICE PIZZA/LOS ANGELES

'BOUT LOVE—Bill Withers—Col
BREATHLESS—Camel—Arista
GEORGE HARRISON—Dark Horse
LIFE FOR THE TAKING—Eddie Money—Col
OUTLANDOS D'AMOUR—Police—A&M
TAKE ME HOME—Cher—Casablanca
THREE HEARTS—Bob Welch—Capitol
TIGER IN THE RAIN—Michael Franks—WB
ULTIMATE—Casablanca
WILLIE & FAMILY LIVE—Willie Nelson—Col

EUCALYPTUS RECORDS/WEST & NORTHWEST

BELL & JAMES—A&M
DELEGATION—Shadybrook
GEORGE HARRISON—Dark Horse
LEGS DIAMOND—Cream
MAN WHO BUILT AMERICA—Horslips—DJM
MCGUINN, CLARK & HILLMAN—Capitol
NO MEAN CITY—Nazareth—A&M
OUTLANDOS D'AMOUR—Police—A&M
THREE HEARTS—Bob Welch—Capitol
WE ARE FAMILY—Sister Sledge—Cotillion



Record World Albums

MARCH 10, 1979

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

MAR. 10 MAR. 3



MAR. 10	MAR. 3	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	
1	1	1 SPIRITS HAVING FLOWN BEE GEES RSO RS 1 3041 (3rd Week)	4	H
2	2	2 BLONDES HAVE MORE FUN ROD STEWART/Warner Bros. BSK 3261	12	H
3	3	3 BRIEFCASE FULL OF BLUES BLUES BROTHERS/Atlantic SD SD 19217	12	G
4	7	4 MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193	12	G
5	5	5 52ND STREET BILLY JOEL/Columbia FC 35609	20	H
6	8	6 DIRE STRAITS /Warner Bros. BSK 3266	9	G
7	6	7 TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	15	G
8	4	8 CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118	21	G
9	10	9 C'EST CHIC CHIC/Atlantic SD 19209	15	G
10	13	10 LOVE TRACKS GLORIA GAYNOR/Polydor PD 1 6184	8	G
11	12	11 LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119	25	K
12	9	12 BARBRA STREISAND'S GREATEST HITS, VOL. 2 /Columbia FC 35679	15	H
13	11	13 GREATEST HITS BARRY MANILOW/Arista A2L 8601	15	K
14	22	14 2 HOT! PEACHES & HERB /Polydor/MVP PD 1 6172	6	G
15	15	15 THE BEST OF EARTH, WIND & FIRE, VOL. 1 ARC/Columbia FC 35647	15	H
16	16	16 THE GAMBLER KENNY ROGERS/United Artists UA LA 934	11	H
17	17	17 ARMED FORCES ELVIS COSTELLO AND THE ATTRACTIONS/Columbia JC 35709	7	G
18	23	18 BUSTIN' OUT OF L SEVEN RICK JAMES/Gordy G7 984R1 (Motown)	6	G
19	19	19 GREASE (ORIGINAL SOUNDTRACK) /RSO RS 2 4002	44	K
20	15	20 DOUBLE VISION FOREIGNER/Atlantic SD 19999	36	G
21	18	21 TOTO /Columbia JC 35317	18	G
22	26	22 YOU DON'T BRING ME FLOWERS NEIL DIAMOND/Columbia FC 35625	13	H
23	24	23 LIFE FOR THE TAKING EDDIE MONEY/Columbia JC 35598	7	G
24	20	24 ENERGY POINTER SISTERS/Planet P 1 (Elektra/Asylum)	8	G
25	21	25 PIECES OF EIGHT STYX/A&M 4724	24	G
26	28	26 HERE, MY DEAR MARVIN GAYE/Tamla T 364 LP2 (Motown)	10	X
27	25	27 NICOLETTE NICOLETTE LARSON/Warner Bros. BSK 3243	14	G
28	31	28 SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	64	K
29	38	29 CHEAP TRICK AT BUDOKAN CHEAP TRICK/Epic FE 35795	3	H
30	30	30 CHERYL LYNN /Columbia JC 35486	13	G
31	27	31 A WILD AND CRAZY GUY STEVE MARTIN/Warner Bros. HS 3228	19	H
32	37	32 GOLD JEFFERSON STARSHIP/Grunt BZL1 3247 (RCA)	4	H
33	32	33 JOHN DENVER /RCA AQL1 3075	7	H
34	29	34 BACKLESS ERIC CLAPTON/RSO RS 1 3039	16	G
35	35	35 TOUCH DOWN BOB JAMES/Columbia/Tappan Zee JZ 35594	11	G
36	36	36 SOME GIRLS ROLLING STONES/Rolling Stones COC 39109 (Atl)	38	G
37	44	37 THE CARS /Elektra 6E 135	32	G
38	42	38 THE STRANGER BILLY JOEL/Columbia JC 35987	76	G
39	83	39 GEORGE HARRISON /Dark Horse DHK 3255 (WB)	2	G
40	33	40 CROSSWINDS PEABO BRYSON/Capitol ST 11875	14	G
41	46	41 BOBBY CALDWELL /Clouds 8804 (TK)	11	G
42	52	42 BUSTIN' LOOSE CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)	5	G
43	39	43 MOTOR BOOTY AFFAIR PARLIAMENT/Casablanca NBLP 7125	13	G
44	50	44 CARMEL JOE SAMPLE/ABC AA 1126	4	G
45	53	45 ANGIE ANGELA BOFILL/Arista GRP GRP 5000	7	G
46	47	46 LEGEND POCO/ABC AA 1099	10	G
47	54	47 INSTANT FUNK /Salsoul SA 8513 (RCA)	4	G
48	49	48 BELL & JAMES /A&M SP 4728	6	G
49	51	49 HEAD FIRST BABYS/Chrysalis CHR 1195	7	G
50	34	50 "WANTED" RICHARD PRYOR LIVE IN CONCERT/Warner Bros. 2BSK 3264	11	X

51	66	51 NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849	3	G
52	55	52 STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	42	G
53	40	53 DOG & BUTTERFLY HEART/Portrait FR 35555	24	H
54	56	54 MADAM BUTTERFLY TAVARES/Capitol SW 11874	4	G
55	57	55 JOURNEY TO ADDIS THIRD WORLD/Island ILPS 9554 (WB)	4	G
56	67	56 DESTINY JACKSONS/Epic JE 35552	9	G
57	61	57 STRANGERS IN THE NIGHT UFO/Chrysalis CH2 1209	5	J
58	59	58 INNER SECRETS SANTANA/Columbia FC 35600	20	H
59	60	59 PATRICE PATRICE RUSHEN/Elektra 6E 160	4	G
60	48	60 GREATEST HITS 1974-1978 STEVE MILLER/Capitol SOO 11872	14	H
61	41	61 JAZZ QUEEN /Elektra 6E 166	15	G
62	45	62 SUPERMAN THE MOVIE (ORIGINAL SOUNDTRACK) /Warner Bros. 2BSK 3257	8	X
63	63	63 LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	23	G
64	58	64 EVERY 1'S A WINNER HOT CHOCOLATE/Infinity INF 9002	7	G
65	65	65 WINGS GREATEST /Capitol SOO 11905	13	H
66	80	66 McGUINN, CLARK & HILLMAN /Capitol SW 11910	2	G
67	64	67 GREATEST HITS COMMODORES/Motown M7 912R1	15	G
68	43	68 MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024	11	G
69	71	69 HEAD EAST LIVE! /A&M SP 6007	4	I
70	70	70 HOT STREETS CHICAGO/Columbia FC 35512	22	H
71	82	71 CUT LOOSE HAMILTON BOHANNON/Mercury SRM 1 3762	3	G
72	76	72 MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096	37	G
73	81	73 SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista AB 4602	3	G

CHARTMAKER OF THE WEEK

74 — THREE HEARTS

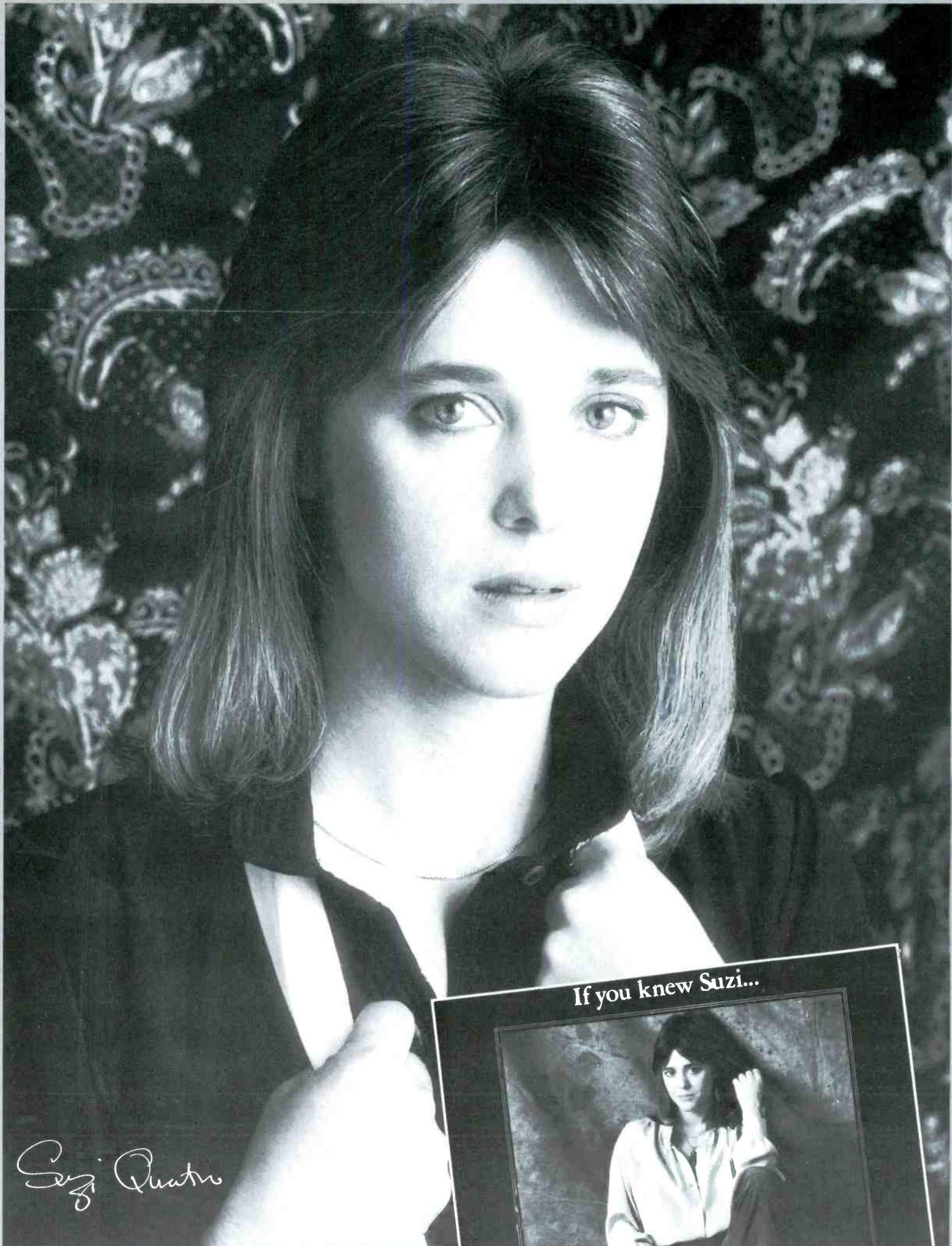
BOB WELCH

Capitol SO 11907



75	77	75 SHADOW DANCING ANDY GIBB/RSO RS 1 3034	38	G
76	84	76 NUMBERS RUFUS/ABC AA 1098	3	G
77	78	77 NO MEAN CITY NAZARETH/A&M SP 4741	5	G
78	62	78 SHOT OF LOVE LAKESIDE/Solar BXL1 2937 (RCA)	7	G
79	118	79 WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5209 (Atl)	1	G
80	110	80 PARALLEL LINES BLONDIE/Chrysalis CHR 1192	1	G
81	90	81 THE MAN WHO BUILT AMERICA HORSLIPS/DJM 20 (Mercury)	2	G
82	69	82 WEEKEND WARRIORS TED NUGENT/Epic FE 35551	19	H
83	73	83 BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	65	G
84	68	84 THE MAN BARRY WHITE/20th Century Fox T 571 (RCA)	22	G
85	89	85 EVERY WHICH WAY BUT LOOSE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 502	3	G
86	93	86 VAN HALEN /Warner Bros. BSK 3075	40	G
87	87	87 COMES A TIME NEIL YOUNG/Reprise MSK 2266 (WB)	21	G
88	79	88 REED SEED GROVER WASHINGTON, JR./Motown M7 910R1	23	G
89	94	89 DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista AB 4186	3	G
90	85	90 SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4100	31	X
91	135	91 OUTLANDOS D'AMOUR THE POLICE/A&M 4753	1	G
92	95	92 MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS/Sire SRK 6058 (WB)	13	G
93	100	93 EXOTIC MYSTERIES LONNIE LISTON SMITH/Columbia JC 35654	2	G
94	98	94 BUSH DOCTOR PETER TOSH/Rolling Stones COC 39109 (Atl)	6	G
95	96	95 SHIPWRECKED GONZALEZ/Capitol SW 11855	2	G
96	106	96 TAKE ME HOME CHER/Casablanca NBLP 7133	1	G
97	107	97 SUPER MANN HERBIE MANN/Atlantic SD 19221	1	G
98	108	98 A TONIC FOR THE TROOPS BOOMTOWN RATS/Columbia JC 35750	1	G
99	72	99 MISPLACED IDEALS SAD CAFE/A&M SP 4737	9	G
100	122	100 FOLLOW THE RAINBOW GEORGE DUKE/Epic JE 35701	1	G

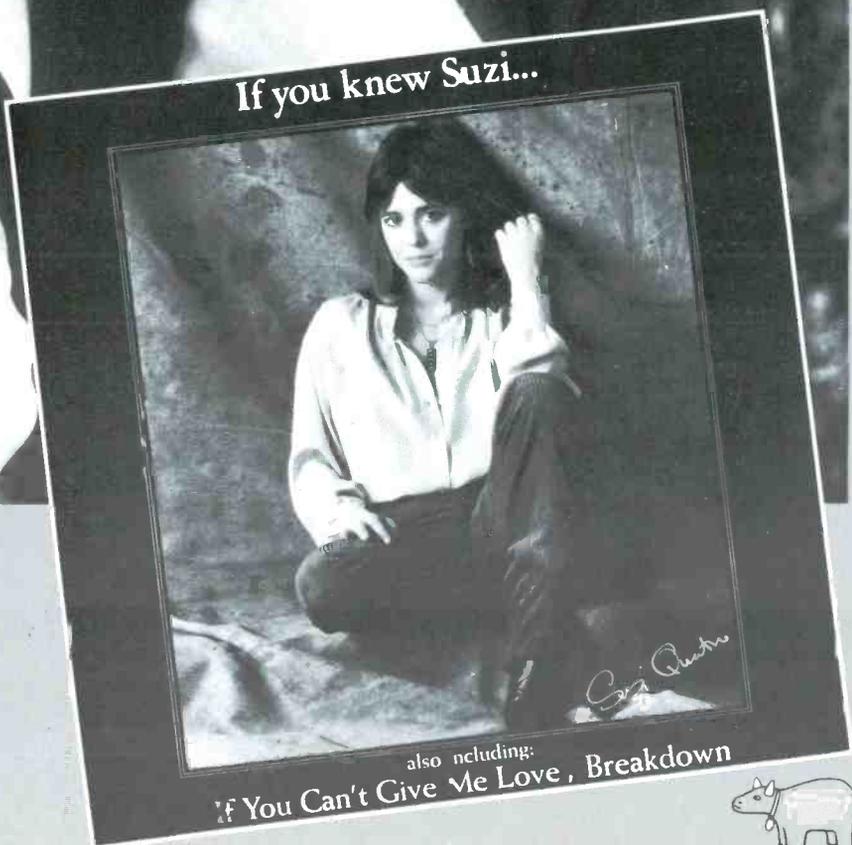
ALBUM CROSS REFERENCE ON PAGE 114



Suzi Quatro

Just released
the new album from
Suzi Quatro
"If you knew Suzi..."
contains the smash hit single
"Stumblin' In"
Produced by Mike Chapman

RS 917



also including:
If You Can't Give Me Love, Breakdown

RS-1-3044



101 THE ALBUM CHART 150

MARCH 10, 1979

MAR. 10	MAR. 3	
101	123	DESMOND CHILD AND ROUGE/Capitol ST 11908
102	74	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2 35652
103	114	MIRROR STARS FABULOUS POODLES/Epic JE 35666
104	130	FEETS DON'T FAIL ME NOW HERBIE HANCOCK/Columbia JC 35764
105	134	TIGER IN THE RAIN MICHAEL FRANKS/Warner Bros. BSK 3294
106	75	LIVE BOOTLEG AEROSMITH/Columbia PC2 35564
107	86	FLAME RONNIE LAWS/United Artists UA LA 881 H
108	119	TAKE IT TO THE MAX THE MAX DEMIAN BAND/RCA AFL1 3273
109	112	PHANTOM OF THE NIGHT KAYAK/Janus JXS 7039
110	92	TWIN SONS OF DIFFERENT MOTHERS DAN FOGELBERG & TIM WEISBERG/Full Moon JE 35339 (CBS)
111	115	SINFUL ANGEL/Casablanca NBLP 7127
112	88	GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound T 578 (RCA)
113	113	CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M SP 6700
114	97	TRILLION/Epic JE 35460
115	117	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H
116	126	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)
117	111	TIME PASSAGES AL STEWART/Arista AB 4190
118	101	LIGHT OF LIFE BAR-KAYS/Mercury SRM 1 3732
119	124	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743
120	102	YOU FOOLED ME GREY & HANKS/RCA AFL1 3069
121	128	MIDNIGHT EXPRESS (ORIGINAL SOUNDTRACK)/Casablanca NBLP 7114
122	99	FLY AWAY VOYAGE/Marlin 2225 (TK)
123	148	NO ESCAPE THE MARK TANNER BAND/Elektra 6E 168
124	109	IF YOU WANT BLOOD AC/DC/Atlantic SD 19212
125	105	TWO FOR THE SHOW KANSAS/Kirshner PZ2 35670 (CBS)
126	91	ACE FREHLEY/Casablanca NBLP 7121
127	133	PAT METHENY GROUP/ECM 1 1114 (WB)
128	138	BRITE LITES/BIG CITY FATBACK BAND/Spring SP 1 6721 (Polydor)
129	139	BREATHLESS CAMEL/Arista AB 4206
130	131	MOLLY HATCHET/Epic JE 35347
131	—	HARD TIMES FOR LOVERS JUDY COLLINS/Elektra 6E 171
132	132	ALL FLY HOME AL JARREAU/Warner Bros. BSK 3229
133	116	ELAN FIREFALL/Atlantic SD 19183
134	103	TNT TANYA TUCKER/MCA 3066
135	—	AWAKENING NARADA MICHAEL WALDEN/Atlantic SD 19222
136	140	LET THE MUSIC PLAY ARPEGGIO/Polydor PD 1 6180
137	104	BACK TO EARTH CAT STEVENS/A&M SP 4735
138	—	PROMISE OF LOVE DELEGATION/Shadybrook SB 010 (Janus/GRT)
139	146	MILESTONE JAZZ STARS IN CONCERT/Milestone M 55006 (Fantasy)
140	142	WE ALL HAVE A STAR WILTON FELDER/ABC AA 1109
141	129	BROTHER TO BROTHER GINO VANNELLI/A&M SP 4722
142	125	FEEL THE NEED LEIF GARRETT/Scotti Bros. SB 7100 (Atl)
143	120	WORLDS AWAY PABLO CRUISE/A&M SP 4697
144	137	SESAME STREET FEVER VARIOUS ARTISTS/Sesame Street CTW 79005
145	127	GREATEST HITS STEELY DAN/ABC AK 1107/2
146	141	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010
147	149	T-CONNECTION/Dash 30009 (TK)
148	136	SANCTUARY J. GEILS BAND/EMI-America SO 17006
149	—	SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 3466
150	144	SECRET AGENT CHICK COREA/Polydor PD 1 6170

151-200 ALBUM CHART

151	ADVENTURES OF CAPTAIN SKY CAPTAIN SKY/AVI 6042
152	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113
153	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840 G
154	BREAKWATER/Arista AB 4208
155	'BOUT LOVE BILL WITHERS/Columbia JC 35596
156	LIVE RETURN TO FOREVER/Columbia JC 35281
157	EVEN NOW BARRY MANILOW/Arista AB 4164
158	SPACE GEORGE BENSON/CTI 7085
159	KNOCK ON WOOD AMII STEWART/Ariola SW 50054
160	THE BEST OF BARBARA MANDRELL/ABC AY 1119
161	FIRST GLANCE APRIL WINE/Capitol SW 11852
162	ULTIMATE/Casablanca NBLP 7128
163	SLEEP DIRT FRANK ZAPPA/DiscReet DSK 2292 (WB)
164	JOURNEY TO THE LAND OF ENCHANTMENT ENCHANTMENT/Roadshow BXL1 3269 (RCA)
165	XII BARCLAY JAMES HARVEST/Polydor PD 1 6173
166	LOVE VIBRATIONS JOE SIMON/Spring 1 6720 (Polydor)
167	LET IT ROLL TKO/Infinity INF 9005
168	ALIVE ON ARRIVAL STEVE FORBERT/Nemperor JZ 35538 (CBS)
169	DESIRE WIRE CINDY BULLENS/United Artists UA LA 933 H
170	THE BEST DAYS OF MY LIFE JOHNNY MATHIS/Columbia JC 35649
171	WAVELENGTH VAN MORRISON/Warner Bros. BSK 3212
172	WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H
173	GIVE 'EM ENOUGH ROPE THE CLASH/Epic JE 35543
174	BOSTON/Epic JE 34188
175	FIRE NIGHT DANCE PETER JACQUES BAND/Prelude PRL 12163
176	THE BERMUDA TRIANGLE TOMITA/RCA Red Seal ARL1 2885
177	HEADIN' HOME GARY WRIGHT/Warner Bros. BSK 3244
178	HERE AT LAST—BEE GEES LIVE/RSO RS 2 3901
179	ME, MYSELF AN EYE CHARLES MINGUS/Atlantic SD 8803
180	TRUTH N' TIME AL GREEN/HI HLP 6009 (Cream)
181	NOTHING IS SACRED THE GODZ/Casablanca NBLP 7134
182	HOT BUTTERFLY GREGG DIAMOND BIONIC BOOGIE/Polydor PD 1 6162
183	ANNIE'S SONG JAMES GALWAY/RCA Red Seal ARL1 3061
184	A LA CARTE TRIUMVIRAT/Capitol ST 11862
185	JUNGLE FEVER NEIL LARSEN/Horizon SP 733 (A&M)
186	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1735
187	RAINBOW VISIONS SINE EFFECT/Fantasy F 9569
188	OUTLINE GINO SOCCIO/Warner/RFC 3309
189	AIRWAVES BADFINGER/Elektra 6E 175
190	INDECENT EXPOSURE GEORGE CARLIN/Little David LD 1076 (Atl)
191	STICKY FINGERS/Prelude PRL 12164
192	VILLAGE PEOPLE/Casablanca NBLP 7064
193	MOTHER FACTOR MOTHER'S FINEST/Epic JE 35546
194	STEP II SYLVESTER/Fantasy F 9556
195	SHADOW DANCING CORNELL DURPREE/Versatile MSG 6004
196	DIAMOND CUT BONNIE TYLER/RCA AFL1 3072
197	MUDDY MISSISSIPPI WATERS LIVE JZ 35712 (CBS)
198	FOREIGNER/Atlantic SD 19109
199	THE BEST AND THE REST OF BE BOP DELUXE/Harvest SKBO 11870
200	AMAZING RHYTHM ACES/ABC AA 1123

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RECORD WORLD MARCH 10, 1979

NARM '79 Business Sessions Announced

■ NEW YORK — The business session programs at the 1979 NARM Convention, which convenes March 23 at the Diplomat Hotel in Hollywood, Florida, are geared for every segment of the recorded music industry: retailers, rack jobbers, distributors, one stops and manufacturers. The educational objectives and the content of the sessions surpass any program presented at earlier industry forums.

Beginning on Friday (the opening day of the convention), the business schedule is inaugurated, when separate sessions for retailers, rack jobbers, independent distributors, and one-stops will be held. Because of today's rapid changes in the distribution philosophies of many manufacturers, these sessions take on increased significance as each week passes. Manufacturers are urged to attend these sessions, since decision-making by them drastically influences the road taken by merchandisers.

Chairman of the Retailers Session, entitled "A Retail Executive Problem Solving Clinic: Auditing More Than Your Money," is Dr. David Rachman of Baruch University. Retail executives participating will include Jerry Adams of Harmony House Records & Tapes; Leon Hartstone of The Warehouse; Russell Solomon of Tower Record Stores; and Scott Young of Pickwick International. The Rack Jobbers Session will hear speeches by Albert Geigle of Montgomery Ward (representing the large chain whose record department is racked); and by David Siebert, of Handleman subsidiary Siebert's Inc. (representing the rack jobbers.) Sydney Silverman, United Record and Tape Industries will chair the session, humorously entitled "How I Learned to Stop Worrying about my Gross Profit and Learned to Love the Rack Jobber."

Because of the recent dramatic moves in the field of independent distribution, the session chaired by Mike Lushka of Motown Records will hold great interest for all merchandisers. Featured speeches will be heard by Elliot Goldman, Arista Records (among the most important independent labels), and by Joseph Simone, of Progress Record Distributors (highly regarded among independent distributors). "Today's Creative One Stop: Expanding the Marketplace" will reflect the manner in which trends in retailing and distribution have sparked new ideas at the one-stop level.

At the first general business session on Saturday morning (March 24), a multi-media audio-visual presentation featuring the

nominees for the Merchandiser of the Year Awards, and actually showing how product is merchandised in their retail outlets, will actually demonstrate dozens of successful techniques which all retailers and rack jobbers can adapt for their use.

On Monday (March 26), an audio-visual presentation entitled "Partnership Creates Opportunity," demonstrates the manner in which the manufacturer and merchandiser, working together, can develop merchandising campaigns and methods of using display material and other assistance offered by the manufacturer, which will result in greater sales at the retail level.

Since no other media comes close to radio in its importance to the sale of records and tapes, the entire morning business session on Sunday (March 25) will be devoted to it. Opening with an educational film on radio advertising, especially written and produced for this NARM Convention, under the guidance of a committee of manufacturers and merchandisers co-chaired by John Marmaduke of Western Merchandisers/Hastings Books and Records, and James Tyrrell of Epic/Portrait / Associated Labels, the session will continue with a presentation by Chuck Blore, one of the top ranking writers and producers of radio commercials, on how to create an exciting radio spot. The Radio Advertising Bureau's president Miles David will then present the winners of NARM's First Annual Radio Advertising Contest. The session will be capped by a speech by Kal Rudman, Editor/Publisher of "Friday Morning Quarterback," en-

(Continued on page 131)

Cover Story:

Hot Chocolate's a Winner

■ It has taken the rest of the world only a few years to catch up to Hot Chocolate, even though their throbbing, pulsating pop music has been racking up chart space, mainly in England, since 1970.

In 1978, Hot Chocolate signed with a brand new U.S. label, Infinity Records, and celebrated their first instant hit, "Every 1's A Winner," produced by the brilliant Mickie Most.

"Every 1's A Winner," the first single released by Infinity, is also the label's first RIAA certified gold disc. The album, also titled "Every 1's A Winner," currently number 64 on the Record World Album Chart, seems headed toward gold itself.

Even before Hot Chocolate set foot on the charts, they chose their material to reflect a better world. Their version of John Lennon's "Give Peace A Chance," released on Apple Records in 1970, was also their first chart hit. Soon after, they teamed up with producer Mickie Most who has led them to a series of chart singles and albums, and in 1977, to their first #1 record in England, "So You Win Again." In between, 15 chart entries in 33 countries lifted Hot Chocolate into the rarefied air of the world's most popular recording bands.

Originally, they concentrated their career on making quality hit singles with socially-conscious lyrics, pop music that matters, that might make a difference. Racial harmony, pollution, a rapidly changing world, and even the entertainment business itself were not safe from the dramatic rhythm tattoos of Hot Chocolate.

Throughout the 70s, they lit up discos and ballrooms, clubs and colleges, and Hot Chocolate caught on in America.

Ironically, one of their British hits, "Brother Louie," co-written by lead vocalist Errol Brown, was covered in the U.S. by the group Stories. The Stories version, with the lyrics watered down to suit the market, surpassed two million in sales, creating one of the biggest success stories of 1973. Hot Chocolate remains to tell the tale.

By 1974 Hot Chocolate's records were selling so well, they were content to keep a low profile while they continued to develop from a firm musical base. After four years of chart singles they finally produced their first album, "Cicero Park," which contained two U.S. hits, "Disco Queen" and "Emma."

Their second album, titled "Hot Chocolate," introduced the pop and r&b hit, "You Sexy Thing," one of the biggest records of 1975. Several tours of England and one U.S. package later, Hot Chocolate greatly enhanced its far-reaching reputation as a practically unlimited source of pop energy.

Errol Brown is not only the lead singer of Hot Chocolate, he is the main songwriter, and has steered the group's career from the beginning. Patrick Olive has also been with the band from the early days and was first on congas and vocals before turning to the bass guitar. Larry Ferguson arrived in Britain from Nassau as a boy. He had been in a few semi-pro bands in England and met Patrick, who was a lead singer in one of the groups; he was working as a commercial painter and thinking of giving up music when Patrick, by then a member of Hot Chocolate, tracked him down and asked him to join the band.

Drummer Tony Connor, who hails from Romford, England, began playing in groups as a guitarist. He turned to drums and toured Germany with the Madisons. Eventually, after a number of sessions in other bands, he returned to a day job. Invited to meet Hot Chocolate by lead guitarist Harvey Hinsley, Tony finished his job on a Friday and the following Thursday was appearing on "Top of the Pops" playing "Brother Louie." Guitarist Hinsley, from Mitcham, Surrey, played on the Herman's Hermits record "Bet Yer Life I Do," a number penned by Errol Brown and Tony Wilson. When Hot Chocolate was formed he was asked to join them.

Polydor Inks Phillips/MacLeod



Polydor Incorporated has announced the signing of Phillips/MacLeod, a pop-rock duo, to a major long-term agreement. Their debut album, "Le Partie Du Cocktail," is set for a mid-March release. Shown at the signing are (from left): Dick Kline, Polydor's executive vice president and general manager; Sean MacLeod and Bob Phillips; Fred Maayen, president of Polydor; Rick Stevens, vice president artists and repertoire, Polydor; Arthur von Blomberg; Sam Tagliavere, Phillips/MacLeod's assistant manager; Elliot Abbott, manager; and Tony Peluso, the group's producer.

RECORD WORLD

BLACK ORIENTED

MUSIC

Soul Truth

By BASIL NIAS

■ NEW YORK—Personal Pick; "Magnetism," **Eugene Record** (Warner Bros.). Eugene has come a long way since his days as the lead singer for the Chi-Lites. This record rocks from the synthesizer opening to the saxophone blowout at the end. The mix is impeccable, and if possible, pick up on the 12 inch disco mix—it's a killer.

Talk about a quick reaction, no less than two weeks ago it was reported in this column that **Jocko Henderson** had produced his own record and was distributing it in his own label. Well, the fates have smiled on this illustrious brother and I am proud to report that his master was picked up by Philadelphia International and has been rush released on a 12 inch disco version entitled "The Rocketship."

It seems as if Philadelphia producer **Norman Harris** never sleeps. With the success of **Joe Simon's** "Love Vibrations," **The Trammps** and several other disco successes, Norman has come up with what might be one of the hottest records of this early year on the **First Choice** album. The tune is entitled "Double Cross," and could possibly be one of the best tunes that Norman has written. Speaking of songwriters, there is a new songwriting team that you are destined to hear more from in the very near future. **Wanda Hutchinson** of the **Emotions** has joined forces with **Wayne Vaughn** of the **Brothers Johnson**, and from this collaboration has come an excellent tune on **Patti Labelle's** new album, entitled "Deliver The Funk," that should be the talk of the town.

Gordon Parks Jr. has tapped **Sha Na Na's Denny Greene** to score the soundtrack to Parks' first feature film from his Nairobi-based film company, Panther Films.

Youth Communications Program, Inc. is sponsoring a Roast for **Muhammad Ali**, at the world famous Apollo Theatre on Friday April 13, at 7:30 p.m. The seats will range from \$100 orchestra to \$25 balcony. For further information contact The Youth Communications Program Inc. at 2 West 125 St., N.Y. 10027; phone: (212) 534-3898.

Bernie Moody has been named the new PD/MD at WJMO in Cleveland. Prior to this appointment, he was the research director at WLPL-FM and WSID-AM, and he was also an air personality at OK-100. Bernie will be on the air at WJMO, also holding down the 1 to 5 slot in the afternoon. **Wanda Ramos Charres** gave birth to a fine healthy baby girl on Feb. 28. Wanda, formerly of WBLS-FM in N.Y., is now working as a consultant for the Burkhart-Abrams chain, and is based out of N.Y.

Yellow Go-rilla Productions, Ltd. in conjunction with Ardee Productions, is presenting Kirshner recording artist **Sarah Dash** in concert on Wed. March 14 at Xenon's 124 W. 43rd Street at 9:00 p.m. Tickets for this affair can be purchased at Xenon's any night after 8 p.m. or

at Ardee Productions, 27 E. 67th Street, N.Y. 10021 from noon to 6 p.m. Ticket prices are \$10 in advance and \$15 the night of the show.

WAX TO WATCH

POWERHOUSE PROGRAMMERS' PICK: "You Can Do It," **Al Hudson and the Soul Partners** (ABC). For those of you who slept, this dynamic Detroit-based groups initial outing was with "Spread Love." This is your chance to get on board. Disco is steadily absorbing funk at a rapid rate, and this will be one of the records at the vanguard. Check it out, it's a pure monster.

"By The Way You Dance," **Bunny Sigler** (Gold Mind/Salsoul). The Bunny is back at the helm to claim the title of Funkmaster. One of the most unheralded talents of our time, Bunny, backed by his band, **Instant Funk**, cut a groove that's hard to lose. Watch this one fly.

"Are You Ready For Love," **The Spinners** (Atlantic). The team of Bell, Bell and James brings home a winner for this talented group. This could be the start of a new beginning.

"Can't You See I'm Fired Up," **Mass Production** (Cotillion). This label is one of the hottest in '79, and this promises to be one of their

(Continued on page 119)

Black Oriented Album Chart

MARCH 10, 1979

- 2 HOT!**
PEACHES & HERB/Polydor/MVP PD 1 6172
- BUSTIN' OUT OF 7 SEVEN**
RICK JAMES/Gordy G7 984R1 (Motown)
- C'EST CHIC**
CHIC/Atlantic SD 19209
- LOVE TRACKS**
GLORIA GAYNOR/Polydor PD 1 6184
- DESTINY**
JACKSONS/Epic JE 35552
- HERE, MY DEAR**
MARVIN GAYE/Tamla T 364 LP2 (Motown)
- MOTOR BOOTY AFFAIR**
PARLIAMENT/Casablanca NBLP 7125
- INSTANT FUNK**
Salsoul SA 8513 (RCA)
- BUSTIN' LOOSE**
CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)
- SPIRITS HAVING FLOWN**
BEE GEES/RSO RS 1 3041
- THE BEST OF EARTH, WIND & FIRE, VOL. 1**
ARC/Columbia FC 35647
- SHOT OF LOVE**
LAKESIDE/Solar BXL1 2937 (RCA)
- CROSSWINDS**
PEABO BRYSON/Capitol ST 11875
- MADAM BUTTERFLY**
TAVARES/Capitol SW 11874
- ENERGY**
POINTER SISTERS/Planet P1 (Elektra/Asylum)
- NUMBERS**
RUFUS/ABC AA 1098
- LIVE AND MORE**
DONNA SUMMER/Casablanca NBLP 7119
- "WANTED" RICHARD PRYOR LIVE IN CONCERT**
Warner Bros. 2BSK 3264
- BLONDES HAVE MORE FUN**
ROD STEWART/Warner Bros. BSK 3261
- BELL & JAMES**
A&M SP 4728
- SOMEWHERE IN MY LIFETIME**
PHYLLIS HYMAN/Arista AB 4602
- BOBBY CALDWELL**
Clouds 8804 (TK)
- CHERYL LYNN**
Columbia JC 35486
- CUT LOOSE**
HAMILTON BOHANNON/Mercury SRM 1 3762
- WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (A1)
- ANGIE**
Angela Bofill/Arista GRP GRP 5000
- CRUISIN'**
VILLAGE PEOPLE/Casablanca NBLP 7118
- JOURNEY TO ADDIS**
THIRD WORLD/Island ILPS 9554 (WB)
- THE MAN**
BARRY WHITE/20th Century Fox T 571 (RCA)
- BRITE LITES/BIG CITY**
FATBACK/Spring SP 1 6721 (Polydor)
- PATRICE**
PATRICE RUSHEN/Elektra 6E 160
- SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APL1 3466
- YOU FOOLED ME**
GREY & HANKS/RCA AFL1 3069
- FOLLOW THE RAINBOW**
GEORGE DUKE/Epic JE 35701
- FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
- LIGHT OF LIFE**
BAR-KAYS/Mercury SRM 1 3732
- CARMEL**
JOE SAMPLE/ABC AA 1126
- PROMISE OF LOVE**
DELEGATION/Shadybrook SB 010 (Janus/GRT)
- AWAKENING**
NARADA MICHAEL WALDEN/Atlantic SD 19222
- 'BOUT LOVE**
BILL WITHERS/Columbia JC 35596

PICKS OF THE WEEK

WITH ALL MY LOVE

BRUCE CAMERON JAZZ ENSEMBLE—
Discovery DS-793



It's always nice to find a surprise group and this jazz/fusion ensemble is one of the more pleasant surprises of '79. The music has a Chuck Mangione feel to it, and the female lead singer is a diamond in the rough. This album is an easy format item that should get immediate attention from the progressive audience.

LIGHT THE LIGHT

SEAWIND—Horizon SP-734



This talented group from Hawaii is long overdue for the recognition that it deserves. The fusion sound that this group possesses is unique and very entertaining. Pauline Wilson is a unique stylist who has yet to reach her true potential. There are a diversity of styles in this album that should appeal to most progressive and AOR markets.

RICHARD EVANS

Horizon SP-735



Evans is a very talented composer and arranger who may be the heir apparent to this generation's big band throne. There are touches of Quincy Jones and Bill Evans with a little Thad Jones and Mel Lewis thrown in. Richard has a tremendous scope within his musical range, and some excellent musicians, including Eddie Harris and Tower of Power.

LIVIN' INSIDE YOUR LOVE

GEORGE BENSON—Warner Bros.
2BSK3277



What more can be said about a man who papers his walls with platinum records and uses Grammys for paperweights? George has assembled most of the cast from the "Weekend in LA" album, and to it he added Earl Klugh and a host of other prominent studio musicians to make this one of the most enjoyable albums that he has ever made. Another Grammy for sure.

Record World Black Oriented Singles



MARCH 10, 1979

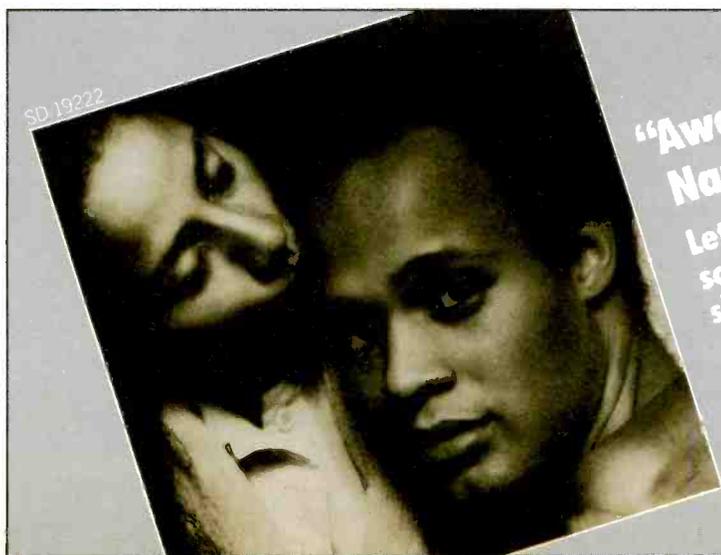
TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	1	DA YA THINK I'M SEXY? ROD STEWART Warner Bros. 8724 (2nd Week)	7
2	2	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)	13
3	3	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/ MVP 14514	18
4	5	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2073 (RCA)	11
5	7	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	8
6	4	NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4568	15
7	6	IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA)	14
8	9	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	18
9	8	I'M SO INTO YOU PEABO BRYSON/Capitol 4656	16
10	14	OH HONEY DELEGATON/Shadybrook 1048 (Janus/GRT)	11
11	16	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	8
12	12	FIRE POINTER SISTERS /Planet 45901 (Elektra/Asylum)	9
13	10	LE FREAK CHIC/Atlantic 3519	21
14	11	AQUA BOOGIE PARLIAMENT/Casablanca 950	15
15	17	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	8
16	13	CONTACT EDWIN STARR/20th Century Fox 2396 (RCA)	9
17	24	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	8
18	22	DANCIN' GREY & HANKS /RCA 11460	8
19	15	GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound 2386 (RCA)	20
20	26	I WANT YOUR LOVE CHIC/Atlantic 3557	5
21	27	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	5
22	18	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	19
23	23	SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista 0380	11
24	19	HANG IT UP PATRICE RUSHEN/Elektra 45549	12
25	31	KNOCK ON WOOD AMII STEWART/Ariola 7736	5
26	28	KEEP IT TOGETHER (DECLARATION OF LOVE) RUFUS/ABC 12444	6
27	29	KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884	8
28	20	NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	19
29	21	TOO MUCH HEAVEN BEE GEES/RSO 913	15
30	36	DON'T IT MAKE IT BETTER BILL WITHERS/Columbia 3 10892	6
31	35	A FUNKY SPACE REINCARNATION MARVIN GAYE/ Tamla 54298 (Motown)	6
32	25	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/ Clouds 11 (TK)	20
33	41	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	4
34	30	AT MIDNIGHT T-CONNECTION/Dash 5048 (TK)	8



35	32	WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/ Unlimited Gold 14000 (CBS)	12
36	45	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	5
37	53	LOVE BALLAD GEORGE BENSON/Warner Bros. 8759	2
38	40	HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4674	6
39	49	HOT NUMBER FOXY/Dash 5050 (TK)	3
40	46	I WANNA WRITE YOU A LOVE SONG DAVID OLIVER/ Mercury 74043	4
41	44	FREAK THE FREAK THE FUNK (ROCK) FATBACK BAND/ Spring 191 (Polydor)	5
42	37	POPS, WE LOVE YOU ROSS, GAYE, ROBINSON & WONDER/ Motown 1455	8
43	38	I WANNA BE CLOSER SWITCH/Gordy 7163 (Motown)	7
44	47	SAY THAT YOU WILL GEORGE DUKE/Epic 8 50660	5
45	52	(YOU BRING OUT) THE BEST IN ME DELLS/ABC 12440	4
46	34	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	25
47	42	YMCA VILLAGE PEOPLE/Casablanca 945	18
48	39	YOU CAN'T WIN MICHAEL JACKSON/Epic 8 50654	7
49	51	LIFE IS A DANCE CHAKA KHAN/Warner Bros. 8740	4
50	33	EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002	16
51	57	SOUVENIRS VOYAGE/Marlin 3330 (TK)	3
52	62	TRAGEDY BEE GEES/RSO 918	2
53	59	LOVE AND DESIRE ARPEGGIO/Polydor 14535	3
54	60	CAPTAIN BOOGIE WARDELL PIPER/Midsong Intl. 1001	3
55	61	BOOGIE TOWN FLB/Fantasy-WMOT 849	3
56	63	HIGH ON YOUR LOVE SUITE RICK JAMES/Gordy 7164 (Motown)	2
57	64	IN THE MOOD TYRONE DAVIS/Columbia 3 10904	2
58	58	HOLY GHOST BAR-KAYS/Stax 3216 (Fantasy)	16
59	65	DON'T YOU WANNA MAKE LOVE SHOTGUN/ABC 12452	3

CHARTMAKER OF THE WEEK

60	—	STAND BY NATALIE COLE Capitol 4960	1
61	43	SEPTEMBER EARTH, WIND & FIRE/ARC/Columbia 3 10854	17
62	—	STAR LOVE CHERYL LYNN/Columbia 3 10907	1
63	—	SHINE BAR-KAYS/Mercury 74048	1
64	—	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	1
65	67	CHOLLY (FUNK GETTING READY TO ROLL) FUNKADELIC/ Warner Bros. 8735	2
66	—	TAKE ME HOME CHER/Casablanca 965	1
67	—	SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/Tamla 5429 (Motown)	1
68	—	BRIGHTER DAYS VERNON BURCH/Chocolate City 017 (Casablanca)	1
69	48	SPANK JIMMY "BO" HORNE/Sunshine Sound 1007 (TK)	7
70	72	IF THERE'S LOVE AMANT/Marlin 332 (TK)	3
71	50	JUST THE WAY YOU ARE BARRY WHITE/20th Century Fox 2395 (RCA)	8
72	—	(EVERYBODY) GET DANCIN' BOMBERS/West End 1215	1
73	56	HOLD YOUR HORSES FIRST CHOICE/Gold Mind 4017 (RCA)	6
74	55	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER/Fantasy 846	12
75	71	TURN ME UP KEITH BARROW/Columbia 3 10901	4



"Awakening"
Narada Michael Walden
Let Narada Michael Walden put some body in your
soul with his sizzling new album, "Awakening." One
side of soulful melodies. The other side, disco dynamite!
On Atlantic Records and Tapes.
Includes hit single,
"I Don't Want Nobody Else (To Dance With You)." 3541
Also available on 12" commercial disc.



Produced by Narada Michael Walden, Patrick Adams,
Sonny Burke & Wayne Henderson.

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E/A Fetes Gilberto Gil



Elektra/Asylum's Gilberto Gil recently completed a two-week promotional tour of the United States in support of "Nightingale," his first E/A album. In New York he was feted at a luncheon in the Delegates' Dining Room of the United Nations, attended by Ambassador Sergio Portella de Aguiar, Consul General of Brazil, and by radio, press, television, retail and label representatives. Radio and press interviews and college press conferences were set in New York, Philadelphia, Boston, Chicago and Los Angeles. The Brazil-native returned home in time to perform in Salvador during Carnival. He will return to the States this spring with his band. Shown above are, from left: Ed Beda, vice president, Disc-O-Mat; Irv Brusso, E/A east coast regional sales manager; Paul De Gennaro, marketing coordinator, WEA/NY; Gil; Elliott Mavorah, owner, Disc-O-Mat; Phil Cohen, account executive, WEA/NY; and Barry Isenberg, salesman, WEA/NY.

The Jazz LP Chart

MARCH 10, 1979

1. **CARMEL**
JOE SAMPLE/ABC AA 1126
2. **TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee
JZ 35594
3. **REED SEED**
GROVER WASHINGTON, JR./Motown
M7 910R1
4. **PATRICE**
PATRICE RUSHEN/Elektra 6E 160
5. **ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
6. **FLAME**
RONNIE LAWS/United Artists UA LA
881 H
7. **EXOTIC MYSTERIES**
LONNIE LISTON SMITH/Columbia JC
35654
8. **MILESTONE JAZZ STARS IN CONCERT**
Milestone M 55006 (Fantasy)
9. **CHILDREN OF SANCHEZ**
CHUCK MANGIONE/A&M SP 6700
10. **PAT METHENY GROUP**
ECM 1 1114 (WB)
11. **ALL FLY HOME**
AL JARREAU/Warner Bros. BSK 3229
12. **SUPER MANN**
HERBIE MANN/Atlantic SD 19221
13. **WE ALL HAVE A STAR**
WILTON FELDER/ABC AA 1109
14. **FOLLOW THE RAINBOW**
GEORGE DUKE/Epic JE 35701
15. **FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
16. **INTIMATE STRANGERS**
TOM SCOTT/Columbia JC 35557
17. **SPACE**
GEORGE BENSON/CTI 7085
18. **AWAKENING**
NARADA MICHAEL WALDEN/Atlantic
SD 19222
19. **TIGER IN THE RAIN**
MICHAEL FRANKS/Warner Bros. BSK
3294
20. **LIVE**
RETURN TO FOREVER/Columbia JC 35281
21. **JUNGLE FEVER**
NEIL LARSEN/Horizon SP 733 (A&M)
22. **MR. GONE**
WEATHER REPORT/ARC/Columbia JC
35358
23. **ME, MYSELF AN EYE**
CHARLES MINGUS/Atlantic SD 8803
24. **SECRET AGENT**
CHICK COREA/Polydor PD 1 6176
25. **COSMIC MESSENGER**
JEAN-LUC PONTY/Atlantic SD 19189
26. **LEGENDS**
DAVE VALENTIN/Arista GRP GRP 5001
27. **THE INSIDE STORY**
ROBBEN FORD/Elektra 6E 169
28. **STEP INTO OUR LIFE**
ROY AYERS/WAYNE HENDERSON/
Polydor PD 1 6179
29. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
30. **SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AB 4189
31. **RED HOT**
MONGO SANTAMARIA/Columbia JC
35696
32. **IMAGES**
THE CRUSADERS/ABC AA 6030
33. **SOFT SPACE**
THE JEFF LORBER FUSION/Inner City
IC 1056
34. **M'ND MAGIC**
DAVID OLIVER/Mercury SRM 1 3747
35. **CARNIVAL**
MAYNARD FERGUSON/Columbia JC
35480
36. **ANIMATION**
CEDAR WALTON/Columbia JC 35572
37. **JOURNEY TO DAWN**
MILTON NASCIMENTO/A&M SP 4719
38. **CHUCK, DONALD, WALTER &
WOODROW**
THE WOODY HERMAN BAND/Century
CR 1110
39. **WEAVINGS**
CHARLES LLOYD/Pacific Arts PAC7 123
40. **THE BEST OF NORMAN CONNORS
& FRIENDS**
Buddah BDS 5716 (Arista)

Playboy To Sponsor Two-Day Jazz Festival

By SAMUEL GRAHAM

LOS ANGELES — Plans for a two-day jazz festival in Los Angeles sponsored by Playboy Enterprises, Inc. were announced last Monday (26) at Playboy chairman Hugh Hefner's Holmby Hills estate. The announcement of the festival, scheduled for June 15-16 at the Hollywood Bowl, was made by Playboy Enterprises executive vice president Richard Rosenzweig and veteran Newport Jazz Festival producer George Wein, who is also handling the Playboy event.

The 1979 Playboy festival is part of the corporation's 25th anniversary series of events. It is also 25 years after the inauguration of the Newport series, which began late last year with the publication of Playboy Magazine's silver anniversary issue. The festival also comes some 20 years after Playboy's first venture in jazz concert production, held in Chicago in 1959. "We've been major supporters of jazz since our first issue in 1953," said Rosenzweig. "This festival is a further confirmation of that support."

Different Eras

Wein, making note of the economic clout that Playboy's involvement has provided, said that the June event will be "as important a festival as is possible to put together," as well as "as pure a jazz concept as possible. We expect to present jazz at its best, from all different eras of the music."

Performers

An extensive list of performers has already been set, Wein said. Bill Cosby will act as master of ceremonies for both dates. The June 15 line-up includes Benny Goodman and his current band, Count Basie and his Orchestra, Sarah Vaughan, Joe Williams and a tribute to the late bassist/composer Charles Mingus, whose music will be memorialized by a group assembled for that purpose and featuring George

Adams, Ted Curson, Charlie Haden, John Handy, Roland Hanna, Jimmy Knepper and Dannie Richmond, Joni Mitchell, who worked with Mingus before his death and whose forthcoming Asylum album will feature their writing collaborations, will also perform.

Second Night

The second night of the festival will include Lionel Hampton and a veteran band (with Oscar Brashear, Marshall Rayol, Garnett Brown, Nat Pierce, Bobby Bryant, Snooky Young and several others), as well as Herbie Hancock and Chick Corea, Flora Purim and Airto Moreira, Maynard Ferguson and band, Willie Bobo, and a jam session with such players as Freddie Hubbard, Dizzy Gillespie, Stan Getz, Dexter Gordon, Stephane Grappelli and perhaps Gerry Mulligan and McCoy Tyner.

Wein, who also produces an annual jazz festival in San Diego, said that his first attempt to establish the festival concept in Los Angeles some six years ago met with little success, mostly due to severe weather conditions. This year, however, "we're both ready to do it right," he said. "Los Angeles is a strong supporter of jazz—it has simply never been able to focus on one festival, one that continues from year to year. We're hoping that this won't be a one-time shot, in fact; Hefner and I want it to be an annual event. The idea is to spread it around in future years, and incorporate more areas of the city," he continued. "This year we're concentrating on making it an event—later on we'll expand."

Ticket Prices

Ticket prices for the two day series will range from \$4-\$15. Wein indicated that there is no record company involvement—however, when questioned as to the considerable number of CBS acts involved, he replied, "CBS loves jazz—that's all I can say."

SEAWIND: IT COMES IN LIKE A BREEZE AND HITS LIKE A STORM.

Seawind: a seven-member group that was "blown together like the winds from the islands" to create some of the hottest and most refreshing pop/jazz/rock in music.

SEAWIND "LIGHT THE LIGHT"

SP 734

HORIZON MUSIC: RECORDS AND TAPES

Produced by Tommy LiPuma

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Atlantic Names Eason Special Mkts. Promo Dir.

■ NEW YORK — Don Eason has been named Atlantic national promotion director/special markets, it has been announced by vice president/director of special markets Eddie Holland. Eason will be responsible for the planning and execution of all promotional activities for all r&b product released by Atlantic, reporting directly to Holland.



Don Eason

Eason began his career in the music industry in 1969 doing local sales and promotion for UA Records in St. Louis, Missouri. In 1970 he joined Duke/Peacock Records as a promotion representative, working under Dave Clark. In 1973 he went to ABC Records as southern regional promotion representative, becoming national promotion director in '74. In 1976 he joined CBS Records as midwest regional marketing manager and in October '77 became Epic Records national promotion director/black music marketing.

Phonogram Taps Ellison

■ CHICAGO — Bill Haywood, vice president/r&b product for Phonogram, Inc./Mercury Records, has announced the appointment of Ron Ellison to the position of national promotion manager. Ellison will be based in Chicago and report to Haywood.

In his new capacity at Phonogram/Mercury, he will be dealing with all black music stations which play album-oriented material.

Background

Most recently, Ellison has spent over six years with Warner Brothers Records in the midwest, starting as a regional promotion manager and rising to the post of regional marketing manager, where he was involved in planning and directing all phases of marketing campaigns for black acts. Ellison was also regional promotion manager in the midwest for De-Lite Records in the early 1970s.

Mac Joins Capitol In Black Promo Post

■ LOS ANGELES—Don Mac has been appointed national promotion manager, black music division, Capitol Records, Inc., according to Bruce Wendell, vice president of promotion for CRI.

In his new post, Mac is responsible for coordinating the activities of the black music division's field promotion staff and providing direction to continue building a strong, positive image for the division's artists and their product. He will be based at the Capitol Records Tower in Hollywood and will report to Wendell.

Background

Mac began his radio career as news director for KACY in Oxnard, California. From there, he returned to Omaha as KOIL's afternoon drive air personality. Beginning in 1974, Mac was music director at Los Angeles' KDAY, and after two and a half years he switched to Los Angeles' KGFJ as program director. Last year, Mac moved to Washington, D.C.'s WOL as program director.

E/A Names Hyland N'ville Press Manager

■ NASHVILLE—Mike Hyland has been named to the newly-created post of press manager/Nashville for Elektra/Asylum Records, it was announced by Bryn Bridenthal, E/A national publicity director.



Mike Hyland

Hyland will handle all press-related matters for artists based out of E/A's Nashville office, whether country or pop, as well as for those artists on the label who pass through the vicinity.

Until recently Hyland was vice president and director of publicity at Capricorn Records in Macon, Georgia, joining that company in 1970 and rising to VP in 1974. Hyland was previously a writer for the New York public relations firm of Gifford/Wallace and account executive at Mary Jane Public Relations and Gershman, Gibson and Stromberg there. He was also press director for Atlantic Records in New York.

Switch at 'DAS



Switch, Motown recording artists, and their managers, Hazel and Jermaine Jackson, stopped by WDAS-FM recently to extend thanks to Butterball and staff for programming their hit single, "I Wanna Be Closer," from their Motown album, "Switch." Pictured from left: (standing) Eddie Fluellen, Tommy DeBarge, Jody Sims, Louise Williams, WDAS-FM, Butterball, Jermaine Jackson, Hazel Jackson, Chappie Johnson, Motown promotion, and Phillip Ingram; (kneeling) Bruce Greenberg, Motown promotion, Bobby DeBarge and Gregory Williams.

Robert Golden Joins CBS

■ NEW YORK—Sandra Trim-Da-Costa, director of artist development, black music marketing/CBS Records, has announced the appointment of Robert Golden to the position of associate director of artist development, black music marketing/CBS Records.

In this capacity Golden will assist in developing plans and spe-

cific action programs for the development of CBS Records' black artists on Columbia, Epic, Portrait and the Associated labels.

Golden joins CBS Records after serving as vice president of The Tentmakers Corporation. Prior to that he was personal manager of Diana Sands, George Carlin and others.

Soul Truth (Continued from page 116)

hottest yet.

We would like to welcome **Laura Palmer** to our west coast staff who contributed the following information:

MOTOWN'S MAGIC—The enchanting atmospheric studio gallery home of Tony Duquette was the scene of a gala listening party Friday (23) themed The Magic Of Motown. Merchandisers and retailers, publicists and press gathered together with Motown's artists and executives dipping strawberries in honey and molasses, mingling with magicians and musicians. Among them were **Stevie Wonder; Marvin Gaye; Switch; Jermaine and Hazel Jackson; Mike Lushka**, executive VP/general manager of marketing; Skip Miller, national promotion director; Miller London, director of sales, Derek Church, director of advertising; Suzanne De Passe and her husband, actor Paul Le Mat; Iris Gordy, and Bob Jones, director of publicity . . . **PEABO'S PLEASURE**: Club action at the Roxy was superb Friday (23) when the talents of Capitol artist **Peabo Bryson** and Arista's **Phyllis Hyman** rocked, swooned and enticed the audience with their professional enthusiasm. Electrifying Phyllis Hyman opened the show by highlighting material from her "Somewhere In My Lifetime" lp, and proved diversified by inclusion of a rocker, "I Want To Kiss You All Over" (Exile/WB). Peabo sang tunes from the "Crosswinds" lp, romanced the sold-out crowd. Spotted among the guests were **Norman Connors, Natalie Cole**, casting agent **Reuben Cannon** ("Roots") and **Ed Howard** of the Peabo clan . . . **EWf TAKES TO THE SKIES**: A Bon Voyage party was held for **Earth, Wind & Fire** at El Privado Thursday (22) wishing these greats a most successful European tour, their first as headliners!!! Ticket sales by mail order in London are sold out, looking good. Greeted by harem girls, guests received luggage name tags as souvenirs. Wishing them well were **Deniece Williams, Wanda and Jeanette Hutchinson** (Emotions) **Pointer Sisters**, producer **Thom Bell**, newscasters **Ken Jones** and **Boyd Matson, Larry Jacobs** (Pockets), **Carl Caldwell** of **Free Life**, as well as press and friends of the band. Returning to the U.S. April 8, EWf and the Emotions will release their first single together April 15, "Boogie Wonderland" . . . **BIRTHING BABIES**: Congratulations to Mr. and Mrs. **Bobby Womack** on the birth of their son, born February 17, **Bobby Truth Womack** (7 lbs. 5 oz.) . . . **COFFEE SCORES**: **Mandrill** member **Coffey Cave** is writing the musical score for an off Broadway play entitled, "White Sirens" written by **Lois Griffith**.

RECORD WORLD CLASSICAL

Egerov Live on Peters

By SPEIGHT JENKINS

■ NEW YORK — About two months ago I wrote about an exciting piano recital at Carnegie Hall given by the Soviet-born but now western-based young pianist, Yuri Egerov. This week the tape of a large part of that recital will be available to the general public on Peters International, and I cannot recommend it too highly. It would be foolish to pretend that the magic of Carnegie Hall sound can ever be completely caught on records; that is why people come from all over the world to hear live concerts in New York. But this record is a solid and altogether faithful realization of a remarkable event.

Egerov played an evening of Fantasies, and on the disc one can hear Bach's Chromatic Fan-

tasy and two familiar fantasies by Mozart and Chopin, plus two of three encores which were Chopin Etudes. The Schumann Fantasy a vital part of the recital, was not included because of enthusiastic yelling from members of the audience during its span, which spoiled the effect.

Communication

Egerov shows good style in the Bach, a different warmer tone in the Mozart and a very Romantic and, I believe, impressive concept of the Chopin. His virtuosity is unchallengeable, but far more important is the way he communicates the music's meaning. This is a talent that comes through the piano with strength and excitement. Don't miss this record.

Classical Retail Tips

■ Besides the tip to watch the Egerov record on Peters International, reviewed above, there are two major shipments on their way to dealers across the country. Angel issues the first of what will be one of the more important symphonic waves of the future in America, two orchestral recordings with Riccardo Muti leading the Philadelphia Orchestra. No one has set a date for his retirement, but it seems likely that Eugene Ormandy will soon step down from the post he has held for about 40 years. When it happens, Muti will almost surely be appointed in his place. This changes the recording situation for the Philadelphia, of course, which has always been heard on RCA. Now their contract with RCA is still in force, but Muti is on EMI (or in the U.S. Angel) artist. So the orchestra, already the richest in the United States if rumor is correct, now will record on two labels. The first pressings available this week find the flamboyant Muti leading Beethoven's Seventh Symphony and a combination of Mussorgsky's *Pictures as an Exhibition* and Stravinsky's *Firebird Suite*, in the 1919 version. The last record is right up the alley of the orchestra, which as a body has more

color capacity than virtually any band of musicians going. Muti should bring a particular heat and vivacity to the selections which should make for good sales and interesting listening. Also in the release is some of the work of the old master: Eugene Ormandy will be heard conducting Sibelius' Four Legends from the Kalevala, a piece very much attuned both to Ormandy's talents and his deepest feelings.

Deutsche Grammophon will give opera lovers everywhere a chance to sample what those in the big cities have already enjoyed, Sherrill Milnes' Don Giovanni. The Mozart opera, set to appear this week, has the octogenarian Karl Bohem in the pit leading the Vienna Philharmonic. The rest of the cast has Anna Tomova-Sintov as Anna, Teresa Zylis-Gara as Elvira, Edith Mathis as Zerlina, Walter Berry as Leporello and Peter Schreier as Ottavio. Every one of these singers at one time or another have sung the same roles successfully at the Met, with Berry's Leporello particularly memorable and funny. Milnes started out as the Don about six years ago, and he has worked hard on the role since, singing not only in New York and other interna-

(Continued on page 126)

Classical Retail Report

MARCH 10, 1979

CLASSIC OF THE WEEK



ANNIE'S SONG

GALWAY

RCA

BEST SELLERS OF THE WEEK*

ELLY AMELING: SOUVENIRS—

Columbia

ANNIE'S SONG—Galway—RCA

BERLIOZ: BEATRICE ET BENEDICT—

Baker, Davis—Philips

BIZET: CARMEN—Berganza, Domingo,

Milnes, Abbado—DG

MASCAGNI, LEONCAVALLO:

CAVALLERIA RUSTICANA AND

PAGLIACCI—Pavarotti—London

MUSSORGSKY: PICTURES AT AN

EXHIBITION—Philip Jones Brass

Ensemble—Argo

GERSHWIN: SONGS—Morris, Bolcom—

Nonesuch

RENATA SCOTTO AND PLACIDO IN

ROMANTIC LOVE DUETS—Columbia

FREDERICA VON STADE IN RECITAL—

Columbia

TOMITA: BERMUDA TRIANGLE—RCA

KORVETTES/EAST COAST

ANNIE'S SONG—RCA

BERLIN: GIRL ON THE MAGAZINE COVER

—Morris, Bolcom—RCA

MASCAGNI, LEONCAVALLO: CAV & PAG

—London

MOZART: ARIAS—Blegen, Zukerman—

Columbia

MOZART: VIOLIN AND FLUTE DUOS—

Stern, Rampal—RCA

RAMPAL AND LASKINE PLAY JAPANESE

MELODIES FROM FLUTE AND HARP—

Columbia

SCOTTO & DOMINGO: DUETS—Columbia

VON STADE: SONGS—Columbia

TCHAIKOVSKY: 1812—London

VERDI: LUISA MILLER—Caballe, Pavarotti,

Maag—London

SAM GOODY/EAST COAST

AMELING: SOUVENIRS—Columbia

ANNIE'S SONG—RCA

BERLIN: GIRL ON MAGAZINE COVER—

Morris, Bolcom—RCA

BIZET: CARMEN—DG

MONTSERRAT CABALLE SINGS SPANISH

SONGS—London

MASCAGNI, LEONCAVALLO: CAV & PAG

—London

MASSENET: LE JONGLEUR DE NOTRE

DAME—Vanzo—Angel

SCHUBERT: ALFONSO AND ESTRELLA—

Prey, Fischer-Dieskau, Suitner—Angel

SCOTTO AND DOMINGOS: DUETS—

Columbia

VON STADE: SONGS—Columbia

CUTLER'S/NEW HAVEN

BEETHOVEN: HAMMERKLAVIER SONATA—

Pollini—DG

BERLIOZ: BEATRICE ET BENEDICT—Philips

MASCAGNI, LEONCAVALLO: CAV & PAG

—London

MOZART: LE NOZZE DI FIGARO—

Fricsay—DG Privilege

BRAVO PAVAROTTI—London

VON STADE: SONGS—Columbia

TCHAIKOVSKY: IOLANTA—Bolshoi Opera

Soloists—Columbia

TCHAIKOVSKY: MANFRED SYMPHONY—

Ashkenazy—London

VERDI: DON CARLO—Caballe, Domingo,

Giulini—Angel

WAVERLY CONSORT: WELCOME SWEET

PLEASURE—Columbia

SPECS/MIAMI

ANNIE'S SONGS—RCA

BIZET: CARMEN—DG

BOLLING: SUITE FOR FLUTE AND JAZZ

PIANO—Rampal, Bolling—Columbia

MONTSERRAT CABALLE SINGS SPANISH

SONGS—London

CHOPIN: WALTZES—Zimmermann—DG

DONIZETTI: DON PASQUALE—Sills, Kraus,

Gramm, Titus, Caldwell—Angel

MASCAGNI, LEONCAVALLO: CAV & PAG

—London

VON STADE: SONGS—Columbia

TCHAIKOVSKY: 1812—London

TOMITA: BERMUDA TRIANGLE—RCA

ROSE DISCOUNT/CHICAGO

AMELING: SOUVENIRS—Columbia

ANNIE'S SONGS—RCA

BERLIOZ: BEATRICE ET BENEDICT—Philips

BIZET: CARMEN—DG

GERSHWIN: SONGS—Nonesuch

MASCAGNI, LEONCAVALLO: CAV & PAG

—London

ITZHAK PERLMAN: VIRTUOSOS VIOLINIST

—Angel

SCHUBERT: COMPLETE SYMPHONIES—

Karajan—Angel

TCHAIKOVSKY: 1812—London

TOMITA: BERMUDA TRIANGLE—RCA

TOWER RECORDS/

SAN FRANCISCO

ANNIE'S SONGS—RCA

BERLIOZ: BEATRICE ET BENEDICT—Philips

GLAUZUNOV: THE SEASONS—Svetlanov

—Angel

MILHAUD: PROTEE—Abravanel—Angel

MOZART: LIEDER—Ameling—Philips

SCHUBERT: ALFONSO AND ESTRELLA—

Prey, Fischer-Dieskau, Suitner—Angel

SCHUBERT: TRIOS—Beaux Arts—Philips

SCOTTO AND DOMINGO: DUETS—

Columbia

VON STADE: SONGS—Columbia

TCHAIKOVSKY: IOLANTA—Bolshoi

Soloists—Columbia

* The Best Sellers of the Week are determined from the stores listed above, plus the following: King Karol/New York, Record & Tape Collectors/Baltimore, Discount Records/Washington, D.C., Cactus/Houston, Sound Warehouse/Dallas, Radio Doctors/Milwaukee, Tower Records/Los Angeles, Odyssey Records/San Francisco and Tower Records/Seattle.

RW Presents Classical Awards



Metropolitan Opera Music Director James Levine sparked this year's annual Critic's Awards presentation party, given by RW as usual in the Opera Club of the Metropolitan Opera House. The Valentine's Day event took place only a few hours after a crisis-ridden Tuesday when in the space of three hours Levine had to marshal the forces to substitute a massive *Don Carlo* for the much more intimate *Ariadne auf Naxos*, cancelled because of Leontyne Price's illness. Baritone Sherrill Milnes (top left) congratulates Levine on his success as both receive RW awards for their brilliant work in two standard operas, *Otello* for RCA and *Adriana Lecouvreur* for Columbia. Lieder winner Benita Valente smiles as she receives a dozen yellow roses, while composer John Corgigliano and oboist Bert Lucarelli enjoy the success of Corgigliano's Oboe Concerto, on RCA. RW Classical Editor Speight Jenkins, caught between the two, enjoys their good humor. Two instrumentalists win top honors as well: Paul Jacobs for his Debussy Preludes on Nonesuch, and Itzhak Perlman for the *Vieuxtemps* Concertos on Angel. Paul Dwinell (2nd row, left) smiles benignly as two Columbia executives hold prizes: Marvin Saines and behind him, Paul Myers. More serious is the attentive group of John Harper from London, Tony Caronia of Angel and two RW's critics' panel,

Peter G. Davis and Dale Harris. But just behind Davis is one audience member enjoying himself, as Perlman prepares to eat some of the hors d'oeuvres. As his time comes for accepting RCA's awards, Tom Shepard seems pensive. From Holland came Ernst van der Vossen (3rd row, left) who received the Philips' awards, while Richard Rollefson of London laughs at an unknown joke. A serious conversation between Frank Burton of Desmar and Pierre Bourdaine of Peters International, perhaps on the future of small record companies, was almost surely not the subject of the banter between Metropolitan Opera press officers David Reuben and Johanna Fiedler. George Levy, president of Sam Goody (4th row, left) chats with Jenkins, while Korvettes' Bernie Ocean watches carefully. Jim Frey of DG, the company that won four awards, second only to Angel with seven, awaits yet another prize, and Tracey Sterne of Nonesuch prepares to congratulate pianist Jacobs on his award. In the same grouping critic George Jellniek casts an eye toward the camera, while in the foreground RCA's Nancy Swift thoughtfully applauds. At the end of the party, just at the door leading back to the Met, music director Levine posed for a moment with RW publisher Bob Austin, and another RW award party became history.

Casablanca on Broadway

(Continued from page 3)

he's basing his conviction—and the label's comparatively steep overall budget—on the pop credentials of the score's authors, composer Marvin Hamlisch and lyricist Carole Bayer Sager, whose own relationship was inspiration for the script.

"It has everything that you'd want in buying a commercial hit album. We're not just promoting it as a cast album, although it clearly is," says Bogart. While the show's initial box office performance augurs a major hit—Bogart claims the show has already broken all existing house records for the Imperial, including the largest single day's advance ticket sales—the label will handle both the album and singles as pop priorities. "We're delighted that it's a smash," Bogart says, "but we would've gone ahead and cut it even if it looked like it would close in a week, or a day."

Casablanca's commitment marked another departure from cast lp conventions via a strong pre-opening commitment. Where cast albums are now generally recorded weeks or months after a given show's premiere, Bogart says "They're Playing Our Song" was already on the boards after its trial run here on the west coast.

Production of the package also broke with cast album tradition. Casablanca sidestepped the usual approach—recording cast and pit musicians over several days—by enlisting veteran pop producer Brooks Arthur. And instead of using New York stage musicians, Arthur produced in Los Angeles, drawing from top session musicians here.

"It was out in January, ahead of the opening," Arthur recalled. "We did it in an eleven-day stretch, beginning around the middle of the month. When we brought the cast in, the tracks were already done, with everything cut live except the vocals and a few overdubs." Co-producing with Hamlisch and Sager, Arthur feels that combined pop credentials of the team resulted in "a most contemporary sounding cast album. It's really a marriage of the two approaches."

Casablanca apparently agreed, based on Bogart's breakdown of singles release plans. "We've released three singles this week," he explained, "one by Robert Klein ('Fallen'), one by Lucie Arnaz ('Just For Tonight'), and a duet ('If He Really Knew Me') by Lucie and Robert. Additionally, we just released a single featuring Tony Orlando, singing the title song."

Both the Orlando single and a forthcoming Pattie Brooks single of "Working It Out," another

song from the show, plumb Casablanca's strong disco base with disco arrangements. The Brooks single, due to ship this week, will be released in both twelve-inch and seven-inch versions.

Even without the covers, Casablanca's financial commitment has been ambitious, from production forward. Because of theatrical and musician union stipulations, the west coast recording locale, along with the longer session schedule, required a budget closer to mainstream pop lps than cast albums. "There had to be a pay-off to the pit musicians back east," explained Arthur, "at least to pension and welfare, in order to get clearance to record with musicians here."

"But Carole, Marvin and I were all in town at the same time," he continued. "The show was really going well over at the Ahmanson Theatre, and we all felt we should do it while we were all in close contact. The cast was also in really great vocal form, so the timing seemed right."

Even so, the decision was a calculated risk, with the recording budget eventually exceeding \$120,000. Arthur agrees the album represented a calculated risk, but adds, "Neil knew what the risks were, but he kept bankrolling the idea. This is his first cast album on Casablanca, and he's extremely excited about it."

Moreover, the pre-release schedule enabled the label to map out its campaign before the show opened. Theatre-goers on opening night consequently found an ad for the album already running in the Playbills distributed in the theatre.

According to Bogart, that added

lead time was a major factor in the company's decision to incur the added costs of production and marketing, which will initially focus on the traditional New York/New England market most responsive to cast lps, but will additionally spread to a national base. He also sees the album as a launching pad for the careers of Arnaz and Klein, with whom, he says, "We've reached deals in principle, although nothing's been signed."

The immediate campaign already in progress is only the first phase of what the label says is a full marketing and merchandising push. Saturation advertising in the New York metropolitan area will be followed in May by advertising via three major airlines, with incoming tourists the first links to a wider national audience.

"We've also started production on a twelve-minute feature on the show," says Bogart, "which we'll place on one of the airlines, and hopefully on TV. So, again, we're taking it to that national level."

With Arthur viewing the finished project's commercial potential as a promising departure from most Broadway packages, Hamlisch and Sager providing added trade credentials, and the theatrical clout of playwright Neil Simon offering yet another audience hook, "They're Playing Our Song" could signal a new repertoire area for Casablanca. Comments Bogart, "Most shows in recent years haven't had the contemporary market potential this one has. But if we see another project of this stature that's available, we'll get involved."

The only question that remains

significantly unanswered is the prospect of further development of the current property. Although Casablanca did not participate in the financial backing of the Broadway production, the extent of the label's success with the album and singles could further bolster the prospect of a film version. And on that possibility, Bogart will only decline comment at present.

Wink Vogel

(Continued from page 15)

pendents will certainly survive," he added, "and if they continue to do what first attracted us to them, or do it better, which could be one result of the current distribution situation, then there's no need for concern. When Shelly and I first formed the label, we took a 'boutique' approach; our policy isn't going to change. We've always liked the idea of being a small label, and, as such, really able to devote full attention to a select number of acts."

The one change he does perceive is in the label's overall activity. Ian Matthews' "Shake It" single has laid the groundwork for the follow-up "Gimme An Inch," which Vogel says will be a key singles priority through much of the spring. With Matthews slated for another U. S. tour in April, a second Mushroom lp by the artist now in production, and tours and lp product from Chilliwack and Doucette projected for the first half of the year—along with the recent unveiling of Mushroom's first subsidiary, the disco-oriented Chantrelle label—Vogel expects the coming year to be Mushroom's busiest.

"That's the real tragedy in Shelly's death," he concludes. "It's going to be such a full year, but he won't be here to enjoy it, and that hurts."

E/A Ups Plotkin

■ LOS ANGELES — Laura Plotkin has been named national a&r coordinator for Elektra/Asylum Records, it was announced by George Daly, E/A national a&r director.

Plotkin joined the E/A a&r department in June, 1974 and since then has fulfilled a variety of functions, including assembling tour bands, acting as liaison between artists and producers, and talent acquisition.

Doobie Bros. Platinum

■ LOS ANGELES — "Minute By Minute" the latest release from The Doobie Bros., has been certified platinum by the RIAA.



Lyricist Carole Bayer Sager and composer Marvin Hamlisch stopped by for a celebratory visit at the New York offices of their publisher Chappell Music recently. Together Hamlisch and Sager wrote the score for the new smash musical "They're Playing Our Song," recorded by Casablanca with a single coming out by Tony Orlando. Other reasons for the smiles include the opening of the motion picture "Ice Castles," for which Sager and Hamlisch wrote the theme, "Through The Eyes Of Love;" Arista has just released an instrumental version by Hamlisch. In addition, other major recording activities include Sager's Top 10 song recorded by Melissa Manchester, "Don't Cry Out Loud," and Hamlisch's Oscar-nominated "The Last Time I Felt Like This," the theme for "Same Time Next Year," now recorded by Johnny Mathis and Jane Olivor. Shown above are (from left): Chappell president Irwin Robinson, Chappell senior vice president Irwin Schuster, Carole Bayer Sager, Marvin Hamlisch, and Chappell vice president Frank Military.

Chic 'Sheik'



Phonogram, Inc./Mercury Records, hosted parties in Los Angeles and New York recently to preview Frank Zappa's debut album, "Sheik Yerbouti," on Zappa Records. Zappa, in Europe at the time, sent a taped greeting to the audience, who were greeted by real live camels and belly dancers. The assembled crowd of press, radio and friends of Zappa, heard the entire two-record set, which consists of many basic tracks recorded live in New York and London, and over-dubbed in the studio. Pictured from left in New York are: Susan Scivoletti, Jim Sotet and Steve Katz of Phonogram, L. Shankar (violinist on the Zappa label) and Steve Greenberg, Phonogram.

Goodphone™ ROCK ALBUMS

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

LW	TW	NW	Album	Label
1	1	1	Dire Straits	Warner Bros.
3	3	2	The Doobie Brothers	Warner Bros.
6	5	3	Elvis Costello	Columbia
5	4	4	Eddie Money	Columbia
31	8	5	George Harrison	Dark Horse/WB
4	6	6	Rod Stewart	Warner Bros.
2	2	7	The Blues Brothers	Atlantic
**	11	8	Bob Welch	Capitol
11	10	9	McGuinn, Clark & Hillman	Capitol
**	**	10	The Allman Brothers	Capricorn
8	9	11	Toto	Columbia
18	15	12	Police	A&M
14	12	13	Cheap Trick	Epic
15	14	14	The Babys	Chrysalis
7	7	15	Billy Joel	Columbia
9	13	16	Fabulous Poodles	Epic
**	21	17	Gary Wright	Warner Bros.
22	20	18	Sad Cafe	A&M
28	23	19	Steve Forbert	Nemperor
13	19	20	Eric Clapton	RSO
25	25	21	Horslips	DJM
32	30	22	Kayak	Janus
10	16	23	Poco	ABC
12	24	24	J. Geils Band	EMI-America
16	27	25	Santana	Columbia
49	28	26	Boomtown Rats	Columbia
21	22	27	Nicolette Larson	Warner Bros.
**	**	28	Badfinger	Elektra
23	40	29	Styx	A&M
19	34	30	Grateful Dead	Arista
20	18	31	Marc Tanner Band	Elektra
40	32	32	Blondie	Chrysalis
**	**	33	Robert Gordon	RCA
29	26	34	Camel	Arista
24	31	35	The Pointer Sisters	Planet
**	**	36	Dwight Twilley	Arista
26	17	37	George Thorogood	Rounder
17	39	38	Queen	Elektra
44	44	39	Kim Carnes	EMI-America
36	46	40	UFO	Chrysalis
30	35	41	Molly Hatchet	Epic
27	36	42	Heart	Portrait
**	41	43	Jimmy Mack	Big Tree
**	**	44	Tonio K	Full Moon/Epic
**	48	45	Michael Franks	Warner Bros.
46	**	46	The Jam	Polydor
38	47	47	Amazing Rhythm Aces	ABC
33	29	48	The Bee Gees	RSO
**	37	49	Robert Johnson	Infinity
**	**	50	Suzi Quatro	RSO

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ACTION MUSIC

(Compiled by the RW research department)

■ **Blondie** (Chrysalis). Adds this week are WABC, WCAO, WIFE, KING, KFI, KOPA, WQXI, KHJ, KLIF. Moves are 14-8 WNOE, 4-4 99X, 14-13 WPRO-FM, 31-23 F-105, HB-28 KXX/106, 27-25 WLCY, 24-19 WBBQ, 37-34 KBEQ, 28-21 94Q, HB-30 WZZP, 34-29 KSLQ, HB-30 13Q, 30-22 WKBW, HB-28 WRKO, 30-23 KFRC, 27-25 KRTH, HB-26 Z93.



George Benson

■ **Sister Sledge** (Cotillion). Adds this week are WSGA, WNOE, 99X, WHBQ, KHJ, CKLW. Moves are 6-5 WQXI, 30-26 WCAO, 24-21 WPRO-FM, HB-35 F-105, 29-27 WAYS, HB-34 WZZP, HB-27 13Q, HB-30 KRTH, LP/HB WRKO.

■ **George Benson** (Warner Brothers). Adds this week are WCAO, KXX/106, WLCY, WAYS, KING, KCBQ, KNUS, KOPA, KSLQ, WTIK, B100, WPGC, Z93. Moves are HB-25 WQXI, 29-25 94Q, 30-26 KHJ, HB-27 CKLW, debut 29 KRTH.



Chic

■ **George Harrison** (Dark Horse). Adds this week are WCAO, WPRO-FM, KXX/106, KCBQ, 94Q, KSLQ, KXOK, KJR, CKLW, KRBE. Also on F-105, WBBQ, KBEQ, WRKO, KFRC, WMET.

■ **Blues Brothers** (Atlantic). Adds this week are KNUS, B100, WRKO, WPGC. Moves are 20-10 Q102, 35-34 F105, 22-15 WSGA, HB-19 KFI, HB-29 KOPA, 37-22 WNOE, 32-27 WMET, 13-11 KRTH. Also on WRPO-FM, KXX/106, WAYS, WIFE, 99X.

■ **Frank Mills** (Polydor). Adds this week are WLCY, KBEQ, WIFE, WQAM, WGCL, KSLQ, 13Q, KVIL. Moves are 6-4 WPRO-FM, 25-10 F-105, 3-3 WBBQ, 13-5 KCBQ, 3-2 WQXI, 16-10 WRKO, 15-10 WHBQ, 13-9 KRTH, 8-6 Z93, 23-18 WCAO, 19-11 WAYS, HB-21 KING, HB-26 KFI, HB-30 WOKY, 11-11 WNOE, 19-15 WFIL, 25-12 WPGC, 18-11 KSTP, HB-39 KHJ, 21-11 CKLW, 26-24 KLIF.

■ **Amii Stewart** (Ariola). Adds this week are KBEQ, WQAM, 13Q, KRBE. Moves are HB-31 F-105, 19-13 WSGA, 20-15 KXX/106, 15-11 WLCY, 12-11 WBBQ, 25-22 WAYS, 18-13 WIFE, HB-25 KING, 30-27 KFI, 28-19 KOPA, 25-22 Y100, 22-16 WQXI, 29-22 WZZP, 16-15 WGCL, 22-15 KSLQ, 38-32 Q102, 22-16 KJR, 26-23 WKBW, 26-22 WRKO, HB-30 KFRC, HB-27 WPGC, HB-17 WHBQ, HB-27 KHJ, 23-19 KRTH, 20-17 CKLW, 30-25 Z93, 28-20 99X.

■ **Chic** (Atlantic). Adds are F-105, WAYS, KOPA. Moves are 28-23 WCAO, 21-18 WPRO-FM, 29-22 WSGA, 34-31 WIFE, 17-11 WQXI, 19-14 94Q, 25-23 WZZP, 25-21 WGCL, 25-22 KSLQ, 22-15 WNOE, 28-21 99X, 24-21 WRKO, HB-24 WPGC, HB-24 Z93.

■ **Third World** (Island). Adds are WPRO-FM, KING, KNUS, WZZP, Z93. Moves are 15-13 WQXI, 15-12 94Q, 35-30 WNOE, HB-28 B100, 16-15 KFRC, 17-11 WBBQ, 26-24 KRTH.

Two Year Tour Set for Kiss

■ LOS ANGELES — Casablanca Record and FilmWorks recording group Kiss is planning a major world tour to begin this spring, coinciding with the release of their new album. The tour will span two years, and will feature a totally new and markedly different stage show and costume design.

Poco Tour Set

■ LOS ANGELES — ABC recording group Poco is set for a major tour of the country during March and April. Along with original member Rusty Young, on steel guitar, banjo, and vocals; and long-standing member Paul Cotton, on lead guitar, and vocals; this tour will mark the debut of new members Steve Chapman on drums; Charlie Harrison on bass; and Kim Bullard on keyboards.

RECORD WORLD LATIN AMERICAN

Record World en España

By JOSE CLIMENT

■ En una reciente rueda de prensa convocada por el Congreso de Fomento del Turismo de Mallorca, **D. Antonio Bravo**, su Presidente, ha informado que de momento este año 1979 no se celebrará el Musical Mallorca, previsto para los primeros días del mes de Mayo, por dificultades económicas. La tan drástica decisión ha sido tomada, dijo, ante la negativa de la Secretaría de Estado para Turismo de financiar quince de los treinta millones de pesetas a que asciende el total del presupuesto del Musical. Es una verdadera lástima que por tan poco dinero, después de ver el que diariamente se derrocha, nos priven de tan magnífico Festival. El Musical Mallorca ha sido reconocido por todos los organismos mundiales como el mejor Festival Musical Europeo y resulta que se celebra en España, indudablemente España es "diferente." **D. Ignacio Aguirre**, Secretario de Estado para Turismo, declaró recientemente que el Musical Mallorca era un "lujo" que no aportaba suficientes ventajas comparado con los gastos que conllevaba. Es ante todo, un punto de vista muy respetable, pero nosotros no perdemos las esperanzas de que a última hora se pueda celebrar tan magno Certamen y confiemos que cuando los organismos oficiales se decidan no sea demasiado tarde para su celebración.

Para uno de los fines de fiesta del mencionado Musical había sido elegido el grupo venezolano **Oscar D'Leon y su Salsa Mayor**, así mismo habían decidido pasar un mes en España efectuando una gira por diversas capitales del

país. De todas formas creo que van a venir igualmente y serán bien recibidos... Debutó **Lolita** en la madrileña sala Cleofás, bien. La sala estaba repleta y en ella pudimos ver muchas caras conocidas del mundo de la música que aplaudieron con ganas todas y cada una de las canciones de **Lolita**. Al finalizar el espectáculo **Manuel Alejandro**, que también le compusiera alguna de las canciones, nos contó que tenía planes para efectuar un corto viaje a América y firmar unos contratos para componer varios L.P.s a artistas americanos dependientes de centrales de RCA de Brasil, México y Miami.

También nos comentó la importante y premiada **Rocio Jurado** su pensamiento de efectuar una gira por los estados mexicanos, en estos días saldrá para México y pasará un par de semanas de descanso en Puerto Vallarta, antes de iniciar los trabajos... **Rudy Marquez** sigue en España su carrera lenta pero segura y **José Luis** comienza a copar puestos en las listas españolas, no dudamos que llegue a número uno... Dos nuevos sencillos del sello Chapa, uno de **Asfalto**, y otro de **Moris**, "Señora en la oscuridad" es el título del nuevo sencillo de **Valerie Carter**, extraído de su L.P. titulado "Niña Salvaje."

Otra novedad en el mercado es el publicado por Belter y cantado por **Carol Douglas**, bueno y agradable de escuchar... Zafiro pone en el mercado tres nuevos sencillos, uno de **José Umbral** que en la cara A contiene "Esas Penas" y en la B "Espantapájaros" editado bajo el sello Novola.

Latin American Album Picks



DARVELIO ARREDONDO

RCA CAMS 904

Acompañado por el Mariachi Tenochtitlan, Darvelio Arredondo de Mexico comienza a dar fuerte con sus interpretaciones rancheras. Entre temas muy comerciales se destacan "Atolito con el dedo" (T. Arredondo), "Para que quiero vivir" (T. Arredondo), "El Vaso Roto" (T. Arredondo) y "Mi negra" (T. Arredondo).

■ Backed by Mariachi Tenochtitlan, Darvelio Arredondo from Mexico is moving this package of rancheras nicely. "Atolito con el dedo," "Alma Aventurera" (T. Arredondo), "Como te amo" (T. Arredondo) and "Como te amo" (T. Arredondo).

(Continued on page 126)

Desde Nuestro Rincon Internacional

(This column appears first in English, then in Spanish)

By TOMAS FUNDORA



Ramon Inclán



Carlos Gomez Barrera



Consuelo Velazquez

■ Está causando fuerte impresión en México la visita de la española **Rocio Jurado**, que abrirá esta semana en el Salón Versalles del Hotel del Prado. Rocio está logrando fuerte impacto con sus grabaciones acompañada por música de Mariachi realizada en México. Estuvimos con el gran compositor mexicano **Ferrusquiña** en amena tarde, en la cual escogió la talentosa española dos temas del gran compositor que incluirá en su long playing. A juzgar por los preparativos para su debut, al cual no pude asistir por compromisos previos en Miami, y su fuerte inclinación natural hacia la música mexicana, es indudable que el éxito de **Rocio Jurado** en México será apoteósico... Según parece, este 28 de Febrero, cesará en sus funciones como Interventor de SADAIC de Argentina, el Comodoro **Luchessi**. Será otro alto miembro de las fuerzas armadas quien ocupará la supervisión de la Asociación Argentina. ¡Seguiré informando!... Microfón América retirará su representación en Estados Unidos a partir de este mes. Proximamente anunciará Microfón la empresa que lanzará su catálogo en Estados Unidos... Según se filtra, otro catalogo con posibilidades de cambiar de manos es el de EMI-Odeon en Estados Unidos. Es posible que a falta de EMI, Latin International tome en su custodia el catalogo Microfón.

Agradezco ampliamente el interés demostrado por la SACN (Asociación de Autores y Compositores de México) de mi visita a sus facilidades en México. **Ramón Inclán**, Relacionador Público de la Asociación me condujo a la presencia de **Carlos Gómez Barrera**, Director General y de la siempre gentil e inolvidable **Consuelo Velazquez**, presidente de la Asociación, donde iniciamos un recorrido que me llevó directamente a las muy modernas e impresionantes instalaciones de grabación que la Asociación ha montado en su edificio, estableciendo un precedente que no ha sido recibido con total beneplácito por los relacionados en la industria. De entrada, tal inversión a todo dar y con todo lo último en equipo de grabación me luce una gran inversión para los compositores, cuanto no todos ellos están disfrutando de economías amplias, pero ante los motivos explicados y los planes de promoción internacional que los Autores de México se proponen iniciar, ante la no muy siempre agresiva política promocional de las obras mexicanas en el exterior realizada por los diferentes sellos productores mexicanos, el tiempo me irá indicando la pauta. Si las facilidades se usan, que no dudo, por las motivaciones expuestas, vaya nuestra felicitación a los directivos. Si se desvían y solo sirven para crear ayuda a unos pocos, se habrá fallado en el intento. El fenómeno creado por la nueva entidad, formada por editoras e intereses discográficos, bajo el nombre de SOMDI, formada con la intención de cobrar los Derechos de Ejecución Pública directamente, sin la intervención de la SACN (Sociedad de Autores y Compositores de México) ha ido "in crescendo." Por lógica, es la Sociedad de Autores la que debe correr con esta responsabilidad y según parece, **Nicolás Pizarro Macías**, Sub Director Jurídico del Derecho de Autor de la Secretaría de Educación Pública, ha informado a la SACN que es ella la única Sociedad Autora legal de Autores y Compositores de Obras Musicales con letra o sin ella, en la República Mexicana y por tanto

(Continued on page 125)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Puerto Rico

By WTR

1. **LA BODA DE ELA**
BOBBY VALENTIN—Bronco
2. **DEL MONTON**
TOMMY OLIVENCIA—TH
3. **SONGORO CONSONGO**
HECTOR LAVOE—Fania
4. **WILFRIDO, DAME UN CONSEJO**
WILFRIDO VARGAS—Karen
5. **SIEMBRA**
RUBEN BLADES Y WILLIE COLON—Fania
6. **EL PROGRESO**
APOLLO SOUND—Fania
7. **PERDONAME**
JOHANNA ROSALY—Velvet
8. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO—Pronto
9. **LA COSQUILLITA**
RALPHY LEAVITT—Borinquen
10. **COMO DIOS MANDA**
ANTONIO MARTELL—Microfon

San Francisco

By KBRG (OSCAR MUNOZ)

1. **NO LASTIMES MAS**
ROCIO DURCAL
2. **YO QUISIERA SR. LOCUTOR**
VERONICA CASTRO
3. **DESEPERADAMENTE ENAMORADA**
DE TI
PUNTO CUATRO
4. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ
5. **MIS OJOS TRISTES**
JUAN GABRIEL
6. **COMO TU**
LUPITA D'ALESSIO
7. **QUE COSA TAN LINDA**
OSCAR D'LEON
8. **RIOS DE BABILONIA**
LOS MATEMATICOS/Boney M
9. **PARA TODA LA VIDA**
ESTELA NUNEZ
10. **EL VIENTO, LA BRISA Y TU RECUERDO**
GRUPO VENUS

New York

By WJIT (MIKE CASINO)

1. **QUE BUENO BAILA USTED**
TITO PUENTE
2. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO
3. **FLOR DE MAYO**
CELIA CRUZ Y JOHNNY PACHECO
4. **ES**
YOLANDITA MONTES
5. **JULIAN DEL VALLE**
LUIS PERICO ORTIZ
6. **WILFRIDO DAME UN CONSEJO**
WILFRIDO VARGAS
7. **UN DIA TU, UN DIA YO**
JULIO IGLESIAS
8. **LA BODA DE ELA**
BOBBY VALENTIN
9. **ESTA BUENO YA**
GRAN COMBO
10. **ME VOY AHORA**
ISMAEL MIRANDA

Albuquerque

By KABQ (ALFREDO BACA)

1. **VENGO A VERTE**
MERCEDES CASTRO—Musart
2. **MIS OJOS TRISTES**
JUAN GABRIEL—Ariola
3. **YO QUISIERA SR. LOCUTOR**
VERONICA CASTRO—Peerless
4. **QUE CASUALIDAD**
JOE BRAVO—Freddie
5. **LOS MANDADOS**
VICENTE FERNANDEZ—Caytronics
6. **EL HIJO QUE NO VOLVO**
HECTOR MONTEMAYOR—Joey
7. **Y LAS MARIPOSAS**
JUAN SEBASTIAN—Musart
8. **RANCHO GRANDE**
COUNTRY ROLAND—ARV
9. **CARA DE GITANA**
DANIEL MAGAL—CBS
10. **UN DIA DE AMOR**
TINIE MORRIE—Hurricane

Ventas (Sales)

New York

1. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO—Pronto
2. **FLOR DE MAYO**
CELIA CRUZ Y PACHECO—Vaya
3. **QUE BUENO BAILA USTED**
TITO PUENTE—Tico
4. **WILFRIDO, DAME UN CONSEJO**
WILFRIDO VARGAS—Karen
5. **ESTA AMOR DE LOS DOS**
TOMMY OLIVENCIA—Inca
6. **UN DIA TU, UN DIA YO**
JULIO IGLESIAS—Alhambra
7. **LA BODA DE ELA**
BOBBY VALENTIN—Bronco
8. **ME VOY AHORA**
ISMAEL MIRANDA—Tico
9. **SIEMBRA**
WILLIE COLON—Fania
10. **LA COSQUILLITA**
RALPHY LEAVITT—Borinquen

Connecticut

1. **GUABA**
CELIA CRUZ Y JOHNNY PACHECO—Vaya
2. **PLASTICO**
RUBEN BLADES Y WILLIE COLON—Fania
3. **LA COSQUILLITA**
RALPHY LEAVITT—Borinquen
4. **GUAGUANCO DEL ADIOS**
ROBERTA ROENA—International
5. **SIN REMEDIO**
LEONARDO PAN Y AGUA—Discolor
6. **VOY A PERDER LA CABEZA POR TU AMOR**
JULIO IGLESIAS—Alhambra
7. **DE DONDE VENGO Y DE DONDE VOY**
LOS TRES CORAZONES—Borincano
8. **WILFRIDO, DAME UN CONSEJO**
WILFRIDO VARGAS—Karen
9. **LOS MELONES**
BONNY CON KENTON—Algar
10. **HOGUERA DE AMOR**
EL GRAN TRIO—Algar

Argentina

By CENTRO CULTURAL

1. **ERES LO QUE QUIERO**
JOHN TRAVOLTA/O. NEWTON-JOHN—Phonogram
2. **CUMBRES BORRASCOSAS**
KATE BUSH—EMI
3. **TANTO AMOR**
MANOLA GALVAN—Microfon
4. **RASPUTIN**
BONEY M.—RCA
5. **FIEBRE NOCTURNA**
BEE GEES—Phonogram
6. **BAILANDO CON MI SOMBRA**
ANDY GIBB—Phonogram
7. **MANTENIENDOSE VIVO**
BEE GEES—Phonogram
8. **QUIFEN EXTENDERA TU CAMA**
CANDELA—RCA
9. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO—Microfon
10. **BALADA PARA ADELINA**
RICHARD CLAYDERMAN—Tonodisc

Sao Paulo

By ASSOCIACAO BRASILEIRA

1. **TOO MUCH HEAVEN**
BEE GEES—Polygram
2. **LE FREAK**
CHIC—WEA
3. **SOU REBELDE**
LILIAN—RCA
4. **PERTINHO DE VOCE**
ELIZANGELA—RCA
5. **ONE FOR YOU ONE FOR ME**
LA BIONDA—Copacabana
6. **SUN IS HERE**
SUN—Capitol
7. **SOSSEGO**
TIM MAIA—WEA
8. **SUMMER NIGHTS**
JOHNNY PREVOST—Continental
9. **AS VEZES TU, AS VEZES EU**
JULIO IGLESIAS—CBS
10. **YOU MAKE ME FEEL**
SYLVESTER—Fantasy

Nuestro Rincon (Continued from page 124)

es la única sociedad en su ramo con las atribuciones que establece el artículo 98 de la Ley Federal del Derecho de Autor y solicitan el envío de los puntos de interpretación jurídica sometidos por escrito a la Sub Dirección Jurídica ejemplares autorizados de los contratos a que aluden en sus escritos y de todas las actuaciones que en su caso se hayan practicado respecto de los mismos. La SACN ha notificado a las compañías discográficas que la única responsable de cobrar estos derechos es ella y por lo tanto, las empresas que efectúen pagos a cualquier otro organismo crearán una situación ilegal que será penada según la ley. De todos modos, las empresas discográficas han decidido en su mayoría retener los fondos, creando una situación inquietante a los altos ejecutivos de la SACN. De todas maneras, acepto oficialmente la invitación extendida por la SACN a este redactor, para visitar próximamente sus instalaciones y poder profundizar sobre este y otros temas de importancia capital. **Carlos Gómez Barrera**, figura con gran capacidad política, quien a la vez funge como Diputado y Presidente de varios otras instituciones y la figura siempre respetada de **Consuelo Velazquez**, le dan un toque de respeto a las acciones de la Asociación. No obstante ello, creo que la política internacional, tanto en cobros de derechos como en promoción de la Asociación, no ha estado a la altura de la labor realizada dentro de México. En ello también han fallado SADAIC de Argentina y la SGAE de España. De todas maneras, al final de mi visita a SACN de México, estaré en condiciones de presentar a mis lectores, un informe a cuatro artículos, relacionados con temas contrastantes, violentos y apasionados, en este amplio estudio de los Derechos de los Autores Latinoamericanos y Españoles y el modo en que se han manejado sus destinos, tanto por sus Asociaciones, como por las editoras en las cuales depositaron su buena fe y esperanzas.

The visit of talented Spanish singer **Rocio Jurado** to Mexico is receiv-

ing very good reaction, with her debut planned for this week at the "Salón Versailles" in Hotel del Prado. Rocio has achieved great impact through her latest recordings backed by Mariachis. We had the pleasure to chat with the great Mexican composer **Ferrusquiña** and Rocio in Mexico, at which time the talented Spanish singer chose two songs which will be included in her lp. It seems that on February 28th, **Comodoro Luchessi** will cease to hold the position of supervisor of SADAIC in Argentina. Another high member of the armed forces will occupy his position as supervisor of the Argentinian association . . . Microfón America will close down their office and facilities in the States this month. Microfon will soon announce the company that will release its catalogue in the United States . . . Rumors are flying that another catalogue with possibilities of changing hands is EMI-Odeon here in the States. It's quite possible that with EMI gone, Latin International will take care of the release of Microfon products in the States.

I greatly appreciate the interest demonstrated by SACN (Asociación de Autores y Compositores de México) during my visit to Mexico in order to tour their facilities. **Ramón Inclán**, who's in charge of public relations for the association, introduced me to **Carlos Gómez Barrera**, general manager, and the always gentle and unforgettable **Consuelo Velazquez**, president of the association, where we began a tour which lead me directly to the very modern and impressive recording installations which the association has in their building, establishing through this a precedent which is not approved by those in the industry. Time will tell. If the facilities are used, I congratulate them. If they deviate from their goal and only serve to create help for a few, the attempt will be a failure.

CBS Recording Cuba Festival

(Continued from page 4)

Tony Williams, Hubert Laws, John McLaughlin, Jimmy and Percy Heath, Woody Shaw, Willie Bobo, Bobby Hutcherson, Richard Tee, Cedar Walton, Arthur Blythe, Rodney Franklin and others), Stephen Stills, and Cuban artists Frankere and the Cuban Percussion Group; and Sunday — Billy Joel, Kris Kristofferson and Rita Coolidge, and Cuban artists Elena Burke and Manguire.

All concerts were to be held at the 5000-seat Karl Marx theater.

A total of four planes, two of

WCAR

(Continued from page 26)

get in a habit of turning you on in the mornings, and if you're used to getting up with that announcer for seven years, they're bound to switch dials to listen to that same DJ."

For many years, Day has had an open invitation for listeners to call in and air their gripes, laughs, etc. Day maintains that in country music, there's a song for every situation, and if a listener calls in with a problem, Day will play a correlating song. "The call-ins are a big part of my show," Day says. "It keeps me in touch with the listeners. Kids call up and call me 'Uncle Deano.' And there's the 'chug-a-lugger' that calls every Friday morning at 6:30, drinks a beer, burps, and that's how we start the weekend. The other listeners get very upset if he doesn't call. The main thing is having fun and playing good country music."

As for the music, WCAR is "just plain country," according to PD Ford. "We'll play some cross-overs, but it's important not to lose the roots of country—it has a very strong heritage. Promotion-wise, I have a philosophy about promotion, and that is to take advantage of events in the news and local happenings, rather than invent some trumped up giveaway just to hype the station. I believe in giving a lot of little prizes, a few big prizes, and tying them into, for example, a rodeo that's coming to town, or country concerts. Spontaneity is the main thing."

The station's complete line-up is as follows: Deano Day, 6-10 a.m.; music director R.T. Griffin, from Brighton, Mich., 10-2; Bob Burchett, formerly with WDEE, afternoon drive; Steve Gramzay from WTRX, Flint, Mich., 6-10 p.m.; Michael Kelly, from CKLW-AM and CFGM, Toronto (country); Randy Price from WHGK, Cleveland, and WDEE, 2-6. Executive staffers include vice president and general manager John Risher, and sales manager Mike Berman.

which were allocated for technical and music equipment, were set to leave last Thursday.

Planning for the festival was overseen by Lundvall and by Jerry Masucci, president of Fania Records.

Album Analysis

(Continued from page 8)

and very solid rack moves this week. The Jacksons (Epic) have moved 10 spots to #56 bullet, with consistent retail action in the last several weeks. In the sixties, McGuinn, Clark and Hillman (Capitol), a band that's currently on tour, is doing very well at retail and have moved 14 spots to #66 bullet. Bullets in the seventies include Hamilton Bohannon (Merc) at #71, Phyllis Hyman (Arista) at #73, Bob Welch (Capitol), this week's Chartmaker at #74 on the basis of a strong initial showing at retail, Rufus (ABC) at #76 and Sister Sledge (Cotillion) at #79.

Blondie (Chrysalis) leads off the eighties with a bullet, having moved thirty places to #80, followed by Horslips (DJM), bulleting at #81. In the nineties, the Police (A&M) experience a jump of 44 spots to #91 bullet; this record, as well as #96 bullet Cher (Casablanca), #97 bullet Herbie Mann (Atlantic) and #98 bullet Boomtown Rats (Col), is bulleting mainly on the merits of retail sales. Finally, George Duke (Epic) is bulleting at #100, with jazz and pop retail strength.

Classical Retail Tips

(Continued from page 120)

tional music capitals but in the Salzburg Festival itself. In New York he has grown in the role every time he has sung it; it will be fascinating to hear the state of his interpretation on disc.

The same release offers an important new disc from Lazar Berman — the original piano version of *Pictures at an Exhibition*. And there will be orchestral recordings from Daniel Barenboim. Anyone who heard Barenboim in his recent stint with the Philharmonic must want to hear him conduct any Bruckner. The new recording is of the Sixth Symphony and should be an automatic seller.

And on the Privilege label, the famous Furtwaengler performance of Schubert's Ninth Symphony should not be overlooked, nor should the reissue of the old *Il Trovatore* with the young Fiorenza Cossotto as Azucena and Carlo Bergonzi as Manrico.

Radio Replay

(Continued from page 26)

required to do so. The best of the public service programming is generated by the religious programs; many of these are produced by the religious organizations that they represent, but there are also a number of good locally produced programs. The public affairs director is a title which is disappearing from the staff of many radio stations, and as the direction goes so goes the quality of the programs. I suggest that radio stations farm out program projects of public service and religious nature to area colleges with communication facilities. This experience would benefit the young broadcaster and would improve the production, subject matter and guests on public affairs shows. The young people would give this type of programming a fresh approach, with the guidance of the stations' programming professional. Many of the complaints of the broadcasters about the tune-out factor of talk programming in a music format are valid. The production and content of public affairs shows have not been the attention getters and audience holders that should have been in the first place. It's possible that most public service programming has been a waste of time, but surely it hasn't been a waste of energy on the part of the radio stations, since so little has been done to make the shows attractive. Radio has always been a great promoter of itself for contests, personal appearances, music, but I can't remember many air promotions for a public affairs show, which leads me to believe that the radio people are not very proud of them.

Latin American Album Picks

(Continued from page 124)



PODER MUSICAL

Wilfrido Vargas y sus Beduinos—Karen XKL 40

En producción de Wilfrido Vargas, este nuevo repertorio de música dominicana caliente va tomando gran fuerza en la costa este y Puerto Rico. Excelente sonido, mezcla y sabor. "El Gallo" (D. Peña), "Wilfrido dame un consejo" (F. Díaz-W. Vargas), "Donde estás" (E. Raul-W. Vargas) and "A tí" (J. Prieto).

■ Wilfrido Vargas y sus Beduinos from Dominican Republic are at the top of popularity on the east coast, in Puerto Rico and Santo Domingo. Spicy sound and excellent mixing. "Donde estás" (E. Raul-W. Vargas), "A tí," "Y Volveré" (A. Barrieri), more.

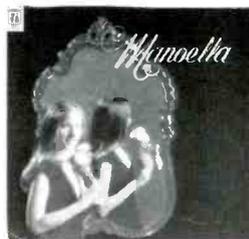


LO PIDIERON... AQUÍ LO TIENEN

Rafael Solano—TR 144

En producción de Gonzalo Fernandez, el muy popular Rafael Solano de Santo Domingo se luce en este nuevo paquete de música salsera dominicana. Se destacan "El burro quiere agua" (Solano-F. Gomez), "Una canción para tí" (Solano), "María Engracia" (Hernandez-Y. A. Beltre (arreglos) y "Viajera" (L. Alcaraz). Canton Vini-cio, Elvis, Armando, Rafael y Tito.

■ Produced by Gonzalo Fernandez, the very popular Dominican musician Rafael Solano offers a superb package of Dominican salsa with his top singers. "Una canción para tí" (Solano), "Como baila lola" (H. de León), "El Burro quiere agua," others.



MANOELLA

Caytronics CYS 1529

Con arreglos y dirección de Memo Mendez, E. Magallanes, Nacho Mendez, Manuel Velazquez y Pocho Perez, Manoella luce sus habilidades en un bello repertorio de baladas, entre las cuales se destacan "Abrigame en tu piel" (C. Macedo), "Pantomina" (Maximiliano-J. Cureño), "Volver" (R. Aparisi) y "Lo hice por amor" (Hamilisch-Kleban).

■ With arrangements and direction by Memo Mendez, E. Magallanes, Nacho Mendez, Manuel Velazquez and Pocho Perez, Manoella performs a very commercial package of ballads. "Sembrador" (G. Rivera), "Cuando te hayas ido" (Escudero), "Abrigame en tu piel" and "Tu bienvenida" (A. Escudero).

Grieff-Bergman Label Readies First Release

(Continued from page 3)

keyed until NARM comes around, when we hope we'll have another two or three signing announcements to make."

Headquartered in New York City, the label remains a two-man operation, with Grieff handling most of the day to day affairs. No staff appointments are imminent. "We decided to be cool about hiring anyone," explains Grieff. "We didn't want to do what other labels had done and staff up before a record even comes out and then go out of business six months later. We want to get a few records out first."

Grieff feels his label's meal-ticket is its ability to offer acts the sort of personal attention that is too often an anomaly at larger companies. "We don't consider ourselves trendsetters in the sense of being producers who find a singer and say, 'Okay, we're going to take you into the studio, put this together and make you a great act. We can take acts that clearly have some capability and potential but have been mismanaged or have not realized their potential because the label they were on was too busy at the time or had too many other female singers or too many other white rock and roll bands. A small label like ours, coupled with the clout of a major distributor like CBS, is the perfect solution for these kinds of bands which, given the right circumstances, can be as big as anyone."

Why has it taken so long to get Citylights off the ground? Legal problems with the original name, for one, were time-consuming. Also, Grieff admits, the timing of the original announcement of the label's formation, made at the Record Bar convention in August of 1978, was a bit premature.

"The announcement was made sort of in the afterglow of our discussions about starting the label, when we had both agreed we'd like to do it. At that stage you start talking to lawyers, and that can take a long time. We didn't have any papers signed until 90 or maybe 120 days after the announcement was first made. It was one of those things that unless you've done it before you're not aware of how long it can take. Much to my regret too, because I'm sitting here and people are asking me if we're starting and I have to say, "Well, we're starting . . . sort of."

King Single Gold

■ NEW YORK — Evelyn "Champagne" King's current RCA Records single, "I Don't Know If It's Right," has been certified gold.

Blonstein: 'Island Is More Than Reggae'

(Continued from page 3)

associated, with reggae, Blonstein told *Record World* last week. "Island is so much more than that. Aside from our obvious early successes with Traffic and Free, the label has pushed such diverse non-reggae acts as Robert Palmer, Grace Jones and now Third World and Inner Circle. But no matter how well some of these artists do in the marketplace — and Third World is now enjoying an incredible hit with their single 'Now That We've Found Love' — our records keep winding up in retailers' reggae bins."

Blonstein hastened to add that Island continues to support some of the most popular reggae acts — Bob Marley and the Wailers, Toots and the Maytals, and a number of key Jamaican acts — but that retailers, radio people and the record industry in general ought to be aware of the label's more recent emphasis on mainstream rock and disco acts.

"Take The American Standard Band, for instance," adds Blonstein as he flicks the switch on his office's cassette deck. The sound issuing from the speakers is decidedly unreggae; in fact the hard-driving band from Boston sounds like a strong album-oriented shot with commercial possibilities. "See what I mean — rock and roll. And Runner, a band we've signed from England,

McCartney/EMI

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sented his distinguished recording career internationally for many years, and EMI Music people throughout the world join me in saluting Paul's genius with the greatest respect, admiration and affection."

Toto Platinum



Columbia Recording group Toto completed the first leg of their first major national tour since the release of their Columbia album, "Toto," by completing a four-night engagement at Los Angeles' Roxy. Following their opening night show in their home town, Toto's guests attended a reception at the Pacific Design Center. Columbia Records representatives surprised the group by presenting them with their platinum album. Shown at the presentation ceremony congratulating the group are: (from left), back row) Don Ellis, national vice president, Columbia Records a&r; Larry Fitzgerald, co-manager, Toto; Steve Lukather, Toto; Lenny Castro, Toto; Tom Kelly, Toto; Terry Powell, west coast a&r director, Columbia Records; Mark Hartley, co-manager, Toto; Steve Porcaro, Toto; (from left, front row) Bobby Kimball, Toto; Jeffrey Porcaro, Toto; David Hungate, Toto; and David Paich, Toto.

will be doing extensive touring for us. Robert Palmer is due for a release in June which ought to be a blockbuster, and Grace Jones is the Queen of disco. I am now putting a lot of energy into making sure these records stay out of the reggae bins."

Of course, Blonstein will have some help from Warner Brothers on this score. "Third World was the first act on our roster that Warners got behind with their sophisticated machinery for promotion, distribution and advertising. Look where that's gotten us — the record is a monster on pop and disco charts. I anticipate a healthy and exciting relationship with Warners on our next releases as well."

Another aspect of the company's new emphasis, and the narrowing of its working roster of artists so that more concentration can be made on developing the careers of the artists they have, is that the company's old subdivisions are being reorganized.

The Island label, says Blonstein, will be the main forum for rock, pop and reggae. Mango will become a more specialized label, concentrating on the newly-burgeoning format of the twelve-inch disc. "Third World had a twelve-incher that did a lot for us. Our latest rhythm sensation with danceable cuts is a group once just associated with reggae, Inner

AMOA Ruling

(Continued from page 3)

3) who have not purchased the #8 license sticker for each machine from the Copyright Office required by the 1976 copyright law.

Circle. I guarantee this one will jump off the turntable. Grace Jones will be a premiere candidate for this treatment. Another one that Chris Blackwell [Island's founder and worldwide head] brought in is The Gibson Brothers, whose "Cuba" is scheduled for twelve-inch release.

"Our handling of twelve-inch crossover material on Mango is a perfect situation for Warners, who have just invested so much energy in their disco department and label," he added.

The fate of Island's third arm, the traditionally obscure, low-budget yet critically-acclaimed label, said Blonstein, is "still up in the air. We are considering the possibilities."

As to reggae, says Blonstein, it's alive and well. In fact, he says, now that the label's stalwart acts have become aware of Island's new clout with American and worldwide markets and of some of its recent crossover successes, they have been coming up with potential crossover material on their own. "Reggae is changing too," said Blonstein. "The music is evolving. We didn't talk to Third World or Inner Circle about coming up with a disco single. They come to us."

NAB Rally

(Continued from page 4)

chairman's office was taking a "zero based approach to regulation."

Rep. Lionel Van Deerlin (D. Calif.), who is co-chairman of the proposed new Communications Bill now being revised on the Hill for review this session, told the broadcasters that their efforts toward de-regulation should be focused at their law-makers.

He said that he wasn't aware of one significant deregulatory step taken by the FCC in 1978 — in fact, he said he'd resign his chairmanship if one could be pointed out to him. He said that the FCC cannot change, for example, the three year license or the fairness doctrine, but Congress could, and he urged the broadcasters to continue to make their complaints known.

Henry Geller of the National Telecommunications Information Association also pointed out that while the NAB has filed de-regulatory comments with the FCC for new rulemaking, it is up to the Congress to make the new rulings that would allow new FCC guidelines.

NAB officials said they were not disappointed at the member turnout, and that they were pleased by the interchange of ideas between members and the government officials they met with.

RECORD WORLD INTERNATIONAL

EMI Worldwide Music Sales, Profits Up

By VAL FALLOON

■ LONDON — EMI's worldwide music sales were up 17 percent over last year with a profit increase of 21 percent, it was announced last week by EMI chairman Sir John Read.

In North America, Capitol Industries-EMI Inc. increased its sales by 50 percent with pre-tax profits more than doubled despite intense competition. However, EMI's profits in some European countries were down considerably with the notable exception of the UK, which the half-year figures to December 31, 1978 show, increased over the same period of 1977.

UK sales for this period were 264,106,000 pounds compared to 226,629,000 pounds in 1977. Music now accounts for 55 percent

of sales in the UK with EMI's leisure activities (film, television, etc.) accounting for 16 percent.

Overall, leisure operations achieved sales increases of 21 percent providing 83 percent of profits. And though television revenue and program sales were up by 20 percent, higher operating costs kept profits down.

In a statement issued earlier this year, EMI Records' managing director Ramon Lopez said that in 1978's atmosphere of intense competition, EMI had come through very strongly, though he shared other record company heads' views that this year would be "very difficult" with the continuing phenomenon of high volume sales concentrated on a very small number of releases.

Germany

By JIM SAMPSON

■ MUNICH—World premiere next week for the **Boney M.** film, "Disco Fever." No, Europe's top disco group is not covering the **Bee Gees**; in fact they're just playing themselves in a disco. But the name Boney M. attracted distribution offers from dozens of international markets, including the Soviet Union. More on Boney's celluloid baptism in two weeks.

NO, MONTI DOESN'T HAVE WOODEN TEETH: Top Eurodisco group **La Bionda** celebrated Washington's Birthday in Munich by premiering their new album "Bandido," recorded at Stonecastle and in Munich's Musicland studio. At the party, guests were given U.S. dollar bills featuring a likeness of Ariola prexy **Monti Lueftner** in place of George Washington.

LOVE TO LOVE YOU OSCAR: Local favorite son in the running for this year's Academy Award for best original film score is **Giorgio Moroder**, whose "Midnight Express" soundtrack has already copped the Golden Globe for 1978. This was Giorgio's first major soundtrack, now followed by music for "Foxes" starring **Jodie Foster**. Due soon from Giorgio: a new Ariola album with **Ron** and **Russell Mael**, leaders of **Sparks**.

CONCERT SOUNDINGS: In his concerts titled "A Single Man," we find a no-frills **Elton John**, occasionally joined by percussionist **Ray Cooper**. By embarking on a new phase of his career, without show or band, Elton focuses full attention on his songs, hits which owe much of their popularity to massive production. For long-time fans of Elton, it was an extraordinary experience. For the more skeptical listeners (including most of the German press), Cooper stole the show . . . The pure, magnetic stage presence Elton was apparently aiming for was being demonstrated simultaneously in other German halls by **Billy Joel** . . . Interesting to note that two weeks after both tours, CBS's "52nd Street" album jumped on the charts at 32; Phonogram is hoping that Elton's "A Single Man" will enter the charts "in a few weeks" **Queen's** "Jazz" album was doing well before, during, and after their tour here, which maintained the high standard expected of the group without offering much that was new (a brief acoustic duo with **Freddie Mercury** and **Brian May** seemed to catch the audience by surprise) . . . If Queen has become famous for its show, **Joan Armatrading** is famous for a lack of show (sample quote: "If you feel like joining in—don't"). She is the perfect radio singer in this age of television; challenging, beautiful music presented for its own sake. The choice of **George Duke's** disco-funk as concert partner for Armatrading drew nearly

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England

By VAL FALLOON

■ LONDON—MORE NEW LABELS ANNOUNCED THIS WEEK: **Cotlins International**, an import/export firm, will wholesale its own two new labels, **Echo** (pop and disco) and **Dignity** (jazz and MOR) while propeller label set for march lift off . . . **March 24** launch for **Pop Star**, the newest teen weekly with an initial run of 150,000 while the month old superpop is claiming 100,000 weekly . . . **Musical Chairs:** RCA's **Dave McAleer** changes places with **Pye's David Yeats** to head new disco division while Yeats, former DJM compilations man, and **Pye U.S. product manager**, will look after country and possibly disco for RCA . . . **RSO MD Brian O'Donoghue** quits to form own company, possibly management, while vice president **Mike Hutson** will include UK in his responsibilities . . . EMI's **Judy Lipsey** moves to CBS press office while **Shirley Stone**, ex-Mountain and Phonogram, moves to vacant RCA press slot . . . UA artist development manager **Geoff Morris** leaves the company . . . and **Paul Philips** as expected, quits editorship of R and R news for his music career. As **Driver 67** he had a hit with "Car 67" and the follow up on logo is "Headlights."

SPRING FEVER: Following last week's news of over twenty TV Ips **K-Tel** announces four albums for March small screen promotion. Worth about half a million in airtime, there are two country Ips timed for the **Wembley Festival**, a **Disco Inferno** compilation and its first "new wave" venture titled "High Energy," which promises cuts by **Ian Dury** and **Stiff** hitmaker **Lene Lovich**. The merchandiser is also

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Canada

By ROBERT CHARLES-DUNNE

■ VAGUE CLARIFICATION: Last week we mentioned that the fate of the ABC line in Canada had not yet been sealed, with both **MCA** and **GRT** claiming distribution rights. Well, ABC's destiny has now been decided . . . kind of. **GRT** will continue to handle the line in Canada until the contract expires, at which time it's open to negotiation. We'll keep you posted.

POLITICAL STRUGGLE DEPT.: **The Clash's** recent Toronto debut was marred by a run-in with the FM station which presented the show. The band mentioned during the set that a song was coming up which would be dedicated to **Q107**. The hall resounded with the sound of loud booing. **Joe Strummer** takes the mike to inform the multitude, "Don't worry, it's not a very nice song." The following day **Q107** took "Give 'Em Enough Rope" out of rotation and informed **Clash** manager **Caroline Coon** that the band could expect more airplay, maybe in their next lifetime. Just to make the scenario a little more complex, CBS' new artist relations man **Bill Johnson** is **Q107's** former music director. No wonder Canada produces such great international diplomats.

A YEN FOR IMPORTS: After the recent **Cheap Trick** Japanese import success, **A&M Canada** brought a limited number of Japanese pressed "Audiophile" series "Crime Of The Century" albums to Canada. Retailing for \$16.98, the album was sold by some stores (accidentally) for as much as \$32 and they were selling. Now the following titles will also be made available: "Even In The Quietest Moments," the new "Breakfast In America," "Cat Stevens' Greatest Hits," "Brother To Brother," "Grand Illusion" and "Feel So Good."

A MILLION LITIGATIONS: The new **Max Webster** album, "A Million Vacations," was originally to have a great back jacket featuring dozens of tacky postcards from all over the globe. Until someone with a legal eye pointed out three problems: 1) postcard which showed about one quarter of **Elvis'** head, 2) a shot of a lovely Hawaiian lady with an exposed breast and 3) the fact that reproduction of the postcards could be considered an infringement of several copyrights. Don't be too surprised if the album hits the street with a different back jacket. **Anthem Records** held a series of previews of the album for the local press and must be given top points for originality. Fol-

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England *(Continued from page 128)*

testing titles by **David Soul** and **Billy Fury**.

PRESSING ON: WEA becomes self-sufficient on April 1 when gradual rundown of outside pressing completed. The major ends a ten-year association with CBS, now its closest UK rival. Last year WEA bought Island's plant and plans to extend facilities to 30-40 million units per annum . . . as well as Pye (which was the first to cash in on the "Northern Soul" boom three years ago) — Island announces a specialist disco division and Chrysalis will back the Butterfly disco label . . . One stop Rockbottom in liquidation but executives will continue to trade from a new subsidiary company. Is this a sign of the difficulties facing many such firms after last year's boom?

DEALS: MCA signs **Stu Stevens**, with rights to "The Man from Outer Space" single on his Eagle label, launched in February . . . Epic signs singer/songwriter **Bruce Woolley** with single out on March 2 . . . Polydor clinched **Ian Matthews** via deal with the Rockburgh label . . . Sweet's **Brian Connolly** quits to go solo, with product out on Polydor this summer . . . Magnet signs **Mandy Peryment**, star of the "Music Machine" movie with disco product out on twelve-inch March 2 . . . Stiff signs Australian band **The Sports**, which was discovered warming up for **Graham Parker and the Rumour** on recent antipodean tour. Band debuts with same stars in UK this week. Stiff poised to delete **Ian Dury's** "Hit Me with Your Rhythm Stick" when it hits the million mark . . . Gatefold sleeve for **Angelo Branduardi** single and Pinnacle's hit, Mankind's "Dr. Who" now available in six shades of vinyl . . . Picture discs, colour sleeves, twelve-inchers etc still around but can punters resist this week's special offer of a free bobbin doll with every copy of **Tony Lauren's** folk single "Bobbin Girls, Bobbin Boys"?

LIVE IMPORTS: RCA planning heavy marketing round "**John Denver**" album to coincide with artists' UK tour . . . Meanwhile **Billy Joel's** status as UK superstar as well as everywhere else confirmed following his sold out Albert Hall date which was greeted with press raves as was **Van Morrison's** emotional Belfast comeback and **The Jackson's** glossy Rainbow concerts . . . **Earth, Wind and Fire** filled Wembley last weekend . . . but promoter Robin Courage licking his wounds (£40,000 worth) after announcement that **Paul Anka** cancelled his UK tour, his first visit there for 18 years . . .

OLDIES NEWS: Pye follows the trend with grave rave series titled "Flashbacks" with product by **Donovan**, **Kinks**, **Status Quo** and **The Searchers**, all on yellow vinyl . . . **BIRTHDAY:** Top Of The Pops is 15 years old next month and London's top cabaret venue, **The Talk of the Town** celebrates its 21st with the booking of **The** (25-year-old) **Drifters**.

Canada *(Continued from page 128)*

lowing the vacation motif, the halls were decked with travel posters, the label's **Linda Emmerson** played hostess in a tacky Carmen Miranda outfit and the typically-clad hostesses were all deeply tanned. Now that's planning!

BITS 'N' PIECES: **Terry McGee**, former head of the CBS press department, returns to that post, replacing **Joe Owens**. Former CHUM and Q107 news director **Mark Dailey** has taken a news slot with CITY-TV, recently acquired by CHUM. **Bob Ezrin**, having completed work on the new **Nils Lofgren** album here, has reportedly split to Europe to help midwife the enigmatic new **Pink Floyd** project, "The Wall." A&M's disco duo **The Raes** have cut a disco version of **Supertramp's** "School," believe it or not. Many congratulations to Mr. & Mrs. **Rick (Capitol) Nickerson** for their undercover work which resulted in the birth of son Stewart David Nickerson recently. A large contingent of foreign Atlantic staffers made the trek up to catch **Streethart** at The El Mocambo for their recent successful CHUM-FM/CITY-TV simulcast. The band's new **Manny (Nazareth) Charleton** produced album, "Under Heaven, Over Hell," will be released in virtually every country in the world. **Allan Soberman** has pacted a long-term production deal with **Marianne Girard**.

Germany *(Continued from page 128)*

unanimous rejection from press and public.

TEUTONIC TELEX: **Dieter Dierks** reports that **Michael Schenker** has left the group **UFO** to take over lead guitar chores with **Scorpions**, whose latest Dierks-produced EMI album, "Lovedrive," sold 70,000 units in its first week . . . Bellaphon's outstanding import service offering picture discs by **Parliament**, **Kiss**, **Donna Summer**, and "Lord Of The Rings" . . . **Lilac Angels**, one of **Walter Holzbauer's** rock groups featured during the MIDEM video show this year, getting good TV and press exposure for their laid-back, high-volume rock and roll.

England's Top 25

Singles

- 1 **HEART OF GLASS** BLONDIE/Chrysalis
- 2 **TRAGEDY BEE** GEES/RSO
- 3 **CHIQUITITA** ABBA/Epic
- 4 **OLIVER'S ARMY** ELVIS COSTELLO AND THE ATTRACTIONS/Radar
- 5 **I WAS MADE FOR DANCIN'** LEIF GARRETT/Scotti Brothers
- 6 **I WILL SURVIVE** GLORIA GAYNOR/Polydor
- 7 **WOMAN IN LOVE** THREE DEGREES/Ariola
- 8 **CONTACT** EDWIN STARR/20th Century
- 9 **MILK AND ALCOHOL** DR. FEELGOOD/UA
- 10 **LUCKY NUMBER** LENE LOVICH/Stiff
- 11 **INTO THE VALLEY** SKIDS/Virgin
- 12 **KING ROCKER** GENERATION X/Chrysalis
- 13 **THE SOUND OF THE SUBURBS** MEMBERS/Virgin
- 14 **CAN YOU FEEL THE FORCE** THE REAL THING/Pye
- 15 **DON'T CRY FOR ME** ARGENTINA SHADOWS/EMI
- 16 **GET DOWN** GENE CHANDLER/20th Century Fox
- 17 **TAKE ON THE WORLD** JUDAS PRIEST/CBS
- 18 **GET IT** DARTS/Magnet
- 19 **AIN'T LOVE A BITCH** ROD STEWART/Riva
- 20 **HIT ME WITH YOUR RHYTHM STICK** IAN DURY & THE BLOCKHEADS/Stiff
- 21 **SHAKE YOUR GROOVE THING** PEACHES AND HERB/Polydor
- 22 **BAT OUT OF HELL** MEATLOAF/Epic
- 23 **COOL MEDITATION** THIRD WORLD/Island
- 24 **MY LIFE** BILLY JOEL/CBS
- 25 **HEAVEN KNOWS** DONNA SUMMER/Casablanca

Albums

- 1 **PARALLEL LINES** BLONDIE/Chrysalis
- 2 **SPIRITS HAVING FLOWN** BEE GEES/RSO
- 3 **ACTION REPLY** VARIOUS/K-Tel
- 4 **ARMED FORCES** ELVIS COSTELLO/Radar
- 5 **THANK YOU VERY MUCH** CLIFF RICHARD & THE SHADOWS/EMI
- 6 **GOLDEN COLLECTION** MARTY ROBBINS/Lotus
- 7 **DON'T WALK BOOGIE** VARIOUS/EMI
- 8 **STRANGERS IN THE NIGHT** UFO/Chrysalis
- 9 **WINGS GREATEST** WINGS/EMI
- 10 **BLONDES HAVE MORE FUN** ROD STEWART/Riva
- 11 **NEW BOOTS AND PANTIES** IAN DURY/Stiff
- 12 **THE BEST OF EARTH, WIND & FIRE**/CBS
- 13 **MANILOW MAGIC** BARRY MANILOW/Arista
- 14 **C'EST CHIC** CHIC/Atlantic
- 15 **THE INCREDIBLE SHRINKING DICKIES** THE DICKIES/A&M
- 16 **20 GOLDEN GREATS** NEIL DIAMOND/MCA
- 17 **JEFF WAYNE'S THE WAR OF THE WORLDS** VARIOUS/CBS
- 18 **EQUINOXE** JEAN MICHEL JARRE/Polydor
- 19 **52ND STREET** BILLY JOEL/CBS
- 20 **EVEN NOW** BARRY MANILOW/Arista
- 21 **OUT OF THE BLUE** ELO/JET
- 22 **INFLAMMABLE MATERIAL** STIFF LITTLE FINGERS/Rough Trade
- 23 **GREASE SOUNDTRACK** VARIOUS ARTISTS/RSO
- 24 **THE SINGLES 1974-78** THE CARPENTERS/A&M
- 25 **NIGHT FLIGHT TO VENUS** BONEY M/Atlantic/Hansa

(Courtesy: Record Business)

Software Technology

By LEN FELDMAN

■ "DIGITAL" RECORDS VERSUS DIRECT-TO-DISC: If you handle any of the new direct-to-disc records put out by a growing number of small record companies, you may also have stocked one or more albums which are identified on their jackets as "digital" discs. With all the stories appearing in journals concerning the future revolution in "digital" recording, it might be well to clarify just what is meant by the word "digital" in the case of these new discs. And, since they are being sold at retail levels approximating those of direct-to-disc records, let's take a look at the advantage and disadvantages of each type of recording.

To begin with, any record you stock which bears the label "digital" contains a mild bit of misrepresentation. There is nothing "digital" about these discs themselves. If you read the fine print (there's usually a technical description of how the record was made somewhere in the jacket notes), you will find that the master-tapes from which the disc was cut and pressed were digitally recorded. The discs themselves are "analog" discs just like every other record you've ever stocked and sold. That is, they contain ordinary record grooves which must be tracked by an ordinary stylus or needle riding on the end of a record player's tonearm. So what's really so great about the "digital" discs and why must they be so expensive? They generally offer greater dynamic range (difference in sound loudness between the softest and loudest musical passages) and somewhat lower background noise and hiss. The dynamic range and residual noise level of mass-produced discs is almost always limited by the fact that such discs are "cut" and pressed from master tapes which are magnetically recorded in the conventional sense. Such tapes cannot contain the full dynamic range of music since their background noise level and maximum output level are limited by the tape medium itself. The usual procedure of dubbing and mix-down from multi-track to final master tape further degrades the sound quality of the final tape. These inherent limitations of the tape are what led some dedicated record companies to introduce direct-to-disc recordings, in which the intermediate tape process is eliminated entirely.

In the case of direct-to-disc recordings, the entire performance is directly "cut" on a master disc, which is then used to create stampers from which the saleable vinyl discs are pressed and packaged. Generally, higher quality vinyls are used and extra care is taken in the pressing operations so that as a rule, the expensive direct-to-disc products do end up with better sound quality, being now limited only by the surface noise of the vinyl itself (which, under controlled conditions, is less than the residual noise level of conventional tape). But the disadvantages of this method are obvious and many. Only a limited number of discs can be produced from the master lacquer original (sometimes a few lacquers are cut while the actual performance takes place, but the direct-to-discs that can be produced seldom exceeds 100,000 of a given album). The straight-through performance has to be perfect, since there is no chance for editing, splicing or partial re-recording as there is with multi-track tape mastering.

Digital tape recording, on the other hand, would seem to offer the best of both worlds. In a digital tape recording system, the tape quality is no longer the limiting factor. Instead of recording continuous electrical signals which correspond to the music on tape, the signals are first converted into a series of uniform pulses or numerical "codes." The system is very much like that used to store data in computers, many of which also use tape as the storage medium. So long as those pulses are reasonably greater in amplitude than the "noise floor" of the tape, the de-coding electronics which translates them back to an audio signal reads *only* the pulses and ignores the noise entirely. Because of the pulse-like nature of the information contained on such tapes, some record companies (notably those in Japan) call this recording technique Pulse Code Modulation, or PCM. You may have some records in stock which have a notation referring to PCM on them, as well as those which claim to be "digital" recordings. They are one and the same thing.

But the important thing to understand is that the records themselves are not "digital." Once the tapes have been completed, the information contained in them in the form of pulses is re-translated to an ordinary audio electrical signal, and it is this signal which is fed to the cutting-heads which make the master disc from which all



The jacket of this Telarc disc (distributed by Audio Technical), identifies the record as "digital," but in fact it is the master tape only that used a digital recording process.

subsequent albums are derived. The advantage of this system over direct-to-disc recording is that now it becomes possible to go back to multi-track recording studio techniques, multiple takes of parts of the performance (if necessary), editing, post-equalizing and all of the other engineering tricks and sound processing techniques which have become the mainstay of the pop recording industry. All that has been eliminated are the basic limitations of conventional tape mastering: tape hiss and restricted dynamic range.

Providing that the record company involved in making discs using this method exercises as much care in careful selection of vinyls and in pressing the discs as do the makers of direct-to-disc records, such "pseudo digital" discs should sound fully as good (if not better) than the expensive direct-to-disc limited editions.

Various firms are busily building master tape systems which employ this digital tape technology and several major record companies already have such facilities, while others have them on order.

What disturbs me a bit is the current pricing of these "digital" discs. At the moment, they are selling for about as much as direct-to-disc records, even though there is no limit to the number of copies that can be pressed and the costs implicit in obtaining a "perfect" performance from the recording artists no longer apply. In fact, digital intermediate tapes have a distinct further advantage, which, if anything, should ultimately reduce costs rather than raise them. It is possible to copy a digital tape as many times as necessary, and each tape will provide an exact replica of the original pulse code, without introducing additional noise or distortion. (That's not true with conventional analog signal tapes.) So, record companies who use more than one pressing plant, at various geographical locations could, for example, send out perfect and identical master tapes to each of those locations, facilitating faster and more adequate distribution of a hit record.

Perhaps the present high cost of these digital discs arises from the fact that the process is still very new and companies are trying to amortize the heavy investment in the new digital tape mastering systems. Or, perhaps they are simply taking advantage of the new craze for direct-to-disc records which they are able to match in quality with digitally-taped-mastered discs. I would guess that with this new technology available, true direct-to-disc recordings are not likely to survive for very much longer and we will probably see prices lowered to levels not much higher than those asked for mass-produced conventional analog discs in the not too distant future. In the meantime, don't confuse present-day "digital" discs with the fully digitalized discs of the future, such as the "laser" optical discs which are still years away from being available on a consumer level. If and when those discs ever come, only then will with *all* surface noise of records be gone forever, and only then will be able to claim that we have a fully digital recording and playback system for records.

E/P/A Taps Blaylock

■ NEW YORK—Larry Stessel, director, product management, east coast, Epic / Portrait / Associated Labels, has announced the appointment of Dan Blaylock to the position of product manager, east coast, E/P/A.

In his new position, Blaylock will be responsible for the creation and implementation of all phases of merchandising and marketing of his assigned E/P/A artists.

CBS Ups Willcox

■ NEW YORK — Barbara Cooke, director, product management, east coast, Columbia Records, has announced the appointment of Bob Willcox to associate product manager, east coast, Columbia Records.

Duties

In his new position, he will be responsible for the planning and execution of merchandising programs for album releases. He will report directly to Cooke.

NARM Convention

(Continued from page 115)

titled "Money Music: Back to the New Technology—Ears."

NARM continues its involvement in the growing field of video, with two separate sessions devoted to it on Sunday (March 25). "Opportunities for Merchandising Home Video Entertainment" will be the subject of a slide presentation and panel at a breakfast-meeting. Chaired by NARM staffer David Grossman, panelists are a group of men already deeply involved in the sale of home video: Andre Blay, Magnetic Video; Stuart Mintz, Record Rendezvous; and Jeff Tuckman, Video Unlimited/Sound Unlimited.

MCA's Discovision will highlight a luncheon-meeting, hosted by Cash Box, at which Norman Glenn, Sr. Vice President-Programs and Marketing, for MCA Discovision, Inc. will speak on "The Video Disc—Its Opportunities and Potential." Demonstrations of the video disc will be shown by MCA.

In conjunction with the publication of the NARM manuals for retailers and rack jobbers, on Tuesday (March 27), the business session will feature an audiovisual, a speaker, and a panel of industry executives, on the subject "Implications of Bar Coding To The Recording Industry." The session will be chaired by Louis Kwiker of Music Stop, Chairman of NARM's Bar Code Committee. Lee Humphrey of the consulting firm Boston Associates, with whom NARM members have been working to develop the manual, will speak; a panel of industry executives will discuss how they see bar coding affecting their own operations, as well as those of the entire industry.

The results of two studies recently completed, on different phases of the tape business will be presented. At Monday's business session (March 26), a presentation will be made by Jerry

Triumph In the East



RCA Records group Triumph is on the road again, where they are headlining in mid-sized halls through the east, midwest and south. Pictured at a recent gig at the Stanley Theatre in Pittsburgh are Triumph members, plus well-wishers who came miles to join Triumph for this date. Pictured from left: (front) Louise Patrick, RCA Records local promotion representative, Pittsburgh; and Dom Violini, RCA Records branch sales manager, Cleveland; row 2: Mike Levine of Triumph; Rick Emmett of Triumph; Jay Hart, RCA Records local promotion representative in Cincinnati; Gil Moore of Triumph/ Fran Fox, RCA Records local sales representative, Pittsburgh; and Frank Sperrazzo, RCA Records local promotion representative in Cleveland.

Horizon Inks Sidran



Tommy LiPuma (right), vice president, Horizon Records, has announced the signing of Ben Sidran (left) to a long term contract with Horizon. Sidran will begin recording his debut Horizon album in April in Los Angeles and will share production credits with Al Schmitt and Mike Mainieri.

Col Promotes Newman

■ NEW YORK—Mike Gusler, director, artist development, west coast, Columbia Records, has announced the promotion of Deborah Newman to the position of associate director, artist development, west coast, Columbia Records.

Newman joined CBS Records in 1973, and worked in the Boston and Elmhurst branch offices in the college department until 1975, when she began as manager of CBS Records college program. Since January 1977, she has held the position of manager, artist development, west coast, Columbia.

London Names Einson Marketing Coordinator

■ NEW YORK — Stu Marlowe, national sales manager for London Records, has announced that Beth Einson has joined London Records as marketing coordinator for the label.

Einson comes to London with a number of years of experience public relations, music programming, disco consulting, and retail. She may be reached at (212) 675-6060.

Shulman, Director of Market Research and Planning, CBS Records, on a recent CBS study on "Tape Buyers: What We Know Today; What We Expect in the Future."

Country Radio

By CINDY KENT

■ BIG NEWS: There seems to be a lot of big things going on this week—Mutual Broadcasting, Inc., has entered into an agreement to buy WHN, New York. A detailed story on the sale appears in this issue, along with an article on WCAR, Detroit, which has changed format (to country) and call letters. The station may prove to be big competition for Detroit's other country outlets, WDEE and CKLW-FM, as WCAR has big plans.

MOVES: **Wes Cunningham** has been appointed music director at KCKN, Kansas City, effective Feb. 26 . . . WKDA, Nashville, has filled **Dale Turner's** PD slot (Turner has left for WSAI, Cincinnati—but he may be fooling us all and go to "WKRP"). A new programming arrangement at WKDA has been worked out: **Allen Sneed**, former PD for KDF (WKDA's sister AOR station), has taken responsibilities of program manager for both AM and FM, and **Mike Beck**, from a rocker in Charlotte, has been hired as assistant program manager for both stations . . . **Jarrett Day** at KSO, Des Moines, reports Ms. **Bobbi Starr** is the new all-night air personality. Starr comes from KSO's sister station, KGGO-FM (AOR), where she was news director . . . **Dell Kennedy** joins KERE, Denver, in the 7 p.m. to midnight slot. Kennedy comes to KERE from Charlotte, and has worked in radio in Tampa, Pittsburgh, Chicago, Houston, and Dallas. Kennedy's hobby is drag racing, and he plans to enter Denver area competitions . . . **Linda Stone Bloomer**, formerly promotion manager and on-air broadcaster for KPHO-TV, Phoenix, has joined I.T.C. Communications of Arizona as director of creative services for KJJJ-AM and KXTC-FM, Phoenix.

MORE MOVES: **Tom Wynn** has taken over PD and MD responsibilities in addition to being operations manager at WRRD, Minneapolis. Former WRRD PD **Dave Donahue** has joined WBHP, Huntsville, as PD, according to WBHP general manager **Buster Pollard**. Donahue takes over the PD slot at WBHP from **Rick Warren**, who has left to take the PD slot at KXLR, Little Rock. In addition, KXLR has a new general manager, **Hal Shope**, and a new public affairs director, **Jennifer James**. James, also from WBHP, will do the morning air-slot with Warren.

FUND RAISERS: Over \$34,000 was raised for the March of Dimes by WTSO staffers who participated in a recent "snow-mobile-a-thon." The fund raiser was the largest single day event of its kind in the U.S., according to MD **Pat Martin**. Congratulations are in store, WTSO!

Staffers at WGNA, Albany, helped raise about \$300 in a recent Cystic Fibrosis Bowl-a-thon, according to **Charlie Pitts**, station operations director. Pitts received a service award from the Cystic Fibrosis Foundation for the station's participation.

WOKO, Albany, held its first annual celebrity radiothon for the blind Saturday, March 3. Participants included many television, radio, and political notables.

FRANCE

By GILLES PETARD

■ **Jean-Philippe Iliesco** is delighted with the success of the third album by **Space**. The record, released on Pye (U.K.) and Casablanca (U.S.), is selling at the rate of 4000 copies daily in France alone. On March 22 the group is slated to give a free concert with laser show on the Eiffel Tower. Traffic will be blocked on the Pont d'Iena and the event will be filmed. Vogue Records and Iliesco share the financial backing.

Hansa is opening up an office in Paris, Hansa France, under the management of **Frank Lipsik**, formerly international mgr. with Pathe Marconi . . . Following up the sale of Barclay Records to Phonogram, **Roger Marouani** has been appointed general manager of Barclay . . . Movie actress and producer ("L'Adolescente") **Jeanne Moreau** is singing a duet with **Yves Duteil**, to be released by EMI. **Mort Shuman**, with a solid string of French hits under his belt, comes up with a new album, "Le Negre Blanc."

Warner recording artist **Lonette McKee** spent two weeks vacation in Paris after the shooting of the movie "Cuba," produced in Spain by **Richard Lester** . . . **Karen Young** gave a concert at the Palace on January 31, at which she was handed a gold disc for "Hot Shot."

Polydor is reissuing four albums by **Jimi Hendrix**, previously released on Barclay . . . Artists scheduled for concerts in Paris during the coming weeks include **Joan Armatrading**, **Herbie Hancock**, **Queen**, **Elton John** and **Billy Joel**.

RECORD WORLD COUNTRY

Country Radio Seminar Celebrates 10th Anniversary

By WALTER CAMPBELL

■ NASHVILLE—With this week's sessions at the Hyatt Regency Hotel, the Country Radio Seminar celebrates its tenth anniversary, growing in significance to the radio industry as well as staying true to its original intended function, according to its founders.

Country 'Spectacular' Set for Silverdome

■ PONTIAC, MICH.—Fifteen top country music acts are slated to appear in the Second Annual Country Music Spectacular at the Pontiac Silverdome, March 24 at 8:00 p.m. Heading the list of performers are Conway Twitty, Loretta Lynn, Jerry Reed, Johnny Paycheck, Jim Ed Brown and Helen Cornelius along with Jerry Lee Lewis, the Earl Scruggs Revue, Ronnie McDowell, T. G. Sheppard, Stella Parton, John Conlee, Cal Smith, Eddy Pride, Terry McMillan and Con Hunley.

The event will be staged in the special mini-dome setting, to guarantee the best possible sound and visibility, for two shows, a matinee and an evening show. Capacity seating is 41,000, and all seats are reserved. Negotiations are in progress for another TV special on the 1979 spectacular.

The 1978 show was billed as the "World's Largest Indoor Country Music Show" and was viewed by over 60,000 people. Many more fans across the country saw a two hour edited version of the show on NBC's Big Event network special, garnering a 32 share of the TV audience. The special was the first non-sports network TV show to originate at the Silverdome.

Tom McEntee, now head of national country promotion for Ovation Records, began the annual gathering of radio and other industry personnel, along with Charlie Monk, Jerry Seabolt, Biff Collie, Barbra Starling and Ralph Paul.

"The list of people who have made the seminar a success over the years is quite long," said McEntee, "and that is one of the very reasons it has lasted as a viable time to get together and discuss the many aspects of country radio, the contributions of so many people who have shown a genuine interest and concern in it."

The first seminar was designed as an extension of a tip sheet which McEntee had, entitled Country Music Survey. "I can't think of anything that really came out of the first one, but the germ

was there," he said. "About 40 radio people from around the country came, and some of them we flew in ourselves to get the thing going."

One result of that seminar was financial losses, some of which McEntee himself absorbed. "Two men from Murfreesboro, Tenn., Mr. Miles and Mr. Prock, who were business management consultants, wanted to get into music business work with their operation," said Charlie Monk, "so they got together with Tom, and they said they would underwrite it for the next year. At that point we put together the agenda and everything from here, and the industry started to get involved.

Miles and Prock worked on the third seminar as well, which resulted in an attendance of well over 100 people. "Music started

(Continued on page 135)

CBS Singles Hot

■ NASHVILLE—On RW's Country Singles Chart this week, CBS Records logs a new high for the year in total chart share with 21 records currently holding slots, 11 of them with bullets. The 21 records are comprised of product on Columbia, Epic, Portrait and Lifesong Records.

'Jamboree U.S.A.' Now Syndicated

■ NEW YORK — "Jamboree U.S.A.," the live country music show broadcast by WWVA in Wheeling, West Va., began syndication over the Mutual Radio Network February 23, as announced by F. Glenn Reeves, executive producer of "Jamboree U.S.A.," and Martin Rubenstein, executive VP of Mutual.

Throckmorton, Goodrum Take Top NSAI Honors

By CINDY KENT

■ NASHVILLE — Songwriters Sonny Throckmorton and Randy Goodrum won top awards at the 12th Annual Nashville Songwriters Association International achievement banquet here Feb. 24. A total of 15 writers received achievement awards for 27 songs at the event, which culminated NSAI's "Songwriting A to Z Symposium" at Nashville's Hyatt-Regency Hotel.

The Song of the Year award went to Goodrum for "You Needed Me," while Throckmorton picked up Songwriter of the Year for his many writing achievements. Among the other winners were Don Schlitz for his Grammy-winning "The Gambler," along with several non-Nashville writers: Marilyn Bergman, Alan Bergman,

and Neil Diamond for "You Don't Bring Me Flowers," Carol Bayer Sager and David Wolfert for "Heartbreaker," and Steve Wolfe and Ronnie Scott for "It's A Heartache." A complete list of winners appears below.

The 1979 NSAI board of directors was announced at the banquet. Newly elected officers are Patsy Bruce, president; Wayland Holyfield, first vice president; Liz Anderson, second vice president; (Continued on page 135)



Shown above, at right: Randy Goodrum with his plaque denoting his song "You Needed Me" as the Song of the Year at NSAI's annual Songwriter Achievement Ceremony on February 24. In the photo at left, Chris Collier, program director of KCKN, Kansas City, and master of ceremonies for the NSAI event, presents Sonny Throckmorton with the organization's Songwriter of the Year Award.

PICKS OF THE WEEK

SINGLE DON WILLIAMS, "LAY DOWN BESIDE ME" (prod.: Don Williams & Garth Fundis) (writer: D. Williams) (Jack, BMI) (2:50). Williams' soft, understated style should score again with this mellow self-penned love song. Highlighted by an appealing chorus, the song is produced with simplicity and balance using a piano, strings, steel guitar and a bass to complement vocals. ABC 12458.

SLEEPER PEGGY SUE, "I WANT TO SEE ME IN YOUR EYES" (prod.: Gene Kennedy) (writers: F. Stanton/A. Kent) (Chip "N" Dale, ASCAP) (2:44). Talent runs in Peggy Sue's family and is not limited to Crystal and Loretta, as this single demonstrates. Electric guitars round out lines in the chorus, adding strength and highlighting her smooth, clear sound. Door Knob 9-094 (WIG).

ALBUM JOHNNY RODRIGUEZ, "RODRIGUEZ WAS HERE." Though Rodriguez has just signed with a new label, Mercury has collected some outstanding material for this album. Standards like "She Thinks I Still Care," "You're My World," "Lovin' Arms," "I Wanna Live," "Bridge Over Troubled Waters" and "No Love At All" plus the single "Alibis" combine for an excellent package. Rodriguez' easy vocal style accented by smooth song flow create an enjoyable listening atmosphere. Mercury SRM 1 5015.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Don Williams — "Lay Down Beside Me"
Kenny O'Dell — "Medicine Woman"
Conway Twitty — "Don't Take It Away"
Vern Gosdin — "You've Got Somebody, I've Got Somebody"



Bobby Wright

Bobby Wright should make a grand chart showing with his new United Artists single, "Same Old Song." Written by Sonny Throckmorton, it has all the ingredients of a left field hit — watch it!

Johnny Rodriguez debuts with a new label affiliation (Epic); "Down On The Rio Grande" shows instant adds at WXCL, WTOP, KHEY, WPNX, WIVK, KAYO, WQQT, KMPS, KWKH, WMC, KD JW, WBAM, KRAK, WIRK, WVOJ, WHOO, KTTS, WESC, KWMT, WPLO, KXLR, KCUB, WGTO, WYDE, WUNI, WWOK, WTSO, KFDI, KVOO, KSSS, KRMD, WIRE.



Terri Hollowell

Kenny O'Dell's "Medicine Woman" showing initial action at WFAI, WTOP, WIRE, KSOP, KD JW, WBAM, KYNN, WVOJ, WJQS, WSDS, KTTS, KXLR, WTSO, KVOO, KSSS, KRMD, WPNX, WDEN. The LeGardes (formerly known as the LeGarde Twins) getting play on "I Can Almost Touch The Feelin'" at KK YX, KTTS, WJQS, KERE, KVOO, KFDI.

Mary K. Miller showing strongly with "Next Best Feeling" at KRMD, WFAI, KLA K, WKKN, KLLL, KYNN, WVOJ, WMT, WJQS, WESC, KXLR, WSLC, KIKK, KENR, KK YX, KFDI, WXCL, KVOO, KSSS, WPNX, WIRE. Ronnie McDowell's "Kiss and Say Goodbye" starting to show in the southeast

Robert Gordon's "It's Only Make Believe" marks his debut on RCA, and it's already numbered at KCKC, WHN, WJQS. Terri Hollowell is getting play in Fayetteville, Akron, Peoria, Tulsa, Amarillo with "May I."

Pal Rakes shows adds at WPNX, WFAI, KSOP, KTTS on "You and Me and the Green Grass." Ernest Rey's "Mama's Sugar" showing on playlists at KSSS, KHEY, KRMD, KTTS, KVOO, KWMT, WQQT, KFDI, KK YX.

LP Interest: Amazing Rhythm Aces — "Say You Lied" (WSDS, KCKN); The Kendalls — "Another Dream Just Came True" (KWKH); Tanva Tucker — "Lover Goodbye" (WDAF); Mel Tillis — "Are You Sincere" (WPNX).

Jay & Shelly playing in Shreveport, Roanoke and Little Rock with "Disco Blues;" Porter Wagoner running with "I Want To Walk You Home" at WPLO, KNIX, KNEW, WSLC, WRRD, KAYO, WDEN, WMC, WBAM, KFDI, KD JW, KGA.

SURE SHOTS

Don Williams — "Lay Down Beside Me"
Mickey Gilley — "Just Long Enough To Say Goodbye"
Conway Twitty — "Don't Take It Away"

LEFT FIELDERS

Bobby Wright "Same Old Song"
Roy Head — "Kiss You and Make It Better"
Billie Wright — "Saved"
Donnie Watson — "Easy Credit, Beer and Beans"

AREA ACTION

John Anderson — "My Pledge of Love" (WIRK, KFDI, WSLC)
Chris LeDoux — "Lean, Mean and Hungry" (KSOP)

RCA Plans 'Winning Team' Promo

■ NASHVILLE — "Country's Winning Team" is the theme of the 1979 edition of RCA's annual country product promotion, set for a March 1 kickoff.

More than a year in planning, the 1979 RCA country merchandising push will follow a sports theme and will make use of a wide variety of retail display items featuring RCA Nashville artists and the "Country's Winning Team" slogan. Contest-style promotions will be utilized on both industry and consumer levels with sporting goods as prizes for outstanding achievements by the RCA sales force and in the retail-level contests designed to spur increased customer involvement.

RCA division vice president Joe Galante (marketing, Nashville), director of national country sales Dave Wheeler and director of national accounts Larry Gallagher have spent the past three weeks talking with accounts, branch managers and regional sales managers explaining the program and

setting the machinery into motion for what is expected to be the most successful marketing effort ever undertaken by the Nashville team of RCA and A&M and Associated Labels.

Incentives Offered

Slated to run from March 1 through April 20, the "Country's Winning Team" program serves both merchandising and artist development functions by including extra dealer incentives on new and developing artists as well as best sellers. Employing advertising and promotional campaigns, extra product discounts and product dating, the "Country's Winning Team" program will include new album releases by Dolly Parton, Ronnie Milsap, Waylon Jennings, Dave & Sugar, Jim Ed Brown & Helen Cornelius, Charley Pride, Tom T. Hall, Jerry Reed, Gary Stewart, Chet Atkins, Razy Bailey, Willie Nelson, Hank Snow, Floyd Cramer, Porter Wagoner, Dotsy, Eddy Arnold and Jim Reeves, as well as RCA catalogue offerings.

Nashville Report

By RED O'DONNELL



■ Bluegrass music veteran Lester Flatt suffered a cerebral hemorrhage this past November and his doctors told him he would never sing or pick again.

Lester has fooled the medicine men.

The 64-year-old entertainer says he has recovered sufficiently to resume his career. He'll probably be back on the Grand Ole Opry by next weekend and there is talk he may reunion with his oldtime partner Earl Scruggs for some concerts.

(Flatt and Scruggs split in 1969 after performing as a team for more than 25 years.)

"Earl and I hadn't spoken in 10 years," Flatt said, "until one day he came to visit me at the hospital. It was a nice visit. I am glad he came. He stayed about an hour and we talked about the old days, the good times, some of the things we both went through when we were together. We discussed the possibility of doing some shows together as soon as I'm able. A promoter is interested in booking us. I'm willing. It sure made me feel good to see and talk with Earl."

Flatt said he lost quite a bit of weight in the past 3½ months. "I was overweight when I suffered the stroke. I'm gaining some pounds each week," he laughed.

RCA isn't denying that Waylon Jennings has re-signed a long-term contract with the label, which is described locally as "for the most money ever paid a country artist."

The talented Statler Brothers' newest single, "How to Be A Country Star," was written for and performed by the foursome as a feature on last October's CMA Awards show. . . Stella Parton is now being handled by the Dick Blake International, Inc. agency. Vivacious Stella isn't going to be promoted as Dolly's sister, but if bookers publicize the relationship nobody is going to complain.

The past fall, Glenn Sutton, a 100 proof free spirit, wrote and recorded "The Football Card," a novelty song that was his debut single for Phonogram-Mercury, and sold a half-million copies. Now, Sutton is at it again! In his latest recording, he contributes some of the Sutton satire to the age old question, "Should Old Acquaintances Be Forgotten?" The words are slightly PG-rated, but very funny.

Bill Anderson reporting on a recent British Isles trek with Faron Young: "You haven't lived until you've toured England with Faron!" (I believe you, Whispering Bill.) Anderson adds: "Weather was cold

(Continued on page 134)

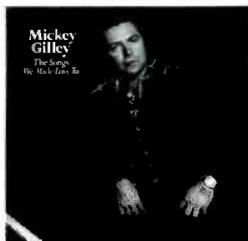
Country Album Picks



IT'S A CHEATING SITUATION

MOE BANDY—Columbia KC 35779

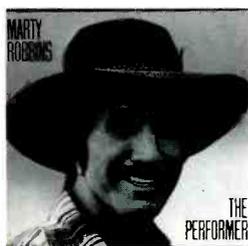
The title song, also Bandy's current single release, "It's A Cheatin' Situation" sets the theme for the entire album. More cheating and more crying in beer takes place in the grooves of this album—few country albums could compare. Positive tunes like "When My Working Girl Comes Home (And Works On Me)" lift the spirit between affairs.



THE SONGS WE MADE LOVE TO

MICKEY GILLEY—Epic (Playboy) KE 35714

Typical Gilley—rockin', rollin' and honky-tonkin' 'round. A good dose of ballads including the singles "The Song We Made Love To" and "Just Long Enough To Say Goodbye" balance the album's sound. Two other ballads, "Lonely Wine" and "When I Lose You Anna," are standout cuts.



THE PERFORMER

MARTY ROBBINS—Columbia KC 35446

The identifiably mellow vocals of Robbins are the focal point of this lp, accented by slow, easy songs and a lush arrangement. The single, "Touch Me With Magic," "Jenny" and "Another Pack Of Cigarettes, Another Glass Of Wine" are standout cuts.

Nashville Report *(Continued from page 133)*

and wet, but we had a ball. Audiences good and responsive. Country music continues to grow in the Mother Country."

Filming of "The Coal Miner's Daughter" movie—story of **Loretta Lynn's** early adult life—is scheduled to get underway today (5) in Wise County, Va. and Whitesburg County, Ky. Co-stars **Sissy Spacek** and **Tommy Lee Jones** (who play Loretta and her husband **Mooney**) already are on the scene.

Production is not slated to start in Nashville and vicinity until early April. Country music entertainer **Merle Kilgore** has been signed for featured role in a scene set to be shot at the famed Tootsie's Orchid Lounge.

Columbia artist **Freddy Weller** filmed an appearance on the ABC-TV series "Fantasy Island" tentatively set to air March 24. He will perform his current single, titled after the TV show.

Savvy west coast agent **Marty Klein**, whose clients include **Johnny Cash** and **Larry Gatlin**, doesn't brag unnecessarily, so when he predicts that Gatlin is "going to be a major star," even E. F. Hutton listens.

Interesting story about how Klein signed Gatlin. Here is how he tells it:

"Six years ago, I was in Nashville and Johnny told me, 'There is a young singer-writer going to be at my house tonight that I want you to hear.'

"After dinner at Johnny's home, he, Larry and I went upstairs to a bedroom where Larry sat on a bed and began singing. I listened to two of his songs and had heard enough. I told him I'd like to represent him. We signed a contract then and there."

Gatlin isn't the first young (or old) hopeful Cash has helped, and that's one of the many reasons the big, gruff guy is admired and respected in the country music business.

CBS Records' local production chief **Billy Sherrill**, who has helped create dozens of country superstars, is now directing the recording of **Johnny Rodriguez's** first lp for the label.

Apparently the chemistry is there. Rodriguez, whose career—after a brilliant start—slumped, says, "I work with Billy Sherrill as an artist with an artist. That is how I regard him. The man is a genius. He is more than a producer. He's a songwriter like I am."

The list of hit songs written (or co-written) is long—but that is another story.

Country Single Picks

COUNTRY SONG OF THE WEEK

BOBBY WRIGHT—United Artists X1281-Y

SAME OLD SONG (prod.: Don Cant) (writer: S. Throckmorton) (Cross Keys, ASCAP) (2:17)

Sonny Throckmorton can even write a song about songs, and it still works. Wright's performance does it justice, as he sings with a strong, straightforward style. Should prove successful for both Wright and Throckmorton.

MICKEY GILLEY—Epic 8-50672

JUST LONG ENOUGH TO SAY GOODBYE (prod.: Foster & Rice) (writers: J. Foster/B. Rice) (April, ASCAP) (2:33)

Gilley does especially well with ballads, and this one is no exception as he hangs on to several key notes. The effect is a sentimental, slightly melancholy mood.

CONWAY TWITTY—MCA 41002

DON'T TAKE IT AWAY (prod.: Conway Twitty & David Barnes) (writer: T. Seals/ M. Barnes) (Danor, BMI) (3:40)

Conway has switched producers and is now working in the studio with David Barnes. The sound is still definitely Conway but with a few instrumental changes and a style which encompasses a touch of r&b as well as country.

KENNY O'DELL—Capricorn 0317

MEDICINE WOMAN (prod.: Kenny O'Dell) (writer: K. O'Dell) (Hungry Mountain, BMI) (2:25)

Departing slightly from the smooth sound of his previous releases, O'Dell picks up the tempo slightly and includes a little rock and roll on this cut. It's a logical step for the artist and could have appeal for other formats as well.

ROY HEAD—ABC 12462

KISS YOU AND MAKE IT BETTER (prod.: Ron Chancey) (writer: M. Davis) (Screen Gems/EMI/Songpainter, BMI) (3:27)

This single starts off quietly and breaks into the strong, mellow style which is his forte. Head's product has been getting better and better lately and this fits the pattern.

LINDA HARGROVE—RCA PB-11493

YOU'RE THE ONLY ONE OF YOU I'VE GOT (prod.: Pete Drake) (writer: L. Hargrove) (Window, BMI) (3:26)

Hargrove sings one of her own tunes with pure, clear vocals. A simple piano kicks it off quietly, the sound builds with the help of strings, bass, guitars, drums and background singers.

AMAZING RHYTHM ACES—ABC 12454

LIPSTICK TRACES (On A Cigarette) (prod.: Jimmy Johnson) (writer: N. Neville) (Unart, BMI) (3:45)

Muscle Shoals shows its influence in this cut, with horns and a snappy tempo to contrast with Russell Smith's smooth, distinctive singing style. Like most of the Aces' work, the sound is suitable for more than one format.

JAN STARK—Ambassador 101

IT'S A GREAT FEELING (prod.: Joe Allen) (writer: T. Leigh) (Cedarwood, BMI) (2:35)

Stark has a smooth steady sound, with the help of double vocal tracks, on this lively tune. As the title indicates, the mood is happy and bright.

BILL WOODY—ABC Hickory 54043

JUST BETWEEN US (prod.: David Kastle) (writer: M. Newbury) (Milene, ASCAP) (3:22)

Woody does a bluesy country ballad with an even sound but plenty of feeling. Strings and keyboards also add emphasis to the lyrics.

CHIP TAYLOR—Capitol P-4692

ONE NIGHT OUT WITH THE BOYS (prod.: Chip Taylor & Joe Renda) (writer: C. Taylor) (Back Road, BMI) (3:15)

The tone of Taylor's single is quiet and reflective as he sings with an easy, relaxed sound. Instrumental accompaniment remains subdued to keep the lyrics in the forefront.

Throckmorton, Goodrum Take Top NSAI Honors (Cont. from page 132)

Paul Craft, secretary; Paul Richey and Hal Bynum, sergeants at arms. Named to the board were Ed Bruce, Sonny Throckmorton, Del Bryant, Bob Montgomery, Nat Stuckey, Paul Craft, Jean Zimmerman, and Norro Wilson. Re-elected to the board were Don Wayne, Ray Pennington and John Denny. Pee Wee King and Brenda Lee were made directors-at-large.

Over 200 songwriters, publishers and industry executives turned out for the symposium Feb. 23-24. Panelists for various discussions were: songwriter panel—Felice and Boudleaux Bryant, Ray Stevens, Randy Goodrum, Bob McDill, Ed Bruce, Jerry Chesnut;

songwriting psychology—Mike Koser; publisher panel—Tom Collins, president, Pi-Gem and Chess Music; Bob Beckham, president, Combine Music Group; Don Gant, senior vice president, Tree International; Norro Wilson, director of a&r, country, Warner Bros. Records; Paul Richey, president, First Lady Songs; Bob Montgomery, executive vice president, House of Gold Music; royalty panel—Frances Preston, vice president, BMI; Ed Shea, southern regional executive director, ASCAP; Brad McCuen, director of country music, SESAC; copyright panel—David Ludwick, counsel to the NSAI board, Barksdale, Whal-

ley, Gilbert & Frank; Jon Baumgarten, general counsel, the Copyright Office, Washington, D.C.; Mike Milom, Barksdale, Whalley, Gilbert & Frank; J. William Denny, president, Cedarwood Publishing Co. Moderators were Patsy Bruce, Layng Martine, Jr., and Rory Bourke.

The symposium capped off Nashville Songwriters Association International Week, as proclaimed by Tennessee Governor Lamar Alexander and Nashville Mayor Richard Fulton. Symposium chairman Wayland Holyfield capsulized the goals and results of the event to RW: "Where else in this competitive business can you find such a friendly, professional fellowship?"

The complete list of achievement award winners is as follows: "Everytime Two Fools Collide," by Jan Dyer and Jeffrey Tweel; "Heartbreaker," by Carol Bayer

Sager and David Wolfert; "It's A Heartache," by Steve Wolfe and Ronnie Scott; "I've Done Enough Dying Today," by Larry Gatlin; "Let's Take The Long Way Around The World," by Archie Jordan and Naomi Martin; "Mamas Don't Let Your Babies Grow Up To Be Cowboys," by Ed and Patsy Bruce; "Old Flames Can't Hold A Candle To You," by Hugh Moffatt and Pebe Sebert; "Rose Colored Glasses," by George F. Baber and John W. Conlee; "Sleeping Single In A Double Bed," by Kye Fleming and Dennis Morgan; "Somebody Loves You, Honey," by Don Devaney; "Talking In Your Sleep," by Roger Cook and Bobby Wood; "The Gambler," by Don Schlitz; "Two Doors Down," by Dolly Parton; "You Don't Bring Me Flowers" by Alan Bergman, Marilyn Bergman, and Neil Diamond; "You Needed Me," by Randy Goodrum.

Country Radio Seminar (Cont. from page 132)

taking a back seat in the seminar," said McEntee. The emphasis was more on programming, good broadcasting techniques and generally how to have an effective radio station. Any time you have an industry which is spread out over the country like radio is, the only communication people in it have is in publications, which is good, but in this situation, ideas are freely exchanged and the communication goes more than one way."

As the seminar evolved through the years, more management people began attending because of sessions of subjects such as personnel motivation, political aspects of programming, sales, news gathering, research implementation, public service, FCC legal requirements, and more. The focus evolved away from country music and toward radio itself with music as one of the ingredients, but not the only one.

"Another reason it has remained a useful tool is that from

the beginning we decided that no one was to take advantage of this captive group," Monk points out. "They are not coming here to be hyped or entertained. They are here to meet and learn from each other. Through the seminar's history, the rules against active promotion have been enforced."

"It is not meant to be a social event, like some of the other annual get togethers," McEntee adds. "If they have fun while they are here, great; but the purpose of the seminar is business. We're not so much against labels doing shows and things like that. We're against what it leads to. The rules are sometimes ridiculous, but if you don't have them, people start doing ridiculous things."

Every year the seminar does have a New Faces Show in which newer artists who have had singles on the chart in the past year and have a concerted career effort underway perform for the attendees at the final evening's banquet. Among the artists who have been on the show in past years and have gone on to become stars in their own right are Crystal Gayle, Larry Gatlin, Eddie Rabbitt, Margo Smith, Janie Fricke and Johnny Rodriguez. Norrow Wilson, now WB director of country a&r, was among the artists on the first show.

Money made each year by Country Radio Seminar Inc., a non-profit company, goes toward scholarships for students pursuing careers in broadcasting or telecommunications. Candidates for the scholarships, chosen by the schools themselves, must be enrolled in an accredited department or school with a bachelor's degree program in the field, must be upperclassmen, and must have a B average or better. A total of \$13,000 has been awarded to eight students in four different schools (Texas Tech, University of Nebraska, Middle Tennessee State University, and Seton Hall).

Fricke Touring with Milsap, Rich, Pride

■ NASHVILLE — Columbia artist Janie Fricke has begun a series of major dates with RCA artist Ronnie Milsap commencing in Canada and continuing in the United States with UA artist Charley Rich through to mid-April. At that time, Fricke will take a week's break before taking up with RCA artist Charley Pride for a series of dates.

South Breeze Label Bows in Nashville

■ NASHVILLE — South Breeze Music Group and Filmworks, Inc. has formed a new record label called South Breeze Records. The label's first releases include "Jack Daniels Kind of Day" by Isaac Payton Sweat and "I Love The Rain" by Chip Franklin.

1979 Country Radio Seminar Schedule

HYATT REGENCY HOTEL,
NASHVILLE

FRIDAY, MARCH 9

9:00-10:45 am, Regency 4:

Opening Speech: "Social Changes (Will you and your station be ready for the 80's?)" — Dr. Roger Blackwell, Ohio State University.

11:00 am-noon, Regency 4:

"Datelipe Tomorrow" (news) — Norm Woodruff, consultant to Mutual Broadcasting.

noon-1:00 pm, Regency 2 & 3:

Lunch

1:00-2:30 pm, Regency 4:

"Teamwork Is a TUNE In (Making it work together)" — Al Greenfield, KIKK, Houston.

2:45-4:00 pm:

Concurrent Sessions:

Ratings, Regency 1—Ed Salamon, Storer Broadcasting, moderator.

Compelling Selling, Regency 4 — Kim Pyle, WOKX, High Point, N.C., moderator.

Records As A Business, Davidson A — Marty Sullivan, KNEW, Oakland, moderator.

Engineering Panel, Davidson B — Dan Haleyburton, WDGY, Minneapolis, moderator.

8:00 pm, Regency 4:

Rap Room—Open discussion beginning with Bill Robinson, WIRE, discussing automation.

SATURDAY, MARCH 10

9:00-10:00 am, Regency 4:

Legal panel—Don Boyles, WSUN, St. Petersburg, moderator.

10:00-noon:

Concurrent Sessions—same topics

and locations as previous day's sessions, except "Records As A Business" in Davidson A to be replaced by Music Research—Chris Collier, KCKN, Kansas City, moderator.

noon-1:00 pm, Regency 2 & 3:

Lunch

1:00-2:30 pm, Regency 4:

Dr. Blackwell will answer questions about his speech the day before and will then show how to do a research focus group especially for country music stations — Randy Michaels, WKRC, Cincinnati, moderator.

2:45-3:30 pm, Regency 4:

"What was your best promotion since the last seminar?" (discussion) — Les Acree, WMC, Memphis, moderator.

3:30 pm, Regency 4:

VTR Presentations — Bob Holtan, WAXX, Eau Claire, Wisconsin, moderator.

6:00-7:30 pm, Davidson A & B:

Cocktail Hour.

7:30 pm, Regency Ballroom:

Banquet and New Faces Show. Artists scheduled to perform on the New Faces Show:

Susie Allanson (Elektra/Curb)
John Anderson (Warner Bros.)
Razzy Bailey (RCA)
Randy Barlow (Republic)
John Conlee (ABC)
Gail Davies (Lifesong)
Mundo Earwood (GMC)
Cristy Lane (LS)
Mary K Miller (Inergi)
Joe Sun (Ovation)



Record World Country Albums

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

MAR. 10	MAR. 3				WKS. ON CHART
1	1	THE GAMBLER	KENNY ROGERS	United Artists LA 834 H	13
				(7th Week)	
2	2	NEW KIND OF FEELING	ANNE MURRAY/Capitol SW 11849		4
3	3	WILLIE & FAMILY LIVE	WILLIE NELSON/Columbia KC 2	35426	15
4	4	JOHN DENVER	RCA AQL1 3075		7
5	5	SWEET MEMORIES	WILLIE NELSON/RCA AHL1 3243		5
6	6	TNT	TANYA TUCKER/MCA 3066		16
7	7	WHEN I DREAM	CRYSTAL GAYLE/United Artists LA 858 H		37
8	8	EVERY WHICH WAY BUT LOOSE	(SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503		12
9	10	STARDUST	WILLIE NELSON/Columbia JC 35305		44
10	13	HEARTBREAKER	DOLLY PARTON/RCA AFL1 2797		30
11	9	I'VE ALWAYS BEEN CRAZY	WAYLON JENNINGS/RCA AFL1 2979		22
12	12	EXPRESSIONS	DON WILLIAMS/ABC AY 1069		26
13	14	JUST LIKE REAL PEOPLE	THE KENDALLS/Ovation OV 1739		3
14	15	BASIC	GLEN CAMPBELL/Capitol SW 11722		14
15	16	LARRY GATLIN'S GREATEST HITS	/Monument MG 7628		17
16	17	ARMED AND CRAZY	JOHNNY PAYCHECK/Epic KE 35444		15
17	11	THE BEST OF BARBARA MANDRELL	/ABC AY 1119		5
18	19	TOTALLY HOT	OLIVIA NEWTON-JOHN/MCA 3067		14
19	20	WE'VE COME A LONG WAY BABY	LORETTA LYNN/MCA 3073		5
20	24	ROSE COLORED GLASSES	JOHN CONLEE/ABC AY 1105		17
21	18	LET'S KEEP IT THAT WAY	ANNE MURRAY/Capitol ST 17743		56
22	39	ARE YOU SINCERE	MEL TILLIS/MCA 3077		2
23	27	PROFILES/BEST OF EMMYLOU HARRIS	/Warner Bros. BSK 3258		15
24	21	BEST OF THE STATLER BROTHERS	/Mercury SRM 1 1037		162

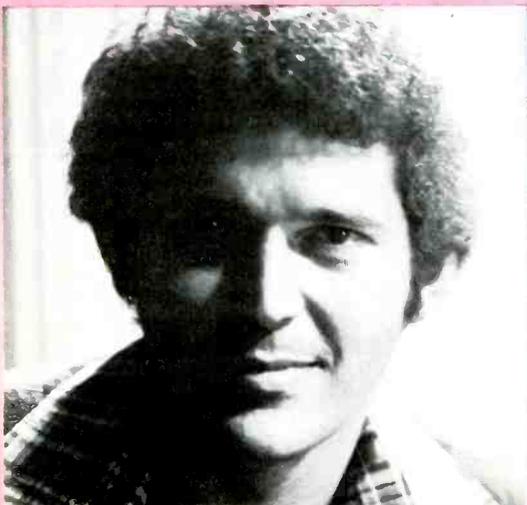


CHARTMAKER OF THE WEEK

25	—	DOWN ON THE DRAG	JOE ELY	MCA 3080	1
26	56	LOVE OR SOMETHING LIKE IT	KENNY ROGERS/United Artists LA 903 H		34
27	38	TEN YEARS OF GOLD	KENNY ROGERS/United Artists LA 835 H		60
28	22	LADIES CHOICE	BILL ANDERSON/MCA 3075		5
29	29	C.W. McCALL & CO.	/Polydor PD 1 6190		3
30	—	A WOMAN	MARGO SMITH/Warner Bros. BSK 3286		1
31	33	BURGERS AND FRIES/WHEN I STOP LEAVING	CHARLEY PRIDE/RCA APL1 2983		17
32	35	THE AMAZING RHYTHM ACES	/ABC AA 1123		5
33	31	DUETS	JERRY LEE LEWIS & FRIENDS/SUN 1011		10



				MARCH 10, 1979
34	26	MOODS	BARBARA MANDRELL/ABC AY 1088	21
35	32	VARIATIONS	EDDIE RABBITT/Elektra 6E 127	49
36	30	NATURAL ACT	KRIS & RITA/A&M SP 4690	4
37	36	ONE RUN FOR THE ROSES	NARVEL FELTS/ABC AY 1115	4
38	37	ONLY ONE LOVE IN MY LIFE	RONNIE MILSAP/RCA AFL1 2780	38
39	34	DIAMOND CUT	BONNIE TYLER/RCA AFL1 3072	4
40	46	LIVING IN THE USA	LINDA RONSTADT/Asylum 6E 155	22
41	49	HEAVEN'S JUST A SIN AWAY	THE KENDALLS/Ovation OV 1719	79
42	42	TURNING UP AND TURNING ON	BILLY CRASH CRADDOCK/Capitol SW 11853	23
43	23	THE FOOL STRIKES AGAIN	CHARLIE RICH/United Artists LA 925 H	5
44	51	Y'ALL COME BACK SALOON	OAK RIDGE BOYS/ABC DO 2993	74
45	28	TEAR TIME	DAVE & SUGAR/RCA APL1 2816	26
46	44	LOVE'S SWEET PAIN	JOHN WESLEY RYLES/ABC AY 1112	4
47	64	ENTERTAINERS . . . ON AND OFF THE RECORD	THE STATLER BROTHERS/Mercury SRM 1 5007	49
48	48	CONWAY CONWAY TWITTY	/MCA 3063	19
49	47	DAVID ALLAN COE GREATEST HITS	/Columbia KC 35627	18
50	43	ROOM SERVICE	OAK RIDGE BOYS/ABC AY 1065	19
51	25	JERRY JEFF JERRY JEFF WALKER	/Elektra 6E 163	13
52	45	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	58
53	50	EVERY TIME TWO FOOLS COLLIDE	KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	48
54	40	ELVIS—A LEGENDARY PERFORMER, VOL. III	ELVIS PRESLEY/RCA APL1 3078	13
55	52	THE OUTLAWS	WAYLON, WILLIE, TOMPALL & JESSE/RCA APL1 1312	168
56	53	MARSHALL TUCKER BAND'S GREATEST HITS	/Capricorn CPN 0214	20
57	61	OLD FASHIONED LOVE	THE KENDALLS/Ovation OV 1733	47
58	58	EASTBOUND AND DOWN	JERRY REED/RCA APL1 2516	79
59	59	HERE YOU COME AGAIN	DOLLY PARTON/RCA APL1 2544	72
60	68	FALL IN LOVE WITH ME	RANDY BARLOW/Republic RLP 6023	20
61	67	PLEASURE AND PAIN	DR. HOOK/Capitol SW 11859	15
62	62	REDHEADED STRANGER	WILLIE NELSON/Columbia KC 33482	180
63	41	NICOLETTE NICOLETTE	LARSON/Warner Bros. BSK 3243	5
64	55	DAYTIME FRIENDS	KENNY ROGERS/United Artists LA 754 G	86
65	63	BEST OF DOLLY PARTON	/RCA APL1 1117	145
66	68	HUMAN EMOTIONS	DAVID ALLAN COE/Columbia KC 35536	17
67	66	GREATEST HITS, VOL. II	JOHNNY PAYCHECK/Epic KE 35623	18
68	65	IT WAS ALMOST LIKE A SONG	RONNIE MILSAP/RCA APL1 2439	79
69	70	VOLUNTEER JAM III & IV	THE CHARLIE DANIELS BAND/Epic E2 35368	22
70	54	YOU HAD TO BE THERE	JIMMY BUFFETT/ABC AK 1008/2	17
71	57	RED WINE AND BLUE MEMORIES	JOE STAMPLEY/Epic KE 35443	32
72	60	ELVIS—A CANADIAN TRIBUTE	ELVIS PRESLEY/RCA KKL1 7065	21
73	71	MEL STREET	/Mercury SRM 1 5014	12
74	72	MARTY ROBBINS' GREATEST HITS, VOL. IV	/Columbia KC 35629	10
75	73	THAT'S THE WAY A COWBOY ROCKS AND ROLLS	JESSI COLTER/Capitol ST 11863	17



I WANT TO THANK YOU

(MCA-40987)

A super star from Florida

KIM CHARLES

his debut single, gettin' hotter, and hotter!

Produced by Eddie Kilroy

MCA RECORDS

Record World Country Singles

MARCH 10, 1979

TITLE, ARTIST, Label, Number

MAR. 10
MAR. 3

WKS. ON
CHART

1	2	I'LL WAKE YOU UP WHEN I GET HOME	CHARLIE RICH	Elektra 45553	11
2	7	GOLDEN TEARS	DAVE & SUGAR/RCA 11427		8
3	4	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU	BILLY CRASH CRADDOCK/Capitol 4672		10
4	5	SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS	MEL TILLIS/MCA 40983		9
5	10	I JUST FALL IN LOVE AGAIN	ANNE MURRAY/Capitol 4675		7
6	8	I HAD A LOVELY TIME	THE KENDALLS/Ovation 1119		9
7	1	BACK ON MY MIND AGAIN	RONNIE MILSAP/RCA 11421		13
8	3	EVERY WHICH WAY BUT LOOSE	EDDIE RABBITT/Elektra 45554		12
9	11	SOMEBODY SPECIAL	DONNA FARGO/Warner Bros. 8722		9
10	12	STILL A WOMAN	MARGO SMITH/Warner Bros. 8726		8
11	15	MY HEART HAS A MIND OF ITS OWN	DEBBY BOONE/Warner Bros. 8739		8
12	17	IT'S A CHEATING SITUATION	MOE BANDY/Columbia 3 10889		7
13	16	SON OF CLAYTON DELANEY	TOM T. HALL/RCA 11453		8
14	6	TONIGHT SHE'S GONNA LOVE ME	RAZZY BAILEY/RCA 11446		12
15	18	TRYIN' TO SATISFY YOU	DOTTSY/RCA 11448		8
16	20	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE	CON HUNLEY/Warner Bros. 8723		7
17	19	WORDS	SUSIE ALLANSON/Elektra/Curb 46009		6
18	22	TOO FAR GONE	EMMYLOU HARRIS/Warner Bros. 8732		5
19	24	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT	BARBARA MANDRELL/ABC 12451		4
20	21	HEALIN'	BOBBY BARE/Columbia 3 10891		7
21	26	I'M GONNA LOVE YOU	GLEN CAMPBELL/Capitol 4682		4
22	27	TAKE ME BACK	CHARLY McCLAIN/Epic 8 50653		7
23	23	I WILL ROCK AND ROLL WITH YOU	JOHNNY CASH/Columbia 3 10888		9
24	28	ALL I EVER NEED IS YOU	KENNY ROGERS & DOTTIE WEST/United Artists 1276		4
25	30	THEY CALL IT MAKING LOVE	TAMMY WYNETTE/Epic 8 50661		4
26	34	SWEET MEMORIES	WILLIE NELSON/RCA 11465		5
27	32	SHADOWS OF LOVE	RAYBURN ANTHONY/Mercury 55053		6
28	33	LOVING YOU IS A NATURAL HIGH	LARRY G. HUDSON/Lone Star 706		7
29	36	WISDOM OF A FOOL	JACKY WARD/Mercury 55055		4
30	31	THE OUTLAW'S PRAYER	JOHNNY PAYCHECK/Epic 8 50655		7
31	40	WHERE DO I PUT HER MEMORY	CHARLEY PRIDE/RCA 11477		3
32	49	TOUCH ME WITH MAGIC	MARTY ROBBINS/Columbia 3 10905		4
33	42	SLOW DANCING	JOHNNY DUNCAN/Columbia 3 10915		3
34	37	FANTASY ISLAND	FREDDY WELLER/Columbia 3 10890		6
35	9	I JUST CAN'T STAY MARRIED TO YOU	CRISTY LANE/LS 169		15
36	45	FAREWELL PARTY	GENE WATSON/Capitol 4680		4
37	46	LOVE IS SOMETIMES EASY	SANDY POSEY/Warner Bros. 8371		4
38	51	BACK SIDE OF THIRTY	JOHN CONLEE/ABC 12455		2
39	47	I WANT TO THANK YOU	KIM CHARLES/MCA 40987		5
40	49	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU	GAIL DAVIES/Lifesong 1784 (CBS)		5
41	41	IF YOU COULD SEE YOU THROUGH MY EYES	TOM GRANT/Republic 036		7
42	50	THIS IS A LOVE SONG	BILL ANDERSON/MCA 40992		4
43	43	SMOOTH SAILIN'	SONNY THROCKMORTON/Mercury 55051		7
44	57	I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE	JANIE FRICKE/Columbia 3 10910		2
45	35	DREAMIN'S ALL I DO	EARL THOMAS CONLEY/Warner Bros. 8717		11
46	53	I'M BEING GOOD	DAVID WILLS/United Artists 1271		4



47	55	SHOULDER TO SHOULDER (ARM IN ARM)	ROY CLARK/ABC 12402	4
48	60	SECOND HAND SATIN LADY (AND A BARGAIN BASEMENT BOY)	JERRY REED/RCA 11472	3
49	59	WALKING PIECE OF HEAVEN	FREDDY FENDER/ABC 12453	4
50	52	LET'S KEEP IT THAT WAY	JUICE NEWTON/Capitol 4679	5
51	13	EVERLASTING LOVE	NARVEL FELTS/ABC 12441	11
52	14	WHISKEY RIVER	WILLIE NELSON/Columbia 3 10877	12
53	64	CAN I SEE YOU TONIGHT	JEWEL BLANCH/RCA 11464	4

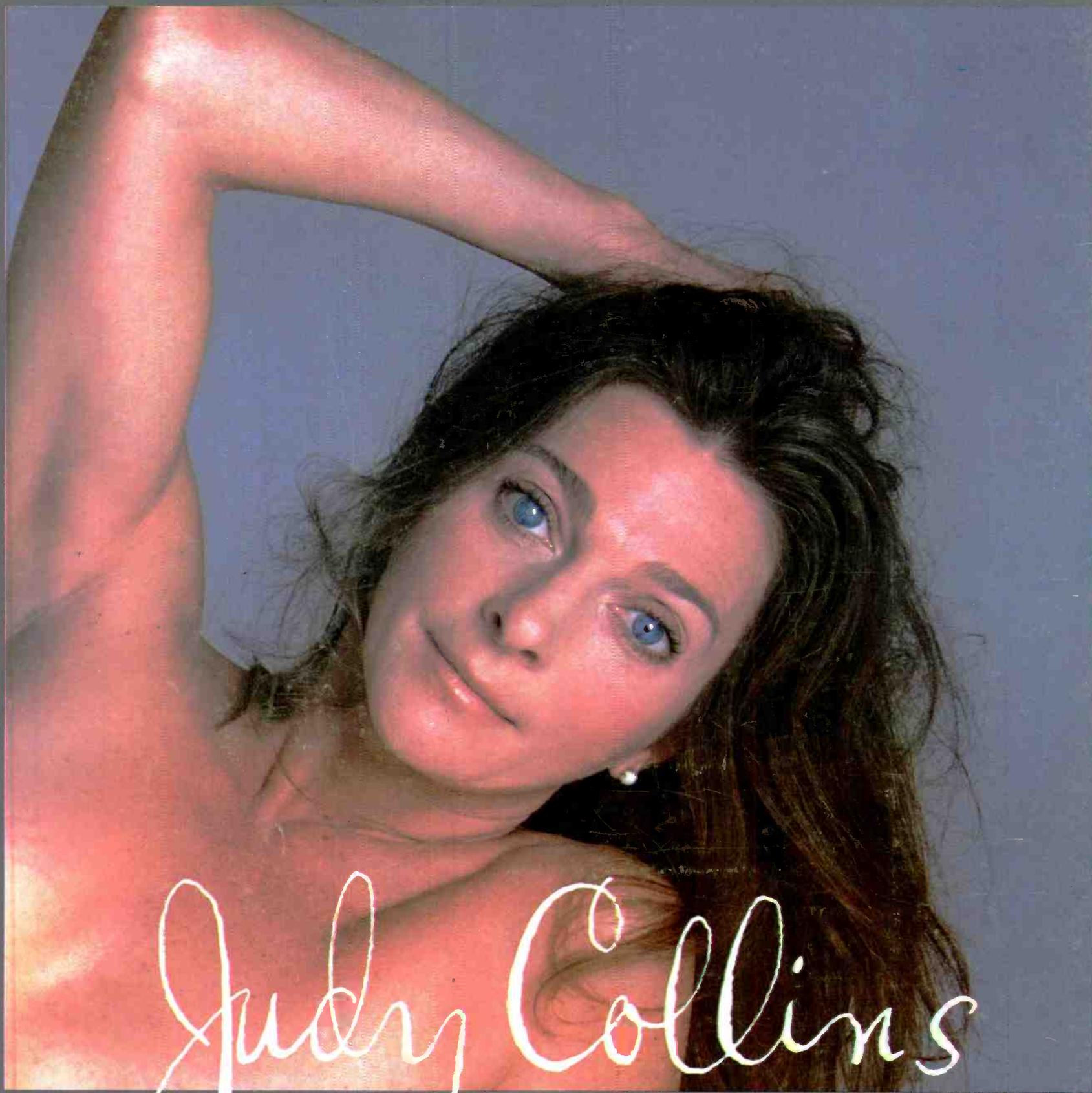
CHARTMAKER OF THE WEEK

54	—	ISN'T IT ALWAYS LOVE	LYNN ANDERSON	Columbia 3 10909	1
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55	66	DARLIN'	DAVID ROGERS/Republic 038	2
56	65	MY LADY	FREDDIE HART/Capitol 4684	3
57	25	HAPPY TOGETHER	T. G. SHEPPARD/Warner/Curb 8721	13
58	29	LOVE SONGS JUST FOR YOU	GLENN BARBER/21st Century 101	11
59	61	DOWNHILL STUFF	JOHN DENVER/RCA 11479	4
60	38	FALL IN LOVE WITH ME TONIGHT	RANDY BARLOW/Republic 034	14
61	75	CHEATER'S KIT	TOMMY OVERSTREET/ABC 12456	2
62	69	FOREVER IN BLUE JEANS	NEIL DIAMOND/Columbia 3 10897	4
63	72	LOCK, STOCK & BARREL	WOOD NEWTON/Elektra 46013	2
64	67	YESTERDAY	BILLIE JO SPEARS/United Artists 1274	3
65	83	LIVE ENTERTAINMENT	DON KING/Con Brio 149	2
66	85	THERE'S ALWAYS ME	RAY PRICE/Monument 277	2
67	—	DOWN ON THE RIO GRANDE	JOHNNY RODRIGUEZ/Epic 8 50671	1
68	44	IF EVERYONE HAD SOMEONE LIKE YOU	EDDY ARNOLD/RCA 11422	13
69	—	WHAT A LIE	SAMMI SMITH/Cyclone 100	1
70	87	I THOUGHT YOU'D NEVER ASK	LOUISE MANDRELL & R. C. BANNON/Epic 8 50668	2
71	74	YOURS LOVE	JERRY WALLACE/4-Star 1036	3
72	88	MUSIC BOX DANCER	FRANK MILLS/Polydor 14517	3
73	73	IT'S HELL TO KNOW SHE'S HEAVEN	DALE McBRIDE/Con Brio 145	6
74	79	GOING DOWN SLOW	THE CATES/Ovation 1123	3
75	68	HEY, THERE	KENNY PRICE/MRC 1025	7
76	—	LOVE LIES	MEL McDANIEL/Capitol 4691	1
77	48	COME ON IN OAK RIDGE BOYS	ABC 12434	14
78	—	NEXT BEST FEELING	MARY K. MILLER/Inergi 312	1
79	—	LOVE ME TENDER	LINDA RONSTADT/Asylum 46001	1
80	71	ALL THE TIME IN THE WORLD	DR. HOOK/Capitol 4677	5
81	54	GYPSY EYES	TERRI SUE NEWMAN/Texas Soul 71378	8
82	—	I LOST MY HEAD	CHARLIE RICH/United Artists 1280	1
83	70	I'M NOT IN THE MOOD	ANN J. MORTON/Prairie Dust 7629	7
84	56	ANY DAY NOW	DON GIBSON/ABC Hickory 54039	12
85	92	MY GUNS ARE LOADED	BONNIE TYLER/RCA 11468	2
86	58	WISHING I HAD LISTENED TO YOUR SONG	BOBBY BORCHERS/Epic 8 50650	9
87	—	MAKIN' LOVE	PAUL SCHMUCHER/Star Fox (NSD) 578	1
88	89	SLOW TUNES AND PROMISES	BOBBY HOOD/Chute 0004	3
89	62	PLAY ME A MEMORY	ZELLA LEHR/RCA 11433	11
90	76	MABELLENE	GEORGE JONES & JOHNNY PAYCHECK/Epic 8 50647	14
91	—	JACK DANIELS, IF YOU PLEASE	DAVID ALLAN COE/Columbia 3 10911	1
92	—	HELLO TEXAS	BRIAN COLLINS/RCA 11478	1
93	—	TWO PEOPLE IN LOVE	LORRIE MORGAN/ABC Hickory 54041	1
94	—	GOODY GOODY	REBECCA LYNN/Scorpion 0573	1
95	—	FRECKLES	SHYLO/Columbia 3 10918	1
96	—	TAKES A FOOL TO LOVE A FOOL	BURTON CUMMINGS/Portrait 6 70024	1
97	97	DANCE WITH ME	MOLLY HANK THOMPSON/ABC 12447	3
98	63	EYES BIG AS DALLAS	WYNN STEWART/WIN 126	11
99	—	FINDERS KEEPERS LOSERS WEEPERS	STAN HITCHCOCK/MMI 1028	1
100	—	THERE HANGS HIS HAT	LINDA NAILE/Ridgetop 00279	1

Songs for all the times of your life.



Judy Collins

HARD TIMES FOR LOVERS

A new album and a new single on Elektra.

Produced by Gary Klein for The Entertainment Company Executive Producer: Charles Koppelman



THE JUDY COLLINS TOUR

March 9, Jai Alai Fronton, Hartford, Conn.
 10, Capitol Theater, Passaic, N.J.
 11, Mid-Hudson Civic Center, Poughkeepsie, N.Y.
 13, Civic Center, San Diego, Calif.
 14, Claremont University, Claremont, Calif.
 15, Roxy Theater, Los Angeles, Calif.
 17, Santa Monica Auditorium, Santa Monica, Calif.
 20, Old Waldorf, San Francisco, Calif.
 21, Civic Auditorium, San Jose, Calif.
 24, Will Rogers Auditorium, Fort Worth, Tex.

March 25, Jones Hall, Houston, Tex.
 26, Municipal Auditorium, Austin, Tex.
 29, Park-West, Chicago, Ill.
 30, University of Kansas, Lawrence, Kansas
 April 1, University of Minnesota, Minneapolis, Minn.
 2, University of Michigan, Ann Arbor, Mich.
 6, Villanova University, Philadelphia, Penn.
 7, Stanley Theater, Pittsburgh, Penn.
 9, Music Hall, Cincinnati, Ohio
 10, Ohio State, Columbus, Ohio

April 13, Bottom Line, New York City
 14, Palladium, New York City
 20, Glassboro College, Glassboro, N.J.
 22, Boston Symphony Hall, Boston, Mass.
 27, University of Florida, Gainesville, Fla.
 28, Fox Theater, Atlanta, Ga.
 May 8, Seattle Arena, Seattle, Wash.
 9, Orpheum Theater, Vancouver, B.C.
 10 & 12, Civic Auditorium, Portland, Ore.
 13 & 14, West High, Anchorage, AK

Tour Direction: Ron Delsener and Charles Rothschild

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