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PUBLICATION OFFICES
NEW YORK
119 West 57th, N.Y., N.Y. 10019
Phone: (212) 586-2640
Cable Address: Cash Box N.Y.

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

NASHVILLE
JIM SHARP
TIM WILLIAMS
BOB CAMPBELL
MELISSA ELLIOTT
21 Music Circle East, Nashville, Tenn. 37203
Phone: (615) 244-2898

CHICAGO
CAMILLE COMPASIO
29 E. Madison St., Chicago, Ill. 60602
Phone: (312) 346-7272

WASHINGTON, D.C.
JOANNE OSTROW
4201 Massachusetts Ave., NW
Washington, D.C. 20016

ENGLAND — ROB THORNE
97 Uxbridge Rd., London W.12
Phone: 01-749-6724

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

BRAZIL — H. GANDELMAN
Av. Rio Branco, 156 Sala 627
Rio de Janeiro RJ

CANADA — KIRK LaPOINTE
56 Brown's Line
Toronto, Ontario, Canada M8W 359
Phone: (416) 251-1283

HOLLAND — PAUL ACKET
P.O. Box 11621 (Prinsessegracht 3),
The Hague
Phone: (70) 624621, Telex: 33083

ITALY — GABRIELE G. ABBATE
Viale A. Doria 10, 20124 Milano

BELGIUM — ETIENNE SMET
Postbus 56, B-2700 Sint-Niklaas
Phone: (03) 76-54-39

AUSTRALIA — PETER SMITH
6 Murillo Crt., Doncaster
Victoria, Australia 3108
Phone: 848-7878

JAPAN — Adv. Mgr., SACHIO SAITO
1-11-2-Chome Shinbashi, Minato-Ku, Tokyo
Phone: 504-1651
Editorial Mgr., FUMIYO TACHIBANA
1-11-2-Chome Shinbashi, Minato-Ku, Tokyo
Phone: 504-1651

FRANCE — CLAUDE EM MONNET
262 bis Rue des Pyrenees
Paris, France 75020
Phone: 797-4261

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EDITORIAL

Sam Goody Ownership Moves On

In acquiring Sam Goody, the American Can owned Pickwick International record operation has gained an important foothold into the New York market.

From a business standpoint, we wonder how Pickwick will supply their newly acquired retail operation. If they supply the Goody warehouse with A&M, Motown and other distributed label product directly, and eliminate their purchases from Alpha, Malverne, etc., the distributors involved will lose one of their two largest accounts.

In addition, we wonder whether Pickwick's management will respond any differently than Goody's management did to the retail pricing situations in the city. Historically, the Pickwick operation shunned price cutting.


We are also curious to know what the new executive alignment will be, and who will report to whom. Will Sam Goody report to Chuck Smith? Howard Goody to Gene Patch? George Levy to Scott Young? Will the Goody's be effectively eliminated from the management of the Sam Goody stores, as Amos and Danny Heilicher were when American Can took over Heilicher Brothers?

We also wonder if the sale by the Goody's will lead to other sales by retailers and distributors looking to "get out."

In any case, we are sorry to see an old, respected individual sell the chain of stores that bears his name. We wish Sam and his family the best of everything in the future.

NEWS HIGHLIGHTS

- American Can's Pickwick International is acquiring Sam Goody in an exchange of stock.
- The industry looks at the new copyright law.
- Christmas songs are lacking their traditional holiday impact this year.
- Stax opens an office in Memphis.
- **Lenny Waronker** discusses his role as a staff producer.
- The Copyright Office delivers its final jukebox regulations.
- Phonogram/Mercury names three vice presidents.

POP SINGLE	NUMBER ONES	POP ALBUM
HOW DEEP IS YOUR LOVE Bee Gees — RSO		RUMOURS Fleetwood Mac — WB
R&B SINGLE		R&B ALBUM
REACH FOR IT George Duke — Epic		ALL IN ALL Earth, Wind & Fire — Columbia
COUNTRY SINGLE		COUNTRY ALBUM
I'M KNEE DEEP IN LOVING YOU Dave & Sugar — RCA		SIMPLE DREAMS Linda Ronstadt — Asylum
JAZZ		GOSPEL
HEADS Bob James — Columbia/ Tappen Zee		LOVE ALIVE Walter Hawkins & Love Center Choir — Light

Fleetwood Mac

CASH BOX TOP 100 SINGLES

December 24, 1977

		Weeks On Chart
1	HOW DEEP IS YOUR LOVE BEE GEES (RSO 882) WB	13
2	BLUE BAYOU LINDA RONSTADT (Elektra E-45431) AR	21
3	YOU LIGHT UP MY LIFE DEBBY BOONE (Warner/Curb 8455) CPP	18
4	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE (United Artists UA XW 1016) B-3	19
5	SENTIMENTAL LADY BOB WELCH (Capitol P-4479) WB	12
6	BABY COME BACK PLAYER (RSO 879) CPP	13
7	YOU MAKE LOVIN' FUN FLEETWOOD MAC (Warner Bros. WBS 8480) WB	11
8	YOU'RE IN MY HEART ROD STEWART (Warner Bros. WBS 8475) WB	10
9	WE'RE ALL ALONE RITA COOLIDGE (A&M 1965) WB	16
10	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN L.T.D. (A&M 1974) ALM	15
11	IT'S SO EASY LINDA RONSTADT (Elektra 45438) B-3	12
12	SLIP SLIDIN' AWAY PAUL SIMON (Columbia 3-10630) BB	11
13	SHORT PEOPLE RANDY NEWMAN (Warner Bros. WBS 8492) ALM	7
14	COME SAIL AWAY STYX (A&M 1977) ALM	15
15	HERE YOU COME AGAIN DOLLY PARTON (RCA PB 11123) CPP	12
16	WE ARE THE CHAMPIONS QUEEN (Elektra E-45441) CPP	10
17	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY (Gordy/Motown G-7155) CPP	14
18	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS (RSO 878) CH	14
19	SWINGTOWN STEVE MILLER (Capitol P4496) WB	11
20	ISN'T IT TIME THE BABYS (Chrysalis CHS-2173) CPP	13
21	JUST THE WAY YOU ARE BILLY JOEL (Columbia 3-10646) AB/B	7
22	POINT OF KNOW RETURN KANSAS (Kirshner ZS8 4273) WB	8
23	THE WAY I FEEL TONIGHT BAY CITY ROLLERS (Arista ASO272) CPP	12
24	RUNAROUND SUE LEIF GARRETT (Atlantic 3440) ALM	8
25	TURN TO STONE ELECTRIC LIGHT ORCHESTRA (Jet Records JT-XW 1099) B-3	6
26	YOUR SMILING FACE JAMES TAYLOR (Columbia 3-10602) WB	13
27	HEY DEANIE SHAUN CASSIDY (Warner/Curb 8488) WB	7
28	DESIREE NEIL DIAMOND (Columbia 3-10657) WB	5
29	(LOVE IS) THICKER THAN WATER ANDY GIBB (RSO RS 883) WB	8
30	EMOTION SAMANTHA SANG (Private Stock 45-178) WB	7
31	DON'T LET ME BE MISUNDERSTOOD SANTA ESPERANZA/LEROY GOMEZ (Casablanca NB902) B-3	8
32	SERPENTINE FIRE EARTH, WIND & FIRE (Columbia 3-10625) CPP	8
33	GIRL'S SCHOOL/MULL OF KINTYRE WINGS (Capitol SPRO-8747) B-3	6

		Weeks On Chart
34	DANCE, DANCE, DANCE CHIC (Atlantic 3435) WB	10
35	SOMETIMES WHEN WE TOUCH DAN HILL (20th Century 2355) WB	20
36	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON (Spring/Polydor 175) B-3	6
37	NATIVE NEW YORKER ODYSSEY (RCA PB 11129) CH	8
38	GETTIN' READY FOR LOVE DIANA ROSS (Motown 1427) CPP	9
39	CALLING OCCUPANTS OF INTERPLANETARY CRAFT CARPENTERS (A&M 1978) WB	10
40	STAYIN' ALIVE BEE GEES (RSO 885) WB	3
41	PEG STEELE DAN (ABC 12320) CPP	5
42	WHAT'S YOUR NAME LYNYRD SKYNYRD (MCA 40819) BEL/MCA	9
43	LOVELY DAY BILL WITHERS (Columbia 3-10627) CH	9
44	BABY, WHAT A BIG SURPRISE CHICAGO (Columbia 3-10620) CPP	14
45	I GO CRAZY PAUL DAVIS (Bang B-733) WB	17
46	SHE'S NOT THERE SANTANA (Columbia 3-10616) CPP	13
47	HOW CAN I LEAVE YOU AGAIN JOHN DENVER (RCA JH-11036) CL	6
48	MY WAY ELVIS PRESLEY (RCA PB11165) MCA/BEL	7
49	BOOGIE NIGHTS HEATWAVE (Epic 8-50370) ALM	24
50	BLOAT ON CHEECH & CHONG (Epic/Ode 850471) CPP	7
51	SEND IN THE CLOWNS JUDY COLLINS (Elektra 45253-A) PLY	22
52	WE JUST DISAGREE DAVE MASON (Columbia 3-10575) AB/B	16
53	GONE TOO FAR ENGLAND DAN & JOHN FORD COLEY (Big Tree BT-16102) WB	13
54	SOUL & INSPIRATION DONNY & MARIE (Polydor 14439) CPP	6
55	HEAVEN'S JUST A SIN AWAY THE KENDALLS (Ovation OV 1103) B-3	11
56	STREET CORNER SERENADE WET WILLIE (Epic 50478) CPP	4
57	LONG LONG WAY FROM HOME FOREIGNER (Atlantic 3439) WB	3
58	MIND BENDER STILLWATER (Capricorn CPS 0280) CPP	8
59	NOBODY DOES IT BETTER CARLY SIMON (Elektra 45413) B-3	22
60	I LOVE YOU DONNA SUMMER (Casablanca NB907) ALM	3
61	TRIED TO LOVE PETER FRAMPTON (A&M 1988) ALM	4
62	STONE COLD SOBER CRAWLER (Epic 50442) AB/B	12
63	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE (20th Century 2350) B-3	20
64	FALLING LeBLANC & CARR (Big Tree 16100) CPP	10
65	FFUN CON FUNK SHUN (Mercury 73959) CPP	3
66	I FEEL LOVE DONNA SUMMER (Casablanca NB 884) ALM	21
67	BREAKDOWN TOM PETTY & THE HEARTBREAKERS (Shelter/ABC 62008) CPP	4

		Weeks On Chart
68	WAS DOG A DOUGHNUT CAT STEVENS (A&M 1971) CPP	6
69	AS STEVIE WONDER (Tamla 54291) CPP	7
70	DON'T LET THE FLAME BURN OUT JACKIE DeSHANNON (Amherst AM725) WB	5
71	DON'T LET IT SHOW ALAN PARSONS (Arista 0288) ALM	5
72	THUNDER ISLAND JAY FERGUSON (Asylum 45444)	2
73	DON'T ASK MY NEIGHBORS EMOTIONS (Columbia 3-10622) CH	7
74	EASY TO LOVE LEO SAYER (Warner Bros. 8502) ALM	3
75	REACH FOR IT GEORGE DUKE (Epic 8-50463)	4
76	(THEME FROM) CLOSE ENCOUNTERS JOHN WILLIAMS (Arista 0300) CPP	1
77	NEVER MY LOVE ADDISI BROS. (Buddah 587) WB	5
78	CURIOUS MIND (UM, UM, UM, UM, UM, UM) JOHNNY RIVERS (Big Tree 16106) WB	2
79	(THEME FROM) CLOSE ENCOUNTERS MECO (Millennium MM608) CPP	1
80	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND (TK 1022) CPP	5
81	GOOD-BYE GIRL DAVID GATES (Elektra 45450) WB	3
82	JUST REMEMBER I LOVE YOU FIREFALL (Atlantic 3420) WB	13
83	SWEET MUSIC MAN KENNY ROGERS (United Artists UAST 18848) CL	2
84	OOH BOY ROSE ROYCE (Whitfield/WB 8491) WB	4
85	THE NEXT HUNDRED YEARS AL MARTINO (Capitol 4508) CPP	4
86	THE NAME OF THE GAME ABBA (Atlantic 3449) B-3	1
87	JACK AND JILL RAYDIO (Arista 0283)	1
88	TOO HOT TA TROT COMMODORES (Motown 1432) CPP	2
89	YOU MAKE ME CRAZY SAMMY HAGAR (Capitol 11706)	4
90	TAKE ME TO THE CAPTAIN PRISM (Arista 7678)	1
91	BELLE AL GREEN (Hi 775505)	1
92	ALWAYS AND FOREVER HEATWAVE (Epic 8-50490) ALM	1
93	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS (Juana 3414)	1
94	IF IT DON'T FIT, DON'T FORCE IT KELLEE PATTERSON (Shadybrook 1041) CPP	3
95	HAPPY ANNIVERSARY LITTLE RIVER BAND (Capitol 4524) WB	2
96	UNTIL NOW BOBBY ARVON (First Artists 41000) CPP	3
97	SECOND AVENUE TIM MOORE (Asylum 45427)	3
98	25th OF LAST DECEMBER ROBERTA FLACK (Atlantic 3441)	2
99	COCOMOTION EL COCO (AVI-147-S) ALM	1
100	GOD ONLY KNOWS MARILYN SCOTT (Big Tree 16105) ALM	1

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

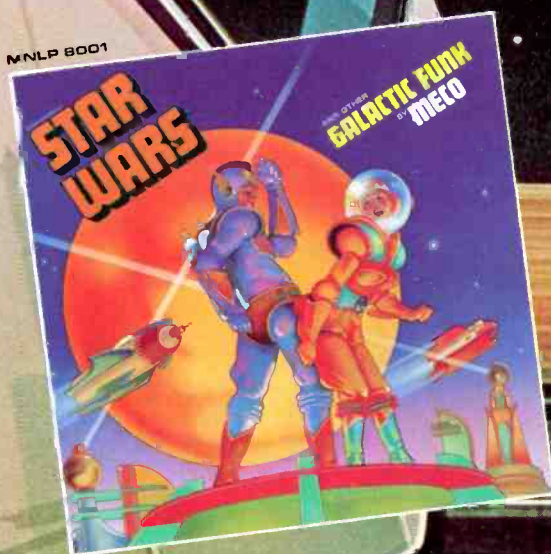
Always (Almo/Rondor — ASCAP)	92	Falling (Carrhenn — BMI)	64	Just The Way (Joelsongs — BMI)	21	Stone Cold Sober (April — ASCAP)	62
As (Jobette/Black Bull — ASCAP)	69	Fun (Val-je Joe — BMI)	65	Long Long (Somerset/Evansongs/WB/ Mud Drum — ASCAP)	57	Street Corner (Muscadine/Xaigon/ Yo Mama's — BMI)	56
Baby Come Back (Touch Of Gold/Crowbeck/ Stigwood — BMI)	6	Getting Ready (Braitree/Golde's Gold/Snow — ASCAP)	38	Love Is (Stigwood/Gibb/Unichappell — BMI)	29	Sweet Music Jolly Rogers — ASCAP)	83
Baby, What A (Polish Prince — ASCAP)	44	Girls School/Mull of (MPL/ATV — BMI)	33	Lovely Day (Golden Withers Chappell — BMI)	43	Swingtown (Sailor — ASCAP)	19
Belle (Jec & Al Green — BMI)	91	God Only Knows (Irving — BMI)	100	Mindbender (No Exit/Low-Sal — BMI)	58	Take Me To The (Squamous/Corinth — BMI)	90
Bloat On (ABC/Dunhill/Woodsongs — BMI)	50	Gone Too Far (Dawn Breaker/Cold Zinc — BMI)	53	My Way (Spanka — BMI)	48	The Name Of The (Countless Songs — BMI)	86
Blue Bayou (Acuff-Rose — BMI)	2	Goodbye Girl (WB-Kipa Hutu — ASCAP)	81	Native New (Featherbed/Desiderata/ Unichappell — BMI)	37	The Next Hundred (Silver Blue — ASCAP)	85
Boogie Nights (Rondor/Almo — ASCAP)	49	Happy Anniversary (Australian Tumbleweed — BMI)	95	Never My (Warner Tamerlane — BMI)	77	The Way I Feel (Rosewater/Careers — BMI)	23
Breakdown (Skyhill — BMI)	67	Heaven On The (Keyboard Pendulum/ Chappell — ASCAP)	18	Nobody Does It (UA — ASCAP/Unart — BMI)	59	Thunder Island (Painless — ASCAP)	72
Calling Occupants (Welbeck — ASCAP)	39	Heaven's Just (Lorville — SESAC)	55	Ooh Boy (May Twelfth/Warner-Tamerlane — BMI)	84	Too Hot Ta (Jobette & Comm. Entert. — ASCAP)	88
Close Encounters (Gold Horizon — BMI)	76,79	Here You Come (Screen Gems-EMI/ Summerhill — BMI)	15	Peg (ABC/Dunhill — BMI)	41	Tried To Love (Almo/Fram-Dee — ASCAP)	61
Cocomotion (Equinox — BMI)	99	Hey Deanie (C.A.M.-U.S.A. — BMI)	27	Point Of Know (Kirshner — BMI)	22	Turn To Stone (Unart/Jet — BMI)	25
Come Sail Away (Almo/Stygin — ASCAP)	14	How Can I (Cherry Lane — ASCAP)	47	Reach For It (Mycenae — ASCAP)	75	25th Of Last (Sky Forest — BMI)	98
Curious Mind (Warner-Tamerlane — BMI)	78	How Deep Is (Stigwood/Unichappell — BMI)	1	Runaround Sue (Rust/Schwartz — ASCAP)	24	Until Now (Colgems/EMI/First Artists — ASCAP)	96
Dance, Dance, Dance (Cottillion/Kreimer — BMI)	34	I Feel Love (Ricks — BMI)	66	Second Avenue (Burlington/Andustin — ASCAP)	97	Was Dog (Colgems-EMI — ASCAP)	68
Desiree (Stonebridge — ASCAP)	28	If It Don't (Funks Bump — BMI)	94	Send In The (Beautiful/Revelation — ASCAP)	51	We Are The (Queen Music Ltd.)	16
Don't Ask My (Unichappell — BMI)	73	If You're Not (Tree — BMI)	36	Sentimental Lady (Warner Bros. — ASCAP)	5	We Just Disagree (Blackwood/Bruiers — BMI)	52
Don't It Make (United Artists — BMI)	4	I Go Crazy (Web IV — BMI)	45	Serpentine Fire (Saggifree/Free Delivery — BMI)	32	We're All Alone (Boz Scaggs — ASCAP)	9
Don't Let It (Wolfsongs — BMI)	71	I Love You (Ricks — BMI/O.P. Ed. Intro/Say Yes)	60	She's Not There (Al Gallico — BMI)	46	What's Your Name (Duchess/Get Loose — BMI)	42
Don't Let Me Be (Ben E. Benjamin — ASCAP)	31	Isn't It Time (Jacon/X-Ray — BMI)	20	Short People (High Tree — BMI)	13	Wrap Your Arms (Sherlyn/Harrick — BMI)	80
Don't Let The Flame (Halwill/Plain & Simple — ASCAP)	70	It's Ecstasy (Sa-Vette — BMI)	63	Slip Slidin' Away (Paul Simon — BMI)	12	You Can't Turn (Jobete — ASCAP)	17
Easy To Love (Albert Hammond/Longamor/ Chrysalis — ASCAP)	74	It's So Easy (MPL Communications — BMI)	11	Somebody's Gotta Win (Every Knight — BMI)	93	You Light Up (Big Hill — ASCAP)	3
Emotion (Barry Gibb/Fiamm/Stigwood/ Unichappell — BMI)	30	Jack And Jill (Radiola — ASCAP)	87	Sometimes (Welbeck — ASCAP/ATV/ Mann & Weil — BMI)	35	You Make Lovin' (Gentoo — BMI)	7
Every Time (Teeman — BMI)	10	Just Remember (Stephen Stills — BMI)	82	Soul & Inspiration (Screen Gems - EMI — BMI)	54	You Make Me (Big Bang — BMI)	89
				Stayin' Alive (Stigwood/Unichappell — BMI)	40	You're In My (Riva — ASCAP)	8
						Your Smiling (Country Road — BMI)	26

MEECO

ENCOUNTERS OF EVERY KIND

on
MILLENNIUM RECORDS

MNLP 8001



MNLP 8004



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To our friends,

HANK YOU

*for your
Understanding, Concern
and
Love, these past few weeks.
Linda Grey*

**“AND WHEN ONE OF US IS GONE
AND ONE OF US IS LEFT TO CARRY ON,
THEN REMEMBERING WILL HAVE TO DO,
OUR MEMORIES ALONE WILL GET US THROUGH...”**



NICHOLAS HITS GOLD — RSO's recording artist Paula Nicholas recently had her single, "Heaven On The Seventh Floor," certified gold by RIAA. Pictured (l-r) are: Al Coury, president of RSO Records; Nicholas; and Rich Fitzgerald, vice-president of RSO promotion.

Pickwick, Goody Announce Plan For Merger; \$4.8 Million Stock Transaction Is Involved

by Ken Terry, Mark Mehler and Charles Paikert

NEW YORK — The nation's largest record retailer and wholesaler, Pickwick International, Inc., and its parent company, American Can, have entered into a memorandum of intent for the merger of Sam Goody, Inc. with Pickwick. If the deal is consummated, Goody's 28 home entertainment stores in New York, New Jersey, Pennsylvania, Connecticut and North Carolina will be added to the 286 stores that currently constitute the Pickwick Retailing

Division, bringing the company's total up to 314 units.

In dollar terms, Pickwick's acquisition of Goody looks even more impressive. According to Scott Young, vice president and general manager of the Pickwick Retailing Division, his retail outlets will have sales this year of about \$122 million; Goody's volume for the year is projected at \$54 million by the chain's president, George Levy. Thus the addition of the Goody chain to Pickwick would mean a 44% jump in revenues for the Retailing Division.

Under the terms of the proposed acquisition deal, Goody shareholders would receive .1818 of a share of American Can common stock for each share of Goody common stock. On December 13, the day on which the memorandum of intent was announced, American common closed at \$38.35 on the New York Exchange, while Goody stock was selling for approximately \$4.25 per share at latest report. Thus the

stock transaction involved in the merger, worth an estimated \$4.8 million, would result in a net gain to Goody stockholders of about 60% on the market value of their stock.

The holders of about 53% of Goody's outstanding stock have signed an agreement with American Can to vote their shares in favor of the proposed merger. This block of stock is owned by the Goody family and by George Levy. Before the merger goes through, two-thirds of Goody's shareholders must approve it. In addition, the merger is subject to further investigation by American and Pickwick, to the negotiation of a definitive merger agreement and to further approval by the boards of directors of American and Goody.

No Changes Planned

Both Levy and C. Charles Smith, president of Pickwick International, noted that

(continued on page 37)

U.S. Copyright Office Issues Final Jukebox Regulations

by Joanne Ostrow

WASHINGTON, D.C. — The Copyright Office unveiled its final regulations on jukebox licensing last week and, to the probable disappointment of the performing rights societies, there were no surprises.

The location question — "... we do not believe that a location list requirement can be imposed by the Copyright Office under its limited authority to license particular phonorecord players," the office concluded. This was the key point of debate at hearings (*Cash Box*, Nov. 5), when ASCAP, BMI and SESAC representatives argued that jukebox operators should be required to record a list of places where licensed machines are located and the number of players at any location, to be updated on a regular, perhaps monthly, basis. The jukebox operators and manufacturers' argument was that such a requirement would be unduly burdensome since boxes

are moved frequently, and that it would provide a ready list of clients to business competitors. The office's final action was predictable from Register of Copyrights Barbara Ringer's comments at the hearing: "The intention of the law," she said, "is that the performing rights societies' field representatives would have to go out and eyeball the jukeboxes. Not to enable them to go to a government office and get a prepared list."

Date of expiration — the office suggested a Feb. 28 expiration date at the time of the most recent hearings but, in response to comments from all sides, the Dec. 31 expiration date has been adopted.

Identification

Identification requirements — over the objections of the jukebox operators and manufacturers, the office will require that, if a serial number is not present on a player, its model number, model year and name, if

(continued on page 45)

New Copyright Law Effective Jan. 1 Seen As Benefit Despite Paperwork, Cost Increase

by Peter Hartz

LOS ANGELES — Reactions in the music industry to the new Copyright Law which takes effect Jan. 1, 1978, range from appreciation to resignation, according to a survey of publishing and record company executives conducted by *Cash Box*. The most immediate ramifications of the new law are expected to be increased paperwork and costs.

Revising a 1909 law, the new copyright statutes call for increased royalty payments to writers of 3/4 cent per song per record. The law also extends copyright coverage into several areas previously not protected. Court tests of certain aspects of the law are deemed inevitable.

"The most important thing is that we did get a new copyright law," said Herb Eiseman, president of 20th Century-Fox Music Publishing Co. "As time goes on we will find flaws and there will be controversy over various phases of revision. But now we have something to build on and in time it will be improved by amendment. These changes will eventually give the new copyright law the shape and substance that all involved in copyrights desire."

Stanley Adams, president of ASCAP, called the new law, "a major step forward for the men and women who write and publish American Music. Some of the significant changes created by the new law are an extension of the copyright term, an increase of the mechanical royalty, increased copyright protection, the inclusion of termination rights under certain circumstances and a change in the deposit requirements which for the first time allows the deposit of sound recordings for copyright registration."

Stephanie Murray, director of copyright and licensing for United Artists, said, "The new law is going to be beneficial to writers and publishers, but maybe not so beneficial to manufacturers. There are definitely pros and cons. It is going to affect the whole industry. I attended the Independent Music Publishers' monthly meeting today. The title of the meeting was '19 Days Left Until The New Copyright Law Goes Into Effect.' It's going to mean a whole new way of life. The statutory rate has been increased and all the forms have been changed. I've got work on my desk that I can't even start because it entails the new law and the Copyright Office has not even issued the new forms yet."

Many Problems

"There are going to be a lot of problems relating to the new law," according to Margo Matthews, director of copyrights for Irving and Almo Music. "It is like any other new situation or new law, it's going to take time to adjust it. There will be chaos for the first six or eight months. The law will be tested. Generally, it is going to mean more paperwork and more complicated record keeping. There is now a situation of double filing. When a publisher files a copyright registration, a contract showing how the rights to the song were acquired will also have to be filed. The increased fees also cannot be recouped from the writer so that means increased cost for the publishers."

"I spoke with one of the ladies at the Copyright Office and she said they had just received the new forms. We requested ours a month and a half ago and probably will not receive the forms until the first of the year. The old forms are no longer acceptable. Publishers should have made their requests before now and those that did not

Chart Impact Of Christmas 45s Has Dwindled In Recent Years

NEW YORK — Christmas songs help create a holiday spirit, but they have not produced much action on the singles charts in recent years.

Despite the annual saturation of Christmas standards heard in department stores and on the radio, only five Christmas songs released in the past 10 years have entered the *Cash Box* Top 100 Singles Chart.

Since 1972, only one record, "Christmas For Cowboys" by John Denver, released in 1975, cracked the Top 50 singles chart. In 1970, both "Merry Christmas Darling" by

the Carpenters and "Santa Claus Is Coming To Town" by the Jackson 5 became hits, as did "Happy Christmas" by John And Yoko & The Plastic Ono Band in 1971.

This year, although a slew of Christmas singles has been released, only one, "The 25th Of Last December" by Roberta Flack, has entered the *Cash Box* singles chart. Currently, the record is lodged at the #98 position on the chart.

"The opportunity to create new Christmas music is just not as easy as it was at one time," stated Jay Cooke, program director for WFIL in Philadelphia. "Today there are stations that play strictly background music which includes plenty of Christmas content. If people want it, they can always go there to get it."

Distribution Problems

Difficulty in promoting Christmas singles as well as distribution and pressing problems were also cited as factors contributing to the decline of Christmas hits by one music industry executive.

"The way the business has changed," the executive stated, "you can't ship a single before November 25 because of pressure groups who react to the 'over-commercialization' of Christmas. Then you don't get reaction for two or three weeks, and by that time, it's extremely difficult for your promotion men to coordinate any national campaign."

"In addition, of course," the executive

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will probably have some difficulty in filing their registrations.

More Selective

"I think that professional staffs will be more selective now in choosing songs in light of the fact that it is going to be more costly to file."

George Studnicka, director of domestic and international publishing administration for ABC Music, said, "I am anxious for the new law to take effect because it has been needed for a long time. I do not anticipate a great number of problems. The Copyright Office has always been extremely helpful and cooperative in outlining their needs."

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NO SMALL FEAT — Comedian Steve Martin was treated to a reception in his honor following his recent performance at the Anaheim Convention Center. At the celebration Martin was presented a gold copy of his debut LP "Let's Get Small" on Warner Bros. Records. Pictured (l-r) are: David Berman, director of business affairs; Russ Thyret, director of promotion; Martin; Ed Rosenblatt, director of sales and promotion; Lou Dennis, director of sales, and Bob Regehr, director of career development.

DR. PETER CARL GOLDMARK.

**WITHOUT HIS CONTRIBUTIONS, OUR COMPANY AND OUR INDUSTRY
WOULD NOT BE WHAT THEY ARE TODAY.
BECAUSE OF HIS CONTRIBUTIONS, OUR WORLD IS A RICHER
AND MORE REWARDING PLACE TO LIVE.**

CBS RECORDS.

Producer Profile:

Staff Position Is The Only Way For Producer Lenny Waronker

by Randy Lewis

LOS ANGELES — In what has been called "the day of the independent producer," Lenny Waronker, staff producer and vice-president in charge of A&R at Warner Bros. Records, says his responsibilities at Warners are better tailored to his lifestyle than that of an independent.

"I think if I were an independent producer, I would tend to just fade away. Without the day-to-day activities of the record company, it would be easy, for me at

least, to just lie around the house or play with my kids," said Waronker, who has produced hit albums for Randy Newman, Gordon Lightfoot, James Taylor, Arlo Guthrie and Maria Muldaur. Another reason he has gone the route of a staff producer is that his interests extend beyond production. "I like the company, and I like dealing with sales and promotion people," Waronker said.

His position as head of A&R for Warners also gives him the added duty of acquiring new talent (he signed Steve Martin) and finding the right producer for new acts — whether it is one of the company's staff producers or an independent.

"If we feel for some reason that we can't handle a particular act or if they would be best served by a certain producer, we

(continued on page 45)

CASH BOX



Olivia Newton-John is already a show-business veteran of long standing. Born in Cambridge, England and raised in Melbourne, Australia, Olivia traveled to England after winning her first talent contest at 16.

For the next two years she performed as a duo with Pat Carroll in cabarets and on BBC television shows before Pat returned to Australia and Olivia recorded her first single — Bob Dylan's "If Not For You." The song made her an international success at 18.

After her next single won the Australian Gold Disk, Olivia became a regular guest on the BBC television show "It's Cliff Richard." In 1971 and 1972 she was voted Best British Girl Singer. And in 1973 Olivia won her first Grammy as Best Country Vocalist for her single "Let Me Be There." Since then, her list of awards has multiplied each year, with two more Grammys in 1974 and a total of eight American Music Awards.

In 1974 **Cash Box** Voted Olivia #1 New Female Vocalist in both the singles and albums categories. And the next year she was named #1 Female Vocalist again in both categories.

CBS Appoints Two

LOS ANGELES — Eddie Sims and Don Eason have been appointed directors of national promotion, black music marketing for Columbia and Epic/Portrait/Associated labels, respectively.

Sims and Eason will be responsible for directing and coordinating national promotion activities for black music marketing artists on the labels. They will recommend promotion strategies and direct the field promotion staff on all Columbia and E/P/A product.



Sims Eason

Sims and Eason will work closely with the marketing and sales staff of the labels as well as regional vice presidents and branch managers.

Sims came to CBS in 1974 as a local promotion manager for Cayman Music.

Before joining CBS in 1976, Eason was director of national promotion for ABC Records in Los Angeles. Most recently, he was regional promotion and marketing manager in the mid-west region.

3 Promoted To Exec. Posts At Phonogram, Inc./Mercury

CHICAGO — Bill Haywood, Gerry Hoff and Harry Losk have been promoted to vice presidential positions at Phonogram, Inc./Mercury Records. Haywood has been named vice president of R&B product while Hoff has been appointed vice president/A&R, west and Losk has been promoted to vice president of national sales.

Haywood will be responsible for coordinating all marketing plans for black artists on Mercury Records as well as helping to plan campaigns for black acts on DeLite Records. He also will continue to direct all promotion activities for his regional staff.

Haywood joined Mercury in 1975 as national promotion director/R&B. Formerly he was program consultant for WOOK as well as music director of WLEE in Richmond.

Hoff will coordinate all A&R activities for the west coast, both in acquiring new talent and budgeting for recording sessions. Hoff will also head Mercury's Los Angeles office.

Hoff joined Phonogram in June as west coast A&R director. He was formerly president of Threshold Records in London. And for five years Hoff was west coast A&R director for London Records.

Losk's new position will involve overseeing his regional marketing staff and designing and implementing sales programs. Losk also will direct the placement of local radio and print advertising for Mercury product.

Losk formerly was regional vice president for Transcontinental Distributing Corp. before being appointed national sales manager for Mercury in December of 1975.



Haywood Hoff Losk

Memphis Sound Revival Marks Reactivation Of Stax Label

by Carita Spencer

MEMPHIS — Several business and civic representatives along with record company personnel, members of the press and invited guests attended the Memphis Sound Revival held Saturday, December 10, commemorating the re-entry of Stax Records into the Memphis music industry.

The itinerary for the revival commenced with an open house of the new Stax Records offices and was highlighted with an afternoon luncheon and showcase followed by a hospitality reception at the Holiday Inn Rivermont.

The luncheon/showcase featured keynote speakers with several presenting certificates of appreciation and proclamations to David Porter recently appointed vice

president, A&R/talent at Stax. Ralph Kaffel and Al Bendich, president and vice president, respectively, of Fantasy/Prestige/Milestone/Stax Records, were made honorary citizens of the state of Tennessee by a representative from Governor Ray Blanton's office. Additionally, December 10 was proclaimed Stax Memphis Sound Revival Day by the mayor of Memphis.

Speakers

The roster of guest speakers included Congressman Harold Ford, of the eighth congressional district of Tennessee; Willie Miles, representing state Senator Jim Sasser; representatives from the National Business League, the Memphis chapter of the NAACP, the Memphis Urban League and the Memphis chapter of NARAS were also present. Each cited the numerous contributions made to the city as well as the music industry by Stax and Porter in the past in addition to commending Fantasy for revitalizing Stax and making it possible for them to once again actively produce music in Memphis under new leadership.

Chuck Scruggs, vice president and general manager of WDIA, Memphis, spoke on behalf of the station and pointed out the significance of Stax as a name, what it means and the reason it was chosen to be

(continued on page 36)

Boone Goes Platinum

LOS ANGELES — Debby Boone's debut album, "You Light Up My Life," has been certified platinum. The title song is this year's only platinum single.

CORRECTION

Information included in last week's **Cash Box** regarding the relationship between Warner Bros. Records and Dark Horse Records was not factual and was the result of incomplete research.

Cash Box regrets having been responsible for the dissemination of erroneous information. Our sincere regrets to all those concerned.



A DOUBLE PLATINUM POINT — Kirshner Records recording group Kansas were recently awarded double platinum records for their album, "Leftoverture." The presentation was made at the Amphitheatre in Chicago, where the group was performing at a sold-out concert. Pictured backstage, are (top row (l-r): Bud Carr, manager of the group; Don Kirshner, president of Kirshner Records; Rich Williams and Robby Steinhardt of Kansas; Don Van Gorp, midwest regional vice president of CBS Records; Herb Moelis, executive vice president and general manager of Kirshner Records; Tony Martell, vice president and general manager of CBS Associated labels; Jim Scully, Chicago branch manager of CBS Records; and Gerry Smallwood, local promotion manager in Chicago for E/P/A. Pictured in bottom row (l-r): Dave Hope and Steve Walsh of Kansas; Ron Alexenburg, senior vice president, Epic/Portrait/Associated labels; Kerry Livgren of Kansas; Jeff Glixman, producer of the album; and Phil Ehart of Kansas.

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New Faces To Watch



The Motors

It is almost impossible these days for a new rock and roll group coming from England to avoid being labeled as a "punk" or "new wave" band, no matter what its particular musical style happens to be.

The Motors, currently being in that position, see it as more of an annoyance than a serious hindrance. "It's nothing that's really going to hurt us," commented Andy McMaster, who writes most of the band's songs with Nick Garvey. Rounding the Motors' line-up are Bram Tchaikovsky and Ricky Slaughter. The band has classic rock instrumentation, with Garvey and Tchaikovsky on guitars, McMaster on bass and Slaughter on drums. All four sing.

Garvey and McMaster, who had played together in the British pub-rock group Ducks Deluxe, formed the Motors in 1976 with newly-recruited Slaughter and Tchaikovsky.

Their new association still better exemplifies pub-rock than punk rock. The former is more conscious of melody and catchy hooks in its songs, while the latter strives for shocking statements and outrageousness without as much regard for musical composition.

Garvey freely admits he has no desire, like some of his punk rock contemporaries, to create anarchy in his native Britain or stir people up to take a stand on political issues.

"Personally, I'm not political. I don't even vote most of the time," Garvey says. What he is adamantly interested in helping to change is the face of contemporary pop music, which he described, as it exists now, as "a bland sea of glue."

"What I miss in modern rock and roll is that there is no joy. Everybody is posing away, but where are the people who enjoy playing? Chuck Berry is still playing the same songs he played 20 years ago, but when he does, there is still that twinkle in his eye. He loves what he is doing."

At the same time, Garvey said, The Motors "don't just get off on having fun. We are trying to create something new as well and not just re-create what's been done before."

"A re-creation, no matter how good, loses that spark of newness. You have to make an impact; take everything that's been already done and redirect it."

McMaster, who is Scottish and the only non-Englander in the group, said his current goal is down-to-earth. "I want a number one album and a number one single."

Motors, manager Richard Ogden said the group will cut its second album for Virgin/CBS after it finishes this tour, then come back the U.S. for more concerts next spring. More interested in playing and listening to music than talking about it, Garvey seized the opportunity to sort through a pile of singles while McMaster sat down at a handy piano and launched into a spirited "Great Balls Of Fire"...

Atlantic Staffers Convene For 3 Days

NEW YORK — Atlantic Records executives recently convened for three days of meetings in Barbados, in which all of Atlantic's activities throughout the past year were discussed.

The label has already named 1977 as the most successful year in its history, with sales up 20% over 1976.



Stillwater

Stillwater is a group that honed its talents on stage. Former members of various bands that played the Georgia club circuit while they were in high school, they formed about five years ago when guitarists Michael Causey and Bobby Golden got together with keyboardist Bob Spearman and vocalist Jimmy Hall. Sebie Lacey was invited in on the drums, and Golden's brother played bass. In the group's entire career together, the only personnel changes were the addition of guitarist Rob Walker and a replacement in the bass chair, made when Allison Scarborough joined the band.

Through all those years, Stillwater kept pounding the club circuit, only in ever-widening circles, establishing a reputation for themselves in all the neighboring states. The band had a greater priority, however, in songwriting, and any striving musician knows that it's not always easy to play one's original music when entertaining crowds in bars.

"We played one place where the manager told us, 'No original music,'" recalls slide guitar specialist Bobby Golden, "but we played our original songs anyway, and he complimented us on our choice of songs. I guess to him, original music was something really far out!" The group continued finding it easier and easier to slip in their own numbers, and by the time they signed with the Paragon Agency for booking, their sets were comprised of only their own compositions.

One of their best regular gigs was at Uncle Sams, the most popular rock club in Macon, Georgia. In 1975, guests at the annual Capricorn Records picnic all finished the festivities there, and Stillwater's performance was witnessed by music industry people from all over the country. By the end of the evening, Elvin Bishop, Dickey Betts, and a few members of the Marshall Tucker Band had all taken the stage for one extended jam, which provided the inspiration for the longest cut on Stillwater's debut album for Capricorn, "Sam's Jam."

It took one more catalyst, however, to land them their record contract. As an opening act for the Atlanta Rhythm Section at a major concert in Macon, Stillwater came into contact with Buddy Buie, ARS' manager and producer. They put together a four-song demo in just about as many hours, and it wasn't long before Buddy was producing Stillwater's first album for Capricorn.

Although many of the songs on "Stillwater" were written while the band was yet unsigned, the LP's most novel cut was born in the studio. For some reason, Rob persisted in playing a little blues riff, and Buddy found a little melody that fit right in with it. The result was their first single, "Mind Bender," in which Rob, singing through a guitar/voice box, takes the part of a talking guitar. "My father was a Gibson/My mamma was a Fender/That's why they call me/Mind Bender."

Discussions centered around Atlantic's plans for expansion over the next year (to be announced in the months ahead), and on Atlantic's relationship to the WEA Corp. in America and around the world. The conference also featured a review of product sales, a review of promotion; and a session on advertising.

Managers' Series:

Booking Agent Background Aids 'Live' Band Management

by Peter Hartz

LOS ANGELES — "The word manager is very outdated," according to John Sherry, director of NEMS, an English booking agency and manager (for want of a better word) of MCA recording group, Wishbone Ash.

"When I handle the band's financial affairs," Sherry explained, "I'm their business manager. That in itself is tremendously time



John Sherry

consuming, sorting out tax situations from around the world. When I book their dates, I'm their agent. When I design radio or newspaper advertisements, I'm their publicist. When I discuss the recordings

with the band, I'm their executive producer. Management is all of these things for me."

Sherry got his start in the music business as a musician. He was the drummer with an English group called The Bunch, which in 1965-66 used to back American artists such as Ike and Tina Turner when they toured England.

"I spent six years on the road," Sherry said. "I ended up running the affairs of the group. We met Brian Epstein after he moved to London from Liverpool and opened NEMS to book the Beatles. Brian said he wanted to manage The Bunch. We were all elated. NEMS booked us a three-week season in the south of France. One morning, I went out for a walk and bought a newspaper. It said, 'Brian Epstein Dead.' I was stunned. I sat by the sea for hours. That was the end for the band. I just crossed over to the other side of the desk and started booking for an agency."

Within a year, Sherry had left to open his booking office. In 1972, Miles Colton joined as a partner. In 1976, Sherry and Colton reached an agreement and Sherry sold SCIA to NEMS where he stayed on as manager and director.

Booked First Gig

Sherry booked Wishbone's first gig in 1969 and continued to work as their agent

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HALF ABBA — Benny Andersson and Anni-Frid (Frida) Lyngstad, half of the Atlantic recording group Abba, were in New York recently taking a short vacation. The break comes after several months of work on the group's new LP, "Abba — The Album," and a new movie, "Abba — The Movie." The LP is set for January release and contains nine new songs. The feature-length film will open in selected countries before Christmas (and in the U.S. in early 1978). Pictured at WXLO-FM studios in New York are (l-r): Vince Faraci, national pop promotion director for Atlantic; Mike Klentner, senior vice president of Atlantic; Roxy Myzal, music director of WXLO; WXLO deejay Ed O'Brien; and Benny Andersson.

Print Publishers Launching Final Holiday Campaigns

by Jim Armstrong

LOS ANGELES — The nation's major print music distributors have geared for a final holiday push and many are already concentrating on major marketing campaigns for 1978.

Steve Spooner, director of sales, advertising and media for Warner Brothers Publications, has announced the release of special promotional posters featuring the firm's "Superstar Gift Box Displays" as Christmas gifts. This collection of music books includes anthologies of America, The Beatles, Elton John, Loggins And Messina and Led Zeppelin.

In-Store Marketing

Warners is also continuing to enlarge their in-store marketing and advertising program geared to several specific types of retail operations including record shops, sheet music dealerships and instrument companies. Spooner listed The Beatles, Aerosmith, The Eagles, Linda Ronstadt and the "Warner Brothers Legal Fake Book" as among the company's top gift items. Upcoming projects include folios on Ted

Nugent, Alice Cooper, Linda Ronstadt and Fleetwood Mac.

Frank Hackenson of Columbia Pictures Publications made mention of the firm's recent "Gift of Music" promotional package. A variety of 14 various books were shrink-wrapped with embossed bows and cards. A 50% discount was given to dealers on this series which includes piano solo folios, mixed pop collections and personality folios on Fleetwood Mac, "Star Wars," Chicago and Cat Stevens.

Columbia's "You Light Up My Life" will sell close to 400,000 copies by January 1, the firm reports. Two new folios from Columbia include "50 Country Supersongs Of 1977" and "The New Top Twenty Certified Gold."

Chappel Music Co. is releasing the sheet music to "Happy Birthday Jesus" as recorded by TV personality Mike Douglas. The publishing giant has scored big hits this year with the release of folios featuring the music of Hall and Oates, Carole Bayer Sager, Judy Garland, Richard Rodgers and

(continued on page 37)

"In a real sense, I'm coming back home. Traditionally, A&M is a company that breaks new acts and I'm traditionally a person who looks for new acts — so it's a natural!"

We're happy to announce that Tommy LiPuma, producer of some of the most successful and unique acts in music, has now joined A&M.

Again.

After a short seven-and-a-half year absence and a couple of dozen hit albums under his belt, Tommy's finally back, as Vice President of A&M and Creative Director of

Horizon, the label that's looking to the creative and meaningful new music of the future.

"I don't want either the label or myself to be stereotyped in any way. I'll have my eyes and ears open for everything!"



Gil Friesen
President

Jerry Moss
Chairman of the Board

Tommy LiPuma

Herb Alpert
Vice Chairman of the Board

Kip Cohen
Vice President of A&R



The best of Tommy LiPuma is on the horizon.

Recording Stars Steer Clear Of Non-LP TV Commercials

by Mark Mehler

NEW YORK — While the record industry is making a tremendous impact on the visual media through a bevy of new films (**Cash Box**, December 17) and guest appearances of recording artists on TV shows, one area it has not yet made a heavy dent in is the television commercial.

Dozens of celebrities, from John Wayne and Lawrence Olivier to Joe Namath and Farrah Fawcett-Majors, have hawked everything from aspirins and cameras to "butter-up poppers" and shaving cream.

Lloyd Kolmer, a "middleman" whose job it is to bring the stars together with the advertisers and help negotiate deals (and who was recently profiled in the *Wall Street Journal*), told **Cash Box** that top rock stars on the order of Elton John and Linda Ronstadt have "no interest" in being pitchmen for anything other than their own records.

The main reason, he said, is simply the money. "The kind of money I could get them (Elton, Rod Stewart, etc.) would not be worth their while. "We're talking \$50,000 to \$100,000 (for one commercial) . . . Why should Peter Frampton, who's making \$4 million a year, want to bother with that?"

The reason the fees would not be hun-

dreds of thousands of dollars, as they are for major film stars like Olivier and Wayne, is that pop recording stars would, at best, appeal to a "limited market." Rock stars, continued Kolmer, would only be effective pitching selected products to the under-30 market; these would include things like stereo equipment, chewing gum, Levis, or acne medication. Manufacturers of soaps, dress slacks, automobiles, and other mass appeal items would not only find rock stars ineffective hawkers, but would often be turned off by their eccentricities.

"I thought I had Elton John for one account," Kolmer recalled. "But it didn't come off. And the fact that Elton admitted his homosexuality ended whatever chance there was, anyway."

Not Just The Money

Kolmer's comments, however, were refuted by Vince Mauro of Bandana Management, which handles Peter Frampton and Gary Wright, among other artists.

"Our clients are guided away from commercials," Mauro asserted, "but I would disagree that it's only because the money isn't big enough. In the case of Peter (Frampton), for a half day's work on a commercial, he could make \$100,000 . . . that is

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BEAUTY ON A BACKSTAGE — RCA recording artists Daryl Hall and John Oates recently played Dallas as part of a national tour in support of their new LP, "Beauty On A Back Street." Pictured backstage after the show are (front row, l-r): Mike Pack, regional album specialist for the label; Marsha Hawkins, manager of a local Melody Shop store and co-winner of RCA's Hall & Oates display contest; John Oates; Nancy Goden, co-winner of the contest; and Daryl Hall. Back row (l-r) are: John Ryland, local promotion man for RCA; unidentified friend; and Cat Simon KLIF air personality.

AGAC Songwriters' Contract Revised After Thirty Years

NEW YORK — The first revised version in 30 years of the American Guild of Authors/Composers'/popular songwriters contract was unveiled here last week by the Guild's executive committee.

The most significant change in the new contract, according to Ervin Drake, president of the Guild, provides that royalties on regular piano copies of songs are no longer based on fixed cents per copy, but solely on a percentage of the wholesale selling price of the composition.

Essentially, the AGAC contract has been used to provide a negotiating guideline for the Guild's songwriter members.

Other important provisions in the revised contract include the following:

- While the duration of the contract is subject to negotiation between the writer and publisher, the contract may be renegotiated 40 years from the date of its execution, or 35 years from the release of the commercial sound recording, whichever is shorter.

- If a commercial sound recording is mentioned in the contract, the publisher must arrange for it to be made and commercially released within one year after the date of the contract, or within one and a half years if the publisher pays not less than an additional \$250 to the writer.

- The publisher is obligated to pay for the cost of an examination of its books and records if the examination shows that the writer is owed five percent or more of the sum shown on the royalty statement.

Controversial Clause

There is a clause specifying that no derivative work of an author may be utilized by the publisher after termination or expiration of the contract.

Alvin Deutsch, attorney for AGAC, commented that the derivation clause would probably be the most controversial aspect of the new contract. In anticipation of the controversy, Drake proposed the creation of a blue ribbon panel to determine legitimate derivative works.

Drake also urged that AGAC be allowed to inspect the financial records of record companies that are jointly owned with publishing companies. In addition, Drake proposed that current arbitration procedures between publishers and writers be changed to include only a single arbitrator, instead of the present number of three arbitrators. AGAC, which currently claims 4,000 members, has mailed out sample copies of the new contract to over 200 leading publishers. Anyone requiring a sample copy may write to AGAC, 40 West 57th St., New York, N.Y. 10019.



Stevens

Yoergler

Whiffen

Hayes

Polydor Announces Changes — Polydor Incorporated has restructured and expanded its artists and repertoire department. Rick Stevens has been named vice president, artists and repertoire and Hal Yoergler has joined the company in Los Angeles as vice president, artists and repertoire west coast. Barry Oslander has been named national creative coordinator artists and repertoire. Stevens, most recently vice president, east coast A&R, will oversee all domestic A&R activities of Polydor and continue to actively pursue international acquisitions for the company. Yoergler, was formerly the vice president, music publishing for ABC Records.

Whiffen To A&M — A&M Records has announced that Janice Whiffen has been appointed national advertising manager. Prior to joining A&M, she was advertising and merchandising manager for Arista Records. During her three year tenure at Arista, she also held the posts of assistant to the national sales manager and field coordinator.

A&M Institutes New Marketing Region — A&M Records has announced that A&M will have a new marketing region. The new south-central marketing region will encompass St. Louis, Dallas, Houston, New Orleans, Kansas City, Shreveport, Oklahoma City, and San Antonio. Regional marketing director for the new region is Larry Hayes; regional promotion director is Nick Stearn; regional merchandising director is Geoffrey Schulman. The three A&M staffers will work out of Big State Distributors in the Dallas area.

Hausfater Joins ABC — ABC Records has announced the appointment of Jere Hausfater as staff attorney, ABC. Prior to going to law school, he was an administrative assistant at Blue Note Records. He also held several positions related to marketing, sales, and promotion at United Artists Records.



Gordy

Nichols

McLeod

Jackson

Gordy Appointed At Jobete — Jobete Music Company, Inc., has announced the appointment of Roxanne Gordy as a professional manager for the firm, operating out of its New York office. A theatre arts major at both Brown University and Wayne State University, she most recently served at the Harry Fox Agency in New York, specializing in publisher's rights and rates.

Nichols Joins ABC — ABC Records has announced the appointment of Paul Nichols as sales manager for ABC and will be based in the San Francisco Bay area. He has been in the record industry since 1970. He last worked for WEA, and was the company's senior salesman in the Bay area.

Two Appointments At WEA — Warner-Elektra-Atlantic Corp. has announced the appointments of Michael McLeod as assistant director of national credit and James Jackson as regional credit manager for the Philadelphia branch, replacing McLeod. McLeod is a six-year veteran of the record industry. Prior to joining WEA, he was a regional credit manager for London Records. For the past year he has been WEA's Philadelphia regional credit manager. Jackson had been a branch credit manager for six years with a national sales finance company prior to his joining WEA six months ago. He had been a member of WEA's national credit department in Burbank at the time of his promotion and transfer to the Philadelphia Branch.



Sotet

Pritchett

Kayen

Shimp

Sotet Named At Mercury — Jim Sotet has joined Phonogram, Inc./Mercury Records as national secondary promotion manager. He will be concentrating on promotion at the secondary radio level on both singles and albums and based in the Phonogram/Mercury home office in Chicago. Previously, he had served as music director at WABX-FM in Detroit. Prior to that he was program director for three years at WCMF in Rochester and two years at WPHD in Buffalo.

Pritchett Named At CBS — CBS Records, Nashville, has announced the recent appointment of Tim Pritchett to the post of southeastern regional country marketing manager. He replaces retiree Jim Zemarel. He began his career with CBS Records in 1971 as a dealer inventory clerk in Atlanta. In 1972 he became an Atlanta based CBS sales representative, a post which he held until his '76 appointment to the post of Atlanta branch country specialist for CBS Records.

Teitelbaum To Vornado — Vornado Inc. has named Jeff Teitelbaum as the new merchandise manager in the records and tape departments. He was formerly merchandise manager for Jimmy's Music World. Prior to that he was LP buyer at Sam Goody, Inc.

Kemp Named At CBS — CBS Records has announced the appointment of Patty Kemp as single records coordinator for the Dallas and Houston markets, CBS Records. She has worked for CBS since September 1975 as regional promotion secretary for the southwest region.

ABC Announces Appointments — ABC Records has announced several appointments. Tricia Steed has been promoted to general manager for special markets. Formerly an ad-

(continued on page 45)

SEASONS GREETINGS

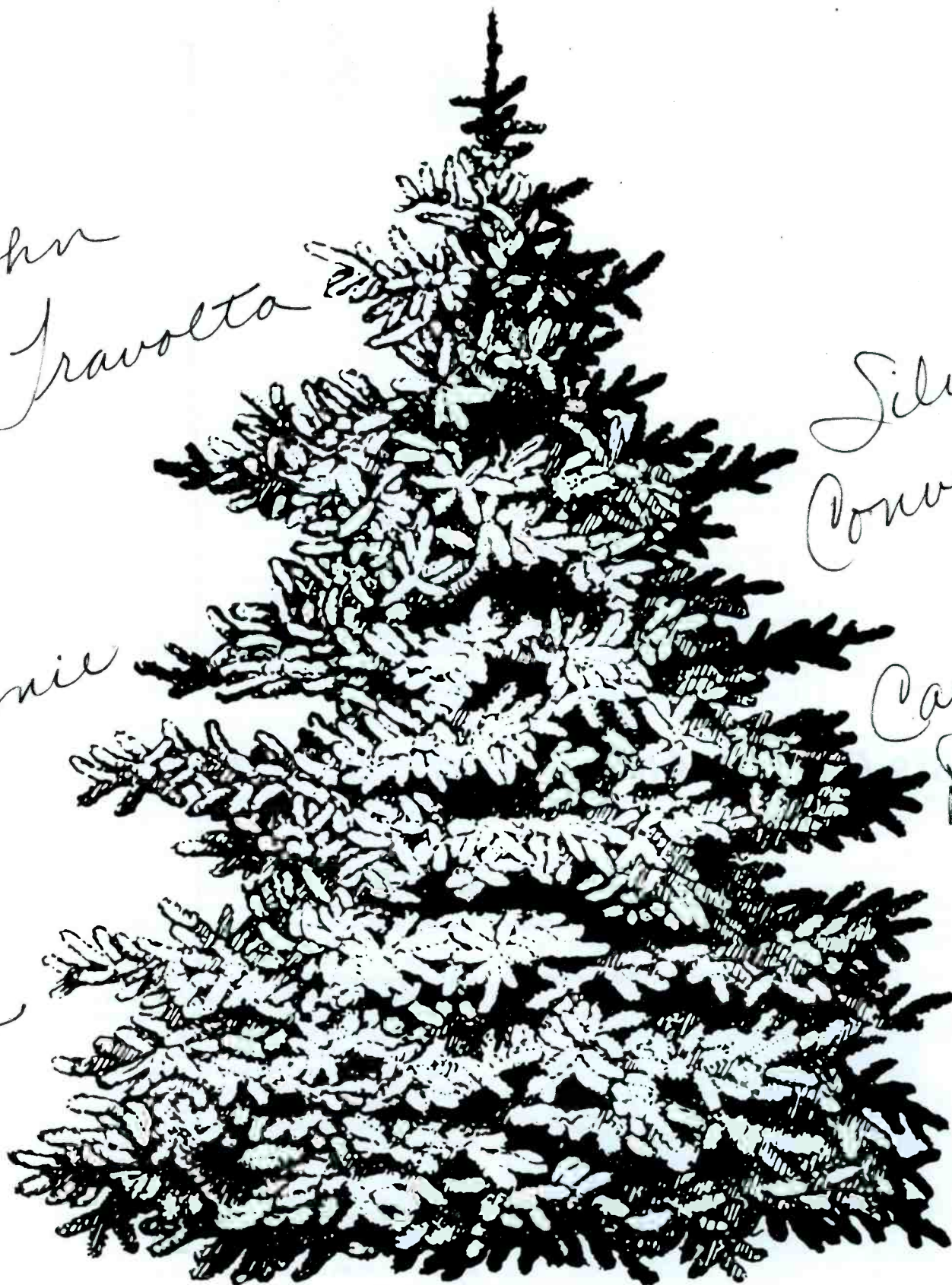
John Travolta

Silver Convention

Melanie

Carol Douglas

John



Midsong International

Osmonds Switch; Now On Mercury

CHICAGO — All records by the Osmonds, including Alan, Wayne, Merrill and Jay Osmond, in addition to those of their brother Jimmy Osmond, will now be released through Phonogram Inc./Mercury Records. They formerly recorded for Polydor, where Donny and Marie Osmond, both as a duo and as individual artists, will remain.

Karl Engeman, who directs all Osmond recording activities, explained, "Because of the complexities of scheduling albums and single releases for the Osmonds and Jimmy, as well as Donny and Marie, we felt there was a need to have two labels involved in the release of Osmond family records. The natural move for the Osmonds and Jimmy was to the Mercury label, which is part of the Polygram recording group, along with Polydor."

A spokesperson for Mercury added, "We want to concentrate on the Osmonds, and it's difficult to do this with them on the same label as Donny and Marie. We wanted them on our label, so we could concentrate on developing their careers."

Engeman indicated that the Osmonds' commitments to the Donny And Marie television show, as well as the group's extensive touring schedule, had limited their opportunities to record new products until

only recently. Sessions leading up to their first Mercury single will take place in Los Angeles with Mike Curb producing, while the LP sessions will occur at a later date in Muscle Shoals, Alabama, with Rick Hall as producer.

Looking Back

1 Year Ago Today (12/25/76):

- Elektra released the Queen album at \$7.98, the first at the higher list price
- Pete Bennett was indicted for income tax evasion
- 20% of the CB LP chart was comprised of greatest hits albums
- George Steele was named vp marketing services, and Jerry Sharell was named vp artist development at E/A

5 Years Ago Today (12/23/72):

- MCA unveiled their video disc
- Robert Stigwood formed the RSO label, naming Johnny Bienstock president
- Earl Monroe of the New York Knicks joined Spring Records as director of special events

- Stu Yahm was named national artist relations manager at Capitol
- Dennis Hannon was named director of merchandising for Merco

- The Spinners signed with Buddy Allen

10 Years Ago Today (12/23/67):

- Larry Newton renewed his pact as president of ABC Records
- CBS and Sony jointly formed a record label in Japan
- Otis Redding died in plane crash
- Bud Katzel was appointed vp marketing at ABC
- Derek Church was named advertising and merchandising manager at Liberty
- Jim Frey was named head of MGM classics

15 Years Ago Today (12/22/62):

- Faron Young signed to Mercury
- Motown named Phil Jones as national sales manager, while Irv Biegel was in charge of singles sales and promotion
- CBS began building their sixth and newest record pressing plant in Santa Maria, Calif
- Fred Frank was named southern regional promotion director for Epic Records

Phonodisc Sales Were \$25 Million During November

NEW YORK — Phonodisc, the distribution arm of Polygram Corp., has registered November billings of over \$25 million, topping their previous monthly high of \$16 million in October, 1977.

John Frisoli, president of Phonodisc, said the sales record resulted from successful product on all Polygram domestic labels. He pointed to Mercury's Rush, with three LPs recently certified gold; RSO's "Saturday Night Fever" soundtrack and LPs by the Bee Gees and Andy Gibb; Polydor LPs by Donny And Marie and Millie Jackson; Island LPs by Grace Jones and Eddie And The Hot Rods; and Casablanca's Donna Summer LP.

Artists On The Air

Crystal Gayle, The Emotions and Lola Falana are set to appear on the "Lou Rawls Special," which will be broadcast Dec. 22 on ABC.

On Dec. 28 the Midnight Special will feature an 18-minute film of Heart's Performance at the Memorial Stadium in Seattle.

Player will perform on the Merv Griffin Show on Dec. 21.

The First Annual Bay Area Music Awards will be aired Jan. 24 on radion station KSAN and will feature The Hoodoo Rhythm Devils.

The Midnight Special Christmas Show, featuring performances by Pat Boone, Debby Boone, Phoebe Snow, David Gates and Emerson Lake & Palmer, is scheduled for Dec. 23 on NBC.

On Dec. 24 Don Kirshner's Rock Concert will spotlight Andy Gibb, REO Speedwagon, Skip Stephenson and The Village Idiots.

Angel is set to appear on "American Bandstand's Christmas Show" on Dec. 24 on ABC.



WNIC-FM THANKED — Casablanca Records recently awarded radio station WNIC-FM a gold copy of Donna Summer's "I Remember Yesterday" LP in appreciation of the station's help in making the record a success. Pictured (l-r) are: Dan Curdy, Casablanca promotion; Paul Christy, WNIC-FM program director; Dick Williams, national album promotion; Howard Rosen, national promotion director for Casablanca.

EAST COASTINGS — SATURDAY NIGHT BREAKDOWN — By the time this goes to press, "Saturday Night Live!" for December 17 will have featured Elvis Costello as the musical performer, because the Sex Pistols cancelled their appearance the Tuesday before it was to air. The date was booked, but the group's management decided to break their agreement because the Pistols had finally won their battle to do a British tour under their own name, after a ban on live performances lasting several months. The tour, which began on Friday, December 16, will include 10 dates through Christmas, coinciding with the release of the group's most tastelessly titled single to date, "Belsen Is A Gas." Tickets are priced for the proletariat at one and three-quarter pounds apiece. While there's no doubt that this British tour is long overdue for the group, the fact remains that they have



PARDON MY BREATH — Sire recording artist Richard Hell (l), who made his London debut at the Music Machine recently, met backstage with lead singer Johnny Rotten of the Sex Pistols. Rotten reportedly has not brushed his teeth in two years.

seriously alienated the executive staff of "Saturday Night Live!" The group and management's handling of the situation was termed "unprofessional" by associate producer Jean Doumanian, who stated firmly, "I personally am through with the Sex Pistols."

"BEATLEMANIA" TAKES A STEP FURTHER

Now that the Broadway show "Beatlemania" is ready to launch four American road companies, an original cast album is being recorded, and rumors are pointing to distribution by Arista Records. Although it's easy to see the attraction of the show, which offers live, realistic performances of music that will in all likelihood never be performed again by the original musicians, it's a bit more difficult to understand why anyone would buy such an album, when the original recordings are

still available on Beatles' albums. If the programming of tunes is so attractive, perhaps Capitol should release an album compilation of all the Beatles' cuts used in the show. It's quite possible, however, that the live impact of "Beatlemania" might represent the most exciting contact many people will have with this music, in which case they will want the cast recording after all.

THE WRONG FACE — No journalist can be too wary of the perils of any exclusive tipoff: in the excitement of the moment, it's easy to overlook the importance of routine fact-checking. A New York Daily News photographer came under the spell last week when a normally reliable source approached him at the Manhattan nightspot, Studio 54, and told him that this was his golden opportunity to photograph Kiss member Paul Stanley without makeup. The News was planning a Kiss feature on its people page for the upcoming Sunday edition, so the timing seemed perfect. To elude detection, the cameraman hid under a table and took the shot with a telephoto lens. The fever was transferred to the editor in charge when he carried back his prize, and radio spots were used to advertise the unveiling to rock audiences who might certainly be interested. Well, this "Paul Stanley" was actually the Babys' Mike Corby, but the edition was on the street before anyone found out. Aside from a little embarrassment on the part of the paper, there haven't been any ill effects. Both Casablanca and Chrysalis Records appreciated this bit of offbeat publicity.

NOSTRIL ART — Warming up the crowd for Narada Michael Walden's appearance at the Bottom Line, comedian Bob Shaw was at his cleverest with what he called "a little rock impression for you. Here it is . . . the first King Crimson album!" Shaw used two fingers to stretch his nose back far enough for the people in the front row to get a good look into his sinuses, simultaneously contorting his face into the appropriate mask of terror. Little did he know that Crimson founder Robert Fripp, now living in New York, was sitting in the audience. Asked for his judgment of the impression, Fripp mused, "I was surprised, I was very surprised . . ."

WHO'S THE BADDEST DUDE OF ALL? — A lot of people might answer Isaac Hayes, but they should be careful not to confuse his somewhat exotic public image with the down-to-earth, friendly guy that Isaac really is. His first LP for Polydor, "New Horizon," features many of the special production effects and orchestrations that he innovated back in the '60s, culminating in the hugh-selling "Shaft," and we were naturally curious about how he viewed the many people who had used those ideas since. "I would feel better if I had a chance to capitalize on my own innovations," he admitted, pointing out that the troubles of Stax Records had done considerable damage to many musical careers. "When the world started spinning around too fast, a lot of people were thrown off." These included Harold Beam and Michael Toles, the two Memphis guitarists who helped to create the ethereal sounds of Hayes' favorites, such as "Walk On By." Some of those dry periods in recording, however, were good for Hayes' other career, acting. He's done TV and a few "black action" films, such as "Three Tough Guys" (A DeLaurentis production), as well as "Truck Turner." And, mind you, killing 13 people in one flick doesn't make him so bad; Clint Eastwood beat him by a landslide in "Magnum Force" by knocking off 36 guys single-handedly in one film.

SHORT SHOTS — With whip in hand, Grace Jones will crack in the New Year at New York's elaborate disco, Studio 54 . . . Willie "Loco" Alexander And His Boom Boom Band, newly signed to MCA Records, will make a New York appearance at the Palladium December 29, opening for fellow Bostonians Geils. Willie's album will be titled "Looking Like A Bimbo" . . . Jean-Michel Jarre's "Oxygene II" is being incorporated into "Laser Rock," the new "Laserium" program . . . Blondie's second album, "Plastic Letters," will be released by Chrysalis on February second, following a reissue of their first album, which the company will have out in about two weeks. Blondie has been joined by bassist Nigel Harrison, who most recently played with Ray Manzarek's Nite City. The group had been experiencing bass problems from the very beginning, since Gary Valentine of the original lineup, and his replacement, Frank The Freak, were both really guitarists in disguise. Now they have a real bass player with the added benefit of Frank on rhythm guitar. Stevie Wonder received the UN Symphony's Peace Award for dedication to world peace through music on December 8 . . . Cat Stevens recently spent two weeks recording and mixing at Longview Farms, the country recording studio outside of Worcester, Massachusetts. The studio's proprietor, Gil Markle, and Justin De Villeneuve have formed Cousins, a management and production company, which will soon begin recording Massachusetts-based country rock band Zonkaraz . . . After breathing fire, Gene Simmons reportedly uses Scope. phil dimauro

POINTS WEST — BLUE MOVIE? — With all the films lately dealing with the world of pop music and featuring many of rock's top performers, Universal Pictures has added a twist to its new film, "Blue Collar," scheduled for release in March. Rather than having the biggest record sellers and most visible performers in the rock world, Universal has recruited some lesser known but highly respected musicians to do the score. Jack Nitzche will write the

(continued on page 16)

YES VIRGINIA, THERE IS A SAM...



Dear Virginia,

I have just read your letter, in which you ask me if SAM really exists.

This world of ours has always had its share of negative people who like to complain and grumble and nay-say – people who can only see what is right before their eyes (and even then, only partially).

It's a problem as old as mankind itself.

Maybe that's why some folks say that SAM doesn't exist.

But you know, and I know, Virginia, that SAM is as real as a sunrise on Mom & Pop's Record Shop; as real as boosted retail sales; as real as the voices of ABC Records' artists and executives on the Celebrity Hotline. SAM is a spirit – a spirit within dedicated record industry professionals. SAM is an attitude, a way of getting problems solved, getting things accomplished. SAM has many faces, and they're all turned toward the retailer out there in the market place.

Yes, Virginia, hard-bitten cynics may scoff. But we, whose lives and whose profits have been touched by SAM – we know he exists.

And not just for you, Virginia, but also for South Dakota and Florida and New Mexico – and every other place in this land of ours where there's a record retailer hungering for person-to-person contact with ABC Records!

Seasons Greetings

to everyone in the music industry

from Sam and the whole ABC Records family.

RCA Holds Meet In Palm Springs To Plan Strategy

NEW YORK — RCA Records recently hosted sales and promotion executives from across the country at meetings in Palm Springs, California. The sessions covered the marketing of first quarter releases in 1978, sales and promotion incentives for the next few months, merchandising new artists' product, and overall marketing concepts for all of 1978.

Bob Summer, division vice president of marketing operations for the label, delivered the keynote address, stressing "a feeling of new pride" at the company, based on RCA's strong 1977 performance. Mario DeFilippo, division vice president of commercial sales, chaired the meetings, and reviewed single and LP chart activity over the past two years. DeFilippo further provided a complete analysis of RCA's total sales and marketing performance during the past year.

Ray Anderson, division vice president of promotion, played cuts from a number of new artists who will be introduced on RCA during the first three months of 1978.

A highlight of the meetings was the appearance of Odysseus, who made a special trip to California to personally thank RCA officials for helping to bring home their debut LP.

The emergence of Dolly Parton and Ronnie Milsap as country-pop crossovers, the continued successes of John Denver and Daryl Hall And John Oates, and the huge demand for Elvis Presley product were also cited as reasons for RCA's solid 1977 performance.

Kendricks, Ruffin In Motown January LPs

LOS ANGELES — New packages by the Fifth Dimension, Eddie Kendricks, David Ruffin, Fresh, 21st Creation and Fantasy Hill are scheduled for January release by Motown Records.

For the Fifth Dimension, now composed of Florence LaRue Gordon, Lamonte McLemore, Danny Miller Beard, and newcomers Terri Bryant and Michel (Mic) Bell, their new album marks their debut for Motown. It is entitled "Star Dancing."

For fans of Kendricks and Ruffin, Motown has put together individual packages of their best work. They are aptly titled, "Eddie Kendricks . . . At His Best," and "David Ruffin . . . At His Best."

Making their debut for Motown Records, on the Prodigious label, is a seven member group called Fresh. Their first release is called "Feelin' Fresh." Also putting out their first LP for Motown, on the Gordy label, is 21st Creation. Their album is entitled "Break Thru."

Rounding out the releases for January is a Fantasy Hill LP, "First Step."

The company's current marketing campaign, "The Magic of Motown," will help promote these new albums

Schwartz Reports Nine-Month Sales Income Increases

WASHINGTON, D.C. — Schwartz Bros., the east coast independent distributor and record retailer, has reported increases in net income and sales for both the third quarter and the first nine months of the current fiscal year.

Net income for the nine months ended October 31, 1977, was \$101,716, up from \$59,711 in the three quarters ended September 30, 1976. Sales for the nine month period this year were \$19.66 million, compared to \$16.22 million last year.

Net income for the third quarter of this fiscal year was \$53,934, compared to last year's third quarter figure of \$28,563. Sales for the third quarter of this year were \$7.46 million, up from \$5.69 million in last year's three-month period.

James Schwartz, president of the firm, said the net income increases resulted from higher volume in both the wholesale distribution operation and the chain of Harmony Hut record outlets. Such factors as the addition this year of the London Records line to Schwartz's distribution system, and the opening of new Harmony Hut stores in Philadelphia and Rockaway, New Jersey contributed to the volume increases, Schwartz said.

Two Seger Albums Hit Milestones

LOS ANGELES — At almost exactly the same time, Capitol recording artists Bob Seger & The Silver Bullet Band had their "Live Bullet" album go platinum while their "Night Moves" album was going double platinum.

Seger's next album, "Stranger In Town," is in the final recording stages and is tentatively scheduled for release in February. The album was delayed by heavy touring commitments made earlier, including Seger's first tour of Europe. According to Seger, "We're recutting a couple of songs for the new album because we know we can do them better. We want to deliver only the best."

"Live Bullet," a two-record set recorded in Detroit, Seger's hometown, and released in April, 1976, catapulted Seger to stardom. It both summed up his early career and captured one of his powerful live performances. It introduced the midwest rocker to the rest of the world and was certified gold in December, 1976.

"Night Moves," released in October, 1976, made Seger a superstar. The Top 10 album contained three smash hit singles — the title track, "Main Street" and "Rock And Roll Never Forgets." It was certified gold in January, 1977, and platinum in March. The album has been on the **Cash Box** Top 200 Albums chart continuously since its release more than a year ago.

In addition, all eight of Seger's earlier albums are now distributed by Capitol and are enjoying renewed sales interest

EAST COASTINGS / POINTS WEST

(continued from page 14)

music and some of the musicians involved include **Ry Cooder**, **Jesse Ed Davis**, **Jim Keltner** and **Steve Douglas**. **Captain Beefheart** will sing the title song. The film, which is about Detroit auto workers, was written by **Paul Schrader**, who wrote "Taxi Driver," and stars **Richard Pryor**, **Yaphet Kotto** and **Harvey Kaitel** . . . **Captain Beefheart**, by the way, has a new Magic Band which he considers the best ever and played four sold-out shows at the Bottom Line In New York. **Woody Allen** and **Diane Keaton** showed up at one of the performances over the Thanksgiving weekend . . . Already involved with sequels to "Star Wars," **George Lucas** is said to be planning a sequel to his first big cinematic hit, "American Graffiti." Lucas is going over scripts and apparently has contacted some members of the original cast, which launched **Richard Dreyfuss** to "Jaws" and "Close Encounters . . ." as well as **Ron Howard** and **Cindy Williams** — not to mention **Harrison "Han Solo" Ford**.

PRESIDENTIAL PERFORMANCE — Mercury's **Larry Gatlin** is invited to the White House where he performed before First Lady **Rosalyn Carter**. Gatlin is also heading to the Golden Nugget in Las Vegas, which is expanding its country music activities. **Kenny Rogers**, among others, also will be performing at the Nugget . . . An interesting promotional angle has been taken while Gatlin is in Vegas. Mercury promotion people in the area have distributed 1,000 Gatlin singles to the taxi drivers in the area, hoping that the thousands of tourists who ask the cabbies where to see a good show will be directed to the Golden Nugget . . . **Flora Purim** is working on her second album for Warner Bros. at Conway Recorders in L.A. with **Bob Monaco** producing. Several jazzmen have dropped by to



WOODY'S BEST — A 2-LP collection, "Woody Allen, Stand-Up Comic," is scheduled for release on United Artists Records in mid-January. Going over material for the album are (l-r): producer **Steve Tyrell** and **Allen**.

Records. Although in February Capricorn will issue a greatest hits album compiled from the group's seven Capricorn LPs, Wet Willie recently changed labels and is now with Epic. From here on out, no more mistakes . . . Phonogram's new punk rock label has changed its name from Dip to Blank Records. The reason is that a gospel label already had used the name Dip, a fact Phonogram was unaware of at the time a name had to be selected. The only problem now is if retailers decide to stock Blank Records next to blank tape . . . ABC's **Jimmy Buffett** appeared for two days last week in special concerts staged for the filming of **Irving Azoff's** "FM." The concerts took place from 10 a.m. to 5 p.m. at the new Coconut Grove in the Ambassador Hotel in L.A. . . . **Heart** is playing a benefit for Vancouver Children's Hospital at the Pacific Coliseum in Vancouver Dec. 29. The event is expected to bring in \$30,000 for the hospital. The group will then return to the studio to record its second Portrait album for a spring release. Heart also will appear on the Midnight Special on New Year's Eve, in a film done at Seattle's Memorial Stadium.

THE ENTERTAINER — Before forming the Entertainment Co. which he now runs, **Charles Koppelman** was vice-president of A&R at Columbia Records. But it was in 1960 that Koppelman first appeared on the record industry scene as one-third of the **Ivy Three**, whose "I'm A Yogi" record achieved gold status in 1960. Koppelman, however, now only appears in a recording studio with those artists on whose records he is currently working . . . Has **Dee Anthony**, manager of **Peter Frampton**, been barred by **Bill Oakes** from the set where his star is playing the lead in "Sgt. Pepper's Lonely Hearts Club Band?" . . . **The Runaways** will soon embark on a major U.S. tour which may include the **Ramones** . . . Producer **Ken Scott** is working with Capricorn's **Dixie Dregs** at Chateau Studio in Los Angeles on an album tentatively titled "Odyssey," which will be out late next spring . . . Much activity is happening at Nashville's Quadrafonic Sound Studios, where **Jimmy Buffett**, **David Allan Coe**, **Eddie Rabbitt** and **Stella Parton** are all working on new albums. Separately, of course . . . Capitol has released the second single from **Kraftwerk's** "Trans-Europe Express." The song, "Showroom Dummies," will be on a 12-inch, disco single, backed by the same song sung in French, a previously unreleased version . . . Phonogram reportedly has offered RSO's **Al Coury** an executive v.p. position . . . **Martha Reeves** has signed a contract with Fantasy Records . . . **Devo** has joined **Mink DeVille's** New Year's Eve show at the Santa Monica Civic.

GOING FOR THE BIG ONE — RSO Records has launched an advertising campaign in an attempt to get the **Bee Gees** nominated for an Academy Award. RSO is hoping the group's "How Deep Is Your Love" from "Saturday Night Fever" will be nominated in the category "Best Original Song Score And Its Adaptation" . . . Dec. 10 was remembered by friends and family of the late **Otis Redding** as the 10th anniversary of his death. In Round Oak, Georgia, a memorial service was held and a tree was planted in Redding's honor at Capricorn Memorial Park . . . **Bernie Wayne** was awarded first prize in the American Song Festival (Professional Country Category) with **Marvin Moore**. **Cash Box** staffer **Jeff Crossan** also was recognized in that competition with an honorable mention, the second such award he has received in the song festival . . . Presenters have been selected for ABC-TV's "American Music Awards" which will air Jan. 16, and will include **Barry Manilow**, **Crystal Gayle**, **Barry White**, **Dolly Parton**, **Air Gibb**, **Aretha Franklin**, **Kenny Rogers**, **Charley Pride**, **Dave & Sugar** and **Ronnie Milsap** . . . **George Carlin** has been signed to a long-term contract with the Aladdin Hotel in Las Vegas . . . **Don Drum** has signed with Churchill Records, Ltd. . . . Columbia's **Jane Olivor** will return to Studio One in Los Angeles for a one-week stint Dec. 26-31.

LEST WE FORGET — Research for **Cash Box's** Year End wrap up uncovered two significant events, both in June 1977, which should not be overlooked as we move into 1978. It was in June that Ramtek introduced its M-79 Ambush shooting game and (the week of June 11) that **Keyi Ogura's** "Watarase Shooyoo" was the number seven single in Japan.

randy lewis



A&M A&R STAFF MEETS — Caught in a light-hearted moment are members of A&M Records A&R staff. Musical plans for A&M's artists and their producers were discussed during recent national A&R meetings in Los Angeles. Pictured above on the couch are (l-r): **Kip Cohen**, vice president, A&R; **Herb Alpert**; **John Simmons**, song consultant; **Barry Korkin**, associate director, A&R; **Arie Decker**, newly named talent acquisition representative, southeast; **Michael Godin**, A&R coordinator, A&M Canada; **John Anthony**, director of A&R, east coast; **Mark Spector**, director of A&R, west coast. Sitting on the floor are (l-r): **Juliea Clark**, executive assistant, A&R, and **Liz Hollander**, A&R administrator.

EXPLODING!

**"MULL OF
KINTYRE"⁴⁵⁰⁴**

#1 Single In The U.K.!

**Over 1,200,000 Records Sold -
And It's Spreading Throughout The World!**



WINGS



FEATURE PICKS



MECO (Millennium/Casablanca 608)
Theme From "Close Encounters" (2:59) (Gold Horizon — BMI) (Williams)
 Although the theme of "Close Encounters" is strictly peaceful, Meco has once again entered onto the field of cover battle with his interpretation of another Williams movie theme. Once again, he uses various pieces of the soundtrack, all combined into one bombastic arrangement.

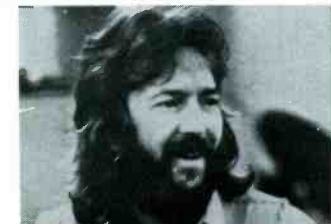


CRAWLER (Epic 50492)
Without You Babe (3:30) (Blackwood — BMI) (Wilson)
 This second single from the "Crawler" album exhibits the group's highly commercial combination of hard rock and slick pop sounds. Everyone plays with great energy while the multiple keyboards of Rabbit Bundrick add glistening embellishments. For Top 40 and AOR.

TED NUGENT (Epic 50493)
Home Bound (3:14) (Magicland — ASCAP) (Nugent)
 Multi-tracked guitars sound much like bagpipes at the introduction of this heroic second single from the platinum LP, "Cat Scratch Fever." Instrumentals will always have their trouble at the Top 40 level, but the sweet sound of these guitars and Nugent's popularity could put this one over the edge.



MARLENA SHAW (Columbia 10661)
Theme From "Looking For Mr. Goodbar" (Don't Ask To Stay Until Tomorrow) (3:28) (Ensign — BMI, Famous — ASCAP) (Connors, Kane)
 Ms. Shaw lends her supple voice to the theme from one of the season's biggest hits at the box office. The record's big city sound will find favor at pop and MOR stations, and it will become the rallying point of what could easily be a hit soundtrack album.



ERIC CLAPTON (RSO/Polydor 886)
Lay Down Sally (3:20) (Stigwood/Unichappell — BMI) (Clapton, Levy, Terry)
 A classy bit of rock and roll is the first single from Clapton's album, "Slowhand." Though he continues to concentrate on vocals and accessible melodies, his guitar finesse makes a big difference even when he's playing the simplest patterns. For single and album-oriented stations.



ISAAC HAYES (Polydor 14446)
Out Of The Ghetto (3:55) (Afro — BMI) (Hayes)
 Hayes' social theme is serious here, but the music has a stirring, spirit-lifting beat. His own incisive production lets every detail shine through in this first single from his first album on a new label, titled "New Horizon."

HOT (Big Tree/Atlantic 16108)
You Brought The Woman Out Of Me (3:17) (Dunhill — BMI) (Lambert, Potter)
 The distinctive big band sound of this record is an equal match for the power of this trio of gutsy vocalists. The lyrics of this song have the same appeal as those of their original hit, "Angel In Your Arms." Looking to pop and R&B playlists.



NICK JAMESON (Bearsville/WB 0322)
In The Blue (3:30) (Sea Of Keys — BMI) (Jameson)
 There are echoes of old Leon Russell in many aspects of this single, from Jameson's salty vocal delivery to the steady sway of the rhythm section. Intelligent and appropriate use of strings for rock and roll make this a promising record for progressive and pop formats. From the Foghat bassist/producer's LP, "Already Free."



SINGLES TO WATCH

EDDIE MONEY (Columbia/Wolfgang 10663)
Baby Hold On (3:03) (Grajonca — BMI) (Money, Lyon)
 The ex-cop exhibits his Long Island roots with a Top 40 rocker highly reminiscent of his idols, the Young Rascals. The catchy lyric also owes a debt to Doris Day, although Money probably wouldn't admit it.

CERRONE (Cotillion/Atlantic 291)
Supernature (6:03) (Cerrone — SACEM) (Cerrone)
 The title says it all in this new single from the currently popular European disco artists. The story concerns creatures mutated by environmental poisons, and their monstrous shrieks are re-created through sound synthesis. Schlock sci-fi for the dance set.

ROCKY AND CHYANN (Windsong/RCA 11171)
Rockin' In The Cradle Of Love (2:32) (Windstar/Millrose/411/Lenore Rosenblatt — ASCAP) (Millrose, Rosenblatt)
 The soaring notes of this duo's female half carry the major melodic load in this single, while the male voice provides tasteful harmony and counterpoint. This memorable little tune from their debut album has big possibilities in pop and MOR radio.

SHARON REDD/ULA HEDWIG/CHARLOTTE CROSSLEY (Columbia 10665)
Does Your Mama Know About Me (3:33) (Jobete — ASCAP) (Baird, Chong)
 From their first album, "Formerly The Harlettes," here is a female trio that once backed Bette Midler showing its stuff in a ballad that combines influences of pop, R&B and Broadway show music. A record that could go many different airplay routes.

GINO VANNELLI (A&M 2002)
Feel The Fire (Valleys Of Valhalla) (3:35) (Almo/Giva — ASCAP) (Vannelli)
 In the midst of a rich environment of electronic sounds, Vannelli's breathy, reverberant vocal weaves a mythical theme. A cloudy, busy record, but the melodies emerge with some attentive listening. Open programming possibilities.

BUNNY SIGLER (Gold Mind/Salsoul 4008)
Let Me Party With You (Part 1) (Party, Party, Party) (3:35) (Lucky Three/Henry Suemay — BMI) (Sigler, Miller, Earl, Miller)
 The title is self-explanatory in this single from one of the men behind many of the hit Philadelphia sounds. The people noises never stop as they blend with rhythm and falsetto vocals to create a great atmosphere for disco and R&B airplay.

THE DELLS (Mercury 73977)
Private Property (3:09) (Dajoye/Top Bound/Six Strings — BMI) (Moore, Tyson)
 This group continues to appeal to R&B listeners, whether it be through the styles of the individual soloists, or the velvety smooth texture of their harmonies. A powerful string section adds an extra dimension to this single from "Love Connection."

LENNY WELCH (Big Tree/Atlantic 16107)
Six Million Dollar Woman (3:41) (Figsikibow — BMI) (Welch, McCoy)
 Welch is not singing about a girl with plexiglass arms that light up — he's simply using the TV metaphor to describe his endearment. Something new from a distinctive voice that brims with sincerity. For pop or R&B stations.

SYLVIA (Vibration/Platinum 572)
The Lollipop Man (3:32) (Leeds — ASCAP, Duchess — BMI) (Cacavas, Robinson)
 Subtitled "Kojak Theme '77," this version with lyrics will certainly serve to get Telly Savalas' rocks off, if no one else's. Not only does this young lady go wild over his shining pate, but she digs his law and order stance as well. A disco novelty.

ALBERT KING (Tomato 10001)
Love Shock (2:50) (Groovesville — BMI) (Willis)
 King is playing the blues here, but clean, contemporary production assures that this record is perfectly suitable for pop, progressive and R&B airplay. Filtering gives his voice the Johnny G. Watson touch, while that V-shaped guitar rings as true as ever.

JERICO HARP (UA 18987)
Is It Really Love At All (2:47) (Wing And Sand — ASCAP) (Anderson)
 Elegant harmonies and a sensitive lyric are the strongest hook in this first single from the group's debut album. Although this record falls into a "country rock" mold, the full production will find favor with AOR and top 40 programmers.

PRISM (Ariola America 7678)
Take Me To The Kaptin (3:01) (Squamish/Corinth — BMI) (Higgs)
 Grinding guitars define the heavy rock of this Canadian ensemble's latest single. The timely subject of space travel is another hook that will help this one along the AM and FM waves.

BO KIRKLAND AND RUTH DAVIS (Claridge 432)
Stay By My Side (3:57) (Claridge/Bokirk — ASCAP) (Kirkland, Kirkland, Kincade)
 A sinewy rhythm section propels this male/female duo record, separating it from the run-of-the-mill, saccharine boy-girl tunes. The title/chorus hook is further assurance of R&B airplay and some disco action.

THE FERRY BROTHERS (Dawnsongs, Ltd./IRDA 454)
'Til Mornin' Comes (2:50) (Dawnsongs — ASCAP) (Ferry)
 A mildly funky rhythm never interferes with this record's main focus, a catchy melody that comes to life through lead vocalist Joe Ferry's relaxed phrasing. A jazzy guitar solo and carefully mixed horn parts complete this offering for pop and easy listening radio.

THE MOVERS (RCA 11183)
She Loves You (2:59) (Laetrec — ASCAP) (Kubheka, Chounyane, Mallela)
 Introduced by a lengthy, slow-spoken word part, this record kicks off into an upbeat section colored by fills on a synthesized organ. Fun stuff for disco and R&B play.

denise
laSalle

*The Bitch
Is Bad!*

DENISE
DOES IT
ALL!

*d*enise LaSalle is one lady who really knows how to express herself. Not only is she a hit songwriter and producer, but she's also one helluva performer.

When it comes to a Denise LaSalle album, she does it all.



Denise LaSalle knows what's what, what she wants to say, and just how to say it. And she says it all in her new album, "THE BITCH IS BAD"! AB-1027

And we do mean BAD!

On ABC Records

abc Records
GRT Tapes.

Contains The Hit Single
"LOVE ME RIGHT!"

AB-12312

© 1977 ABC RECORDS, INC.

RUNNING ON EMPTY — Jackson Browne — Asylum 6E-113 — Producer: Jackson Browne — List: 7.98

Jackson's fifth album is a live album, but not in the traditional sense of the genre. None of the material has appeared on any of his previous albums and though it was recorded on his recent fall tour, not all of it was recorded on stage in front of a live audience. The songs all revolve around life on the road, from the loneliness and boredom in "Nothing But Time" to a tribute to roadies in "The Load Out." The superior sound quality is just one more factor that lifts this well above most live LPs.



DON JUAN'S RECKLESS DAUGHTER — Joni Mitchell — Asylum BB 701 — Producer: Joni Mitchell — List: 12.98

From the multi-layered, orchestrated "Paprika Plains" (a 16-minute piece of pure poetry) to the upbeat, pop-flavored "Talk To Me," this is one of Joni Mitchell's most ambitious works to date. Mitchell's wanderlust and love-dreams spill from her lyrics with tireless urgency while her voice weaves elusive melodies around each line. And while Joni's musical approach remains much the same, the everpresent, innovative bass of Jaco Pastorius, who appeared on her last LP, adds an exciting dimension that is perfectly tailored to the songs.



ENCOUNTERS OF EVERY KIND — Meco — Millennium 8004 — Producer: Meco Monardo — List: 7.98

Coming off his recent success with the theme from "Star Wars" it's only logical that Meco Monardo should stick to a science fiction theme on this, his latest LP. With the aid of The Meco Time Machine, Monardo ventures into earth's musical past — from pterodactyls to — you guessed it — the theme from "Close Encounters of The Third Kind." Tasty instrumentals with a disco flair and some outrageous historical sound effects make this LP suitable for a variety of formats — past, present and future.



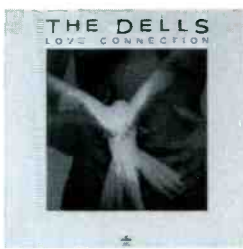
DO YOU WANT TO GET FUNKY WITH ME? — Peter Brown — Drive Records 104 — Producer: Cory Wade — List: 7.98

This long awaited premiere album contains the title tunes of which the former has already received widespread recognition. The latter has a moving danceable tempo which should generate some attention, as will a few others. On a more congenial note, "For Your Love" highlights the vocal potential of Brown, who authored/co-authored all the material on this offering.



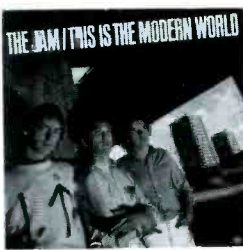
LOVE CONNECTION — The Dells — Mercury SRM-1-3711 — Producer: Norman Harris — List: 7.98

The fact that this group has been singing together for 25 years may help explain why their harmonize so well. And although their formation long pre-dates what has come to be known as the Philly sound, the ever-present sound of strings behind a cooking rhythm section finds the Dells now firmly implanted in that musical style. With songs like "Private Property" and "Wasted Tears," this should do well on R&B formats.



THIS IS THE MODERN WORLD — The Jam — Polydor PD-1-6129 — Producers: Vic Smith and Chris Parry — List: 7.98

If the punk movement has produced an incarnation of the Who of the mid-1960s, it would have to be The Jam. In both musical and vocal styles, The Jam has much the same spirit and rebelliousness of its predecessors. On their latest album, they share the defiance of many of the punk bands, but their lyrics show a sophistication in perception that goes beyond the basic level of too many of their contemporaries. This LP should help take them to the upper crest of the new wave.



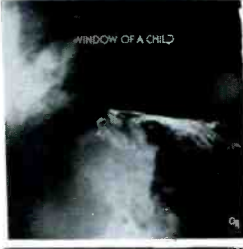
ON FIRE — T-Connection — Dash Records 30008 — Producers: Cory Wade, Alex Sadkin and T-Connection — List: 7.98

T-Connection returns with another smash disco hit which is the title tune of this LP. "On Fire" has a driving disco beat and should get good R&B in addition to disco airplay. Also included are a couple of ballads which provide for a relaxing change of pace.



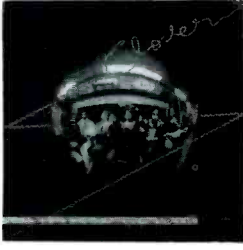
WINDOW OF A CHILD — Seawind — CTI 7 5007 — Producers: Harvey Mason and Bob Wirtz — List: 7.98

The second album from this Hawaiian septet contains a variety of jazz-flavored cuts that range from soothing instrumental tracks to upbeat rockers to funky tunes featuring Ian Underwood's synthesizer programming. Seawind is led by the husband and wife team of drummer Bob Wilson, who penned most of the songs, and vocalist Pauline Wilson. Her silky voice is well complemented by stirring brass and woodwinds on nine songs celebrating life, love and God.



LOVE ON THE WIRE — Clover — Mercury SRM-1-3708 — Producer: Robert John Lange — List: 7.98

In the nine years that the nucleus of this band has been together they have collected and incorporated the styles of a number of successful rock acts into their own sound. With plenty of tandem guitar harmonies in the Allman Bros. fashion and the smooth vocal harmonies of the Doobies, Clover rocks with an infectious pop flavor. Should do well on pop and AOR formats.



New Copyright Law Seen as Benefit Despite Upped Cost

(continued from page 7)

Some of the definitions could have been made clearer, however. I am concerned with the area of assignment. Of course, licensing is going to have to be changed. And it will be more expensive to file for registration. I am very happy that foreign material can now be copyrighted. I also like that lyrics can be copyrighted by themselves. There are all kinds of nice changes."

'Improvement'

Irwin Robinson, president of Chappell Music, said, "I think that the new law is an improvement. Perhaps it did not go far enough. I see specifically two problem areas. The first concerns the extra reversion rights during the extended 19 year period. I see a problem as to how to implement that ruling. There will be some confusion, but I think it will eventually be straightened out. The other problem relates to the phrase 'permanently distributed,' as it is used in the new law. There again, there will be a problem between the record companies and the publishers as to what time frame should be used to make the arbitrary decision as to when a record is 'permanently distributed.' It all relates to reserves which is a problem now in terms of the record companies and the publishers. The record companies want to hold reserves for a long period of time and the publishers feel that beyond a certain time frame, it is no longer reasonable or necessary. But, on the whole, I would say the new law is an improvement."

Chris Whent, director of business affairs for Polydor Records, called the new law, "one of the biggest shifts in the pie — the money that the record buyer puts over the counter — ever seen in the industry at one time. As carefully as we may have budgeted, I'm not sure to what extent anybody in the industry is completely aware of the overall impact. I think we are definitely going to be faced with great problems in accounting. The act has not really been devised with practicality of implementation in mind and given the incredible complexity of royalty accounting procedure these days, I suspect the auditors will have a field day for the next two

years. The shift from 1977 to 1978 is particularly problematic.

'Strengthens Protection'

"One of the most significant changes is that it tremendously strengthens the protection afforded to us and writers of sound recordings. I'm very pleased with the clarity of the language of the new act and also the open possibility of a performance right. I think that provision is inevitable."

"The new law is an idea whose time had come," said Steve Begor, director of marketing and advertising for Janus Records. "To me it is not that controversial. It's just a fact of life. I think it's good, although it has definitely driven up our costs. We have known about the coming changes for four or five months and we took that and increased pressing and jacket costs into account when we raised our list prices from \$6.98 to \$7.98. What the new law really affects is the profit margin for the record companies. However, there are an incredible number of mega-bucks in this business and this new law basically is designed to help the guy who is writing the songs.

"What will hurt the companies most are the artists who are not successful. It hurts when you put a lot of money into an artist and have to pay increased royalties and then it doesn't sell. However, most contracts have a reserve clause in which a certain percentage of the royalties are withheld against returns. The companies pay the artists on net sales. What was so unusual about the Elton John contract several years ago was that there was no reserve clause. They paid royalties on everything that was shipped. Many acts are now asking for increased advances and under the new provisions, the advance will be worked off a lot quicker, particularly if the artist is the writer of the material."

"What all this will cost I cannot as yet put into a dollar figure," said Mary Jane Snyder, an attorney for Capitol Records. "What we're talking about is ¾ cents times the usual amount of 10 masters per record, or at least a 7½ cent increase per record. You multiply that times the number of records you sell and that's what the cost impact is."

UPCOMING INDUSTRY CONVENTIONS

Cream/Hi Conference	Dec. 19-20	Los Angeles
NARM Regional Meeting	Jan. 11	San Francisco
NARM Regional Meeting	Jan. 12	Seattle
NARM Regional Meeting	Jan. 16	Los Angeles
MIDEM	Jan. 20-26	Cannes, France
34th Annual Amusement Trades Exhibition	Jan. 24-26	London
Secondary Radio Conference	Feb. 3-4	Birmingham, AL
NARM Regional Meeting	Feb. 7	Washington, D.C.
NARM Regional Meeting	Feb. 9	New York City
NARM Regional Meeting	Feb. 16	Dallas
NAIRD	Feb. 17-19	Burlingame, CA
NECAA 18th Annual Conv.	Feb. 22-26	New Orleans, LA
Secondary Radio Conference	March 19-20	San Luis Obispo, CA
International Country Music Festival	March 25-27	Wembley, England



PHILLIPS AT Z-93 — A&M recording artist Michelle Phillips recently paid a visit to radio station Z-93 in Atlanta while on tour to support her new "Victim Of Romance" LP. Pictured (l-r) are: Don Tolle, A&M regional promotion; Johnny Shuler, A&M promotion/Atlanta; Dale O'Brien, music director; Phillips; Kris O'Kelly, program director, and Peter Mollica, A&M national promotion.

Personal Managers, Unions Work To Eliminate 'Unsavors' Agents

NEW YORK — Officials of the Conference of Personal Managers East met recently with representatives of the AFTRA and Equity unions, and reported substantial progress toward reconciling some of the deep differences between the groups.

The stated purpose of the meeting, according to Jerry Purcell, president of CPME, was to "establish a better line of communication" in an effort to eliminate "unsavory" agents and/or personal managers.

Purcell noted that some agents and managers "take advantage of young kids who are trying to break into show business, by saying, 'For 100 bucks, I'll take you on as a client.' To us (CPME), this is the lowest, and we want these guys removed."

The new spirit of cooperation evidenced by the meeting contrasts markedly with recent disputes between the unions and CPME, regarding the unions' efforts to force the licensing of all personal managers. Purcell suggested to **Cash Box** that this might have stemmed from "some of the unions' smaller franchised agents putting pressure on them."

"Now," noted Purcell, "I think they (the unions) are beginning to see the light. When we sat down with them, I asked,

"Really, how many complaints against personal managers have you actually had among your 20,000 members?... Maybe a dozen substantiated complaints, that's all. If we find that any CPME members are guilty of these kinds of practices, we'll take serious action ourselves."

Purcell added that CPME had strongly supported a New York bill prohibiting an agent or manager from accepting any up-front money in exchange for representing a client. Purcell went further in noting that most respectable personal managers tend to put up a great deal of their own money in developing an artist's career, and only later begin to see some return on investment in the form of commissions.

Previously, the unions, including the American Federation of Musicians, had encouraged artists to retain booking agents in lieu of managers, and thus realize a savings in commissions. CPME was even more wary of the attempt to have all personal managers licensed by government agencies, and they claimed that this was illegal because managers are "commissioned merchants," and therefore not subject to this sort of regulation (**Cash Box**, October 22).

Other points discussed at the CPME-union confab included the possibility of future meetings and the formulation of a standard ethics code.

BMI President Speaks On Market Researching

NEW YORK — Edward Cramer, president of Broadcast Music Inc., spoke last week before the Market Research Council at New York's Yale Club. Discussing the issue of "Research and Music Royalties," Cramer noted that BMI maintains one of the industry's largest "market research" operations, complete with a unique data bank of information on music and its creators.

April/Blackwood Signs Dist. Deal With Bradley

NEW YORK — Bradley Publications recently signed a print distribution contract with April-Blackwood Music. April-Blackwood's previous distributor, Big Three, has transferred all stock and orders to the Bradley firm at 43 West 61 St. here.

Major April-Blackwood copyrights include "The Air That I Breathe," "Angel Of The Morning," "Fire And Rain," "Green Fields," "It Never Rains In Southern California," "Memories Are Made Of This," and "Steamroller Blues." Also involved are songbooks by James Taylor, Harry Nilsson and Billy Joel.

Golden Sphinx, New Label, Ships Debut 45

NEW YORK — Golden Sphinx Records, a label recently formed by Curtis Knight and Kathy Knight, has released its debut single "Concert In The Sky," by Curtis Knight.

Knight, who had performed with Jimi Hendrix, is the author of "Jimi," a biography of the late rock guitarist.

Cassidy Goes Platinum

LOS ANGELES — Shaun Cassidy's second album on Warner-Curb Records, "Born Late," has been certified platinum. His previous album, "Shaun Cassidy," also went platinum.

LOOKING AHEAD

- 101 **CHOOSING YOU**
(Len-Lon — BMI)
LENNY WILLIAMS (ABC 12289)
- 102 **CRAZY ON YOU**
(Andorra Music — ASCAP)
HEART (Mushroom 7021)
- 103 **COME GO WITH ME**
(Verdangle/Pocket — BMI)
POCKETS (Columbia 10632)
- 104 **LE SPANK**
(Equinox — BMI)
LE POMPLEMOUSSE (AVI 112154)
- 105 **AIN'T GONNA HURT NOBODY**
(Caliber/Good High — ASCAP)
BRICK (Bang 735)
- 106 **YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH**
(E.B. Marks/Neveiland/Peg — BMI)
MEAT LOAF (Epic 8-50467)
- 107 **GALAXY**
(Far Out — ASCAP)
WAR (MCA 40820)
- 108 **STILL THE LOVIN' IS FUN**
(Home Sweet — BMI)
B.J. THOMAS (MCA 40812)
- 109 **BOATS AGAINST THE CURRENT**
(CAM — BMI)
ERIC CARMEN (Arista 0295)
- 110 **DON'T CHANGE**
(Hot-Cha/Unichappell — BMI)
HALL & OATES (RCA 11181)



QUEEN COURTS NEW YORK — Following their sold-out performance at Madison Square Garden, Elektra/Asylum recording group Queen was feted with a buffet dinner at Tavern on the Green in Central Park. Pictured (l-r) in the top row are: Jerry Sharell, E/A vice-president of artist development; Paul Prenter, coordinator, John Reid Enterprises; Brian May of Queen; Ralph Ebler, E/A general manager, east coast; Roger Taylor of Queen; Mitch Kanner, E/A local New York promotion representative; Glen Morgan, program director of WABC-AM; Kenny Buttice, E/A vice-president of promotion; John Deacon of Queen; Herb Rosen, independent promoter; Neil McIntyre, program director of WPIX-FM. In the bottom row (l-r) are: Bill Garcia, program director of WXLO-FM; Roxy Myzal, music director of WXLO-FM; Freddie Mercury of Queen; Dick Lemke, E/A regional promotion representative, east coast; and Gloria Ehrenfeld, music director of WPLJ-FM.

Keynote Speaker, Agenda Posted For NARM Meet

NEW YORK — Clive Davis, president of Arista Records, will keynote the 1978 NARM Convention in New Orleans March 19-22. Davis will deliver his address at the opening business session on March 19.

The convention, whose theme is "Marketing Music," will also feature speeches by Elektra/Asylum recording artist Harry Chapin on how "an artist views the industry: past, present and future"; Dr. Leon Danco on the operation of family-owned businesses; Lincoln Zonn on the problem of shoplifting; and Thomas Connellan on "how executives make things happen."

In addition, seminar on Tuesday, March 21 will focus on "everything you always wanted to know about tax shelters, but were afraid to ask."

Entertainment at the three-day gala will be provided by ABC recording artists Marilyn McCoo and Billy Davis Jr.; UA's Anthony Newley; and Arista's Barry Manilow, among others.

Joe Cohen executive vice president of NARM, said this year's convention will cover nearly every aspect of marketing records and tapes. The agenda includes group discussions on bar coding, advertising, in-store merchandising, artist development, the outlook for home video in 1978, and cross-merchandising opportunities between records and hardware.

Annual awards will be presented to the 1978 rack jobber and retailer of the year, and a new board of directors and officers will be installed at a special luncheon March 21.

An exhibit area with manufacturers' audio-visual presentations will also be open each afternoon.

Winners Named In RCA 'Free For All'

LOS ANGELES — RCA Records recently announced the winners of its "Summer Free For All" marketing program. The program, which involved consumers, retailers and RCA branch personnel, offered prizes that included 60 Honda Express mopeds, Bose speakers and CB radios.

First prize store winners were: Licorice Pizza of Encino; Tower Records Sunset store; King Karol's 42nd St. store; San Jose's Record Factory; Two Guys in Woodbridge, N.J.; Peaches No.9; Record Factory of San Rafael; Record Factory of Market St.; Record Factory of Walnut Creek; Wide World of Music in Altamonte; Sound Warehouse #64 of the 4 Seasons Mall; Harry's Music of Hawaii and Peaches No.8 of St. Louis.

Regional RCA winners included Bill Graham, West; Jim Bego of Los Angeles; Tom Potter of Chicago and Charlie Rice of San Francisco.

RCA sales representatives that won were: C. Schoeder of Chicago; B. McCussey of Los Angeles; T. Mecali of Chicago; B. Czech of Philadelphia; B. Wright of Los Angeles and K. Mitchell of San Francisco.

Interworld's Leikin Writes Film Songs

HOLLYWOOD — Molly-Ann Leikin, a lyricist signed to Interworld Music recently, wrote the lyrics to the theme song "It's Time To Say I Love You," for the film "The Other Side Of Midnight, Part 2." Lee Holdridge wrote the music. Leikin also wrote the lyrics to "Little Boats With Paper Sails," from the film "Because You Are My Friend." Sandy Alpert, another Interworld writer, composed the music.



CURB FUNDRAISER — Mike Curb, head of Warner/Curb Records, was honored at a special dinner salute that drew 1,000 government, civic and entertainment industry leaders to the Beverly Hilton Hotel recently. Sponsored by friends of the as yet undeclared candidate for California lieutenant-governor on the Republican ticket next year, the SRO fete raised approximately \$225,000. Curb's candidacy has been endorsed by all five announced Republican candidates for the governorship. Supporters pictured with Curb in the

photos above are (l-r): **Cash Box** president and publisher George Albert, Curb, Albert's wife Edna, and Curb's fiancée, Linda Dunphy; Warner Bros. Records chairman Mo Ostin and Curb; teen idol and Warner/Curb recording artist Shaun Cassidy, Kimberly Beck, Curb, actress Kay Lenz, her husband and Shaun's brother David Cassidy, and Linda Dunphy; and singer Eydie Gorme, who provided the evening's entertainment along with husband Steve Lawrence, dancing with Curb.

Hampton's Who's Who In Jazz Label Set To Debut With 12-Album Series

NEW YORK — Lionel Hampton will launch his recently formed Who's Who In Jazz label this month with a 12-album series featuring Buddy Rich, Dexter Gordon, Woody Herman, Charles Mingus, Teddy Wilson, Gerry Mulligan, Marty Napoleon, Earl "Fatha" Hines, Cozy Cole and others.

With Who's Who In Jazz, Hampton plans to recreate the jam session-type atmosphere characteristic recordings of the late '30s and early '40s.

"I want to instill that gutty jazz beat that gave flavor to the music of that period, only now give it a contemporary style as reflected in the unique individualistic musical interpretations of today's jazz greats, like

Dexter, Buddy, Woody and others," says Hampton.

Hampton indicated that he hopes to provide an outlet for many of the jazz industry's top names to contribute their own special creative energies towards producing a sound unique to this era of music.

Major Contribution

"The music that these great jazz artists can create in a recording studio together, each with their own significant contribution, does not exist on the market today," said Hampton.

Who's Who In Jazz product will be nationally distributed by Gillette-Madison of New York.



Pictured are (l-r): Hampton; Earl "Fatha" Hines; Hampton; Dexter Gordon; Candido; Buddy Rich; and Hampton.

ON JAZZ

The next Savoy reissues are due to arrive momentarily. Double albums by **Big Joe Turner**, **Dexter Gordon-Wardell Gray** and Volume 2 of **"The Changing Face Of Harlem"** are coupled with single albums by **Charles Mingus**, **Kenny Clarke** and **Art Blakey**.

Xanadu albums go to a \$7.98 list effective January 1.

WCFL in Chicago goes to 50,000 watts shortly. That means listeners in thirty-five states will have access to the midnight-6 am jazz show hosted by **Joel McClurg**.

Signings at Muse include tenor-man **Willis Jackson** and singer **Morgana King**. Reedman **Eric Loss** re-signed with Muse.

Woody Shaw begins work on his first Columbia record. The band will feature **Onaje Allen Gumbs** and **Joe Henderson**. **Michael Cuscuna** will produce.

40 count 'em-40 LPs of good quality jazz on the German MPS label have just been imported by Capitol. Artists involved include **Oscar Peterson**, **Erroll Garner**,

George Shearing, **Singers Unlimited**, **Monty Alexander** and **Dizzy Gillespie**.

Emarcy has been having a problem with **Max Roach** over the billing on their **Clifford Brown** reissues. The situation has escalated to the extent that Emarcy recently withdrew both LPs!

Sweets Edison and **Lockjaw Davis** currently breaking it up at Storyville.

Frenchman **Jean Michel Jarre's** latest LP, "Oxygene," recently topped our #6 on the **Cash Box** Top 40 Jazz chart. In discussing his work, Jarre firmly defends the ability of electronic music to evoke emotion. He intends in future projects to the combine synthesizer with video and hologram advanced technology to create multi-dimensional experiences which will "orchestrate images," he says. An accompanying videodisc is planned for his next release on Polydor scheduled for May 1978. Also, a promotional videotape derived from "Oxygene" will be seen soon on The Midnight Special.

bob porter & peter hartz

TOP 40 ALBUMS

	Weeks On Chart	12/17		Weeks On Chart	12/17
1 HEADS BOB JAMES (Columbia/Tappan Zee JC34896)	1	5	22 SPELLBOUND ALPHONSO JOHNSON (Epic JE 34869)	23	5
2 REACH FOR IT GEORGE DUKE (Epic JE 34883)	3	7	23 HEAVY WEATHER WEATHER REPORT (Columbia PC 34418)	24	39
3 FEELS SO GOOD CHUCK MANGIONE (A&M SP4658)	2	8	24 SKY ISLANDS CALDERA (Capitol 11658)	25	17
4 NEW VINTAGE MAYNARD FERGUSON (Columbia JC 34971)	6	7	25 TIGHTROPE STEVE KAHN (Columbia JC 34857)	29	4
5 RUBY, RUBY GATO BARBIERI (A&M SP 4655)	4	10	26 AL JARREAU LIVE IN EUROPE/LOOK TO THE RAINBOW (Warner Bros. WB 2BZ 3052)	26	25
6 ACTION BLACKBYRDS (Fantasy F-9535)	7	12	27 LIVE AT THE BIJOU GROVER WASHINGTON JR. (Kudu KUX-3637 MZ)	—	1
7 ENIGMATIC OCEAN JEAN-LUC PONTY (Atlantic SD 19110)	8	14	28 I CRY, I SMILE NARADA MICHAEL WALDEN (Atlantic SD 19141)	28	6
8 QUINTET VSOP (Columbia C234976)	5	9	29 SOUNDS & SHADOWS RALPH TOWNER SOLSTICE (ECM-1-1095)	32	2
9 MAGIC BILLY COBHAM (Columbia JC 34939)	10	6	30 BRIDGES GIL-SCOTT HERON & BRIAN JACKSON (Arista AB 4147)	34	4
10 BLOW IT OUT TOM SCOTT (Ode/Epic PE 34966)	9	16	31 CAPETOWN FRINGE DOLLAR BRAND (Chiaroscuro/Audio Fidelity CR 2004)	31	15
11 TEQUILA MOCKINGBIRD RAMSEY LEWIS (Columbia JC 35018)	15	3	32 MULTIPLICATION ERIC GALE (Columbia JC 34938)	37	2
12 SURVIVORS SUITE KEITH JARRETT (ECM 1-1085)	13	8	33 HAVANA CANDY PATTI AUSTIN (CTI 7-5006)	33	6
13 NIGHTWINGS STANLEY TURRENTINE (Fantasy 9534)	11	16	34 IN FLIGHT GEORGE BENSON (Warner Bros. BSK 2983)	35	45
14 FREE AS THE WIND THE CRUSADERS (Blue Thumb/ABC BT-6029)	12	28	35 CHANCE CHANGE CHANGE (LIVE AT THE ROXY) LES MCCANN (ABC AS-9333)	36	3
15 BUNDLE OF JOY FREDDIE HUBBARD (Col. JO 34902)	14	11	36 TAILGUNNER JIMMY McGRUFF (LCR 9316)	—	1
16 SOPHISTICATED GIANT DEXTER GORDON (Columbia JC 34989)	19	5	37 FRIENDS AND STRANGERS RONNIE LAWS (UA BNLA 730)	38	3
17 MONTREUX SUMMIT (VOL. 1) VARIOUS ARTISTS (Columbia JG 35005)	22	3	38 ONE OF A KIND DAVE GRUSIN (Polydor PD-1-6118)	—	1
18 LIFELINE ROY AYERS UBIQUITY (Polydor PD 1-6108)	20	25	39 BREEZIN' GEORGE BENSON (Warner Bros. BS 2919)	39	77
19 OXYGENE JEAN MICHEL JARRE (Polydor PD 1-6112)	21	14	40 BYABLUE KEITH JARRETT (Impulse/ABC 9331)	40	14
20 TRUE TO LIFE RAY CHARLES (Atlantic SD 19142)	30	6			
21 MANHATTAN SPECIAL TERUO NAKAMURA AND THE RISING SUN (Polydor PD 1-6119)	17	8			

JAZZ ALBUM PICKS

LIVE AT THE BIJOU — Grover Washington Jr. — Kudu 3637 — Producer: Creed Taylor — List: 7.98

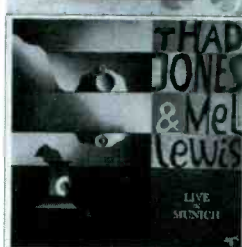
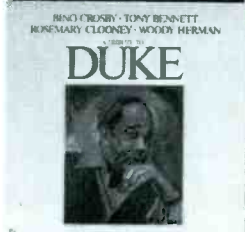
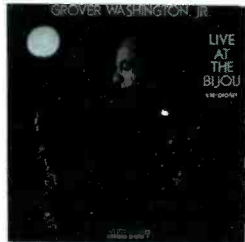
Well, what does Grover Washington, Jr. sound like away from the CTI studio trimmings? He sounds very good, thank you, and his group of mostly unknown players is a well-drilled, fully functioning unit. Most of the material is by the band members, and the performances are stretched out and very well done. There is plenty to choose from here, and Grover has himself another smash.

A TRIBUTE TO DUKE — Various Artists — Concord CJ 50 — Producer: Carl Jefferson — List: 7.98

The tribute is performed by a five-piece band, including Scott Hamilton, Bill Berry and Nat Pierce, but the hook is vocals by guests Tony Bennett, Bing Crosby and Rosemary Clooney. Woody Herman also pops up for a guest solo on "In A Sentimental Mood." The album is successful in every way, because it is unusual to hear Ellington played by a small band with vocals. Notes and introduction by Walter Cronkite, Ed McMahon and U.N. Ambassador Andrew Young (now there's a trio for you).

FUNK REACTION — Lonnie Smith — Lester Radio Corp. LRC9317 — Producer: Sonny Lester — List: 7.98

Smith gets plenty of help from his friends, including Steve Gadd, Randy Brecker and a score of able contributors. As the title suggests, the material is funky, but with a distinctively Middle East flavor. Side two, which showcases Smith's supple arrangements and the exquisite guitar work of Richie Hohenberger, shows a bit more polish. All in all a well-conceived album, starting to nudge its way onto the charts.



NEW YORK AFTERNOON — Richie Cole — Muse 5119 — Producer: Eddie Jefferson — List: 6.98

Altoist Cole is a very special young talent. He has been heard on record before, but this is really the first full-length display of his talents. "Stormy Weather," the one standard, is a knockout, and "Dorothy's Den" is another winner. "Waltz For A Rainy Bebop Evening" has a typically interesting vocal by the producer. Richie is off and running.

FROM THE BEGINNING — Barbara Carroll — United Artists UA-LA778-H — Producer: George Butler — List: 7.98

Barbara Carroll plays the piano in an easy listening style which moves fluidly from the gentle and melodic to enlivening moments of syncopation. The mix keeps the orchestration of strings and horns complementary rather than competitive. Steve Gadd on drums and Steve Thornton on congas and miscellaneous percussion provide gentle funk. "Blues Country" with Carroll on electric piano and Ron Carter on bass is an outstanding cut.

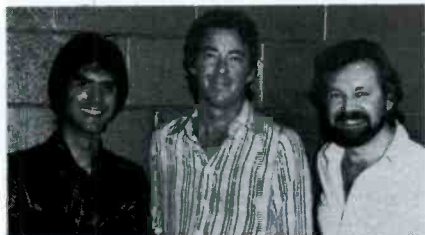
LIVE IN MUNICH — Thad Jones & Mel Lewis — Horizon (A&M) SP-724 — Producer: John Snyder — List: 7.98

Thadeus, Melvin & Company are off and swinging on their third A&M LP, recorded at The Domicile, one of Europe's hippest night spots. Nothing but splendid music here — gripping ensembles, soaring improvisations, urgent rhythms — with steady harmonic underpinning. Sassy solos by Jerry Dodgion (soprano sax, "Mach II"), Gregory Herbert (tenor sax, "Mornin' Reverend") and Jones (flugelhorn, "Come Sunday" and "Central Park North") show brilliance and originality. What American big band jazz is all about.

PROMOTION IN MOTION

HOW MUCH FOR A USED HAIRPIECE? — WXLO-FM went on the air at noon last Saturday, auctioning a necklace worn by Barry Manilow. The auctioneer was Mayor Abe Beame. "Mrs. Klein," a 46-year-old woman from Brentwood, Long Island, got the bidding rolling with the winning sum of \$2,030. The 28-hour auction, running over two days, benefited the Children's Christmas Fund. About \$19,300 was raised from such items as Dolly Parton's wig (\$150), Rod Stewart's shoes (\$1,400), Cher's dress (\$400), and Shaun Cassidy's shirt (\$515). The demographics of the bidding audience were fairly predictable, with Cassidy's shirt, for example, going to a teenage girl. Another popular item was the opportunity to spend one hour on the air with your favorite WXLO jock. The winner paid \$1,025 for one hour with morning man Jay Thomas. A station spokesman, referring to the high bids, noted, "There are a lot of dedicated rock fans out there."

ON THE STREET — A group of WEA local promotion men brought a little joy (or something) to the world recently when they sang Christmas carols in front of Sam Goody's 51st Street Manhattan store and at the Record World store in Roosevelt Field, Long Island. **Stew Cohen, Kenny Puvogel, Clarence Bullard and Mitch Kanner** were participating in a joint radio promotion tied to WEA's "Give Joy To The World With Music" holiday sales campaign. . . . **Gary Storm**, pop music programmer of WBFO-FM in Buffalo, was in New York last week to drum up some label support. The National Public Radio outlet rarely sees a promotion man, but does some of the more innovative, eclectic programming in upstate New York. Station recently upped its power from 770 watts of 21,400. . . . **Milton Allen** has become the first to "graduate" from United Artists' year-old local merchandise coordinator program. Allen moves from merchandising slot in Washington, D.C. to local promotion in New York. The merchandise coordinator's job (which involves evaluating inventories, setting up store displays, weekly midcharting of local accounts, and working with promotion on local tour support), is the perfect background for a promotion position, says **Larry**



COHEN, UA's merchandising vice president. Cohen adds that he doesn't expect any of them to remain in the merchandising job more than a year. Meanwhile, UA Records in 1978 will be seeking a big increase in its merchandising budget from its parent company, Transamerica. Also planned are continued roster trimming and emphasis on Blue Note's extensive jazz catalog. . . . The fact that the majority of the Top 10 pop singles are female vocals may or may not be a long-term phenomenon. But right now, the popularity of female singers is showing up in passive research access the country. . . . **Bill Cataldo** leaving Atlantic after four years in promotion, to take WEA branch coordinator spot in New York. New appointment takes effect next month. Cataldo was Atlantic promotion man of the year. . . . October-November ARBs were mailed last Thursday night. . . . Arista got out of the blocks fast with its John Williams "Close Encounters" single. Licensing arrangement prohibited other versions from being released until Arista's single had reached distrib. However, Arista released it to radio a week before it was shipped, and got a week's head start in airplay. . . . **Bob Jones**, a WNEW-AM jock, will begin January 1 playing foreign language records which are international hits as part of the regular station format. This is reportedly the first time an American pop station has programmed foreign records outside of special ethnic-oriented segments, with the exception of WOR hits like "Volare." One rationale for the move is the fact that millions of American youths have traveled through Europe and have been exposed to its music.

ON THE AIR — That phrase took on new meaning recently when WAME (Charlotte, N.C.) music director **Jaybird Marvin** hung for five days at 30 feet above ground in a Dodge camper. The promotion benefited a local Toys For Tots drive, and was the brainchild of Epic local promotion man **Jlm Stewart**.

HOLIDAY ADVISORY — Promotion men, have a close encounter of the third kind with a music director today.

mark mehlert



LIGHTFOOT CHRISTMAS — Warner Brothers Records recently feted Gordon Lightfoot at a dinner in New York following his recent United Cerebral Palsy benefit concert at Avery Fisher Hall. WB used the opportunity to thank WNEW-FM, which helped promote the show. Pictured at the restaurant are (standing, l-r): WNEW's Dennis Elsas, Pete Fornatele, Scott Muni, and Richard Neer; Gordon Lightfoot; Mel Karmazin, general manager of WNEW; and Alan Rosenberg of Warner Brothers. At bottom (l-r) are: Ira Grodin of Korvettes and Craig Smith, Stewart Cohen, Michael Olivieri and Valerie Goodman, promotion representatives for Warners.

Radio Revenues Top 2 Million As Pre-Tax Profits Climb 97%

WASHINGTON, D.C. — Radio industry revenues reached an all-time high in 1976 topping \$2 million, according to figures recently released by the Federal Communications Commission. The \$2 million figure represents a 17 percent increase over 1975 revenues while pre-tax profits rose 97 percent, reaching \$179 million.

Independent FM stations enjoyed the biggest economic comeback with revenues climbing 26 percent over 1975 figures — from a \$9.4 million deficit to a \$4.3 million profit on revenues of \$176 million. A 13.4 percent gain in pre-tax profits for AM and AM/FM stations was reported as profits rose 70.5 percent to \$147 million on revenues of \$1.5 billion.

The FCC also reported that the number of AM and AM/FM combinations operating in the black last year reached 67 percent — up from 1975's 61 percent figure. Independent FM stations in the black also increased from 40.4 percent in 1975 to 49.2 percent in 1976.

Expenses for the seven national radio

networks rose 33 percent to \$69.2 million and accounted for a \$5 million loss for the year. Revenues for the networks were up 30 percent at \$64.2 million. AM stations owned and operated by the networks collected \$79.5 million for an increase of 15.3 percent while reporting profits of \$15.3 million, up 33.3 percent over 1975 figures.

Radio ad dollars reached \$2.2 billion in 1976 for an increase of 17.6 percent. Network advertising reached \$92 million, an increase of 26.8 percent while national and regional spot ads were up 18.8 percent to \$494.6 million. Local advertising climbed to \$1.6 billion for an increase of 16.8 percent.

Top markets included New York City, where 25 radio stations totaled profits of some \$12 million on revenues of \$68 million while in Los Angeles 30 stations showed profits of \$12 million on revenues of \$64 million. And in Chicago 32 stations showed profits of \$9.7 million on revenues of \$51 million.



MERCURY SIGNS — Recording artist Eric Mercury, who has an exclusive production/publishing deal with CAM-USA, has now signed a recording contract with Columbia Records. Mercury's first LP for the label will be released in early 1978. Pictured at the signing are (l-r): Victor Benedetto, vice president and general manager of CAM; Mercury; and Mickey Eichner, vice president of east coast A&R for Columbia.

STATION BREAKS

Back again with more news. First, congratulations to **R.D. "Crash" Williams**, new general manager of **KAYO** in Seattle and to **Walt Jackson**, new production chief and 10 to noon jock at **WMP5**, Memphis. **Robert Gray** also joins the staff at **WMP5** working the noon to 3 shift.

Dale Eichor, operations director, sends us the new line-up at **KWMT** Fort Dodge. **P.J. Winn** will take mornings, Dale handles middays and **Bob Wood** moves to afternoon drive. **Shannon Reed** has left **KWMT** to join **KTGA-FM**. **Larry Gorlick** has just been named operations manager of **WHRK-FM**, Memphis. Larry comes to **WHRK** from **WHLQ-FM** in Canton, Ohio.

Congratulations are in order for **Turk Logan, Lankford Stephens** and the staff of **WDAO**, Dayton. A recent radiothon at **WDAO** raised \$5000 for the United Negro College Fund. Also in keeping with the holiday spirit, Los Angeles radio stations **KTNQ (10-Q)** and **KGBS** have donated funds to keep Union Rescue Mission running through the holiday season.

Lee Arnold, formerly of **WQXM** in Tampa has been appointed program director of **WAAF**, Worcester. **Carole Capen** is the new community relations director at **KKTT**, Los Angeles. "Punk Rock" comes to Boston with the announcement that **Oedipus** will host a weekly new wave program on **WBCN**. **Oedipus** and his "Demi-Monde" new wave broadcasts came from **WTBS-FM**, Cambridge. Also from Boston comes word that **WROR** has added **Leslie Mathis** to the sales team. **Rick Fly** has left **WIGO** in Atlanta and **Eddie Thomas** is now doing music there. The new all night man at **KDKO** Denver is **Jerome Dionsil. Kelth**

Phillips from **WGIG** in Brunswick is now doing 10 pm to 2 am at **WSGA**, Savannah. **Tom Daniels** moves from **WAAF** to **WLPX** in Milwaukee. **Bill Todd** is now program director of **KRLY**, Houston. **Tawn Mastry** has left **KMEL** for **KSJL**. **Eddie Edwards** joins **WPEZ**, Pittsburg, from **WRC** in Washington, D.C.

Bob Clayton, PD at **WZZP** in Cleveland, reports that "Smoker" is the new 6-9 pm jock and **Kirk Russell** is the new assistant PD. **WRJZ**, Knoxville has added to the staff again. **Carson King** will do weekends and fill-in work. **Ben Caln** at **KAKC** in Tulsa says he needs a news director. Anyone interested should send resumes to Ben. The new 6-10 pm jock at **Z-93** Atlanta is **Chuck McKay**. He comes to **Z-93** from **WSAI**.

Ray Livingston reports that he is now both PD and acting music director at **KELI**, Tulsa. Congratulations to **Joe Burns**, the new program director at **KRKE** from

(continued on page 36)

New Call Letters For ABC Wash. Station

WASHINGTON, D.C. — **WMAL-FM** in Washington, D.C., became **WRQX-FM** on December 7. American Broadcasting Companies, Inc. received FCC approval to change the call letters of the AOR station they acquired last March from Washington Star Communications, Inc. along with **WMAL-AM**, which retains its original call letters. Allen Shaw is president of ABC Owned FM Radio Stations, operators of FM stations in New York, Los Angeles, Chicago, San Francisco, Detroit, and Houston.

FM ALBUM CHART

TW	WKS	Actv. Reg.	TITLE	ARTIST	LABEL	CBLP Chart Pos.	PRIME CUTS
1	7	N	Out Of The Blue	ELO	Jet	6*	Turn To Stone, Thunder, Standing In
2	6	N	Foot Loose & Fancy Free	Rod Stewart	WB	4*	Hot Legs, You're Insane, Title
3	5	N	News Of The World	Queen	Elektra	13*	Rock You, Champions, Who Needs You, It's Late
4	8	N	Street Survivors	Lynyrd Skynyrd	MCA	7	That Smell, I Never Dreamed
5	12	N	Aja	Steely Dan	ABC	10	Black Cow, Deacon, Home, Peg
6	5	N	Slowhand	Eric Clapton	RSO	28*	Cocaine, Sally, Peaches, The Core
7	10	N	Point Of Know Return	Kansas	Kirshner	11	Dust, Paradox, Lightning's, Title
8	4	N	Down Two Then Left	Boz Scaggs	Columbia	17*	1993, Hard Times, Still Falling
9	13	N	French Kiss	Bob Welch	Capitol	15	Sentimental, Ebony, Mystery
10	13	N	Simple Dreams	Linda Ronstadt	Elektra	2	Poor, Bayou, Carmelita, Dice
11	1	N	Draw The Line	Aerosmith	Columbia	58*	Various
12	13	N	The Stranger	Billy Joel	Columbia	18	Italian Rest., Just The Way, Moving
13	11	N	Little Criminals	Randy Newman	WB	22	Short, Einstein, Germany, Coppers
14	6	N	My Aim Is True	Elvis Costello	Columbia	62*	Working Week, Miracle Man, Allison, Detectives, Zero
15	4	N	Seconds Out	Genesis	Atlantic	45	Squonk, I Know What, Supper's, Cinema Show
16	9	N	Moonflower	Santana	Columbia	21	She's Not There, Black Magic, Europa, Zulu
17	5	N	Works Volumell	ELP	Atlantic	47*	Tiger, Brain Salad, Father Xmas
18	7	1,3,5	Spectres	Blue Oyster Cult	Columbia	98	Godzilla, Leather, Fireworks, Love The Night
19	10	N	Eddie Money	Eddie Money	Columbia	114	Two Tickets, You've Really Got, Jealousy
20	5	N	Touch And Gone	Gary Wright	WB	136*	Night Ride, Can't Get Above, Sky Eyes, Title
21	4	N	Broken Heart	The Babys	Chrysalis	56	Isn't It Time
22	5	N	The Grand Illusion	Styx	A&M	23*	Come Sail Away, Fooling Yourself, Castle Walls
23	12	1,2,5	Livin' On The Fault Line	Doobie Brothers	WB	111	Echoes, Heartache, Title
24	10	N	Show Some Emotion	Joan Armatrading	A&M	44	Woncha, Opportunity, Title
25	8	N	Heroes	David Bowie	RCA	46	Joe The Lion, Beauty, Title
26	4	N	Rumours	Fleetwood Mac	WB	1	Various
27	1	N	Live And Let Live	10cc	Mercury	109*	Various
28	4	N	Rick Danko	Rick Danko	Arista	107*	Java Blues, Small Town Talk
29	—	N	Running On Empty	Jackson Browne	Asylum	—	Various
30	—	N	Don Juan's Reckless Daughter	Joni Mitchell	Asylum	—	Various
31	13	N	Rough Mix	Townshend/Lane	MCA	124	My Baby, Streets, Heart To Hang On To
32	6	1,3,5	Manorisms	Wet Willie	Epic	150*	Street Corner, Rain Man, One Track Mind
33	6	N	Decade	Neil Young	Reprise	50	Various
34	3	1,4	Stick To Me	Graham Parker	Mercury	175	Soul On Ice, Tear, Harlem, Title
35	13	2,4,5	In City Dreams	Robin Trower	Chrysalis	93	Bluebird, Sweetwine, Smile
36	5	N	I, Robot	Alan Parsons	Arista	68	I Wouldn't Want To Be, Some Other Time
37	2	N	Book Of Dreams	Steve Miller	Capitol	36	Various
38	6	N	Alive II	Kiss	Casablanca	8*	Detroit, Shout It, Doc Love
39	3	1,5	Tom Petty And The Heartbreakers	Tom Petty	Shelter	120	Breakdown, Fooled Again, Strangered, American Girl
40	5	1,2,5	Putting It Straight	Pat Travers	Polydor	179	Life In London, Offbeat Ride, Dedication
41	2	N	It Takes One To Know One	Detective	Swan Song	195	Help Me Up, Dynamite, Warm Love, Tear Jerker
42	—	N	Greatest Hits	Paul Simon	Columbia	27*	Various
43	12	1,5	Karla Bonoff	Karla Bonoff	Columbia	84	Someone To Lay, Can't Hold On, Isn't It
44	4	N	Chicago XI	Chicago	Columbia	43	Various
45	—	1,5	Life On The Line	Eddie & Hot Rods	Island	—	Do Anything, Believe Your Eyes, Telephone Girl, Title
46	—	1,5	Cowboy	Cowboy	Capricorn	—	
47	6	2,4	Don't Look Down	Ozark Mtn. Dds.	A&M	—	River To Sun, Stinghead, Crazy
48	1	1,3,5	Expect No Mercy	Nazareth	A&M	115	Shot Me Down, Busted, Place In Your Heart
49	4	1,4	Bat Out Of Hell	Meat Loaf	Epic	91	Paradise, Words, Revved Up, Title
50	2	N	Girl's School/Mull Of Kintyre	Wings	Capitol	—	

KEY FOR FM LP CHART 1 - NORTHEAST REGION 2 - SOUTHEAST REGION 3 - MIDWEST REGION 4 - CENTRAL REGION 5 - WESTERN REGION N - NATIONAL AIRPLAY

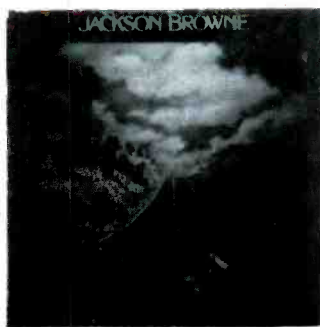
WNEW-FM — NEW YORK — Tom Morrera
 Earth, Wind & Fire
 Room Full Of Blues
 The Jam
 Supertramp (1st)
WLIR-FM — LONG ISLAND — Denis McNamara
 The Ramones
 Eddie & The Hot Rods
 Aerosmith
 Joni Mitchell
 Jackson Browne
 Clover
 Supertramp (1st)
 Ian Hunter (Imp)
 Pilot (Imp)
 Roberta Flack
 Room Full Of Blues
 The Kinks (45)
 Elvis Costello (45 Imp)
WBAB-FM — LONG ISLAND — Bernie Bernard
 Jackson Browne
 Joni Mitchell
 Supertramp (1st)
WPIX-FM — NEW YORK — Neil McIntyre
 Jackson Browne
 Joni Mitchell
WJKL-FM — CHICAGO — Tom Marker
 Jackson Browne

Joni Mitchell
 John Hartford
 Eddie & The Hot Rods
 Supertramp(1st)
 Richie Cole
 Gabriel Bondage
 Stan Getz
 10cc
 Barry Melton
 Alvin Crow
 Pacific Eardrum
 The Kinks (45)
WKQX-FM — CHICAGO — Bob Heymann
 Jackson Browne
 Joni Mitchell
WXRT-FM — CHICAGO — Bob Gelms
 Joni Mitchell
 Eddie & The Hot Rods
 Supertramp (1st)
 John Hartford
 The Ravers (45)
 National Lampoon (45)
KMET-FM — LOS ANGELES — Jack Snyder
 Jackson Browne
 The Rockets
 Starwood
 Joe Cocker
KWST-FM — LOS ANGELES — Charlie Kendall

Jackson Browne
 Levon Helm & The RCO All Stars
 Pat Travers
KNAC-FM — LONG BEACH — Bill Clay
 Jackson Browne
 Joni Mitchell
 The Ravers (45)
WIOQ-FM — PHILADELPHIA — Helen Leicht
 Joni Mitchell
 Jackson Browne
 Joan Baez
 Roberta Flack
WMMR-FM — PHILADELPHIA — Jerry Stevens
 Roberta Flack
 Al Green
 Eddie & The Hot Rods
 Prism (45)
 Cheech & Chong (45)
WYSP-FM — PHILADELPHIA — Matthew Glenott
 Joni Mitchell
 Jackson Browne
WABX-FM — DETROIT — Joe Krause
 War
 Pat Travers
WWW-FM — DETROIT — Joey Urbiel
 Joni Mitchell
 Jackson Browne
 Tom Petty

KMEL-FM — SAN FRANCISCO — Tom O'Hair
 Jackson Browne
 Joni Mitchell
 Detective
KSAN-FM — SAN FRANCISCO — Beverly Wilshire
 Jackson Browne
 Joni Mitchell
WBCN-FM — BOSTON — John Brodey
 Joni Mitchell
 Jackson Browne
 The Pips
 Room Full Of Blues
 Suicide
 Pat Travers
 The Rockets
 Treasure
WCOZ-FM — BOSTON — Beverly Mire
 Detective
 Gino Vannelli
 Meat Loaf
 Joni Mitchell
 Jackson Browne
 Paul Simon
KFWD-FM — DALLAS — Tim Spencer
 Aerosmith
 Ozark Mountain Daredevils
 Doucette

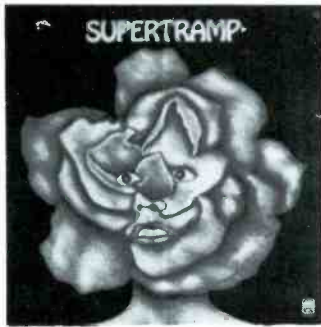
MOST ADDED FM LPs



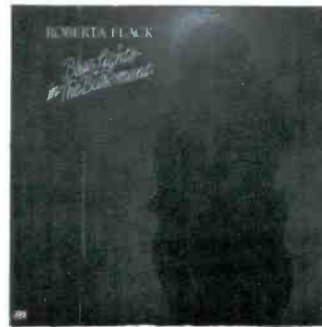
JACKSON BROWNE
Running On Empty
Asylum
(41 stations)



JONI MITCHELL
Don Juan's Reckless Daughter
Asylum
(39 stations)



SUPERTRAMP
Supertramp
A&M
(8 stations)



ROBERTA FLACK
Blue Lights In The Basement
Atlantic
(7 stations)



AEROSMITH
Draw The Line
Columbia
(6 stations)

Glenda Griffith
Cowboy
George Duke
Joni Mitchell
Jackson Browne
KZEW-FM — DALLAS — Mike Hedges
Alexander Harvey
Intergalactic Touring Band
Metro
KADI-FM — ST. LOUIS — Pete Parisl
Chris Hillman
Joni Mitchell
Jackson Browne
KSHE-FM — ST. LOUIS — Ted Habeck
Supertramp(1st)
Rick Danko
Trouble
WDVE-FM — PITTSBURGH — Marcy Posner
Jackson Browne
Joni Mitchell
Lynyrd Skynyrd (45)
Kansas (45)
WYDD-FM — PITTSBURGH — Steve Downes
Joni Mitchell
Jackson Browne
Al Stewart
KLOL-FM — HOUSTON — Sandy Mathis
Joni Mitchell
Jackson Browne
KPFT-FM — HOUSTON — Colin Kellman
Aerosmith
WMMS-FM — CLEVELAND — Kid Leo
Joni Mitchell
The Scratch Band
Gino Vannelli
Jackson Browne
Jan Hammer
Trouble
M-105 — CLEVELAND — Alan Roberts
Joni Mitchell
Jackson Browne
Detective
Rick Danko
Eddie Money
Jay Ferguson
WKIS-FM — ATLANTA — Keith Allen
Tom Petty
Nazareth
Jay Ferguson
Chuck Mangione
Jackson Browne
Joni Mitchell
KEZY-FM — ANAHEIM — Larry Reisman
Bette Midler
Eddie & The Hot Rods
Aerosmith
Johnny Rivers
Joan Baez
Supertramp(1st)
Jackson Browne
Joni Mitchell
Prism (45)
KAZY-FM — DENVER — Chris Kane
Loggins & Messina
The Babys (45)
KBPI-FM — DENVER — Jean Valdez
Jackson Browne
Player
Billy Joel
WINZ-FM — MIAMI — Dave Souza
Fandango
Doucette
Jackson Browne
Joni Mitchell
Supertramp (1st)
10cc
KZAM-FM — SEATTLE — Jon Kertzer
Joni Mitchell
Jackson Browne
Grover Washington, Jr.
Sweet Talkin' Jones
Stan Getz
Bill Evans
Al Green
KOME-FM — SAN JOSE — Dana Jang
Jackson Browne
Joni Mitchell
Detective
Doucette
Glenda Griffith
Ozark Mountain Daredevils
The Kinks (45)
KSJO-FM — SAN JOSE — Paul Walls
Ian Hunter (Imp)
The Jam

Modern World
Man (Imp)
Joni Mitchell
Jackson Browne
KDKB-FM — PHOENIX — Hank Cookenboo
Annie Haslam
Johnny Rivers
Elvis Costello
Roberta Flack
Jackson Browne
Joni Mitchell
The Kinks (45)
WCOL-FM — COLUMBUS — Guy Evans
Jackson Browne
Joni Mitchell
George Duke
Gino Vannelli
Terence Boylan
Golden Earring (45)
Prism (45)
WLVO-FM — COLUMBUS — Tom Tuber
Jackson Browne
Joni Mitchell
Cowboy
Rick Danko
WMC-FM — MEMPHIS — Ron Olson
Joni Mitchell
Jackson Browne
Cowboy
Tom Petty (45)
WKDA-FM — NASHVILLE — Jack Crawford
Joni Mitchell
Jackson Browne
Dan Hill
WBLM-FM — PORTLAND — Jose Diaz
10cc
Bette Midler
Doucette
Billy Cobham
Jackson Browne
Joni Mitchell
WCCC-FM — HARTFORD — Bill Nosal
Doucette
Pat Travers
Al Stewart
Emerson Lake & Palmer
WAIV-FM — JACKSONVILLE — Jamie Brooks
Joni Mitchell
Jackson Browne
Roberta Flack
WSAN-FM — ALLENTOWN — Rick Harvey
Joni Mitchell
Jackson Browne
Eddie & The Hot Rods
Dan Hill
Al Stewart
Tom Petty
Talking Heads
WLAV-FM — GRAND RAPIDS — Doc Donovan
Jackson Browne
Joni Mitchell
The Moonlighters
WGRQ-FM — BUFFALO — John Velchoff
Joni Mitchell
Jackson Browne
Doucette
Al Stewart
10cc
The Ramones
WPLR-FM — NEW HAVEN — Ed Michaelson
Joni Mitchell
Jackson Browne
WOUR-FM — UTICA — Tom Starr
Grover Washington, Jr.
Stevie Wonder
Aerosmith
Jackson Browne
Joni Mitchell
KRST-FM — ALBUQUERQUE — Bill Stambaugh
10cc
Seawind
Roberta Flack
Johnny Rivers
WAAL-FM — BINGHAMTON — Fred Horton
Gary Wright
10cc
Aerosmith
Joni Mitchell
Jackson Browne
Bob James
George Duke
War
Starcastle
Levon Helm & The RCO All Stars

Artists Visit Los Angeles



WISHBONE ON TOUR — Following a recent west coast appearance, MCA recording artists Wishbone Ash are welcomed by members of the label's promotion team. Pictured (l-r) are: John Sherry, Wishbone's manager; Stan Bly, vice-president, promotion; Paul Lambert, national singles promotion manager; Laurie Wisefield and Mark Turner of Wishbone; Wayne McManners, national singles promotion manager; Joy Hall, national album promotion manager; and Andy Powell and Steve Upton of Wishbone Ash.



STEVE GOODMAN AT THE ROXY — Elektra/Asylum recording artist Steve Goodman was congratulated backstage by label executives after his recent performance at the Roxy in Los Angeles. Pictured (l-r) are: Joe Smith, E/A chairman; Al Bunetta, Goodman's manager; Goodman; Joel Reinstein, E/A vice president/finance; Jerry Sharell, E/A vice president/artist development, and Kenny Buttice, E/A vice president/promotion.



PIPER IN SANTA MONICA — After their recent west coast debut at the Santa Monica Civic Auditorium, A&M's Piper were congratulated by A&M chairman Jerry Moss and label president Gil Friesen. Pictured (l-r) are: Richie Fontana of Piper; Moss; Tommy Gunn, Danny McGary and Billy Squier of Piper; Bill Aucoin, Piper's manager; Friesen and Alan Nolan of Piper.

Playlist Highlights contain the following information:
Number One Song, with last week's position;
New Numbered Additions;
New Hitbounds (*): records receiving highest frequency of rotation for current product without attaining numbered positions;
New Part-Time Records ()**: 'LP cut' rotations, day-only and night-only play;
Prime Movers; and
Debuts: records moving from hitbound or part-time rotations into numbered positions.

WCUE — AKRON

13-1 — Queen
 40 — E.W. & F
 *Commodores
 *Bee Gees
 20 To 11 — Elvis Presley

WTRY — ALBANY/Troy

10-1 — Dolly Parton
 *Little River Band
 *Jay Ferguson
 *Millie Jackson
 *Tom Petty
 14 To 9 — Queen
 15 To 6 — Rod Stewart
 18 To 10 — Randy Newman
 21 To 11 — Shaun Cassidy
 25 To 19 — Santa Esmeralda/
 Leroy Gomez

26 To 21 — Billy Joel

Ex To 22 — Bee Gees
 Ex To 28 — Odyssey
 Ex To 29 — Steely Dan
 Ex To 30 — Wet Willie

KRKE — ALBUQUERQUE

1-1 — Linda Ronstadt
 *Queen
 *Dan Hill
 14 To 7 — Dolly Parton
 17 To 5 — E.W. & F
 18 To 13 — Styx
 20 To 15 — Rod Stewart
 Ex To 23 — Neil Diamond

WANS — ANDERSON

4-1 — Player
 29 — Con Funk Shun
 *Prism
 *Odyssey
 *Chic
 *Little River Band
 *Johnny Rivers
 8 To 4 — Rod Stewart
 12 To 8 — Paul Simon
 16 To 12 — Shaun Cassidy
 18 To 9 — Billy Joel
 20 To 14 — Randy Newman
 21 To 16 — Bob Welch
 23 To 18 — Dan Hill
 28 To 22 — Kansas
 29 To 19 — Queen
 31 To 27 — Samantha Sang
 Ex To 30 — Bee Gees
 Ex To 31 — Jay Ferguson

WISE — ASHVILLE

3-1 — Player
 *Chic
 *Andy Gibb
 *Bill Withers
 *Donny & Marie
 16 To 10 — Billy Joel
 17 To 13 — Kansas
 18 To 12 — Elvis Presley
 20 To 15 — Paul Simon
 21 To 16 — Leif Garrett
 23 To 17 — ELO
 25 To 18 — Shaun Cassidy
 26 To 20 — Queen
 30 To 25 — Dan Hill
 Ex To 30 — Neil Diamond
 Ex To 31 — Samantha Sang
 Ex To 32 — Wet Willie

WRFC — ATHENS

2-1 — Linda Ronstadt
 *Donna Summer
 *Bill Withers
 *John Williams
 *Johnny Rivers
 *Bee Gees
 6 To 2 — Paul Simon
 11 To 4 — Billy Joel
 12 To 7 — Stillwater
 13 To 8 — Bob Welch
 18 To 11 — Rod Stewart
 19 To 13 — Randy Newman
 20 To 15 — High Inergy
 26 To 22 — Andy Gibb
 27 To 23 — Lynyrd Skynyrd
 29 To 24 — Samantha Sang
 30 To 25 — Dan Hill
 31 To 27 — Addressi Brothers
 34 To 26 — Con Funk Shun
 35 To 30 — Wet Willie
 Ex To 28 — Millie Jackson
 Ex To 31 — Neil Diamond
 Ex To 33 — Eric Clapton
 Ex To 34 — War
 Ex To 35 — Jay Ferguson

Z-93 — AYLANTA

3-1 — Rod Stewart
 *Donny & Marie
 *Dan Hill
 *Lynyrd Skynyrd
 *Millie Jackson
 13 To 8 — Randy Newman
 24 To 13 — Neil Diamond
 30 To 20 — Queen
 Ex To 29 — Kansas
 Ex To 30 — Bee Gees

WQXI — ATLANTA

1-1 — Rod Stewart
 26 — Samantha Sang
 30 — Santa Esmeralda/Leroy Gomez
 *John Williams
 *Bee Gees
 19 To 8 — Queen
 25 To 20 — Bill Withers
 28 To 18 — Lynyrd Skynyrd
 30 To 24 — Dan Hill

WBQQ — AUGUSTA

2-1 — Linda Ronstadt
 *Chic
 *Wet Willie
 *Tom Petty
 16 To 10 — LTD
 17 To 13 — Bob Welch
 19 To 14 — Billy Joel
 22 To 15 — Randy Newman
 24 To 19 — High Inergy
 26 To 16 — Rod Stewart
 27 To 20 — Kansas

28 To 22 — Lynyrd Skynyrd

30 To 23 — Samantha Sang
 Ex To 24 — Dolly Parton
 Ex To 25 — Paul Simon
 Ex To 26 — Leif Garrett
 Ex To 27 — ELO
 Ex To 27 — Dan Hill

KERN — BAKERSFIELD

2-1 — Player
 *Bee Gees
 *Billy Joel
 *Leif Garrett
 *Dion
 8 To 4 — Rod Stewart
 13 To 9 — Bay City Rollers
 17 To 13 — Styx
 20 To 16 — Dolly Parton
 25 To 21 — Andy Gibb
 27 To 22 — Bob Welch
 33 To 23 — Randy Newman
 Ex To 30 — Neil Diamond
 Ex To 34 — Jackie DeShannon

KAFY — BAKERSFIELD

3-1 — Rod Stewart
 *Billy Joel
 *Tom Petty
 *Dan Hill
 *John Williams
 14 To 6 — Randy Newman
 18 To 12 — Carpenters
 29 To 23 — Bee Gees
 Ex To 25 — Queen
 Ex To 27 — Andy Gibb
 Ex To 29 — Wings
 Ex To 30 — Samantha Sang

WCAO — BALTIMORE

1-1 — Player
 30 — Neil Diamond
 *Chic
 *Jay Ferguson
 9 To 5 — Dolly Parton
 11 To 1 — Queen
 12 To 8 — Bay City Rollers
 16 To 12 — Leif Garrett
 17 To 13 — Bob Welch
 22 To 15 — Rod Stewart
 26 To 20 — Bee Gees
 28 To 19 — Randy Newman
 29 To 25 — Samantha Sang
 30 To 26 — Millie Jackson
 Ex To 27 — Billy Joel
 Ex To 28 — Paul Davis
 Ex To 29 — Andy Gibb

WGUY — BANGOR

1-1 — Queen
 *Jay Ferguson
 12 To 6 — Randy Newman
 13 To 8 — Rod Stewart
 15 To 11 — Player
 19 To 15 — Leif Garrett
 22 To 18 — Dan Hill
 Ex To 27 — Neil Diamond
 Ex To 29 — Bee Gees
 Ex To 30 — Samantha Sang

WERC — BIRMINGHAM

5-1 — Rod Stewart
 *Johnny Rivers
 *Donna Summer
 *John Williams
 *Meco — Close Encounters
 13 To 9 — LTD
 15 To 10 — Billy Joel
 17 To 12 — Bob Welch
 20 To 14 — Dan Hill
 28 To 24 — ELO
 32 To 26 — Elvis Presley
 Ex To 27 — Styx
 Ex To 28 — Bee Gees
 Ex To 29 — Neil Diamond

KYFR — BISMARCK

2-1 — Linda Ronstadt
 *Abba
 *Santa Esmeralda/Leroy Gomez
 *Johnny Rivers
 *Pablo Cruise
 11 To 6 — Linda Ronstadt
 14 To 9 — Rod Stewart
 Ex To 19 — ELO
 Ex To 20 — Player

WRKO — BOSTON

1-1 — Queen
 29 — Chic
 30 — Billy Joel
 *Steely Dan
 8 To 6 — Bob Welch
 12 To 9 — Bay City Rollers
 13 To 10 — Shaun Cassidy
 22 To 17 — Leif Garrett
 25 To 16 — LTD
 26 To 18 — Dolly Parton
 28 To 23 — Santa Esmeralda/
 Leroy Gomez
 30 To 27 — Bee Gees

WBGU — BOWLING GREEN

1-1 — Chicago
 *Shaun Cassidy
 *Santa Esmeralda/Leroy Gomez
 *Kansas
 *Fran McKendree
 *Paul Simon
 *Billy Joel
 *Foreigner
 *Elvis Presley
 *Leo Sayer
 *Marilyn Scott
 *Queen
 *Chic
 *Donny & Marie
 *Peter Frampton
 12 To 9 — Lynyrd Skynyrd
 17 To 12 — ELO

WICC — BRIDGEPORT

1-1 — Queen
 27 — Foreigner
 *Roberta Flack
 *Lynyrd Skynyrd
 10 To 6 — Neil Diamond
 14 To 9 — Odyssey
 23 To 14 — Dolly Parton

24 To 19 — Paul Simon

28 To 24 — Samantha Sang
 29 To 25 — Santa Esmeralda/
 Leroy Gomez
 Ex To 30 — Al Martino

KKBW — BUFFALO

4-1 — Styx
 *LeBlance & Carr
 *Dan Hill
 *Queen
 *Foreigner
 8 To 4 — Fleetwood Mac
 10 To 6 — Rod Stewart
 15 To 10 — Neil Diamond
 17 To 5 — Billy Joel
 19 To 14 — Leif Garrett
 21 To 15 — Randy Newman
 29 To 23 — Dolly Parton
 30 To 25 — ELO
 Ex To 26 — Paul Simon
 Ex To 28 — Bay City Rollers
 Ex To 30 — Bob Welch

WAYS — CHARLOTTE

1-1 — Player
 *Abba
 *John Williams
 *Samantha Sang
 *Bee Gees
 *Chic
 *Queen
 *Kansas
 *ELO
 *Wet Willie
 *Stillwater
 *Lynyrd Skynyrd
 *Leif Garrett
 8 To 4 — Paul Simon
 12 To 6 — Rod Stewart
 14 To 8 — Billy Joel
 16 To 10 — KC & The Sunshine Band
 Ex To 26 — Shaun Cassidy

WLS — CHICAGO

2-1 — Bee Gees
 11 — Dolly Parton
 19 — Queen
 *Kansas
 **Styx
 9 To 2 — Leif Garrett
 14 To 10 — Linda Ronstadt — Easy
 18 To 13 — Rod Stewart
 21 To 16 — Bob Welch
 27 To 18 — Kansas

WMET — CHICAGO

5-1 — Bee Gees
 27 — Paul Simon
 29 — Neil Diamond
 14 To 9 — Dolly Parton
 16 To 12 — Santa Esmeralda/
 Leroy Gomez
 20 To 15 — Rod Stewart
 24 To 17 — Shaun Cassidy
 25 To 20 — ELO

102 — CINCINNATI

7-1 — Quenn
 *Santa Esmeralda/Leroy Gomez
 27 To 17 — Player
 27 To 21 — ELO
 29 To 22 — Randy Newman
 Ex To 26 — Styx
 Ex To 28 — Billy Joel

WGCL — CLEVELAND

3-1 — Queen
 29 — Samantha Sang
 30 — Donna Summer
 *Neil Diamond
 *Dan Hill
 *Foreigner
 10 To 3 — Dolly Parton
 13 To 4 — Styx
 16 To 8 — The Babys
 20 To 15 — Meat Loaf
 24 To 18 — Steve Miller
 25 To 19 — Wings
 26 To 17 — ELO
 30 To 24 — Santa Esmeralda/
 Leroy Gomez
 Ex To 20 — Billy Joel

WZZP — CLEVELAND

1-1 — Queen
 26 — Leif Garrett
 27 — Kansas
 30 — Randy Newman
 7 To 2 — Linda Ronstadt
 15 To 7 — Linda Ronstadt
 22 To 14 — Dolly Parton
 28 To 17 — Player

WNCI — COLUMBUS

2-1 — Crystal Gayle
 20 — E.W. & F
 *Chicago
 19 To 11 — Queen
 Ex To 19 — Aerosmith

Z-97 — DALLAS/FT. WORTH

3-1 — Little River Band
 19 — Neil Diamond
 9 To 3 — ELO
 17 To 10 — John Denver
 18 To 11 — Rod Stewart

KLIF — DALLAS

1-1 — Bee Gees
 *Billy Joel
 *Dan Hill
 *John Denver
 14 To 7 — Dolly Parton
 18 To 10 — Player
 25 To 17 — Bob Welch
 28 To 13 — Rod Stewart
 30 To 26 — Samantha Sang
 Ex To 21 — ELO
 Ex To 25 — Paul Simon

WING — DAYTON

1-1 — James Taylor
 9 To 3 — Paul Simon
 11 To 4 — Player
 13 To 5 — Bob Welch
 14 To 8 — Bay City Rollers
 16 To 10 — LTD
 17 To 12 — Rod Stewart
 18 To 14 — High Inergy

WMFJ — DAYTONA BEACH

3-1 — Bob Welch
 *Queen
 *Abba
 *Prism
 *Lynyrd Skynyrd
 12 To 8 — Linda Ronstadt
 14 To 10 — Dan Hill
 17 To 12 — Styx
 20 To 13 — ELO
 27 To 15 — Samantha Sang
 27 To 23 — Sammy Hagar
 32 To 22 — Randy Newman
 33 To 29 — Donna Summer
 Ex To 30 — Johnny Rivers
 Ex To 32 — Little River Band
 Ex To 33 — Wet Willie

KTLC — DENVER

1-1 — Fleetwood Mac
 *Queen
 *LTD
 16 To 8 — England Dan & J.F. Coley
 21 To 16 — The Babys
 24 To 17 — Player
 Ex To 28 — Peter Frampton
 Ex To 29 — Santa Esmeralda/
 Leroy Gomez
 Ex To 30 — Dolly Parton

KIMN — DENVER

1-1 — Bee Gees
 29 — Neil Diamond
 30 — Player
 *Jay Ferguson
 8 To 4 — James Taylor
 19 To 15 — ELO
 22 To 17 — Bay City Rollers
 23 To 18 — Rod Stewart
 26 To 22 — Paul Simon
 29 To 24 — Dolly Parton
 Ex To 27 — Leif Garrett

KXXK — DENVER

1-1 — Bob Welch
 *Stillwater
 25 — Samantha Sang
 30 — Dan Hill
 8 To 4 — Heatwave
 12 To 5 — Player

KIOA — DES MOINES

2-1 — Debby Boone
 22 — Queen
 23 — Rod Stewart
 24 — Lynyrd Skynyrd
 25 — ELO
 27 — Billy Joel
 28 — Steely Dan
 28 To 11 — Paul Simon
 24 To 14 — Randy Newman
 25 To 13 — Player

CKLW — DETROIT

1-1 — Linda Ronstadt
 *Leif Garrett
 12 To 8 — Neil Diamond
 15 To 10 — The Babys
 20 To 13 — ELO
 26 To 22 — Dolly Parton
 29 To 24 — Dan Hill
 30 To 25 — Brian & Brenda
 Ex To 19 — Billy Joel
 Ex To 23 — Raydio
 Ex To 27 — Rod Stewart
 Ex To 28 — Con Funk Shun
 Ex To 29 — Abba
 Ex To 30 — Bee Gees

WDRO — DETROIT

1-1 — Linda Ronstadt
 36 — Raydio
 *Chic
 *Styx
 *Lou Rawls
 *Prism
 12 To 4 — Queen
 18 To 5 — Bill Withers
 21 To 16 — Neil Diamond
 25 To 18 — ELO
 27 To 23 — Rod Stewart
 28 To 24 — Dave Mason
 30 To 26 — Billy Joel
 34 To 30 — Diana Ross
 35 To 29 — Shaun Cassidy
 36 To 32 — Randy Newman
 Ex To 33 — Elvis Presley
 Ex To 34 — Player
 Ex To 35 — War

KFMD — DUBUQUE

2-1 — Player
 *Steely Dan
 *Bee Gees
 *David Gates
 9 To 5 — Bob Welch
 10 To 6 — Dolly Parton
 15 To 9 — Rod Stewart
 21 To 10 — Randy Newman
 25 To 18 — Styx
 Ex To 23 — Samantha Sang
 Ex To 24 — Santa Esmeralda/
 Leroy Gomez

WDBQ — DUBUQUE

1-1 — Dolly Parton
 *Dan Hill
 *Al Martino
 *Bee Gees
 *Shaun Cassidy
 *Lynyrd Skynyrd
 *Abba
 *Steely Dan
 11 To 5 — Styx
 14 To 8 — Bay City Rollers
 15 To 6 — Elvis Presley
 24 To 20 — Leif Garrett
 26 To 11 — Rod Stewart
 28 To 24 — ELO
 30 To 22 — Randy Newman
 Ex To 23 — Andy Gibb
 Ex To 26 — Wings
 Ex To 27 — LTD
 Ex To 28 — Kansas
 Ex To 29 — John Denver
 Ex To 30 — Donny & Marie

KYNO — FRESNO

1-1 — Linda Ronstadt — Blue
 *Billy Joel
 *Bee Gees
 *Steely Dan
 14 To 9 — Rod Stewart
 28 To 22 — Dolly Parton
 Ex To 24 — Samantha Sang
 Ex To 27 — Shaun Cassidy
 Ex To 29 — Styx

Z-96 — GRAND RAPIDS

1-1 — Debby Boone
 12 To 7 — Fleetwood Mac
 13 To 8 — Player
 22 To 13 — LTD
 26 To 29 — E.W. & F
 Ex To 26 — Styx
 Ex To 27 — Rod Stewart
 Ex To 29 — James Taylor
 Ex To 30 — War

KEIN — GREAT FALLS

1-1 — Bee Gees
 *Wet Willie
 *Little River Band — new
 12 To 6 — Bay City Rollers
 16 To 12 — Paul Simon
 24 To 16 — Shaun Cassidy
 Ex To 25 — Donny & Marie

WDRG — HARTFORD

1-1 — Crystal Gayle
 *Bay City Rollers
 9 To 5 — Queen

KILT — HOUSTON

1-1 — Santa Esmeralda/Leroy Gomez
 39 — Lynyrd Skynyrd
 10 To 2 — Randy Newman
 13 To 8 — Player
 27 To 12 — Queen
 30 To 24 — Neil Diamond
 39 To 27 — Shaun Cassidy
 Ex To 36 — Billy Joel
 Ex To 40 — Bee Gees

WNDE — INDIANAPOLIS

2-1 — Linda Ronstadt
 *Billy Joel
 19 To 9 — Paul Simon
 18 To 12 — Steve Miller
 26 To 20 — Bob Welch
 27 To 21 — Santana
 29 To 19 — Player
 Ex To 25 — Leif Garrett
 Ex To 28 — Randy Newman

WAPE — JACKSONVILLE

1-1 — Bee Gees
 *Chic
 *Shaun Cassidy
 *David Gates
 *Foreigner
 *Tim Moore
 3 — Styx
 18 To 8 — Rod Stewart
 20 To 16 — Kendalls
 22 To 23 — Leif Garrett
 Ex To 31 — Peter Frampton
 Ex To 33 — Santa Esmeralda/
 Leroy Gomez

KBEO — KANSAS CITY

12-1 — Queen
 25 — Linda Ronstadt
 29 — LTD
 30 — Billy Joel
 *Steely Dan
 *Bay City Rollers
 *Styx
 15 To 9 — ELO
 18 To 11 — Rod Stewart
 20 To 13 — Elvis Presley
 25 To 10 — Shaun Cassidy
 26 To 15 — Paul Simon
 27 To 21 — E.W. & F
 29 To 24 — Neil Diamond

KAAY — LITTLE ROCK

1-1 — Player
 *Kansas
 *Foreigner
 9 To 5 — James Taylor
 13 To 8 — LTD
 17 To 10 — Rod Stewart
 18 To 13 — Bay City Rollers
 Ex To 16 — Randy Newman
 Ex To 18 — Paul Simon

KHJ — LOS ANGELES

2-1 — Bee Gees
 26 — E.W. & F
 29 — Chic
 30 — Bay City Rollers
 *Queen
 *Billy Joel
 *Dolly Parton
 11 To 6 — Randy Newman
 13 To 10 — Player
 18 To 15 — LTD
 20 To 17 — Diana Ross
 21 To 18 — ELO
 22 To 19 — Dave Mason
 26 To 23 — Rod Stewart
 28 To 25 — Santana
 29 To 27 — Bee Gees
 Ex To 28 — Johnny Mathis

10-Q — LOS ANGELES

9-1 — Randy Newman
 *Prism
 *Marilyn Scott
 *Con Funk Shun
 *Baccara
 16 To 9 — Shaun Cassidy
 18 To 12 — ELO
 23 To 13 — Queen
 Ex To 28 — Tom Petty
 Ex To 29 — Dan Hill
 Ex To 30 — Bee Gees

WAKY — LOUISVILLE

2-1 — Linda Ronstadt
 27 — Dan Hill
 28 — Billy Joel
 30 — Santa Esmeralda/Leroy Gomez
 9 To 4 — Rod Stewart
 15 To 10 — Player
 17 To 11 — Queen
 20 To 16 — Kellie Patterson
 23 To 19 — Elvis Presley
 24 To 20 — Steve Miller
 27 To 22 — Shaun Cassidy

WKLO — LOUISVILLE

1-1 — Rita Coolidge
 24 — Bee Gees
 *High Inergy
 *Steely Dan
 *Donna Summer
 *Billy Joel
 *Meco
 9 To 4 — Rod Stewart
 14 To 7 — Queen
 18 To 12 — Steve Miller
 20 To 11 — Wings
 23 To 15 — Leif Garrett
 Ex To 22 — Player
 Ex To 25 — Styx

WISM — MADISON

1-1 — Linda Ronstadt
 *Kansas
 *Dan Hill
 *Steely Dan
 14 To 9 — Bob Welch
 16 To 11 — Shaun Cassidy
 18 To 13 — Dolly Parton
 20 To 16 — Rod Stewart
 23 To 19 — Billy Joel
 26 To 20 — Bay City Rollers
 36 To 26 — LTD
 Ex To 28 — High Inergy
 Ex To 29 — Randy Newman
 Ex To 30 — Samantha Sang

KRIB — MASON CITY

2-1 — Chicago
 24 — Billy Joel
 25 — Dan Hill
 11 To 6 — Player
 21 To 17 — Randy Newman
 Ex To 30 — LTD

WMPG — MEMPHIS

1-1 — Dolly Parton
 24 — Odyssey
 25 — Donny & Marie
 27 — Steely Dan
 30 — Diana Ross
 9 To 4 — Paul Simon
 16 To 12 — Paul Simon
 16 To 12 — James Taylor
 22 To 17 — Bob Welch
 23 To 18

36 To 26 — Wings
 Ex To 34 — Leif Garrett
 Ex To 35 — Steely Dan
WAVZ — NEW HAVEN
 1-1 — Queen
 30 — Dan Hill
 13 To 7 — ELO
 16 To 4 — Billy Joel
 19 To 15 — Kansas
 21 To 10 — Player
 25 To 21 — Dolly Parton
 26 To 20 — Styx
 27 To 23 — Samantha Sang
 28 To 24 — Neil Diamond
 29 To 25 — Lynyrd Skynyrd
 30 To 26 — Barry White
 Ex To 29 — Diana Ross
WNOE — NEW ORLEANS
 1-1 — Rod Stewart
 *Styx
 *John Williams
 7 To 3 — Randy Newman
 9 To 5 — Leif Garrett
 13 To 8 — Linda Ronstadt (both)
 25 To 21 — ELO
 28 To 24 — Elvis Presley
 31 To 25 — Dan Hill
 35 To 31 — Santa Esmeralda
 Ex To 36 — Queen
 Ex To 38 — KC & The Sunshine Band
 Ex To 39 — Kellie Patterson
 Ex To 40 — Paul Davis
WTIX — NEW ORLEANS
 2-1 — Rod Stewart
 27 — Billy Joel
 31 — Bee Gees
 33 — E.W. & F
 37 — Shaun Cassidy
 38 — Stillwater
 18 To 12 — Paul Simon
 20 To 11 — Neil Diamond
 24 To 16 — ELO
 25 To 20 — High Inergy
 26 To 21 — Kansas
 34 To 25 — Dan Hill
 39 To 30 — Tom Petty
WABC — NEW YORK
 1-1 — Debby Boone
 25 — Styx
 28 — Dolly Parton
 36 — Rod Stewart
 46 — Paul Simon
 22 To 13 — Bob Welch
 26 To 22 — Player
99-X — NEW YORK
 1-1 — Debby Boone
 28 — Dolly Parton
 33 — Meco
 34 — Bob Welch
 35 — Santa Esmeralda
 14 To 6 — Randy Newman
 20 To 14 — James Taylor
 21 To 12 — Player
 29 To 22 — Samantha Sang
 31 To 20 — Rod Stewart
 34 To 30 — Donna Summer
 35 To 31 — Bee Gees
WKY — OKLAHOMA CITY
 1-1 — Fleetwood Mac
 *Paul Simon
 *Santa Esmeralda
 *Billy Joel
 *Samantha Sang
 *Kansas
 14 To 10 — James Taylor
 17 To 11 — Randy Newman
 18 To 12 — Dolly Parton
 Ex To 16 — Player
 Ex To 17 — LTD
 Ex To 18 — Wings
WOW — OMAHA
 1-1 — Player
 24 — Neil Diamond
 26 — Samantha Sang
 *Paul Simon
 *Queen
 *Odyssey
 15 To 10 — Dolly Parton
 21 To 17 — Randy Newman
 24 To 18 — LTD
 Ex To 3 — Dolly Parton
 Ex To 24 — Peter Frampton
BJ-105 — ORLANDO
 1-1 — Debby Boone
 40 — Dan Hill
 *Lynyrd Skynyrd
 *Queen
 8 To 4 — Bay City Rollers
 18 To 11 — LTD
 26 To 11 — Tavares
 28 To 13 — Paul Simon
 31 To 21 — Dolly Parton
 32 To 16 — Randy Newman
 33 To 28 — Billy Joel
 37 To 31 — E.W. & F
 40 To 33 — Samantha Sang
 Ex To 39 — Styx
WIRL — PEORIA
 2-1 — Styx
 *Rod Stewart
 *Billy Joel
 19 To 12 — Paul Simon
 21 To 14 — Dolly Parton
 Ex To 27 — Neil Diamond
 Ex To 29 — John Denver
 Ex To 30 — Kansas
WFIL — PHILADELPHIA
 2-1 — Bee Gees
 *Wings
 *High Inergy
 *Santa Esmeralda
 18 To 14 — Elvis Presley
 20 To 15 — LTD
 Ex To 22 — Billy Joel
WZZD — PHILADELPHIA
 1-1 — Player
 *John Williams
 25 To 20 — Rod Stewart
 29 To 24 — LTD
 Ex To 27 — Tom Petty
WIFI — PHILADELPHIA
 1-1 — Bee Gees
 20 — Billy Joel
 28 — Santa Esmeralda
 30 — Andy Gibb
 19 To 15 — Queen
 21 To 16 — Randy Newman

28 To 23 — Bee Gees
 29 To 22 — Styx
WPEZ — PITTSBURGH
 1-1 — Player
 *Meco
 *Bee Gees
 *Johnny Rivers
 *Jay Ferguson
 15 To 9 — Queen
 19 To 13 — James Taylor
 20 To 12 — Samantha Sang
 25 To 19 — Santa Esmeralda
 26 To 21 — Dan Hill
 32 To 26 — Randy Newman
 Ex To 33 — Lynyrd Skynyrd
 Ex To 34 — LeBlanc & Carr
 Ex To 35 — John Denver
 Ex To 36 — Wet Willie
 Ex To 37 — Neil Diamond
 Ex To 38 — Leo Sayer
KGW — PORTLAND
 3-1 — Linda Ronstadt
 *Randy Newman
 *Andy Gibb
 11 To 5 — James Taylor
 18 To 13 — Bob Welch
 22 To 12 — Linda Ronstadt
 26 To 20 — Dan Hill
 Ex To 24 — Billy Joel
 Ex To 26 — Paul Simon
KPAM — PORTLAND
 4-1 — Bob Welch
 *John Williams
 *LTD
 11 To 3 — Rod Stewart
 13 To 4 — Dolly Parton
 15 To 8 — Paul Davis
 16 To 11 — Dan Hill
 18 To 12 — Andy Gibb
 20 To 15 — Randy Newman
 27 To 19 — Billy Joel
 28 To 20 — ELO
 29 To 25 — Bee Gees
 Ex To 29 — Santa Esmeralda
 Ex To 30 — Samantha Sang
WPRO-FM — PROVIDENCE
 1-1 — Queen
 *Santa Esmeralda
 *Dan Hill
 *Neil Diamond
 *Leo Sayer
 17 To 9 — Dolly Parton
 18 To 7 — Odyssey
 21 To 13 — Donny & Marie
 25 To 10 — Billy Joel
 Ex To 27 — Styx
 Ex To 28 — Samantha Sang
 Ex To 29 — Chic
WPRO — PROVIDENCE
 1-1 — Queen
 *ELO
 *Santa Esmeralda
 *Donny & Marie
 13 To 7 — Rod Stewart
 15 To 9 — Dolly Parton
 21 To 15 — Randy Newman
 24 To 17 — Leif Garrett
 Ex To 24 — Samantha Sang
 Ex To 25 — Neil Diamond
 Ex To 26 — Al Martino
KKLS — RAPID CITY
 3-1 — Linda Ronstadt
 *Leif Garrett
 18 To 14 — Paul Davis
 Ex To 17 — Billy Joel
 Ex To 19 — Santa Esmeralda
 Ex To 29 — Donny & Marie
WKIX — RALEIGH
 1-1 — Rod Stewart
 *Paul Simon
 *Queen
 *E.W. & F
 *Bee Gees
 *Wet Willie
 16 To 11 — Billy Joel
 19 To 15 — Leif Garrett
 20 To 16 — Carpenters
 29 To 25 — Styx
 Ex To 28 — Bay City Rollers
 Ex To 29 — Dan Hill
Q94 — RICHMOND
 1-1 — Randy Newman
 Heatwave
 10 To 4 — Player
 13 To 8 — The Babys
 14 To 9 — Bay City Rollers
 21 To 17 — Wings
 23 To 16 — E.W. & F
 24 To 19 — High Inergy
 28 To 23 — Shaun Cassidy
 30 To 25 — Santana
WBBF — ROCHESTER
 11-1 — Styx
 30 — Bob Welch
 *Neil Diamond
 *Barry White
 *Lynyrd Skynyrd
 16 To 6 — Jay Ferguson
 17 To 7 — Player
 19 To 13 — Rod Stewart
 24 To 19 — LTD
 30 To 22 — Foreigner
 Ex To 24 — Leif Garrett
KNDE — SACRAMENTO
 3-1 — Player
 *Prism
 *Rex
 *Little River Band
 6 To 2 — LTD
 10 To 3 — Randy Newman
 26 To 21 — Neil Diamond
 28 To 23 — Alan Parsons
 30 To 12 — Paul Simon
 Ex To 28 — Billy Joel
 Ex To 29 — Tom Petty
 Ex To 30 — KC & The Sunshine Band
KROY — SACRAMENTO
 2-1 — Bee Gees
 *Paul Simon
 *Andy Gibb
 *John Williams
 21 To 16 — LTD
 22 To 17 — Bob Welch
 30 To 26 — Styx
 Ex To 28 — Neil Diamond
 Ex To 29 — Bee Gees
 Ex To 30 — James Taylor
KSLO — ST. LOUIS

2-1 — Kansas
 30 — Leif Garrett
 33 — Shaun Cassidy
 34 — Paul Simon
 35 — Andy Gibb
 36 — Chic
 *Jay Ferguson
 6 To 2 — Bee Gees
 8 To 3 — Dolly Parton
 18 To 11 — Odyssey
 22 To 16 — High Inergy
 25 To 19 — Billy Joel
 26 To 21 — Neil Diamond
 33 To 29 — Bill Withers
KKOK — ST. LOUIS
 2-1 — Bee Gees
 38 — Donna Summer
 39 — Sammy Hagar
 40 — Marilyn Scott
 *Stillwater
 11 To 7 — Steve Miller
 15 To 8 — LTD
 20 To 16 — Dolly Parton
 24 To 18 — Neil Diamond
 26 To 22 — Player
 28 To 21 — Samantha Sang
KCPX — SALT LAKE CITY
 2-1 — Randy Newman
 *John Denver
 *Dan Hill
 10 To 5 — Styx
 15 To 10 — Player
 16 To 9 — Bay City Rollers
 17 To 13 — Bob Welch
 19 To 14 — Kansas
 20 To 15 — Queen
 26 To 22 — Steely Dan
 27 To 21 — Billy Joel
 28 To 24 — Leif Garrett
 Ex To 28 — Bee Gees
 Ex To 29 — Paul Simon
 Ex To 30 — High Inergy
KRSP — SALT LAKE CITY
 1-1 — Randy Newman
 *Little River Band
 13 To 9 — Player
 14 To 10 — Bay City Rollers
 18 To 13 — LTD
 20 To 15 — Neil Diamond
 21 To 17 — ELO
 24 To 19 — Billy Joel
 25 To 20 — Queen
 27 To 22 — Paul Simon
 28 To 22 — Lynyrd Skynyrd
 Ex To 25 — Steely Dan
 Ex To 26 — Dan Hill
 Ex To 27 — Samantha Sang
 Ex To 28 — Jay Ferguson
B-100 — SAN DIEGO
 1-1 — Queen
 25 — Bee Gees
 27 — Queen
 29 — Santa Esmeralda
 16 To 10 — Billy Joel
 18 To 13 — ELO
 22 To 17 — Lynyrd Skynyrd
 24 To 20 — Wet Willie
 27 To 22 — The Babys
KCBQ — SAN DIEGO
 2-1 — Linda Ronstadt
 27 — Rod Stewart
 *Queen
 *Wings
 *Johnny Paycheck
 *Rivers
 14 To 7 — Fleetwood Mac
 18 To 12 — LTD
 28 To 20 — Bob Welch
 30 To 26 — Santa Esmeralda
 Ex To 29 — Andy Gibb
 Ex To 30 — Samantha Sang
KFRC — SAN FRANCISCO
 1-1 — Bee Gees
 30 — Dolly Parton
 *E.W. & F
 *David Soul
 *Chic
 11 To 6 — Player
 18 To 13 — Neil Diamond
 19 To 10 — Randy Newman
 20 To 14 — High Inergy
 22 To 19 — Elvis Presley
 23 To 18 — Fleetwood Mac
 24 To 21 — ELO
 25 To 22 — Rod Stewart
 28 To 25 — Bee Gees
 Ex To 28 — Queen
KYA — SAN FRANCISCO
 2-1 — Crystal Gayle
 *Tom Petty
 *Lynyrd Skynyrd
 11 To 5 — ELO
 12 To 7 — Player
 Ex To 12 — Randy Newman
KJR — SEATTLE
 1-1 — Bee Gees
 *Dan Hill
 *Wet Willie
 *LTD
 *ELO
 19 To 15 — James Taylor
 20 To 16 — Billy Joel
 22 To 18 — Randy Newman
 Ex To 24 — Andy Gibb
 Ex To 25 — Bob Welch
KING — SEATTLE
 1-1 — Bee Gees
 *ELO
 *Randy Newman
 *Dolly Parton
KEEL — SHREVEPORT
 2-1 — Bee Gees
 33 — E.W. & F
 34 — Bee Gees
 35 — Brick
 *Abba
 *Randy Newman
 *Carpenters
 19 To 14 — Styx
 26 To 19 — Dan Hill
 27 To 22 — Wings
 28 To 23 — Chic
 31 To 16 — Paul Simon
 32 To 26 — Wet Willie
 33 To 24 — Kenny Rogers
 Ex To 30 — Johnny Rivers
 Ex To 31 — Sammy Hagar
 Ex To 32 — Foreigner

KJRB — SPOKANE
 6-1 — Rod Stewart
 *Dan Hill
 *Petty
 *Queen
 21 To 17 — ELO
 29 To 25 — Neil Diamond
 Ex To 27 — E.W. & F
 Ex To 28 — Samantha Sang
 Ex To 29 — Paul Davis
KREM — SPOKANE
 1-1 — James Taylor
 13 To 9 — Wings
 19 To 14 — Leif Garrett
 20 To 15 — Bob Welch
 25 To 21 — LTD
 26 To 22 — Barry Manilow
 28 To 23 — ELO
 Ex To 27 — Bee Gees
 Ex To 28 — Dan Hill
 Ex To 29 — High Inergy
KTAC — TACOMA
 3-1 — Bee Gees
 *Andy Gibb
 *Shaun Cassidy
 18 To 14 — Rod Stewart
 Ex To 25 — Bay City Rollers
 Ex To 26 — Randy Newman
WGLF — TALLAHASSEE
 1-1 — Paul Davis
 *John Denver
 *Diana Ross
 *Network
 *Chic
 8 To 4 — Linda Ronstadt
 17 To 13 — Rod Stewart
 32 To 28 — Dan Hill
 33 To 29 — Randy Newman
 Ex To 27 — Samantha Sang
 Ex To 30 — Wet Willie
KAKC — TULSA
 2-1 — Bee Gees
 32 — Shaun Cassidy
 *Dan Hill
 *Donny & Marie
 *Lynyrd Skynyrd

*Stillwater
 8 To 3 — Rod Stewart
 15 To 9 — Linda Ronstadt
 17 To 13 — Bob Welch
 24 To 20 — Billy Joel
 27 To 17 — Randy Newman
 30 To 27 — Kansas
 37 To 27 — Neil Diamond
 Ex To 30 — Andy Gibb
 Ex To 35 — Leif Garrett
 Ex To 38 — Bee Gees
 Ex To 40 — Queen
KELI — TULSA
 4-1 — Bay City Rollers
 *Queen
 *Chic
 *Millie Jackson
 *John Denver
 21 To 17 — Leif Garrett
 22 To 18 — Rod Stewart
 25 To 20 — Randy Newman
 26 To 21 — Shaun Cassidy
 Ex To 28 — ELO
 Ex To 29 — Santa Esmeralda
 Ex To 30 — Billy Joel
WTLB — UTICA
 2-1 — Player
 *Wet Willie
 *Samantha Sang
 *Chic
 *Cat Stevens
 13 To 9 — Bob Welch
 15 To 10 — Dolly Parton
 17 To 14 — Randy Newman
 19 To 15 — Leif Garrett
 23 To 18 — Wings
 25 To 21 — Odyssey
 26 To 20 — Queen
 28 To 23 — Santa Esmeralda
 Ex To 27 — E.W. & F
 Ex To 29 — High Inergy
 Ex To 30 — Bee Gees
98Q — VIDALIA
 7-1 — Rod Stewart
 *Jay Ferguson
 *Gary Wright
 *Commodores

*Raydio
 16 To 12 — Randy Newman
 18 To 14 — Dolly Parton
 27 To 23 — Lynyrd Skynyrd
 28 To 24 — Santa Esmeralda
 30 To 25 — Dan Hill
 31 To 27 — Wings
 33 To 29 — Shaun Cassidy
 35 To 31 — Leif Garrett
 Ex To 33 — E.W. & F
 Ex To 34 — David Gates
 Ex To 35 — Samantha Sang
WPGC — WASHINGTON
 2-1 — Queen
 22 — Heatwave
 7 To 2 — Rod Stewart
 12 To 7 — Randy Newman
 Ex To 36 — Bay City Rollers
KLEO — WITCHITA
 3-1 — Seals & Crofts
 24 — LTD
 28 — Andy Gibb
 30 — ELO
 9 To 5 — Player
 10 To 6 — Paul Simon
 18 To 14 — LeBlanc & Carr
 23 To 17 — Kansas
 25 To 18 — Santa Esmeralda
 29 To 22 — Rod Stewart
WAIR — WINSTON/SALEM
 4-1 — Elvis Presley
 *Johnny Rivers
 *Abba
 *Jay Ferguson
 *Al Martino
 12 To 4 — LTD
 20 To 16 — Styx
 24 To 19 — Randy Newman
 26 To 21 — Lynyrd Skynyrd
 34 To 30 — Peter Frampton
 35 To 33 — Ronnie Milsap
 36 To 32 — Odyssey
 Ex To 33 — Bee Gees
 Ex To 34 — E.W. & F
 Ex To 35 — Bill Withers
 Ex To 36 — Donna Summer
 Ex To 37 — John Williams

Australian Platinum Albums Presented



FRAMPTON GETS DOWN UNDER PLATINUM — A&M recording artist Peter Frampton recently received platinum awards representing four Australian platinum discs for the "Frampton Comes Alive," and "I'm In You" LPs. Pictured on the set in Los Angeles where Frampton is filming "Sgt. Pepper's Lonely Hearts Club Band" are (l-r): John Doumanian, of Bandana Productions; Gill Robert, international public relations director of Festival Records in Australia; Frampton; Jack Losmann, A&M international marketing director; and Allan Hely, managing director of Festival Records in Australia.



DENVER RECEIVES PLATINUM AWARDS — During his recent concert tour of Australia and New Zealand, RCA recording artist John Denver was presented with a total of nine platinum albums from the two countries for the success of the "Spirit," "Greatest Hits Vol. 2," "An Evening With John Denver," "Back Home Again," and "Windsong" LPs. Pictured at the surprise presentation party are (l-r): Anne Wright, RCA promotions & publicity; Jerry Weintraub, Denver's personal manager; Denver; and Barry Forrester, RCA A&R manager.

POP RADIO

A N A L Y S I S

MOST ADDED RECORDS

	This Week	To Date
1. JUST THE WAY YOU ARE — BILLY JOEL — COLUMBIA	18%	78%
2. SOMETIMES WHEN WE TOUCH — DAN HILL — 20th CENTURY	18%	54%
3. WE ARE THE CHAMPIONS — QUEEN — ELEKTRA	13%	99%
4. STAYIN' ALIVE — BEE GEES — RSO	12%	60%
5. DANCE, DANCE, DANCE — CHIC — ATLANTIC	12%	47%
6. DON'T LET ME BE MISUNDERSTOOD — SANTA ESMERALDA/LEROY GOMEZ — CASABLANCA	12%	71%
7. DESIREE — NEIL DIAMOND — COLUMBIA	10%	62%
8. EMOTION — SAMANTHA SANG — PRIVATE STOCK	8%	67%
9. WHAT'S YOUR NAME — LYNRYD SKYNYRD — MCA	8%	33%
10. THEME FROM CLOSE ENCOUNTERS — JOHN WILLIAMS — ARISTA	8%	8%
11. PEG — STEELY DAN — ABC	7%	37%
12. SERPENTINE FIRE — EARTH, WIND & FIRE — COLUMBIA	7%	41%
13. HERE YOU COME AGAIN — DOLLY PARTON — RCA	7%	83%
14. SLIP SLIDIN' AWAY — PAUL SIMON — COLUMBIA	7%	99%
15. (LOVE IS) THICKER THAN WATER — ANDY GIBB — RSO	6%	66%
16. HEY DEANIE — SHAUN CASSIDY — WARNER BROS.	6%	61%
17. TURN TO STONE — ELO — UNITED ARTISTS	6%	74%
18. (EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN — L.T.D. — A&M	6%	97%

STATIONS ADDING THIS WEEK

KHJ, WPGC, WKLO, KBEQ, KXKX, WAKY, WTI, WNDE, WKY, KERN, KIOA, WIFI, WRKO, KLIF, KFRC.
KLIF, WKBW, WHBQ, KAKC, Z93, WPRO-FM, BJ105, KXKX, KJRB, WLAC, KCPX, WAKY, WGCL, WISM, KJR.
WLS, KHJ, WKBW, KCBQ, WMAK, BJ105, KJRB, KTLK, B100, KIOA, WOW.
WQXI, WPEZ, KYA, WKLO, WMAK, KEEL, WOKY, WTI, B100, KERN.
WRKO, KFRC, KHJ, KSLQ, WDRQ, WMPS, WBBQ, 13Q, WCAO, WAPE.
WFIL, WQXI, WAKY, WMAK, Q102, 99X, WIFI, WPRO-FM, B100, WKY.
WCAO, WGCL, KIMN, 13Q, WMET, WBBF, WPRO-FM.
WQXI, WGCL, KXKX, KSTP, 96X, WKY, WOW.
KILT, KYA, Z93, BJ105, WBBF, KIOA, KAKC.
WQXI, WAYS, KPAM, WMAK, KSTP, WNOE, WZZD.
WRKO, WMPS, WKLO, KBEQ, WISM, KIOA.
KFRC, KHJ, WMAK, WNCI, KEEL, WTI.
WABC, WLS, KHJ, KFRC, 99X, KING.
WABC, KDWB, WMET, KSLQ, WKY, WOW.
KSLQ, KTAC, KGW, WIFI, KLEO.
WAPE, WTI.
KLEO, KING, KSTP, KJR, KIOA.
KJR, KTLK, KPAM, KBEQ, KLEO.

RADIO ACTIVE SINGLES

- SHORT PEOPLE — RANDY NEWMAN — WARNER BROS.**
WPGC 12-7, KILT 10-2, KHJ 11-6, KFRC 19-10, 96X ex-20, 99X 14-6, WHBQ 27-21, Q102 29-22, KYA ex-12, Z93 13-8, KSTP ex-25, WDRQ 36-32, WKBW 21-15, WMPS 28-23, WBBQ 22-15, WLAC 7-3, WAKY 25-18, WCAO 28-19, WPEZ 32-26, WOKY 36-22, WKY 17-11, WOW 21-17, KIOA 24-14, KERN 33-23, KJR 22-18, WISM ex-29, WNDE ex-28, KPAM 20-15, KTAC ex-26, KNDE 10-3, BJ105 32-16, KCBQ 17-8, KAKC 27-17, WNOE 7-3, WIFI 21-16.
- YOU'RE IN MY HEART — ROD STEWART — WARNER BROS.**
WLS 18-13, CKLW ex-27, WPGC 7-2, KHJ 26-23, KFRC 26-22, KLIF 28-13, WHBQ 16-11, 99X 31-20, 96X ex-26, WKBW 10-6, WBBQ 26-16, WAKY 9-4, WMET 20-15, WCAO 22-15, WOKY 15-8, WAYS 12-6, KERN 8-4, WAPE 18-8, WISM 21-17, KIMN 23-18, KPAM 11-3, WBBF 19-13, KTAC 18-14, KBEQ 18-11, WING 17-12, WKLO 9-4, WZZD 25-20, KAKC 8-3, KLEO 29-22, WZUU 11-5.
- JUST THE WAY YOU ARE — BILLY JOEL — COLUMBIA**
WFIL ex-22, CKLW ex-19, KILT ex-36, Q102 ex-28, 99X 30-26, KGW ex-24, KSTP 14-9, KSLQ 25-19, WDRQ 30-26, WKBW 17-5, KXOK 27-23, WBBQ 19-14, WMAK 32-21, WLAC 28-24, KCPX 27-21, 13Q 25-20, WCAO ex-27, WOKY 33-27, WGCL ex-20, WAYS 14-8, KJR 20-16, WISM 23-19, B100 16-10, KPAM 27-19, KNDE ex-28, BJ105 33-28, KAKC 24-20, WPRO-FM 25-10.
- BABY COME BACK — PLAYER — RSO**
WABC 26-22, KILT 13-8, KHJ 13-10, KFRC 11-6, KLIF 18-10, Q94 10-4, WKY ex-16, KDWB 9-4, KTLK 24-17, WGCL 13-4, WOKY 24-14, WAKY 15-11, KCPX 15-10, KXOK 26-22, WMPS 24-20, WDRQ ex-34, KSTP 9-2, KYA 12-7, Q102 21-17, 99X 21-12, KLEO 9-5, WZUU 16-8, WKLO ex-22, WING 11-4, KXKX 12-5, WBBF 17-7, WNDE 29-9, KIOA 25-13.
- DESIREE — NEIL DIAMOND — COLUMBIA**
CKLW 12-8, KILT 30-24, KFRC 18-13, 96X ex-28, Z93 24-13, KSTP 23-19, KSLQ 31-22, WDRQ 21-16, WKBW 15-10, WMPS 25-21, KXOK 24-18, WPEZ ex-37, WOKY 30-25, WTI 20-11, KERN ex-30, WAPE ex-28, KJRB 29-25, BJ105 24-18, KNDE 26-21, KBEQ 29-29, KAKC 37-27.
- TURN TO STONE — ELO — UNITED ARTISTS**
KHJ 21-18, CKLW 20-13, KFRC 24-21, KLIF ex-21, Q102 27-21, KYA 11-5, WDRQ 25-18, WKBW 30-25, WBBQ ex-27, 10Q 18-12, WMET 25-20, WCAO 27-23, WGCL 26-17, Q94 20-15, B100 18-13, KIMN 19-15, KPAM 28-20, KJRB 21-17, BJ105 25-17, KBEQ 15-9, WZUU ex-20.
- SLIP SLIDIN' AWAY — PAUL SIMON — COLUMBIA**
KLIF ex-25, Q94 ex-28, WAYS 8-4, WTI 18-12, WOKY 12-7, KCPX ex-29, KEEL 31-16, WMAK 30-23, WBBQ ex-25, WMPS 9-4, WKBW ex-26, KGW ex-26, KLEO 10-6, WZUU 21-14, WING 9-3, KBEQ 26-15, BJ105 28-13, KNDE 30-12, KIMN 26-22, WNDE 19-9, KIOA 23-11.

SECONDARY RADIO ACTIVE

Titles listed below are receiving strong radio support from key secondary stations around the country.

- WHAT'S YOUR NAME — LYNRYD SKYNYRD — MCA**
Adds: WDBQ, WMFJ, WICC. Jumps: WBGW 19-12, WAIR 27-23, WRFC 27-23, 98Q 27-23, KRSP 28-24, WAVZ 29-25.
- STREET CORNER SERENADE — WET WILLIE — EPIC**
Adds: WTLB, WKIX, KEIN. Jumps: WGLF ex-30, WRFC 35-30, WTRY ex-30, WISE ex-30.
- THUNDER ISLAND — JAY FERGUSON — ASYLUM**
Adds: 98Q, WTRY, WAIR, WGUY. Jumps: KRSP ex-28, WANS ex-31.
- SOUL AND INSPIRATION — DONNY AND MARIE — POLYDOR**
Adds: WISE, WPRO, WBGW. Jumps: WDBQ ex-30, KEIN ex-25.
- LOVELY DAY — BILL WITHERS — COLUMBIA**
Adds: WISE, WRFC. Jumps: WAVZ 30-26, WAIR ex-35.
- THEME FROM CLOSE ENCOUNTERS — JOHN WILLIAMS — ARISTA**
Adds: WISE, WRFC, WERC, KAFY, KROY. Jumps: WAIR ex-37.
- CURIOUS MIND — JOHNNY RIVERS — BIG TREE**
Adds: WANS, WRFC, WAIR, WERC, KYFR.
- I LOVE YOU — DONNA SUMMER — CASABLANCA**
Adds: WRFC, WERC. Jumps: WMFJ 33-29, WAIR ex-36.
- BREAKDOWN — TOM PETTY & THE HEARTBREAKERS — SIRE**
Adds: WTRY, KAFY. Jumps: KYNO ex-30.
- THE NEXT HUNDRED YEARS — AL MARTINO — CAPITOL**
Adds: WDBQ, WAIR. Jumps: WICC ex-30.

- #1 BEE GEES** — Receiving #1 airplay at WABC, KLIF, WLS, KHJ, WMET, WIFI, WFIL, KFRC, KTAC, KING, KJR, KIMN, WAPE, KXOK, KEEL. #1 sales at Tower/S.F., City One Stop, Wherehouse, Music Plus, Licorice Pizza/L.A., Circles/Phoenix, Sam Goody/N.Y., Cavages/Bufalo, Strawberries/Boston, Norman Cooper, Richman Bros./Phila., Galgano, Singer, Sounds Unltd./Chicago, Father's & Son's/Indianapolis, P.B. One Stop/St. Louis, Sound Warehouse/Dallas, Southern/Miami.
- #2 LINDA RONSTADT** — Receiving top 5 airplay at CKLW-1, WBBQ-1, WOKY-1, KCBQ-1, WNDE-1, KSTP-1, WCAO-2, KFRC-2, KERN-2, KEEL-2, KING-2, WPRO-FM-3, 10Q-3, Q102-3, KHJ-4, WFIL-4, WHBQ-4, KBEQ-4, WABC-5, WPEZ-5, KTAC-5. Top 5 sales at All Records/Oakland, Tower/Seattle/L.A., Record Factory/S.F., Wherehouse/L.A., Circles, Alta/Phoenix, Sam Goody/N.Y., El Roy/Long Island, Norman Cooper, Richman Bros./Phila., Galgano, Singer/Chicago, P.B. One Stop/St. Louis, Radio Doctors/Milw., Harmony House/Detroit, Southern/Miami.
- #5 BOB WELCH** — Receiving top 5 airplay at KXXK-1, KPAM-1, KTLK-2, KIMN-2, WZZD-2, WOW-2, WZUU-3, WNOE-4, 13Q-4, WING-5, B100-5, BJ105-5. Jumps this week include WRKO 8-6, WABC 22-13, WLS 21-16, KLIF 25-17. Top 10 sales at Tower/S.F., Wherehouse/L.A., Circles/Phoenix, El Roy/Long Island, Waxie Maxie/D.C., Radio Doctors/Milw., Handleman/Atlanta.
- #6 PLAYER** — Receiving top 5 airplay at WPEZ-1, 13Q-1, WZZD-1, WCAO-1, WAYS-1, KERN-1, WIFI-2, KSTP-2, Z93-3, WTIK-3, B100-3, WBBQ-3, WPGC-3, KJR-3, 96X-4, WGCL-4, Q94-4, WFIL-5, KXXK-5. #4 most active record this week with 28 jumps including WABC 26-22, KILT 13-8, KHJ 13-10, KFRC 11-6, KLIF 18-10, Q94 10-4, KDWB 9-4, WGCL 13-4, WBBF 17-7, KYA 12-7, WZUU 16-8. Top 10 sales at D.J.'s, Tower/Seattle, Everybody's/Portland, Record Factory/S.F., Tower/S.F./L.A., City One Stop, Music Plus/L.A., Circles, Alta/Phoenix, Bee Gee/Albany, Cavages/Bufalo, Norman Cooper, Richman Bros./Phila., Waxie Maxie, Schwartz Bros./D.C., P.B. One Stop/St. Louis, Western/Amarillo, United/Miami.
- #8 ROD STEWART** — Receiving top 5 airplay at WQXI-1, Z93-1, WLAC-1, WNOE-1, WTIK-1, B100-1, 13Q-2, WPGC-2, KPAM-3, KGW-4, WKLO-4, WPEZ-4, WOW-4, WZUU-5, WKY-5. #2 most active record this week with 30 jumps including WLS 18-13, WPGC 7-2, KLIF 28-13, WHBQ 16-11, 99X 31-20, WKBW 10-6, WAKY 9-4, WMET 20-15, WCAO 22-15, WOKY 15-8, WAPE 18-8, KBEQ 18-11, WING 17-12. Top 10 sales at All Records/Oakland, Tower/Seattle, Everybody's/Portland, Licorice Pizza/L.A., Cavages/Bufalo, Waxie Maxie, Schwartz Bros./D.C., Stark/Cleve., Radio Doctors/Milw., Handleman/Atlanta, Western/Amarillo.
- #10 L.T.D.** — Receiving top 5 rotation at WHBQ-1, KLIF-2, KNDE-2, WMPS-3, KILT-3, KFRC-3, KYA-3, Z93-4, WCAO-4, WPGC-5. Added this week at KTLK, KLEO, KBEQ, KPAM, KJR. Jumps this week include KHJ 18-15, WFIL 20-15, WRKO 25-16, WOKY 21-15, WKY ex-17, WBBQ 16-10, KXOK 15-8, 96X 13-9, KCBQ 18-12. Top 10 sales at All Records/Oakland, Record Factory/S.F., Tower/S.F./L.A., King Karol, Sam Goody/N.Y., El Roy/Long Island, Strawberries/Boston, Richman Bros./Phila., P.B. One Stop/St. Louis, Handleman/Atlanta, Sound Warehouse/Dallas, United/Miami.
- #12 PAUL SIMON** — Added this week at WABC, WKY, KSLQ, WMET, KDWB, WOW. Jumps this week include WAYS 8-4, WTIK 18-12, WOKY 12-7, KLIF ex-25, KLEO 10-6, WMPS 9-4, WZUU 21-14, KBEQ 26-15, WNDE 19-9, KNDE 30-12. Top 15 sales at D.J.'s, Tower/Seattle, Everybody's/Portland, Licorice Pizza/L.A., King Karol, Sam Goody/N.Y., Bee Gee/Albany, El Roy/Long Island, Schwartz Bros./D.C., Galgano, Singer, Sounds Unltd./Chicago, Father's & Son's/Indianapolis, P.B. One Stop/St. Louis, Stark/Cleve., Radio Doctors/Milw., Handleman/Atlanta, Western/Amarillo, Sound Warehouse/Dallas.
- #13 RANDY NEWMAN** — Added this week at KGW, KEEL, KING. The #1 most active record this week with 35 jumps including WPGC 12-7, KILT 10-2, KHJ 11-6, KFRC 19-10, 96X ex-20, 99X 14-6, KYA ex-12, Z93 13-8, WKBW 21-15, WMPS 28-23, WBBQ 22-15, WLAC 7-3, WCAO 28-19, WKY 17-11, KPAM 20-15, WIFI 21-16, KCBQ 17-8, BJ105 32-16. Top 15 sales at Tower/Seattle, Everybody's/Portland, Tower/S.F., City One Stop, Music Plus, Licorice Pizza/L.A., Sam Goody/N.Y., Cavages/Bufalo, Strawberries/Boston, Waxie Maxie, Schwartz Bros./D.C., Stark/Cleve., Handleman/Atlanta, Tape City/New Orleans.
- #14 STYX** — Added this week at WABC, WMAK, WDRQ, WNOE. Jumps this week include KLIF 27-24, WMPS 26-22, WGCL 18-11, 13Q 19-15, KEEL 19-14, KERN 17-13. Top 15 sales at D.J.'s/Seattle, Win One Stop/N.Y., Cavages/Bufalo, Galgano, Singer, Sounds Unltd./Chicago, Father's & Son's/Indianapolis, P.B. One Stop/St. Louis, Handleman/Atlanta, Southern/Miami.
- #15 DOLLY PARTON** — Added this week at WABC, WLS, KHJ, KFRC, 99X, KING. Jumps this week include KLIF 14-7, WRKO 26-18, CKLW 26-22, KSLQ 8-3, WKBW 29-23, KXOK 20-16, WBBQ ex-24, WMET 15-10, WCAO 9-5, WGCL 10-3, WKY 18-12, WISM 18-13, WPRO-FM 17-9, WZUU ex-19. Top 15 sales at Tower/Seattle/S.F., Everybody's/Portland, Music Plus/L.A., Cavages/Bufalo, Norman Cooper/Phila., Waxie Maxie, Schwartz Bros./D.C., Galgano, Singer, Sounds Unltd./Chicago, P.B. One Stop/St. Louis, Stark/Cleve., Western/Amarillo, Sound Warehouse/Dallas.
- #16 QUEEN** — #3 most added record this week with adds at KHJ, WLS, KTLK, WMAK, WKBW, KCBQ, B100, KIOA, WOW. Jumps this week include WQXI 19-8, KILT 27-12, WPEZ 15-9, WCAO 11-7, WMET 14-9, KCPX 20-15, 10Q 23-13, Z93 30-20, KFRC ex-28, WIFI 19-15. Top 20 sales at Tower/S.F., Wherehouse/L.A., Win One Stop, King Karol, Sam Goody/N.Y., El Roy/Long Island, Strawberries/Boston, Waxie Maxie, Schwartz Bros./D.C., Stark/Cleve., Radio Doctors/Milw., Handleman/Atlanta, Western/Amarillo, Southern/Miami.
- #17 HIGH INERGY** — Added this week at WFIL, WKLO. Jumps this week at KFRC 20-14, KSLQ 22-16, WBBQ 24-19, WTIK 25-20, WING 18-14, Q94 24-19, KCPX ex-30. Top 20 sales at All Records/Oakland, Tower/S.F./L.A., City One Stop, Wherehouse, Music Plus/L.A., Circles/Phoenix, Waxie Maxie, Schwartz Bros./D.C., Stark/Cleve., Handleman/Atlanta, Sound Warehouse/Dallas. Top 5 R&B sales at Norman Cooper/Phila., P.B. One Stop/St. Louis, Ernie's/Chicago.
- #21 BILLY JOEL** — The #1 most added record this week with 15 adds including KHJ, WPGC, WKLO, KBEQ, KXXK, WAKY, WTIK, WNDE, WKY, WRKO, KLIF, KFRC. #3 most active record this week with 28 jumps including WFIL ex-22, CKLW ex-19, Q102 ex-28, 99X 30-26, KGW ex-24, KSLQ 25-19, WDRQ 30-26, WKBW 17-5, KXOK 27-23, WBBQ 19-14, 13Q 25-20, WGCL ex-20, KJR 20-16. Top 30 sales at Tower/Seattle/L.A., King Karol/N.Y., Cavages/Bufalo, El Roy/Long Island, Richman Bros., Norman Cooper/Phila., Singer/Chicago, P.B. One Stop/St. Louis, Stark/Cleve., Handleman/Atlanta.
- #22 KANSAS** — Added this week at WKY, WMAK, 96X, WISM. Jumps include WLS 27-18, WTIK 31-22, 13Q 20-16, KCPX 19-14, WBBQ 27-20, Z93 ex-29. Top 30 sales at City One Stop/L.A., Win One Stop/N.Y., Bee Gee/Albany, El Roy/Long Island, Waxie Maxie, Schwartz Bros./D.C., Galgano, Singer, Sounds Unltd./Chicago, P.B. One Stop/St. Louis, Radio Doctors/Milw.
- #23 BAY CITY ROLLERS** — Added this week at KHJ, 96X, WDRQ, KBEQ. Jumps this week include WRKO 12-9, Q94 14-9, WCAO 12-8, KCPX 16-9, WLAC 29-20, WPGC ex-30, WKBW ex-28, KIMN 22-17, WISM 26-20. Sales at D.J.'s/Seattle, Everybody's/Portland, City One Stop, Wherehouse, Tower/L.A., Circles, Alta/Phoenix, Bee Gee/Albany, Cavages/Bufalo, Norman Cooper, Richman Bros./Phila., Waxie Maxie, Schwartz Bros./D.C., Galgano, Singer, Sounds Unltd./Chicago, Father's & Son's/Indianapolis, P.B. One Stop/St. Louis, Stark/Cleve., Radio Doctors/Milw., Handleman/Atlanta, Western/Amarillo.
- #24 LEIF GARRETT** — Added this week at CKLW, KSLQ, KERN. Jumps this week include WRKO 22-17, WLS 9-2, WCAO 16-12, WAKY 29-23, KCPX 28-24, WLAC 37-27, WBBQ ex-26, KIMN ex-27, WBBF ex-24, WKLO 23-15. Sales at Everybody's/Portland, Alta/Phoenix, Bee Gee/Albany, Strawberries/Boston, Waxie Maxie, Schwartz Bros./D.C., Galgano, Singer, Sounds Unltd./Chicago, P.B. One Stop/St. Louis, Stark/Cleve., Southern/Miami.
- #25 ELO** — Added this week at KSTP, KING, KLEO, KJR, KIOA. Jumps this week include KHJ 21-18, CKLW 20-13, KFRC 24-21, KLIF ex-21, Q102 27-21, KYA 11-5, WDRQ 25-18, WBBQ ex-27, 10Q 18-12, WMET 25-20, WCAO 35-23, WGCL 26-17, Q94 20-15, B100 18-13, KPAM 28-20, WZUU ex-20. Sales at All Records/Oakland, Tower/S.F./L.A., City One Stop, Wherehouse, Music Plus/L.A., Circles, Alta/Phoenix, Win One Stop, Sam Goody/N.Y., Waxie Maxie/D.C., Galgano, Singer, Sounds Unltd./Chicago, Father's & Son's/Indianapolis, P.B. One Stop/St. Louis, Stark/Cleve., Radio Doctors/Milw., Handleman/Atlanta, Southern/Miami.
- #27 SHAUN CASSIDY** — Added this week at KSLQ, WTIK, KAKC, KTAC, WAPE. Jumps this week include WRKO 13-10, KILT 34-27, 10Q 16-9, WLAC 16-12, WMET 24-17, WAKY 27-22, WAYS ex-26, Q94 28-27, 10Q 23-15. Sales at All Records/Oakland, Record Factory/S.F., Tower/S.F./L.A., City One Stop, Music Plus/L.A., Circles, Alta/Phoenix, King Karol, Sam Goody/N.Y., Strawberries/Boston, Waxie Maxie, Schwartz Bros./D.C., Galgano, Singer/Chicago, P.B. One Stop/St. Louis, Stark/Cleve., Radio Doctors/Milw., Handleman/Atlanta, Western/Amarillo.
- #28 NEIL DIAMOND** — Added this week at WCAO, WGCL, KIMN, WOW, 13Q, WMET, WBBF, WPRO-FM. #5 most active record this week with 23 jumps including CKLW 12-8, KILT 30-24, KFRC 18-13, 96X ex-28, Z93 24-13, KSTP 23-19, KSLQ 31-22, WDRQ 21-16, WKBW 15-10, WMPS 25-11, KXOK 24-18, WTIK 20-11, WOKY 30-25. Sales at City One Stop, Tower, Music Plus/L.A., Circles/Phoenix, Win One Stop, Sam Goody/N.Y., Cavages/Bufalo, Waxie Maxie/D.C., Singer/Chicago, P.B. One Stop/St. Louis, Stark/Cleve., Radio Doctors/Milw., Handleman/Atlanta.
- #29 ANDY GIBB** — Added this week at KSLQ, KTAC, KGW, WIFI, KLEO. Jumps this week include WRKO 24-20, WGCL ex-23, WCAO ex-29, 13Q 17-13, WBBQ 25-21, KJR ex-24, WGCL ex-23, KERN 25-21. Sales at Everybody's/Portland, Tower/L.A., Win One Stop/N.Y., Radio Doctors/Milw., Handleman/Atlanta, Western/Amarillo, United/Miami.
- #30 SAMANTHA SANG** — Added this week at WQXI, WGCL, KXXK, KSTP, 96X, WKY, WOW. Jumps this week include WRKO 28-23, KLIF 30-26, WPRO-FM ex-28, Q94 ex-29, WTIK 26-21, WPEZ 20-21, WCAO 29-25, 13Q 22-14, WLAC 33-28, WMAK 23-16, WBBQ 26-23, KXOK 28-21, WMPS 27-19, KCBQ ex-30. Sales at Wherehouse, Tower, Music Plus/L.A., Circles/Phoenix, Win One Stop/N.Y., El Roy/Long Island, Strawberries/Boston, Waxie Maxie/D.C., Stark/Cleve., Southern/Miami.
- #31 SANTA ESMERALDA/LEROY GOMEZ** — Adds this week include WFIL, WQXI, WAKY, WMAK, Q102, 99X, WIFI, WPRO-FM, B100, WKY. Jumps this week include KHJ 28-25, WRKO 29-26, Q94 30-25, KTLK ex-29, WGCL 30-24, WPEZ 25-19, WMET 16-12, WBBQ ex-28, KSTP ex-28, KCBQ 30-26. Sales action at All Records/Oakland, Tower/S.F./L.A., City One Stop, Wherehouse, Music Plus/L.A., Alta/Phoenix, Win One Stop/N.Y., Cavages/Bufalo, Waxie Maxie/D.C., Stark/Cleve., Western/Amarillo.
- #32 EARTH, WIND & FIRE** — Added this week at KHJ, KFRC, WMAK, WNCI, KEEL, WTIK. Jumps this week include Q94 23-16, WGCL ex-25, WLAC 22-13, KBEQ 27-21, WAPE ex-26, KJRB ex-27, BJ105 37-31. Sales at Tower/S.F., City One Stop/L.A., Circles/Phoenix, Win One Stop/N.Y., Father's & Son's/Indianapolis, Handleman/Atlanta, Western/Amarillo. Top 5 R&B sales at Waxie Maxie/D.C., Norman Cooper/Phila., Strawberries/Boston, All Records/Oakland, P.B. One Stop/St. Louis.
- #33 WINGS** — Added this week at WFIL, KCBQ. Jumps this week include WGCL 25-19, WKY ex-18, KEEL 27-22, Q94 21-17, WMAK 36-26. Sales action at Everybody's/Portland, Wherehouse, Tower, Music Plus, Licorice Pizza/L.A., Alta/Phoenix, Win One Stop/N.Y., Strawberries/Boston, Waxie Maxie/D.C., Galgano/Chicago, Stark/Cleve., Radio Doctors/Milw., Handleman/Atlanta.
- #34 CHIC** — #5 most added record this week with adds at WRKO, KFRC, KHJ, KSLQ, WDRQ, WMPS, WBBQ, 13Q, WCAO, WAPE. Jumps this week include 96X 18-13, KEEL 28-23, WTIK 30-24, KXOK 29-25, WPRO-FM ex-29, WLAC ex-39. Sales at Tower/S.F., City One Stop/L.A., Win One Stop, King Karol, Sam Goody/N.Y., Waxie Maxie/D.C., Galgano/Chicago, P.B. One Stop/St. Louis. Top 5 R&B sales at Record Shack/N.Y., Strawberries/Boston.
- #35 DAN HILL** — This week's #2 most added record with 15 adds including KLIF, WKBW, WHBQ, KAKC, Z93, WPRO-FM, BJ105, KXXK, KJRB, WGCL, WISM, KJR. Jumps this week include CKLW 29-24, WQXI 30-24, 10Q ex-29, WBBQ ex-30, 13Q 29-25, WPEZ 26-21, WTIK 34-25, Q94 ex-30, KGW 20-20, WNOE 31-25. Sales action at City One Stop, Tower, Music Plus/L.A., Waxie Maxie/D.C., Galgano/Chicago, Handleman/Atlanta.
- #36 MILLIE JACKSON** — Added this week at Z93, WLAC, WOKY. Jumps at WCAO 30-26. Sales at All Records/Oakland, Wherehouse/L.A., Win One Stop/N.Y., Record Shack/Atlanta, Sound Warehouse/Dallas. Top 10 R&B sales at Soul Shack, Waxie Maxie/D.C., Norman Cooper/Phila., Tiger/Detroit, P.B. One Stop/St. Louis.
- #37 ODYSSEY** — Added this week at WMPS, WING, WOW. Jumps this week include 96X 25-10, KSLQ 18-11, WPRO-FM 18-7, WZZD 23-18. Sales at Tower/S.F./L.A., Music Plus/L.A., King Karol, Sam Goody/N.Y., Bee Gee/Albany, Strawberries/Boston, Richman Bros./Phila., Stark/Cleve., Sound Warehouse/Dallas. Top 10 R&B sales at Record Shack/N.Y., Waxie Maxie/D.C., V.I.P./L.A., Tiger/Detroit, P.B. One Stop/St. Louis, Ernie's/Chicago.
- #38 DIANA ROSS** — Added this week at WMPS, 96X. Jumps include KHJ 20-17, WDRQ 34-30. Sales Action at All Records/Oakland, Tower/S.F., City One Stop, Wherehouse, Music Plus/L.A., Win One Stop/N.Y., Norman Cooper, Richman Bros./Phila., Schwartz Bros./D.C., Galgano, Singer/Chicago, Radio Doctors/Milw., Western/Amarillo.
- #40 BEE GEES** — #4 most added record with adds at WQXI, WPEZ, KYA, WKLO, WMAK, KEEL, WOKY, WTIK, B100, KERN. Jumps include KHJ 29-27, KFRC 28-25, WRKO 30-27, CKLW ex-30, KILT ex-40, Z93 ex-30, 99X 35-31, 10Q ex-30, Q94 ex-26, WCAO 26-20, KCPX ex-28, WIFI 28-23. Breakout sales at City One Stop, Tower/L.A., Strawberries/Boston, Waxie Maxie/D.C., P.B. One Stop/St. Louis.
- #41 STEELY DAN** — Added this week at WRKO, WMPS, WKLO, KBEQ, WISM, KIOA. Jumps this week include KCPX 26-22, KSTP ex-26, WMAK ex-35, KAKC 36-31. Sales action at Tower/S.F., City One Stop/L.A., Norman Cooper, Richman Bros./Phila., Radio Doctors/Milw., Sound Warehouse/Dallas.

(continued on page 36)

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Double Platinum



On Jet Records & Tapes Distrib

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ted by United Artists Records | 

REGIONAL ALBUM ACTION

Northeast

- EMERSON, LAKE & PALMER
- AEROSMITH
- PAUL SIMON
- JOHN DENVER
- ERIC CLAPTON
- DONNA SUMMER
- "SATURDAY NIGHT FEVER"
- NATALIE COLE
- BAY CITY ROLLERS
- PARLIAMENT

Baltimore/Washington

- GEORGE DUKE
- PARLIAMENT
- WAR
- NATALIE COLE
- HIGH INERGY
- STORY OF STAR WARS
- PAUL SIMON
- EMERSON, LAKE & PALMER
- BAR-KAYS
- BOB JAMES

Southeast

- PAUL SIMON
- GEORGE DUKE
- DONNA SUMMER
- WAR
- AEROSMITH
- ERIC CLAPTON
- "SATURDAY NIGHT FEVER"
- DOLLY PARTON
- BAY CITY ROLLERS
- PARLIAMENT

South Central

- PAUL SIMON
- ERIC CLAPTON
- WAR
- DOLLY PARTON
- EMERSON, LAKE & PALMER
- JOHN DENVER
- ELVIS COSTELLO
- SANTA ESMERALDA/LEROY GOMEZ
- CAPTAIN & TENNILLE
- STEVIE WONDER

Midwest

- PAUL SIMON
- EMERSON, LAKE & PALMER
- WAR
- BAR-KAYS
- GEORGE DUKE
- ERIC CLAPTON
- DONNA SUMMER
- "SATURDAY NIGHT FEVER"
- BAY CITY ROLLERS
- PARLIAMENT

West/Northwest

- AEROSMITH
- PAUL SIMON
- "SATURDAY NIGHT FEVER"
- DOLLY PARTON
- DONNA SUMMER
- SANTA ESMERALDA/LEROY GOMEZ
- STORY OF STAR WARS
- JOHN DENVER
- NATALIE COLE
- HIGH INERGY

Denver/Phoenix

- PAUL SIMON
- JOHN DENVER
- AEROSMITH
- EMERSON, LAKE & PALMER
- ERIC CLAPTON
- BETTE MIDLER
- HIGH INERGY
- WAR
- STORY OF STAR WARS
- PLAYER

North Central

- BARRY MANILOW
- BING CROSBY (CHRISTMAS)
- ELVIS (CHRISTMAS)
- BING CROSBY (GREATEST HITS)
- ROD STEWART
- ELO
- CAPTAIN & TENNILLE
- STORY OF STAR WARS
- BAY CITY ROLLERS
- JOHN DENVER

National Breakouts

- | | |
|---------------------------|------------------------|
| 1. PAUL SIMON | 9. DOLLY PARTON |
| 2. AEROSMITH | 10. PARLIAMENT |
| 3. "SATURDAY NIGHT FEVER" | 11. JOHN DENVER |
| 4. EMERSON, LAKE & PALMER | 12. HIGH INERGY |
| 5. WAR | 13. NATALIE COLE |
| 6. GEORGE DUKE | 14. STORY OF STAR WARS |
| 7. ERIC CLAPTON | 15. BAY CITY ROLLERS |
| 8. DONNA SUMMER | |

TOP TEN ACCOUNT REPORTS

Turtle — Atlanta <ol style="list-style-type: none"> LINDA RONSTADT LYNYRD SKYNYRD STYX NEIL DIAMOND ELECTRIC LIGHT ORCHESTRA STEELY DAN ROD STEWART GINO VANNELLI QUEEN ERIC CLAPTON 	Western — Amarillo <ol style="list-style-type: none"> ROD STEWART BOZ SCAGGS DEBBY BOONE EARTH, WIND & FIRE SHAUN CASSIDY KISS KANSAS FLEETWOOD MAC LONDON SYMPHONY ORCHESTRA CRYSTAL GAYLE 	Norman Cooper — Phila. <ol style="list-style-type: none"> FLEETWOOD MAC BOZ SCAGGS EARTH, WIND & FIRE KISS BILLY JOEL STEELY DAN QUEEN PLAYER DIANA ROSS ODYSSEY 	Sam Goody — New York <ol style="list-style-type: none"> QUEEN BILLY JOEL KISS FLEETWOOD MAC STEELY DAN LYNYRD SKYNYRD KANSAS PLAYER BEATLES SHAUN CASSIDY 	Camelot — National <ol style="list-style-type: none"> KISS ROD STEWART NEIL DIAMOND QUEEN LEIF GARRETT ELECTRIC LIGHT ORCHESTRA LINDA RONSTADT FLEETWOOD MAC SHAUN CASSIDY BAY CITY ROLLERS
Strawberries — Boston <ol style="list-style-type: none"> EARTH, WIND & FIRE ODYSSEY STEELY DAN MANDRILL ROSE ROYCE FLEETWOOD MAC VILLAGE PEOPLE KANSAS SATURDAY NIGHT FEVER SANTANA 	Handelman — Detroit <ol style="list-style-type: none"> SHAUN CASSIDY — OLD SHAUN CASSIDY — NEW FLEETWOOD MAC KISS LONDON SYMPHONY ORCHESTRA ELVIS PRESLEY — MOODY ELVIS PRESLEY — LIVE LINDA RONSTADT BARRY MANILOW OLIVIA NEWTON-JOHN 	Radio Doctor's — Milwaukee <ol style="list-style-type: none"> QUEEN PARLIAMENT STEVE MARTIN FLEETWOOD MAC SHAUN CASSIDY STYX ROSE ROYCE HEATWAVE STEELY DAN EARTH, WIND & FIRE 	Independent — Denver <ol style="list-style-type: none"> EARTH, WIND & FIRE COMMODORES — LIVE FLEETWOOD MAC ROD STEWART STEVE MILLER ROSE ROYCE ALAN PARSONS LINDA RONSTADT PAUL SIMON NEIL DIAMOND 	ABC Record & Tape — National <ol style="list-style-type: none"> SHAUN CASSIDY FLEETWOOD MAC ELVIS PRESLEY SHAUN CASSIDY — NEW LONDON SYMPHONY ORCHESTRA STEVE MILLER LINDA RONSTADT KISS — II BING CROSBY CHRISTMAS DEBBY BOONE
Korvettes — New York <ol style="list-style-type: none"> KISS LINDA RONSTADT FLEETWOOD MAC SHAUN CASSIDY ELECTRIC LIGHT ORCHESTRA SHAUN CASSIDY COMMODORES ROD STEWART QUEEN STAR WARS 	Record & Tape — Baltimore <ol style="list-style-type: none"> EARTH, WIND & FIRE QUEEN AEROSMITH BOZ SCAGGS ROD STEWART RAMSEY LEWIS BILL WITHERS SHAUN CASSIDY LINDA RONSTADT KANSAS 	Handelman — Atlanta <ol style="list-style-type: none"> ELVIS PRESLEY — LIVE SHAUN CASSIDY KISS STAR WARS FLEETWOOD MAC LYNYRD SKYNYRD SHAUN CASSIDY ELVIS PRESLEY — MOODY ELTON JOHN — II LINDA RONSTADT 	DJ's Sound City — Seattle <ol style="list-style-type: none"> FLEETWOOD MAC NEIL DIAMOND ROD STEWART SHAUN CASSIDY — OLD STEVE MARTIN COMMODORES — LIVE SHAUN CASSIDY — NEW KISS STYX LINDA RONSTADT 	Win One Stop — New York <ol style="list-style-type: none"> LINDA RONSTADT FLEETWOOD MAC STEELY DAN CRYSTAL GAYLE LYNYRD SKYNYRD ELECTRIC LIGHT ORCHESTRA DEBBY BOONE KANSAS ROD STEWART EARTH, WIND & FIRE
Licorice Pizza — L.A. <ol style="list-style-type: none"> AEROSMITH EARTH, WIND & FIRE FLEETWOOD MAC ROD STEWART NEIL DIAMOND LINDA RONSTADT STEVE MARTIN STEVE MILLER STEELY DAN QUEEN 	Record Bar — National <ol style="list-style-type: none"> EARTH, WIND & FIRE FLEETWOOD MAC SHAUN CASSIDY — NEW ROD STEWART SHAUN CASSIDY — OLD ELVIS PRESLEY — LIVE NEIL DIAMOND LINDA RONSTADT KISS BOZ SCAGGS 	Record Factory — S.F. <ol style="list-style-type: none"> LINDA RONSTADT FLEETWOOD MAC COMMODORES KISS NEIL DIAMOND SANTANA EARTH, WIND & FIRE ROD STEWART STEELY DAN SHAUN CASSIDY 	NRM — Pittsburgh <ol style="list-style-type: none"> FLEETWOOD MAC KISS — ALIVE SHAUN CASSIDY — NEW ROD STEWART KANSAS NEIL DIAMOND LYNYRD SKYNYRD LINDA RONSTADT EARTH, WIND & FIRE DEBBY BOONE 	Everybody's — Portland <ol style="list-style-type: none"> KARLA BONOFF BOZ SCAGGS STEVE MARTIN LINDA RONSTADT FLEETWOOD MAC EARTH, WIND & FIRE ROD STEWART PAUL SIMON ERIC CLAPTON NEIL DIAMOND
Harmony Hut — D.C. <ol style="list-style-type: none"> EARTH, WIND & FIRE LINDA RONSTADT ROD STEWART COMMODORES GEORGE DUKE KANSAS HEATWAVE KISS BEE GEES FLEETWOOD MAC 	Galgano — Chicago <ol style="list-style-type: none"> FLEETWOOD MAC LINDA RONSTADT LYNYRD SKYNYRD STYX QUEEN ELECTRIC LIGHT ORCHESTRA KANSAS STEELY DAN ROD STEWART ALAN PARSONS 	Siebert's — Little Rock <ol style="list-style-type: none"> ELECTRIC LIGHT ORCHESTRA SHAUN CASSIDY LINDA RONSTADT CHICAGO FLEETWOOD MAC YOU LIGHT UP MY LIFE BEATLES KANSAS ELTON JOHN — II KISS — ALIVE 	Oz — Atlanta <ol style="list-style-type: none"> ELECTRIC LIGHT ORCHESTRA ROD STEWART EARTH, WIND & FIRE LYNYRD SKYNYRD BILLY JOEL AEROSMITH LINDA RONSTADT BOZ SCAGGS BEATLES KANSAS 	Tiger — Detroit <ol style="list-style-type: none"> EARTH, WIND & FIRE ROY AYERS BILL WITHERS J.G. WATSON GEORGE DUKE BLACKBYRDS MILLIE JACKSON ASHFORD & SIMPSON ROSE ROYCE EMOTIONS
Wilcox — Oklahoma City <ol style="list-style-type: none"> RANDY NEWMAN LINDA RONSTADT ROD STEWART BILLY JOEL JOHNNY RIVERS BOB WELCH 10CC HERB PEDERSON STEELY DAN LYNYRD SKYNYRD 	Tower — Los Angeles <ol style="list-style-type: none"> EARTH, WIND & FIRE LINDA RONSTADT DONNA SUMMER BETTE MIDLER NEIL DIAMOND STEELY DAN FLEETWOOD MAC ROD STEWART AEROSMITH ELECTRIC LIGHT ORCHESTRA 	Bee Gee — Albany <ol style="list-style-type: none"> ELVIS PRESLEY — LIVE LINDA RONSTADT KISS FLEETWOOD MAC STEELY DAN DEBBY BOONE SHAUN CASSIDY ELTON JOHN — II OLIVIA NEWTON-JOHN SHAUN CASSIDY — OLD 	Inner Sanctum — Austin <ol style="list-style-type: none"> DOUG SAHM/AUGIE MEYER BOZ SCAGGS JOAN ARMATRADING ELVIS COSTELLO ROD STEWART RANDY NEWMAN ELECTRIC LIGHT ORCHESTRA CRYSTAL GAYLE RICK DANKO BEATLES 	Mid America — Chicago <ol style="list-style-type: none"> EARTH, WIND & FIRE HEATWAVE ROSE ROYCE BAR-KAYS CON FUNK SHUN NATALIE COLE BILL WITHERS GEORGE DUKE SANTA ESMERALDA/LEROY GOMEZ EMOTIONS (STAX)

TOP 75 ALBUMS

	Weeks On	Chart		Weeks On	Chart			
	12/17			12/17				
1	ALL IN ALL	1	4	37	BABY IT'S ME	16	12	
	EARTH, WIND & FIRE				DIANA ROSS (Motown M7-890R1)			
	(Columbia JC 34905)							
2	LIVE!	2	7	38	SHAKE IT WELL	30	20	
	THE COMMODORES				DRAMATICS (ABC 1010)			
	(Motown M9-894a2)							
3	REACH FOR IT	4	11	39	REJOICE	34	27	
	GEORGE DUKE (Epic JE 34883)				EMOTIONS (Columbia PC 34762)			
4	IN FULL BLOOM	3	19	40	SPINNERS/8	44	3	
	ROSE ROYCE (Whitfield/WB WH3074)				(Atlantic SD 19146)			
5	MENAGERIE	6	11	41	GET UP AND DANCE	39	13	
	BILL WITHERS (Columbia JC 34903)				MEMPHIS HORNS (RCA APL1-2198)			
6	ODYSSEY	5	16	42	TEQUILA MOCKINGBIRD	43	4	
	(RCA APL 1-2204)				RAMSEY LEWIS (Columbia JC 35018)			
7	FEELIN' BITCHY	7	16	43	THE HARDNESS OF THE WORLD	49	2	
	MILLIE JACKSON				SLAVE (Cotillion SD 5201)			
	(Spring/Polydor SP-1-6715)							
8	FLYING HIGH ON YOUR LOVE	10	7	44	NEW HORIZON	50	5	
	THE BAR-KAYS (Mercury SRM-1-1181)				ISAAC HAYES (Polydor PD-1-6120)			
9	COME GO WITH US	8	13	45	HAVANA CANDY	46	6	
	POCKETS (Columbia PC 34879)				PATTI AUSTIN (CTI 7-5006)			
10	ACTION	9	12	46	LIFELINE	42	26	
	THE BLACKBYRDS (Fantasy F-9535)				ROY AYERS UBIQUITY			
					(Polydor PD 16108)			
11	ONCE UPON A TIME . . .	14	6	47	THE BELLE ALBUM	57	2	
	DONNA SUMMER				AL GREEN (Hi/Cream HLP 6004)			
	(Casablanca NBLP 7078-2)							
12	TURNIN' ON	11	11	48	IN CONTROL	51	5	
	HIGH INERGY				THE CONTROLLERS (Juana X698)			
	(Gordy/Motown G6-978S1)							
13	SECRETS	13	16	49	ONLY THE STRONG SURVIVE	52	5	
	CON FUNK SHUN				BILLY PAUL (Phil. Intl. PZ 34923)			
	(Mercury SRM-1-1180)							
14	BARRY WHITE SINGS FOR SOMEONE YOU LOVE	12	16	50	GOIN' BANANAS	60	3	
	(20th Century T-543)				SIDE EFFECT (Fantasy F-9537)			
15	SOMETHING TO LOVE	15	22	51	GOIN' PLACES	40	20	
	L.T.D. (A&M SP 4646)				MICHAEL HENDERSON			
					(Buddah BDS 5693)			
16	GALAXY	25	5	52	GOIN' PLACES	45	9	
	WAR (MCA 3030)				THE JACKSONS (Epic JE 34835)			
17	SONG BIRD	17	7	53	LIVE AT THE BIJOU	62	2	
	DENIECE WILLIAMS				GROVER WASHINGTON JR.			
	(Columbia JC 34911)				(Kudu KUX-3637 MZ)			
18	FUNKENTELECHY VS. THE PLACEBO SYNDROME	31	2	54	MAXIMUM STIMULATION	59	4	
	PARLIAMENT (Casablanca NBLP 7084)				THE JIMMY CASTOR BUNCH			
					(Atlantic SD 19111)			
19	THANKFUL	27	3	55	OPEN UP YOUR LOVE	55	24	
	NATALIE COLE (Capitol SW 11708)				WHISPERS			
					(Soul Train/RCA BVL 1-2270)			
20	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL	22	4	56	MR. MEAN	66	2	
	LOU RAWLS (Phil. Intl./CBS JZ 35036)				OHIO PLAYERS (Mercury SRM-1-3707)			
21	DON'T LET ME BE MISUNDERSTOOD	24	5	57	PORTFOLIO	58	9	
	SANTA ESMERALDA/LEROY GOMEZ				GRACE JONES (Island ILPS 9470)			
	(Casablanca NBLP 7080)							
22	TOO HOT TO HANDLE	23	22	58	CHIC	67	3	
	HEATWAVE (Epic 34761)				(Atlantic SD 5202)			
23	BRASS CONSTRUCTION III	19	7	59	BEHOLD THE MIGHTY ARMY	48	10	
	(United Artists UA-LA755-H)				NEW BIRTH (Warner Bros. BS 3071)			
24	THE TRAMMPS III	29	4	60	NEW HORIZONS	54	7	
	(Atlantic SD 19148)				THE SYLVERS (Capitol ST-11705)			
25	TRUE TO LIFE	26	9	61	I REMEMBER YESTERDAY	53	30	
	RAY CHARLES (Atlantic SC 19142)				DONNA SUMMER			
					(Casablanca NBLP 7056)			
26	SEND IT	18	12	62	COLLECTOR'S ITEMS	68	2	
	ASHFORD & SIMPSON				O'JAYS (Phil. Intl. PZG 35024)			
	(Warner Brothers BS 3088)							
27	THE DEVIL IN ME	21	7	63	LOVE SHOOK	61	8	
	THELMA HOUSTON				PATTI BROOKS AND THE SIMON ORCHESTRA (Casablanca NBLP 7066)			
	(Tania/Motown T7-358R1)							
28	BRICK	20	17	64	CHOOSING YOU	63	22	
	(Bang BLP-409)				LENNY WILLIAMS (ABC AB 1023)			
29	WE ARE ONE	28	8	65	COMMODORES	65	39	
	MANDRILL (Arista AB 4144)				(Motown M7-884R1)			
30	SUNSHINE	41	5	66	SUPERNATURE	69	3	
	EMOTIONS (Stax STX-4100)				CERRONE (Cotillion SD 5202)			
31	PATTI LaBELLE	32	17	67	NOW IS THE TIME	71	3	
	(Epic PE-34847)				HAROLD MELVIN AND THE BLUE NOTES (ABC AA 1041)			
32	VILLAGE PEOPLE	33	12	68	LE SPANK	—	1	
	(Casablanca NBLP 7064)				LE POMPLEMOUSSE (AVI 6032)			
33	HEADS	35	6	69	WINDOW OF A CHILD	—	1	
	BOB JAMES				SEAWIND (CTI 7 5007)			
	(Columbia/Tappan Zee JC 34896)							
34	HEAR TO TEMPT YOU	38	4	70	A PORTRAIT OF MELBA	72	3	
	THE TEMPTATIONS				MELBA MOORE (Buddah BDS 5695)			
	(Atlantic SD 19143)							
35	COCOMOTION	36	11	71	JE T'AIME	70	3	
	EL COCO (AVI 6012)				ST. TROPEZ (Butterfly 002)			
36	FUNK BEYOND THE CALL OF DUTY	37	4	72	A WHOLE NEW THING	74	2	
	JOHNNY GUITAR WATSON				BILLY PRESTON (A&M SP 4656)			
	(DJM DJLPA-8714)							
					73	GOT TO HAVE YOUR LOVE	73	9
					FANTASTIC FOUR			
					(Westbound WT 306)			
					74	MAGIC LOVE	—	1
					MICHELE (West End WE103)			
					75	ON FIRE	—	1
					T-CONNECTION (Dash 30008)			

Patti LaBelle's Next Plateau A Successful Solo Career

by Carita Spencer

LOS ANGELES — The past 17 years of her career in entertainment for Patti LaBelle, former lead singer of the group Labelle, represents something that she "will always remember as a good thing, something that I really enjoyed."

One year after the mutual decision to dissolve the group's musical relationship, Patti's affluent career as a soloist is providing her with a new direction in terms of her creative abilities. Admitting that she doesn't know that much about musical composition and that writing lyrics is not her forte, Patti reveals that she is learning to play piano and occasionally collaborates on lyrics with her musical director and pianist, Bud. Additionally, thoughts of producing have also entered her mind but she quickly points out that singing is what she does best and enjoys the most.

"I think about producing one day, in the future, far away from now. I would like to produce a female singer just to ask her to sing the way I would like her to."

"I love performing," Patti continued. "When we're not working, I'm crazy and so is everyone else — the band, my manager. If we're performing and the show is scheduled for 8:00, by 7:45 we're all about to go insane. We can't wait to get out there. That's what I enjoy more than anything. That's why I know that I won't be involved in producing or other aspects of the business for a long time because I love doing this (performing) and this hasn't been perfected as far as I'm concerned."

Touring

Patti's recent tour has made her realize that she is very fortunate as a solo entertainer and has provided her with some of the most thrilling moments of her career. The audience reaction, she explained, has been pretty much the same at every performance. "I feel the audience everytime I perform. I feel a lot of love, I think the people really love me. I know that I am fortunate to get that much love from a house of people. I know they're not pretending, they love me and that's definitely what I am giving them because all I have to give is love and bubble gum and I'm all out of gum . . . I haven't had any in a long time."

Inspiring Band

Equally as inspiring is the nine piece band behind her which she describes as "a

little strange, sick and crazy," adding that this is the reason they get along so well. Even though they have been together for a relatively short period of time, Patti feels that they are a good combination and believes that they will be together for as long as she is in show business.

"I'm comfortable with them, they're comfortable with me, they're good and we're good together. They make me sing. That's what's in me when I'm jumping around and acting crazy on stage: the band, the audience and sometimes the wine!"

Receptiveness

Being receptive to the public is implicit in Patti's natural attitude towards entertaining. In her opinion, the public shouldn't be taken for granted or treated unkindly. It's ridiculous, she says, for an artist not to have time for the people who come to see her perform. She contends that, "They only want to touch or speak to you and even though they're excited, they don't have any intentions of hurting you. When you run and avoid them," she continued, "they get crazier and by the time they catch you they're ready to break your face."

She recalls having to run in order to escape fans following a concert in New York a couple of years ago when the group was still together, which inadvertently brings Sara and Nona into the conversation.

"In the beginning when we broke up," she explains, "we were all bitter but it was something that we had to face. It was reality; our minds changed musically. We had taken the group as far as possible where the three of us were concerned. Had we continued as Labelle, I think it would have become quite ugly musically."

As an example of this, Patti pointed out that listening to their individual albums will substantiate the fact that they just don't sing the same anymore.

"Imagine," she said, "three ladies singing the same kind of music and not really wanting to, I mean, wanting to when we were doing it as Labelle but to carry it any further would have been hypocritical. We're not about that."

Realizing that they each needed room to expand, Patti decided that the next best thing for her to do was to sing solo.

"We are all seeing now," she concluded, "that it really was the best thing. We are all going to be three successful individuals. I'm hoping that we will anyway."



TEMPTING STRAWBERRIES — Atlantic recording artists *The Temptations* recently appeared at Boston's *Paradise Theatre* and stopped by *Strawberries Records* for a photo and autograph session. Pictured in the store standing (l-r) are: Melvin Franklin of the Tempts; Vince Faraci, national pop promotion director for Atlantic; Robert Maranucchi, salesman for WEA; Otis Williams and Richard Street of the Tempts; Simo Doe, director of press information/special markets for Atlantic; Neil Levy, assistant manager of *Strawberries*; Glenn Leonard and Louis Price of the Tempts; and Gerry Warren, *Strawberries* buyer. Kneeling, (l-r) are: Tony Chalmers, local promotion representative for Atlantic; Jani Miller, road manager for the group; Primus Robinson, R&B promotion director for the label; and Buddy Dee, northeast regional R&B promotion director.

* Add
(EX) Extra
(LP) LP Cut
(HB) Hitbound
(New) New release by artist with charted record.

WIGO — ATLANTA — EDDIE THOMAS
#1 — George Duke
*Mother's Finest
*Ray Charles
*Al Green
*Trammps
*Floaters
*Player
*Patti La Belle
*New Birth
*James Brown
*Parliament
Hot: Natalie Cole, E.W. & F

WWIN — BALTIMORE — DON BROOKS
#1 — Chic
*Heatwave
*Le Pomplmousse
*Lou Rawls
*Commodores
*Bar Kays
*Roberta Flack
*Ray Charles
*Norman Connors
*Morris Jefferson
*Waters
14 To 8 — Controllers
20 To 13 — Stargard
26 To 23 — Phillippe Wynn
Lp Adds: Fat Larry's Band, Melba Moore, Harold Melvin, Donna Summer, Trammps

WBUL — BIRMINGHAM — SHELLY POPE
#1 — McKinley Mitchell
*Enchantment
*Brick
*Commodores
9 To 4 — Rose Royce
14 To 8 — Temptations
15 To 7 — Stanley Turrentine
23 To 19 — Stargard
24 To 20 — Fatback Band
25 To 18 — Player
27 To 17 — Odyssey
37 To 14 — El Coco
39 To 15 — Chic
40 To 16 — Deniece Williams

WILD — BOSTON — SUNNY JOE WHITE
#1 — Chic
*T-Connection
*James Brown
*Heatwave
*Donna Summer
28 To 13 — Bill Withers
29 To 25 — Al Green
30 To 14 — Stargard
Lp Adds: Commodores, Trammps

WVON — CHICAGO — E. RODNEY JONES
#1 — Odyssey
*Heatwave
*Commodores
*James Brown
*Al Hudson
15 To 10 — Raydio
25 To 21 — Rose Royce
26 To 22 — Al Green
27 To 23 — Chic
28 To 24 — War
29 To 25 — Deniece La Salle
30 To 26 — Blackbyrds
Lp Adds: Albert King (Tomato), Barry White

WABQ — CLEVELAND — MIKE PAYNE
*Andrea True
*Livin' Proof
*James Brown
*Bo Kirkland & Ruth Davis
*Peabo Bryson
*Ray Dio
*Odyssey
*Heatwave
*Bill Withers
Ex-40 Brian And Brenda
Ex-38 Diana Ross
Ex-37 Ray Charles
40-17 Blackbyrds
39-33 Roberta Flack
38-29 Mandrill
37-15 Commodores
26-22 Sylvers
19-11 Le Pomplmousse
21-14 Samantha Sang
35-19 KC & The Sunshine Band
Lp Adds: Robert Flack, Cissy Houston, Ramsey Lewis, Melba Moore, Donna Summer, Parliament

WJMO — CLEVELAND — LYNN OLIVER
#1 — E.W. & F
*Barry White
*Enchantment
*Deniece Williams
11 To 7 — Rose Royce
24 To 10 — Bill Withers
36 To 21 — Parliament
Lp Adds: Natalie Cole

WVKO — COLUMBUS — KEITH WILLIS
#1 - George Duke
*Patti La Belle
11 To 7 — Controllers
15 To 8 — Mother's Finest
21 To 14 — Rose Royce
26 To 16 — Bar Kays
27 To 15 — Brick
28 To 21 — Lou Rawls
29 To 25 Doobie Brothers
Ex To 27 — Commodores
Ex To 28 — Blackbyrds
Ex To 29 — Norman Connor
Extras: Barry White, Staples, Ohio Players, Muscle Shoals Horns

WDAO — DAYTON — LANKFORD STEPHENS
#1 — George Duke
*Heatwave
*Dorothy Moore
*Raydio
*Patti LaBelle
*Blackbyrds
*Bar Kays
*Brick
*Ohio Players
*Joe Simon

*Ramsey Lewis
*Peabo Bryson
*Commodores
*Player
*Bee Gees
*Q
Lp Adds: Natalie Cole, Ohio Players, Johnnie Taylor, Parliament, William Bell, Al Green, Roberta Flack

KDKO — DENVER — PEPPER MARTINEZ
#1 — Chic
*James Brown
*Harvey Mason
*Anacosta
*Livin' Proof
*Dynamic Five
*Enchantment
*Heatwave
*Willie Hutch
*Brian & Brenda
10 To 4 — Con Funk Shun
16 To 6 — Rose Royce
17 To 9 — Commodores
18 To 12 — Natalie Cole
20 To 14 — Santana
28 To 15 — Tavares
30 To 16 — Stargard
HB To 17 — Brick
HB To 18 — George Duke
Lp Adds: Trammps, Melba Moore, Harold Melvin, Ray Charles, Chic, Al Green, Side Effect, Peter Brown

WJLB — DETROIT — AL PERKINS
#1 — Con Funk Shun
*Parliament
*Blackbyrds
*Commodores
*Velvet Hammer
*Love Committee
*Natalie Cole
*Electric City
*New Birth
*Amalgamated Funk Company
*Aged In Harmony

Hot: McKinley Mitchell, Sal Soul Orch., Dorothy Moore, William Bell, Morris Jefferson
Lp Adds: Al Green, Players Association
WQMG — GREENSBORO BIG DADDY
#1 — E.W. & F
*Narada Michael Walden
*BT Express
29 To 22 — Phillippe Wynn
30 To 21 — Commodores

KMJQ — HOUSTON — JACK PATTERSON
#1 — George Duke
*Donna Summer
27 To 11 — Player
29 To 23 — Lou Rawls
40 To 22 — Sylvers
Ex To 20 — Natalie Cole
Ex To 37 — Brick
Lp Adds: Eric Gale

KYOK — HOUSTON — RICH ROBERTS
#1 — Con Funk Shun
*Al Hudson
*Staples
*Joe Simon
*Willie Hutch
*Luther Ingram

WTLC — INDIANAPOLIS
#1 — Natalie Cole
*Bar Kays
*Impact
*Staples
*Enchantment
6 To 2 — Rose Royce
7 To 3 — War
11 To 6 — Manchild
14 To 9 — Deniece Williams
20 To 15 — Mother's Finest
23 To 17 — Brick
38 To 34 — Crackin
39 To 35 — Morris Jefferson
40 To 36 — Blackbyrds
Lp Adds: Wilbur Bascomb, Corrairie Jackson, Bill Summers, Eloise Laws, Le Pomplmousse, Sea Wine, McCoy

28 To 21 — First Choice
29 To 23 — Muscle Shoals
30 To 18 — Cheech & Chong
Ex To 25 — Tavares
Lp Adds: Parliament

WGOK — MOBILE — CHRIS TURNER
#1 — Vernon Garrett
*Marlena Shaw
*Ted Taylor
*Barry White
*Enchantment
*Raydio
*Patti LaBelle
*Impact
Hot: Brick, KC & The Sunshine Band, Deniece Williams, T-Connection, Bar Kays, Heatwave
Lp Adds: Stevie Wonder, Stylistics, Johnny Taylor

WXVI — MONTGOMERY — BILL BLACK
#1 — E.W. & F
*Le Pomplmousse
6 To 2 — High Inergy
18 To 14 — Curtis Mayfield
19 To 15 — Gladys Knight
22 To 16 — Parliament
23 To 19 — Billy Preston
24 To 20 — Bill Withers
Lp Adds: Spinners, Ohio Players, William Bell, Roberta Flack, Lou Rawls, Slave, Grover Washington, Eric Gale, Linda Clifford, Joe Thomas, Heatwave, Dorothy Moore, Four Tops, Eloise Laws, Trammps

WNAT — NATCHOZ — HAYNES FORD
#1 — Rose Royce
*Eloise Laws
*Luther Ingram
*Sal Soul Orchestra
8 To 3 — Kellee Patterson
11 To 7 — Metera
15 To 6 — Con Funk Shun
19 To 13 — Dorothy Moore
20 To 15 — Natalie Cole
21 To 17 — Manchild
24 To 20 — Odyssey
26 To 19 — Melba Moore
29 To 24 — Lpu Rawls
30 To 26 — Lenny Williams
HB To 28 — Blackbyrds
HB To 29 — Bill Withers
HB To 30 — Commodores
Lp Adds: Side Effect, THP Orchestra

WNJR — NEWARK — JERRY LOVE
#1 — Odyssey
*Morris Jefferson
*Michele
*Heatwave
*Donna Summer
*Camouflage
Lp Adds: Spinners, Players Association

WWRL — NEW YORK — SONNY TAYLOR
#1 — El Coco
*Dorothy Moore
*Emotions (Stax)
*Donna Summer
*Rose Royce
*Meco
9 To 3 — Santa Esmeralda
13 To 7 — Bill Withers
16 To 12 — Trammps
Lp Adds: Spinners

WBLS — NEW YORK — WANDA RAMOS CHARRES
*Olympic Runners
*Livin' Proof
*Meco
*Commodores
*St. Tropez
*Gene Page
Lp Adds: E.W. & F, Natalie Cole, Charo, Fatback, Eloise Laws, Deniece Williams, War, Brooklyn Dreams, Mandrill, Side effect, Seawind, Roberta Flack, Spinners, Freda Payne, Jimmy Castor, Bionic Boogie
Extra Lp Adds: Lonnie Liston Smith, Patti Austin, Maynard Ferguson, Eric Gale, Teruo Nakamura, Harold Vick, McCoy Tyner, Chet Baker, Albert King (Tomato), Nachito Orchestra

KDIA — OAKLAND — KEITH ADAMS
#1 — E.W. & F
*Deniece Williams
*Trammps
*BT Express
*Dorothy Moore
*KC & The Sunshine Band
*Andrea Tru
*O.V. Wright
26 To 9 — Natalie Cole
33 To 10 — Al Green
34 To 11 — Parliament
Lp Adds: Deniece Williams, Trammps, OV Wright

KSOL — SAN FRANCISCO — J.J. JEFFRIES
#1 — High Inergy
*Deniece LaSalle
*Raydio
*Cheech & Chong
*KC & The sunshine Band
*El Coco
*Billy Preston
*War
*Natalie Cole
12 To 4 — George Duke
13 To 5 — Chic
23 To 6 — Rose Royce
Lp Adds: Cat Stevens, Morris Jefferson, Muscle Shoals Horns, Dorothy Moore, BT Express

KATZ — ST. LOUIS — CHICO BROWN
#1 — George Duke
*Chic
*Player
*Heatwave
*James Brown
Extras: Inner City Jam Band, BarKays, Le Pomplmousse, Love Committee, Santa Esmeralda, KC & The Sunshine Band, Morris Jefferson

WEAM — WASHINGTON — MITCH CLARKE
#1 — Floaters
*Deniece Williams
*Heatwave
*Patti La Belle
Hot: Floaters, Stevie Wonder, Rose Royce, Natalie Cole
Lp Adds: Tata Vega, Ohio Players

WOL — WASHINGTON — NANCY CALIMAN
*Enchantment
*Le Pomplmousse
*Bunny Sigler
*Tavares
*Barry White

MOST ADDED R&B SINGLES

- TOO HOT TA TROT — COMMODORES — MOTOWN**
WYLD, WDAO, W DIA, WNAT, WTLC, WORL, KKTT, WWIN, WBUL, WLOU.
- ALWAYS AND FOREVER — HEATWAVE — EPIC**
KATZ, WWIN, WANT, WIGO, WVON, WDAO, WXVI.
- SOFT AND EASY — BLACKBYRDS — FANTASY**
WDAO, WNAT, WVON, WTLC, WORL, WLOU.

SPANK YOUR BLANK BLANK — MORRIS JEFFERSON — PARACHUTE
WTLC, WJLB, WKND, WBSL, WWIN, KATZ.

WHICH WAY IS UP? — STARGARD — MCA
WAMO, WILD, WEAM, WWRL, WUFO, WMBM.

WITH PEN IN HAND — DOROTHY MOORE — MALACO
WXVI, WDAO, W DIA, WBSL, WLOK, KDIA.

MOST ADDED R&B LPs

- THANKFUL — NATALIE COLE — CAPITOL**
WUFO, WORL, WSOK, WBSL, WILD, WIGO, WDAO, KYOK, WJMO.
- MR. MEAN — OHIO PLAYERS — MERCURY**
WAMM, WOL, WORL, WSOK, WTLC, WXVI, WDAO, KYOK, WJMO.
- THE HARDNESS OF THE WORLD — SLAVE — COTILLION**
KDKO, WSOK, WIGO, WVON, WXVI, KYOK.

FUNKENTELECHY VS. THE PLACEBO SYNDROME — PARLIAMENT — CASABLANCA
KKTT, WEAM, WSOK, W DIA, WDAO, WANT.

*Emanuel Taylor
*Four Tops
*Willie Hutch
*Albert King
*Harvey Mason
*KC & The Sunshine Band
*Kirkland & Davis
*T-Connection
*Renee Giar
*Morris Jefferson
*Grace Jones
Lp Adds: Stylistics, Donna Summer, Made in USA.

WGOK-FM — FAIRHOPE — CHRIS TURNER
#1 — George Duke
*Marlena Shaw
*Player
*Stillwater
*Barry White
*Enchantment
*Maynard Ferguson
*Patti LaBelle
*Impact
Lp Adds: Ohio Players, Santa Esmeralda, Checkmates LTD., Roberta Flack

WAMM — FLINT — TAL SMITH
#1 — E.W. & F
*Dionne Warwick
*Morris Jefferson
*El Coco
*Brick
*Joe Simon
*Heatwave
11 To 5 — George Duke
18 - 11 Pockets
Ex To 15 — Chic
Ex To 20 — Love Committee
Lp Adds: Players Association, Brrok Benton, Harold Melvin, Melba Moore, Ohio Players

WRBD — FT. LAUDERDALE — CHARLES MERRITT
#1 — Kellee Patterson
*Black Ice
*Luther Ingram
*Phillipe Wynn
*Peabo Bryson

Jackson, Roberta Flack
KKTT — LOS ANGELES — DON MAC
#1 — Rose Royce
*Aalon
*Patti LaBelle
*Brick
6 To 20 — George Duke
16 To 12 — Odyssey
24 To 19 — Waters
28 To 23 — Dorothy Moore
30 To 24 — Roberta Flack
Lp Adds: Chic, Patti Austin, George Duke

KUTE — LOS ANGELES — LUCKY PIERRE
Lp Adds: Roberta Flack, Pips, Johnnie Taylor, Grover Washington, Chocolate Milk, Eloise Laws

WLOU — LOUISVILLE — NEAL O'REA
#1 — War
*Brick
*Commodores
*Blackbyrds
*Bee Gees — Alive
*T-Connection
*Muscle Shoals Horns
*KC & The Sunshine Band
*Peabo Bryson
*Melodlies
9 To 3 — Parliament
14 To 4 — Natalie Cole
14 To 6 — B.T. Express
22 Jo 15 — Billy Preston
23 To 10 — Rose Royce
29 To 17 — El Coco
Lp Adds: Roberta Flack, Spinners, Billy Preston

W DIA — MEMPHIS — MAXX FORTUNE
#1 — Deniece LaSalle
*BT Express
*Player
*Commodores
*William Bell
*Dorothy Moore
20 To 16 Emotions (Stax)
24 To 20 — Billy Preston
26 To 22 — El Coco

CASH BOX TOP 100 R&B

December 24, 1977

	Weeks On Chart	12/17		Weeks On Chart	12/17		Weeks On Chart	12/17
1 REACH FOR IT GEORGE DUKE (Epic 8-50463)	2	8	33 DO DO WAP IS STRONG IN HERE CURTIS MAYFIELD (Curton CMS 0131)	29	12	68 SHAKE DOWN (PART 1) BLACK ICE (HDM-503)	72	6
2 SERPENTINE FIRE EARTH, WIND & FIRE (Columbia 3-10625)	1	11	34 GOT TO HAVE YOUR LOVE FANTASTIC FOUR (Westbound/WB 34090)	32	15	69 LOVE HAVING YOU AROUND FIRST CHOICE (Gold Mind/Salsoul 4009)	71	5
3 NATIVE NEW YORKER ODYSEY (RCA PB11129)	4	11	35 ON FIRE T-CONNECTION (Dash/TK 5041)	40	5	70 DON'T TAKE AWAY YOUR LOVE HODGES, JAMES AND SMITH (London 5N-260)	79	6
4 SOMEBODY'S GOTTA WIN SOMEBODY'S GOTTA LOSE THE CONTROLLERS (Juana/TK 3414)	3	12	36 25th OF LAST DECEMBER ROBERTA FLACK (Atlantic 3441)	45	4	71 EASY COMIN' OUT (HARD GOIN' IN) WILLIAM BELL (Mercury 73961)	73	6
5 FFUN CON FUNK SHUN (Mercury 73959)	6	9	37 KISS ME THE WAY I LIKE IT GEORGE McCRAE (TK-1024)	41	7	72 THE END OF THE RAINBOW McKINLEY MITCHELL (Chimneyville/TK 10219)	81	6
6 OOH BOY ROSE ROYCE (Whitfield/WB 8491)	14	6	38 JUST FOR YOUR LOVE MEMPHIS HORNS (RCA PB 11064)	27	16	73 EMOTION SAMANTHA SANG (Private Stock PS 45, 178)	82	2
7 BELLE AL GREEN (Hi H 77505)	8	9	39 SEND IT ASHFORD & SIMPSON (Warner Bros. 8453)	31	15	74 YOU AND I (PART 1) LIVIN' PROOF (Ju Par JP532-S)	85	4
8 LOVELY DAY BILL WITHERS (Columbia 3-10627)	10	10	40 TOO HOT TA TROT THE COMMODORES (Motown M1432F)	60	3	75 ESPECIALLY FOR YOU MANCHILD (Chi Sound/UA CH-XW 1112)	74	5
9 GALAXY WAR (MCA 40820)	11	6	41 LE SPANK LE POMPLEMOUSE (AVI 154)	53	4	76 LET ME LIVE THE LIFE I LOVE LATIMORE (Glades/TK 1744)	47	7
10 OUR LOVE NATALIE COLE (Capitol 4059)	13	7	42 CHEATERS NEVER WIN LOVE COMMITTEE (Gold Mind GM 4033)	46	8	77 HAVING A PARTY THE POINTER SISTERS (ABC/Blue Thumb BT 275)	44	10
11 BOP GUN (ENDANGERED SPECIES) PARLIAMENT (Casablanca NB 900)	12	10	43 JOY TO HAVE YOUR LOVE PATTI LABELLE (Epic 8-50445)	37	12	78 THE MIGHTY ARMY NEW BIRTH (Warner Bros. WBS 8499)	—	1
12 DANCE DANCE DANCE CHIC (Atlantic 3435)	17	9	44 WAS DOG A DOUGHNUT CAT STEVENS (A&M 1971-S)	50	7	79 IT'S YOU THAT I NEED ENCHANTMENT (Roadshow/UA 19370)	—	1
13 YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY (Gordy/Motown G-7155)	5	18	45 BABY COME BACK PLAYER (RSO 879)	56	5	80 YOU DON'T HAVE TO SAY YOU LOVE ME THE FLOATERS (ABC AB 12314)	57	9
14 DON'T ASK MY NEIGHBORS EMOTIONS (Columbia 10622)	7	15	46 RUNNING AWAY ROY AYERS UBIQUITY (Polydor 14415)	43	17	81 LET ME PARTY WITH YOU (PART 1) (PARTY, PARTY, PARTY) BUNNY SIGLER (Gold Mind 4008)	—	1
15 COME GO WITH ME POCKETS (Columbia 10632)	25	8	47 WHAT I DID FOR LOVE INNER CITY JAM BAND (Bareback BBR-535)	48	11	82 I CAN SEE CLEARLY NOW RAY CHARLES (Atlantic 3443)	86	2
16 GETTIN' READY FOR LOVE DIANA ROSS (Motown 1427)	16	8	48 A PIECE OF THE ACTION MAVIS STAPLES (Curton CMS 0132)	49	9	83 IF YOU FEEL LIKE DANCIN' AL HUDSON AND THE SOUL PARTNERS (ABC 12317)	89	4
17 JACK AND JILL RAYDIO (Arista ASO 283)	23	7	49 SPANK YOUR BLANK BLANK MORRIS JEFFERSON (Parachute/Casablanca 504)	69	4	84 DON'T LET LOVE GO PAULETTE McWILLIAMS (Fantasy 807)	88	3
18 SHOUTING OUT LOVE THE EMOTIONS (Stax/Fantasy STX-3200A-S)	24	7	50 CHOOSING YOU LENNY WILLIAMS (ABC 12289)	55	3	85 DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/LEROY GOMEZ (Casablanca NB902)	97	2
19 BABY, BABY MY LOVE'S ALL FOR YOU DENIECE WILLIAMS (Columbia 3-10648)	26	4	51 WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND (TK 1022)	65	4	86 LET'S HAVE SOME FUN THE BAR-KAYS (Mercury 73967)	—	1
20 BACK IN LOVE AGAIN L.T.D. (A&M 1974)	15	16	52 THE NIGHT THE LIGHTS WENT OUT THE TRAMMPS (Atlantic 3442)	58	4	87 GET YOUR STUFF OFF INGRAM (H&L HL 4689)	87	7
21 SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT AND THE PIPS (Buddah 584)	21	9	53 LOVE ME RIGHT DENISE LaSALLE (ABC 12312)	67	5	88 REACHING FOR THE SKY PEABO BRYSON (Capitol 4522)	100	2
22 IN A LIFETIME TEMPTATIONS (Atlantic 3436)	20	9	54 WIDE STRIDE BILLY PRESTON (A&M 1980-S)	—	1	89 STANDING RIGHT HERE MELBA MOORE (Buddah BDA 589)	94	2
23 I'M HERE AGAIN THELMA HOUSTON (Tamlam/Motown 54287)	9	12	55 I'M GONNA MAKE YOU MY WIFE THE WHISPERS (Soul Train/RCA JB-11139)	54	8	90 LA VIE EN ROSE GRACE JONES (Island IS 098)	96	3
24 COCOMOTION EL COCO (AVI-147-S)	35	7	56 AIN'T GONNA HURT NOBODY BRICK (Bang 735)	70	2	91 DO YOU LOVE SOMEBODY LUTHER INGRAM (Koko 728)	—	1
25 IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON (Spring/Polydor 175)	18	17	57 TAKE ME AS I AM PHILIPPE WYNN (Cotillion/Atlantic 44227)	61	6	92 SAD EYES BROOKLYN DREAMS (Millennium/Casablanca 606)	93	3
26 IF IT DON'T FIT, DON'T FORCE IT KELLEE PATTERSON (Shadybrook 1041)	22	15	58 DANCE TO THE MUSIC MUSCLE SHOALS HORNS (Ariola 7674)	66	5	93 GOOD LUCK CHARM (PART 1) OHIO PLAYERS (Mercury 73974)	—	1
27 (THEME SONG FROM) WHICH WAY IS UP STARGARD (MCA 40825)	42	5	59 AS STEVIE WONDER (Tamlam/Motown T54291F)	52	7	94 THAT'S ALL RIGHT TOO BRIAN AND BRENDA RUSSELL (MCA 40809)	—	1
28 WITH PEN IN HAND DOROTHY MOORE (Malaco/TK 1047)	38	4	60 ANY WAY YOU WANT ME THE SYLVERS (Capitol 4493)	19	11	95 THANK YOU FOR THE LOVE MOTHERS FINEST (Epic 8-50483)	99	2
29 MORE THAN A WOMAN TAVARES (Capitol 4500)	34	8	61 BLOAT ON CHEECH AND CHONG (Epic 850471)	64	6	96 COSMIC LUST MASS PRODUCTION (Cotillion/Atlantic 44225)	98	2
30 SHOUT IT OUT B.T. EXPRESS (Columbia/Roadshow 10649)	39	4	62 ALWAYS AND FOREVER HEATWAVE (Epic 50490)	—	1	97 WHAT YOU GONNA DO AFTER THE PARTY? WILLIE HUTCH (Motown M1433)	—	1
31 MELODIES MADE IN U.S.A. (Delite DE-900)	33	11	63 I LOVE YOU DONNA SUMMER (Casablanca NB 907)	83	2	98 FROM NOW ON LINDA CLIFFORD (Curton CMS 0133)	—	1
32 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE (20th Century T-2350)	28	21	64 I'M AT THE CROSSROADS VERNON GARRETT (ICA 003)	63	14	99 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER ANDREA TRUE CONNECTION (Buddah BDA 582)	—	1
			65 SOFT AND EASY BLACKBYRDS (Fantasy F-809-A-S)	80	2	100 MASTER BOOTY FATBACK (Spring SP 177)	76	6
			66 LADY LOVE LOU RAWLS (Phil. Intl./CBS 3634)	68	3			
			67 IF YOU DON'T GIVE A DOGGONE ABOUT IT JAMES BROWN & THE NEW JB's (Polydor 14438)	75	3			

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

Ain't Gonna (Caliber/Good High — ASCAP)	56	Emotion (Barry Gibb/Fiamm/Stigwood/Unichappell — BMI)	73	Kiss Me (Sherlyn — BMI)	37	Somebody's Gotta Win (Every Knight — BMI)	4
Always (Almo/Rondor — ASCAP)	62	Especialily (Gaetana/Serpe — BMI)	75	Lady Love (Mighty Three — BMI)	66	Sorry Doesn't (Jobette — BMI)	21
Any Way You (Rosy — ASCAP)	60	Ffun (Val-je Joe — BMI)	5	La Vie (Warner Bros. — ASCAP)	90	Spunk Your (Skydiver/Lucor — ASCAP)	49
A Piece Of (Mayfield/Primus Artists/Verdon — BMI/All Rts. Admin. By Warner-Tamberlane — BMI)	48	From Now On (Mighty Three — BMI)	98	Le Spank (Equinox — BMI)	41	Standing Right (Mighty Three — BMI)	89
As (Jobete/Black Bull — ASCAP)	59	Galaxy (Far Out — ASCAP)	9	Let Me Live (Sherlyn — BMI)	76	Take Me (Wynn's World/Sacred Pen/Mighty Threer/Blackwood — BMI)	57
Baby, Baby (Verdangle/Kee Drick — BMI)	19	Gettin' Ready (Bramtree/Show/Golde's Gold — BMI)	16	Let Me Party (Lucky Three/Henry Suemay — BMI)	81	Thank You (Satsongs — ASCAP)	95
Baby Come (Touch Of Gold/Crowbeck/Stigwood — BMI)	45	Get Your (Raton Song/Family Pro. — BMI)	87	Let's Have (Barkay/Warner-Tamberlane — BMI)	86	That's All Right Too (Kengorus — ASCAP)	94
Back In Love (Ice Man — BMI)	20	Good Luck Charm (Playone/Tight/Unichappell — BMI)	87	Love Having (Stein Van Stock/Black Bull — ASCAP)	69	The Mighty Army (Irving-BMI/Screen Gems-EMI — BMI/Colegoms-EMI — ASCAP/Traco — BMI/Spec-O-Lite — ASCAP)	78
Belle (Jec & Al Green — BMI)	7	Got To Have (Bridgeport — BMI)	93	Lovely Day (Golden Withers Chappel — BMI)	8	The Night (Six Strings/Golden Fleece — BMI)	52
Bloat On (ABC/Dunhill/Woodsongs — BMI)	61	Having A Party (Kags — BMI)	34	Love Me (Warner-Tamberlane/Orderna — BMI)	53	Too Hot (Jobete, Commodores — ASCAP)	40
Bop Gun (Rick's/Malbiz — BMI)	11	If It Don't (Funks Bump — BMI)	27	Master Booty (Clita — BMI)	100	25th Of (Sky Forest — BMI)	36
Cheaters Never	42	If You Don't (Dynatone/Belinda/Unichappell — BMI)	67	Melodies (Delightful/Cabrini — BMI)	31	Was Dog (Colgoms-EMI — ASCAP)	44
Choosing You (Len-Lon — BMI)	50	If You Feel (Perk's — BMI)	83	More Than (Stigwood/Unichappell — BMI)	29	What I Did (American Compass — ASCAP/Wren — BMI)	47
Cocomotion (Equinox — BMI)	24	If You're Not Back (Tree — BMI)	25	Native New Yorker (Featherbed/Desiderata/Unichappell — BMI)	3	What You Gonna Do (Stone Diamond — BMI)	97
Come Go (Verdangle/Pocket — BMI)	15	I Can (Clayman — ASCAP)	82	On Fire (Sherlyn/Decibel — BMI)	35	What's Your Name (Dick James/Christwood — BMI)	99
Cosmic Lust (Pepper — ASCAP)	96	I Love You (Rick's/Say Yes — BMI)	62	Ooh Boy (May Twelfth/Warner-Tamberlane — BMI)	6	Which Way (Warner-Tamberlane/May Twelfth/Dutchess — BMI)	27
Dance, Dance (Cotillon/Kreimer — BMI)	12	I'm At The (Alizert — BMI)	64	Our Love (Jay Enterprises/Chappell — ASCAP)	10	Wide Stride (Irving/Wep — BMI)	54
Dance To The (Desert Moon Songs/Willow Girl — BMI)	58	I'm Gonna (Spectrum VII — ASCAP)	55	Reach For (Mycena — ASCAP)	1	With Pen (Unart — BMI)	28
Do Do Wap (Mayfield/Short Eyes — BMI)	33	I'm Here (Jobete — ASCAP/Stone Diamond — BMI)	23	Reaching For (WB/PB — ASCAP)	88	Wrap Your (Sherlyn Harrick — BMI)	51
Don't Ask My (Unichappell — BMI)	14	In A Lifetime (Burma East — BMI)	22	Running Away (Roy Ayer Ubiquity/Michelle/Bird — ASCAP)	46	You And (Lenise/Black Girl)	74
Don't Let Love (Kengoras — ASCAP)	84	It's Ecstasy (Sa-Vette — BMI)	23	Sad Eyes (Starrin — BMI)	92	You Can't Turn (Jobete — ASCAP)	13
Don't Let (Ben E. Benjamin — ASCAP)	85	It's You That (Desert Moon/Willow Girl — BMI)	39	Send It (Nick-O-Val — ASCAP)	39	You Don't Have (Miller — ASCAP)	80
Don't Take Away (El Patricio — BMI)	70	Jack & Jill (Radiola — ASCAP)	17	Serpentine Fire (Saggifire/Free Delivery — BMI)	2		
Do You Love (Klondike — BMI)	91	Just For Your (Pennelton — ASCAP)	38	Shake Down (H&H Team — ASCAP)	68		
Easy Comin' (Bell Cat/Belinda — BMI)	71			Shouting Out (East/Memphis — BMI)	18		
				Shout It (Triple O/Bilee/B.T. — BMI)	30		
				Soft And (Blackbyrd — BMI)	65		

Reflections 'N Black

Columbia recording artists **EARTH, WIND & FIRE** will donate part of the proceeds of their December 29 concert in Largo, Maryland to benefit the Congressional Black Caucus Internship Program. The program was initiated at the seventh annual gathering of the organization earlier this year and aims to provide graduate students with firsthand knowledge of the legislative process.

George Falth, a newly emerged reggae artist, has been signed to Mango records. His debut album, "To Be A Lover," was recently released.

Performance magazine has named Motown recording artists **The Commodores** number one R&B act of the year. Additionally, the group received Rolling Stone's Critic Award for R&B Group of the Year.

Professional Entertainment for Prisoners, Inc. will host their third annual "Christmas in Monte Carlo" on December 24. The event will be a salute to national chairman **Ken Norton** and will take place at the Pacific Design Center at 8:00 p.m.

Mercury Records has released a new LP by **The Dells** entitled "Love Connection." The group recently performed in Harvey, Illinois where they began their careers 25 years ago.

carita spencer

Memphis Sound Revival Marks Reaction Of Stax Records

(continued from page 9)

revived as an industry in Memphis.

"The name Stax is coming back," he explained, "and in coming back it's not simply because they weren't capable of thinking of another name. There is something very significant about it. Stax is more than just a name, more than just a four letter word. It has a meaning and has built a reputation."

"Stax is really worth bringing back," Scruggs continued. "It has contributed to history. When someone finds anything of value, they don't want to throw it away. Obviously Fantasy records felt this and we hope that for the same reasons, Memphis will embrace Stax again and help to make it something that it ought to be."

Scruggs concluded by welcoming Stax back to the Memphis sound with the presentation of the first Gold Mike Award to David Porter.

News director at WLOK, Bill Atkins, expressed thanks to Kaffel and Fantasy for "having faith and understanding in the musical heritage of Memphis to revive Stax, and for realizing that there is no other person more qualified to bring the company back to its justifiable position in the industry than David Porter."

Porter has been associated with Stax records for his entire career, having written and/or produced 44 national chart records and worked with virtually every artist on the label. His first sessions as a background vocalist occurred in 1960. Four years later, he and writer/producer Isaac Hayes wrote

the song Porter considers the turning point in their careers, "Hold On, I'm Coming," recorded by Sam And Dave. The two later collaborated on "Soul Man," also recorded by Sam And Dave, which brought them a gold record and a Grammy nomination for best songwriters. Since 1969, Porter has recorded two solo albums, was named vice president of Volt records, a subsidiary of Stax, and was later named executive vice president in charge of production for Stax.

Kaffel described Porter as "a tremendously effective administrator with an empathetic, artistic nature and an understanding of both sides of the fence."

Reflecting on all the comments and compliments with regards to his past endeavors, Porter pointed out that the history and formation of Stax was "by no stretch of the imagination all or nearly all 'David Porter.'" "It involved, he said, a number of great and wonderful people who are still concerned and still want to become involved because they, in fact, structured what you call Stax Records."

In reference to future plans, Porter stated that they will involve re-acquiring services of producers and writers, re-signing artists and giving the people the quality material that they have come to expect from record companies.

"We want to give opportunities to aspring talents in this entire area," he explained. "That part of the Stax history is really alive and well and cooking... Monday morning."

Station Breaks

(continued from page 23)

WGCL, Cleveland. **Dave Brewer** is the new PD at **WHNN** in Bay City. **Mike O'Brien** at **KPAM** in Portland says he needs a new 7-midnight jock.

Kim Kelly has been named promotion director at **WFYR**, Chicago. Kim came to WFYR from **WAIT** across town. Good luck to **Jack Snyder**, formerly of **KEZY**, at his new position at **KMET**, Los Angeles. **Chris Curtis** at **WZUU**, Milwaukee reports that he needs a weekend jock. Send resumes and tapes to Chris at 520 West Capitol, Milwaukee, Wisc. 53212. Chris also tells us that **Jack Randell** is the new 2-6 am jock at **WZUU**. **Randy Haynes** moves from **KNUS**, Dallas to **KYA**, San Francisco. **WISE** in Ashville needs a news person. Contact **Dick Collom** at the station.

WRKO recently announced that **Richard Woodward** will be music coordinator. He will preview releases and do call-out research. **Dave Sholln** of **KFRC** has become a regular on the PSA Air Shuttle between San Francisco and L.A.

Bill Black of **WXVI**, Montgomery reports a new lineup: midnight to 6 am **Sammy Stevens**, 6-10 **Kenny Mack**, 10-12 **Herman Kelly**, 12-4 **Soul Leader**, 4-8 **Lee Cross**, 8-12 **Roscoe Miller**. Weekends go to **Leroy Wheeler**, **Jack the Playboy**, **Tony Blake** and **Jerry Jackson**. Thanks to **Dick Taylor** of

WBEC in Pittsfield, Mass. for his interest in **Cash Box**. We look forward to hearing more from you. My hunch was right. This week I talked with **Mark Lawrence** of **WGUY** in Bangor and we did work together at **WMHB**. Looking forward to seeing Mark when he comes to L.A. next month.

Glad to hear from **Danny Wright** at **KROY**. Congratulations are in order because Danny recently became the father of a baby daughter. Best wishes to Danny, Kristie and Alison for the holidays. And best wishes to **ALL** of you from the staff at **Cash Box**.

scott anderson & mark alderman



CHANNING AUTOGRAPH SESSION — Carol Channing's recent album autograph session at Don Owen's Celebrity Record Shop in Los Angeles sold a record number of RCA's "Hello, Dolly" LPs. Pictured at the signings are Channing and Owen.



BOOM BOOM BAND SIGNS — Willie Alexander And The Boom Boom Band recently signed with MCA Records and are expected to release their first LP for the label in January. Pictured seated (l-r) at the signing are: Dennis Rosencrantz, vice president/A&R for MCA; Willie Alexander; Stan Bly, MCA vice president of promotion; Charlie McKenzie, manager, and Craig Leon, producer. Pictured standing (l-r) are: Severin Grossman, Billy Loosigian and David McClean of the band.

Adelphi Announces New Distributors

NEW YORK — Adelphi Records recently inked pacts with new distributors across the country. The new line-up includes Progress in Ohio and western Pennsylvania; Tara in Atlanta and southern Virginia, Aquarius in New England and New Music in Nashville. In addition, Treble Clef in Ottawa, Ontario is Adelphi's new Canadian distributor.

The changes in North American distribution and the planned revamping of its overseas operation in early 1978 coincide with Adelphi's 10th anniversary.

Gene Rosenthal, president of Adelphi, said the label experienced an excellent

year in 1977, with the launching of its new jazz line, which currently lists four releases. Such Adelphi artists as David Murray, Richie Cole, Jessica Williams and Jaime Brockett all recorded critically well-received LPs during the year, Rosenthal said.

Sylvers Sign With ICM

LOS ANGELES — *Capitol Records* recording artists *The Sylvers* recently signed with *International Creative Management* for worldwide booking representation.

SINGLES BULLETS

(continued from page 29)

- #42 **LYNYRD SKYNYRD** — Added this week at KILT, KYA, Z93, BJ105, WBBF, K10A, KAKC. Jumps this week include WQXI 28-18, WMAK 28-17, WLAC 27-21, WBBQ 28-22, KXOK 33-24, B100 22-17, WPEZ ex-33, Sales at Win One Stop/N.Y., Cavages/Buffalo, Schwartz Bros./D.C., Galgano/Chicago, P.B. One Stop/St. Louis, Handleman, Record Shack/Atlanta.
- #43 **BILL WITHERS** — Added this week at WBBF. Jumps this week include WQXI 25-20, WDRQ 18-15, KSLQ 33-29. Sales at All Records/Oakland, Tower/L.A., Win One Stop/N.Y., Norman Cooper, Richman Bros./Phila., P.B. One Stop/St. Louis, Handleman/Atlanta. Top 5 R&B sales at City One Stop/L.A., Tiger/Detroit.
- #47 **JOHN DENVER** — Added this week at KLIF, KCPX. Jumps this week include WPEZ ex-35, WMP5 23-18. Breakout sales action at City One Stop, Warehouse/L.A., Waxie Maxie/D.C., Sound Warehouse/Dallas.
- #54 **DONNY & MARIE** — Added this week at WMP5, Z93, KAKC. Jumps this week include KILT 40-29, WPRO-FM 21-13. Breakout sales at City One Stop/L.A., Stark/Cleve.
- #56 **WET WILLIE** — Added this week at KJR, WBBQ. Last week at WQXI, WOKY, KPAM, KTAC. Jumps this week include B100 24-20, WPEZ ex-36, KEEL 32-26. Good sales action at P.B. One Stop/St. Louis, Handleman/Atlanta.
- #57 **FOREIGNER** — Added this week at WKBW, WING, WGCL, WAPE. Jumps this week include KEEL ex-32, WBBF 30-22. Breakout sales at Strawberries/Boston, Norman Cooper/Phila., Waxie Maxie/D.C.
- #60 **DONNA SUMMER** — Added this week at WZUU, WKLO, KXOK, WGCL. Breakout sales at King Karol/N.Y., El Roy/Long Island. Good R&B sales at Record Shack/N.Y., Waxie Maxie/D.C., Strawberries/Boston, Record Depot, V.I.P./L.A.
- #65 **CON FUNK SHUN** — Added this week at 10Q. Last week at CKLW, WBBQ, Z93. Jumps this week include WHBQ 19-9, CKLW ex-28. Sales action at All Records/Oakland, Warehouse/L.A., Waxie Maxie/D.C. Top 5 R&B sales at Record Shack/N.Y., Soul Shack/D.C., V.I.P./L.A. Tiger/Detroit, P.B. One Stop/St. Louis.
- #67 **TOM PETTY & THE HEARTBREAKERS** — Added this week at WBBQ, KYA, KJRB, WZUU. Jumps this week include WTIK 39-30, KNDE ex-29, 10Q ex-28, WZZD ex-27. Breakout sales at Warehouse, Music Plus/L.A.
- #72 **JAY FERGUSON** — Added this week at KSLQ, WCAO, WPEZ, KIMN. Jumps this week at WBBF 16-6. Good sales action at Strawberries/Boston, Waxie Maxie, Schwartz Bros./D.C., Singer/Chicago.
- #74 **LEO SAYER** — Added this week at WOKY, WPRO-FM. Jumps this week at WRKO ex-28, WPEZ ex-38, 96X 28-23. Sales at Strawberries/Boston, Radio Doctors/Milw.
- #76 **JOHN WILLIAMS** — This week's highest debut. Added this week at WQXI, WAYS, KPAM, WMAK, KSTP, WNOE, WZZD.
- #78 **JOHNNY RIVERS** — Added this week at WPEZ, WCAO, WOKY. Jumps this week at KEEL ex-30. Sales at Waxie Maxie/D.C.
- #79 **MECO** — Added this week at WPEZ, WKLO, KSTP, 99X.
- #81 **DAVID GATES** — Added this week at WAPE, WTIK. Last week at WNOE, KXOK, KAKC. Breakout sales at Bee Gee/Albany, Strawberries/Boston.
- #84 **ROSE ROYCE** — Added this week at WHBQ, WMAK. Sales at All Records/Oakland, Galgano/Chicago, Record Shack/Atlanta. Good R&B sales at Soul Shack, Waxie Maxie/D.C., City One Stop, V.I.P./L.A., Tiger/Detroit.
- #86 **ABBA** — Added this week at WAYS, KEEL. Jumps this week at CKLW ex-29. Breakout sales action at City One Stop/L.A., King Karol/N.Y., Strawberries/Boston.
- #87 **RAYDIO** — Added this week at KRBE, WDRQ. Jumps this week at CKLW ex-23. Breakout R&B sales at Record Shack/N.Y., Strawberries/Boston, City One Stop, Record Depot/L.A., P.B. One Stop/St. Louis.
- #90 **PRISM** — Added this week at WDRQ, 10Q, KNDE.



NEKTAR IN NEW YORK — Polydor recording artists Nektar were recently in New York, where they played at the Palladium on 14th St. Pictured backstage standing, (l-r) are: Dave Shein, vice president of finance for Polydor; Fred Weissman, promotion manager for Polydor in New York; Ron Howden and Mo Moore of Nektar; Harry Anger, vice president of marketing for Polydor; and Dave Nelson of Nektar. Pictured kneeling is Taff Freeman of Nektar.

Print Publishers Launching Final Holiday Campaigns

(continued from page 10)

Oscar Hammerstein II. "The Entertainer's Songbook For Auditions" edited by Pat Perkins is proving to be one of Chappell's top sellers.

Big Bells has released two Paul Simon anthologies. The company also is releasing a matching folio, "Paul Simon: Greatest Hits, Etc." on Jan. 10.

Almo Publications has reported that the single sheet "We've Only Just Begun" has sold more than 200,000 copies this year. Top selling folio personalities include Kiss, The Carpenters, Paul Williams and Peter Frampton. Coming soon are Peter Allan and Robin Trower collections.

Almo's Doug Lexa reports that their "Primary Level Series" will be a major concern in the upcoming year. This series of pop instruction books, aimed at grammar

school students, is printed for Eb, C, Bb, flute, bass and piano. Designed for individual or combo use, the series includes greatest hits collections of Bacharach and David, Lennon and McCartney, the Carpenters and a folio entitled "Supersongs Of The '60s and '70s." Each book includes instrument diagrams, fingering charts and playing hints.

Big Three recently distributed a mailer on its "Home Library" series, an eight volume set of folios available for piano or organ. Top sellers of the year include "Jim Croce: His Life And Times," "Wings Complete," five various Barry Manilow collections and several mixed folios. Elvis Presley collections including all standard catalog product, the new "Record Breakers" series and the upcoming "Elvis Presley Anthology" and "Songs Of Inspiration" are expected to sell well throughout the new year.

Miami Beach-based Hansen Publications has taken a new direction this year with the release of musical Christmas cards, gift wrap and a complete assortment of gift items and awards. Coming soon: "Bing Crosby Silver Bells," "1003 Greatest Broadway Hits," "Annie Vocal Score" and a fine jazz choral series by S. Swartz and Robert Ruda.

Music Sales Corp. reports that their "Flash" pictorial biographies are season toppers. Included are books on Elton John, Paul McCartney, George Harrison, Judy Collins and Stevie Wonder.

Cherry Lane Music has released a three volume set of "John Denver's Greatest Hits." These educational folios are arranged for Travis pick-style autoharp, mountain strum autoharp and recorder. The recorder collection also includes a sound sheet for beginning students. Other new releases from Cherry Lane include fingerboard guides for electric bass and guitar, as well as the current Kenny Rogers release "Sweet Music Man."

Newly-formed Bradley Publications has released "The 1978 Music Lover's Appointment Calendar" in a six-pack counter display box. The company, which is soon to move into the pop music market, is also releasing a collection of organ concert material compiled by the country's top performing keyboard artists entitled "Organ Superstars."

As a '78 opener Alfred Publications has put together its "Series Fifty" promotion enabling any dealer to take advantage of a 50% discount on instruction books for all instruments, piano and guitar collections, the outstanding "Alfred's Classic Library" containing a variety of 45 books.

Pickwick, Goody Broach Plan To Merge: \$4.8 Million Deal

(continued from page 7)

no changes are being planned in Goody's operation if the merger goes through. Sam Goody, who founded the chain in 1939, will continue supervising the business, and Levy will stay on as president. The expansion program announced at Goody's recent convention (**Cash Box**, October 22) was planned before the merger talks began, and will take place as scheduled. Three new stores, including a 25,000-square-foot superstore, are slated to open during 1978.

Smith stated that, if the merger goes through, Goody's management will "report to Scott Young the same as the other retail functions do. But at this time, we cannot say that this means there will be any changes in the way the Sam Goody operation does business." Just as American Can has largely left Pickwick alone since it was acquired last spring, Smith suggested, Pickwick would leave the running of Goody to its executives if it became part of the Retailing Division.

Levy confirmed Smith's statement, but wasn't positive that Goody would actually be subsumed under the Pickwick Retailing Division. "The contemplation is that we'll stay under our own management, and that the Goody operation will sort of be a division in itself," he said.

Levy said that, over the past months and years, Goody has often been approached by larger chains about a merger, but that the management felt this deal was the one that would "perpetuate" the Goody name. Cy Leslie, co-founder and chairman of Pickwick International, noted that he had had several informal talks with Goody about acquiring the chain even before Pickwick was bought out by American Can; however, he added, the discussions didn't get serious until American had taken control of the company.

Improved Earnings

For the nine-month period ended last September 30, Goody posted a deficit of \$411,000 on sales of \$35.6 million, compared to a loss of \$483,000 on revenues of \$31.5 million in the prior-year period. For the third quarter ended September 30, however, Goody made \$100,000 after taxes, compared with a \$97,000 deficit in the third quarter of 1976. Sales rose to \$22 million from \$10.6 million in the prior-year period.

For the year ended April 30, 1977, Pickwick International had sales of approximately \$312 million. This year, its revenues will reach an estimate \$375 million. The acquisition of Goody would push that figure well over the \$400 million mark during 1978.

Smith declined to comment on whether or not Pickwick is negotiating to buy any other record retailing chains. However, he added, "When opportunities present themselves, we always look at them."

There is no doubt that Pickwick, which already overshadows any other record retailer, plans to continue its rapid growth. At the Retailing Division's annual conven-

tion in Wisconsin last September, Scott Young said he expected a 20% yearly growth rate. If this target is met, Pickwick will own and operate about 600 retail outlets within five years.

New Branch Operation?

At present, Pickwick has only a few Musicland stores in the New York area. If it acquires Sam Goody, it will command a generous market share for the first time in both New York and Philadelphia. Smith noted, "We look at the acquisition of Sam Goody as a significant step in establishing our retail organization in an important market where we have not previously had strong representation."

The New York Musicland stores are supplied by the Pickwick wholesaling branch in Somerset, Massachusetts. Shipments take two days, sometimes three. Sam Goody, in contrast, has a 70,000-square-foot warehouse in Maspeth on Long Island, which supplies all its New York area stores, as well as hard goods and cutouts to its Philadelphia outlets. If Goody continues to do its own buying after a merger with Pickwick, no new supply line would have to be established. But, if economies of scale could be realized by having Pickwick's wholesale division buy for Goody, a different supply system would have to be set up. In that case, it is conjectured that Goody's Maspeth warehouse would become the site of a new Pickwick branch, which would serve all Pickwick outlets in the area.

Of course, if Goody stops buying direct, New York's independent distributors would lose a significant chunk of business. At press time, none of them were available for comment.

Ben Karol, owner of the seven-unit King Karol chain in New York, said he welcomed the acquisition of Goody by Pickwick. "I feel that Sam Goody is one of the toughest competitors to be up against, and if he's not going to be in control of those stores, I think that gives us a much better shot for a lot of extra business. I don't think that a big corporation like American Can can run a retail record business the way a family like the Goody family, who have been emotionally involved all their lives, can run it."

Karol doubted that a Goody chain under Pickwick's control would start lowballing in order to drive its competition out. "They would never do such a thing. Am Can is a multi-billion dollar corporation, and the best they can get out of the record business is spitoon money. To jeopardize a huge business like that for just a few records doesn't make sense."

Michael Cono, president of All-Record Distributors, which owns the Music Warehouse chain on Long Island, was more worried about the possibility of lowballing by Goody. "Obviously, that's my first consideration," he said. "Certainly, this (potential merger) opens up that possibility. It's a very lucrative position for any retailer to be in. I don't know the ramifications yet, but I'm not excited about it."



LAW-CREED IN CHICAGO — ABC recording artists Eloise Laws and Linda Creed recently were treated to a reception in Chicago following their first performance on their current tour in support of Laws' "Eloise" LP. Pictured (l-r) at the reception are: Cassandra Swayzer of WBMX; Richard Steele, program director of WJPC; Creed, co-producer; Runa Sanders of Sanders One Stop; Laws; E. Rodney Jones, program director of WVON; Jan Barnes, midwest promotion manager, ABC; Wali Muhammed, WJPC, and George Daniels of George's Music Room.

Recording Stars Steer Clear Of Non-LP TV Commercials

(continued from page 12)

not small money." (Note: Frampton is guaranteed that much for a live performance).

Mauro suggested that for a major Bandana client, commercials would be a "poor career move," because most TV advertising has a "negative image." "It's not acting, it's not singing, it's shlocking a product," Mauro said.

In addition, he noted that recognized artists on the way up, or superstar acts whose careers are still strong, run the risk of being "overexposed" by television. "For that reason, we not only keep our artists away from commercials, but we don't encourage them to do very many television programs, either."

Mauro suggested that film and sports personalities who pitch products on TV are either stars who have already reached the "zenith" (Wayne, Olivier, Henry Fonda), or are relatively unknown artists looking for the exposure and the bucks.

Mauro further disputed Komer's assertion that pop stars could never be truly effective pitchmen (and pitch women)

because they appeal to the under-30 audience, while TV as a medium appeals to all ages. "Actually," said Mauro, "TV programming is geared primarily to the 18-25 market, and commercials just follow along." If anything, Mauro added, the tendency in programming has been to capture a young-teen or pre-teen audience that is familiar with pop music. The Bandana spokesman noted that Olivia Newton-John, if she ever chose to, could be a tremendously effective saleswoman for certain beauty cosmetic products, for example.

Among the handful of pop artists who have recently appeared in TV commercials are Melissa Manchester and Ella Fitzgerald, who hawk Memorex Tape together; Ray Charles, who pitches Scotch brand recording tape; Lou Rawls, who sells Budweiser beer; and country artists like Tom T. Hall and Johnny Cash, who sell pickup trucks, citizens band radios and other rural staples. In addition, nationally-known radio personalities like Wolfman Jack have now had their faces, as well as their voices, exposed through commercials.

Booking Agent Background Aids 'Live' Band Management

(continued from page 10)

until he became their manager last year.

"To be a good manager, you have to know what your band does best. Wishbone Ash is a great rock 'n' roll band. They are a 100% live band. That's where they get their most punch. So my job as their manager is to concentrate on getting that live sound and putting it on a record and getting the record company behind it.

"This idea of the live sound is important today. In England, we have the battle between the 'old boring,' as they are called, and the new wave groups. Punk music is the latest sort of thing happening, but it is still very much in the old spirit. What it's all about is kids getting up and playing guitars. Three years ago, nobody would get out and play guitars unless they had a thousand pounds of amplified equipment. A lot of the bands in recent years had concentrated on coming off well on the stereo. The group Yes is a good example of a band that concentrates on hi-fi sound and production. A strange thing happened recently. Yes did a series of concerts in London which did not sell out. The people did not go to see them but their album sales are better than ever.

"In Europe especially, the live factors are really starting to come in again. And that's what rock 'n' roll is all about after all. The point of capturing the live sound is to get across through the record that the group is a great rock 'n' roll band.

"With Wishbone Ash, this current tour is the first American tour that the band has done since I took over management. The booking aspect has been very important. My first task however, was to get the band back onto MCA. Because of problems with their former manager, the band went to Atlantic. That was a mistake. Atlantic's whole approach to rock 'n' roll just did not feel right for the group. Besides, with the exception of "Locked In" and "New England," MCA had the entire catalog. "Locked In" was disappointing for everyone. It was artistically disappointing. The band was having a tremendous amount of problems.

"Having achieved the return to MCA, the next job was to get the band to develop momentum and stability. So I said, 'Let's get in the studio, let's start making music.' And it worked out very well. They went in with 'New England' and cut it in the basement of their house in Connecticut. In that tight space, they had so much energy. It

was just what they needed to get themselves back on the case again. Then we went out and did a bitch of a foreign tour. We deliberately decided not to tour here with 'New England.' Because I did not want to stay with Atlantic, there was no point in supporting the album."

'Considerable Differences'

Sherry commented that there are considerable differences between American and European management practices. "First of all, the situation in England is very different. NEMS has several different departments such as movies, personalities, music, and publishing. I can go along with an individual or group. Whereas over here with publishing interests, for instance, you just don't do that. You have to get an agent.

"There are also differences in the participation of the record companies. In England, with Wishbone, every single advertisement radio ad or any form of promotion that appeared anywhere was personally approved or designed by myself. I go in to MCA records in England and say, 'This is what we are going to do. These are the kind of posters we are doing.' The record companies are very good and do exactly as we want. We have a great relationship. America being so much bigger, it is more difficult. The record company gets behind us as much as they can. In America, we have not had that complete control. We intend to have that promotional control on our next album. There will be a very specific campaign."

"We had this campaign in Europe which was based on the title of the album, 'Front Page News.' We printed a quarter of a million newspapers and had them given out in the streets all over Europe. In England, we have billboards which advertise what is happening on any given day. In London, we went around — at 3 in the morning — and took out the existing ones and put in the Wishbone newspapers so that when London woke up, everywhere they turned it said, 'Front Page News,' Wishbone's new album.

"For our next album, everything will be designed and approved by us. It is the last step of carrying a concert through. It rarely works when someone completely unrelated to the group sits down in an office somewhere and tries to create a design for an act. There's no relationship upon which to base the design. That is why we prefer to do it ourselves.



MURRAY IN VEGAS — Capitol recording artist Anne Murray's two-week stint at the Aladdin Hotel in Las Vegas showcased songs from her "Let's Keep It Together" LP to be released in January. Pictured relaxing after the final show (l-r) are: Rupert Perry, Capitol's vice president of A&R; Bruce Wendell, vice president of promotion; Murray; and Don Zimmermann, Capitol's president and chief operating officer.

Most Advertised LPs This Week

- PAUL SIMON — \$7.98** — 19 dealers — Atlanta (Richway) \$4.99/\$5.49, (K mart) price not included; no prices; Boston (Popcorn) \$4.28/\$4.99; Cincinnati (K Mart) \$5.87; Chicago (Musicland) \$4.09/\$5.44, (Flip Side) price not included; Cleveland (Gold Circle) \$4.99/\$4.99; Denver (La Belles) \$4.99/4.99; Detroit (Korvettes) \$4.99/\$5.49; Philadelphia (Listening Booth) \$4.88/\$4.88, (Korvettes) \$4.99/\$5.49, (Sam Goody) \$4.99/\$5.49, (K mart) \$4.46; Pittsburgh (Record Mart) \$4.99/\$5.97, (Korvettes) \$4.99/\$5.99; Los Angeles (Tower) \$4.44/\$4.44; San Diego (K mart) \$4.96/\$5.47; Seattle (Fred Meyer) price not included.
- EARTH, WIND & FIRE — \$7.98** — 15 dealers — Atlanta (Richway) \$4.49/\$5.49; Boston (Popcorn) \$4.28/\$4.49; Chicago (Flip Side) price not included; Cincinnati (K mart) \$5.87; Denver (La Belles) \$4.99/\$4.99; Detroit (Korvettes) \$4.99/\$5.49; Houston (Mr. Music) price not included; Los Angeles (Peaches) \$4.69/\$4.99; New York (Korvettes) \$4.99/\$5.99; Pittsburgh (Record Mart) \$4.99/\$5.97; San Francisco (Record Factory) \$4.44/\$4.44; Philadelphia (Listening Booth) \$4.88/\$4.88 (Korvettes) \$4.99/\$5.49, (K mart) \$4.46.
- BILLY JOEL — \$7.98** — 14 dealers — Chicago (Korvettes) \$4.99/\$5.99; Denver (La Belles) \$4.99/\$4.99; Detroit (Korvettes) \$4.99/\$5.49; Houston (Mr. Music) price not included; Los Angeles (Peaches) \$4.69/\$4.99; New York (Korvettes) \$4.99/\$5.99, (Sam Goody) \$4.99/\$5.99; Philadelphia (Music Scene) \$4.88/\$5.49, (Listening Booth) \$4.88/\$4.88, (Korvettes) \$4.99/\$5.49; Pittsburgh (Record Mart) \$4.99/\$5.97; San Francisco (Tower) \$3.59/\$4.98; Seattle (Fred Meyer) price not included; Washington (Korvettes) \$4.99/\$5.99.
- KANSAS — \$7.98** — 14 dealers — Atlanta (Richway) \$4.99/\$5.49, (K mart) \$4.46; Chicago (Korvettes) \$4.99/\$5.99, (Flip Side) price not included; Denver (La Belles) \$4.99/\$4.99; Detroit (Korvettes) \$4.99/\$5.49; Houston (Mr. Music) \$1 off regular discount price; Los Angeles (Peaches) price not included; New York (Korvettes) \$4.99/\$5.99, (Sam Goody) \$4.99/\$5.49; Philadelphia (Listening Booth) \$4.88/\$4.88; Pittsburgh (Record Mart) \$4.99/\$5.97; Washington (Korvettes) \$4.99/\$5.99.
- BOZ SCAGGS — \$7.98** — 14 dealers — Atlanta (K mart) \$4.46; Boston (Popcorn) \$4.28/\$4.49; Cincinnati (K mart) \$4.46; Chicago (Korvettes) \$4.99/\$5.99, (Flip Side) price not included; Denver (La Belles) \$4.99/\$4.99; Detroit (Korvettes) \$4.99/\$5.49; Houston (Mr. Music) \$1 off regular discount price; Los Angeles (Licorice Pizza) \$4.69/\$4.99; Philadelphia (Music Scene) \$4.88/\$5.49, (Korvettes) \$4.99/\$5.49, (K mart) \$4.46; Pittsburgh (Record Mart) \$4.99/\$5.97; Seattle (Fred Meyer) price not included.
- STAR WARS — \$9.98** — 13 dealers — Baltimore (Record & Tape Collectors) \$6.56/\$7.59; Cleveland (Record Theatre) \$6.99/\$6.99, (Camelet) \$6.99/\$6.99; Detroit (Korvettes) \$4.49/\$5.99; Miami (Recordland) \$5.99; New York (Sam Goody) \$6.99/\$7.99; Philadelphia (Music Scene) \$5.99/\$6.44, (Sam Goody) \$4.99/\$5.44, (Harmony Hut) \$5.29/\$5.99; San Francisco (Tower) \$6.44; Washington (Waxie Maxie's) \$6.49/\$6.99, (Harmony Hut) \$5.29/\$5.99; New York (Korvettes) \$4.99/\$5.99.
- NEIL DIAMOND — \$7.98** — 13 dealers — Atlanta (K mart) \$4.46; Boston (Popcorn) \$4.28/\$4.49; Chicago (Korvettes) \$4.99/\$5.99, (Flip Side) price not included; Denver (La Belles) \$4.99/\$4.99; Houston (Mr. Music) \$1 off shelf price; Detroit (Korvettes) \$4.99/\$5.49; New York (Korvettes) \$4.99/\$5.99; Los Angeles (Licorice Pizza) \$4.69/\$4.99; Pittsburgh (Record Mart) \$4.99/\$5.97; Philadelphia (Listening Booth) \$4.88/\$4.88, (Korvettes) \$4.99/\$5.49; San Francisco (Tower) \$4.59/\$4.99.
- CHICAGO — \$7.98** — 12 dealers — Atlanta (K mart) \$4.46; Chicago (Korvettes) \$4.99/\$5.99; Denver (La Belles) \$4.99/\$4.99; Detroit (Korvettes) \$4.99/\$5.49; Los Angeles (Licorice Pizza) \$4.69/\$4.99; New York (Korvettes) \$4.99/\$5.99; Philadelphia (Listening Booth) \$4.88/\$4.88, (Korvettes) \$4.99/\$5.49; Pittsburgh (Record Mart) \$4.99/\$5.97; San Francisco (Odyssey) \$4.59/\$4.99; Seattle (Fred Meyer) price not included; Washington (Korvettes) \$4.99/\$5.99.
- ROD STEWART — \$7.98** — 10 dealers — Atlanta (K mart) \$4.46; Baltimore (Record & Tape Collectors) \$4.94/\$5.74; Chicago (Musicland) \$4.99/\$5.44, (Korvettes) \$4.99/\$5.99; Detroit (Korvettes) \$4.99/\$5.49; New York (Korvettes) \$4.99/\$5.99; San Diego (K mart) \$3.96/\$5.47; Seattle (Music Market) \$4.77/\$4.96; Philadelphia (K mart) \$4.46; Washington (Harmony Hut) \$6.99/\$7.99.

COUNTRY

TOP 50 ALBUMS

	Weeks On Chart		Weeks On Chart
	12/17		12/17
1 SIMPLE DREAMS LINDA RONSTADT (Asylum GE-104)	2	26 THE OUTLAWS WAYLON JENNINGS/WILLIE NELSON JESSI COLTER/TOMPALL GLASER (RCA APL 1-1321)	19
2 HERE YOU COME AGAIN DOLLY PARTON (RCA APL 1-2544)	3	27 GREATEST HITS GEORGE JONES AND TAMMY WYNETTE (Epic KE 34716)	35
3 ELVIS IN CONCERT ELVIS PRESLEY (RCA APL 2-2587)	1	28 CRYSTAL CRYSTAL GAYLE (United Artists LA 614G)	30
4 OLIVIA NEWTON-JOHN'S GREATEST HITS (MCA 3028)	4	29 THE KING IS GONE RONNIE McDOWELL (Scorpio GRT-8021)	27
5 YOU LIGHT UP MY LIFE DEBBY BOONE (Warner/Curb BS-3118)	5	30 THE RED HEADED STRANGER WILLIE NELSON (Columbia KC 33482)	31
6 MY FAREWELL TO ELVIS MERLE HAGGARD (MCA 2314)	6	31 GLEN CAMPBELL LIVE AT THE ROYAL FESTIVAL HALL (Capitol SWBC-11707)	38
7 WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE (United Artists UA LA 771G)	7	32 WELCOME TO MY WORLD ELVIS PRESLEY (RCA APL 1-2274)	33
8 IT WAS ALMOST LIKE A SONG RONNIE MILSAP (RCA APL 1-2439)	8	33 ONE OF A KIND TAMMY WYNETTE (Epic KE 35044)	36
9 LOVES TROUBLED WATERS MEL TILLIS (MCA 2288)	10	34 MOODY BLUE ELVIS PRESLEY (RCA AFL 1-2428)	14
10 DAYTIME FRIENDS KENNY ROGERS (UA LA 7546)	9	35 KENNY ROGERS (United Artists UA LA 689G)	24
11 HEAVEN'S JUST A SIN AWAY THE KENDALLS (Ovation OV 1719)	11	36 RONNIE MILSAP LIVE (RCA APL 1-2043)	26
12 Y'ALL COME BACK SALOON OAK RIDGE BOYS (ABC/Dot DO 2093)	13	37 THE BEST OF FREDDY FENDER (ABC/Dot DO 2079)	37
13 OL' WAYLON WAYLON JENNINGS (RCA APL 1-2317)	12	38 COUNTRY MEMORIES JERRY LEE LEWIS (Mercury SRM 15004)	41
14 LOVE IS JUST A GAME LARRY GATLIN (WITH FAMILY & FRIENDS) (Monument MG-7616)	15	39 JUST FOR YOU JOHNNY RODRIGUEZ (Mercury SRM 15003)	40
15 EASTBOUND AND DOWN JERRY REED (RCA APL 1-2516)	16	40 MIDNIGHT WIND CHARLIE DANIELS BAND (Epic PE34970)	—
16 COUNTRY BOY DON WILLIAMS (ABC/Dot 2088)	17	41 HOW GREAT THOU ART ELVIS PRESLEY (RCA LSP 3758)	28
17 LINDA RONSTADT'S GREATEST HITS (Asylum 6E-106)	18	42 THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037)	—
18 TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK (Epic KE 35045)	34	43 24 OF HANK WILLIAMS' GREATEST HITS VOL. 1 (MGM SE 4755-2)	—
19 CHANGES IN LATITUDES — CHANGES IN ATTITUDES JIMMY BUFFETT (ABC AB 990)	20	44 BEAUTIFUL COUNTRY GENE WATSON (Capitol SP11716)	45
20 ROLLIN' WITH THE FLOW CHARLIE RICH (Epic PE 34891)	22	45 HANK WILLIAMS' 24 GREATEST HITS VOL. 2 (MGM MG-25401)	46
21 THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR (RCA APL 1-2477)	29	46 COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY (Columbia PC-34874)	—
22 SHAME ON ME DONNA FARGO (Warner Bros. BS-3099)	23	47 LEGENDARY PERFORMER VOL. 2 ELVIS PRESLEY (RCA CPL 1-1349)	40
23 SMOKEY AND THE BANDIT ORIGINAL SOUNDTRACK (MCA 2099)	21	48 I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY (MCA 2298)	49
24 I WANT TO LIVE JOHN DENVER (RCA AFL 1-2521)	32	49 HIS HAND IN MINE ELVIS PRESLEY (RCA ANL 1-1319)	47
25 SHORT STORIES STATLER BROS. (Mercury SRM 1-5001)	25	50 A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD (Capitol ST-11693)	48



BARRY & FENDER PERFORM — ABC/Dot recording artists Joe Barry and Freddy Fender appeared recently at Gilley's Club in Houston, Texas. Pictured above are (l-r): Barry; Dr. Bruce Nelson, Radio KENR; Tommy McLain and Arch Yancey, Radio KNUZ; Fender; Joe Ladd, Radio KLIK; and Huey Meaux, producer for Barry and Fender.

New MIDC Head To Stress Ties With The Nashville COC

by Bob Campbell

NASHVILLE — For a number of years an acknowledged communications gap has existed here between the country music industry and the business and banking community . . . a standoff of sorts. But through the efforts of leaders in both circles, a genuine compatibility has developed between the two factions. One tangible result of this coordination has been the creation of the Music Industry Development Committee (MIDC), an underpublicized, yet visible organization which serves as a liaison between the business community and music industry.

Organized in 1970 as an arm of the Nashville Chamber of Commerce, the MIDC has had a sporadic history — at times effective, at times dormant. Bill Hudson, owner and president of the Bill Hudson and Associates, Inc. advertising and public relations firm, has been appointed the 1978 chairman for MIRC. Hudson and his five-person committee will work directly with Terry Clements, director of tourism for the Chamber of Commerce.

Excellent Relations

Hudson believes relations between the music and business sectors are excellent at this point.

"I think the business community has a tremendous interest in the music industry," said Hudson. "In the last five years, things have turned around. The industry has grown and the people downtown have recognized it. I think some of that is the result of television exposure. Somebody would see Chet Atkins on the 'Tonight Show' and say, 'There's old Chet.' All at once they realized they didn't even know anyone in this business and here they are on national television reaching 50 million homes. All at once it gained a new dignity. "One thing that interests me is the banking industry," Hudson added. "For years they didn't take the music business seriously until they began to look at various gross income figures. Things have gotten to

Recording Session Nets New Artist

NASHVILLE — Ken Sheldon is probably the only business executive who has ever attended a recording session as an observer and within several months signed that artist to his own fully active label.

But it happened when Sheldon, who at that time owned Pyramid Records, flew 1,000 miles to attend a Jerry Wallace session. Wallace was on another label at the time.

However, the session brought the two men together. Within months, Sheldon had changed the name Pyramid to BMA (Better Music Of America) and signed Wallace to the label.

Recalling the circumstances, Sheldon said: "I had a label just to record myself, and never with the intentions of signing anyone else. Gene Kennedy, my producer, knew how much I admired Wallace. I had mentioned to him that I would like to sit in on one of Jerry's sessions sometime. Gene made arrangements for me to do just that at Jerry's next session. I flew from my home in Ft. Smith, Ark., to Nashville to attend the session

Hates Flying

"Not many people would fly a 1,000 miles just to sit in on a session, but I did, and I hate flying. Anyway, I met Jerry and liked him as much as a person as I did a singer. Several months later, the opportunity developed for me to sign Jerry to BMA. It has been good for both Jerry and BMA," added Sheldon, who is the only other artist on the label.

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the point now where they assign specific offices to work with the music industry."

Committee Appointed

Hudson has appointed and received acceptance letters from five prominent Music-Row figures who will serve on the MIDC: Bill Ivey, executive director of the Country Music Foundation; Bill Denny, president of Cedarwood Publishing; Eddie Kilroy, vice president and general manager of Playboy Records; Donna Hilley, vice president of Tree Publishing; and Frances Preston, vice president of BMI. Hudson stressed that his committee would be active

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McCullum To Fill Mercury Country Promotion Post



Doyle McCollum

NASHVILLE — Doyle McCollum has been promoted to the newly created position of assistant national country promotion manager for Phonogram, Inc./Mercury Records. McCollum's promotion was announced jointly by Jules Abramson, senior vice president/marketing, and Frank Leffel, national promotion director/country, for the firm.

In his new position, McCollum will be responsible for country promotion in all parts of the United States. Additionally, he will be responsible for artist relations for Mercury acts. McCollum will be based in Mercury's Nashville office, and will report directly to Leffel.

McCollum joined Phonogram/Mercury in 1974 as southeast regional country promotion manager. Before that, he worked at Godwin Distributing in Atlanta for 14 years in various capacities, including operations manager.

Kosser Named At Ovation Records

NASHVILLE — Ovation Records, an independent record company which has scored recently with The Kendalls' "Heaven's Just A Sin Away," has named songwriter/journalist Mike Kosser as director of its publishing office here.

Kosser, a journalist whose articles appear often in *Countrystyle* Magazine, is also a highly successful composer of country songs. Kosser wrote the lyrics to "Don't Go City Girl On Me," sung by Tommy Overstreet, and "Thank God She's Mine," sung by Freddie Hart.

Kosser has also written country songs performed by Tammy Wynette, George Jones, Crash Craddock and Charlie Rich.

Director Comments

Brien Fisher, Ovation's director of Nashville operations, said, "I'm glad to have Mike join us. He's the definite plus we've been looking for in our publishing operation and we look forward to continued success in selecting top-flight country product."

CASH BOX TOP 100 COUNTRY

December 24, 1977

		Weeks On 12/17 Chart			Weeks On 12/17 Chart			Weeks On 12/17 Chart			
1	I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR (RCA PB 11141)	2	9	36	WE GOT LOVE LYNN ANDERSON (Columbia 3-10850)	46	4	68	I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL (Scorpion/GRT GRT 149)	79	2
2	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK (Epic 8-50469)	4	8	37	HOLD TIGHT KENNY STARR (MCA 40817)	41	6	69	GET DOWN COUNTRY MUSIC BRUSH ARBOR (Monument 45230)	74	5
3	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY (MCA-40805)	3	9	38	I DON'T NEED A THING AT ALL GENE WATSON (Capitol 10-45)	50	4	70	ALWAYS LOVIN' HER MAN DALE McBRIDE (Con Brio 127)	85	5
4	MY WAY ELVIS PRESLEY (RCA PB-11165)	6	7	39	GOD MUST HAVE BLESSED AMERICA GLEN CAMPBELL (Capitol P-4515)	51	4	71	I'VE BEEN LOVED THE CATES SISTERS (Caprice CA-2041)	81	2
5	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP (RCA PB-11146)	8	7	40	I'LL GET OVER YOU NICK NIXON (Mercury DJ-517)	45	9	72	APARTMENT JOHNNY CARVER (ABC/Dot DO-17729)	73	5
6	HERE YOU COME AGAIN DOLLY PARTON (RCA JH-11123)	1	11	41	ABILENE SONNY JAMES WITH THE TENNESSEE STATE PRISON BAND (Columbia 3-10628)	34	10	73	I LIKE TO BE WITH YOU RONNIE SESSIONS (RCA 40631)	86	4
7	YOU LIGHT UP MY LIFE DEBBY BOONE (Warner/Curb 5455)	5	10	42	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH (Warner Bros. 8508)	64	2	74	THE LONGEST WALK MARY K. MILLER (Inergi 1-304)	—	1
8	SWEET MUSIC MAN KENNY ROGERS (United Artists UAST-18848)	9	10	43	EVERYDAY I HAVE TO CRY SOME JOE STAMPLEY (Epic 8-50453)	12	11	75	YOU'RE THE REASON OUR KIDS ARE UGLY L.E. WHITE & LOLA JEAN DILLON (Epic 8-50474)	80	6
9	COME A LITTLE BIT CLOSER JOHNNY DUNCAN (WITH JANIE FRICKE) (Columbia 3-10834)	10	9	44	WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS (MCA-40836)	—	1	76	FALL SOFTLY SNOW JIM ED BROWN/HELEN CORNELIUS (RCA JB-11162)	89	2
10	CHAINS OF LOVE MICKEY GILLEY (Playboy ZS8-5818)	11	8	45	THE SEARCH FREDDIE HART & THE HEARTBEATS (Capitol P-4408)	40	8	77	RINGOLD GEORGIA BILLY WALKER & BRENDA KAY PERRY (MRC MR-1005)	76	6
11	MIDDLE AGE CRAZY JERRY LEE LEWIS (Mercury 55011)	14	9	46	WOMAN TO WOMAN BARBARA MANDRELL (ABC/Dot DO-17736)	—	1	78	(YOU BETTER BE) ONE HELL OF A WOMAN GLENN BARBER (Groovy G-102)	82	6
12	LONELY STREET REX ALLEN JR. (Warner Bros. WBS 8482)	15	8	47	ONE OF A KIND TAMMY WYNETTE (Epic 8-50450)	13	12	79	THE WRONG SIDE OF THE RAINBOW JIM CHESNUT (ABC/Hickory AH-54021)	84	3
13	DON'T LET ME TOUCH YOU MARTY ROBBINS (Columbia 3-10820)	7	11	48	I PROMISED HER A RAINBOW BOBBY BORCHERS (Playboy ZS8-5823)	65	3	80	GOTTA TRAVEL ON SHILO (Columbia 3-10647)	83	5
14	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN (MCA-40832)	25	4	49	SHE JUST LOVED THE CHEATIN' OUT OF ME MOE BANDY (Columbia 3-10619)	20	12	81	FEELIN' BETTER HANK WILLIAMS JR. (Warner/Curb WBS 8507)	—	1
15	SOMETHING TO BRAG ABOUT MARY KAY PLACE (Columbia 3-10844)	24	6	50	STAR-STUDED NIGHTS ED BRUCE (Epic 8-50476)	53	6	82	ANGEL OF THE MORNING MELBA MONTGOMERY (United Artists UA-XW1115)	88	3
16	THE FIRST TIME BILLY "CRASH" CRADDOCK (ABC/Dot DO-17725)	19	7	51	SHAKE ME I RATTLE CRISTY LANE (LS/GRT GRT-148)	78	2	83	IT STARTED ALL OVER AGAIN DAVID HOUSTON (Gusto-Starday SD-172)	90	2
17	YOU'RE THE ONE OAK RIDGE BOYS (ABC/Dot DO 17737)	32	4	52	THE WURLITZER PRIZE WAYLON JENNINGS (RCA JB-11118)	28	12	84	BEDROOM EYES DON DRUMM (Churchhill CR7704)	—	1
18	MISTER D.J. T.G. SHEPPARD (Warner/Curb WBS 8490)	21	7	53	I'VE CRIED THE BLUES RIGHT OUT OF MY EYES CRYSTAL GAYLE (MCA 40837)	63	4	85	SOMEONE LOVES HIM SUE RICHARDS (Epic 8-50465)	87	7
19	MAY THE FORCE BE WITH YOU ALWAYS TOM T. HALL (RCA PB 1158)	33	4	54	PLEASE NARVEL FELTS (ABC/Dot DO 17131)	59	4	86	BROKEN DOLLS NEED LOVE TOO CATHY O'SHEA (MCA-40843)	—	1
20	SAVIN' THIS LOVE SONG FOR YOU JOHNNY RODRIGUEZ (Mercury 65012)	22	8	55	BLUE BAYOU LINDA RONSTADT (Elektra E-45431-A)	30	15	87	YOU READ BETWEEN THE LINES BILLY PARKER (SCR SC 153)	—	1
21	IT SHOULD HAVE BEEN EASY DOTTSY (RCA PB 1138-A)	23	9	56	FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD (MCA 40804)	37	12	88	DON'T LET THE FLAME BURN OUT RITA REMINGTON (Plantation PL-167)	—	1
22	TO DADDY EMMYLOU HARRIS (Warner Bros. WBS 8496)	35	5	57	QUITS GARY STEWART (RCA JH-11131)	47	9	89	I'VE GOT A FEELIN' (SOMEBODY'S STEALIN') JOHN ANDERSON (Warner Bros. WBS 8480)	—	1
23	BABY, LAST NIGHT MADE MY DAY SUSIE ALLANSON (Warner/Curb WBB 8473)	26	8	58	PEANUT BUTTER DICKY LEE (RCA JH 11125)	48	11	90	RUNAWAY HEART PAM ROSE (Capitol 4491)	93	3
24	I JUST WANT TO BE YOUR EVERYTHING CONNIE SMITH (Monument 45-231)	27	8	59	WHAT KIND OF FOOL (DO YOU THINK I AM) EDDIE MIDDLETON (Epic/Cleve. Int. 8-50481)	71	3	91	IF I EVER COME BACK PAL RAKES (Warner Bros. WBS 8506)	97	2
25	COME TO ME ROY HEAD (ABC/Dot DO-17722)	29	13	60	WHAT A NIGHT TOM JONES (Epic 8-50468)	66	4	92	DON'T LET MY LOVE STAND IN YOUR WAY JIM GLASER (MCA 40813)	94	3
26	THINK ABOUT ME FREDDY FENDER (ABC/Dot DO-17730)	36	6	61	THROWIN' MEMORIES ON THE FIRE CAL SMITH (MCA-40839)	68	2	93	TWO DOORS DOWN ZELLA LEHR (RCA PB 11174)	—	1
27	STANDARD LIE NUMBER ONE STELLA PARTON (Elektra E-45437A)	31	7	62	SHINE ON ME (THE SUN STILL SHINES WHEN IT RAINS) JOHN WESLEY RYLES (ABC/Dot DO-17733)	—	1	94	STOLEN MOMENTS DANIEL (LS GRT 136)	96	6
28	AGREE TO DISAGREE LITTLE DAVID WILKINS (Playboy ZS8-5822)	17	10	63	YOU KNOW WHAT JERRY REED AND SEIDINA (RCA JH-11164)	70	2	95	JESSIE DAVID FRIZZELL (MCA-40844)	—	1
29	THE PAY PHONE BOB LUMAN (Polydor PD 14431)	16	12	64	A CHRISTMAS TRIBUTE BOB LUMAN (Polydor PD-14444)	—	1	96	UNDERCOVER MAN LANEY SMALL WOOD (Monument 45-237)	98	2
30	HOW CAN I LEAVE YOU AGAIN JOHN DENVER (RCA JH-11038)	38	5	65	GOD MADE LOVE MEL MCDANIEL (Capitol P-4520)	75	2	97	A GOOD WOMAN LIKES TO DRINK WITH THE BOYS JIMMIE RODGERS (Scrimshaw S-1313-JBMM)	99	2
31	I'LL PROMISE YOU TOMORROW JERRY WALLACE (BMA 7-005)	39	7	66	HE PICKED ME UP WHEN YOU LET ME DOWN MARY LOU TURNER (MCA 40828)	72	5	98	WHEN I TOUCH HER THERE JIM ED BROWN (MCA 11134)	67	6
32	I WISH YOU WERE SOMEONE I LOVE LARRY GATLIN (Monument 45-234)	44	3	67	IT DOESN'T MATTER ANYMORE R.C. BANNON (Columbia 3-10655)	77	2	99	SOON AS I TOUCHED HER DORSEY BURNETT (Calliope AS 8017)	54	8
33	SOME I WROTE STATLER BROTHERS (Mercury 55013)	42	4					100	THE DEVIL AIN'T A LONELY WOMAN'S FRIEND RED STEAGALL (ABC/Dot DO-17726)	57	7
34	YOU AND ME ALONE DAVID ROGERS (Republic REP 011-A)	43	6								
35	MOTHER COUNTRY MUSIC VERN GOSDIN (Elektra E-45436)	18	10								

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Abilene (Acuff-Rose — BMI)	41	God Must (Warner Tamerlane/Marcane — BMI)	39	May The Force (Hall Tone — BMI)	19	The First (Pick-A-Hit — BMI)	16
A Christmas Tribute (Jack & Bill — ASCAP)	64	Gotta Travel (Sanga Music — BMI)	80	Middle Age (Tree — BMI)	11	The Longest Walk (Advanced — ASCAP)	74
A Good Woman (Chappell/Brown Shoes — BMI)	97	He Picked (Tree Publishing — BMI)	66	Mister D.J. (Jop — ASCAP/Pointed Star — BMI)	18	The Pay Phone (Tree — BMI)	29
Agree To (Little David Music — BMI)	28	Here You Come (Screen Gems-EMI/Summerhill — BMI)	6	Mother Country (ATV — BMI)	35	The Search (Channel — ASCAP)	45
Always Lovin' (Harold Kinman)	70	Hold Tight (Kipahula Music Co. — ASCAP)	37	My Way (Spanka — BMI)	4	The Wrong Side (Acuff-Rose — BMI)	79
Angel Of The (Blackwood — BMI)	82	How Can I (Cherry Lane Music — ASCAP)	30	One Of A (Algee — BMI)	47	The Wurlitzer (Baby Chick — BMI)	52
Apartment (M.C. Turner, Emmylou Harris — Shilo)	72	I Don't (Joe Allan — BMI)	38	Out Of (Hello Darlin' — SESAC)	14	Think About Me (Cajon Music — BMI)	26
Baby, Last Night (House of Gold — BMI)	23	If I Ever (Dusty Roads/Al Gallico — BMI)	91	Peanut Butter (Razan — BMI/Razzy Dailey)	58	Throwin' Memories (Stone Porch — BMI)	61
Bedroom Eyes (Zoobe — ASCAP)	84	I Just Want (Stigwood/Unichappell — BMI)	24	Please (Narvel The Marvel — BMI)	54	To Daddy (Owepub. — BMI)	22
Blue Bayou (Acuff-Rose — BMI)	55	I Like (Chriswood — BMI)	73	Quits (Road Canon/Warner Tamerlane — BMI)	57	Two Doors Down (Owepub. — BMI)	93
Broken Dolls (FIA Music — ASCAP)	86	I'll Get (Shelby Singleton — BMI)	40	Ringgold Georgia (Jarmago — ASCAP)	77	Undercover Man (Al Gallico — BMI/Easy Listening — ASCAP)	96
Chains Of Love (Belinda/Unichappell — BMI)	10	I'll Promise You (Edwin H. Morris/Chip 'N' Dale — ASCAP)	31	Runaway Heart (Screen Gems-EMI — BMI)	90	We Got (Tree — BMI)	36
Come A Little (Morris Music — BMI)	9	I Love You (Brim — SESAC)	68	Savin' This Love (Window — BMI)	20	What A Difference (Chess — ASCAP)	5
Come To Me (Acoustic/Longstreet — BMI)	25	I'm Kneep (Tree — BMI)	1	Shake Me (Regent — BMI)	51	What A (Al Gallico/Algee — BMI)	60
Don't Break (Gyrus — ASCAP)	42	I Promised Her (Chappell — ASCAP)	48	She Just Loved (Acuff-Rose — BMI)	49	What Did I (Sawgrass — BMI)	44
Don't Let My (Acoustic — BMI)	92	It Doesn't Matter (Spanka — BMI)	67	Shine On Me (Narvel The Marvel — BMI)	62	What Kind Of Fool (Low-Twi — BMI)	59
Don't Let The (Halwill/Plain & Simple — ASCAP)	88	It Should Have (Hall-Clement/Vouge — BMI)	21	Some I (American Cowboy — BMI)	33	When I Touch (Black Sheep Music — BMI)	98
Everyday I (Combine — BMI)	43	It Started (Garpax — ASCAP/Kaysey — SESAC)	83	Someone Loves Hlm (Hotel/Welbeck — ASCAP)	15	Woman To Woman (East Memphis — BMI)	46
Fall Softly Snow (Acuff-Rose — BMI)	76	I've Been Loved (Sound — ASCAP)	71	Something To Brag (Tree Pub. Co. — BMI)	15	You And Me (Singletree Music Co. — BMI)	34
Feelin' Better (Bocephus — BMI)	81	I've Cried (Sure Fire — BMI)	53	Soon As I (Screen Gems-EMI — BMI/Cologems-EMI — ASCAP)	99	You Better Be (Glenn To Glenn — BMI)	78
From Graceland (Shade Tree — BMI)	56	I've Got (Al Gallico — BMI/Easy Listening — ASCAP)	89	Standard Lie (Tree — BMI)	27	You Know What (Vector — BMI)	63
Georgia Keeps Pulling (Emerald Isle/Battleground — BMI)	3	I Wish You (First Generation — BMI)	32	Star-Studded Nights (Tree Pub. Co. — BMI)	50	You Light Up (Big Hill — ASCAP)	7
Get Down (Combine Music Corp. — BMI)	69	Jessie (Frank Music Corp. — ASCAP)	95	Stolen Moments (Blue Echo Music — ASCAP)	94	You Read (Sawgrass — BMI)	87
God Made (Combine/Music City — BMI-ASCAP)	65	Lonely Street (Four Star — BMI)	12	Sweet Music (Jolly Rogers — ASCAP)	8	You're The (Glenwood/Arcane — BMI)	17
				Take This Job (Warner Tamerlane — BMI)	2	You're The Reason (Coal Miners/Twitty Bird — BMI)	75
				The Devil (Acuff-Rose — BMI)	100		

DARRELL McCALL (Columbia 3-10653)

Down The Roads Of Daddy's Dreams (3:36) (High Ball Music — BMI) (M. Sherrill/D. Goodman)

This Texas boy's talent has never shined brighter. Darrell is a versatile vocalist who belts out the chorus on this tune so that all must stop and give him their undivided attention.

CATHY O'SHEA (MCA MCA-40843)

Broken Dolls Need Love Too (2:34) (FIA Music Inc. — ASCAP) (Cathy O'Shea)

A nice blend of recitation and vocalizing which is sure to pull at everyone's heart strings. Programmers will like the short time of 2:34.

RITA REMINGTON (Plantation PL-167)

Don't Let The Flame Burn Out (3:07) (Halwill Music/Plain and Single Music — ASCAP) (Jackie DeShannon)

Shelby Singleton seems to have produced another hit with this upbeat rocker by Rita Remington. Rita handles this Jackie DeShannon tune very well.

THE WITCHITA LINEMAN (Lineman NR-8773)

Everyday Of My Life (2:21) (Donnie Do-Dad/Lineman Music — BMI) (Hendricks/Stevens/Harris)

This single is already showing promise with airplay and sales in and around Wichita and Kansas City. It could break out of that area and should be tested in other markets.



FREDDY FENDER — Feliz Navidad — ABC/Dot DO-2101 — Producer: Huey P. Meaux — List: 6.98

Listeners who are locked in to the Tex-Mex sound of Freddy Fender have a holiday treat in store with the release of Freddy's Christmas album. With his usual crisp vocal work and Huey P. Meaux's bright, clean production Fender offers a platter of 10 yuletide ballads, on five of which he sings a verse or two in his native Spanish. Highlights include "Please Come Home For Christmas," "Blue Christmas," Willie Nelson's "Pretty Paper" and "When They Ring Those Christmas Bells."



C. W. Mc CALL — Roses For Mama — Polydor PO-1-6125 — Producers: Don Sears and Chip Davis — List: 6.98

C. W. McCall has one of those deep, authoritative voices that can take a song like "Roses For Mama" and make it believable. He is somewhat limited in the type of material he can record because he half talks instead of sings. But he is an interpreter of lyric . . . and a fine one. Besides the title tune, McCall sinks his vocal teeth into excellent material like "Night Hawk" and "Living Within My Means." A possible second single release off this album could be "Old Glory," a strong-narrated story written with a slightly different twist about the American flag.

Singles To Watch

WILMA BURGESS (RCA PB-11179)

Once You Were Mine (3:20) (First Generation Music Co. — BMI) (Larry Gatlin)

PORTER WAGONER (RCA PB-11186)

Mountain Music (3:34) (Owepar Music — BMI) (Dolly Parton)

JERRY GREEN (Concorde CRS-154)

Genuine Texas Good Guy (2:11) (Wiljex Pub. Co. — ASCAP) (Dave Woodward/Jeff Walker)

PETE & ANTHONY (Commercial CDC-00030)

Fire Tower Mountain (2:30) (Milene Music — ASCAP) (Pete Nice)

RACHEL SWEET (Derrick 45-DRC-115)

Overnight Success (2:40) (Acuff-Rose Pub., Inc. — BMI) (Sanger "Whitney" Shafer)

Proceeds From Daniels Concert To Benefit The Citizens Action Fund

NASHVILLE — The Charlie Daniels Band has donated all proceeds, after expenses, of its Dec. 1 concert at the Charleston, W. Va. Civic Center to the Citizen Action Fund (CAF).

"CAF acts as a fund-raising source for a wide variety of non-partisan public interest groups," Daniels said. "The quality of life affects us all and I'm very thrilled to participate in this effort."

'Our Interests'

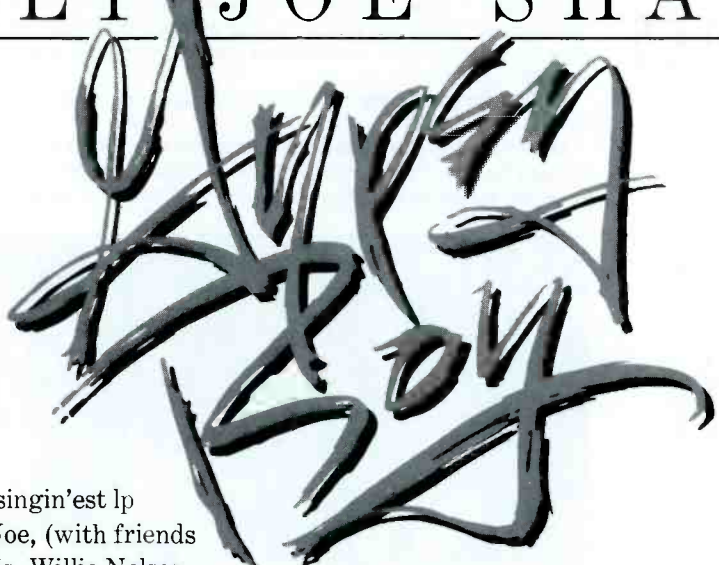
"Industry and corporations can lobby to influence government legislation and deduct the cost from their taxes as business expenses," Daniels added. "But most public interest groups, lobbying for

our interests, can't deduct the costs - and we can't deduct contributions to these groups. It's tough to raise non tax-deductible dollars and most public interest groups are underfunded. That's why CAF was created. To raise money — get the job done for a special interest group — us. Everyone who lives on the planet."

Directed By Redford

CAF is directed by actor Robert Redford, United Artists board chairman Arthur Krim, Wells College president and former Texas legislator Frances (Sissy) Farenthold, Nashville *Tennessean* publisher John Sefgenthaler and University of Massachusetts president Robert Wood.


BILLY JOE SHAVER

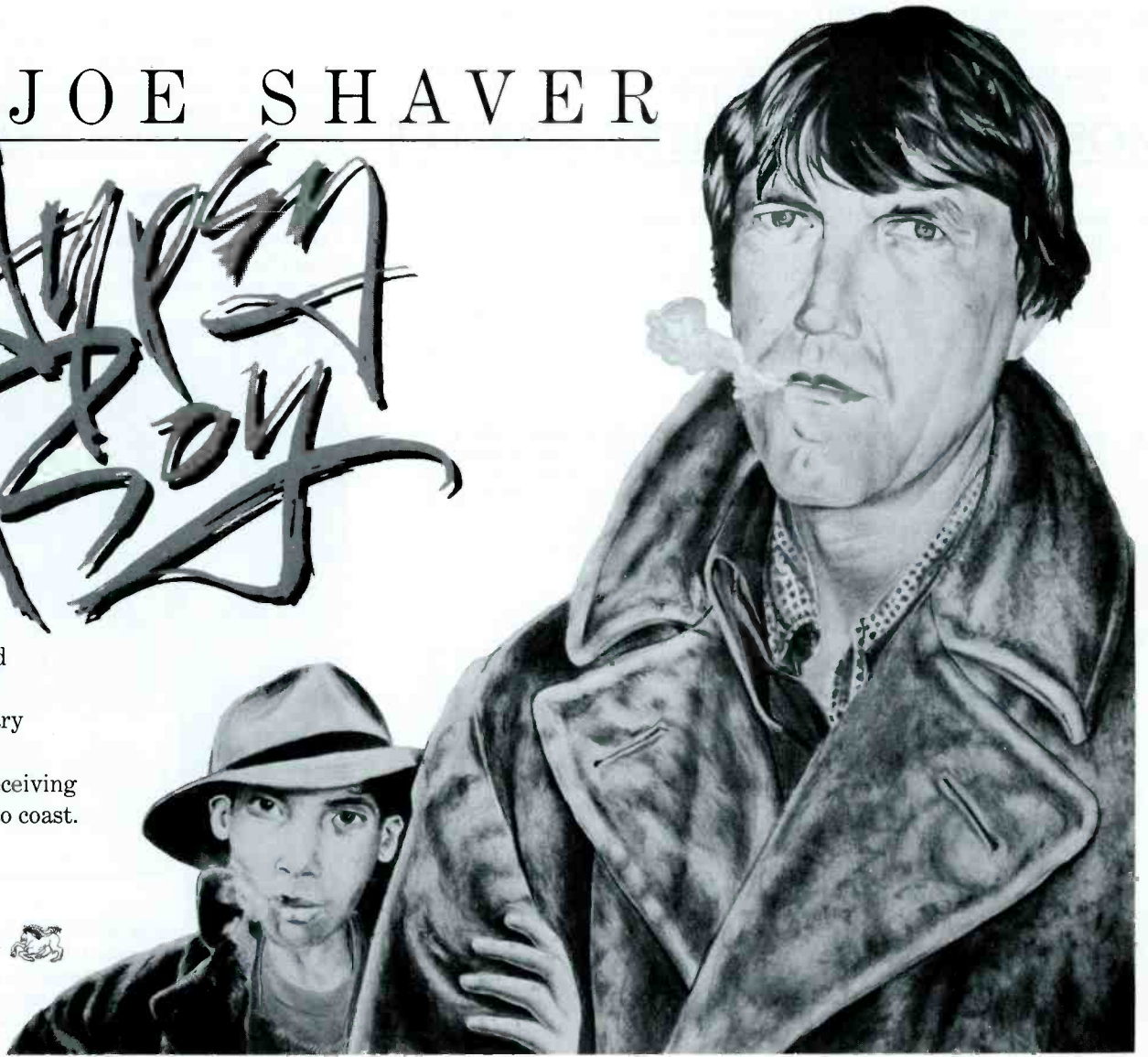


On his most singin'est lp yet, Billy Joe, (with friends Emmylou Harris, Willie Nelson, David Briggs, Randy Scruggs and other Nashville aces), writes and performs the damndest country songs you ever heard.

Billy Joe Shaver's *Gypsy Boy* is receiving Country and AOR acclaim coast to coast.

Produced by Brian Ahern for Happy Sack Productions.

On Capricorn Records, Macon, Ga. 



COUNTRY

MOST ADDED COUNTRY SINGLES

- 1. WOMAN TO WOMAN — BARBARA MANDRELL — ABC/DOT**
WMNI, WBAM, WMC, KKYX, KDJW, KHAK, KMPS, WUNI, KFTN, KEBC, KFDI, KCUB, KHEY, WTSO, KCKC, WIRE, WPLO, WVOJ, WCMS, KSON, WSHO, WINN, WWOL, WHOO, WWVA, WAXX, KYNN.
- 2. WHAT DID I PROMISE HER LAST NIGHT — MEL TILLIS — MCA**
WMNI, WWOL, KDJW, KRAK, KMPS, KLAC, WUNI, KENR, KEBC, KFDI, KHEY, WTSO, WPNX, KCKC, WIRE, WCMS, KBOX, KSON, WINN, WWOL, WHOO, WWVA, KICK, KJJJ, KYNN, KGA.
- 3. DON'T BREAK THE HEART THAT LOVES YOU — MARGO SMITH — WARNER BROS.**
WRCP, KLAK, WMC, WSLR, WUBE, WXOX, KMPS, KFTN, KEBC, KRMD, WHK, KHEY, WIL, WIRE, WCMS, KXLR, WWVA, KGA.
- 4. SHINE ON ME — JOHN WESLEY RYLES — ABC/DOT**
WMNI, KLAK, WBAM, KKYX, KMPS, KEBC, WPNX, KCKC, WCMS, KXLR, KOYN, WAXX, KJJJ.
- 5. I WISH YOU WERE SOMEONE I LOVE — LARRY GATLIN — MONUMENT**
WDEE, WSLR, WUBE, KWJJ, KOOO, WUNI, KNEW, KVOO, WIRE, KBOX, WSHO.
- 6. SOME I WROTE — STATLER BROTHERS — MERCURY**
WDEE, WMC, WSLR, WXOX, KWJJ, KLAC, KRMD, WPLO, KBOX, WINN.
- 7. SHAKE ME I RATTLE — CRISTY LANE — LS/GRT**
WSLC, KRMD, WHK, WKDA, KVOO, KHEY, WPNX, WIRE, WPLO, KTKK.
- 8. WE GOT LOVE — LYNN ANDERSON — COLUMBIA**
WRCP, WDEE, WXOX, KWJJ, KNEW, WHK, WVOJ, WWVA, KJJJ.
- 9. A CHRISTMAS TRIBUTE — BOB LUMAN — POLYDOR**
WSLR, WXOX, WSLC, KRMD, WKDA, KHEY, WIRE, WPLO, WINN.
- 10. I PROMISED HER A RAINBOW — BOBBY BORCHERS — PLAYBOY**
KWJJ, KMPS, KLAC, KRMD, WHK, WWOK, KVOO, KNUZ.
- 11. ALWAYS LOVIN' HER MAN — DALE McBRIDE — CON BRIO**
WWOL, WXOX, KENR, KFTN, WTSO, WPNX, KXLR, KNUZ.
- 12. THE LONGEST WALK — MARY K. MILLER — INERGI**
KLAK, WXOX, KDJW, KOOO, KFTN, KRMD, WPNX, KNUZ.
- 13. FEELIN' BETTER — HANK WILLIAMS JR. — WARNER/CURB**
KLAK, KFTN, KEBC, KFDI, WPNX, WCMS, KOYN, KJJJ.
- 14. SOMETHING TO BRAG ABOUT — MARY K. PLACE — COLUMBIA**
WUBE, WDAF, WWOK, WVOJ, KXLR, WAME, WWVA.
- 15. GOD MUST HAVE BLESSED AMERICA — GLEN CAMPBELL — CAPITOL**
WXOX, KRAK, WHK, KXLR, KGBS, WINN, KYNN.

MOST ACTIVE COUNTRY SINGLES

- 1. WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE — RONNIE MILSAP — RCA**
WDEE 31-17, WNRS 20-15, WMNI 18-13, WJJD 19-13, KLAK 23-14, WHN ex-11, WBAM 15-9, WLOL 17-11, WPOC 21-9, WSLR 21-14, KKYX 63-54, WUBE 14-8, KDJW 24-11, KHAK 21-16, KMPS 19-13, KLAC 26-18, WUNI 16-11, KENR 29-17, WDAF 19-13, KNEW 23-14, KEBC 26-20, KFDI 25-19, KRMD 30-18, WHK 28-20, WKDA 16-7, KVOO 21-11, WPNX 24-17, WIRE 27-20, WPLO 13-8, WVOJ 13-8, KXLR 18-7, WAXX 15-8, KICK 36-24, KUFO 28-20, KGA 21-12, KNUZ 23-15.
- 2. OUT OF MY HEAD AND BACK IN MY BED — LORETTA LYNN — MCA**
WMNI 25-19, WJJD ex-26, KLAK 35-25, WBAM 30-24, WLOL 30-24, WMC 23-17, WPOC ex-35, WSLR 28-21, KKYX 40-35, KDJW 36-31, KRAK ex-42, KWJJ ex-40, KHAK 33-27, KMPS ex-25, KLAC 51-40, WUNI ex-25, KENR ex-39, KEBC ex-56, KRMD 39-27, WHK ex-36, WKDA 25-18, KVOO ex-70, WIL ex-36, WPNX 36-29, KCKC 15-8, WPLO ex-28, WVOJ 25-16, KXLR 49-40, KBOX 33-26, WWOL 34-29, WWVA 30-25, WAXX 30-21, KJJJ 18-11, KYNN 32-24, KGA ex-29.
- 3. MY WAY — ELVIS PRESLEY — RCA**
WDEE 24-12, WNRS 10-5, WLOL 14-8, WPOC 34-19, WSLR 15-8, KKYX 78-68, KDJW 20-10, KRAK 19-12, KWJJ 20-15, KHAK 28-20, KMPS 24-14, KLAC 19-9, WYDE 11-5, KEBC 39-27, WHK 30-20, KVOO 41-13, KHEY 33-18, WIL 15-9, WPNX 28-22, WIRE 23-12, KBOX 19-12, KGBS 10-2, WWOL 28-19, WAXX 13-6, KUFO ex-22, KYNN 6-1, KGA 23-16, WMAQ 16-10.
- 4. YOU'RE THE ONE — OAK RIDGE BOYS — ABC/DOT**
WNRS ex-46, WMNI ex-40, WJJD ex-27, KLAK ex-33, KKYX 65-56, WUBE ex-33, KDJW 40-33, KRAK ex-47, KMPS ex-28, KLAC 53-45, WYDE 17-7, WSLC ex-36, KENR 39-33, KNEW ex-40, KFTN 35-25, KEBC 38-28, KFDI 40-31, KCUB 39-32, KRMD 35-29, WHK ex-35, KVOO 43-34, WPNX 37-31, WPLO 29-23, KBOX 43-38, WWOL 37-32, KICK ex-33, KJJJ 39-31, KYNN ex-36.
- 5. TO DADDY — EMMYLOU HARRIS — WARNER BROS.**
WMNI ex-38, WJJD 25-19, KLAK ex-29, WMC ex-25, KKYX ex-40, WUBE 29-20, KDJW ex-25, KMPS ex-26, KLAC 52-43, WYDE 22-16, WUNI ex-30, KENR 35-26, KNEW ex-39, KEBC 57-38, KRMD ex-35, KVOO 84-45, WIL ex-39, WPNX 38-32, KCKC ex-43, WPLO 28-22, KOYN 25-16, WSHO ex-19, WAXX ex-31, KICK ex-30, KJJJ 35-28, KYNN ex-32, KNUZ ex-36.

Warner Bros. artist **Rex Allen, Jr.** packed his bags and left town for an unusual holiday vacation. With himself at the controls, Rex and his wife **Judy** flew a small Cessna 180 to the Bahamas and traveled by boat to an isolated island for Christmas. The Allens will return to Nashville on Jan. 2.

Monument's **Larry Gatlin** will appear Dec. 20 at the benefit concert for the Donelson, Tenn. YMCA. Proceeds will help fund the YMCA youth program. Along with Capitol's **James Talley**, Gatlin performed last week at a Christmas party at The White House given by President and Mrs. Carter for their family and staff. President Carter made a personal request that Gatlin sing an extra song.

United Artists' **Dottie West** signed autographs for 5,000 teenagers at the National 4-H Convention in Chicago last month. She also taped "The Mike Douglas Show" in Philadelphia the same day. The show aired Dec. 14.



Rex Allen Jr.

Donna Fargo has had a busy year — "the busiest in my career," said Donna. In addition to countless recording sessions and personal appearances, she has taped "The Dinah Shore Show," "Hollywood Squares," "Merv Griffin," "Hit Parade," "Pop Goes The Country," "Marty Robbins Spotlight," "Phil Donahue Show" and the "Las Vegas Entertainers Awards Show."

Cristy Lane's "Shake Me I Rattle," which is the follow-up single to "Let Me Down Easy," is picking up airplay and receiving many requests across the country, according to LS Records' president Lee Stoller. He said the 'B' side of the record has been changed to "I Can't Tell You."

RCA's **Dolly Parton** appeared on NBC's "Tonight Show" last week for the third time this year, singing her current hit single, "Here You Come Again." Dolly has been touring non-stop across the country lately and is playing to SRO audiences. She has also recently been named Trendsetting Artist of the Year and Outstanding Country Act of the Year by Performance Magazine.

True Records' **Leon Everette**, whose current single "I Love That Woman Like The Devil Loves Sin" has hit the country charts, has signed an exclusive booking contract with Celebrity Management, Inc. of Nashville.

Fifteen personalities from the country-music field, including MCA's **Conway Twitty** and **Cal Smith**, own the new Nashville Sounds baseball club which will be based here starting next spring. The club will be a AA farm club of the Cincinnati Reds. Conway says he "talks about them wherever I go" and plans to watch as many of the games next year as time allows.

A. L. "Doodle" Owens has signed an artist contract with Raindrop Records. Owens has written songs for many artists, including the hits, "Johnny One Time" and "All I Have To Offer You Is Me."

MCA's **Nat Stuckey** has reunited with his former producer **David Barnes**. They have been in the studio working on new material and Stuckey said, "I feel we understand each other and the direction I want my music to take."

Billy Joe Shaver gained instant recognition as a songwriter's songwriter a couple of years ago when **Waylon Jennings** recorded (with the exception of one song) an entire album, "Honky Tonk Heroes," of Shaver's material. Billy Joe also acquired a reputation as a wild man with a bottle. But Shaver says he has reformed and is intent on performing again and promoting his new album, "Gypsy Boy," on Capricorn Records. "I quit all my bad habits at once. I don't drink or smoke at all now. I am really interested in performing again. I feel I have achieved enough through writing for my own satisfaction." Billy Joe will showcase at The Bottom Line in New York in early January. He also has lost 40 pounds in the last few months.



Billy Joe Shaver

United Artists' **Dottie West** served recently as Grand Marshall for the city Christmas Parade here.

MCA's **Ronnie Sessions** became a father Nov. 28. The eight-pound baby girl was named **Shauna Racine**. "I was hoping for a boy, but as soon as I saw that little girl I knew I wouldn't trade her for anything," Sessions said. Ronnie's new single is "I Like To Be With You."

bob campbell



CRYSTAL GAYLE IN MEMPHIS — United Artists recording artist Crystal Gayle recently made an appearance at the Peaches Records store in Memphis to promote her catalog and recent single, "Don't It Make My Brown Eyes Blue." Pictured above are (l-r): Debi Fleischer, Gayle's road manager; Hylton Hawkins, UA country promotion manager; Gayle; Mark Epstein, manager of Peaches; Bill Korneich, UA regional promotion manager; and Roy Mack, Pickwick promotion, Memphis.

COUNTRY

New MIDC Head To Stress Ties With The Nashville COC

(continued from page 39)

(the 1977 MIDC failed to meet) in the coming year. He has specific ideas at this time that he plans to bring to the attention of the committee when they meet in January.

"We plan to be very active," Hudson said. "I have several things to propose to the committee when we actually sit down and meet. In turn, they will probably come up with some ideas of their own. One thing I have in mind is with regard to the image we present to people moving here who feel they have some talent for the music business. We would like to distribute a piece of material similar to what Tree does (Tree Publishing offers an informative pamphlet for beginning songwriters). I would like to distribute it widely through the Chamber of Commerce. It would give some honest information on what people should expect when they come here.

"For instance, when we were in our old offices, many people would come into my office on Saturday just desperate for information of any kind," he added. "It is real hard for people working in offices to stop and spend a lot of time with these people giving them information. I would just like to give wider distribution to this kind of information."

The MIDC came into existence because of a problem with street construction on Music-Row. In 1970, a boulevard running between what used to be 16th and 17th Avenues was under consideration. No agreement between the music and business community could be reached so the MIDC was organized to act as a liaison between the different factions. The end result involved scrapping the boulevard plan and making one-way streets out of 16th and 17th Avenues.

The impact of tourism is another con-

sideration Hudson plans to discuss with the committee.

Tourism Felt

"With the growth of tourism, there comes the problem of businesses trying to function, particularly during the summer and peak months," Hudson said. "We need to resolve some things. We want to accommodate the tour buses and the flow of tourists, and make them welcome. But there is also a lot of congestion where people are trying to conduct business. We need to work on reducing the traffic flow.

Clements, who is determined as Chamber tourist director to work more closely in 1978 with the MIDC, also expressed definite ideas on projects for the MIDC. One of those ideas involves the physical appearance of Music-Row.

"There has been a problem in the Music-Row area over absentee ownership of property," Clements said. "A buildup of junk and trash on certain unattended lots is an eyesore. It is a self-pride thing. Some people may take a little prodding, but we would like to see some of these areas cleaned up."

Open Forum

Clements and Hudson both stressed that the MIDC is an open forum — a businessman or organization can come to the committee and be heard if certain information is needed or if a misunderstanding arises concerning either the music or business faction.

Clements added that Hudson will be a strong guiding force for the MIDC because of his desire and previous experience with civic work. "Bill a mover and shaker. With the people and contacts he has, and with the interest he has shown, a lot should be accomplished this next year."

David LP Placed In Time Capsule

NASHVILLE — Nathan David's True Records album, "Prairie Tales," has been chosen as part of a time capsule prepared by the North Dakota State Historical Society.

The capsule, prepared in connection with the state's bi-centennial celebration, contains items of historical interest concerning life on the Great American Prairie.

The sealed capsule, on display in the Heritage Center, will be opened July 4, 2075.

Historical Value

"I autographed the album and wrote a little message to the future people of North Dakota," David said. "I consider it an honor that they felt my album had significant historical value to add it to the capsule."

David's album, all self-penned songs, centers around life on the North Dakota prairie.

Recording Session Nets New Artist

(continued from page 39)

"Gene now produces both of us."

Wallace's first BMA single, "I Miss You Already," has been followed by, "I'll Promise You Tomorrow."

Sheldon, who owns one of the major construction companies in Ft. Smith, recently reduced his business in order to devote more time to BMA Records and his own recording career. His current single is "A Fool Passing Through."

Cash Album Goes Gold

NEW YORK — Columbia recording artist Johnny Cash's "The Johnny Cash Portrait — Greatest Hits Volume II" album has been certified gold by the RIAA. It is Cash's ninth gold record on the label.



STEWART IN MEMPHIS — RCA recording artist Gary Stewart recently appeared at Bad Bob's in Memphis. Pictured are (l-r): producer Roy Dea; Stewart; and Bob Campbell of Cash Box.

Smith Looks To Gold With 'A Presley Medley'

FORT WORTH, TEX. — Recognized as a musical legend in this Texas cow town because of four gold records and one platinum record produced over the last 15 years, Major Bill Smith thinks he may have hit gold again with Bruce Channel's medley of the late Elvis Presley's hit songs.

"We spent 10 days working on this before we recorded," said Smith. "I've never planned a record like this one before, but 'A Presley Medley' is super — the biggest record I ever cut and I've been doing this 24 years in January.

"A distributor ordered a 1,000 copies before we even cut it," Smith added. "Now he has ordered 2,000 more. And CBS News covered our whole recording session. They are going to use it as part of a Presley thing they have coming up later."

A few years ago, Major Bill scored with Channel's "Hey Baby" and Paul and Paula's "Hey Paula," which is nearing worldwide sales of 8 million.



PAYCHECK SHOVES ON — Epic recording artist Johnny Paycheck recently hit the road on a cross-country promotional swing for his latest album and single titled "Take This Job And Shove It." Major market stops along the way included Detroit, Los Angeles, Dallas, St. Louis, Seattle, Houston and Atlanta. Pictured in the top row of photos are (l-r): Paycheck; Paul Cassidy, vice president, Storer Broadcasting; Denise Madden, sales, Storer Broadcasting; Paycheck; Ron Martin, program director, KGBS-FM, Los Angeles; Dan Walker, regional country marketing manager, CBS Records, west coast; Charlie Stroble, Epic promotion, CBS Records, Dallas; Roy Wunsch, national director, sales and promotion, Epic and CBS Associated Labels, Nashville; Columbia recording artist R. C. Bannon; Tom Allen, KBOX, Dallas, program director; Paycheck; Norman Zeigler, branch manager, southwest, CBS Records, Nashville. In the bottom row are (l-r): Paycheck; Bob Chiado, sales manager, CBS Records, Dallas; John Gavin, P.B. One-Stop, St. Louis; Carl Denman,

sales manager, CBS Records, St. Louis; (standing) Mike Lauther, manager, Tower Sea Records & Tapes; Nancy Hackett, buyer, Tower; Gary Clark, vice president, Major Distributors; Al Zangrillo, branch manager, Pickwick International; Fred Stewart, buyer, Pickwick International; Paycheck; Dave Coker, manager, Washington region, Tower; Vicki Wilson, buyer, ABC Records and Tapes; Alan Olson, branch manager, Handleman Co.; Kevin Ferretter, manager, Tower; (kneeling) Darryl McGlenn, owner, Renton Music; Ben Payton, program director, KAYO, Seattle; Don Jenne, owner, DJs Sound City; Joel Meyer, sales, CBS Records; (seated) Susan Covington, buyer, Round Up Records; Bernie Crane, sales, CBS Records, Seattle; Bannon; Payton; Paycheck; Al Bergamo, branch manager, CBS Records, Seattle; Walker; Ron Norwood, program director, KMPS, Seattle; and Michael Alhadoff, promotion manager, Epic Records, Seattle. The song 'Take This Job And Shove It' was written by David Allan Coe.

Opryhouse Opens Its Doors To Gospel

NASHVILLE — The Nashville Opryhouse, synonymous with country music, put the fiddles and banjos away November 10 when gospel group Andrae Crouch And The Disciples appeared before a highly appreciative audience.

This was the first soul-gospel concert ever held at the Opryhouse, and promoters Varnell Enterprises were delighted with the response, as the audience joined in the group's exuberant performance.

An informal press party, hosted by Word Records, followed the concert, to introduce Andrae and the group to more than 70 leaders in the Nashville media and music industry.

Both the Opryhouse appearance and the press party were a "first" for Andrae And The Disciples in Nashville.

Grammy-winner and NAACP Image nominee Andrae Crouch is in the midst of a 35-day tour covering most of the U.S.

Tornquist In Xmas LP

NEW YORK — Gospel singer Evie Tornquist has released her first Christmas album, "Come On, Ring Those Bells," for Word Records. The 21-year-old vocalist from Rahway, N.J. has appeared with Rev. Billy Graham in his Worldwide Crusades and will be featured on his TV special from Toronto Christmas Eve.

Top Spiritual Albums

- 1 **LOVE ALIVE** WALTER HAWKINS & THE LOVE CENTER CHOIR (Light 5705) (Word)
- 2 **LIVE AT CARNEGIE HALL** JAMES CLEVELAND (Savoy 7014) (Arista)
- 3 **FIRST LADY** SHIRLEY CAESAR (Roadshow RS 744R) (UA)
- 4 **THE COMFORTER** EDWIN HAWKINS SINGERS (Birthright BRS 4020)
- 5 **THIS IS ANOTHER DAY** ANDRAE CROUCH & THE DISCIPLES (Light LS 5678) (Word)
- 6 **JOY REV.** BRUNSON & THE THOMPSON COMMUNITY CHURCH CHOIR (Creed 3078) (Nashboro)
- 7 **HE'S STANDING BY** INSTITUTIONAL RADIO CHOIR OF BROOKLYN, NEW YORK (Savoy 14458) (Arista)
- 8 **AMAZING GRACE** ARETHA FRANKLIN (Atlantic 2-906)
- 9 **TONIGHT'S THE NIGHT** GOSPEL KEYNOTES (Nashboro 7181)
- 10 **FROM AUGUSTA WITH LOVE** SWANEE QUINTET (Creed 3077) (Nashboro)
- 11 **WONDERFUL** EDWIN HAWKINS SINGERS (Birthright BRS 4005)
- 12 **JESUS CHRIST IS THE WAY** WALTER HAWKINS (Light 5705) (Word)
- 13 **RIDE THE SHIP TO ZION** GOSPEL KEYNOTES (Nashboro 7172)
- 14 **SEE YOU IN THE RAPTURE** SENSATIONAL NIGHTINGALES (Peacock 59227) (ABC)
- 15 **STAND UP FOR JESUS** SAVANNAH COMMUNITY CHOIR (Creed 23076) (Nashboro)
- 16 **HANG ON HELPS ON THE WAY** REV. BILLY ROBINSON (Savoy 14432) (Arista)
- 17 **JAMES CLEVELAND PRESENTS** THE RUTH SCHOEFIELD EDITION (Savoy 14445) (Arista)
- 18 **MYRNA** MYRNA SUMMERS (Savoy 14446) (Arista)
- 19 **GOTTA FIND A BETTER HOME** ANGELIC GOSPEL SINGERS (Nashboro 7178)
- 20 **TAKING GOSPEL HIGHER** SENSATIONAL WILLIAMS BROTHERS (Savoy SGL 14436) (Arista)

Top Inspirational Albums

- 1 **MIRROR** EVIE TOURNQUIST (Word WST 8735)
- 2 **FOR HIM WHO HAS EARS TO HEAR** KEITH GREEN (Sparrow 1015)
- 3 **HOME WHERE I BELONG** B.J. THOMAS (Myrrh 6571) (Word)
- 4 **DALLAS HOLM & PRAISE LIVE** (Greentree R3441)
- 5 **GENTLE MOMENTS** EVIE TOURNQUIST (Word WST 8714)
- 6 **LIVE FROM NASHVILLE** JIMMY SWAGGART (Jim 126) (Word)
- 7 **EVERGREEN** NANCY HONEYTREE (Myrrh MSA 6553)
- 8 **MOMENTS FOR FOREVER** THE BILL GAITHER TRIO (Impact 2R3457F)
- 9 **HIS HAND IN MINE** ELVIS PRESLEY (RCA ANL 11319)
- 10 **RAMBO COUNTRY** THE RAMBOS (Heartwarming R3429)
- 11 **PRAISE BE TO JESUS** THE BILL GAITHER TRIO (Impact F3408)
- 12 **I HAVE RETURNED** KEN COPELAND (KCP 1002)
- 13 **LET ME HAVE A DREAM** DANNIEBELLE (Sparrow 1016)
- 14 **LOVE BROKE THROUGH** PHIL KAEGGY (New Song NS 002) (Word)
- 15 **MY HEART CAN SING** THE BILL GAITHER TRIO (Impact R3445)
- 16 **LADY REBA** (Greentree R3430)
- 17 **PRAISE VOL. 1** MARANATHA SINGERS (Maranatha H5008)
- 18 **ALLELUIA** THE GAITHER TRIO (Impact R3408)
- 19 **THIS IS NOT A DREAM** PAM MARK (Asian ARS 1003)
- 20 **ALIVE** MIKE WARNKE (Myrrh MSA 6561) (Word)

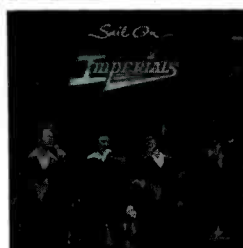
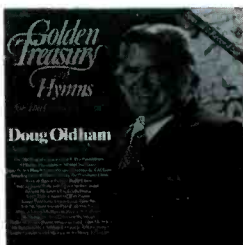
Gospel Reviews

DOUG OLDHAM — Golden Treasury Of Hymns — Impact 2R3496 — Producer: Bob MacKenzie — List: 6.98

Doug Oldham's new double album certainly lives up to its title. It is indeed a treasury, and his inspiring performance is pure classic gospel. Bob MacKenzie's production and Bill Purcell's orchestration likewise show intellectual and emotional artistry. Mediocrity is nonexistent — incredible for a 32 song package. Exemplary cuts are "Just A Closer Walk With Thee," "Deep River," "They'll Know We Are Christians By Our Love," "How Great Thou Art" and "The Lord's Prayer."

IMPERIALS — Sail On — Day Spring DST-4006 — Producer: Chris Christian — List: 6.98

On their new album, The Imperials maneuver through many musical idioms. Newcomers Dave Will and Russ Taft join Armond Morales and Jim Murray for their first Day Spring album and their maiden voyage with producer Chris Christian. There's plenty to choose from here. This record varies from the hard rock arrangement of "Water Grave" to the upbeat and politically timely "There Will Never Be Any Peace (Until God Is Seated At The Conference Table)" . . . Sounds like the Imperials have set sail for another Grammy.



Gospel Music Assn. Elects Officers And Board Members

NASHVILLE — In conjunction with the Ninth Annual Dove Awards Ceremony held here Nov. 29, the Gospel Music Association elected its new board of directors and officers for the coming year.

Presiding over the two-day conference were Gospel Music Association president John T. Benson III and executive vice president Hal Spencer.

Elected officers included Lou Hildreth, treasurer, and Norman Odum, secretary, while Ed Shea was re-elected as chairman of the board.

Vice Presidents

Elected to one-year terms as Gospel Music vice presidents were Aaron Brown, Ron Coker, Frances Preston, J. G. Whittfield, Herman Harper, Meurice LeFevre, Stephen Speer, Carrol Stout, Paul Olson, Wendy Bagwell and Charlie Monk.



CHERE SIGNS — Tami Chere, a 13-year-old who began her singing career at age three, recently signed with Light Records. Her first LP, "Keep Singin' That Love Song," is a blend of traditional and contemporary gospel songs. Pictured above at the signing are (l-r): Chere and Ralph Carmichael, president of Light Records.

Newly elected board members and the divisions they represent include Terry Blackwood, artists and musicians; Jesse Peterson, record companies; Pat Zondervan, publishers; Paul Stevens, radio and television; Paul Paino, talent agency artists' management; Jim Black, performing rights organizations; T. O. Tollett, merchandisers; Monte Nichols, church staff musicians; Larry Beisel, church staff musician; Eirc Aucoin, broadcast media; Larry Orrell, promoters; John Sturdivant, trade papers; Gordon Jensen, composers; and Arnold Ligon, public relations and advertising agencies. Mary Hillyard was elected to represent the associate membership while Bob Benson Sr. was elected director at large.

Wetherington, LeFevre Make GMA Hall Of Fame

NASHVILLE — The Gospel Music Association (GMA) inducted the late James "Big Chief" Wetherington and Eva May LeFevre into the GMA Hall of Fame here Nov. 29 during the ninth annual Dove Awards Ceremony. The two honorees brought the total number of Hall of Fame members to 26.

For 26 years, Wetherington sang bass for the famous Statesmen Quartet. In addition, he was president of his own music publishing company and directed the Golden Stairs Choir in Atlanta, where he lived. Accepting the honor on behalf of Wetherington's family was Hovie Lister, manager and owner of the Statesmen Quartet.

Eva May LeFevre was an original member of the LeFevres and sang with the group for 40 years before retiring last year. She is also one of the most highly respected members of the gospel music community. Accepting the award on her behalf was Don Butler, executive director of the Gospel Music Association and a longtime close friend of Mrs. LeFevre.

Triangle Records Group Announces The Formation Of New Chalice Label

NASHVILLE — Chalice Records was recently formed here as a division of Triangle Records, Inc. and will serve as a recording arm for contemporary gospel performers, according to Elwyn C. Raymer, vice president and general manager of Triangle.

The first contract for Chalice Records was recently inked with Emmanuel, a young gospel music group from Dothan, Ala. The members of the group — Jerry White, Kathie White, Roger McNeil, Mike Buchanan, and Don Sansbury — are excited about their album entitled "Flowing," produced by Bob Mulloy and scheduled for

release December 19. "Emmanuel is a refreshing group — a new sound," said Mulloy. Their writing has a unique drive and sense of communication. In "Flowing," we created an exciting product — a culmination of the talent, dedication and sincere ministry of the group." "Flowing" features original material by the group.

Raymer Comments

"We're enthusiastic about the possibilities for Chalice Records' continued growth and delighted to add this new dimension to our company," added Raymer.



CHALICE INKS EMMANUEL — The first contract for Chalice Records, recently formed division of Triangle Records Inc., Nashville, was signed by Emmanuel, a young gospel group from Dothan, Ala. Pictured standing are (l-r): Bob Mulloy, producer; group members Don Sansbury and Mike Buchanan; and Elwyn Raymer, vice president and general manager of Triangle Records. Shown seated are (l-r): group members Kathie White, Jerry White and Roger McNeil.

Jukebox Regulations

(continued from page 7)

known, type of sound system, record capacity and charge per play must be identified in the application. (The AMOA had suggested that the manufacturer's name, model number and name and record capacity would suffice.) The office commented: "We believe that the charge per play and type of sound system will assist in the identification of players having no serial numbers. In order to avoid any question as to the validity of a license where the charge or sound system is changed during the period of license, we have modified the proposed regulation to specify that this information shall be given as of 'the time the application is signed.' Contrary to the suggestion of the performing rights societies, however, these identification elements are not being required for all jukeboxes, but only those lacking serial numbers. Otherwise, the office said, the requirement would pose an undue burden on operators and result in added operating costs "to be deducted from royalties available to copyright owners."

Size and format of certificate — this was debated at some length at the hearings (an unobtrusive sticker the size of a title strip was the AMOA's goal) and the office made its decision as "a matter of administrative discretion, to be determined . . . by the nature of the information it must include" and to make computer processing easier. The certificate as adopted will consist of two parts, each 1" x 3" (suitable for the title strip panel).

Wall boxes — agreeing with all parties in the question of whether multiple "wall boxes" operating from a remote master unit require special provisions, the office decided these systems "constitute only one player for the purpose of the statute." Only one certificate (requiring a single royalty payment) will be issued for each wall box system.

The regulation also determined that the sale or transfer of a jukebox during a period for which the certificate has been issued will not require a new application; replacement certificates may be obtained for a fee of \$4, and separate applications must be submitted for players covered by half-year (\$4) fees.

Copies of the form, officially titled "Application for Recordation of Coin-Operated Phonorecord Players," are available free from the Licensing Division, U. S. Copyright Office, Library of Congress, Washington, D.C. 20557.

Haldeman Opens Hank's Music Enterprises, Inc.

LOS ANGELES — Hank's Music Enterprises, Inc., a new independent production/publishing company representing publisher's catalogs, recording artists and songwriters, was recently opened by Hank Haldeman at 11746 Goshen Ave. here.

Staff Producer Only Way For Lenny Waronker

(continued from page 9)

wouldn't hesitate going outside," he said.

Warners' A&R/producer staff consists of Waronker, Ted Templeman, Russ Tittleman, Gary Katz, Steve Barry and, until recently, Tommy LiPuma. The company also has a new production agreement with Michael Omartian.

"I like the idea of an A&R staff; it's like a workshop. We have six record producers that are really incredible. They all have years and years of experience behind them. For a record producer this is a paradise," Waronker said.

"When you are working on an album, you



Lenny Waronker

have day and night contact with other producers. If you run into a problem and you just don't know what to do, you have five or six people to go to. They each have their own strengths which are unique. So we have kind of a forum, not only for the records we produce, but for other things, company things. We even have A&R meetings."

A staff producer gets a salary, Waronker said, plus a percentage of the album's sales. Though an independent producer might make more money on a record, for Waronker the pluses of his job far outnumber the minuses.

He also said he is not limited to producing Warner Bros. acts because he is a member of their staff, but that those artists he is involved with keep him busy enough without going outside.

"I suppose I might (produce a non-Warners' artist), depending on the act. But only if it was something that really made sense to me, something that I really thought I should do.

"I don't like to do business in a lot of places," he added. "It's better for me to do it all in one place. I'm satisfied here."

Once he gets in the studio, Waronker strives to let the personality of the artist, rather than the producer, come out on record. One of the jobs that gave him the most personal satisfaction was James Taylor's "Gorilla" album, considered by many to be the album which brought Taylor back into the pop spotlight.

"I knew after working with him for about a week and a half that he was a tremendous talent," Waronker said. "He is also a great

musician — a great natural musician — and I knew he could make a great 'record' record, rather than a kind of a folk record. It could be kind of fancy.

Suggested New Ideas

"We didn't really know where to start, but one night after one of the sessions, Russ and I started discussing what we could do, so we wrote down a list of things to do. As it turned out, about 85% of them worked. We suggested some instrumentation and other things that James hadn't tried before, but we felt they would help.

"That's one of the roles I think a producer should have, and that's help a real talented person step forward," he said. "It was a really satisfying experience; it was fun working on that record. I think that record holds up today. It has a certain charm you don't often get in a record. We helped inspire him to try some new ideas."

Co-Production

Waronker often shares production credit with Russ Tittleman, as was the case with the "Gorilla" album, Templeman or the artist, in the case of Randy Newman's latest "Little Criminals" and Lightfoot's soon-to-be released "Endless Wire."

"I co-produce a lot," he said, "because it gives me the opportunity to bounce ideas off someone else. Russ Tittleman and I have an amazing relationship in the studio. He is a real good musician, whereas I don't play, but I have good musical instincts.

"We often think about the same things, to different degrees. There are times when we are in the studio and have exactly the same idea. That may seem strange for a co-production situation. Some people think you should balance each other," Waronker said.

When there is someone else who has the same opinion, he said, "this fortifies you and makes you go after something with even more enthusiasm. I hate the word 'cosmic' but there are times when I'll say, 'I think we should do it this way' and he'll say, 'I was just going to say that.' And it happens more often than not. I think the records have a certain kind of flair because of that."

Produced By Phone

Co-producing with the artist has resulted in some unusual situations as well, he said. With Gordon Lightfoot's forthcoming album, Waronker said, Lightfoot recorded most of it by himself in Toronto, sending the tapes to Waronker to complete the production work.

"He came down for all the mixing, but it was funny because most of the time it was like producing by phone. I'd say, 'Why don't we add some tambourine here, or whatever,' and we'd be on the phone going over each song deciding what goes where."

What about working with Randy Newman? "He produces by mail," Waronker joked. "We've known each other so long it's amazing we can get in the studio and work at all. But it has worked, especially the last record."

Waronker has produced all six albums Newman has recorded since his debut album on Warner Bros. back in 1968. Before coming together professionally for that project, they had grown up and gone to school together in Los Angeles, so Waronker said it was particularly gratifying to see "Little Criminals" become a hit.

Making A Pop Record

"It's amazing to think that a whole bunch of people are going to have that record. It's not your everyday rock and roll record," Waronker said, although he admitted they were out to make a pop record this time.

"We wanted to make this one more accessible. We helped him with his vocals, the basic tracks, where to add guitar, etc., since he hadn't been in the studio for three years."

He did say he and Newman were still having a hard time adjusting to the fact that Newman's admittedly strange wit is meeting with mass acceptance.

"Randy and I have been talking about this and at one point, we would really like to follow some 10-year-old who goes in and buys the album for 'Short People' and takes it home and listens to it, and see what the expression on his face is."

Knew Someone

Since there is no school for record producers, Waronker, like many others, got into his profession because he knew someone in the business.

"My father started a record company," he said, referring to Liberty Records, started by his father Sy Waronker, "and I, just being around it, got interested in all different kinds of records — jazz, pop and R&B a little later on.

"By the time I was a junior in college, I started to work for Snuff Garrett. That was an incredible experience. I used to do that during summers. It was the most studying I've ever done in my life. I was going to college at the time, but that was nothing. I'd watch Snuff and try to hear what he was listening to and try to figure out what the heck those guys were trying to do."

Later, he said he went to New York to do record promotion, then came back to the west coast still doing promotion, but was unsatisfied. "I was hanging on but I wasn't particularly interested. So I went into publishing, which was a terrific experience because in those days you had to do demonstration records, which you'd take around to record producers. There weren't that many singer-songwriters who covered their own material then," Waronker said.

Instead of just selling a song, through the demonstration records Waronker presented producers with a complete record, arrangement and all. "I really got in the trenches then just by making demos. Some of them came out real well and one was picked up as a master by somebody at Warner Bros.

"They decided they needed an extra A&R person, so they offered me a job."

EXECUTIVES ON THE MOVE

(continued from page 12)

ministrative assistant, she has worked for ABC two years. Sharon McClenton has been promoted to national coordinator, special markets. She has been with ABC three years. Grace Spann will be responsible for covering New York and surrounding areas. She previously did independent promotion for several labels, including Philly International. Larry Farmer will cover the mid-west territory. He comes to ABC from RCA Records, where he did promotion. John Hudson will cover the Michigan area. He previously did independent promotion out of Detroit. Gloria Dalcour will cover the Louisiana area. Formerly, she was with All South distributors. Kermit Payne will cover the Georgia and Florida area. Michael Williams will cover the Tennessee and South Carolina areas. He last worked for RCA Records, doing promotion.

Kayen Named at Atlantic — Barbara Kayen, former pop singles pop promotion coordinator for Atlantic Records in New York, has been promoted assistant to the director of national secondary promotion. She came to Atlantic in March, 1975, as a secretary in the promotion department. She started in the music business as executive secretary in Columbia Records' A&R Department; and later worked as executive secretary in that company's jazz department prior to joining Atlantic.

Shimp Appointed At CBS — CBS Records has announced the appointment of Steven Shimp to associate director, inventory planning for CBS Records. He has worked in several capacities in inventory management since 1974.



MUNI HONORED—WNEW-FM program director Scott Muni was recently honored as the recipient of the Tom Donahue Award for contributions to FM radio. The Donahue Award was a special feature of the DIR Broadcasting First Annual North American Rock Awards. The presentations were broadcast last month on 250 stations throughout the U.S. and Canada. Pictured at a reception in New York are (l-r): Mel Karmazin, vice president and general manager of WNEW-FM; Varner Paulsen, vice president of administration for Metromedia Radio, of which WNEW-FM is a part; Bob Meyrowitz, president of DIR; Muni; George Duncan, president of Metromedia; and Peter Kauff, executive vice president of DIR.

Rod Stewart Air Supply

FORUM, L.A. — It was deftly executed, visually pleasing and delivered to the audience over a top-notch sound system but the Rod Stewart show, simply titled "The Concert," was more than anything else, a riotous celebration of the most basic values present in rock music.

The careful planning that went into the show was obvious in the pre-recorded segments that played prior to and following the show itself, using "The Stripper" to warm up the crowd, and music from "That's Entertainment" to send them home smiling. The stage setting, simple and classy, helped set a mood while allowing a maximum of movement. And Stewart is quite a mover.

Supremely confident, Stewart was at the same time warm and accessible, accepting the hats and flowers that were tossed onto the stage and often working them into impromptu routines that were light and charming. But his was an energy that was not to be contained. Like a human dynamo, Stewart played to the audience all the while, running to opposite sides of the stage and exhorting the packed house to clap their hands or sing the lyrics to familiar tunes. Yet, despite the frenetic activity, Stewart was always composed enough to use his body when necessary to interpret or emphasize particular passages with movements that were elegant examples of modern dance.

Stewart's voice, always one of the most distinctive in rock, was in fine form this evening, delicately balancing between gritty and raw and smooth and sensual. Perhaps the power in Stewart's voice was unleashed by the outstanding instrumental support he received from his musicians, a sextet of the finest players Stewart has worked with in years. Possibly by accident, more likely by design, the arrangements on the newest material and the more upbeat of the old, favor heavily a thundering Rolling Stones style occasionally spiced by sizzling Chuck Berry licks and Jerry Lee Lewis piano runs. And it's all kept in perfect time by drummer Carmine Appice, a stick-man of awesome skill.

Stewart's live show proves without a doubt that the consistent high quality of his latest album is no fluke. Stewart is performing his best music ever while preening and prancing like the superstar he has become. But his ever-ready smile indicates that there is also a genuine warmth behind the rocker facade, an endearing trait for an artist of his stature.

Air Supply, a debut Columbia act, opened the show with a mainstream pop selection of tunes featuring light airy arrangements and polished vocal delivery from the dual lead singers. Though one plays (guitar) and the other doesn't, Air Supply is backed on this trip by a nifty little band that provides a slick undercurrent of sound but handily avoids stealing the spotlight from soloists. **chuck comstock**

Jean-Luc Ponty

SANTA MONICA CIVIC AUDITORIUM — Jean-Luc Ponty has a red violin and a blue violin and a green violin and a black violin and he knows how to play all of them with grace and speed. He was, quite simply, outstanding. His work continues to expand the definition of the violin in contemporary music. Whether conducting the band with

his bow or taking an enveloping solo, Ponty presented himself as a musician firmly in command of his music and medium. Surrounded on stage by potted palm trees, he guided his exceptionally talented band to the reaches of electronic fusion jazz. It was rare a evening of entertainment.

In a certain sense, Ponty has the best of two worlds. Trained as a classical musician, he combines precision with the driving excitement of the all-out jam. The complexity of his compositions demands excellence from each player. The pattern work supplied by top Detroit bassist Ralphe Armstrong quickly brought him to the forefront and throughout the evening, Armstrong was a featured soloist and crowd favorite. Through the use of a distortion unit, he achieved a synthesis of bass and lead guitar style. He could make his instrument caress or howl.

Allan Zavod is a man who likes to show his fingers at work on the keyboard of his piano-synthesizer. And he can dance! The solos of Jamie Glaser and Daryl Steurmer on guitars intertwined to create powerful movement. Steve Smith on drums was the only musician whose instrument was not electronic and this achieved an effect common to studied jazz; the drums played a crucial role in binding together the expansive solos of the other players.

Ponty's music at its best creates an imaginative space. During the lengthy suite of "The Struggle Of The Turtle To The Sea," a cut from his latest album on Atlantic entitled "Enigmatic Ocean," Ponty provided a rising development of sound which acted like a blank wall or a crack in the pavement in stimulating fantasy and anticipation. The number was marred only by what seemed the gratuitously short moments at the grand piano by Ponty.

Also, Ponty's experiments with electronic were highly successful with the possible exception of the use of an electronic metronome which came across as overly artificial (perhaps because of Ponty's self-conscious application). However, on another number Ponty created a stunning effect by utilizing a repeat device which allowed him to provide his own rhythm upon which he soloed.

peter hartz

Jerry Lee Lewis

CRYSTAL PALACE, MONTCLAIR — One of the most interesting sides of a Jerry Lee Lewis performance is that you never know what's coming next.

Sooner or later, you know he will probably get around to doing his classic "Great Balls Of Fire," "Drinkin' Wine Spo-Dee-O-Dee" and "Whole Lotta Shakin' Goin' On." You just don't know when or exactly how he'll do it.

The Killer also avoids the safe, easy route when it comes to choosing his venue. Rather than showing up at the Palomino, where he is always assured an adoring SRO audience, he picked the Crystal Palace this time out, where he was forced to work to get a response from the generally older and sometimes hostile crowd.

In his 55-minute set, he went through all or parts of 17 songs and covered everything from straight-forward rock and roll to pure country and western styles.

Lewis also showed how much The Killer persona can accomplish with a minimum of action. During the traditional "One Rose," for instance, he turned his head just slightly in the direction of the audience and raised one eyebrow in that provocative fashion of his and elicited a greater response than many performers get by jumping all over a

stage.

And singing "White Christmas," who but The Killer could get away with singing "O! Jerry Lee's dreaming/Of a white Christmas?" It's not unusual for him to break into "Great Balls Of Fire" then stop abruptly after signing the first line, or end another song in the middle (as he did on Hank Williams' "Your Cheatin' Heart") and settle into "Middle Age Crazy."

His flamboyance is increased by the contrast between understatement (peering out subtly at the crowd over the top of his sunglasses) and overstatement (his exaggerated piano technique which includes karate chops, two fingered hunt and pecking along with the "usual" elbows, heels and hips on the keyboard).

Perhaps the most wonderful element of The Killer character is that he has not mellowed over the years. Rather, he is still known to lash out at members of his band and the audience. It's always reassuring when a legend can live up to his reputation. At each performance, Jerry Lee not only lives up to his legend, but adds to it.

randy lewis

Steve Goodman Mac McAnally

ROXY, L.A. — It was obvious that Steve Goodman was going to have a good time. Although it was well after midnight and many of the fans on hand for the second show had opted for a coffee pick-me-up in lieu of booze, Goodman made an energetic entrance by bob-bob-bobbin' on stage to the tune of "Red Red Robin" — singing "wake up you sleepy head" through a half-laugh.

From his foot-stomping bounce to his exuberant hand-claps Goodman's rendition of the tune radiated energy. And it had quite an arousing effect on the crowd's collective adrenal gland.

Goodman's enthusiasm is probably at least partially generated by the spontaneity which is characteristic of his performances on stage. Unlike many solo artists, whose shows eventually become somewhat stiff and formulaic, Goodman rarely repeats songs from one show to the next and often allows the ending of one tune to segue into the beginning of whatever song next comes to mind. The effect is refreshing — probably as much so for Goodman as his audience.

But it's not only Goodman's live performances that are noteworthy — the scope of his material also deserves merit. Goodman's musical roots apparently cover a lot of ground. Though he is often categorized as a country/folk artist, it is difficult to imagine hearing songs such as Sam Cooke's "Havin' A Party" or the old pop tune "I Think We're Alone Now" in performances by other artists of that genre.

Goodman's original compositions, which accounted for most of the show, also reflect a concern for variety. Humorous tunes such as "This Hotel Room" and the new "Men Who Love Women Who Love Men" provide an excellent emotional balance to Goodman's touching tribute to his father "My Old Man" and the as-yet-unrecorded "Smoothies," a song about his grandparents' admiration for an aging couple of professional skaters.

Joining Goodman for half of each show was mandolin-player extraordinaire Jethro Burns, formerly of Homer And Jethro, who excelled on solos and provided a perfect instrumental backdrop to Goodman's guitar at other times. The duo's treatment of the old Homer And Jethro parody of "Don't Let The Stars Get In Your Eyes" proved a real crowd-pleaser.

Opening the show was Mac McAnally whose songs, like Goodman's, exhibit a real craft for lyrics. An excellent guitarist of the folk mold and a more than competent pianist, McAnally treated the audience to some humorous new songs like "She's A Doll" as well as some familiar tunes off his first album.

jeff crossan

Phillip Jarrell Fresh

TROUBADOUR, L.A. — Curiosity was inevitable as the Troubadour presented Motown artists Phillip Jarrell and Fresh. A pale southern gentleman and a funk-rock band on Motown...? It promised to be an interesting combination for an evening's entertainment, as well as a refreshing diversification for a record label.

Phillip Jarrell sings love songs. In fact, he sings them so beautifully that they may well become his trademark. His presentations of "Pretty Lady" and "Only You" were full of tenderness and sincerity. Jarrell co-authored "Torn Between Two Lovers" with Peter Yarrow and the emotional conflict which inspired the song was a great deal more evident in his interpretation than in the more familiar hit version. This can also be said of "I'm Dying," the single pick from Jarrell's album.

Other veins of material included "There's Too Many City Folks Singing Country Music" and "Too Many Saturday Nights" which featured strong rhythmic guitar and chorus lines that the audience was soon singing along with, regardless of the unfamiliarity of the song.

Fresh opened with an instrumental "Feeling Fresh" that introduced a fuller sound from this newly-re-signed band that anticipates the release of their first album on Motown in January.

Fresh continues to be a very exciting band, both visually and musically, and as their set moved through "How Does It Feel To Be A Star" and into "Whatever Happened To Rock And Roll," it was evident rock and roll hadn't gone anywhere, it was there right in front of us on the stage.

"Hey Kid," in a somewhat more quiet mood, featured new band member George England on clarinet, who also does a great job on saxophone. Bill Pratt's exuberant vocals played off Paul Marshall's guitar and led the band through old and new material such as "Preparation," "Let Yourself Go," and "Everybody's Got Something to Say." "Sweet Music" shows off rhythm guitarist Elaine Mayo and bassist Mylo Martin, along with rock-steady drummer Fred Allan and Frank Savino, the new man on keyboards.

Fresh is an important rock fusion band and they are obviously glad to be back. The audience at the Troubadour was equally glad to have them.

janet bridgers



RECORDING ARTISTS MEET — A private supper party was held recently in Westwood for Daryl Hall and John Oates. Among the attendees were (l-r): Jesse Cutler, whose debut album is due out in January, and Andy Gibb.

COIN MACHINE



AMOV OFFICERS — During their 1977 annual convention, members of the Virginia state operators association voted on a new name, Amusement & Music Operators of Virginia. Pictured above are the group's newly elected slate of officers and board members. Shown standing are (l-r): William Sams, director; John Cameron, director; Curtis H. Hudson, president; Arthur Bazaco, director; Lou Corso, secretary-treasurer; and Harry Fake, director. Shown seated are (l-r): R. W. Claude, director; Jesse Richardson, director; C. E. Morse, second vice president; Clara Biley Hogg, first vice president; M. L. Holland, director; and Rex Whitley, director. AMOA will celebrate its 20th anniversary in 1978.

Williams Kicks Off Series Of Schools On Electronic Pins

CHICAGO — In conjunction with the recent release of its first electronic pinball machine, "Hot Tip," Williams Electronics, Inc. launched an extensive program of service schools centering on solid-state technology. In its initial stage, the program consisted of a series of three-day schools held at weekly intervals over a three-week period.

The classes were conducted by the firm's electronics engineers Ron Crouse and Paul Dussault, at the Chicago-O'Hare Holiday Inn. Personnel attending the various ses-

sions represented Williams' network of U. S. and foreign distributors.

Purpose

A main purpose of the continuing program is to familiarize distributor personnel with the various operational and servicing aspects of the solid-state system, to help them become "comfortable" with it, as Williams' president Michael Stroll stated.

"We feel that it is very important for Williams, and any other manufacturer who has made a conversion as significant as this

(continued on page 49)

L.A. One-Stop Takes Unique Approach To Marketing 45s

LOS ANGELES — California Music Co. here, one of the nation's oldest one-stops, is merchandising its vast selection of oldies singles in a way designed to make life easier for the jukebox operator.

The concept is based on periodic mailings listing from 100 to 150 of the more than 3,000 titles currently available from California Music. To place an order, the operator simply checks off the selections he wants and returns the pre-paid mailer. Phone orders are also accepted, and California Music will furnish free title strips.

Each selection is number coded so that it can be located easily in the corresponding in-store rack, where the records are arranged alphabetically according to the label and artist. The titles are also cross-referenced in a three-by-five index card file that lists both the A and B sides of the record.

Boon To Operators

Although the program was conceived as a service to both resale and jukebox customers, it has proved to be a particular boon to music route operators, according to California Music's Shirley Dennison.

"The response from jukebox operators has been fantastic," said Dennison, who devised the concept. "They don't have to spend hours looking through our racks to see what we have. It really saves time, and a lot of people didn't realize we had such a good selection."

The first mailer went out last January, with number 18 due out shortly. The selections cover a broad range of material, ranging from Glenn Miller and the Andrews Sisters to the Rolling Stones and Paul McCartney And Wings.

'Simple Economics'

As for why oldies are such a high priority item at California Music, it is a matter of simple economics, according to Ron Ricklin, whose father, Sam, founded the one-stop back in 1937.

"We had to push our oldies business to



Shirley Dennison checks the one-stop's latest mailer against records placed in the in-store racks.

make up for the retail accounts we have lost," said Ricklin, noting that the one-stop's wholesale price for albums is often higher than the price charged by major southern California retail chains like the Wherehouse, Licorice Pizza, Tower and Music Plus.

Ricklin continued that the record companies are "beginning to realize the importance of the oldies market. In the past, it would take from six months to a year or

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Sunbirds Appoints Three Distributors

CHICAGO — Bob Nallick, president of Sunbird Corporation of Minneapolis, announced the addition of three major distributors for Sunbird's electronic wall games, "Super Bowler" and "Fowl Play."

The newly appointed distributors are Hanson Distributing of Bloomington, Minnesota; Central Distributing Co. of Omaha, Nebraska; and Empire Distributing of Chicago. Empire will distribute the line through their locations in Chicago, Indianapolis, Detroit, Green Bay and Grand Rapids.

Commenting on the introduction of Sunbird's newest electronic wall game at the recent AMOA Exposition, Nallick said, "There's no pun intended, but 'Fowl Play' is already off to a flying start. We received strong orders for it at the show and when you see someone as important to the market as Hanson Distributing placing a major order for a game Hanson president Ray Hibarger saw at the show for the first time, you know you've got a winner."

In noting that the new appointments will further strengthen Sunbird's current distribution network, Nallick added, "Empire Distributing and Central Distributing are the type of people who simply must be convinced a product will be good for them and their customers before they will handle the distribution. We're very proud to have our product in their hands."

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

- 1 STAYIN' ALIVE BEE GEES (RSO 885)
- 2 LONG, LONG WAY FROM HOME FOREIGNER (Atlantic 3439)
- 3 SHOUT IT OUT LOUD KISS (Casablanca 906)
- 4 TOUCH & GONE GARY WRIGHT (Warner Bros. 8494)
- 5 BOATS AGAINST THE CURRENT ERIC CARMEN (Arista 0295)
- 6 CELEBRATE ME HOME KENNY LOGGINS (Columbia 3-10652)
- 7 GOD ONLY KNOWS MARILYN SCOTT (Big Tree 16105)
- 8 DESIREE NEIL DIAMOND (Columbia 3-10657)
- 9 IF I CAN'T HAVE YOU YVONNE ELLIMAN (RSO 884)
- 10 SANTAFLY MARTIN MULL (Capricorn 0282)

TOP NEW COUNTRY SINGLES

- 1 I WISH YOU WERE SOMEONE I LOVE LARRY GATLIN (Monument 45-234)
- 2 SHAKE ME I RATTLE CRISTY LANE (LS GRT 148)
- 3 GOD MADE LOVE MEL McDANIEL (Capitol 4520)
- 4 I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL (Scorpion/GRT 149)
- 5 WHAT DID I PROMISE HER LAST NIGHT MEL TELLIS (MCA 40836)
- 6 THROWIN' MEMORIES ON THE FIRE CAL SMITH (MCA 40839)
- 7 DO I LOVE YOU (YES, IN EVERY WAY) DONNA FARGO (Warner Bros. 8509)
- 8 A CHRISTMAS TRIBUTE BOB LUMAN (Polydor PD 14444)
- 9 TO DADDY EMMYLOU HARRIS (Warner Bros. 8498)
- 10 SOME I WROTE THE STATLER BROTHERS (Mercury 55073)

TOP NEW R&B SINGLES

- 1 BABY, BABY MY LOVE'S ALL FOR YOU DENIECE WILLIAMS (Columbia 3-10632)
- 2 LADY LOVE LOU RAWLS (Phila. Intl./CBS 3634)
- 3 AIN'T GONNA HURT NOBODY BRICK (Bang 735)
- 4 I LOVE YOU DONNA SUMMER (Casablanca 907)
- 5 TOO HOT TO TROT COMMODORES (Motown 1432)
- 6 ALWAYS AND FOREVER HEATWAVE (EPIC 50490)
- 7 SOFT AND EASY BLACKBYRDS (Fantasy 809)
- 8 I CAN SEE CLEARLY NOW RAY CHARLES (Atlantic 3443)
- 9 DO YOU LOVE SOMEBODY LUTHER INGRAM (Koko 728)
- 10 LET'S HAVE SOME FUN BAR—KAYS (Mercury 73971)

TOP NEW MOR SINGLES

- 1 CANDLE ON THE WATER HELEN REDDY (Capitol 4521)
- 2 SOMETIMES WHEN WE TOUCH DAN HILL (20th Century 2355)
- 3 GOODBYE GIRL DAVID GATES (Elektra 45450)
- 4 HOW CAN I LEAVE YOU AGAIN JOHN DENVER (RCA PB 11036)
- 5 JUST THE WAY YOU ARE BILLY JOEL (Columbia 3-10646)

IMA Dates Set

CHICAGO — The International Coin Machine Exhibition, known as IMA, will be held in West Berlin during the period of April 26-28. It will feature coin-operated payout and amusement machines, as well as accessories and related products produced by American and foreign companies.

The event, scheduled every other year, is worldwide in scope and attracts a significant U.S. representation. Based on present commitments, exhibition officials anticipate the 1978 show will exceed the record established at the '76 convention.


The exhibition is organized by AMK and further information may be obtained by contacting them at Messedamm 22, D-1000 Berlin 19.

Harry Berger Dies

CHICAGO — Harry Berger, prominent New York distributor, died on December 6 at the age of 61. He was a member of the coin machine industry for more than 35 years and organized West Side Distributing Co., which is now known as Manhattan Coin Machine Company, located at 601 Tenth Ave. in New York.


The firm is the distributor of several major equipment lines and will continue to operate under the direction of Berger's son, Richard, who has been actively involved in the business.

Funeral services were held in Riverside Memorial Chapel in New York City. Survivors include his wife Marcia and two sons, Richard and Robert.



IMA
Berliner Automaten-Tag
BERLIN 1978

Intern. Münzautomaten-Ausstellung
vom 26. bis 28. April 1978
Messeplatz am Funkturm
International Coin Machine
Exhibition



ima '78 · Information AMK Berlin
Messedamm 22, D-1000 Berlin 19

IN REVIEW: Following is a photographic lineup of some of the new amusement machines introduced by the various games manufacturers and dated according to their exposure in Cash Box.



ATARI 'STARSHIP 1.' Single player video machine, patterned after the theme of space travel. Outstanding design and three-dimensional visual effects. Built-in self test system. (8/13/77).



BALLY 'QUARTERBACK.' A 2-player flipper and, as the name implies, it is based on football. Two new features delay the ball's plunge into the outhole, for added challenge. (8/13/77).



GOTTLIEB 'CENTIGRADE 37.' A huge thermometer in the backglass design lights up to illustrate scoring advances, which adds to the appeal of this single player. (8/20/77).



BRUNSWICK COIN-OP BILLIARD TABLE. Built for durability on location, table comes in both 7' and 8' sizes. Coin slide mechanism is standard equipment. (8/27/77).



GOTTLIEB 'JET SPIN.' A 4-player pingame with factory's exclusive roto-targets and vari-targets adding to playfield excitement. High scoring capability. (8/27/77).



ATARI 'TIME 2000.' Double flipper action, double and triple bonus features and Atari's wider than standard size playfield, are among highlights of this exciting 4-player. (9/3/77).



WILLIAMS 'RANCHO.' Western motif dominates cabinetry and design. Build-up scoring, advance bonus capability and plenty of top to bottom action. A 2-player. (9/10/77).



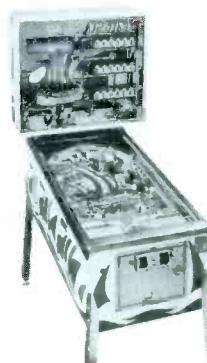
WILLIAMS 'ROAD CHAMPION.' Solid state video game based on auto racing. A steering wheel and foot pedal for realism, plus outstanding sound effects. (9/17/77).



RAMTEK 'STAR CRUISER.' A battle of the starships, this video game accommodates 2 players and provides all of the realistic 'tools' for player control in battle. (9/17/77).



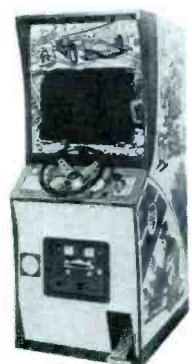
GREMLIN 'DEPTH CHARGE.' Offensive and defensive action as players maneuver battleships, sink submarines and avoid being hit. Various scoring options. (9/24/77).



WILLIAMS 'ARGOSY.' A 4-player pin-game. Playfield attractions include three stretched rubber rebounds and two roll-over buttons for advancing bonus. High scoring capability. (9/24/77).



ATARI 'SUPER BUG.' A fun filled road rally race in a modified VW 'bug,' with challenging obstacles like oil slicks and parked cars along the way. (10/77).



MIDWAY 'LAGUNA RACER.' A single player video game with gear shift, accelerator speed control and all of the realistic features and thrills of auto racing. (10/8/77).



GREMLIN 'HUSTLE' COCKTAIL TABLE. An adaptation of Gremlin's popular upright machine, the table accommodates one or two players. Produced in limited quantity. (10/8/77).



STERN 'PINBALL.' This model marks the factory's entrance into the solid state pin arena. Advanced technology combined with traditional pinball play action. (10/8/77).



EXIDY 'ROBOT BOWL' COCKTAIL TABLE. Animated bowler, realistic scoring, sound effects, 'beer frame' and all of the features of Exidy's upright version. (10/8/77).

COIN MACHINE

CHICAGO CHATTER

As a follow-up to the December series of electronic service schools sponsored by Williams Electronics, Inc. here in Chicago, (details elsewhere in this issue), the factory will sponsor additional classes in January of '78 and then bring the specialized courses right out to distributor locations across the country so that operators can take advantage of the opportunity to learn about the firm's new solid-state system. Besides providing the knowledge for operating the equipment properly, the program also functioned as a marketing survey to some extent, since there was time allotted at each school for factory/distributor dialog and exchange. The Williams people are very gratified that the initial series met with such enthusiastic response.

D. GOTTLIEB & CO.'s marketing veepee **Marshall Caras** notes that the factory's "Cleopatra" solid-state electronic pinball game was the "leading attraction" at the recently held MIDCON Electronics Show. Purpose for displaying the model was, in part, to "demonstrate the latest state of the art accomplishments with microprocessors." However, as Marshall further pointed out, Cleopatra's entertainment value seemed to outweigh the technical aspects as evidenced by the enthusiasm of attending scientists, engineers and technicians frequently seen competing on the machine and, in scientific fashion, carefully documenting high score achievements. . . . Another of the factory's star attractions is the current 2-player "Gridiron," which was placed in the new, million dollar Green Bay Packers Hall of Fame, noted to be among the newest and most popular additions in the state of Wisconsin. People by the thousands visit the Hall of Fame each week so "Gridiron," for its timeliness and football theme, is being heralded as a great attraction — not to mention the positive PR value of such widespread exposure, for the entire industry.

THE WELCOME MAT WAS OUT at Empire Dist. Dec. 13 for the local showing of the new Rock-Ola phono line. A full house was expected.

IN THE MAIL: The amusement machine industry of Australia will sponsor a national convention during the period of February 23-25, 1978 at the Ford Pavilion in Sydney. The group's call letters are AMOA.

EASTERN FLASHES

Universe Affiliated Int'l. prexy **Barry Feinblatt** notes that shipments of the recently premiered Plamatic "Space Gambler" solid-state pingame are en route to distrib. Model, which employs the outstanding RCA C-Moss system, was successfully debuted at AMOA and is being equally well accepted by ops, as Barry mentioned. He also tipped us to the next Playmatic solid-state 4-player, called "Big Town," which is scheduled for upcoming release. Watch for it. Planning ahead for ATE, Barry said he will once again attend the show, exhibiting the Playmatic line along with the popular "Whack-A-Mole." Latter has really developed into a high earning piece and Barry recently appointed a distrib for it in the United Kingdom. . . . Robert Jones Int'l.-Dedham, after holding a very well attended 2-day Rock-Ola showing at the Dedham premises, scheduled a series of territorial showings in Springfield, Mass., Lewistown, Maine, etc. The games picture out there, as noted by **Bob LeBlanc**, seems to focus on Exidy's "Circus" and Bally's "Eight Ball." A Bally service school is currently on the planning board. . . . Nice chatting with **Alan Bruck** of Banner Specialty in Philly and hearing his very optimistic views about coinbiz for 1978. Flippers will continue to be a dominant force in the overall sales picture, he said, with increased emphasis stemming from the appeal of the machines as well as the positive exposure they're enjoying via television and the mass media. It will be a good year for games equipment in general, as he noted further, and based on present momentum and Banner's initial success with the outstanding new Rowe line, phonographs should definitely be very much in the sales spotlight in 1978. . . . Despite the accumulation of nearly a foot of snow in No. Tonawanda, Wurlitzer's **C. B. Ross** was in mighty good spirits when we spoke with him, the reason being that the dock container strike was finally settled on the east coast and shipments of the Wurlitzer phonographs were at last starting to move. The process is not too speedy, though, so he's still appealing to customers to be a little patient — and heaven forbid that additional snow should fall, to delay things.

CALIFORNIA CLIPPINGS

Pinball machines are once again in operation in Portland, Ore. "after a five-week shutdown prompted by a City Council squabble over whether a temporary, year-long ordinance permitting them should be made permanent," according to a front page story in the Dec. 11 edition of the *Sunday Oregonian*. The story went on to report that "pro-pinball forces prevailed" by a one-vote margin. In addition to the page one story, the paper carried two related stories inside and a picture of an 18-year-old youth in an arcade playing Atari's

1978 State Association Calendar

Jan. 13-15: Music Operators of Minnesota; annual conv.; Holiday Inn Central; Minneapolis, MN.
Jan. 20-21: Oregon Amusement & Music Operators Assn.; annual conv.; Embarcadero, Newport; OR.
Feb. 3-5: South Carolina Coin Operators Assn.; annual mtg.; Carolina Inn; Columbia, SC.
Mar. 31-Apr. 1: Music Operators of Michigan; annual conv.; Michigan Inn; Southfield, MI.
Apr. 7-9: Florida Amusement Merchandising Assn.; annual conv.; Marriott Olympic Villas; Orlando, FL.
April 21-23: Wisconsin Music Merchants Assn.; spring conv.; Abbey Resort; Fon-

tana, WI.

May 19-21: New York Music & Amusement Assn.; annual conv.; Stevensville Country Club, Swan Lake, NY.
June 2-3: Ohio Music & Amusement Association; annual conv.; The Columbus Hilton Inn; Columbus, OH.
June 8-10: Music Operators of Texas; annual conv.; La Quinta Royale; Corpus Christi.
July 21-22: Montana Coin Machine Operators Assn.; annual conv.; Fairmont Hot Springs Resort, near Butte, MT.
Sept. 22-23: Amusement & Music Operators of Virginia; annual conv.; John Marshall Hotel; Richmond, VA.

"Time 2000" solid-state flipper.

PROJECT SUPPORT ENGINEERING'S **Satish Bhutani** notes that the firm's new "Desert Patrol" video shooting game is "doing absolutely fantastic. I can't keep up with the orders." Commenting on the game's attraction, Bhutani added, "It's a novelty; there's never been a machine gun game quite like it. Also, the play action is very good."

THE RECENT OPEN HOUSE AND PREMIER at Portale Automatic Sales' new San Francisco showroom "couldn't have gone better," according to general manager **Tom Higdon**. Among the many manufacturer representatives on hand for the show were: **Frank Ballouz**, Atari; **Lila Zinter**, Meadows; **Paul Jacobs**, Exidy; **Jack Gordon**, Sega; and Mr. and Mrs. **Bob Nallick**, Sunbird. **Tom Portal** and **Stan Russo** from the company's Los Angeles distributorship were also present for the showing of Rock-Ola's new model 474 phonograph line. While noting that the Rock-Ola line was "very enthusiastically received by the trade," Higdon added, "it looks like operators are starting to take stock of their music business, re-evaluating it and finding that it is the backbone of the industry." He concluded saying, "Based on the response to the showing, we expect a super year for the Rock-Ola line in '78." **Tom Martin**, Martin Vending, won a "Super Bowler" wall game door prize donated by Sunbird.

Williams Kicks Off Series Of Schools On Electronic Pins

(continued from page 47)

one, to prepare distributors to deal with it on a daily basis," Stroll said. "We must make certain they have the total knowledge of how the system operates and what it will mean to them in terms of reliability. Our school program is accomplishing this, and at the same time providing us with valuable feedback."

During an allotted time period, Stroll pointed out, the students are asked for personal opinions about the various features of the machines, the service aids, etc., and also to express ideas or suggestions on possible improvements in the school.

Among distributors represented at the opening session, held December 6-8, were: Circle International, Palmetto State Dist., Cleveland Coin, Albert Simon, Inc., S. L. London Music, SEFCO Distg. Co., Eastern Music Systems Corp., World Wide Distributors, Est. Bussoz-France, Abata-Handels Aktiebolag-Sweden, Seeben N.V.-Belgium and Seevend Automaten-Germany.

Several "Hot Tip" machines are provided for demonstration purposes at the sessions, as instructor **Ron Crouse** noted, and are also used by the students on the last day of class for troubleshooting techniques and exercises. In discussing the fundamentals of the course he said, "What we try to do at the very outset is eliminate the fear of the electronics system and prove that, although it may be a little more difficult to comprehend at first, it is actually a much easier system, in the long run." You only have to learn it once, he stressed, pointing out that the system will remain basically the same in future machines.

Second School

The second school was held December 14-16 and, as at the previous sessions, many distributors sent one or more staff

members to Chicago to attend. Distributors represented included: Atlas Novelty, Belam Florida Corp., Dunis Dist., H. A. Franz, Franco Dist. Co., Game Sales, Greater Southern, L & R Dist., Lieberman Music Co., Martin & Snyder, Phil Moss & Co., Music-Vend Dist., O'Connor Dist. Co., Palmetto State Dist. Co. and Sammons Pennington.

Every student attending the classes received a comprehensive documentation package, prepared by instructor **Paul Dussault** and consisting of a technical manual, schematics, block diagrams, assembly drawings and other important data.

The third, and final, sessions in the initial series took place December 19-21 and among distributors represented were: Automat Service (Denmark), Scandomatic (Norway), Dale Dist. Ltd. (Vancouver and Toronto, Canada), Laniel Automatic Machines, Inc. (Montreal, Canada) and, from the U.S., All Coin Equipment Co., Action Vending, Inc., Continental Divide Dist., Culp Dist. Co., J & J Dist., Miller Newmark Dist., Modern Vending, Operator Sales Inc., See North Dist., Southwest Vending Sales, Struve Dist. Co., Randy Sherwood Enterprises, Advance Automatic Sales and Robert Jones Int'l. (Dedham).

A cocktail party, hosted by Williams, was held at the conclusion of each day's studies and several members of the factory staff were on hand for off-the-cuff discussions. In addition, all participants were given the opportunity to visit the Williams facilities, tour the plant and observe some of the new games which are currently on the drawing board.

The entire program was enthusiastically received by distributors and subsequent schools will be held, commencing in January of 1978.

L.A. One-Stop Is Taking A Unique Approach To Marketing Oldies 45s

(continued on page 47)

more after a hit record was off the charts before it would be cutout of the catalog and issued as an oldies single. Now when companies like Columbia and Capitol, etc. see they have a hit record, they make it an oldies single a month or two after it leaves the charts."

Ricklin went on to explain that the jukebox operator's demand for oldies was "a big factor" in convincing him to go ahead with the mailer concept.

"We used to carry only the top 400 or 500 titles," he said, "and the jukebox operators kept asking for more so we expanded. Some operators have an 80 to 90 percent oldies list, while others don't want any hit product, depending on the bars or locations they serve."

Commenting on the effectiveness of the program, Ricklin said, "We move close to 3,000 singles a week, which is about double the business we used to do."

In an effort to further expand his operator business, Ricklin has advertised in the trade press and plans to have a display at the next AMOA convention.

While noting that the outlook is bright for jukebox operators in view of such factors as the disco explosion, Ricklin said things are quite different today from when his father operated a music business years ago.

"The days of the pure jukebox operator are gone," he said, pointing out that jukeboxes, which used to cost \$200 to \$300 new, now sell for as much as \$3,000. As a result, according to Ricklin, most music operators nowadays also have pinballs, video games and vending machines.

Nevertheless, Ricklin said he is bullish on the jukebox market. "One of our competitors specializes in only selling singles to jukebox operators," he said. "So if that is enough to keep him in business, there must be a tremendous market out there. We've just scratched the surface."

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Classified Ads Close WEDNESDAY

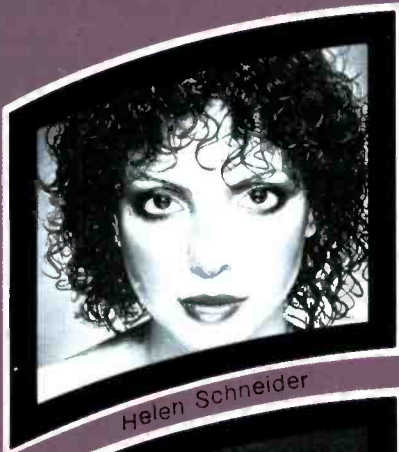
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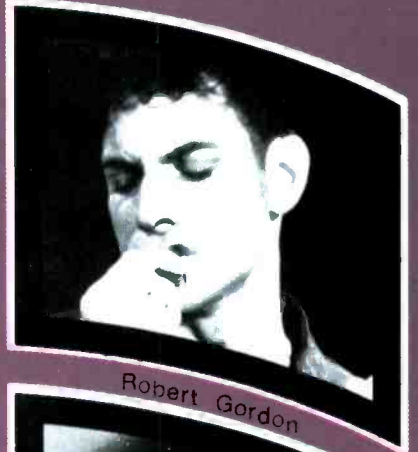
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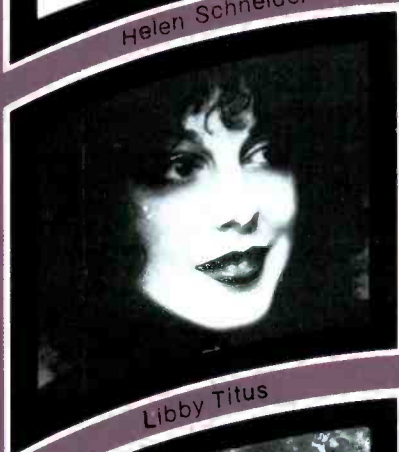
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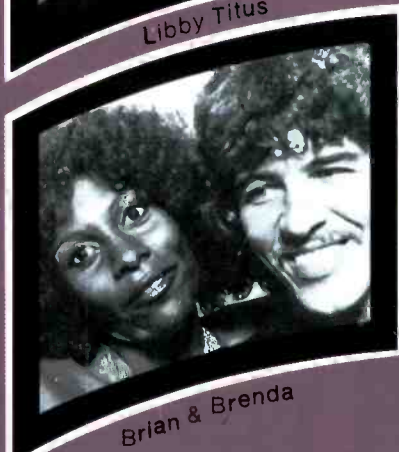
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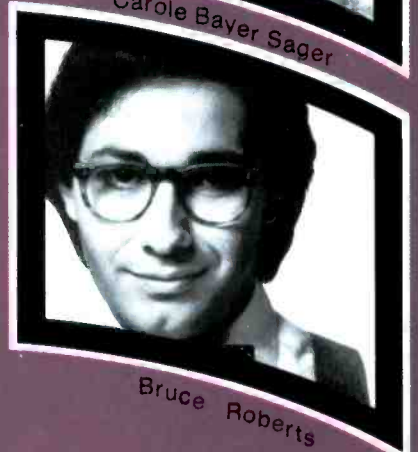
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Cash Box International

The Agency Controls Booking In Major Toronto Nightclubs

by Kirk LaPointe

TORONTO — The two most promising contemporary nightclubs in Toronto will be booked by The Agency, beginning in January. The Colonial Tavern has reached an agreement with The Agency, and with the El Mocambo already signed, The Agency will now effectively control the major nightclub scene in the city.

The move by The Colonial Tavern has some club owners worried about future competition. One club owner says his Yonge Street club may be forced to scale down its staff, overhead and entertainment budget because of the monopolistic situation in the Toronto clubs once the Colonial/Agency agreement takes place. "We are going to have to stop trying to compete," he said, "and merely try to exist. Those clubs (the El Mocambo and The Colonial) will have Toronto sewn up very soon, and cheaply, too."

But David Bluestein, head of The Agency, says the move by The Colonial will be in the best interests of the Toronto club scene. "There's no doubt about it," he says. "Last summer, both clubs were aiming for the moon in booking acts. They were beating each other's brains out, paying too much money for the acts. Consequently, Mike Lyons (the Colonial manager) realized he had to realize some profit, in order to make up for the losses incurred by the rebuilding there (which cost \$150,000)."

Bluestein asserts that he was approached by Lyons, but rules out any knowledge of Lyons' dissatisfaction with the club's present booking agents, Dixon-Propas Management Consultants, also based in Toronto, who book Ontario Place. "I have no idea why Lyons was dissatisfied with Dixon-Propas. As far as I could see,

they were doing a good job, particularly of late (the club broke house records in late November when B.B. King played for one week)."

Bob Dunne, publicist for the El Mocambo club, agrees that the competition between The Colonial and the El Mocambo has been "counterproductive. There's no reason why both clubs can't live under the same roof, booking-wise."

Bluestein rules out the possibility of potential conflict-of-interest by his firm, saying, "I don't really prefer either club, anyway. Both clubs are looking for particular clientele. The El Mocambo wants a younger crowd to see up-and-coming acts like they have (Cheap Trick, Pablo Cruise, The Motors, Lake and the Pousette-Dart Band), while The Colonial leans more towards established acts for an older crowd (B.B. King, Muddy Waters, Stan Getz and Yusef Lateef). When it comes down to choosing an act for one of the two clubs, I'll simply alternate venues. If an act wants to play Toronto twice a year, then he'll play the El Mocambo once and The Colonial once."

But, Bluestein adds, his firm's new agreement does put him in the driver's seat in the Toronto club circuit. "We are going to be handling two clubs with budgets of approximately \$300,000 each yearly. Naturally, we're pleased with the move. But we didn't initiate it. It just fell into our laps."

While Mike Lyons could not be reached because of illness, Bluestein said it was necessary "to eliminate direct competition between the clubs, and let the clientele choose. I think we'll likely see more inexpensive cover charges at these clubs, and more intelligent booking in the city, so that two similar acts are not playing the same night in the same town."

Eagles And Fleetwood Mac Mine German Gold

LOS ANGELES — Of the 10 albums certified gold in Germany this year, only two American-based groups made the list. Fleetwood Mac ("Rumours") and Eagles ("Hotel California"), both marketed and distributed by WEA International, were the two U.S. entries.

The German Record Industry Association revised the gold standard last year and upped the qualifying figure from 100,000 to 250,000 units as minimum for certification.

Siegfried Loch, managing director of WEA Records, Germany, pointed to these two successes as perhaps the outstanding achievement of his company this year. He attributed the success to the recordings themselves, the live appearances in Germany of both groups, and a well-coordinated promotional and sales effort.

Carlos Sells In Brazil

RIO DE JANEIRO — CBS Records' Brazilian artist Roberto Carlos' latest LP, released here in December 1976, has sold 1,000,000 copies in one year in Brazil. This number has been certified by the firm of auditors Coopers & Lybrand.

A new album is now being released simultaneously in all Latin American countries (recorded by Carlos in New York, last September). In 10 days, this LP sold 500,000 copies in Brazil.

Carlos is the composer of almost all songs on his albums. Now he is also trying an international career as a composer. Singer Mireille Mathieu has recorded "Os Seus Bofoes," which will be released in France and other European countries next January and Ray Conniff's version of "O Progresso" (The Development) is in his new album, "Latin Hits."

Argentinian News

BUENOS AIRES — Mario Kaminsky of Microfon Argentina feels very happy about the success of "Una Lagrima Y Un Recuerdo," the song recorded by Mexican artists **Grupo Miramar**, which is selling extremely well, according to reports, and has entered the **Cash Box** Top Twenty. Although the record market is severely depressed at this time, the single is selling briskly and means a new opening for Latin American melodic groups in this market. Previously, Microfon had hit the charts with two singles by Peruvian **Los Pasteles Verdes** and two by Mexican group **Los Bukis**.

Loid and Rino Vitale are the managers of new label Edipo records, with two singles in the market and its own distribution and promotion network. One of the waxings belongs to the group **Los Barbaros**, led by the Vitale brothers, and the recording has been made at their own recording studios, also labeled Edipo. They are currently negotiating the representation rights of the label in other countries.

Bernardo Bergeret, manager of Brazilian label Continental for Argentina and Uruguay, traveled to Brazil in connection with the visit of chanter **Marcos Roberto**, whose records are released here by the Tennessee label, under Continental license. Roberto will appear in Cordoba, Rosario and Buenos Aires, and several press meetings are scheduled. Tennessee is related to American Recording, a tape-duplicating company among the leaders in its field.

Local chantress **Valeria Lynch**, recording for Phonogram, is returning from a tour of Mexico. She will appear on stage in Mar del Plata, the main summer resort in this country, during January and February; her records are released by Philips.



POLYDOR CHANGES — A.J. Morris, former managing director of Phonogram, London, has been named the new managing director of Polydor. He succeeds Freddy Haayen who moved on to become vice-president of Polydor International with special A&R responsibilities. Pictured (l-r) at a congratulatory meeting are: Steve Gottlieb, chairman of Polygram; Haayen; Dr. Werner Vogelsang, president of Polydor International; and Morris.

International Executives On The Move

Peter Ende, formerly with DG, is taking over the international exploitation department of Intersong International of Germany. Assisted by **Margie Kowalski**, he will be handling the acquisition and exploitation of international and national copyrights on foreign markets. Kowalski is also attending to the Intersong publishing companies worldwide. Apart from special promotion projects in the department of promotion, public relations, press, **Birgit Hoppner** will be looking after national and international pop and group material. **Jurgen Hofius**, previously with Bellaphon, has been appointed production manager of the national exploitation department. Working along with Hofius in this division is **Heinz-Peter Schmidt**, who is responsible for the exploitation of repertoire with the sound carrying industry.

LEM Lubin has been appointed head of Artists & Repertoire for Rocket Records, effective from 3rd January, 1978. Lubin has been staff producer at CBS since 1975 and was instrumental in signing the Clash, Crawler and Lone Star.

Gordon Collins, assistant director, production and distribution of EMI Records Limited, has been appointed to the boards of Music for Pleasure Limited and World Records Limited with immediate effect. Both companies are subsidiaries of EMI Records Limited.

Crown Records Co. Reports Peak Sales

TOKYO — The Crown Records Co. reports that during the first six months of the 27th term (Mar.-Sept. 1977), sales rose by 37% over the same term last year.

According to the company, the total record sales for the period reached 4.9 billion yen, a 19.5% increase over the last term. Company officials were pleased with their showing in light of difficult economic conditions. A spokesman attributed the high sales figures to the success of "Enka" (Japan's traditional popular song) by Akira Kobayashi and Saburo Kitajima.

Arretta Music Signs With Levy Publishing

LONDON — Heath Levy Music announced a worldwide publishing deal, excluding Germany, to handle Pinnacle Records' publishing arm, Arretta Music. Signed to Pinnacle and Arretta are the teenage band Flintlock.

Heath Levy Music have also signed Andy Desmond to a worldwide publishing deal. He is at present working on his first album produced by Bones Howe for Ariola.

They have also acquired the worldwide representation of Monty Babson's Mr. Sam Music which includes the Jon Hiseman band Colosseum II.

CANADIAN CROSSINGS

MCA recording group **Sherbet** plans to record their next album in Toronto in February with producer Bob (Alice Cooper, Kiss) Ezrin, as well as embark on a mammoth 40-date Canadian tour in the spring. . . **Eric Carmen** contracted "walking pneumonia," and subsequently cancelled his date as an opening act for **Bill Joel** December 1 in Toronto. **Elliott Murphy** replaced Carmen on the bill. Because Carmen toured the northeastern United States with the Kinks, when he became ill, he forced postponement on the entire Kinks tour. . . **April Wine** are recording a new studio album in Montreal. They are due to play Toronto as an opening act for **Rush** for two nights at Maple Leaf Gardens in late December. The Rush show marks the first time in recent years that a hometown band has merited such prestigious billing. . . **Zon**, recently signed to CBS in Canada, are at Manta Sound Studios in Toronto, recording their debut album, with Don Lorusso producing. . . **Lynx** have finished up their second album at Thunder Sound Studio in Toronto. A January release date is scheduled. . . Ovation Records artists **The Kendalls** were in Toronto recently to tape the "Opry North" television show. Their single has crossed over into the AM charts in Canada. It is distributed in Canada by RCA, and by Polydor in Europe. . . Skyline Records, distributed by Quality in Canada, recently signed the **Madcats** to a long-term recording deal. The label plans intense promotion of their first album, due after Christmas, and are hoping to land a U.S. deal on the disc. . . Canada lost one of its great music personalities when blind guitarist **Fred McKenna** died recently. A regular on the "Don Messer's Jubilee Show" during the sixties on CBC, McKenna was regarded as one of the country's finest studio musicians. . . **B.B. King** hosted his first radio show in 31 years at Q107 in Toronto, while he was in town to play the Colonial Tavern in late November. . . **Vehicle** will be releasing a second album in January, recorded at Sounds Interchange Studio in Toronto. . . In a surprise move, The Chimney, a prominent Toronto nightclub, has announced it has abandoned the recent change in policy, which saw the club book punk/new wave acts. Up until a week ago, the club claimed that business had picked up since making the change, but with two disappointing weeks, the club decided it could afford no longer to experiment in booking new wave acts. Captiol recording artist **Domenic Troiano** was booked at the last moment, to replace new wave acts for the next two weeks. Music Shoppe International, their booking agency, intends to revert to booking traditional rock bands for the club. . . The new Toronto record company, Change Records, operating out of Sounds Interchange Studio, has released their debut record, a single and album from MOR artist **Van Dyke**, distributed in Canada by Polydor. The single is called "The Love Song," with the album being dubbed "Deal Me In". . . RCA has rush-released "Snow Goose," an album by Canadian broadcaster **Paul Reid**, a Christmas narration with the London Symphony Orchestra. . .

EMI Promotes Supremes' Album

LONDON — With the sales of the "20 Golden Greats" album by Diana Ross and the Supremes exceeding 700,000 and the Motown LP having recently held the No. 1 chart position for seven weeks, EMI is renewing a TV advertisement campaign to stimulate further Christmas sales.

The last TV effort reached an estimated 30 million adults. The opening segment of the commercial featuring three babies with expressions and actions synchronized with "Baby Love" on the soundtrack caused the greatest response. The 15-second reminder campaign will rely on the same segment as its strongest element, and the commercial is being transmitted nationwide for one week from December 12.

Although originally on a sale or return basis, returns have been virtually nil, and accordingly full dealer margin is now in operation. New point of sale material includes window stickers, posters and browser cards all heavily featuring the three babies.

Christmas packages on the Capitol label include "Glen Campbell Live At The Royal Festival Hall" recorded during Campbell's British tour last April and featuring him with the Royal Philharmonic Orchestra. A single from the double album coupling "Dreams Of The Everyday Housewife" with "Classical Gas" was released on December 2.

The same date also saw the reissue of "The Beach Boys' Christmas Album" first released here by Capitol in 1964 but subsequently deleted. It reappears in the label's mid-price series priced at two pounds 50 pence and an EP from the album has already been released.

Capitol is also rush-releasing two Bing Crosby albums at mid-price for the Christmas market. They are "That Traveling Two Beat" featuring Crosby with Rosemary Clooney and "Bing Crosby-Louis Armstrong," and were both recorded for MGM in the days when that label was licensed to Capitol.

Rags Garners Riches

TOKYO — The trio, Rags, representing the U.K., won first prize at the Eighth World Popular Song Festival, held at Tokyo's Nippon Budokan Hall. The event was produced by the Yamaha Music Foundation. Rags won the \$5,000 prize for their composition, "Can't Hide My Love," by Richard Gillinson and David Hayes. The 40 finalists representing 24 countries were selected from over 1,780 entries from 61 countries. As part of their award, Rags undertakes a two-week tour of five Japanese cities.

The Most Outstanding Performance Award was shared by Mia Martini of Italy and Johnny Monte of Paraguay. There were 11 other awards.

G. Miller Plane Debris Theory Is Discounted

LONDON — Hopes that recently discovered plane wreckage might throw some light on the disappearance in 1944 of bandleader Glenn Miller have not been realized following an examination by aircraft experts and consultation with the American Embassy.

Fishermen trawled up the wreckage in November from the English Channel seabed off Peacehaven in Sussex, and an initial inspection revealed that it was from a small plane similar to the one in which Miller disappeared while flying to France ahead of his Army Air Force Band to entertain frontline combat troops 33 years ago. The belief that the remnants might have been part of Miller's plane was strengthened by the fact that they were recovered in an area beneath the plane's flight path, but a closer examination of the carburetor revealed that it came from a different model from that boarded by the bandleader.



JARREAU GETS BILLIE PRIZE — Warner Brothers' recording artist Al Jarreau recently received the Prix Billie Holiday as Best Male Vocalist from the French Jazz Academy for his double album, "Look To The Rainbow." Pictured (l-r) at the presentation are: Andre Djento, WEA Franch; Maurice Culaz, president of the F.J.A.; Jarreau; and Jacqueline Hanouna, WEA France.

Song Meet To Foster Cultural Appreciation

TORONTO — Organizers have announced plans are being made for the 1978 Canadian Multicultural Songwriting Competitions, held annually to promote Canadian talent within a multicultural context.

Songs are submitted which reflect the individual cultures of Canada, with winning entries judged for "how best they foster a greater understanding and appreciation of a particular culture of all Canadians."

President of multicultural radio station CHIN, Johnny Lombardi, and Sam (The Record Man) Sniderman, a CHIN director and chairman of the Multicultural Songwriting Competition Committee, report that 112 entries were received for the 1976-77 competition. The three winners were announced at a Lombardi-produced show at the Canadian Recording Industry Association pavilion at the Canadian National Exhibition August 19.

The 1977 first prize went to Pino Ubaldino of Toronto, for his selection "Quando Scende La Sera." Second prize went to Mario Marasco for his compositions "Citta In Moderna" and "Incontrarti Qui." Runner-up was a German song, "Karneval-waltzer," written by Fekko D. van Ompeda.

In making the announcement, Lombardi noted, "We are most enthused and gratified by the number and quality of 112 songs submitted, and anticipate that the '77-'78 entries will set an even higher standard in terms of quality and numbers."

The competitions are made possible through the sponsorship of multicultural stations CHIN, CJVB Vancouver, CFMB Montreal and CKJS Winnipeg, and by performing nights societies P.R.O. Canada and CAPAC.

New Stewart LP Gets TV Promotion Boost

LONDON — Riva Records recently launched a 75,000 pound TV campaign for the new "Foot Loose And Fancy Free" album by Rod Stewart. The campaign will run through December 23 in selected regions with the possibility of others being covered immediately after Christmas.

The sales drive is being operated in conjunction with WEA Records, and is supported nationally with point-of-sale material. It brings the total promotional expenditure on Stewart's new LP to over 100,000 pounds since its release.

Stewart returns from his sellout tour of the U.S.A. and Canada on December 22, and will remain in Britain until the end of February to promote the album and a new single due in early January. On December 27, BBC TV is rescreening its special of Stewart's "In Concert At Olympia" which was originally shown live on Christmas Eve last year.

Japan's Color TV Exports To U.S. Decline

TOKYO — The Electronics Industry Association reports that Japan's exports of color television sets to the U.S. in October fell 52% to 145,000 units from the level of the same month last year.

The association attributed the decline to Japan's voluntary curbs on exports and to the end of shipments for Christmas sales.

Japan's total color TV exports in October fell 41% to 309,370 from a year earlier, the association said.

Bread Goes Stale; Balloons Fly Away

TORONTO — Two supposedly-ingenious promotional gimmicks fell short of their goals recently in Toronto.

Quality Records of Canada, attempting to promote the "100% Whole Wheat" album by the band of the same name, sent loaves of bread to radio programmers and important press people. The bread took many days in the mail, and some of it arrived moldy on the desks of programmers in Western Canada (where wheat is in abundance). The album is, nevertheless, receiving good airplay.

In Toronto, Polydor promotional representative Jean-Marie Heimrath tried to hoist helium-filled balloons with the logo from the "Oxygene" album by Jean-Michel Jarre 35 floors at the corner of Toronto's busiest intersection, Bloor and Yonge Streets. The object was to have them fly outside the windows of radio station Q107, on the 35th floor of the Hudson's Bay Centre. The wind carried the balloons away from their intended destination.

'Superstar' Outruns 'My Fair Lady' In U.K.

LONDON — On December 9 the Robert Stigwood production of the Tim Rice/Andrew Lloyd Webber rock opera "Jesus Christ — Superstar" exceeded the record-breaking run of "My Fair Lady," which played for 2,281 performances at the Theater Royal, Drury Lane.

"Superstar" has been playing to capacity houses at the Palace Theater here for nearly five and a half years, and advance bookings are well established into 1978. There have been 16 different productions of the original stage musical in eight different languages, and the show played on Broadway for more than two years, and has continued to break box office records from Iceland to Japan.

When "Superstar" was first staged at the Palace Theater in 1972, with Paul Nicholas as Jesus and Dana Gillespie as Mary, it cost 123,000 pounds, a sum that was recouped during the first 22 weeks. Now, starring Steve Alder as Jesus and Anne Kavanagh as Mary, "Superstar" has to date taken over five million pounds at the box office.



FESTIVAL SIGNS WINNER — Festival Records have signed Paul O'Gorman, the winner of the Australian section of the Yamaha Popular Song Festival. Festival in conjunction with Rose Music held national functions to announce the signing, highlighted by "Ride America, Ride," which O'Gorman co-wrote with Doug Trevor. Pictured after signing are (l-r): O'Gorman; Bill Duff, Festival; Peter Murphy, Rose Music; and Trevor.

Musimart Exits Quebec

MONTREAL — Musimart of Canada, a prime supplier of products for the Canadian electronics and audiophile market, will move its head offices to the Toronto area early next year.

New management responsibilities have been assumed by senior executives in the firm. Gordon Cohen has been appointed vice president in charge of operations, and Rudy Vinet has been appointed vice president responsible for marketing and sales.

George Erlick, president and founder of Musimart 30 years ago, remains as president of the company, but is expected to hand over to the new management team a new entity recently chartered in Canada, with John Hollands as president and chief policymaker. The new firm will also have ties to BSR (Canada) Ltd.



STYX PLAYS MONTREAL — After their recent concert in Montreal which was attended by a crowd of 14,000, Don Tarlton of Donald K. Donald Productions presented A&M recording group Styx with plaques commemorating their Canadian tour. Pictured (l-r) are: Chuck Panazzo and Dennis DeYoung of Styx; Tarlton; James Young, Tommy Shaw, John Panazzo of Styx; and the group's manager, Derek Sutton.



THE STRANGER COMES HOME — Columbia recording artist Billy Joel returned to his home turf recently for a performance at Long Island's Nassau Coliseum. The show wrapped up a three-month, 52-city tour in support of his latest LP, "The Stranger." Pictured backstage are (l-r): Vincent Romeo, vice president of artist development for CBS Records International; Mickey Eichner, vice president of east coast A&R for Columbia; Sean Small; Elizabeth Joel, Billy's manager; Walter Yetnikoff, president of the CBS Records Group; Billy Joel; Bob Sherwood, vice president of national promotion for Columbia; and Phil Ramone, Joel's producer.

Smugglers Arrested As They Ship Pirated 8-Tracks To Mexico

EL PASO, TEXAS — The FBI recently arrested two men while they allegedly were in the process of loading counterfeit 8-track tapes onto a truck that was said to be bound for Mexico.

David Vargas Acuna of El Paso and Benito Segovia-Alvarado of Juarez, Mexico, allegedly told the FBI that they planned to sell the tapes in Juarez for \$2.50 to \$5 per box.

Acuna has had previous brushes with federal authorities. In June, 1976, FBI agents seized 500 illegally duplicated tapes from Acuna's business, the Los Angeles Sales Co. of El Paso. Acuna was warned at the time that he was in violation of federal copyright law.

FBI officials said that counterfeit tapes that find their way to Mexico are generally produced in Los Angeles, along with labels and packages, at a cost of only about 50¢ per tape.

'Picture' Disc To Plug Welch's 'French Kiss'

LOS ANGELES — Capitol Records' latest marketing tool for Bob Welch's hit "French Kiss" album is a special, limited edition of the record with part of the cover photo pressed in color right into the vinyl.

This colorful "picture" disc will be delivered at Christmas-time to radio stations, key sales accounts, and select members of the press to heighten interest in the album. They will also be sent to some concert promoters nationwide. In addition, Capitol's International Department will ship copies to EMI/Capitol offices all over the world.

The record's jacket is different from the regular consumer version. It is black with yellow printing similar to that on the regular jacket, but the front has a 10¼-inch hole die-cut so that the picture disc inside is visible. The actual 12-inch record is playable and contains all of the music on the regular record, but instead of a center label, a head-and-shoulders shot of Welch and a beautiful girl is actually pressed into the vinyl on both sides (the process was done by The Fitzgerald Hartley Co.). Only 6,850 copies have been manufactured, making the special edition an instant collector's item.

Welch has put together a new band and will begin touring early next year.

Live 'Breakdown' Out

LOS ANGELES — A live version of Tom Petty And The Heartbreakers' current ABC/Shelter single, "Breakdown," has been released to all major AOR stations in the U.S.

The live track was recorded recently before a capacity crowd at Capitol Studios in Los Angeles, as part of a KWST promotion event. The studio version of "Breakdown" is currently a bullet on the **Cash Box** Top 100 Singles chart.

Laws LP Goes Gold

LOS ANGELES — "Friends And Strangers," Ronnie Laws' third album on Blue Note Records, is the first gold LP by a solo artist in the label's 37-year history.

The Houston-born reed player's album was released in April, 1977. Laws' first album, "Pressure Sensitive," was the largest selling debut album in Blue Note's long history, followed by his second album entitled "Fever."

"This is an especially satisfying award," noted United Artists Records president Artie Mogull after the "Friends And Strangers" gold certification was announced, "not only for Ronnie, but for the entire promotion, marketing and merchandising staff."

Sager Signs Manager Agreement With Alive

LOS ANGELES — Carole Bayer Sager, the singer/songwriter who records on Elektra Records, has signed a management agreement with Alive Enterprises.

"We regard this as a major signing, just as we regard Carole as a major talent in the music business today, both as a writer and a performer," said Shep Gordon, president of Alive Enterprises.

Sager's record chart activity this year as a writer includes: "Nobody Does It Better," a song recorded by Carly Simon on the film *The Spy Who Loved Me*; Leo Sayer's "When I Need You"; "With You" and "We Don't Cry Out Loud," recorded by The Moments; and "Come In From The Rain" for the Captain And Tennille. Sager also co-wrote and co-produced "Break It To Me Gently" for Aretha Franklin.

In addition to her writing activities, her own album, "Carole Bayer Sager," was released by Elektra and a single, "You're Moving Out Today," sold in excess of 250,000 copies in Britain. The single and album also went platinum in Australia.

Phillips Forms Label Called Orinda; Will Include Direct-To-Disc

NEW YORK — A new label, Orinda Recording Corporation, has been formed by Michael R. Phillips, former executive vice president of Crystal Clear Records.

Lloyd Dressel and Bob Lindberg have been tapped to join the firm as vice presidents. In addition, Don Grimes, the corporation's international manager, is slated to head Orinda's London office.

Orinda, which plans to concentrate on direct-to-disc recordings and standard releases, has opened offices at 23 Altarinda Road, Orinda, California 94463.

Diamond's Latest LP Is Certified Platinum

NEW YORK — "I'm Glad You're Here With Me Tonight," the latest LP by Columbia recording artist Neil Diamond, has been certified platinum by the RIAA.

First American Slates Debut Issue For Jan.

NEW YORK — First American Records, a new label formed by Jerry Dennon and based in Seattle, Washington, is slated to debut initial releases in January, 1978.

The releases include albums by Clarence "Gatemouth" Brown and Stephen Whynott on the "Music Is Medicine" label, and Don Brown and Danny O'Keefe on First American. The company also plans to distribute Piccadilly and The Great Northwest Music Company labels.

Dennon, chairman of the board for First American, has been joined by Gil Bateman, president of the company, and Joe Triscari, vice president. Bateman was formerly national promotion manager for Elektra Records, and Triscari worked as a regional promotion staffer for Ariola, ABC and London Records.

First American's offices are located at 725 South Fidalgo Street, Seattle, Washington 98108.

Phonogram Offices Have Been Relocated

NEW YORK — The New York office of Phonogram, Inc. has been relocated to 810 Seventh Avenue, New York, New York 10019.

Cream/Hi To Convene

LOS ANGELES — The second semi-annual national Cream/Hi conference will take place in their Los Angeles offices December 19 and 20.

The whole Memphis staff, all regional marketing personnel and the Memphis and New York publishing heads will attend the meeting, "to review in depth Cream's first year."

Mecca Expands Roster Of Acts For Booking

NEW YORK — Mecca Artists Inc. has recently signed booking contracts with several recording artists, including Buddy Rich And His Orchestra, James Cotton, Eddie Kendricks, Manchild, Nektar and Mandrill.

ABC Signs Dorsey

LOS ANGELES — Lee Dorsey has signed a recording contract with ABC Records, according to Mark Meyerson, ABC vice president of A&R.

Butterfly Releases Five LPs For Christmas

LOS ANGELES — Butterfly Records will release five LPs between Dec. 19 and the Christmas holidays. Set for release are "Love" by Butterfly's newest duo, P.J. And Bobby; "On Such A Winter's Day," a disco LP by Sirocco; a big band '40s style disco album entitled "Tuxedo Junction," by the group of the same name; and Blackwell's "Boogie Down."



ETTA JAMES IS BACK — Etta James has been signed to a long-term exclusive worldwide Warner Brothers recording contract. His first album for the label is currently in production in L.A. and is being produced by newly appointed WB senior vice-president, Jerry Wexler. Pictured (l-r) are: Mo Ostin, chairman and president of WB; James; David Berman, vice-president and director of business affairs; and Wexler and James in the studio.

'Mull Of Kintyre' Sells One Million In U.K.

LOS ANGELES — The Campbelltown Pipe Band, the group of Scottish pipers who accompany Paul McCartney & Wings on their "Mull Of Kintyre" single, were named as Personalities of the Year by the Scottish record industry recently. The annual award is granted to Scottish entertainers for outstanding achievement in the industry.

In a related story, the millionth buyer of "Mull Of Kintyre" will receive a special gift from Wings, according to EMI Records. The Wings' single, which topped the U.K. chart two weeks after release, is the first single to reach the million selling mark in the U.K. in over four years. It is also Wings' first number one in the U.K.

Buddy Kornheiser Dies; Was WB Art Director

NEW YORK — Harold Buddy Kornheiser, a partner in Carluth Studios and former art director of Warner Brothers Records, died December 9 of a heart attack in his Manhattan home. He was 63.

Kornheiser served as WB art director from 1950 until the firm moved its art department to California. He subsequently went into partnership with David Carson in Carluth Studios.

He is survived by his wife, Zelman, and two brothers, Sidney and Robert.

Two Blocks At DeLite: One Left, Other Didn't

NEW YORK — Bernie Block, a local promotion man for DeLite Records in the Baltimore/Washington area, has left the company.

He is not to be confused with Bernie Block, director of marketing and sales for DeLite Records based in the home office in New York.

Discwasher Sues VOR

LOS ANGELES - Discwasher, Inc. has filed a suit against VOR Industries in U.S. District Court in Missouri. In the complaint, Discwasher charged VOR Industries with federal trademark infringement and unfair competition for the use of the mark, Discwasher, by VOR. Discwasher also charged VOR with trade dress simulation for the sale of the product which allegedly simulates the Discwasher brand record cleaning system. In its complaint, Discwasher, Inc. asked for an injunction to stop sales of infringing products and actual and punitive damages.

WCI Declares Dividend

NEW YORK — The board of directors of Warner Communications Inc. has declared a regular quarterly dividend of 20¢ per share on common stock.

All dividends are payable on February 15, 1978 to shareholders of record at the close of business January 16, 1978.



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John Nathan

International Representative

cash box top albums/101 to 200

December 24, 1977

		Weeks On Chart				Weeks On Chart				Weeks On Chart	
		12/17	Chart			12/17	Chart			12/17	Chart
101	SEND IT ASHFORD & SIMPSON (Warner Bros. BS 3088)	6.98	104	136	TOUCH AND GONE GARY WRIGHT (Warner Brothers BSK 3137)	7.98	152	169	LOVE GUN KISS (Casablanca NBLP 7057)	7.98	172
102	NEVER MIND THE BOLLOCKS, HERE COME THE SEX PISTOLS (Warner Brothers BSK 3147)	7.98	115	137	ONE MORE FROM THE ROAD LYNYRD SKYNYRD (MCA 1-8011)	7.98	139	170	GOIN' PLACES THE JACKSONS (Epic JE 34835)	7.98	144
103	BEST OF THE DOOBIES DOOBIE BROTHERS (Warner Bros. BS 2978)	6.98	106	138	CHIC (Atlantic SD 5202)	7.98	161	171	THE BEST OF TAVARES (Capitol ST-11701)	6.98	159
104	BROKEN BLOSSOM BETTE MIDLER (Atlantic SD 19151)	7.98	131	139	MR MEAN OHIO PLAYERS (Mercury SRM-1-3707)	7.98	171	172	THE BELLE ALBUM AL GREEN (Hi/Cream HLP 6004)	7.98	—
105	THE BEST OF ZZ TOP (London PS 706)	7.98	118	140	SPINNERS/8 (Atlantic SD 19146)	6.98	154	173	LONGER FUSE DAN HILL (20th Century T-547)	7.98	179
106	NEVER LETTING GO PHOEBE SNOW (Columbia JC 34875)	7.98	102	141	LEVON HELM AND THE RCO ALL-STARS (ABC AA-1017)	7.98	147	174	COCOMOTION EL COCO (AVI 6012)	7.98	178
107	RICK DANKO (Arista AB 4141)	7.98	123	142	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS (Phil. Intl./CBS JZ 35036)	7.98	165	175	STICK TO ME GRAHAM PARKER AND THE RUMOUR (Mercury SRM-1-3706)	7.98	153
108	LOVE YOU LIVE THE ROLLING STONES (Rolling Stones Records COC 2-9001)	11.98	67	143	NIGHT AFTER NIGHT NILS LOFGREN (A&M SP-3707)	8.98	108	176	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL (Capitol SWBC-11707)	9.98	182
109	LIVE AND LET LIVE 10CC (Mercury SRM-2-8600)	11.98	—	144	THE JOY TONI BROWN AND TERRY GARTHWAITE (Fantasy F-9538)	6.98	150	177	WE ARE ONE MANDRILL (Arista AB 4144)	7.98	180
110	LUNA SEA FIREFALL (Atlantic SC 19101)	7.98	109	145	CHASING RAINBOWS JANE OLIVOR (Columbia PC 34917)	6.98	112	178	THE HARDNESS OF THE WORLD SLAVE (Cotillion SD 5201)	7.98	—
111	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS (Warner Bros. BSK 3045)	7.98	71	146	WELCOME TO MY WORLD ELVIS PRESLEY (RCA APL 1-2274)	6.98	107	179	PUTTING IT STRAIGHT PAT TRAVERS (Polydor PD-1-6121)	7.98	185
112	TRUE TO LIFE RAY CHARLES (Atlantic SD 19142)	7.98	116	147	REPEAT — THE BEST OF JETHRO TULL — VOL. II (Chrysalis CHK-1135)	7.98	124	180	ELVIS' CHRISTMAS ALBUM ELVIS PRESLEY (Pickwick CAS-2428)	2.98	186
113	MENAGERIE BILL WITHERS (Columbia JC 34903)	7.98	129	148	IT WAS ALMOST LIKE A SONG RONNIE MILSAP (RCA APL1-2439)	6.98	133	181	LILY TOMLIN ON STAGE (Arista AB 4142)	7.98	184
114	EDDIE MONEY (Columbia PC 34909)	6.98	119	149	PART 3 KC & THE SUNSHINE BAND (TK 605)	7.98	128	182	THIS ONE'S FOR YOU BARRY MANILOW (Arista AB 4090)	7.98	183
115	EXPECT NO MERCY NAZARETH (A&M 3D-4666)	7.98	120	150	MANORISMS WET WILLIE (Epic JE 34983)	7.98	168	183	HEAR TO TEMPT YOU THE TEMPTATIONS (Atlantic SD 19143)	6.98	—
116	LIVE AT THE BIJOU GROVER WASHINGTON, JR. (Kudu KUX-3637MZ)	7.98	146	151	FINALE LOGGINS & MESSINA (Columbia JG 34167)	7.98	122	184	BING CROSBY'S GREATEST HITS (MCA 3031)	7.98	191
117	THE DEVIL IN ME THELMA HOUSTON (Tamla/Motown T7-358R1)	7.98	121	152	STREISAND SUPERMAN BARBRA STREISAND (Columbia JC 34830)	7.98	125	185	HOW GREAT THOU ART ELVIS PRESLEY (RCA LSP-3758)	7.98	174
118	COMMODORES (Motown M7-884R1)	7.98	113	153	REJOICE EMOTIONS (Columbia PC 34762)	6.98	136	186	BREEZIN' GEORGE BENSON (Warner Bros. BSK 3111)	7.98	189
119	GOIN' BANANAS SIDE EFFECT (Fantasy F-9537)	7.98	138	154	HAVANA CANDY PATTI AUSTIN (CTI 7-5006)	7.98	163	187	MUSICAL CHAIRS SAMMY HAGAR (Capitol ST-11705)	6.98	—
120	TOM PETTY AND THE HEARTBREAKERS (Shelton/ABC SRL 52006)	6.98	127	155	THE OSMONDS GREATEST HITS (Polydor PD-2-9005)	9.98	160	188	ROCKET TO RUSSIA RAMONES (Sire/Warner Bros. SR6042)	7.98	192
121	PATTI LABELLE (Epic PE 34847)	6.98	117	156	THUNDER IN MY HEART LEO SAYER (Warner Bros. BSK 3089)	7.98	145	189	MERRY CHRISTMAS BING CROSBY (MCA 15024)	4.98	—
122	SUNSHINE THE EMOTIONS (Stax/Fantasy STX-4100)	7.98	143	157	A PLACE IN THE SUN PABLO CRUISE (A&M SP 4625)	7.98	132	190	CHANGES IN LATITUDES — CHANGES IN ATTITUDES JIMMY BUFFETT (ABC AB 990)	6.98	164
123	LIVE CROSBY AND NASH (ABC AA-1042)	7.98	101	158	WINDOW OF A CHILD SEAWIND (CTI 7-5007)	7.98	—	191	IN COLOR CHEAP TRICK (Epic PE 34884)	6.98	193
124	ROUGH MIX PETE TOWNSHEND & RONNIE LANE (MCA 2295)	6.98	114	159	FLOWING RIVERS ANDY GIBB (RSO RS 1-3019)	7.98	142	192	LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY (RCA LSP-4776)	7.98	177
125	FUNK BEYOND THE CALL OF DUTY JOHNNY GUITAR WATSON (DJM DJLPA-714)	7.98	148	160	FRAMPTON COMES ALIVE PETER FRAMPTON (A&M SP3703)	8.98	162	193	ALOHA IN HAWAII ELVIS PRESLEY (RCA VPSX-6089)	8.98	194
126	RAIN DANCES CAMEL (Janus JXS-7035)	7.98	110	161	BEAUTY ON A BACK STREET HALL & OATES (RCA AFL 1-2300)	7.98	135	194	RECKLESS ABANDON DAVID BROMBERG BAND (Fantasy F-9540)	7.98	200
127	LEIF GARRETT (Atlantic SD 19152)	7.98	—	162	NIGHT MOVES BOB SEGER (Capitol ST 11557)	6.98	141	195	IT TAKES ONE TO KNOW ONE DETECTIVE (Swan Song/Atlantic SS 8504)	7.98	197
128	SONGS IN THE KEY OF LIFE STEVIE WONDER (Tamla/Motown T13-340C2)	13.98	130	163	GOING FOR THE ONE YES (Atlantic SD 19106)	7.98	137	196	PETE'S DRAGON ORIGINAL SOUNDTRACK (Capitol SW-11704)	7.98	—
129	THE ALICE COOPER SHOW (Warner Brothers BSK 3138)	7.98	134	164	OUTSIDE HELP JOHNNY RIVERS (Atlantic/Big Tree BT 76004)	7.98	170	197	ENDLESS FLIGHT LEO SAYER (Warner Bros. BSK 2962)	7.98	198
130	THE TRAMMPS III (Atlantic SD 19148)	6.98	157	165	DIAMANTINA COCKTAIL LITTLE RIVER BAND (Capitol SW 11645)	7.98	140	198	ELVIS' GOLDEN RECORDS VOL. III ELVIS PRESLEY (RCA LSP-2765)	6.98	196
131	LITTLE QUEEN HEART (Portrait/CBS JR 34799)	7.98	74	166	PORTFOLIO GRACE JONES (Island ILPS-9470)	7.98	149	199	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA (United Artists LA 679Q)	7.98	195
132	SONG BIRD DENIECE WILLIAMS (Columbia JC 34911)	7.98	105	167	NEW VINTAGE MAYNARD FERGUSON (Columbia JC 34971)	7.98	155	200	CITADEL STARCASTLE (Epic PE 34935)	6.98	151
133	TWILLEY DON'T MIND DWIGHT TWILLEY BAND (Arista AB4140)	7.98	126	168	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP (A&M SP 4634)	7.98	158				

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Aerosmith	58	Cheap Trick	191	Foghat	53	Loggins & Messina	151	Presley, Elvis	171
America	94	Chic	138	Foreigner	33	L.T.D.	34	Taylor, James	55
Armatrading, Joan	44	Chicago	43	Frampton, Peter	76,160	Lynyrd Skynyrd	7,137	Temptations	183
Ashford & Simpson	101	Clapton, Eric	28	Garrett, Leif	127	Mandrill	177	10cc	109
Austin, Patti	154	Cole, Natalie	65	Gayle, Crystal	42	Mangione, Chuck	79	Rawls, Lou	142
Babys, The	56	Commodores	9,118	Genesis	45	Maniow, Barry	38,182	Rivers, Johnny	164
Barbieri, Gato	97	Con Funk Shun	73	Gibb, Andy	159	Martin, Steve	16	Rolling Stones	108
Bar-Kays	67	Coolidge, Rita	40	Green, Al	172	Mason, Dave	61	Ronstadt, Linda	2,666
Bay City Rollers	69	Cooper, Alice	129	Hagar, Sammy	187	Meco	99	Rose Royce	26
Beatles, The	29	Costello, Elvis	62	Hall & Oates	161	Midler, Bette	104	Ross, Diana	63
Bee Gees	57	Crosby, Bing	184,189	Heart	85,131	Miller, Steve	36	Santa Esmeralda/Leroy Gomez	72
Benson, George	186	Crosby & Nash	123	Heatwave	60	Millsap, Ronnie	148	Santana	21
Blackbyrds	71	Crosby, Stills & Nash	95	Helm, Levon	141	Money, Eddie	114	Sayer, Leo	156,197
Blue Oyster Cult	98	Danko, Rick	107	High Energy	35	Nazareth	115	Scaggs, Boz	17,90
Bonoff, Karla	84	Denver, John	37	Hill, Dan	173	Newman, Randy	22	Seawind	158
Boone, Debby	20	Detective	195	Houston, Thelma	117	Newton-John, Olivia	24	Seeger, Bob	162
Boston	54	Diamond, Neil	19	Jackson, Millie	59	Nugent, Ted	134	Sex Pistols	102
Bowie, David	46	Doobie Bros.	103,111	Jacksons	170	Odyssey	52	Side Effect	119
Brass Construction	74	Duke, George	49	James, Bob	82	Ohio Players	139	Simon, Paul	27
Brick	180	Eagles	41,83	Jarre, Jean-Michel	100	Olivor, Jane	145	Slave	178
Bromberg, David	194	Earth, Wind & Fire	3	Jethro Tull	147	Osmonds	155	Snow, Phoebe	106
Brown, Toni and Terry Garthwaite	144	El Coco	174	Joel, Billy	18	Pablo Cruise	157	Spinners	140
Buffett, Jimmy	190	Electric Light Orch.	6,199	Jones, Grace	166	Parker, Graham	175	Starcastle	200
Camel	126	Elton John	31	Kansas	11	Parliament	86	Steely Dan	10
Campbell, Glen	176	Emerson Lake & Palmer	47	KC & The Sunshine Band	149	Parsons, Alan	68	Stewart, Rod	4
Captain & Tennille	77	Emotions	122,153	Kiss	8,169	Parton, Dolly	51	Story Of Star Wars	75
Carpenters	87	Ferguson, Maynard	167	LaBelle, Patti	121	Petty, Tom	120	Streisand, Barbra	152
Cassidy, Shaun	12,14	Firefall	110	Little River Band	165	Player	78	Styx	23
Charles, Ray	112	Flack, Roberta	135	Loaf, Meat	91	Pockets	88	Summer, Donna	30
		Fleetwood Mac	1,81	Lofgren, Nils	143			Supertramp	168
								Tavares	171
								Taylor, James	55
								Temptations	183
								10cc	109
								Rawls, Lou	142
								Rivers, Johnny	164
								Rolling Stones	108
								Ronstadt, Linda	2,666
								Rose Royce	26
								Ross, Diana	63
								Santa Esmeralda/Leroy Gomez	72
								Santana	21
								Sayer, Leo	156,197
								Scaggs, Boz	17,90
								Seawind	158
								Seeger, Bob	162
								Sex Pistols	102
								Side Effect	119
								Simon, Paul	27
								Slave	178
								Snow, Phoebe	106
								Spinners	140
								Starcastle	200
								Steely Dan	10
								Stewart, Rod	4
								Story Of Star Wars	75
								Streisand, Barbra	152
								Styx	23
								Summer, Donna	30
								Supertramp	168
								Tavares	171
								Taylor, James	55
								Temptations	183
								10cc	109
								Rawls, Lou	142
								Rivers, Johnny	164
								Rolling Stones	108
								Ronstadt	

INTERNATIONAL BEST SELLERS

Italy

TOP TEN 45s

- 1 L'Angelo Azzurro — Umberto Balsamo — Polydor
- 2 Solo Tu — Matia Bazar — Ariston
- 3 Dammi Solo Un Minuto — Pooh — CGD
- 4 Don't Let Me Be — Leroy Gomez — Philips
- 5 Flor D' Luna — Santana — CBS
- 6 Samarcanda — Roberto Vecchioni — Philips
- 7 Tomorrow — Amanda Lear — Polydor
- 8 Oxygene — J.M. Jarre — Polydor
- 9 Unlimited Citations — Cafe Creme — EMI
- 10 Odeon Rag — Keith Emerson — Ricordi

TOP TEN LPs

- 1 Santa Esmeralda — Leroy Gomez — Philips
- 2 Rotolando Respirando — Pooh — CGD
- 3 Burattino Senza Fili — Edoardo Bennato — Ricordi
- 4 Samarcanda — Roberto Vecchioni — Philips
- 5 L'Angelo Azzurro — Umberto Balsamo — Polydor
- 6 From Here To Eternity — Giorgio — Durium
- 7 Tecadisk — Adriano Celentano — Clan
- 8 Star Wars — Soundtrack — 20th Century
- 9 Moon Flower — Santana — CBS
- 10 Oxygene — J.M. Jarre — Polydor

Japan

TOP TEN 45s

- 1 Wanted — Pink Lady — Victor Musical Industries
- 2 Proof Of The Man — Sound Truck (Joe Yamanaka) — Warner/Pioneer
- 3 Wakareuta — Miyuki Nakajima — Canyon
- 4 Ai No Memory — Shigeru Matsuzaki — Victor Musical Industries
- 5 Nikumikirenayl Rokudenashi — Kenji Sawada — Polydor
- 6 Aki Zakura — Momoe Yamaguchi — CBS/Sony
- 7 Shiawase Shibayl — Junko Sakurada — Victor Musical Industries
- 8 Kaze No Eki — Goro Noguchi — Polydor
- 9 Cosmos Kaido — Kariudo — Warner/Pioneer
- 10 Sake To Namida To Otoko To Onna — Eigo Kawashima — Warner/Pioneer

TOP TEN LPs

- 1 Umikaza — Kaze Album 4 — Crown
- 2 Bohemly No Morikara — Iruka — Crown
- 3 Danryu — Sayuri Ishikawa Best 14 — Columbia
- 4 Shigeru Matsuzaki — Best Hit Album — Victor Musical Industries
- 5 Have A Wine — Char — Canyon
- 6 Shishosetsu — Olivia Newton-John Best Collection — Toshiba/EMI
- 7 Shishuki . . . Otoko To Onna — Hiromi Iwazaki — Victor Musical Industries
- 8 Deatta Hitoni — Kariudo First Album — Warner/Pioneer
- 9 Diary — High Figh Set — Toshiba/EMI
- 10 Kazamidori — Masashi Sada — Warner/Pioneer

Great Britain

TOP TEN 45s

- 1 Mull Of Kintyre — Wings — EMI
- 2 How Deep Is Your Love — Bee Gees — RSO
- 3 I Will — Ruby Winters — Creole
- 4 Floral Dance — Brighthouse Rastrick Band — Logo
- 5 We Are The Champions — Queen — EMI
- 6 Egyptian Reggae — Jonathan Richman — Beserkley
- 7 Rockin' All Over The World — Status Quo — Vertigo
- 8 Daddy Cool — Darts — Magnet
- 9 Watchin' The Detectives — Elvis Costello — Stiff
- 10 Dancln' Party — Showaddywaddy — Arista

TOP TEN LPs

- 1 Sound Of Bread — Bread — WEA
- 2 30 Greatest Hits — Gladys Knight & The Pips — K-Tel
- 3 Foot Loose And Fancy Free — Rod Stewart — Riva
- 4 Disco Fever — Various — K-Tel
- 5 Feelings — Various — K-Tel
- 6 Never Mind The Bollocks — Sex Pistols — Virgin
- 7 Rockin' All Over The World — Status Quo — Vertigo
- 8 News Of The World — Queen — EMI
- 9 Out Of The Blue — Electric Light Orchestra — J&T
- 10 Moonflower — Santana — CBS

Argentina

TOP TEN 45s

- 1 Morir Al Lado De Mi Amor — Demis Roussos — Phillips
- 2 Ovidalo Pequena — Los Moros — RCA
- 3 Soledades — Jose Luis Perales — Microfon
- 4 Fiesta — Rafaela Carra — CBS
- 5 Cara De Gitana — Daniel Magal — CBS
- 6 Hoy Me Toca Reir — Mario Echeverria — EMI
- 7 Vestida De Novia — Pomada (RCA)
- 8 Donde Estan Tus Ojos Negros — Santabarbara (EMI)
- 9 Te Quiero Pero Me Arrepiento — Trocha Angosta — Music Hall
- 10 Que Pena Me Da — Danny Daniel — Microfon

TOP TEN LPs

- 1 Para Ballar En Jeans — Selection — EMI
- 2 Los Exitos Del Amor — Selection — Microfon
- 3 Ruidos En Espanol — Selection — Philips
- 4 Romanticos De Hoy — Selection — EMI
- 5 A Star Is Born — Soundtrack — CBS
- 6 I Remember Yesterday — Donna Summer — Microfon
- 7 Serpentina 78 — Conjunto Serpentina — RCA
- 8 La Magla — Demis Roussos — Philips
- 9 Los Primeros Del Ranking — Selection — CBS
- 10 Love Trilogy — Donna Summer — Microfon

France

TOP TWENTY-FIVE 45s

- 1 La Java De Broadway — Michel Sardou — Trema/RCA
- 2 L'Indifference — Gilbert Becaud — Pathe Marconi
- 3 Mille Colombes — Mireille Mathieu — Phonogram
- 4 Salma Ya Salama — Dalida — Sonopresse
- 5 Goodbye Elvis — Ringo — Carrere
- 6 Ainsl Soit-Il — Demis Roussos — Phonogram
- 7 Don't Let Me Be Misunderstood — Santa Esmeralda/Leroy Gomez — Phonogram
- 8 The Name Of The Game — Abba — Vogue
- 9 Fals Un Bebe — Michel Delpech — Barclay
- 10 Singln' In The Rain — Sheila & B. Devotion — Carrere
- 11 Don't Play That Song — Adriano Celentano — WEA
- 12 J'en Ai Marre Du Quotidien — Joel Dayde — Phonogram
- 13 Oh, Lori — Alessi — A&M/CBS
- 14 Black Betty — Ram Jam — CBS
- 15 J'aime — Michele Torr — Discodis
- 16 Toi Et Le Soleil — Claude Francois — Fleche/Carrere
- 17 Si, Maman, Si — France Gall — WEA
- 18 Il A Neige Sur Yesterday — Marie Laforet — Polydor
- 19 Pense A Moi — Eric Charden — Discodis
- 20 Star-Wars Disco — Bang Bang Robot — Vogue
- 21 Petit Rainbow — Sylvie Vartan — RCA
- 22 Il Est Comme Le Soleil — Enrico Macias — Phonogram
- 23 Une Petite Fille Qui Fait Des Pates — Patrick Loubie — Polydor
- 24 Yes Sir, I Can Boogie — Baccara — RCA
- 25 It's Ecstasy When You Lay Down Next To Me — Barry White — AZ/Discodis

TOP TWENTY-FIVE LPs

- 1 Rock 'n' Roll — Johnny Hallyday — Phonogram
- 2 Hollywood — Veronique Sanson — WEA
- 3 La Derniere Seance — Eddy Mitchell — Barclay
- 4 Brel — Jacques Brel — Barclay
- 5 Love You Live — Rolling Stones — WEA
- 6 Allelula — Nana Mouskouri — Phonogram
- 7 Raconte-Moi Des Mensonges — Dave — CBS
- 8 De L'autre Cote De Ton Ame — Yves Simon — RCA
- 9 Chicago XI — CBS
- 10 A Quinze Ans — Serge Lama — Phonogram
- 11 A Star Is Born — Barbra Streisand — CBS
- 12 L'amour D'une Femme — Nicole Croisille — Sonopresse
- 13 Le Vin Me Saoule — Nicolas Peyrac — EMI/Pathe Marconi
- 14 Bande Originale De "Star-Wars" — Discodis
- 15 Don't Go Home — Leonard Cohen — CBS
- 16 Une Chanson — Charles Dumont — EMI/Pathe Marconi
- 17 Frappe, Frappe "A La Porte Du Bonheur" — Adamo — CBS
- 18 Oxygene — Jean-Michel Jarre — Polydor
- 19 Once Upon A Time — Donna Summer — WEA
- 20 Moonshine — Santana — CBS
- 21 Miss Bakelite — Richard Gilly — WEA
- 22 Roman-Photos — Alain Bashung — Barclay
- 23 Portfolio — Grace Jones — Phonogram
- 24 Les Murs De Poussiere — Francis Cabrel — CBS
- 25 Heroes — David Bowie — RCA

Australia

TOP TWENTY-FIVE 45s

- 1 You're In My Heart — Rod Stewart — Warner Bros.
- 2 You — Marcia Hines — Miracle
- 3 Star Wars Title Theme — Meco — RCA
- 4 In The Flesh — Blondie — Chrysalis
- 5 Silver Lady — David Soul — Private Stock
- 6 I Just Want To Be Your Everything — Andy Gibb — Interfusion
- 7 April Sun In Cuba — Dragon — Portrait
- 8 Mull Of Kintyre — Wings — Capitol
- 9 It's Your Life — Smokie — Rak
- 10 It's All Over Now Baby Blue — Graham Bonnet — Mercury
- 11 The Name Of The Game — Abba — RCA
- 12 The More I See You — Peter Allen — A&M
- 13 So You Win Again — Hot Chocolate — Rak
- 14 Thunder In My Heart — Leo Sayer — Chrysalis
- 15 Higher And Higher — Rita Coolidge — A&M
- 16 Baby What A Big Surprise — Chicago — CBS
- 17 Best Of My Love — Emotions — CBS
- 18 My Mistake — Split Enz — Mushroom
- 19 I Feel Love — Donna Summer — Casablanca
- 20 Don't Fall In Love — Ferretts — Mushroom
- 21 Dr. Love — Tina Charles — CBS
- 22 Ma Baker — Boney M — Atlantic
- 23 You To Me Are Everything — The Real Thing — Astor
- 24 Black Betty — Ram Jam — Epic
- 25 Float On — Floaters — ABC

TOP TWENTY-FIVE LPs

- 1 Foot Loose & Fancy Free — Rod Stewart — Warner Bros.
- 2 Rumours — Fleetwood Mac — Warner Bros.
- 3 Simple Dreams — Linda Ronstadt — Asylum
- 4 Out Of The Blue — Electric Light Orchestra — United Artists
- 5 Silk Degrees — Boz Scaggs — CBS
- 6 Running Free — Dragon — Portrait
- 7 Chicago XI — CBS
- 8 A New World Record — Electric Light Orchestra — UA
- 9 Thunder In My Heart — Leo Sayer — Chrysalis
- 10 Graham Bonnet — Mercury
- 11 Goodbye Tiger — Richard Clapton — Infinity
- 12 Anytime . . . Anywhere — Rita Coolidge — A&M
- 13 News Of The World — Queen — Elektra
- 14 Elvis In Concert — Elvis Presley — RCA
- 15 Aja — Steely Dan — ABC
- 16 Moonflower — Santana — CBS
- 17 Blondie — Chrysalis/Private Stock
- 18 Star Wars — Original Soundtrack — 20th Century
- 19 I'm Glad You're Here With Me Tonight — Neil Diamond — CBS
- 20 I Remember Yesterday — Donna Summer — Casablanca
- 21 Star Wars And Other Galactic Funk — Meco — RCA
- 22 Rockin' All Over The World — Status Quo — Vertigo
- 23 Carole Bayer Sager — Elektra
- 24 Diamantina Cocktail — Little River Band — EMI
- 25 Works Volume 1 — Emerson Lake & Palmer — Atlantic

— Europe 1

— The Kent Music Report

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CASH BOX

December 24, 1977

NEWSPAPER

\$1.75

1914

The performing rights provisions of the inadequate 1909 Copyright Law were being ignored, when some of America's top songwriters and publishers met at Luchow's, on 14th Street, in New York City, and

resolved that something had to be done to remedy this inequity. They firmly believed that no one should use music for profit without paying the writer or publisher.

ASCAP

**AS WE ENTER THE NEW COPYRIGHT ERA
CASH BOX CELEBRATES ASCAP'S 64 YEARS OF ACHIEVEMENT.**

1978

For almost 20 years ASCAP was one of the prime movers in the creation of a new copyright law. Due to go into effect on January 1, 1978 the new law creates a better harmony between the legitimate rights of the songwriter and the needs of the user. Among its main features, the new Copyright Act for the first time brings juke boxes within the scope of the law, extends the copyright to the author's life plus 50 years.

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FROM THE DESK OF:

George Albert

As a longtime member of ASCAP, this writer feels extremely privileged to be able to salute an organization that has done so much for the world of music here and abroad. For myself and the many other composer and publishers who belong to ASCAP, our association with the founding performance rights society has been rewarding in ways too numerous to mention. Suffice it to say that, in addition to the invaluable collection and protective services ASCAP has provided, I am deeply grateful for lasting relationships I have developed over the years with my fellow members.

One of my most cherished relationships has been with the president of ASCAP, Stanley Adams, during the years he has served as the guiding force behind our organization. Not only has he been a tireless champion for the rights of composers and publishers everywhere, but has done so with dignity and understanding that is truly a credit to the profession.

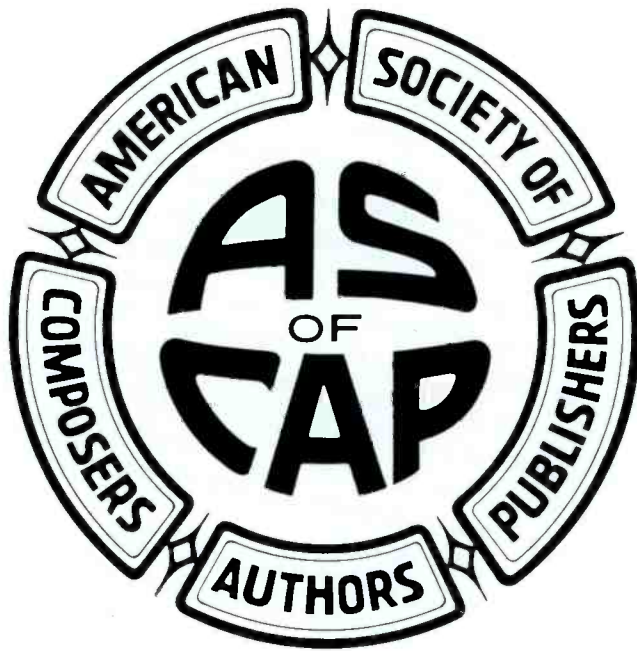
It is particularly fitting that this tribute appears on the eve of what I'm sure Stanley will agree is his greatest accomplishment — helping to secure enactment of the new Copyright Law, which goes into effect Jan. 1, 1978. This revision will assure a more secure future not only for the members of ASCAP, but also for those who choose to join us in the years ahead. Further, it will provide encouragement in helping to draw new talented and creative people to the music field.

We at **Cash Box** take great pride in being selected to prepare this special tribute to ASCAP. It is our hope that it will serve as a monument to the organization that has given so much to the cultural art of music.

George Albert

George Albert
President and Publisher

TRO



we go together

ASCAP's History:

Drop In Sheet Music Sales In The Early 1900's Created Need For Performing Rights Society; Today, ASCAP Dominates

The ASCAP SUCCESS STORY — 1914 To Today

What do Irving Berlin, Stevie Wonder, Aaron Copeland, Bob Dylan, Carly Simon, Burt Bacharach and Hal David, Richard Rodgers, Carole King, Leonard Bernstein, Neil Diamond, John Denver and Frank Sinatra, Samuel Barber and Duke Ellington, Smokey Robinson and Marvin Gaye, Led Zeppelin, Rod McKuen, Jacob Druckman, Harold Arlen and Ronnie Milsap have in common?

And what bond do Victor Herbert, Raymond Hubbell, Silvio Hein, Jay Witmark and George Maxwell share?

The first group are all members of the American Society of Composers, Authors and Publishers, our nation's oldest and most prestigious performing rights society in the world of music. The second are founding fathers of ASCAP, which is celebrating its best year ever. Many other prominent American composers and lyricists were charter members in 1914, including such notables as Jerome Kern, Rudolf Friml, Otto Harbach, Edgar Leslie, John Philip Sousa, Albert and Harry von Tilzer and the redoubtable Mr. Berlin — a living legend in 20th Century music.

Today, ASCAP is in very good health with a membership of more than 18,000 composers and lyricists and some 5,000 publishers and a 1977 income from license fees that will surely top 1976's record \$94,000,000. It has come a long way during the past 64 years, for at the end of the first year ASCAP was licensing the performance of music only in 85 hotels in New York City, and they were paying an average of \$8.23 a month. Income grew so modestly that it was seven years after its birth before the Society's income exceeded its legal and operating costs — 1921. By then, the membership had grown from 192 at the end of 1914 to 331. Today, the income from performing rights royalties is an important factor in the economic well-being of the men and women who create America's music and in the support of their families in every state of the union. In fact, three are even some well-known foreign writers who belong to ASCAP, including Rod Stewart, Alberto Ginastera and Carlos Chavez — to mention only a few.

Would Be Proud

John Golden would be proud of ASCAP's economic progress. The late Mr. Golden, best known as a Broadway producer but also as a talented lyricist, was ASCAP's first treasurer. According to legend, Mr. Golden left the room during one of the first meetings to visit the bathroom and returned to find himself elected treasurer. It was Golden who bought ASCAP's first piece of furniture, a \$1.20 kitchen table (used) which served as a desk in the first tiny office. Today there is a good deal more furniture in the three floors which ASCAP occupies at One Lincoln Plaza across the street from Lincoln Center, and in the 14 ASCAP offices across the country. These include regional headquarters in Nashville and Hollywood. The staff numbers 692 — 502 of them in New York.

ASCAP collects money by licensing for its members the right to perform in public their copyrighted musical works. It does this under U.S. copyright law; the 1909 act gives way to a much improved 1976 statute on January 1, 1978.

The idea of copyright is simple. The product of a man or woman's mind is as much his or her property as his or her

hands, and another person should not be able to use it without the permission of the creator. The "user" is the nightclub, TV network or radio station or wired music system, not the musicians. During the early days of ASCAP, a number of musicians — including such prominent orchestra leaders as Meyer Davis — were troubled about the possibility that ASCAP might ask them to take out the licenses and pay for the right to perform. It took several years to convince the musicians that ASCAP had no such intentions, and today the composers and lyricists have warm and cordial relationships with their performing colleagues.

ASCAP's first problems were legal. Nobody would pay any attention to the provisions of the 1909 statute, despite the fact that other countries had similar statutes and the courts in those countries had affirmed the licensing activities of their performing rights societies. According to the biography of Victor Herbert written by Edward N. Waters, retired chief of the music division at the Library of Congress, it was Puccini who played an important role in getting ASCAP started. When the Italian composer visited the United States in 1910 for the world premiere of "The Girl Of The Golden West," he asked the U.S. representative of his publisher about how much additional income was being earned by popular performances of his melodies in restaurants and nightclubs. When that gentleman, Mr. George Maxwell, admitted that these renditions produced no money, Puccini was irate.

Not long afterwards, Maxwell and a young mid-western composer named Raymond Hubbell began to speak with Maxwell's attorney, Mr. Nathan Burkan, about organizing an American performing rights society. It was Burkan, later to serve as ASCAP's first general counsel, who urged Hubbell to visit Victor Herbert to seek his support. Even back in 1913, the difficulties between the English and the Irish were such that an Englishman such as George Max-

well doubted whether a passionate Irishman such as Victor Herbert would cooperate with him in any joint venture, so he sent Hubbell — best known for "Poor Butterfly." It took two days for Hubbell to convince Victor Herbert, but once Herbert had made up his mind, he became ASCAP's most vigorous and dynamic advocate and was undoubtedly a vital factor in the birth and survival of the Society.

Only Nine Appeared

After some preliminary discussions at the Lamb's Club in Manhattan late in 1913, some 36 leading composers, authors (i.e. lyricists) and publishers promised to attend an organizing dinner to be held in a private dining room at Luchow's famous restaurant on 14th Street. Part of the lure was the pledge of a splendid repast ordered by lyricist Glen MacDonough, but it rained that night in October of 1913, and only nine appeared. These were Victor Herbert, Silvio Hein, Louis A. Hirsch, Raymond Hubbell, Gustave A. Kerker, Glen MacDonough, George Maxwell, Jay Witmark and Nathan Burkan.

Several of the nine were quite disappointed by this apparent lack of interest, but Victor Herbert's vigor and confidence apparently saved the day. In an unpublished memoir by Raymond Hubbell, he tells how Herbert cheered up the others with the prospect of the fine meal and the bottles of good German Berncastel Doktor on the table. Turning to attorney Burkan, Herbert boomed "Come on — let's eat! Nathan — tell us about this Society! Let's start it!" After some good food and the excellent Moselle the nine decided to go ahead and called another meeting for February 13. More than 100 members of the musical community gathered that night in 1914 at the Hotel Claridge, and formally organized ASCAP and started their battle against all who benefited illegally from unlicensed performances of their songs.

The need for ASCAP was very strong at this time. At the beginning of the 20th century, the American songwriter had derived

most of his or her income from the sale of sheet music, but this money disappeared when entertainment moved out of the home and away from the living room piano to the dance hall, restaurant and nightclub. People stopped buying sheet music, and this great drop in income abruptly reminded the composers and lyricists of their rights under the new Copyright Act of 1909. ASCAP began with a group of officers that numbered George Maxwell as president, Victor Herbert as vice president (he had refused the presidency), Glen MacDonough as secretary, John Golden, treasurer, and composer Raymond Hubbell, assistant treasurer. The new organization was frankly modeled on the French performing rights society (SACEM) founded in 1851. As a matter of fact, SACEM had actually opened an office in New York in 1911, but American songwriters had shown so little interest in becoming affiliated with a foreign society that the French gave up their efforts.

Legal Difficulties

ASCAP immediately ran into legal difficulties in its efforts to compel those who used its members' music to take out licenses. Then as now, ASCAP was offering a single bulk license which would give the user unlimited access to all the works of all its members and relieve the user of the great burden of negotiating for the right to perform each work. ASCAP is the number one clearinghouse for the right to perform copyrighted works of music. The first case that went to the courts in 1914 was an action against the operators of the Vanderbilt Hotel, and an ASCAP publisher member sued claiming that performance of John Philip Sousa's march titled "From Maine To Oregon" in the dining room was an unauthorized performance for profit. The judge in the U.S. District Court agreed, but was reversed in the Circuit Court of Appeals on the theory that it was not clear that diners had come into the restaurant to enjoy the music but rather to eat. This was a great blow to the young Society, but not a crushing one.

On April 1, 1915, Victor Herbert himself sued Shanley's restaurant on Broadway for an unauthorized performance of his "Sweethearts." Judge Learned Hand of the U.S. District Court again decided against ASCAP and his view was affirmed by the Circuit Court of Appeals on technical legal grounds involving the fine points of copyright. ASCAP seemed to be ruined.

On January 22, 1917, the whole picture changed dramatically. The United States Supreme Court — in a decision written by Justice Oliver Wendell Holmes — affirmed ASCAP's position on the ground that the music would not be offered to diners unless the owners of the restaurant felt it to be worth the investment. "If music did not pay, it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough."

ASCAP had to go to Court again in the 1920s — this time to face the radio industry. The Society had given radio a free license to encourage that infant business, but once radio began to make significant profits, the men and women who create America's music felt that it was time that they were compensated for the right to perform their music. The arguments raised to avoid payment included the notion that there was no

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FATHERS — The founding fathers in this historic photo would have been proud of the numerous ASCAP talents who have been successful chartmakers this year. They are: (l-r) founders Gustave Kerker, Raymond Hubbell and Victor Herbert (seated); composer Harry Tierney; founder and composer-publisher Louis Herscher; charter members Rudolf Friml and Robert Hood Bowers; founder Silvio Hein; charter members A. Baldwin Sloane and Irving Berlin.

Stanley Adams Recounts His Accomplishments In ASCAP

by Ken Terry

(Since he became president of ASCAP in 1953, Stanley Adams has seen the performing rights society's income skyrocket from \$21 million to \$94 million in 1976. During the same period, ASCAP's annual earnings from radio stations have risen from \$9 million to \$24 million; income from television has jumped even more, from \$7.5 million to \$43 million. Meanwhile, the organization which started out in 1914 with 203 songwriters had 3,350 members by 1953, and today includes approximately 24,200 writers and publishers.

Born in New York City, Adams earned his LL.B. degree from New York University Law School. An honorary member of the Council of AGAC (American Guild of Authors and Composers), of which he was vice president 1943-44, he is also second vice president of the National Music Council, and serves on the advisory board of the American Federation of Musicians. He belongs to the executive board of the President's Music Committee and the National



Stanley Adams

Cultural Center in Washington, D.C. He is a member of both the administrative council and the executive bureau of CISAC, which is the international organization of performing rights societies. In addition, he is executive vice president of the Country Music Association, and in 1966, he was made an honorary citizen of the state of Tennessee by Governor Clement.

Despite all these and many other awards and honors for his work at ASCAP, which he joined in 1934, Adams still regards himself as a songwriter first. Among his best-known songs of the 1930s and 1940s are "What A Diff'rence A Day Made," "Little Old Lady," "There Are Such Things," and "My Shawl." Although he no longer pens lyrics very often, his memories of the days when he was co-writing his songs are still vivid.)

CB: When did you start thinking about becoming a songwriter?

Adams: When I got my law degree at NYU, a clerk in a law office got about six dollars a week. To augment my income, I took a job as a cruise director for the Cunard line, just for the so-called summer vacation period. On the ship there was the nephew of the man who owned Connie's Inn, which was a very big nightclub in Harlem. I wrote a show with my own original lyrics and staged it aboard the ship. This nephew thought that I might have some ability to write lyrics, and when I got to New York I called him up — and he took me up to see his brother in Harlem. Oddly enough, I was put together with Fats Waller writing a couple of Connie's Inn shows. And they were successful enough to interest a publisher in giving me a year's contract to write lyrics.

I went from one contract to another, and

always thought I'd get back to law. But by the time I was ready to practice law, I was so immersed as a writer that I never did.

CB: Was your stint aboard the cruise liner the first time you tried writing lyrics?

Adams: Not exactly. I did some varsity shows at NYU, and I had a song called "I'm Not Me, I'm You," along with some sketches. At the time, a fellow named Christopher Morley was doing a show called "Shoestring Revue," in Hoboken, of all places. And I heard about this and thought some of the sketches I had might fit in, because it was a revue, not a book show. I went out to see him, and among the material I had was this lyric of "I'm Not Me, I'm You." He didn't like the sketches, but he liked the lyric. Bill Irwin was assigned to write the music for the song.

Mills Music heard about this, and they sent Mitchell Parish out to scout the show. Mitch fell for "I'm Not Me, I'm You." He brought me back to New York to meet Jack Mills, and they published that song. The first and only performance it had was with Paul Whiteman that year; but, if it hadn't been for Mitch, I wouldn't have had any idea of Tin Pan Alley, as it were.

CB: Would you say he helped you become a professional?

CB: Yes, he did. Of course, the fellow on the ship gave me the real impetus. But without Mitchell, I don't know if I would have ever gotten far enough to attempt to write lyrics professionally.

CB: How did you get together with Hoagy Carmichael?

Adams: I had already written "What A Diff'rence A Day Made," "Spellbound," "La Cucaracha," and "My Shawl," which was Xavier Cugat's theme song. Elie Oberstein at RCA thought that I might have some lyric ability, and since he was going to be the professional manager of the Warner firm, he implemented his idea to put me together with Hoagy Carmichael, who at that time did not have a steady collaborator.

Hoagy and I were farmed out by Warners to Columbia, then out to Paramount, where I did a couple of Mae West pictures with Hoagy. And we did "Road Show" for Hal Wallace. I don't think we had any outstanding success in California, but we did have a tremendous success in "The Show Is On" with Beaga Lillie and Bert Lahr. We wrote for the show while we were still back east, and out of that came "Little Old Lady," which was a very, very big hit. As a result of that show, I was called by the Schuberts to come back east to work on the Follies with Dana Suesse. Hoagy stayed out on the coast, and that was the end of our partnership.

CB: Did your songwriting begin to taper off as you became more involved with the administration of ASCAP?

Adams: Sure, I suppose it's the way you're cut, but I cannot go into a thing and do it half-way. In other words, if I was going to stay a songwriter, I don't think I'd have run for the board of ASCAP (in 1944). You can't do both. Our craft is a very, very jealous mistress.

CB: Nevertheless, your songwriting background must have given you a lot of insight into how to administer an organization like this.

Adams: No question about it . . . If some distribution rule were going into effect, for instance, I would be able to interpret the effect that would have on a writer better than someone who had never been a writer. At least 10% of my job is father confessor, although that may be too strong a term. What I mean is that there are a lot of problems which one writer will tell another about, whereas he just won't open up to someone else. And having been one, I can interpret the psychological motivation of the writer with greater understanding.

CB: At the time you were elected to the ASCAP board of directors, how far had the fight for copyright law revision progressed?

Adams: Absolutely nowhere. In about 1948, Johnny O'Connor was on the board of ASCAP, and he took me with him to Washington to meet with Senators Taft and Hartley, and a few people on the House side. We were not as much interested then in getting a new copyright bill as in getting paid for performances on jukeboxes. You know the 1909 copyright law exempted coin-operated machines, which in those days were penny arcades, because there were no jukeboxes. But the men connected with the jukebox industry were smart enough to say, "Well, a jukebox is coin-operated, so that law is, should and does apply to us." And they had been very successful in maintaining that posture up to the recent bill.

It was when I made that visit to Washington that I got interested in copyright in a very broad sense, with emphasis on the narrow issue called the jukebox. Representative Emmanuel Celler, head of the House Judiciary Committee, was very sympathetic and he tried to help us, but we were never able to get very far. However, it was the beginning of our attempt to get a complete revision of copyrights, and now that we've finally done it, the jukeboxes must pay eight dollars per year per box.

CB: You must have gotten discouraged over the years when bill after bill was introduced and defeated.

Adams: Well, I didn't feel too good about it; but when you get discouraged, nothing ever happens. So I stayed with it for a long, arduous period. And I want it clearly understood that there were an awful lot of people who were part of this thing. Nobody can say, "I did it." We all had our particular group that we knew well, that would listen to us — Mr. X in the House, and Mr. Y in the Senate. I think I might have had a little more influence on some people, and others had more influence on different people.

CB: Are you satisfied with the new copyright law?

Adams: Yes, I am. I think you'll find me possibly in the minority. I think it's a tremendous step forward. There are things that we would like to have improved. But I've always been a firm believer in the adage that good politics is the art of the possible. You know, you cannot be adamant. Every-

one can't get just what he wants. So my main thrust was extending the term of the copyright, and we got that. I do believe that the 50-year term (beyond the life of the author) should have been extended to existing works as well as to new works. It seems a little discriminatory that the kid who writes a song starting January 1, 1978 will have longer copyright protection than those who wrote songs before that date. But maybe that's nitpicking.

I still think, all and all, that the mechanical (royalty) rate is ridiculously low. I think the elimination of the profit clause (which exempted many performances from the requirement of being licensed) is a very good thing. And just the fact that jukebox operators must now pay is a big improvement. When you perform for profit you should pay. And even though it may cost more to administer it (the jukebox provision) than we actually get, it's still worth it. You must remember that the eight dollars per box is not ours. It's BMI's and CISAC's as well. We'll probably come out with a good portion of it, but I don't think we're going to distribute any of that to the membership, at least for a while.

CB: Are you setting up a new department to license and collect from the jukeboxes?

Adams: We don't really know what to do yet. We don't know, for instance, in what manner the (copyright) Tribunal might be involved. If they (jukebox operators) pay the Tribunal, as I think they will, and then the Tribunal distributes the license fees — or whether we'll collect directly, it's very hard to say.

CB: What about collecting from public broadcasting stations for the first time? Is that going to present any problems?

Adams: Oh, a great deal. We're negotiating with the PBA. Now you know, this is another area in which the Tribunal has jurisdiction. If we don't come to terms with the PBA before January of next year, the Tribunal itself may set the rate after a series of hearings. No one likes to leave it in the hands of a third party. That's human nature . . . The Tribunal may also say, "Is there any chance that you'll come to an accord?" And if we feel we're that close, they may say, "Well, we'll suspend any hearing, and we'll give you another month to try to go back to the drawing board."

CB: Do you think it's good that hardly any of the Tribunal's members have direct ex-

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FALL OF '68 — Among those present at the 1968 ground breaking ceremonies for the ASCAP building in Nashville were (l-r): Tennessee Governor Bufford Ellington, president of ASCAP, Stanley Adams; congressman Dick Fulton and Grand Ole Opry legend Roy Acuff.



BY THE TIME I GET TO PHOENIX
UP UP AND AWAY
DIDN'T WE
GALVESTON
WHERE'S THE PLAYGROUND SUZIE?
THIS IS YOUR LIFE
BETH
THIS IS WHERE I CAME IN
HONEY COME BACK
WHAT EVER HAPPENED? (TO CHRISTMAS)
FIRST HYMN FROM GRAND TERRACE
JUST ANOTHER PIECE OF PAPER
WHEN IT WAS DONE
IF I'D BEEN BORN A DIFFERENT MAN
THE NAME OF MY SORROW
LOVERS SUCH AS I

. . . and from the same
Golden Year and inspiration,
unmined gold also written
by Jimmy Webb:

DANCING GIRL
FAIR-WEATHER LOVER
HALF WAY IN THE MIDDLE
HOW CAN YOU DO IT BABY
IN MY WILDEST DREAMS
LOST GENERATION
LOVE NOW
MIRROR MIND
MOVING ON
THE SMARTEST FOOL
PARENTHESIS
PSALM FOR THE SEMI LIVING
SHADOWS OF SUMMER
SHE NEVER SMILES ANYMORE
THE SUMMER LOVERS
THERE AIN'T NO DOUBT
THERE SHE GOES
WASSAIL SONG
WHEN EDDIE COMES HOME
CLOWNS EXIT LAUGHING
THE GIRL WHO NEEDS ME
I CAN'T GET IT
I CAN'T LEAVE YOU ALL ALONE
I CAN'T QUIT
I THINK WE'RE GONNA MAKE IT BABY
I DON'T NEED YOU
IF YOU LEAVE ME
I'LL BE BACK WHEN THE WINTER'S GONE
MAINLINER
MIDNIGHT MAIL
PLOW THIS GROUND
TAKE IT EASY
YOU'LL JUST HAVE TO DO
HERE I'LL STAND
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Veep George Duning Praises New U.S. Copyright Statutes

by Jeff Burger

ASCAP vice president George W. Duning, who joined the Society in 1949 and now serves on its board of directors, recently remarked that it has become "practically my whole life." While he has certainly made a large contribution to the organization, however, he has also found time over the years to compile a very enviable record as a composer, conductor and arranger.

After earning degrees from the University of Cincinnati and the Cincinnati Conservatory of Music and studying composition under Mario Castelnuovo Tedesco, Duning served for eight years as musical director of NBC's acclaimed "Kollege of Musical Knowledge." "Then in 1944," he recalled, "I went into the Armed Forces Radio Service and started writing music.



George Duning

When I got out, I went right into the film thing, writing for pictures, and I've been doing it ever since."

Duning, who has been nominated for five Academy Awards, has arranged songs and scored background music for "Any Wednesday," "From Here To Eternity," "The Edie Duchin Story," "The Last Angry Man" and over 200 other films. He has also written and/or arranged many popular tunes and has scored such hit musicals as "Pal Joey" and "The Al Jolson Story." In addition, he has authored scores for "Mannix," "Star Trek," "Then Came Bronson" and numerous other television series, specials and films.

Giant Step

In light of these credits and Duning's large role in ASCAP, it seems unsurprising that he has strong feelings about the revised copyright law which Congress recently passed. "To quote Neil Armstrong," he told **Cash Box**, "it's 'a giant step' forward. And I think it was long overdue. You know, the United States is considered to be the number one nation in the world. But until now, we've had the most obsolete copyright law. We were years behind almost every other country — particularly Australia, Japan and the nations of Europe.

"Our people in Washington were just dragging their feet," Duning continued. "They did nothing for a long, long time. But we kept lobbying — for about 20 years, I guess — and we finally pushed the new law through."

According to Duning, the members of ASCAP and the other licensing organizations deserve much credit for the legislation's passage. "Naturally," he noted, "the

societies were all very anxious to get the law into effect, and everybody worked hard to that end. I've lost track of the number of phone calls and letters that I myself directed to congressmen and other people on The Hill over the last two or three years."

Fresh Challenge

Because the recently enacted law has opened up new areas for collection, said Duning, its passage has triggered a fresh challenge for ASCAP, BMI and SESAC. "A lot of problems have already cropped up," he explained. "First of all, we've got to figure out how to log the new categories which have become subject to licensing — the jukeboxes and that sort of thing."

Duning cited current negotiations with regard to licensing fees from public broadcasting as another major task area. At present the performance rights societies do not collect from PBS and other listener-supported radio and television stations, and Duning would like that situation to change. "When I turn on my TV," he said, "I usually watch the local PBS station, because they have concerts, ballets, plays, good pictures. All of them use lots of music. And when they put on a show, they'll invariably mention at the beginning and end that it was made possible by a grant from DuPont, GM, Ford, Exxon or whatever. That, to me, is a commercial, and they should be making payments to copyright owners."

The new copyright law, which requires such payments, is consistent with ASCAP's traditional philosophy, believes Duning, who supported his position by recalling the principle on which the Society was founded in 1914. "The point is that musicians and

lyricists create products just as the makers of sculpture or furniture or anything else do. It's a product, and we've always felt that any commercial usage of our materials should entitle us to some sort of return."

While helping to carry out that philosophy, Duning continues to work on a large number of personal music projects. He has recently written a theme and variations on "St. James Infirmary," for example, which will be performed this winter by the Brentwood Westwood Symphony Orchestra. In addition, he has begun composing a "serious" piece for clarinet and strings. During the past year, also, he has collaborated with a husband-and-wife team on more than a dozen of what he terms "gospel songs for sophisticates. It's not Nashville gospel, but it's uplifting music. Titles like 'There's Someone Up There Who Knows What It's All About.'"

Would Duning describe himself as "religious?" "Well, I don't know who's up there," he said. "I just know that there's somebody. That's been my philosophy since I was a kid. But my religion is the outdoors, nature. When I'm on the top of a mountain or in the middle of a forest or desert, anything like that, that's church to me. At any rate, I believe in these songs, and I hope to get them into an album as soon as possible."

Before he can devote more time to that effort, however, Duning must tie up loose ends on two other current projects. At present, he is completing work on "The Ghost Belongs To Me," a two-hour NBC-TV movie, and on "The Father Knows Best Christmas Reunion," a television special.

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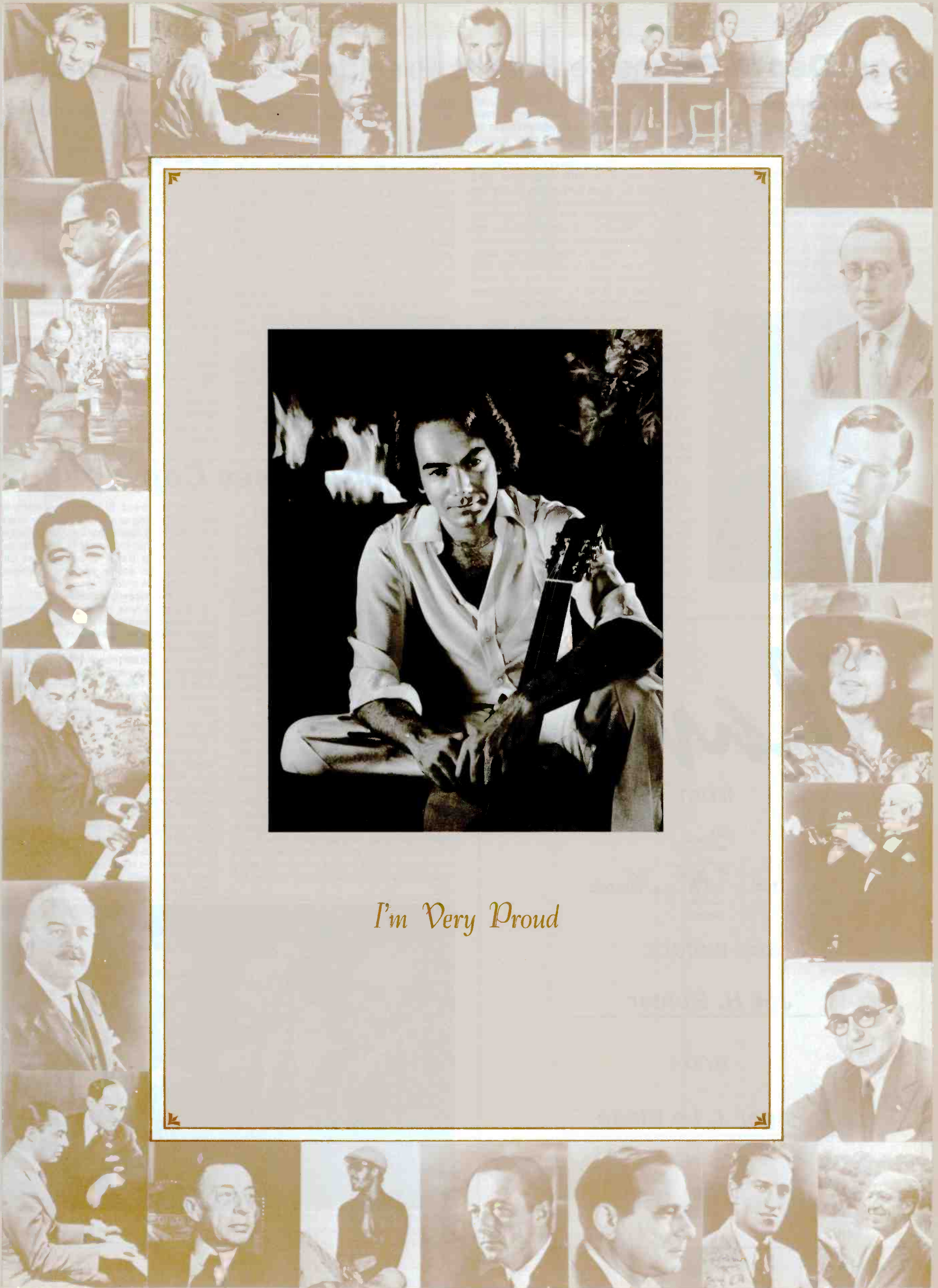
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Legal Dept's Extensive Role Is Presided Over By Korman

by Charles Paikert

Bernard Korman, general counsel for ASCAP, presides over one of the Society's busiest and most complex departments, the legal department.

Korman, a graduate of Yale Law School, has been working for ASCAP since 1951, and was named head of the legal department in 1974. His current legal staff includes two assistant general counsel, Thomas F. McCoy and Gloria Messinger; a senior attorney, David S. Hochman; Judith M. Saffer, who will be a senior attorney in 1978; and staff attorneys Richard H. Reimer, I. Fred Koenigsberg, and Ross J. Charap.



Bernard Korman

"Because of the nature of ASCAP," Korman explained, "the legal department probably plays a more extensive role in the day to day operations than legal departments generally do in other companies."

ASCAP, of course, serves as a clearing house which enables writers and publishers to collect performing rights fees for public performances of their compositions. Broadcasters, the most important users of music in the United States, are easy to locate because they are licensed by the FCC. In order to license other users, ASCAP must locate businesses that offer music to customers. Under the law, these businesses must have a license to present copyrighted music to their patrons.

Non Compliance

However, many establishments do not immediately comply with the law, and therein lies the source of a great deal of ASCAP's legal activity. For example, for the first 10 months of 1977, the legal department sent 450 complaints for copyright infringement to local counsel across the U. S.

Although few of the suits are actually tried, the legal work required is both painstaking and extensive. Most actions are promptly settled.

Thoroughness has paid off. In the last 25 years, the Society has lost only one copyright infringement case out of thousands. In addition, the copyright infringement suits have proven costly for the offenders who went to trial, as there is a minimum statutory amount of \$250 for each infringed song, and courts always award attorneys' fees as well.

ASCAP's legal cost is usually more to sue an offending business than not to sue. But

Korman believes the process is a necessary one, "to make sure the owner has a license in the future, and because, if he is not licensed, the impact on licensed places near him would lead them to stop paying."

One way to minimize litigation is to negotiate fees with a national group representing a particular user interest. For example, ASCAP lawyers assist ASCAP's management in negotiations with the American Hotel & Motel Association and NAB committees representing local radio and television stations. Korman would like to see the practice extended to other businesses as well.

"We would certainly welcome," Korman said, "negotiations with a committee representing an association that has authority to speak for the restaurants in the country."

While ASCAP's fees for bars, restaurants, and nightclubs are determined on a flat dollar fee basis, ASCAP licenses for radio and local television are based on a percentage related to the users' receipts. However, licenses for network television are on a flat dollar basis, and according to Korman, "that has been a very unfortunate

agreement, because it has not kept pace with the networks' enormous revenue growth or even with inflation."

Currently, ASCAP is involved in litigation with the CBS-TV network, and the legal department is helping ASCAP's licensing staff make the transition from an antiquated copyright law to a new one, which will take effect January 1. Among the innovations of the new law is the establishment of a Copyright Royalty Tribunal.

The Tribunal, according to Korman, "is a desirable mechanism, assuming you have, as we do, compulsory licenses in the copyright law. Adjustment of statutory fees should be handled outside of Congress by an impartial and expert body. I have no fear that the Tribunal is going to be in any way a partial body or a body that's subject to any kind of improper pressure. I'm quite confident that it will be an independent body and that it will become expert in time."

Another feature of the new copyright law allows ASCAP to license not-for-profit establishments, such as colleges and fraternal organizations. Again, the legal department will help insure comprehensive

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Duning Praises Copyright

(continued from page 10)

Both programs will be presented on videotape, a medium with which Duning had not previously worked. "It's a whole new world for me," he commented. "I had to sit behind the producer and director and write the score while they were editing. It's a fascinating, entirely new system. Instead of working with footages and seconds, you work with code numbers and so on. Once I get used to it, I don't think it will pose any problems."

Cash Box wondered whether Duning believes that soundtracks have changed as much as the media in which they are used. "Well," he said, "there was a long period, beginning with the advent of rock and roll, when producers got carried away by the potential for hit records. We had a lot of scores that were what we call 'song scores.' Many of them, maybe the majority of them, did not work. And invariably, one of the old pros would be called in to doctor them up. That became a trend.

"More recently, it's been common practice to find a theme to insert in the film, maybe as a main title. And with certain types of pictures, this works out fine. But in a lot of movies, I think the dramatic value was ruined by the use of a main title song which really had nothing to do with the action.

"Now, the trend is back to symphonic scoring," Duning said. "Witness 'Star Wars' with Johnny Williams, for instance. They're using electronic instruments, as I do, but they're going back to music that underscores the action and the dialogue, which I think is great."

Too Heavily Influenced

At the same time, however, Duning feels that contemporary soundtracks are too heavily influenced by the work of European composers. "One reason for this," he noted, "may be that the people who support symphony orchestras want to hear the same things — Beethoven, Bach and so on — every year. I think American composers have been terribly overlooked, and I'd like to see more material along the lines of Copland, Roy Harris and Charles Ives."

Is America ready for artists like Ives? "Well," Duning remarked, "when Stravinsky's 'Rites Of Spring' was first performed, it created a riot. The same thing happened with one of Wagner's operas. I remember a famous cartoon which was published at the time. It showed a little picture of Wagner inside the lobe of a huge ear. He had a pick and shovel, and he was picking away. And yet his work is now regular fare on many major symphony orchestra programs. So I've got high hopes for the music world."

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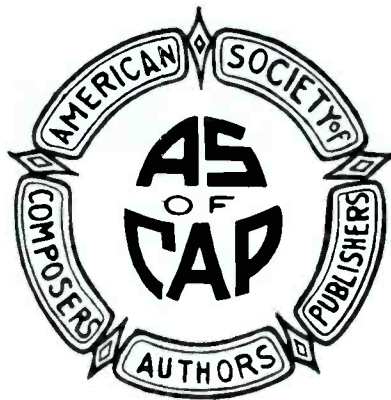
Roger J. Le Blanc



Pictured above during the 1968 ASCAP Country Awards Luncheon are (l-r): ASCAP president Stanley Adams; George Albert, president and publisher of Cash Box; ASCAP board member Wesley Rose; and songwriter Charles Tobias, now deceased.



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Key ASCAP Executives Explain Roles, Define Their Duties

Membership Dept. Scouts Potential ASCAP Members



Paul Adler

"Because ASCAP's a membership organization, there's a strong emphasis placed on the service end of things. Whether you're dealing with a Bob Dylan or his representative on the one hand, or someone whom nobody's ever heard of on the other, you try to render the same kind of consideration to everybody in the organization, because they all have a share in it."

This outlook was expressed by Paul Adler, ASCAP's director of membership, whose relatively small staff is always prepared to deal with the needs of the Society's 23,000-plus members. ASCAP membership has nearly tripled in size over the past decade, and somewhere in the neighborhood of 200 new members are being elected every month. The appointment of a membership director, therefore, became appropriate about three years ago. The Hollywood, Nashville and London membership offices of ASCAP are all under Adler's supervision.

He divides the department's activities into three areas. First, there is the processing of all applications for membership. Secondly, he explained, "ASCAP is actively engaged in seeking out and signing up new members, and this is another of the department's functions. It explains to prospective members what the Society does and how it does it." Finally, Adler recognized the function of "dealing with current members and answering questions they may have about the Society's survey, its distribution system, and its rules and regulations, as well as helping them to resolve problems they might have with any part of the organization."

Anyone can join ASCAP as a full member, if he has at least one song published. This can mean publication in the classic "sheet music" sense, or a commercial recording of the song, or a performance of the song in any of the media licensed by the Society. New writers can also join as associate members, as long as they have written and copyrighted one song. Adler explained that associate membership "gives people the opportunity to have contact with the Society even before they get into a situation where they're likely to have any earnings." It is only one facet of the Society's efforts to reach talent in its developing stages, he emphasized.

New writers are signed through direct contact or through their publishers, lawyers and managers, producers, etc. Adler emphasizes that everyone in the membership department must "maintain contact with a wide spectrum of the music com-

(continued on page 46)

Broadcast License Staff Has Grown With Radio, TV



Lou Weber

NEW YORK — For the past 38 years, Lou Weber and the radio and television industries have been growing up together.

"When I started in the radio department of ASCAP," said the director of broadcast licensing, "we had two people. Never in my wildest imagination did I foresee what was going to happen in the (electronic communications) field."

Today, Weber heads a computerized department of 40 people, including eight field staffers ("station relations representatives") and 32 internal employees. Weber's division is responsible for licensing the nation's 7,000-plus radio stations and 1,000-plus TV stations, as well as for collecting fees and performing a kind of "customer relations" function. Most of these duties are handled by correspondence; the rest are performed by the field reps, who are responsible for covering "territories" on a station-by-station basis.

Weber joined ASCAP in 1940 and enlisted in the Air Force the following year, serving for four years. When he returned to ASCAP in 1945, he found the broadcast industry in a state of flux.

"After the war, the record industry began to expand into the LP and the 45, and radio (which was in the latter stages of its 'Golden Age') began to use records as both an entertainment and an advertising medium. That basically blew the whole thing out of the water. And then, with the coming of TV (in the late '40s and early '50s), things really took off."

In 1949, Weber was named manager of the "Radio-Television Department," reporting to the sales manager. In 1972, he was named to his current post, and now reports directly to ASCAP managing director Paul Marks. While his title changed, however, his duties have been much the same for 28 years.

"Still," said Weber, "I've never been bored a day in this job."

In addition to overseeing the work of 40 people, Weber gets involved in licensing negotiations and in meeting with industry figures at broadcast seminars around the country. One nice part of the job, he suggested, is that (unlike many owners of clubs and restaurants), "broadcasters are professional people who appreciate the need for licensing." Weber is also a key figure in discussions concerning the audits which ASCAP must do to determine the gross revenues on which its fees are based.

Weber saw his future as being even more challenging, with the coming of pay and cable TV. Negotiations, he noted, are presently underway for a licensing agreement to cover cable TV programming.

Goldberg's Aim Is Accuracy As The Distribution Head



Lawrence Goldberg

Accuracy and efficiency are the chief concerns of Lawrence Goldberg, ASCAP's director of distribution, who administers the Society's survey and distribution operations. The functions of these departments include determination of the frequency of the millions of performances of works by ASCAP writers and the equitable distribution of money paid to ASCAP by its licensees. These include radio and television networks, symphony, concert and educational institutions, wired music services, and hotels, nightclubs and other places of business where live and recorded music are used. As Goldberg recognized, his is a "part of the operation that touches the membership directly."

The functions under Goldberg's supervision flow into one other, but they might be said to "begin" with the Index Department, headed by Nancy Rosenthal. There is information received from industry sources and submitted by the membership about individual works.

Next comes the mammoth task of determining the relative frequency and weighting of performances of works under the Society's weighting formula, which is the responsibility of Dorothy Jetter, manager of the Program Department. This department's many activities include ASCAP's complex survey of performances.

According to Goldberg, "The reason there is a survey which utilizes a scientific sample is that there are so many performances that you couldn't possibly credit them all. It would cost too much. So a sample is developed, which is a statistical representation of what is played. In local radio, for instance, you survey a certain number of hours and identify the performances. Special weights are then applied so that the sample will represent the whole universe of performances. The survey is designed and supervised by independent experts in this field."

Samples of local radio and television are gathered by these experts. Network television is surveyed on a complete census basis by means of program logs and cue sheets. The larger "background" or wired music services furnish ASCAP with logs of what they play, and a survey is then taken using these logs. Feature performances on radio and television have been found to be the most appropriate "proxies" in determining the performance picture of the thousands of smaller licensees, such as hotels and nightclubs. Through the application of the Society's weighting formula, credits are assigned according to the results of the survey of performances.

(continued on page 18)

Nat'l Sales Chief Lays Plans For Licensing Colleges



Jim Cleary

Jim Cleary, ASCAP's national sales manager for general licenses, is a bona fide ASCAP veteran, having joined ASCAP as a field sales representative in Ohio in 1939.

Since then, he has only left ASCAP once. That was in 1941 during World War II, when Cleary served in the Air Force in the Middle East and the European theatres. By the end of 1945, he was back with ASCAP as the district manager for the Cleveland office.

In 1959, Cleary was named midwest division sales manager for general licenses, a position he held for 15 years, until he was appointed national sales manager in 1974.

Under Cleary's stewardship, ASCAP's licensing department carried out an extremely ambitious project — relicensing

(continued on page 18)

ASCAP Foreign Director Bridges Gap With Music



Arnold Gurwitch

Arnold A. Gurwitch, head of ASCAP's foreign department, is unusually well qualified for the job. Born in Hamburg, Germany, Gurwitch grew up in Switzerland and became acquainted with American jazz. The relationship soon became a love affair, and Gurwitch began contributing articles to leading European jazz magazines.

Gurwitch also applied his love of music to more profitable ventures, such as being road manager for Louis Armstrong's European tours. When Gurwitch came to the United States, he attended Brooklyn Law School, and graduated in 1955. After graduation, Gurwitch said, "I decided I

(continued on page 18)

Congratulations

ASCAP

United Artists Music Publishing Group

Publishers Praise ASCAP As Top Performance Rights Org.

LOS ANGELES — ASCAP's relationship with its associated publishing companies is one of the closest and most important relationships in the music industry — important especially, to the publishers, who rely on the performance rights society to collect a substantial percentage of their income. So it's not surprising that a number of publishers today stress the significance of ASCAP.

"As the leading performance rights organization they certainly have been very important in protecting the performance rights of both the publishers and the composers," says Burt Litwin of Belwin-Mills Music. "We're grateful for as long-standing a relationship with them as we have had and we look forward to their continuing efforts on behalf of composers and publishers under the new copyright law and under all of the developing aspects of international copyright relations.

Litwin also lauded ASCAP's staff, saying, "On an individual basis we enjoy very warm relationships with all the individuals in ASCAP and I think that they have a truly outstanding cadre of executives and supportive personnel."

Major Role

ASCAP has played a major role in adding to the value of the catalog at Jobete Music Co., according to Jay S. Lowy, vice president and general manager.

"There are certain hallmarks to be looked for in dealings with a publishing rights organization and these essentially relate to how well that organization safeguards and adds to the growth of a catalog value as well as to the public perfor-

mance royalty accounts of its writers," he says. "We at Jobete have had a longstanding and ongoing relationship with ASCAP that is founded on this concept and it has brought nothing short of total satisfaction to us over the years. Jobete flourishes, our revenues through ASCAP continue to grow annually at an outstanding rate and our writers are pleased because they know how well they are taken care of on a day to day basis."

Greatest Composers

"ASCAP and Chappell are almost synonymous," says Irwin Robinson, president of Chappell Music and a member of ASCAP's board of directors. "They are both the home of some of the greatest composers of our time. The vastness of the Chappell catalog demands an organization with dedication and a staff of experts to license and collect for the various and ever-growing list of performance possibilities. As a member of the board for the last few years I have had the opportunity of watching the management team of this organization perform their duties in a most effective manner. It is truly a society run for the benefit of its writers and publisher members."

Ben Weisman of Blen Music Publishing called ASCAP "a writer's organization," pointing out that the society is providing programs to aid new writers.

"ASCAP, to me, is a writer's organization," says Weisman. "ASCAP was the original writer's organization before anyone else came along. It is trying to help the new writers now. It has different types of funding and programming and if the writers have

something on the charts they try to give them bonuses. New writers do need help to start out and they do need the bonuses because naturally they start with a very low rating. ASCAP is like a father who is embracing new writers."

At Richmond Organization, which has been a member of ASCAP since 1949, Al Brackman praised ASCAP's writers.

"The marvelous writers in ASCAP have enabled all publishers, including young independent publishers, the opportunity to go out and secure material, which through know-how and their own individual means and promotion turn into hits. We're grateful to ASCAP and their writers. They were there long before many of us publishers today and they have served a marvelous function."

The information that ASCAP can provide is vital to publishers according to Carolyn Kalett of London Records.

"ASCAP is our mainstay for being able to get information involving composition," says Kalett. "It has performed a very vital service for us as part of the industry. They've always had a very informative arrangement in their index department, their recording department and their cue-sheet, all of which are essential to us and they've been doing a beautiful job. ASCAP is the place we go first."

Marvin Kane, president of Famous/Paramount Music, compares ASCAP to America and The Bible.

"ASCAP is the backbone structure of the music publishing industry," Kane says. "It has been substantial, it has been honest

and it has been a financial big-daddy for ASCAP writers. ASCAP is like America, or The Bible. It is everything you want it to be and never a fault."

Tremendous Supporters

"They have been tremendous supporters of our publishing company since we've been in business, in care, concern and helping in any way, shape or form, including monetarily in terms of advances," says Rip Keca Music president Larry Gordon. "We have the highest regard for them. Their role in the industry has been very supportive for new songwriters, successful songwriters, new companies and established companies." Due to their attitudes and the way they handle their business Keca Music and I have only tremendous things to say about them. I wouldn't hesitate putting a new songwriter with ASCAP and I also wouldn't hesitate putting a successful songwriter with them."

At United Artists Publishing, Ed Slattery says ASCAP has been "a major force in the industry, not only in this country, but around the world."

"Performances through ASCAP have certainly been a major contribution to our success in this business since the formation of the Society," says Slattery. "With a catalog as vast as ours it is essential that we have the kind of services that they perform. We look for a long and continuing successful relationship with them. They have continued to give us excellent cooperation

(continued on page 44)

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Dean Friedman



Marvin Gaye



George Gershwin



Heart



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Janis Ian



Isley Brothers



Bob James



Elton John (PRS)



Gladys Knight



Kiss



Bob Marley



Steve Martin



Steve Miller Band



Ronnie Milsap



Olivia Newton-John



Alan O'Day



Mary Kay Place



Noel Pointer



Charlie Rich



Johnny Rivers



Kenny Rogers



Rufus/Chaka Khan



Sal Soul



Leo Sayer



Boz Scaggs



Beverly Sills



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Carly Simon



Lynyrd Skynyrd



Phoebe Snow



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ASCAP

We've Always Had the Greats

ASCAP Expands Hollywood Office To Help Composers

LOS ANGELES — "The main reason for my coming in here seven months ago," says John Mahan, the new west coast membership director of ASCAP, "was to revitalize the office, to open it up and let more people out there know that ASCAP is here to help.

"As a service organization and a clearing house for performance royalties, we are glad to work with writers. We try to tell them the ASCAP story. If I think their material is good enough, I lead them to various publishing people. We also bring writers to the attention of the music directors of motion picture companies.

"We work on a daily basis with the writer, perhaps his manager and attorney. We work closely with the publisher reps on getting advances for the writers. In general, we try to guide their careers."

In order to attract further industry involvement with ASCAP, Mahan considers public relations to be one of his main responsibilities. "We have broadened our public relations stance quite a bit since I came. I wanted to step up our pace and to diversify into a much broader range of activities. It is important for us to be more visible around town. We all try to participate as much as possible at recording sessions, screening sessions, seminars and other related activities. We try to plan our work so that we are constantly out there circulating and telling the ASCAP story.

Hollywood Vs. New York

"What perhaps distinguishes Hollywood from New York is that a great chunk of the

music community of the United States has settled here where there are large numbers of recording companies, publishing firms, production companies, large law firms and of course, the motion picture and television industry. Hollywood has become a very big, busy musical community."

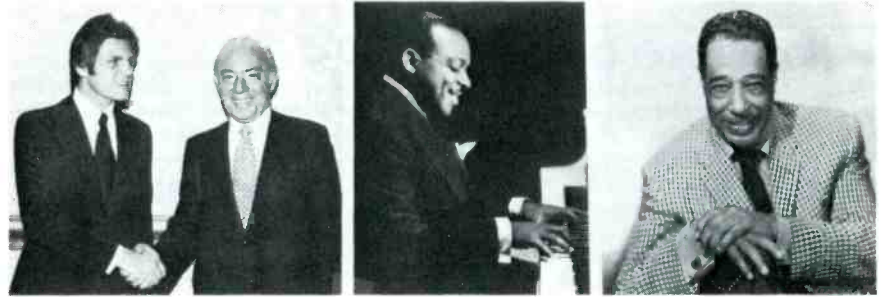
To keep step with the expansion of the industry, Mahan says that ASCAP plans an expansion of its west coast membership offices.

"We have completely restaffed since I came. We are planning a physical expansion of our offices which I expect to be completed by Christmas. We will at that point be bringing in additional personnel.

"I really enjoy working with writers as does Mike Gorfaine, our membership representative. ASCAP sponsors a writing workshop run by Annette Tucker who is assisted by Arthur Hamilton. The workshop is very important to us. We have had 35-40 songs published and 10-15 recordings. I participate in the workshop two nights a week. Writers are in and out of our offices here all week long. In order to revitalize ASCAP on the west coast, we are drawing in a lot of new writing talent as well as working with many of the great standards. We are also bringing in as many new publishers as possible. We are up in the neighborhood of 20,000 combined writers and publishers in ASCAP. Last year, we collected in performance fees 94 million dollars and it looks like we will exceed that figure this year.

"We have a situation where the new

ASCAP'S Grammy Winners



ASCAP GRAMMY WINNERS — ASCAP members have long made their presence felt in the annual Grammy Awards balloting. Pictured above are members who have won Grammys over the years, including top row (l-r): Bruce Johnston being congratulated by ASCAP president Stanley Adams, Count Basie and Duke Ellington. In the second row are (l-r): Fats Waller, and Stevie Wonder receiving congratulations from his legal advisor Joseph Vigoda (l) and Paul Marks, managing director of ASCAP. In the bottom row are (l-r): David Paich, Mitchell Parish, Chick Corea and Ronnie Milsap.

ASCAP Continues Its Strong Gospel Music Commitment

ASCAP's commitment to gospel music has never been stronger, as evidenced by a concerted effort to sign new writers and publishers while devoting increased attention to those already signed.

ASCAP kicked off its gospel campaign, entitled "We're Different, we're ASCAP," at a luncheon and awards held Nov. 28 in Nashville. At that time, five awards were given — to Elvis Presley, Bill Gaither, Andrea Crouch, the John T. Benson Co. and Word Publishing — for outstanding contributions to gospel through the years.

'Special Music'

ASCAP believes gospel music is special music, so much so that the theme of the luncheon was "Because You're Special." For the next awards presentation, ASCAP plans to monitor gospel songs throughout the year and give awards based on quantitative analysis, like it does in the country and pop fields.

In addition to a continual search to sign gospel writers, ASCAP has made a substantial contribution to the Gospel Music Hall of Fame, to be constructed in Nashville in the near future. Also, southern regional executive director Ed Shea has been chairman of the board for the Gospel Music Association for the past two years.

Evidence of the ASCAP commitment goes back a long way with standards such as "The Old Rugged Cross," "Precious Memories," "His Hands," "The Bible Tells Me So," "How Great Thou Art," "In The Garden," "May The Good Lord Bless And Keep You," and "Because He Lives," in the ASCAP repertory.

ASCAP writers in the gospel field include Bill Gaither (who has won the Gospel Music Association's Dove Award for top song writer eight consecutive times), Andrea

Crouch, Gary S. Paxton, Ralph Carmichael, Walter Hawkins, Edwin Hawkins, Nancy Honeytree, Mike Warnke, Chuck Girard, Pat Terry, Stuart Hamblen, Homer Rodeheaver, Anne Herring, Gordon Jensen, Randy Matthews, Keith Green, Garland Craft, Donny McGuire, Jimmy Hinson, Cindy & Nancy Cruse, Phil Keaggy, Dale Veans, Betty Jean Robinson and Brown Bannister.

Publishing Ties

ASCAP publishing companies that have strong gospel catalogs include John T. Benson, Word, Rodeheaver, Gaither Music, Goldline, Crouch Music, Gar-Pax, Snyder, Keca, Paragon, Hamblen, Crown Aztec, Lexicon, Dunamis, Latter Rain and Manna Music.

ASCAP has a full, comprehensive program for involvement with gospel music during the coming year, including participation in various events with gospel performers and the active recruiting of gospel writers and publishers.

ASCAP and gospel music have both come a long way. And both are planning to travel even further together for, as gospel music grows, so grows ASCAP.



BRILEY — Shown participating in the ribbon-cutting ceremony for the Society's Nashville office are (l-r): Mayor C. Beverly Briley of Nashville, ASCAP president Stanley Adams and RCA's Chet Atkins.

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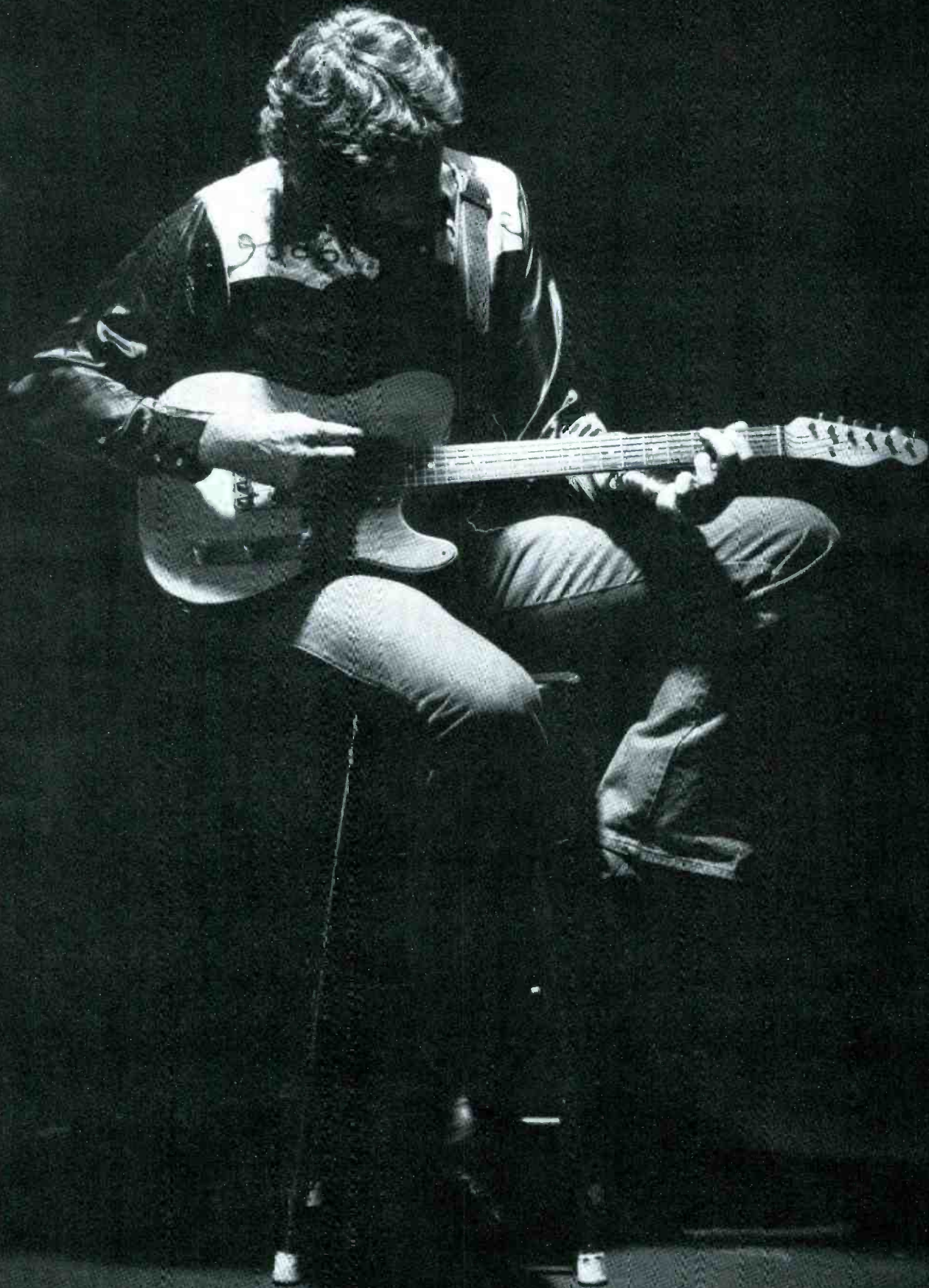
Dusty Springfield	Carl Smith
Sammy Davis Jr.	Hank Snow
Dean Martin	Ernest Tubb
Johnny Mathis	Conway Twitty
Perry Como	Joan Weber
Connie Francis	Barbra Streisand
Nat Cole	Cher
Ray Coniff	Greg Allman
Sarah Vaughn	Dionne Warwick
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In Symphonic Field, ASCAP Started Late But Grew Fast

NEW YORK — Last year, ASCAP collected approximately \$500,000 in license fees for performances of serious music by symphony orchestras, recital groups, and some educational institutions. Due to the Society's weighting system, which takes into account the fact that art music receives far fewer performances than popular music, the approximately 1500 composers signed to ASCAP received about \$2.5 million in payments.

Considering the financial difficulties under which most modern composers labor, this income is a real boon to those who are lucky enough to have their works widely performed. It is also incentive to register new serious music compositions with the society: Each year, an average of 2,000 such works are submitted. Approximately half are either symphonic or operatic in nature; the other half includes 300 chamber music pieces, 200 choral works, 200 in-

strumental compositions and 300 art songs. Currently, ASCAP lists a total of 26,000 symphonic works in its catalog, along with a number of works by foreign composers, licensed by ASCAP under reciprocal arrangements with sister societies abroad.

Unfortunately for some American composers, ASCAP did not become involved in the symphonic field until about 35 years ago. Before that, European performing rights societies had arranged licensing agreements with most of the major continental orchestras; the first such agreement, in fact, dates back to 1851. But, since very little serious music by American composers was performed until the '30s, ASCAP did not initially bother to enter the field. As a result of this disinterest, the European societies withdrew the licensing rights they had originally conferred on ASCAP for their own composers, and handled American licensing through publishers and agents.

Symphonic Interest

Partly due to the emergence of a distinctly American school of composers during the '30s, however, ASCAP began to develop a new interest in symphonic music. In 1937, John Paine, then general manager of ASCAP, visited Austria, the nation of Mozart, Beethoven and Haydn, to see how the Austrian performing rights society operated.

At that time the Austrian society was headed by Dr. Rudolf Nissim. As Dr. Nissim recalled, he explained all the workings of his society's system in detail to Paine. The

(continued on page 47)



WRITERS — Pictured at a reception welcoming ASCAP's new west coast executive regional director — John Mahan (not pictured) — are four ASCAP writers who have made an indelible imprint on Hollywood. From left they are: lyricist Sammy Cahn ("All The Way," "Call Me Irresponsible"); composer Sammy Fain ("Secret Love," "Love Is A Many Splendored Thing"); board member Arther Hamilton, ("Cry Me A River") and Harry Warren whose catalog of melodies fills the ASCAP Biographical Dictionary.

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Silvers Stresses Importance Of Educational Challenge

LOS ANGELES — One of the most important challenges that ASCAP faces today is to educate the music industry as to how the performance rights society works.

That's the word from Ed Silvers, president of Warner Bros. Publishing, who says he was in the publishing end of the music industry for 12 years before he became fully aware of the part that ASCAP plays in the industry.

"ASCAP has a long way ahead of it to educate the entire industry as to what it does," says Silvers. "Not a lot of people know enough about it. I didn't know much about performance societies nor ASCAP until I really became part of the Society as a member of the ASCAP board of directors."

Silvers, who is the youngest board member at the Society, said his appointment to the ASCAP board closely followed his promotion to president of Warners publishing division.

"It was at that time that I started learning about the machinations of ASCAP, its history and what a performance society really does in the industry for the writers and publishers. Only at that time did I really bother to learn how a performing society truly worked from the inside out and that lesson has indelibly sunk into my head."

And others in the industry would benefit from the same lesson, says Silvers.

"I really strongly suggest to other publishers and writers that they become completely informed about how the various societies calculate and pay royalties," he says. "I think that when you have that information you are able to make intelligent decisions. Before that you make nothing but emotional decisions guided by needs for immediate fund money — and that's the wrong long-range decision to make in the industry."

The close look at ASCAP that Silvers was afforded through his position on the board shed a lot of light on how the Society functions," he says.

"ASCAP is a very well run machine and it's a fairly run society. It runs under a consent decree, which really means there is governmental regulation and that the monies are divided on an equitable and fair basis between writers and publishers depending on their actual listed performances as sampled by the ASCAP

mechanism. I never understood how sampling worked and how payments worked, or if anybody was paid differently from somebody else until I was inside of ASCAP."

ASCAP's consent decree policy, Silvers says, is one of the things that most impressed him about the Society.

"In my estimation it is an extreme benefit to writers and publishers because they can count on a fair distribution of their income based on their real performances and not all other societies are based on the same kind of payments. Some writers and publishers get paid differently at different societies. Under ASCAP the same formulas prevail for everybody."

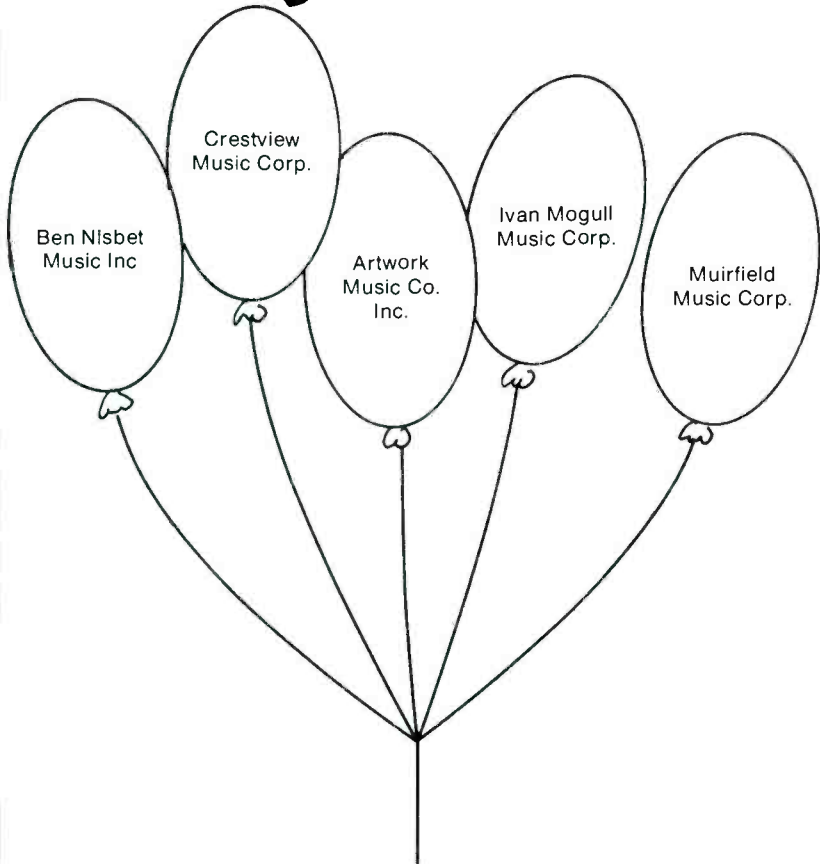
Silvers also points to ASCAP's desire to aid young aspiring songwriters.

"ASCAP is helping young writers by providing an industry educational program and by lecturing at colleges, high schools and youth organizations," he says. The society also supports music educational organizations and societies with donations. And when somebody is entering the field of pop music seriously for a living it offers advances to writers to get started. ASCAP has a particular formula for new writers with advances and a minimum amount of financing which gets higher as they get chart records. The industry ought to be supportive of an organization such as ASCAP."



In September, Stanley Adams, ASCAP's president, presented the society's highest award to Errol Garner's brother Linton Garner, in recognition of the late composer's prominent contributions. Pictured at the presentation (l-r) are: Garner and Adams.

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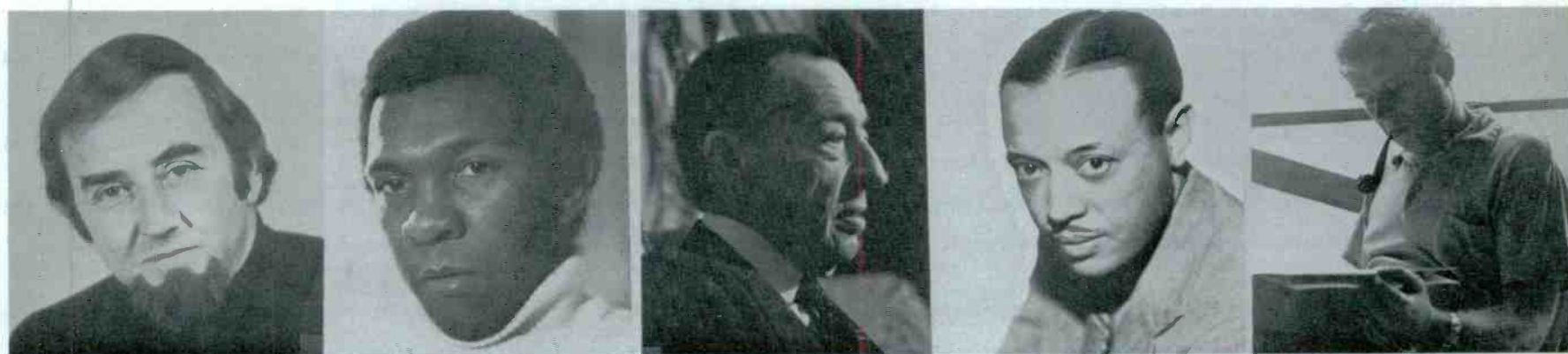


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ASCAP'S ADAMS AND FRIENDS — As president of ASCAP, Stanley Adams has had the opportunity to meet a number of celebrities and world figures over the years. Shown (l) in the **top row** of photos are: Aaron Copland, Richard Wernick, Adams, Samuel Barber, Elie Siegmeister and Virgil Thomson; Frank Sinatra and Adams; Ned Washington, Hubert Humphrey, Jimmy Durante; ASCAP's public affairs director James Rue and Adams. Pictured (l-r) in the **second row** of photos are: ASCAP board member Billy Taylor, Adams and Tennessee Gov. Ray Blanton; Richard Rodgers and Adams; Adams and Barbra Streisand and composer Ned Rorem and Adams. In the **third row** of photos (l-r) are: Israeli diplomat Gideon Raphael, Adams and Aaron Copeland; Adams and Gerald Ford; Adams, Ella

Fitzgerald and composer Jimmy McHugh; and U.S. Supreme Court Chief Justice Warren Burger and Adams. Shown (l-r) in the **fourth row** of photos are: John Bubbles, Mrs. Ira Gershwin, Fred Astaire, Adams and Ned Washington; Adams, Ronnie Milsap, RCA Nashville vice president Jerry Bradley and ASCAP southern regional director Ed Shea; Bill Rice, Adams, Henry Foster and **Cash Box** president and publisher George Albert. Pictured in the **bottom row** of photos (l-r) are: Henry Kissinger and Adams; President Jimmy Carter and Adams; Adams with the Victor Herbert piano in ASCAP's Rotunda exhibit; and Adams and Lyndon B. Johnson.



ASCAP SYMPHONIC COMPOSERS — Many significant composers of symphonic and concert works are listed among ASCAP's members. Composers shown in the **top row** of photos (l-r) are: Vincent Persichetti; Ezra Laderman; Paul Creston; Alberto Ginastera and Benjamin Leis. Pictured (l-r) in the **second row** are: William Kraft; Carman Moore; Sergei Rachmaninoff; Dr. William Grant and Karl Korte. ASCAP composers in the **third row** (l-r)

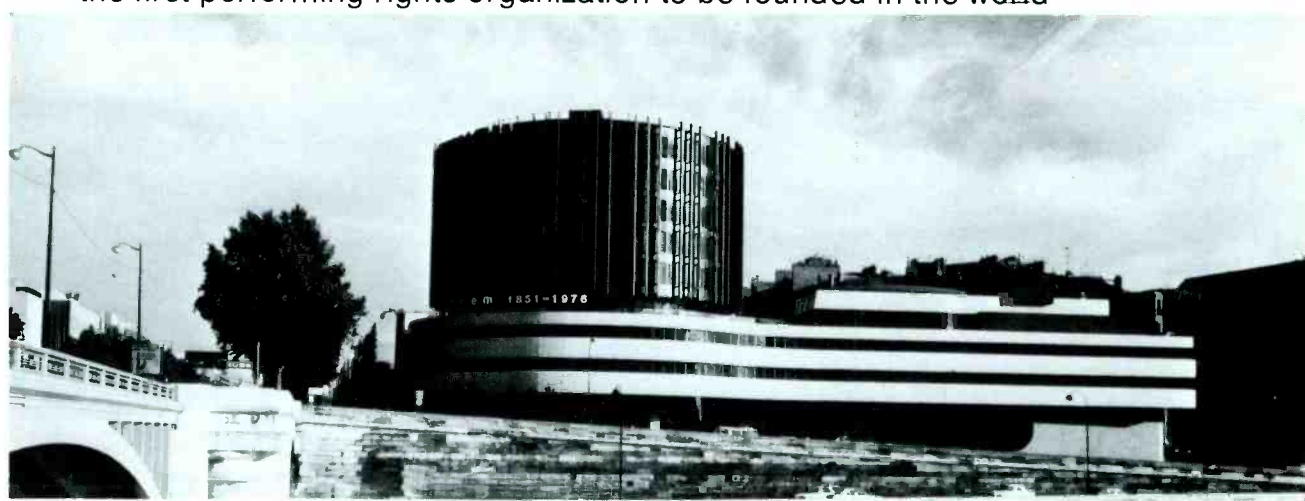
are: George Rachberg; Peter Mennin; Thomas Pasatieri; Hugo Weisgall and Lee Hoiby. Pictured in the **fourth row** of photos (l-r) are: David Del Tradic; Mary Lore; Barbara Kolb; Julia Smith and Richard James Felciano. Shown (l-r) in the **bottom row** of photos are: John Cage; Victoria Bond; Ross LeFinney; John Corigliano and Shulamit Ran.

ASCAP TONY AWARD WINNERS

- | | | | |
|------|---|------|--|
| 1947 | Kurt Weill — Special Award | 1963 | Best Musical — A Funny Thing Happened On The Way To The Forum; Music and Lyrics — Stephen Sondheim |
| 1949 | Best Musical — Kiss Me Kate; Best Composer and Lyricist — Cole Porter | 1964 | Best Musical — Hello Dolly! Music and Lyrics — Jerry Herman; Best Composer and Lyricist |
| 1950 | Best Musical — South Pacific — Richard Rodgers and Oscar Hammerstein II; Best Composer — Richard Rodgers | 1966 | Best Musical — Man Of La Mancha; Music — Mitch Leigh; Lyrics — Joe Darion; Best Composer and Lyricist |
| 1951 | Best Musical — Guys And Dolls; Best Composer and Lyricist — Frank Loesser | 1968 | Best Musical — Hallelujah Baby; Music — Jule Styne; Lyrics — Betty Comden and Adolph Green; Best Composer and Lyricist |
| 1952 | Best Musical — The King And I; Richard Rodgers and Oscar Hammerstein II | 1969 | Best Musical — 1776; Music and Lyrics — Sherman Edwards |
| 1953 | Best Musical — Wonderful Town; Composer — Leonard Bernstein; Lyricists — Betty Comden and Adolph Green; Winning Composer — Leonard Bernstein | 1970 | Best Musical — Applause; Music — Charles Strouse; Lyrics Lee Adams |
| 1954 | Best Musical — Kismet; Lyricists — Robert Wright and George Forrest | 1971 | Best Musical — Company; Music and Lyrics — Stephen Sondheim; Best Lyrics and Score — Stephen Sondheim |
| 1955 | Best Musical — Pajama Game; Music and Lyrics — Richard Adler and Jerry Ross; Best Composer and Lyricist | 1972 | Best Score — Follies; Composer and Lyricist — Stephen Sondheim |
| 1956 | Best Musical — Damn Yankees; Music and Lyrics — Richard Adler and Jerry Ross; Best Composer and Lyricist | 1972 | Winning Musical — Two Gentlemen Of Verona; Galt McDermott and John Guard |
| 1957 | Best Musical — My Fair Lady; Music and Lyrics — Alan Jay Lerner and Frederick Loewe; Best Composer — Frederick Loewe | 1973 | Special Award — Richard Rodgers |
| 1958 | Best Musical — The Music Man; Meredith Willson; Best Composer and Lyricist | 1973 | Best Musical — A Little Night Music; Music and Lyrics — Stephen Sondheim |
| 1959 | Best Musical — Redhead; Music — Albert Hague; Lyrics — Dorothy Fields; Best Composer — Albert Hague | 1974 | Best Score — Gigi; Alan Jay Lerner and Frederick Loewe |
| 1960 | Best Musical — Sound Of Music; Richard Rodgers and Oscar Hammerstein II; Best Composer — Richard Rodgers | 1974 | Special Award — Candide; Leonard Bernstein and Stephen Sondheim |
| 1961 | Best Musical — Bye, Bye Birdie; Charles Strouse and Lee Adams | 1976 | Best Musical — A Chorus Line; Marvin Hamlisch; Best Score of a Musical — Marvin Hamlisch for A Chorus Line |
| 1962 | Best Musical — How To Succeed In Business Without Really Trying; Music and Lyrics — Frank Loesser; Best Composer — Richard Rodgers; Special Award — Richard Rodgers | 1977 | Best Musical — Annie; Lyricist — Martin Charnin; Composer — Charles Strouse |

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ASCAP PURLITZER PRIZE WINNERS

- 1932 Ira Gershwin — "Of Thee I Sing"
- 1944 Howard Hanson — "Symphony No. 4. Op. 34"
- 1945 Aaron Copland — "Appalachian Spring"
- 1948 Leo Sowerby — "The Canticle Of The Sun"
- 1949 Virgil Thomson — "Louisiana Story"
- 1950 Gian-Carlo Menotti — "The Consul"
- 1951 Douglas Moore — "Giants In The Earth"
- 1952 Gail Kubik — "Symphony Concertante"
- 1955 Gian-Carlo Menotti — "The Saint Of Bleecker Street"
- 1956 Ernest Toch — "Symphony No. 3"
- 1958 Samuel Barber — "Vanessa"
- 1959 John LaMontaine — "Concerto For Piano And Orchestra"
- 1963 Samuel Barber — "Piano Concerto No. 1"
- 1972 Jacob Druckman — "Windows"
- 1975 Dominick Argento — "From The Diary Of Virginia Woolf"
- 1976 Ned Rorem — "Air Music"
- Marvin Hamlisch — "A Chorus Line" (Best Drama)
- 1977 Richard Wernick — "Visions Of Terror And Wonder"

ASCAP EMMY AWARD WINNERS

Emmys started in 1948 but it was not until later that they started to have music categories.

1954-5 — 7th annual awards — Best Original Music Composed for Television — Walter Schumann for Dragnet; Best Scoring of a Dramatic or Variety Program — Victor Young for Diamond Jubilee of Light

1955-6 — 8th annual awards — Best Musical Contribution — a song from "Our Town" — "Love And Marriage" by Sammy Cahn and James Van Heusen

1956-7 — 9th annual awards — Best Musical Contribution for Television — Leonard Bernstein composing and conducting for "Omnibus"

1957-8 — 10th annual awards — Best Musical Contribution for Television — Leonard Bernstein conducting and analyzing music of Johann Sebastian Bach for "Omnibus"

1958-9 — 11th annual awards — Best Musical Contribution to Television Program; David Rose — Music Director of "An Evening With Fred Astaire"

1959-60 — 12th annual awards — Outstanding Achievement in the Field of Music — Composing, arranging, conducting, etc. Leonard Bernstein and the New York Philharmonic.

1960-61 — 13th annual awards — Outstanding Achievement in the Field of Music for Television — Composing, arranging and conducting — Leonard Bernstein.

1961-62 — 14th annual awards — Outstanding Achievement in the Field of Music for Television — Leonard Bernstein — Philharmonic in Japan; Outstanding Achievement in Original Music Composed for Television — Richard Rodgers for "Winston Churchill — The Valiant Years"

1962-63 — 15th annual awards — Outstanding Achievement in Composing Original Music for Television — Robert Russell Bennett for "He Is Risen"

1963-64 — 16th annual awards — Outstanding Achievement in Composing Original Music for Television — Elmer Bernstein for "The Making Of The President 1960"

1964-65 — 17th annual awards — Outstanding Individual Achievement in Entertainment — Leonard Bernstein — New York Philharmonic Young People's Concert

1965-66 — 18th annual awards — Individual Achievement in Music — For Composition — Laurence Rosenthal

1968-69 — 21st annual awards — Outstanding Individual Achievement in Music — Mort Lindsey — Musical Director "Barbra Streisand Happening In Central Park"

1969-70 — 22nd annual awards — Outstanding Achievement in Music Composition — For a Series or a Single Program — Morton Stevens — "A Thousand Barche," from "Hawaii Five O"; Outstanding Achievement in Music Lyrics and Special Material — Arnold Margolin for "Love American Style"

1970-71 — 23rd annual awards — Outstanding Achievement in Music Composition for a Series or a Single Program of a Series — David Rose for "The Love Child" for Bonanza; Outstanding Achievement in Music Lyrics and Special Material — Ray Charles for "The First Nine Months Are The Hardest"

1971-72 — 24th annual awards — Outstanding Achievement in Music Direction of a Variety, Musical or Dramatic Program — Elliot Lawrence for "Jack Lemmon In S'Wonderful, S'Marvelous" on Bell System Family Theatre; Outstanding Achievement in Music Lyrics and Special Material — Ray Charles for "The Funny Side Of Marriage"

1973-74 — 26th annual awards — Best Music Composition for a Series or a Single Program of a Series — Morton Stevens for "Hawaii Five O"; For a Special Program — Fred Karlin for "The Autobiography of Miss Jane Pittman"; Best Song or Theme — Marty Paich and David Paich for "Light The Way Once More For Joey"; Best Music Direction of a Variety, Musical or Dramatic Program — Jack Parnell (PBS), Ken Welch and Mitzi Welch for "Barbra Streisand And Other Musical Instruments"; Musician of the Year — Jack Parnell (PBS), Ken Welch and Mitzi Welch

1975-76 — 28th annual awards — Outstanding Achievement in Music Composition for a Series — Dramatic Underscore for a Single Episode of a Regular or Limited Series — Alex North for "Rich Man, Poor Man"; Outstanding Achievement in Special Musical Material — Ken Welch, Mitzi Welch for "Cinderella Gets It On" for the Carol Burnett Show

1976-77 — 29th annual awards — Series Specials or Single Programs Receiving Two or More Awards — "America Salutes Richard Rodgers: The Sound Of His Music"; Outstanding Achievement in Music Composition for a Series — Dramatic Underscore — Gerald Fried for "Roots — Part I"; Outstanding Achievement in Music Composition for a Special — Dramatic Underscore — Alan Bergman and Marilyn Bergman for "Sybil" and "The Big Event"; Outstanding Achievement in Music Direction — Ian Fraser for "America Salutes Richard Rodgers: The Sound Of His Music"



PROMINENT ASCAP MEMBERS — ASCAP's membership roster contains the names of some of the most respected songwriters in the industry. Pictured in the top row of photos (l-r) are: Irving Berlin; Harry Warren; Cy Coleman; Sammy Cahn and Jimmy McHugh. Songwriters shown in the second row (l-r) are: Dorothy Fields; Herb Magidson; Les Robin; Johnny Burke and James Van Heusen and Ned Washington. ASCAP writers pictured in the third row (l-r) are: Ralph Rainger; Marvin Hamlisch; Erick Wolfgang Korngold; Andre

Previn and Max Steiner. Shown in the fourth row (l-r) are: Hoagy Carmichael; Al Kasha (l) receiving an award for "The Morning After" from ASCAP; John Green; Paul Francis Webster and Jerome Kern. Writers pictured (l-r) in the fifth row are: Allie Wrubel; Mack Gordon; Henry Mancini and Burt Bacharach and Hal David. ASCAP members shown in the bottom row (l-r) are: Paul Williams and Barbra Streisand; Alan and Marilyn Bergman; Alan Jay Lerner, and Frederick Lowe and Gus Kahn and Grace LeRoy Kahn.

ASCAP Active In Hollywood Scene

LOS ANGELES — Aside from its position as a major force in Broadway musical theatre, ASCAP also plays a large role in Hollywood in both film and television.

A review of the winners of Oscars and Emmys over the years confirms that ASCAP West, which is supervised by west coast executive regional director John Mahan, is doing an outstanding job in providing music for the large and small screens.

The Society's continuing interest in the west coast is reflected in the fact that three writer members of the board — vice president George Duning, Sammy Cahn and Arthur Hamilton — and three publisher directors — Larry Shayne, Ed Silvers and Mike Stewart — represent ASCAP's west coast powerhouse. The Society has operated its west coast office for more than a quarter of a century, and the continuing increase in new young members reflects ASCAP's expanding role on the contemporary California scene.

In addition to all the regular services previously offered, the Society is now funding scholarships for the ASCAP Songwriters Workshop West which is directed by member Annette Tucker. More than 16 records have already emerged from this program, as well as a number of publishing deals that have encouraged the young writers.

Warner Brothers Music Looks To More Nashville Hits

ASCAP's 1976 "Publisher of the Year," Warner Bros. Music, continues with more hits in 1977, and is expanding with the signing of CBS recording artist David Allan Coe ("Would You Lay With Me," "Take This Job And Shove It") and John Bettis, writer of numerous hits for the Carpenters including "Top Of The World," to exclusive songwriting contracts.

Tim Wipperman, general manager, said he is "especially pleased with the success that R.C. Bannon and Harlan Sanders have had as recording artists. R.C.'s first three releases on CBS have all charted, which has been the result of the combined efforts of R.C. and the promotion and publicity personnel at CBS. We are also looking to Royce Porter, Bucky Jones, and Len Chiriacka to have an extremely successful year in 1978. Porter and Jones have had over 15 ASCAP awards in the past three years," Wipperman said.

ASCAP Cooperative

"The staff at ASCAP has been extremely cooperative and helpful to our writers, both in suggestions for song exploitation, and objective opinions dealing with their career development. This sort of input is extremely valuable to all of us in our attempts to make country music more accessible to a larger audience without diluting the roots of the music," Wipperman said.

ASCAP Talents Loom Large On Small Screen

Much of the varied music heard on television broadcasts around the world has been and is being created by ASCAP writers. Dramas, sit-coms, talk shows, specials, variety shows, early morning "magazine" strips and late night rock blasts feature the songs, themes, bridges and scores of hundreds of men and women who license their works through ASCAP. Films made for TV and commercials, news and documentary programs confirm the Society's strong position in the video community.



Among ASCAP's board of directors are (top row, l-r): Stanley Adams, W. Stuart Pope, Elie Siegmeister and Gerald Marks. Also (second row, l-r): Arnold Broido, Hal David, Ernest Farmer, Mike Stewart and Arthur Hamilton. And (third row, l-r): Morton Gould, Virgil Thomson, Irwin Robinson and Norman Weiser. And (bottom row, l-r): Wesley Rose, George Duning, Arthur Schwartz, Cy Coleman and Billy Taylor.



TONY WINNERS — Throughout the years, composer members of ASCAP have written some of the most famous and awarded musicals for the stage. Above are some of the most recognized composers who have received Tony Awards. Pictured (top row, l-r) are: composer Fritz Lowe and lyricist Alan Lerner, the team who created Tony award winners "My Fair Lady" in 1957 and "Gigi" in 1974; Richard Rodgers and Oscar Hammerstein II, who collaborated on Tony winners "South Pacific," "The King And I" and "The Sound Of Music." Their "Oklahoma" won a Pulitzer Prize in 1944 and "Carousel" took the New York Drama Critics Award in 1945; and Cole Porter, who won a Tony in 1949 for "Kiss Me Kate." Also shown (bottom row, l-r) are: Marvin Hamlisch, currently one of

ASCAP's most active members. Besides his Tony and Pulitzer Prize winning "A Chorus Line," Hamlisch has also composed and arranged music for screen productions such as "The Way We Were" and "The Sting"; Dorothy Fields, a member of ASCAP since 1929, won Tony and Grammy awards for "Red Head" which was composed with her ASCAP colleague Albert Hague; Leonard Bernstein, one of the most famous conductors in the world, received a Tony for his music in "Wonderful Town." He also wrote for "On The Town," "Candide" and "West Side Story"; and Frank Loesser, who was recognized in 1951 for his words and music to "Guys And Dolls." Some of his other scores include "Where's Charley?" and "How To Succeed In Business Without Really Trying."

ASCAP Cops The Pulitzer Prize



PULITZER PRIZE WINNERS — ASCAP members who have won Pulitzer Prizes include (top row, l-r): Leo Sowerby, Aaron Copland, Virgil Thomson, Ned Rorem and Gian-Carlo Menotti.

Also (second row, l-r): Gail Kubik, Douglas Moore, Ernest Toch and Samuel Barber. And (third row, l-r): Ira Gershwin, Howard Hanson, Jacob Druckman, Marvin Hamlisch and Richard Wernick.

Pulitzer Prize Dominated By ASCAP Artists

The Pulitzer Prize is widely recognized as America's most important award for composers. It is so prestigious that in some years the secret panel of distinguished judges makes no selection at all. It is hardly surprising that ASCAP members have won so many Pulitzer Prizes, with ASCAP composers receiving Pulitzers in four of the last five years.

As a prime defender of the economic rights of America's composers, lyricists and publishers, ASCAP has worked hard for its artists. It has established a cash awards program to direct significant sums — over and above normal performance royalties — to composers in the "standard" field. For more than a decade, a panel of noted independent judges has directed cash grants totalling more than \$4,000,000 to ASCAP writers of non-pop works.

In addition, ASCAP annually funds Symphonic Orchestra Awards recognizing orchestras in large, medium and small communities for programming contemporary music. Thousands of dollars go to orchestras each year in ceremonies at the annual meeting of the American Symphony Orchestra League.

Special Provisions

ASCAP also makes special provisions for those who write concert, opera and symphonic works. Performances of these works receive additional "weighting" in determining ASCAP royalties, producing substantial income. The Society funds a program of ASCAP-Victor Herbert scholarships for young composers, administered by the National Federation of Music Clubs. Another important program for young composers is the Raymond Hubbell Scholarships, which draw income from the estate of a noted founder and charter member of the Society. A new program of grants to composers is currently being developed by the recently established ASCAP Foundation, which is planning to begin distributing funds in 1978.

Charter Member Irving Berlin Has A Very Valuable Catalog

Irving Berlin is a composer and lyricist and music publisher who was born in Temun in Czarist Russia in 1888, came to New York City as a child and was a charter member of ASCAP in 1914. He served on the first board of directors between 1914 and 1918, and he has been writing hit songs with dazzling regularity since he was hired as a staff lyricist by Ted Snyder Co. in 1909.

The Berlin contribution to the ASCAP catalog — and 20th Century music — is inestimable, and there are many who consider Mr. Berlin the number one songwriter

thus far in this century. It is difficult to categorize this genius, for he has produced simply gorgeous works for such Broadway shows as "Annie Get Your Gun" and "Miss Liberty" and "Call Me Madam" and "Mr. President." On the other hand, he has produced glorious film scores for such movies as "Top Hat," "Follow The Fleet," "On The Avenue," "Alexander's Ragtime Band," "Carefree," "Second Fiddle," "Holiday Inn," "Blue Skies," "Easter Parade," "White Christmas" and "There's No Business Like Show Business."

The list of his hits in the ASCAP Biographical Dictionary runs more than an entire page, and he has received high honors from the United States government, France and other nations, institutions and organizations. His Academy Award for "White Christmas" in 1942 is only one of the many recognitions of this extraordinary talent.

Coleman, Youmans Are Celebrated ASCAP Writers

Cy Coleman, multi-talented composer and member of the ASCAP Board, is currently represented on Broadway by the hit "I Love My Wife." His earlier shows include "Wildcat," "Little Me," "Sweet Charity" and "Seesaw" and his television efforts have won him an Emmy. He has co-written a bunch of standards with such able lyricists as Carolyn Leigh, Dorothy Fields and Michael Stewart. He is also a noted performer in nightclubs and with symphony orchestras.

Vincent Youmans joined ASCAP the same year that the Gershwins did, 1920. He was an elegant and distinguished composer for the Broadway stage, and like George Gershwin died much too young. A cultivated gentleman, he began writing songs in the navy during World War I, and worked as a song plugger for T.B. Harms before moving on to a tour as rehearsal pianist for operettas by ASCAP founding father Victor Herbert.

His many fine scores for stage and screen left such hits as "No, No Nanette," "Tea For Two," "I Want To Be Happy," "Great Day," "More Than You Know," "Without A Song," "Time On My Hands," "Flying Down To Rio" and "The Carioca" —

Griff Is Master Of All Trades In Music Business

As recipient of 64 ASCAP Awards since joining the society in 1971, Canadian-born Ray Griff has forged a reputation as a master of all trades in the music business.

He has consistently garnered awards as writer, publisher, artist and producer. Griff maintains three publishing companies: Blue Echo Music, which contains only his own songs; Blue Melody Music, which consists of songs written with other writers and other writers' material; and Blue Candle Music, which houses Griff's gospel catalog.

Griff has received 21 writer awards, 21 publishing awards, 11 artist awards and 21 producer awards. And he has received over 50 "Chart Buster" awards.

Toured With Johnny Horton

A talented athlete as well as a musician (Griff was invited at one time to participate in the Canadian National Olympics), the sandy-haired Griff toured with the late Johnny Horton when he was still in his teens. Horton recorded the Griff song, "Mr. Moonlight." Soon after Horton died, Griff began traveling with Jim Reeves, who recorded Griff's "Where Do I Go From Here."

Since that time, Griff has had about 450 songs recorded, including around 100 songs that have been on the charts.

A sample of Griff's recorded songs are Jerry Lee Lewis' "Who's Gonna Play This Old Piano," Wilma Burgess' "Baby," Porter Wagoner and Dolly Parton's "Better Move It On Home," and Johnny Duncan's 1977 No. 1 song, "It Couldn't Have Been Any Better."

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Concert Music Composers Have Stake In ASCAP Licensing

by Ken Terry

NEW YORK — When Morton Gould was first trying to make a living as a composer back in the '30s, ASCAP did not yet license symphony orchestras. As a result, he recalls, "I had a performance by the orchestra in Philadelphia, which was great prestige; but economically, it was literally nothing."

In order to earn a living, Gould went to work for the radio networks, arranging, conducting, "and in some cases composing lighter things for what was the equivalent of television at that time. And that's where I got a lot of my training and experience."

Today, a serious composer just starting out might have as hard a time supporting

himself as Gould did back then; but at least he will receive payment for public performances of his music. Composers have the performing rights societies to thank for that; they have a special debt to ASCAP, which has been in the field the longest.

Gould himself joined ASCAP in 1936. He was elected to the Society's board of directors in 1959, and became chairman of its Symphony and Concert Committee in 1960. Other composers who sit on this committee include Virgil Thomson and Elie Siegmeister. Among the group's alumni are Vincent Persichetti, Samuel Barber, Paul Creston and Leonard Bernstein. In addition, Aaron Copland is a past member of the ASCAP board of directors, and Jacob Druckman, a Pulitzer Prize-winning composer, is presently serving as a consultant to the Symphony and Concert Committee.

"He (Druckman) has been developing certain projects for us along with Martin Bookspan (classical commentator and critic), who is the symphony coordinator," note Gould, adding that Bookspan is a paid member of the ASCAP staff. Board members, who are all elected by the membership, serve without pay.

Other ASCAP staffers who have been instrumental in the efforts of the Symphony and Concert Committee include Gerald Deakin, manager of the Symphonic and Concert Dept., and Dr. Rudolf Nissim, consultant for Symphonic and Concert Music. "Gerald has been a very important part of the relationship between the Society and the symphony orchestras, going back for

many years," commented Gould. "And Dr. Nissim, who's also been with the Society a long time, represents the overall symphonic face of ASCAP, including representation of many distinguished European composers and publishers."

Overseeing Relationships

What exactly does Gould's committee do? Its most important function, he said, is to oversee ASCAP's activities in the symphonic area and facilitate its relationships with composers. "We address ourselves to the composers whose creative output is for the concert world, in terms of symphony orchestras, for the most part.

"This is music that has special problems because of the nature of the beast, as it were. A major symphonic work can get only limited performances compared to a so-called popular piece, which has a tremendous outlet. The popular work is much shorter in time; it's more accessible; and it has a wider audience. Of course, none of this reflects on the quality of the music in either category. Obviously, there's good

and bad in both symphonic and pop music."

The Symphony and Concert Committee also considers requests for funds from various groups that are involved with contemporary composers. "For example," Gould said, "we sometimes make available funds for certain kinds of scholarships. We watch the whole pattern of programming. And we discuss licensing developments as they occur." He added that symphony orchestras pay blanket license fees, instead of being licensed on a pre-performance basis. This approach is more economical for the orchestras, because there is no bookkeeping involved.

Gould believed that the bulk of symphonic performances in this country are licensed by ASCAP. Among the reasons he offered was the fact that ASCAP is the oldest and largest performing rights organization in the U.S. Additionally, he pointed out, ASCAP licenses a tremendous catalog of works by important modern composers, including the entire oeuvre of

(continued on page 28)



FROHLICH — Dick Frohlich, former director of public relations and now assistant to the president, points to the street sign at 17th Avenue South which was renamed "ASCAP Avenue South" for the opening of the Society's new Nashville headquarters in 1969.

In memory of a great ASCAP writer, Bob Russell
 Do Nothin' Till You Hear From Me
 Don't Get Around Much Anymore
 I Didn't Know About You
 Dance, Ballerina, Dance
 You Came A Long Way From St. Louis
 Crazy She Calls Me
 He Ain't Heavy . . . He's My Brother,
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Concert Music Composers Have Stake In ASCAP's Licensing

(continued from page 27)

George Gershwin. "We have a certain cultural inheritance that is a result of time and the very nature of the ASCAP organization," he said.

New Copyright Law

Asked how he, as a composer, felt about

the new copyright law, Gould responded, "Well, some of it is not very clear yet. In a sense, anything concerning the creative arts needs a certain amount of living with — like anything else. But it's basically a big improvement over the old law, which was an

obsolete and antiquated instrument and created many obstacles to the creator's equity . . . In other words, composers were entitled to economic recognition and couldn't get it, because of a law that couldn't foresee all the developments in the usage of music."

One of the best aspects of the new law, Gould said, is the fact that it brings public broadcasting into line with the other media which now pay license fees for performance rights. He called the exemption of public broadcasting stations from this requirement up until now "a scandalous situation, when you consider the fact that

they represent the most vital cultural communication medium."

When Gould was establishing himself as a composer, there were a number of composers, including Aaron Copland, Roy Harris and Virgil Thomson, who shared his interest in American folk, jazz and other forms of popular music. Nevertheless, while admitting he had been aware of his colleagues' work, Gould denies that they had a direct influence on his own music.

"Obviously, you're talking about people who were interested in the same roots that I was. So, with any composer like myself, or

(continued on page 30)

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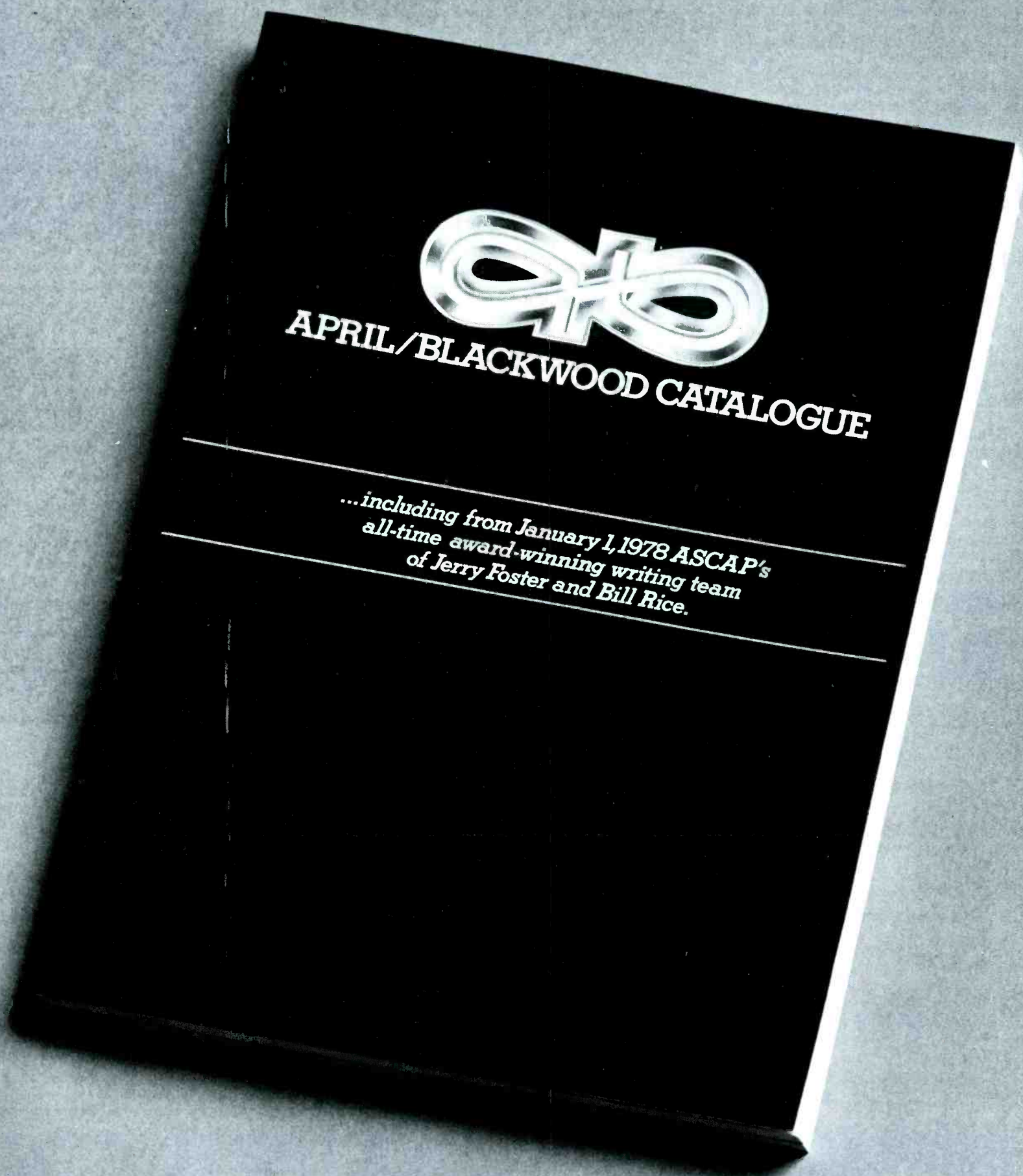
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ASCAP And Country Music Continue Their Growth Together

ASCAP's main thrust in Nashville and in country music has been to seek out both the established and the new, up-and-coming breed of songwriters. The organization's phenomenal success in both of these areas was indicated by ASCAP's 1977 country music awards. ASCAP had 102 award winning songs at this October gala compared with 17 a decade earlier and four in 1963.

Although it already counted such great country and western "old timers" as Gene Autry, Vaughn Horton, Fred Rose, and Bob Willis among its members, ASCAP redoubled its efforts in the country music field in the early 1960s with excellent results.

New Director Appointed

By 1968, the organization felt it was ready to expand its Nashville operations in a big way. For its southern regional director, ASCAP chose Ed Shea, who had been with the Nashville Chamber of Commerce for 10 years and had been actively involved in a number of area organizations and charities. It also decided on new offices and when ASCAP learned it could rent a building designed specifically for it, it decided to do so. The groundbreaking took place in October, 1968, and the building was completed a year later.

The Nashville office has continued to expand to keep pace with ASCAP's increasing involvement in country music. Today, Shea has an eight-member staff, including four other executives (see accompanying story).

Another sign of ASCAP's total commitment to country music is the fact that it has held two membership meetings in Nashville during the past five years, in addition to

its New York and Los Angeles meetings. The first took place in 1973, the second just last March. These meetings, the only ones of their kind held by performing rights organizations in the United States, are another important example of ASCAP's relations with its members. These meetings are forums for the exchange of information and ideas.

ASCAP has also made a commitment to gospel music. The first ASCAP Gospel Music Luncheon and Awards was held in November, 1977, with five awards presented. The organization hopes to turn this into an annual event, expanding and developing along with the gospel music industry.

ASCAP Boom Continues

ASCAP is especially proud of its success in Nashville in 1977. "The record-breaking growth which began in ASCAP's Nashville office in the late '60s has again produced unprecedented success as reflected by the Society's 12 #1 country songs in the trade charts this year," observed Shea.

"I am extremely proud of the upward spiral of accomplishments which our members continue to generate each year," Shea continued. "Even against a background of growth for us in the country music field, this year has been exceptional, both in terms of chart activity and membership expansion."

Pointing out that ASCAP charted an unprecedented 180 songs in **Cash Box** this year, Shea also noted that the ASCAP Awards Banquet on October 12 honored 102 award winners for 1977, an increase of 15% over last year's record-breaking performances.

Pros And New Blood

The awards reflected continued recognition of ASCAP's "old pros" as well as the

success of its growing contingent of new writers. Among the "pros," Foster and Rice again outdid themselves, and Ray Griff, a quadruple writer-publisher-artist-producer threat, garnered a total of 16 awards in those capacities (5 writer, 5 publisher, 3 producer and 3 artist). ASCAP writer-performer Ronnie Milsap enjoyed his biggest year ever in chart successes, and won the CMA's coveted Entertainer of the Year award. Meanwhile, other veteran writing teams also proved equal to the challenge of past performance. Writing hit after hit through 1977 were Royce Porter and Bucky Jones, Rory Bourke, Gene Dobbins, Johnny Wilson and Guy And Susanna Clark. In addition, Richard Leigh wrote another #1 hit for Crystal Gayle, "Don't It Make My Brown Eyes Blue," as a fitting follow-up to his 1976 award winner, "I'll Get Over You," Jerry Wallace's "I Miss You Already" and Bill Justice's scoring of the movie "Smokey And The Bandit" stand out as highlights in a year which saw outstanding achievements continue for such established writers as John Schweers, Bob Morrison, Jim Mundy, Milton Blackford, Bud Reneau, Bobby David, Mel McDaniel, Billy Deaton, Jim Weatherly, O.B. McClinton, and Sheb Wooley. Another veteran, John Prine, excelled again this year and migrated to Nashville to add more country flavor to his recording.

"In terms of new writers signed by our office, it's hard to imagine a better year," Shea continued. "Meri Wilson's 'Telephone Man' was a superb beginning for her, while David Chamberlain's and Jim Vest's 'I'm Not Easy' established them immediately. Archie Jordan (teamed with Hal David) busted through with 'It Was Almost Like A

Song,' while Joe Ely joined ASCAP and MCA's new artist roster. Mark Germino, Rob Stanley, Val And Birdie, Mark Damon, Con Hunley, Kevin Young, Betty Jean Robinson and Don Schlitz were other new members who showed great promise this year. Even veteran Merle Haggard shared in ASCAP's country expansion by registering as ASCAP publishing company, WA-WE Music, and opening a Nashville office."

ASCAP's country expansion and southern regional activity spilled over the rim of Music City, with major inroads being made in Muscle Shoals, Memphis, Austin, Atlanta, Macon, and New Orleans this year. With this growth the Society's Dixie office has developed into an aggressive and dedicated team.

Shea praised the teamwork of Merlin Littlefield, Judy Gregory and Connie Hurt, who were joined this year by attorney Dennis Brewington. Brewington became the newest assistant regional director on the Nashville staff.



KAYE — Chuck Kaye (c), president of Alamo Music, accepts four awards from president of ASCAP, Stanley Adams (l) and southern regional director, Ed Shea.

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**WE'RE PROUD TO BE
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Foster & Rice

Wesley Rose Discusses ASCAP, Songwriting

Wesley Rose — one of the founding fathers of the Nashville music industry, publisher and friend of Hank Williams, a major force in today's music business, gentleman and the son of the late Fred Rose — has had many accomplishments in his distinguished career.

As president of Acuff-Rose Publishing Co., which includes Milene Publishing (ASCAP) and Hickory Records, Rose has witnessed and been a part of many changes in the Nashville music business — including the growth of ASCAP. Rose has been a member of the national ASCAP board of directors since 1967 (the only member of the board from Nashville).

"I have been a member of the board for 12 or 13 years and I've seen tremendous changes in ASCAP," Rose said. "As you know, ASCAP is operated by 12 writers and 12 publishers. They are elected every two years. These writers and publishers are really interested in songs. In the last five years I would say that their growth has been phenomenal. They have branched out into all fields, particularly country. I'm speaking from an ASCAP national and Nashville point of view. I think you have to recognize Ed Shea and his staff as an important factor. They personally have been in contact with writers and have explained the ASCAP side."

More Publishing Firms

Rose said the rise in number of publishing firms in Nashville has increased a songwriter's chances, as compared to a few years ago. And he added that the increase in small, writer-owned publishing companies constituted a shift in publishing concepts.

"Today there are many publishing companies, and many sets of ears and different opinions," Rose explained. "Today the odds for a person of talent to get to the right organization are much better. A long time ago, when I first started here, there were no other publishing companies. If I couldn't use a song, there was no place else for a writer to go. Also, today with the success of Nashville for the various publishers and writers, it is a boon for someone to be from here.

"It may be a little harder to get started today in the fact that there are so many writer-owned publishing companies in town that are only in operation for their own songs," Rose added. "I have always felt a writer should put his songs where they earn the most money and have the best chance of success. I mean big success. A writer shouldn't sell himself short and think only of a hit in the United States. He should think about worldwide hits. And this is the publisher's job. I think a writer is a very creative person, and I think the publisher is a very creative person also."

Rose also feels the advent of writer-artists can be traced to publishing companies.

Artist-Writers

"I think the trend of writer-artists is the result of music publishers," Rose said. "We find writers who can sing and submit them to recording companies. I don't think record companies have the time to search for these people. Hank Williams was that way. Hank was signed as a writer. A year later my father started recording him. The important thing is that a writer can't let performing and recording get in the way of his

writing."

A man whose father was one of the most famous and successful songwriters of all time, Rose said he believes the music business revolves around the song. "I've always thought the writer was the most important facet of the music industry. Of all the many parts on a record, the most significant thing to me is the song."



Wesley Rose

Chess Inc. Wins ASCAP Awards

NASHVILLE — Writers for Chess Music, Inc. were well represented in the 1977 ASCAP Awards. John Schweers received three awards for "She's Just An Old Love Turned Memory," "Let My Love Be Your Pillow," and "Looking Out My Window Through The Pain."

Archie Jordan teamed up with Hal David and wrote "It Was Almost Like A Song," which was recorded by Ronnie Milsap and was among the top five nominees for the Country Music Association's Song Of The Year Award. Chess writer Jordan also wrote Milsap's current single, "What A Difference You've Made In My Life," which is breaking in the country, pop and gospel markets.

Milsap

Milsap won the 1977 CMA Entertainer of the Year Award and the RCA recording artist has also been voted CMA's Male Vocalist of The Year in 1974, 1976 and again in 1977. His album, "Ronnie Milsap Live," received a 1977 CMA Award as Album of The Year.

Milsap joined ASCAP as a writer in 1975. Although he is known more as an artist and a musician, Milsap has written several songs, including "Country Cooking," and he intends to devote more time to writing in the coming year.

"I was on the road about 250 days last year," Milsap said. "I am going to try to cut my road time by 25% and spend that time doing more songwriting, making better records and maybe doing more television."

Other Winners

ASCAP talent is also represented at Chess Music by veteran writers, Bobby Barker, Charles Quillen and Conrad Pierce.

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Chappell Country Repeats Successes; Smaller Roster Among Key Factors

Chappell Music's country division has continued to grow and repeated its chart success this past year. A key factor in this success has been the distinctive roster maintained by the Chappell-Nashville office, headed by vice president Henry Hurt.

"The type of writer we look for is a versatile one who is not limited to country or pop," says Hurt, who has been vice president of Chappell since 1975. "Being in Nashville we like a writer to compose for this market, but we feel our writers can create songs that are universal. We have offices all over the world and we have connections to any market."

Continued Success

The music of Chappell and Intersong Music Companies have hit the top of the **CB** Top 100 Country charts repeatedly. Among their number one hits have been "Among My Souvenirs" by Marty Robbins, "Cherokee Maiden" by Merle Haggard, "Drinking My Baby Off My Mind" by Eddie Rabbitt and Cledus Maggard's "The White Knight." In addition, songs have been cut by such major artists as Lynn Anderson, Johnny Cash, Crystal Gayle, Waylon Jennings, Loretta Lynn, Willie Nelson, Olivia Newton-John, Elvis Presley, Linda Ronstadt, Conway Twitty and many others.

Chappell's country music success is partially due to the richness and diversity of its catalog. Many early copyrights are now being recorded in new and fresh ways. Marty Robbins' "Among My Souvenirs," for instance, is a song from the 1920s. The international scope of the Chappell and Intersong catalogs also gives the companies

many additional sources of material. A German copyright, "Silver Bird," recorded by Tina Rainsford, is one of many top chart songs that have originated abroad.

Hurt says ASCAP has progressed rapidly in Nashville as a licensing agency.

"I have a beautiful working relationship with Ed Shea," notes Hurt. "He and his staff have made tremendous strides in the last three years. ASCAP has signed important Nashville writers who are writing songs which are being recorded all over the world."

ASCAP's Nashville Staff

The Nashville membership office is under the day-to-day direction of the southern regional director, Ed Shea, a native of Nashville. He has degrees from Vanderbilt University and George Peabody College, and has been with ASCAP since 1968. This year, Shea was the winner of Metropolitan Nashville's Metronome Award, which was a recognition of his contributions to Nashville in general and the music industry in particular.

Shea supervises a staff of eight, including four other executives: Dennis Brewington, who holds undergraduate and law degrees from Vanderbilt University; Connie Hurt, who had experience with Famous Music and with ABC/Dot and RCA Records before coming to ASCAP; Merlin Littlefield, a graduate of Texas Christian University who has had extensive record promotion experience with several major labels; and Judy Gregory, an eight-year ASCAP veteran who has risen through the staff ranks from secretary to coordinator of writer/publisher administration.

1977 ASCAP Country Winners

A LITTLE AT A TIME — JERRY FOSTER/BILL RICE — Jack and Bill Music Co. (A Division of T.B. Harms Company) (Producer: Eddie Kilroy); **A MANSION ON THE HILL** — FRED ROSE/HANK WILLIAMS — Milene Music, Inc. (Producer: Jim Foglesong); **A PASSING THING** — RAY GRIFF — Blue Echo Music — (Producer: Ray Griff); **AFTER THE LOVING** — Alan Bernstein — Silver Blue Music Ltd. — (Producers: Charlie Calello/Joel Diamond); **ALL THAT KEEPS ME GOING** — JIM WEATHERLY — Keca Music Inc. — (Producers: Larry Gordon and Jim Weatherly for Pontotoc Productions); **ALL THE SWEET** — BOB MORRISON — Music City Music, Inc. — (Producer: Johnny MacRae); **AMONG MY SOUVENIRS** — EDGAR LESLIE/HORATIO NICHOLLS — Chappel & Co., Inc./Edgar Leslie/Lawrence Wright Music Co. Ltd. — (Producer: Billy Sherrill); **BABY, DON'T KEEP ME HANGIN' ON** — LLOYD SCHOONMAKER — Calente Music — (Producer: Ray Ruff); **BABY YOU LOOK GOOD TO ME TONIGHT** — BILL DANOFF — Cherry Lane Music Co. — (Producer: Milton Okun); **BIG OLE BABY BOY** — MARY KAY PLACE — Sook Music — (Producer: Brian Ahern).

BLUEST HEARTACHE OF THE YEAR — WARREN WIMBERLY, JR. — Publicare Publishing Company — (Producer: A.V. Mittelstedt); **BORN BELIEVER** — GARY HARRJU — Filmways Music Publishing Co. Inc. — (Producer: Bob Ferguson); **CATCH THE WIND** — DONOVAN LEITCH — Southern Music Publishing Co., Inc. — (Producer: Dave Burgess); **CHEROKEE MAIDEN** — CINDY WALKER — Intersong Music — (Producer: Fuzzy Owen); **COCOANUT GROVE** — HARRY OWENS — Famous Music Corporation — (Producer: Joe Gibson); **DESPERADO** — GLENN FREY/DON HENLEY — Kicking Bear Music/Benchmark Music — (Producer: Jerry Kennedy); **DON'T IT MAKE MY BROWN EYES BLUE** — RICHARD LEIGH — United Artists Music Co., Inc. — (Producer: Allen Reynolds); **DON'T THROW IT ALL AWAY** — GARY BENSON/HARRY HYAMS/DAVE MINDEL — Famous Music Corporation — (Producer: Jerry Bradley/Charley Pride); **DOWN AT THE POOL** — BUD RENEAU — Lowball Music, Inc. — (Producer: Ron Chaney); **EVERYTHING I OWN** — DAVID GATES — Colgems-EMI Music, Inc. — (Producer: Norro Wilson); **FAN THE FLAME, FEED THE FIRE** — EDDY RAVEN — Milene Music, Inc. — (Producer: Wesley Rose); **FOR LOVE'S OWN SAKE** — JULIE DIDIER/CASEY KELLY — Bobby Goldsboro Music, Inc. — (Producer: Larry Butler); **HELL PLAY THE MUSIC (BUT YOU CAN'T MAKE HIM DANCE)** — CHIC DOHERTY/DAVID WILKINS — Ash Valley Music, Inc. — (Producer: Owen Bradley); **HER BODY COULDN'T KEEP YOU (OFF MY MIND)** — RAY GRIFF — Blue Echo Music — (Producers: Russ Reeder/Bob Webster); **HOLD ME** — JERRY FOSTER/BILL RICE — Jack and Bill Music Co. (A Division of T.B. Harms Company — (Producer: Bobby Bare); **HONKY TONK MEMORIES** — RORY BOURKE/GENE DOBBINS/JOHNNY WILSON — Chappel & Co., Inc. — (Producer: Eddie Kilroy); **I CAN SEE ME LOVIN' YOU AGAIN** — JERRY FOSTER/BILL RICE — Jack and Bill Music Co. (A Division of T.B. Harms Company) — (Producer: Billy Sherrill); **I DON'T HURT ANYMORE** — DON ROBERTSON/JACK ROLLINS — Intersong Music — (Producer: Johnny Morris for Ginerbread Productions); **I DON'T KNOW WHY I JUST DO** — FRED E. AHLERT/ROY TURK — Fred Ahlert Music Corporation/Pencil Mark Music, Inc. — (Producer: Billy Sherrill); **I DON'T WANNA TALK IT OVER ANYMORE** — EDDY RAVEN — Milene Music, Inc. — (Producer: Ray Baker).

I HATE GOODBYES — JERRY FOSTER/BILL RICE — Jack and Bill Music Co. (A Div. of T.B. Harms Company) — (Producer: Jim Vienneau); **I JUST CAN'T TURN MY HABIT INTO LOVE** — MICHAEL SMOTHERMAN — Royal Oak Music — (Producer: Snuffy Miller); **I LOVE WHAT LOVE IS DOING TO ME** — JOHNNY CUNNINGHAM — Starship Music Inc. — (Producer: Glenn Sutton); **I MISS YOU ALREADY** — JERRY WALLACE/KEVIN YOUNG — Jerry Wallace Music — (Producer: Gene Kennedy); **I NEVER SAID IT WOULD BE EASY** — JERRY FOSTER/BILL RICE — Jack and Bill Music Co. (A Div. of

T.B. Harms Company) — (Producer: Jerry Kennedy); **I'M A HONKY TONK WOMAN'S MAN** — JERRY FOSTER/BILL RICE — Jack and Bill Music Co. (A Division of T.B. Harms Company) — (Producer: Jim Vienneau); **I'M NOT EASY** — DAVID CHAMBERLAIN/JIM VEST — Hotel Publishing Company — (Producer: Larry Butler); **I'M SAVIN' UP SUNSHINE** — SID LINARD — Willjex Publishing Company — (Producer: Bill Walker); **IN THE MOOD** — JOSEPH C. GARLAND/ANDY RAZAFF — Shapiro, Bernstein & Co. Inc. — (Producer: Ray Stevens); **INSTEAD OF GIVING UP (I'M GIVING IN)** — BILLY WALKER — Best-Way Music — (Producer: Ray Pennington); **IT COULDN'T HAVE BEEN ANY BETTER** — RAY GRIFF — Blue Echo Music — (Producer: Billy Sherrill); **IT WAS ALMOST LIKE A SONG** — HAL DAVID/ARCHIE JORDAN — Casa David/Chess Music Inc. — (Producers: Tom Collins and Ronnie Milsap for Gemini Productions); **I'VE GOT YOU (TO COME HOME TO)** — DON KING/DAVE WOODWARD — Willjex Publishing Company — (Producer: Billy Walker); **LET ME LOVE YOU ONCE BEFORE YOU GO** — MILLY ANN LEIKIN — Almo Music Corp. — (Producer: Billy Sherrill); **LET MY LOVE BE YOUR PILLOW** — JOHN SCHWEERS — Chess Music Inc. — (Producers: Tom Collins and Ronnie Milsap for Gemini Productions); **LOOKING OUT MY WINDOW THROUGH THE PAIN** — JOHN SCHWEERS — Chess Music Inc. — (Producer: Dick Heard for Prater Enterprises); **LOVE LETTERS** — EDWARD HEYMAN/VICTOR YOUNG — Famous Music Corporation — (Producer: Norro Wilson); **LOVE SONGS AND ROMANCE MAGAZINES** — RICHARD REICHEL/BYRON WALLS — WB Music Corp. — (Producer: Jerry Kennedy); **LOVING ARMS** — TOM JANS — Almo Music Corp. — (Producer: David Malloy/Jim Malloy); **MAY I SPEND EVERY NEW YEAR'S WITH YOU** — BUD RENEAU — Lowball Music, Inc. — (Producers: Bill Browder, Jack Gilmer & Ray Ruff for Penthouse Productions).

MIDNIGHT ANGEL — BOB MORRISON — Music City Music, Inc. — (Producer: Tom Collins); **MOCKINGBIRD HILL** — VAUGHN HORTON — Southern Music Publishing Co. Inc./Cromwell Music, Inc. — (Producer: Stan Silver); **MY GOOD THING'S GONE** — TED FULLER — Driftaway Music — (Producer: Johnny Morris for Gingerbread Productions); **MY PRAYER** — GEORGES BOULANGER/JIMMY KENNEDY — Skidmore Music Company, Inc. — (Producer: Johnny Morris for Gingerbread Productions); **NEAR YOU** — FRANCIS CRAIG/KERMIT GOELL — Supreme Music Corporation — (Producer: Billy Sherrill); **NEW KID IN TOWN** — DON HENLEY/GLENN FREY/JOHN DAVID SOUTHER — W B Music Corp./Ice Age Music — (Producer: Bill Szymczyk for Pandora Productions); **OFF AND RUNNING** — FAITH FINNEY — Music Craftshop — (Producer: Joe Gibson); **OLD TIME FEELING** — TOM JANS — Almo Music Corp. — (Producers: Johnny Cash/Charlie Bragg); **ONE MORE TIME** — BRYAN BLACKBURN/CHRISTIAN HEILBURG./JOACHIM HEIDER — Morning Music (USA), Inc. — (Producer: Allen Reynolds); **POOR WILTED ROSE** — ANN J. MORTON — Me And Sam Music — (Producer: Larry Morton); **PUT ME BACK INTO YOUR WORLD** — LORENE MANN — Basket Music — (Producer: Owen Bradley); **RIDIN' RAINBOWS** — SUSAN PUGH — Big Paddle Wheel Music — (Producer: Jerry Crutchfield); **RIGHT TIME OF THE NIGHT** — PETER McCANN — American Broadcasting Music, Inc. — (Producer: Jim Ed Norman); **ROAD SONG** — PAUL D. CLEMENTS — Double R Music Corporation — (Producer: Billy Sherrill); **ROUTE 66** — BOBBY TROUP — Londontown Music, Inc. — (Producer: Tommy Allsup); **SAM** — HANK MARVIN — Blue Gum Music, Inc. — (Producer: John Farrar); **SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE** — DENE HOFHEINZ — Kirshner Songs, Inc. — (Producer: Bob Ferguson); **SEMOLITA** — LALLY STOTT — Belsize Music, Inc./September Music Corporation — (Producers: Jerry Reed/Chet Atkins); **SHAME, SHAME ON ME (I HAD PLANNED TO BE YOUR MAN)** — WARREN WIMBERLY, JR. — (continued on page 39)

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CHESS MUSIC WINS FOUR ASCAP COUNTRY AWARDS — Pictured at the ASCAP Awards ceremony are (l-r): David Conrad, general manager of Chess Music; Tom Collins, president of Chess; Ronnie Milsap; Stanley Adams, president of ASCAP; Charley Pride, chairman of the board of Chess; and Ed Shea, Nashville southern regional director of ASCAP.

ASCAP Country Winners

(continued from page 38)

Publicare Publishing Company — (Producer: A.V. Mittelstedt); **(SHE'S JUST) AN OLD LOVE TURNED MEMORY** — JOHN SCHWEERS — Chess Music Inc. — (Producer: Jeff Bradley/Charley Pride); **SHE'S PULLING ME BACK AGAIN** — JERRY FOSTER/BILL RICE — Jack and Bill Music Co. (A Div. of T.B. Harms Company) — (Producer: Eddie Kilroy); **SHE'S THE GIRL OF MY DREAMS** — DON KING/JEFF WALKER — Wiljex Publishing Company — (Producer: Bill Walker); **SILVER BIRD** — RENATE VAPLUS — Interson Music — (Producer: Draft Deutcher); **SOMEDAY SOON** — IAN TYSON — Warner Bros. Inc. — (Producer: Dave Burgess); **SUNFLOWER** — NEIL DIAMOND — Stonebridge Music — (Producer: Gary Klein for the Entertainment Company); **SWEET TALKIN' MAN** — JOHNNY CUNNINGHAM — Starship Music Inc. — (Producer: Glenn Sutton); **TAKIN' WHAT I CAN GET** — JOHNNY CUNNINGHAM — Natural Songs Inc. — (Producer: Snuffy Garrett); **TEARDROPS IN MY HEART** — VAUGHN HORTON — Cromwell Music, Inc. — (Producer: Norro Wilson); **TEXAS ANGEL** — JERRY FOSTER/BILL RICE — Jack & Bill Music Co. (A Div. of T.B. Harms Company) — (Producer: Jerry Kennedy); **THAT'S THE WAY LOVE SHOULD BE** — MILTON BLACKFORD/DAVE GILLON/JOE DOUGHERTY — Famous Music Corporation — (Producer: Jerry Bradley/Charley Pride); **THAT'S WHAT I GET (FOR DOIN' MY OWN THINKIN')** — RAY GRIFF — Blue Echo Music — (Producer: Ray Griff); **THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS)** — RUSS FAITH — Easy Listening Music Corp. — (Producer: Norro Wilson); **THE BEST PART OF MY DAYS (ARE MY NIGHTS WITH YOU)** — BOB ZIMMERMAN — Hacienda Music — (Producer: Steve Davis); **THE END IS NOT IN SIGHT** — RUSSELL SMITH — Fourth Floor Music, Inc. — (Producer: Barry "Byrd" Burton); **THE FEELING'S RIGHT** — JERRY FOSTER/BILL RICE — Jack & Bill Music Co. (A Div. of T.B. Harms Company) — (Producer: Johnny Morris for Gingerbread Productions); **THE LAST OF THE WINDFIELD AMATEURS** — RAY GRIFF — Blue Echo Music — (Producer: Ray Griff); **THE WORST YOU EVER GAVE ME**

WAS THE BEST I EVER HAD — RUBY HICE/DANNY HICE — Mandy Music — (Producer: Jerry Kennedy); **THE WRECK OF THE EDMUND FITZGERALD** — GORDON LIGHTFOOT — Moose Music — (Producers: Gordon Lightfoot/Lenny Wronker); **THEY DON'T MAKE 'EM LIKE THAT ANYMORE** — RORY BOURKE — Chappell & Co., Inc. — (Producer: Eddie Kilroy); **THIS GIRL (HAS TURNED INTO A WOMAN)** — PETER YARROW/MARY MACGREGOR — Silver Dawn Music — (Producer: Peter Yarrow); **TONIGHT YOU BELONG TO ME** — LEE DAVID/BILLY ROSE — Interson Music — (Producer: Larry Butler); **TORN BETWEEN TWO LOVERS** — PETER YARROW — Silver Dawn Music — (Producers: Barry Beckett/Peter Yarrow); **TWENTY-FOUR HOURS FROM TULSA** — BURT BACHARACH/HAL DAVID — Arch Music Co., Inc. — (Producer: Fred Kelly); **WHISPERS** — RORY BOURKE/GENE DOBBINS/JOHNNY WILSON — Chappell & Co., Inc. — (Producer: Eddie Kilroy); **WRAP YOUR LOVE ALL AROUND YOUR MAN** — JOHNNY CUNNINGHAM — Starship Music Inc. — (Producer: Glenn Sutton); **YALL COME BACK SALOON** — SHARON VAUGHN — Jack & Bill Music Co. (A Div. of T.B. Harms Company) — (Producer: Ron Chancey); **YESTERDAY'S GONE** — WAYNE BRADFORD — Gar-Pax Music — (Producer: Garry S. Paxton); **YOU ARE SO BEAUTIFUL** — BRUCE FISHER — Almo Music Corp. — (Producer: Billy Sherrill); **YOU DON'T HAVE TO BE A BABY TO CRY** — BOB MERRILL/TERRY SHAND — R.F.D. Music Publishing Co., Inc. — (Producer: Larry Morton); **YOUR PLACE OR MINE** — RORY BOURKE/CAROL ANDERSON — Chappell & Co., Inc. — (Producer: Roy Dea); **YOUR PRETTY ROSES CAME TOO LATE** — JERRY FOSTER/BILL RICE — Jack & Bill Music Co. (A Div. of T.B. Harms Company) — (Producer: Jim Vienneau); **YOU'RE FREE TO GO** — LOU HERSCHER/DON ROBERTSON — Interson Music — (Producer: George Richey); **PRS** — ASCAP licensed in U.S.A.; **GEMA** — ASCAP licensed in U.S.A.; **SIAE** — ASCAP licensed in U.S.A.; **CAPAC** — ASCAP licensed in U.S.A.

ASCAP & Benson Co. Active After 30 Years

NASHVILLE — ASCAP and The Benson Company have been working together for over 30 years, ever since John T. Benson, Jr. began devoting his full time to the gospel music publishing business. Mr. Benson opened the John T. Benson Publishing Company's catalog of songs by acquiring the renewal rights to several well-established copyrights, such as "Love Lifted Me" (a 1976 ASCAP award winner), "Blessed Redeemer," "The Last Mile Of The Way," and "Come And Dine."

As time went on he added more songs and new writers. One of these writers, Elmo Mercer, began writing for Benson in 1951 and joined the company as full-time music editor in 1961. Mercer has composed such great favorites as "Each Step I Take," "The Way That He Loves," and "Lonely Road Up Calvary's Way."

In recent years Benson opened another ASCAP company called Jensen Music. It contains such Gordon Jensen favorites as "I Should Have Been Crucified," "Jesus Will Outshine Them All," "There's Enough Of God's Love," and "Tears Are A Language (God Understands)."

The ASCAP songs in today's Benson catalogs number over 600 and include tunes like "Bless That Wonderful Name," "Alleluia," "Follow Jesus," and "You Should Have Come Sooner."

Growth Accelerates At Silver Dagger Music

Silver Dagger Music, Inc., co-owned by Porter Wagoner and Dolly Parton, has grown in recent months as a result of several signings and acquisitions.

A European trip by Carla Scarborough, manager of Silver Dagger and Oweap Publishing, provided a catalog of copyrights by top European writers. In addition, four established American writers have joined forces with Silver Dagger this year.

The staff at Silver Dagger Music is understandably excited about these acquisitions and believes that the coming year will mark a significant step in the company's progress.



WILLS HONORED — ASCAP writer Bob Wills, pictured with wife Betty and southern regional director Ed Shea, received a special tribute at the 1973 awards banquet for "San Antone Rose" and other standards.

Foster And Rice: 2 Country Boys Hit The Jackpot

The figures are staggering — 500 recorded songs, 75 "Chart Buster" awards and 50 ASCAP awards since 1970. Through talent and hard, hard work, two country boys named Jerry Foster and Bill Rice have joined the ranks of Nashville's most successful songwriters.

Both writers moved to Nashville in the early '60s. They had a couple of songs recorded that were hits in their first years, but mainly life boiled down to selling pots and pans, selling radio spots and killing each other in make-believe gun fights at a tourist town to earn a living. Those are the "paying your dues" years that most writers seem to have to go through to make a living in this business.

Since those lean years, life has grown sweeter for Foster and Rice. The duo hold the record for most ASCAP writing awards won in a single year. They also gathered 11 writer's awards in 1974, which established a record. And this year, they nearly matched that record by winning 10 awards.

Cason Publ. Is An ASCAP Pioneer

NASHVILLE — When Bobby Russell wrote "The Joker Went Wild" in 1967, it was the beginning of a long association with Cason Publications and a new and exciting era for ASCAP in Nashville. Cason started one of the first ASCAP-affiliated firms in Music City with this first pop song, and it was soon followed by several other successes for the team.

In 1970 Cason started his own company for his own material, as did Russell. Several other ASCAP catalogs are now administered by the native Nashvillian who is also affiliated with Creative Workshop at Berry Hill. Bill Martin is professional manager and in charge of international publishing for the group of companies known collectively as Southern Writers Group USA. In addition to Buzz Cason Publications, SWG administers Angel Wing Music which is Steve Gibb's exclusive publisher, Let There Be Music which features a catalog of early Jimmy Buffett songs, and Spring Creek Music co-owned by Cason and Creative Workshop's chief engineer, Brent Maher.



AWARDS — The numerous awards given to Jack and Bill Music on the occasion of the 1974 awards were hauled away in a wheelbarrow. They consisted of 11 publisher awards, 11 writer awards each and 4 awards for their Farrah Productions. Shown (l-r) are: Col. Bill Hall of Music Row; Ed Shea, southern regional director of ASCAP; Bill Rice, writer; Stanley Adams, president of ASCAP, and Jerry Foster, writer.

FROM THE DESK OF

BILL LOWERY

TO:

Stanley, Ed, Judy, Merlin and All

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Ben Weisman In The Spotlight After 75 Million-Selling Discs

LOS ANGELES —Millions of people across the country have seen Ben Weisman on the television show "The Young And The Restless" for the past two years but very few viewers know who he is. And that bothers Weisman — not because he is an unknown actor, but rather, because he is the composer of 57 songs recorded by Elvis Presley, all certified gold, and more other tunes than he can count.

"It's frustrating to me that I have to show my biography when people ask me what I wrote," says Weisman, who is now probably best known for his role as the piano player on the CBS soap opera. "It is embarrassing to me when I have to tell people what I wrote."

And if it's not embarrassing, at least it's time consuming, as the list of songs by Weisman includes some 75 million-sellers, many of which first appeared in films or on television.

In fact, Weisman's career began when one of his songs was first heard on television in 1954. It was the first case, Weisman says, of a song becoming a hit through its exposure on TV. That song, "Let Me Go Lover," was recorded by 30 artists within two weeks of its debut on "Studio One," a popular TV show in the 1950s.

Since then, Weisman's list of hits has grown considerably and included recordings by artists such as Perry Como, Sammy Davis Jr., Dean Martin, Johnny Mathis, Doris Day, Dinah Shore, Nat Cole, Hank Snow and Conway Twitty. Some more contemporary pop artists that Weisman has written for are Gladys Knight, Gregg Allman, Hot and Jose Feliciano.

Does Weisman, who began his career approximately 25 years ago, find it difficult to write for today's pop market?

"It is very easy to remain contemporary," Weisman says. "I have become a very good craftsman, so that like a good mechanic or carpenter I am able to chisel any type of song. I can tailor make anything for almost any artist. I've had instrumental hits, country hits, pop hits and soul hits."

Among his most widely recognized tunes Weisman lists "Let Me Go Lover," "Wooden Heart," "Rockahula Baby," "Follow That Dream" and an adaptation of "Frankie And Johnny," all of which were recorded by Elvis Presley, with the exception of "Let Me Go Lover."

Lyricists who have collaborated with Weisman include Sammy Cahn, Johnny Mercer, Paul Webster, Sid Wayne, Dolores Fuller, and Evie Sands.

So now, with 75 million-sellers behind him, Ben Weisman believes it's time he is recognized as someone other than the piano player on a soap opera.



ASCAP writers Bill Gaither (l) and Andrae Crouch (r) are congratulated by Ed Shea after receiving their 1977 Dove Awards from the Gospel Music Assn.

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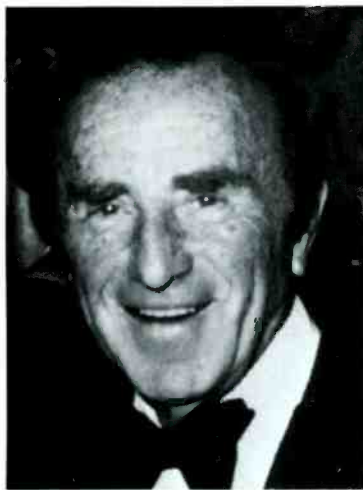
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- Wedding Bells Are Breaking Up That Old Gang Of Mine
- When I Take My Sugar To Tea
- You Brought A New Kind Of Love To Me
- By A Waterfall
- Was That The Human Thing To Do
- The Stranger In The Mirror
- I Can Dream, Can't I?
- Are You Having Any Fun?
- I'm Late
- Something I Dreamed Last Night
- Dear Hearts And Gentle People
- A Very Precious Love
- Tender Is The Night
- A Certain Smile
- April Love
- and many others.

I Still Write The Songs

- A World That Never Was
- Someone's Waiting For You
- If Every Day Were Valentine's Day
- Good Night Mrs. Calabash
(Where Ever You Are)
- Ten Girls Ago
- Now I Lay Me Down To Sleep

For ASCAP

"The prolific Sammy Fain," (as quoted in the Encyclopedia Britanica) is widely acclaimed as one of the great contemporary composers of popular music. He is a double Oscar-winner for his "Love Is A Many Splendored Thing" and "Secret Love" and he's had nine additional Academy Award nominations and two Laurel Awards.

Among his international awards are the Diploma Di Benemeranza, most coveted honor for a musical composition presented by the Hall of Artists in Nice, France, and the Augusto Messinese Gold Award from Messina, Italy as well as being elected to the Songwriters Hall of Fame.

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CAPAC Revenue Increase Reflects Industry's Growth

The Composers, Authors and Publishers Association of Canada Ltd., CAPAC, the largest performing rights society in Canada, has played an important role in the development of the Canadian music industry.

This year, the organization expects payments to CAPAC publishers to exceed \$3 million, and for writers to earn over \$2 million. Foreign income for CAPAC members may reach the \$800,000 mark, and in five years time, CAPAC general manager John Mills expects foreign payments to native Canadians to eclipse the \$1 million mark.

The dramatic increase in revenue for CAPAC members has reflected the growth of the Canadian music industry. Foreign income for CAPAC members in 1968 was \$118,000. In 1976, however, it was \$705,887. Despite a languishing economy, where the average disposable income for Canadians is at its lowest level since the Great Depression, more Canadian music is being played and bought, both at home and abroad, than ever before.

And, in spite of a national trade deficit in the billions of dollars, the bi-lateral payments made between CAPAC and its affiliated performing rights societies throughout the world have been proportionately to the advantage of Canadians.

"There's a tendency for economists to look at the inflow and outflow of moneys, and judge our industry solely on the balance of payments," John Mills says. "Naturally, in that way, our industry, compared to the world's, looks imbalanced. But, of course, this is a proportionate industry. To realistically gauge its success, we have to account for the populations and size of industries of various countries in the world.

"For instance, last year we paid ASCAP \$3.5 million. We received from them in excess of \$400,000. Proportionately, we actually fared better than they did. (Canada's population is roughly 1/10th of that of the United States). We are more in line economically than other products are," Mills asserts.

While Mills downplays the role of the 30% Canadian content rule for radio in this country, pointing out tremendous growth in the industry in the two years prior to the 1971 legislation, he does feel the content regulation has helped the industry indirectly, in harvesting international status for some Canadian artists.

"Undoubtedly, the 30% Canadian content rule was a tremendous boon to the industry. But the industry was just getting on its feet when the legislation was passed. I'm convinced we'd be hearing the solid Canadian songs, even if there were no rule on Canadian content," Mills says.

"But, CAPAC pushed for Canadian content on radio as early as 1964. We've felt it

was a necessary hedge for the development of the industry in this country. It is a cultural buffer zone. However, the future for Canadian writers rests on who breaks internationally," says Mills, citing four examples of CAPAC writers currently on the U.S. Top 100 charts — Rush, Klaatu, Dan Hill and Heart (no longer in CAPAC). "The CanCon rule made it possible for each of these artists to build a broad base in this country for themselves before they embarked on international careers."

CAPAC, through reciprocal agreements with foreign performing rights societies, administers music payments to over 65 countries. They are, Mills asserts, entirely autonomous from any organization.

Generally, he is quite satisfied with the performance of the Canadian industry as a whole. "I compare music with the Olympics. Both music and sports are universal in appeal, and both flow freely across borders of the countries they come from. While it is difficult for a small country, like ourselves, to gain what could be compared to a 'gold medal' in music, the industry is dependent on individual performances. Those performances can overcome the problems of a small country in the world.

"In Canada, we have excellent composers and performers, with excellent facilities for them to perform in. Out of those studios have come brilliant pieces of music, and as long as the industry as a whole continues to show interest in presenting good music, no matter where it emanates from, then there's no reason why we cannot continue to grow."

CAPAC has doubled its membership over the past decade, and looks to increase benefits for its members in the proposed Copyright Act, one that CAPAC has played an integral role in developing through consultations with the federal government.

There are parts of the Act John Mills and CAPAC wish to improve, particularly the changing of exemption for jukeboxes and discotheques, a drawing attraction and money maker that does not presently pay CAPAC members for their music. As well, the burgeoning cable television industry is exempt from paying money for playing background and foreground music in community programming and electronic news services. "There will have to be an agreement soon," Mills says. "Cable TV is using the lack of legislation to its wrongful advantage, and it's cheating composers, authors and publishers, here and abroad."

Mills, a Queen's Counsel, has been general manager of CAPAC since 1968. He is a member of CISAC, the International Confederation of Societies of Authors and Composers, which meets every two years. Their next meeting will take place in Canada in 1978, at Toronto's Harbour Cas-

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Pictured (l-r) are ASCAP members Sammy Fain and ASCAP general manager Gerald Marks.



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PUBLISHING — Bob Beckham, president of Music City Music, Inc. and Johnny McRae, professional manager of Music City, accept publishing award at 1977 ASCAP Awards Banquet. Pictured (l-r) are: Adams, McRae, Shea and Beckham.

ASCAP Expands Hollywood Office To Help Composers

(continued from page 20)

young writer who has record activity will see the financial returns because of the way ASCAP conducts its survey and the way in which each writer gets his share of the pie. The writer gets his share of the performance survey and as his activity picks up, he builds a healthy position with ASCAP.

"The money we spend belongs to the writers and publishers. We are a non-profit organization. The board of directors is made up of writers and publishers. Our president is a writer. We try to remember that it is not our money, but that it belongs to the writers and publishers. After our performance fees are collected and our operating expenses are deducted, which runs around 15% which is very fair considering the amount of work we do, then the remainder is split 50-50 between the writers and publishers.

"Screen and television have become a very vital part of the music business. One of the diversifications which has occurred since I came in has been an intensification of our involvement with that aspect of the business. We place a particular emphasis on screen composers and television composers. There is a great deal of activity for screen composers. Scoring has always been present; however, it has become much more sophisticated. Also many more people are recording at any given time. The sound stages are really filled because there is a constant production of movies and programs. The activity is tremendous. Once a project has been completed, another begins. ASCAP members include a broad range of composers of all different types. We have been working more closely with these composers and their publishers and attorneys. We have increased our activities with attorneys tremendously.

Importance Of Royalties

"Most composers receive a flat rate from the production company. Royalties provide the greater portion of their income. Prime time television is the highest paying area. Whether it's five seconds or hours, anything that has been scored we survey and pay accordingly. On some one hour shows, there

are as many as 45 minutes of background music. The scores are broken down into several components. There are themes which open and close a program; background music; visual vocals; and there is sometimes what we call a super theme which may be a medley of three or four songs which are contained within the opening and closing of a certain theme song.

"ASCAP also surveys and pays performance royalties on commercial jingles — music in commercials. It is not standard for writers to retain rights on commercials; many times the rights are owned by the advertising agency. However, this is flexible and depends on the arrangement negotiated by the writer or his manager. It is important that writers index their work with us so that we can identify it when we hear it in our surveys, particularly on the network level where it pays a lot more than on a local level.

"Our surveys consists of approximately 60,000 hours a year. The tapes are recorded in a mixture of cities around the country continuously. The tapes are taken to New York where we have a system set up in which a listener identifies ASCAP material. Credits are attached to the identification and then so many credits are translated into dollars. We always advise writers and/or publishers to get the paper work done as far ahead as possible so that when the material is in actual use on the air, we can refer to our index and make proper identification. Paper work is very important. It has become a very sophisticated business.

"We want to continue to get our fair share of the new talented writers because we at ASCAP feel we can do a better job for them in furthering their careers."

Mahan came to ASCAP in May 1977 from April-Blackwood Publishing where he was general professional manager. His background includes various capacities with radio stations, head of east coast sales and promotion for Epic Records, the first west coast office manager for Epic, a short stint with MGM records and Sunbury-Dunbar Publishing.

CAPAC Revenues Increase Reflects Industry Growth

(continued from page 42)

tle Hilton Hotel September 23-27, and in Montreal September 28-October 1.

CAPAC is the senior performing rights body in Canada (PRO Canada, formerly BMIC, is the other). CAPAC (then known as CPRS, the Canadian Performing Rights Society Limited) was founded in 1925, and is owned and controlled by its members.

It is a federally incorporated company, whose shares are held pursuant to a Trust Agreement with the Canada Permanent Trust Company. It operates with a board of sixteen elected directors, eight of whom are publishers, the other eight comprised of authors and performers, all of whom represent their membership. The board sits annually. CAPAC files with them a statement of fees, charges and royalties it intends to collect during the coming year. Music users have a right to appear before the board to

dispute the proposed fees. The board then decides on the established rate for the coming year, after hearing both arguments.

Distribution of fees is subdivided into four categories: broadcasting, general and concert (made every six months), television (also made twice a year); motion pictures (made annually); and foreign payments (also made once a year).

The independent body thoroughly monitors all sources of music uses, and operates out of offices in Toronto, Montreal and Vancouver. In the year ending December 31, 1976, the total revenue of CAPAC was approximately \$13,185,000. It operated with an overhead factor of 13.1%.

U.K. Music Execs Comment About ASCAP'S Awards

"We're delighted to see the influence of PRS writers in the all-important American market receiving the recognition it so obviously deserves," said Michael Freegard, general manager of the Performing Right Society.

Martin Lee, member of award-winning group Brotherhood Of Man, said: "This award from ASCAP is something very special to us. For a start it is a composers' award, as opposed to one for a performance — and also it was issued from Nashville, Tennessee, which really does make it magic."

ASCAP London representative Lawrie Ross was honored by the Songwriters Guild of Great Britain when Guild chairman Jimmy Kennedy presented him with a certificate of honorary membership. Ross received the award in recognition of his services to international publishing. It is an award rarely given to those outside the British writing field, and the only other exceptions to the general rule in recent years were Arthur Schwartz, Johnny Mercer, Eddie Heyman and Sammy Cahn.

Pubs Praise ASCAP

(continued from page 16)

and excellent service and without them I don't know what would happen."

Helps New Writers

"I believe ASCAP has been very instrumental in helping new writers who are extremely talented," says Linda Wortman of Forth Floor Music Inc. "Over the years I have had a close and profitable relationship with ASCAP. ASCAP's consistent support of contemporary talent, as well as the ease and accessibility of dealing with administrative red tape, makes ASCAP the giant that it is today."

At Harrison Publishing, Molly Hyman says "ASCAP, always been very helpful to us and we are very encouraged with them. We wish them all the luck in the world and we think they are the best society of all and we would not change for anything."



ASCAP'S TONY AWARDS — ASCAP members have won numerous Tony Awards through the years for outstanding musical contributions to the theater and stage. Pictured above are some of the ASCAP Tony Award winners from past and present years, including (l-r): composer Fritz Lowe and lyricist Alan Jay Lerner; composer and conductor Leonard Bernstein; the immortal Cole Porter, whose words and music for "Kiss Me, Kate" won a

Tony in 1949; Frank Loesser, 1951 winner for "Guys And Dolls;" Marvin Hamlisch, who had the best musical score in 1976 for "A Chorus Line"; Richard Rodgers and Oscar Hammerstein II, perhaps Broadway's greatest team, whose award-winning musical scores included "South Pacific," "The King And I" and "Sound Of Music"; and Dorothy Fields, who wrote the lyrics for 1959 Tony Award winner, "Redhead."

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ASCAP London Office Functions In Liaison And Informational Capacities

by Lawrie Ross
ASCAP International
Representative

People have asked why there is an ASCAP office in London. The answer is for the same reason as there are ASCAP offices throughout the States.

The U.S.A. has a unique situation in the world of performing rights, since there is a choice of organizations through which writers and publishers may license those rights. Recognizing the impact that British music was having on the world market, ASCAP decided to open a London office in the early '70s. Since 1975 I have been the international representative in the U.K.

What exactly is the job? Without implying any priority, it falls into three basic categories.

First, I am here to meet British writers and publishers to put to them the many reasons why they should license through the only membership-owned performing right licensing organization in the States — the classical Society with a capital 'S.' I should, however, make it abundantly clear that I am not here to "poach" writers who are already members of PRS.

Second, our job is to ensure that the close and friendly working relationship that

exists between us continues. Obviously ASCAP and PRS exchange considerable sums of money in their respective distributions, and I need hardly mention how important it is for the enormous amount of documentation to ensure that everything runs smoothly, to be handled with as few problems as possible. I spend a good deal of time as a liaison between the ASCAP Foreign Department and the relevant PRS personnel.

Third, I have the privilege of attending, with colleagues from New York and Britain's MCPS and of course PRS, the meetings of the international confederation of societies (CISAC) which meets regularly to discuss matters of mutual interest.

I also try to provide a liaison between ASCAP members and the British music industry. For example, if a British publisher wants to contact an ASCAP member, he can always ring me for the address. I like to see any visiting ASCAP members when they are in London. I keep in touch with bodies such as the Songwriters Guild of Great Britain. Then, of course, there is MIDEM, IMIC and so on. Occasionally if there is a particular problem with one of our European counterparts, I will call on them to help find a solution.

Lawrie Ross, ASCAP'S U.K. Int'l Rep, Has Diverse Musical Background

ASCAP'S U.K. international representative Lawrie Ross completed his education in 1960 at the South-West Essex County Technical College, where he made a special study of music and modern languages.

From November 1959 until November 1960 Ross worked as a store assistant at Francis, Day & Hunter. He then joined the Performing Right Society, taking charge of the Fees Outward section. He specialized in the registration and translation of international sub-publishing agreements, including distribution details.

Left in 1965

Ross left the PRS in August 1965 to join Belinda Music (London) Ltd. (now Carlin Music) as assistant to the copyright manager, dealing with composers' agreements, specific and exclusive, sub-publishing agreement, registrations with PRS, MCPS, and record company licenses. He stayed until June 1967 when he joined Philips Records (now Phonogram) as

assistant to the copyright and contracts manager. His tasks there covered artists agreements and royalty matters relating to both artists and copyright royalties; preparation of details for release schedules; printing of labels, sleeves etc.; involvement with licensing agreements for tape masters; dealing with major licensing agreements such as the MRS/BRPA pact, with Phonographic Performance Ltd. and the International Federation of the Phonographic Industry.

His next move was back to Carlin Music in January 1970 as copyright manager, supervising the entire department responsible for the copyright affairs of over 100 U.K. subsidiary companies. From 1970 through 1975 he took various courses at the City University, London, relating to all aspects of international law in regard to the entertainment business. In 1975 he became international representative for ASCAP in the U.K.

Drop In Sheet Music Sales Led To Perf. Rights Society

(continued from page 5)

"performance" at all in the technical sense but merely the emission of radio waves, and it was also claimed that even if there were a performance it was really a private one that took place before very few people in the station's studios. By the late 1920s federal courts had rejected these notions. When television began, ASCAP once again extended a free license to that industry during its early years to encourage its development and growth. Radio and television are both major sources of ASCAP income today.

ASCAP has grown over the years, and quite dramatically during the music explosion that followed World War II. In fact, the membership tripled during the past 12 years and now there are plenty of top-notch rockers and "stone country" types as well as those writing ballads, symphonies, gospel, operas, jazz, soul, works for stage and screen, TV and ballet and every other type of music. Just about every major American writer of musical works is a member, and the estates of many greats continue as members. ASCAP still collects for the estates of George Gershwin, Cole Porter, Duke Ellington, Jerome Kern, Bela Bartok, Sergei Rachmaninoff, Janis Joplin, Jimi Hendrix, Dorothy Fields, Frank Loesser, Igor Stravinsky, Jimmy McHugh, W.C. Handy, Rudolf Friml, Oscar Hammerstein II and many, many others. So many young writers have joined ASCAP in recent years that the Society has never been more vigorous.

The Hot 100, R&B, MOR and country charts prove this, and so do the Grammy, Oscar, Tony, Emmy and Rock Awards. Writers and publishers who've joined in the past decade play major roles in this success. "The influx of new young talents creating today's sound and today's music is essential to the well being of ASCAP, and ASCAP is essential to the economic well-being of the men and women who create American music," ASCAP president Stanley Adams noted recently. "We must be able to offer our licensees and the American public a broad variety of music with plenty of contemporary music as well as established 'standards' created yesterday, and that is exactly what we are doing. We are not an organization of complacent old folks, nor are we simply a collection agency for the writers of today's music. We unite many different kinds of writers and

publishers in a common cause, and both the music community and the general public benefit."

ASCAP remains something strong and special. It is the only U.S. performing rights organization whose members elect its board, whose members comprise its board and whose president is traditionally a composer or lyricist. With so much important policy control in the hands of writers and publishers and such a dedicated staff in headquarters and offices across the nation, it isn't surprising that this creators' democracy does such an outstanding job.

Perhaps ASCAP lyricist and board member Sammy Cahn, four-time winner of the Academy Award, summarized it best recently. When he had a burglar alarm installed at his home, the firm that put in the equipment posted on the lawn a small plaque that read "Protected by Westinghouse." Beneath that Cahn mounted another plaque that read "Supported by ASCAP."



CONTRIBUTION — Earlier this year, ASCAP's southern director, Ed Shea, presented Mrs. Bronson Ingram, chairman of the Tennessee Performing Arts Foundation, with a \$10,000 commitment for the Tennessee Art Center.

Membership Dept. Scouts Potential ASCAP Members

(continued from page 14)

community, because new members can come from anywhere." He also pointed out that, even in the highest level negotiations with new members, where cash advances may come into play, financial considerations are but part of any writer's or publisher's choice of a performing rights organization. Prospective members are approached with an explanation of "the differences between ASCAP and the other performing rights organizations in the U.S., stressing things like the fact that we're a membership organization, owned by writers and publishers, and that the writers and publishers who sit on the board are elected by the members."

Adler claims a long family association with the music business, dating back to his grandfather, who had a distinguished career as a concert manager in China, Japan and the Far East generally. Adler himself was born in China.

Adler came to ASCAP after serving as a U.S. government attorney. Starting out in the Society's legal department, he became Paul Marks' assistant while Marks was distribution manager. When Marks took the position of director of operations (now managing director), Adler became distribution manager. He left ASCAP for a nine-month stint in private practice with Phil Kurnit, now a co-principal of Lifesong Records. Adler returned to ASCAP about three years ago to become its first membership director.

ASCAP In The U.K. Awards Its Winners



U.K. ASCAP 1977 AWARDS — Pictured at the ASCAP Awards presentations are (l-r) in the top row: ASCAP U.K. international representative Lawrie Ross awards Jimmy Kennedy for his penning of "the Outstanding Country Song," namely "Red Sails In The Sunset" (Kennedy is also chairman of the Songwriters Guild of Great Britain); Lee Sheridan of the Brotherhood Of Man, Tony Hiller, manager-songwriter, Nicky Stevens of the Brotherhood, Ross, Sandra Stevens and Martin Lee of the Brotherhood;

Christine Barman and Bill Cochran, Songwriters Guild general secretary. In the bottom row (l-r) are: Hugh Ogilvie, Carlin Music copyright manager, Ross, Mary Nicolls, Mechanical Copyright Protection Society public relations executive, and Michael Freegard, Performing Rights Society general manager; songwriters Bill Martin and Phil Coulter accept ASCAP Nashville Awards from Ross for the success of their song "My Boy"; shown at last year's MIDEM annual meeting are Freegard and Ross.

ASCAP Began Late In Field Of Symphonies

(continued from page 22)

ASCAP director was very pleased and told him that, if he was ever in America and needed a job, he could have one at ASCAP.

So it came about that, in 1942, Dr. Nissim founded the Society's Symphony and Concert Department (today, he serves as consultant to the department, while Gerald Deakin manages its day-to-day business.) By 1944, he had begun to license American orchestras. At about the same time, Dr. Nissim persuaded the European performing rights organizations to restore their reciprocal licensing agreements with ASCAP. As he remembered, this wasn't so simple during wartime. "England was easy, but I had to go through Switzerland to contact the other societies."

Over the years since then, ASCAP's income from symphonic and other concert performances has grown by leaps and bounds. In 1950, it was \$60,000, with \$40,000 coming from orchestras and the other \$20,000 from recital groups. By 1970, it had increased to \$335,000; of this amount, \$315,000 was paid by orchestras, \$7,000 came from recital groups, and the remaining \$13,000 stemmed from educational institutions which pay blanket license fees. These fees range from \$50 up to \$200 per year for a school with enrollment in excess of 10,000 students.

Dr. Nissim noted that one big reason for the jump in symphonic income since 1950 has been the growing number of orchestras licensed by ASCAP, which today number 650. In addition, he pointed out, ticket prices have also increased astronomically since the '50s, and blanket license fees, based on each orchestra's earnings, have risen commensurately.

Two of the most often performed works in the ASCAP symphonic catalog, Dr. Nissim said, are Bartok's "Concerto For Orchestra" and Ravel's "Daphnis And Chloe."

Overall, the biggest generators of symphonic income are the compositions of Bartok and Aaron Copland. However, the few serious works written by George Gershwin, including "Rhapsody In Blue" and "American In Paris," also do very well, especially during patriotic periods such as the recent Bicentennial.

Adams Recounts ASCAP History

(continued from page 6)

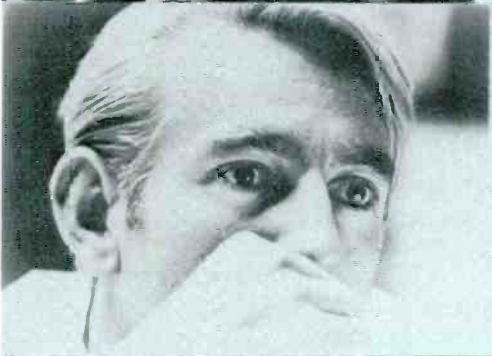
perience in the recording or broadcasting business?

Adams: I think it's both correct and desirable because there will be no preconceptions in their thinking. They will be objective and will go on the evidence that's presented.

CB: Aside from the copyright law revision, what significant milestones has ASCAP passed during your years as a member of the organization?

Adams: Well, I think one other aspect of the copyright bill was important — taking the exemption away from educational institutions that hold for-profit concerts. I mean, these schools have concerts on campus and charge admission and we have never gotten anything from that. Another thing is cable television. Of course, that rate is already set in the copyright bill and won't change for five years.

The emergence of television was certainly a tremendous milestone; for that matter, so was radio. You know, when ASCAP was formed, there was no radio and no television, so you can almost describe the evolution of ASCAP in terms of the emergence of these two giants. They certainly were two tremendous milestones.



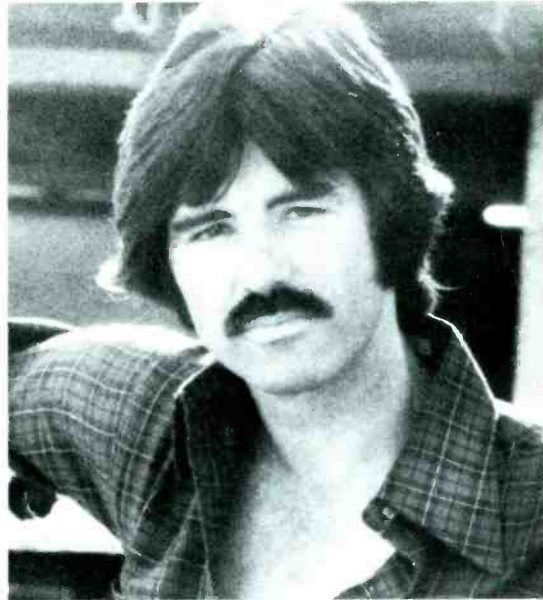
Among ASCAP's pop/rock stars are (top row, l-r): Olivia Newton-John; Bob Dylan; and Neil Diamond. In the second row (l-r) are: Led Zeppelin; Elton John; and Marvin Gaye. The third row posers (l-r) are: Chicago; Carole King; and Stevie Wonder. In the fourth row are: Rod McKuen; John Denver; and Peter Frampton. In the fifth row are: Smokey Robinson & The Miracles; Harry Chapin; Bob Marley; and Gordon Lightfoot. In the bottom row are: Steve Miller; Chaka Khan; and Judy Collins.

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ROSES AND LOVE SONGS
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LIKE OLD TIMES AGAIN
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