

Record World



MARCH 8, 1980

Polygram Dist. Gets Local Promotion For PRO Labels

■ NEW YORK — Local promotion staffers from the Polygram-owned record labels will be reassigned to Polygram Distribution, and will handle records for all of those labels, in the latest phase of the company's reorganization.

Those staffers will now report to Rick Bleiweiss, who becomes vice president of promotion for Polygram Distribution while continuing as director of national singles sales for the distribution company.

Although Phonogram / Mercury, Polydor and Casablanca will no longer have separate local staffs, they will each expand their national and regional promotion departments, with some of the displaced local staffers moving into those jobs. The regional staffs are new for Polygram.

A Polygram spokesman said
(Continued on page 87)

Counterfeiting Probe Yields 16-Count Charge Against Sam Goody Chain, Two Key Executives

By MARC KIRKEBY

■ NEW YORK—The Sam Goody retail chain and two of its top executives were indicted last Thursday (28) by a federal grand jury on 16 counts of racketeering, interstate transportation of stolen property and the unauthorized distribution of copyrighted sound recordings. The indictments represent the first record and tape counterfeiting charges brought against a major U.S. retailer.

George Levy, 60, president of Sam Goody, and Sam Stolon, 63, a vice president of the chain, face terms of up to 62 years in prison and fines of up to \$355 thousand if convicted.

The grand jury charged that Levy, Stolon and four other men, Norton Verner, Jeffrey Collins, Spencer Pearce and Robert Scarneti, conspired to transport and sell as authentic counterfeit copies of a dozen best-selling titles,

and thereby infringe the copyrights of the artists and record companies involved.

The 12 titles cited in the indictment are "Saturday Night Fever," "Grease," Andy Gibb's "Flowing Rivers," and Eric Clapton's "Slowhand" (all RSO), Billy Joel's "The Stranger" and James Taylor's "J.T." (both CBS), the "Thank God It's Friday" soundtrack and Kiss's "Double Platinum" (both Casablanca), Jefferson Starship's "Earth" (RCA), Paul McCartney and Wings' "London Town" (copyright held by MPL Communications), Paul Simon's "Greatest Hits, Etc." (copyright held by Paul Simon), and Barry Manilow's "Even Now" (Arista).

The first count of the indictment charges racketeering; the second, third and fourth charge interstate transportation during June, August, and October 1978 of counterfeit product between

Sam Goody's Maspeth, Queens headquarters and Minneapolis, Minnesota, the headquarters of Pickwick International, Sam Goody's parent company. Counts five through 16 each charge copyright infringement against one record title.

Both Levy and Stolon were unavailable for comment on the charges late last week. A Pickwick spokesman said his company would have no specific comment on the indictments until it had had a chance to review them. "I can say that activities of counterfeiting are abhorrent to our business," he added. "It is our policy that no employee buy goods from anyone but an authorized vendor."

The indictments stem from a two-year investigation of record and tape counterfeiting conducted by the Brooklyn-Queens office of the Federal Bureau of Investigation, and coordinated by John Jacobs, executive assistant to the Organized Crime Strike Force, Eastern District of New York. The present Brooklyn-based grand jury probe, which is still going on, with more indictments expected, drew heavily on information obtained during the "Mod-"
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Doobie Bros., Billy Joel, Dionne Warwick Among Multiple Grammy Recipients

By LAURA PALMER

■ LOS ANGELES—The Doobie Brothers, Billy Joel and Dionne Warwick were among the multiple winners in a field of 58 recipients announced last Wednesday (27) during the 22nd Annual Grammy Awards presentation, held here at the Shrine Auditorium by the National Academy of Arts and Sciences (NARAS).

The Doobie Brothers (WB), with a total of four Grammys,

clinched both Record and Song of the Year for "What A Fool Believes," written by Doobie Brother Michael McDonald and Kenny Loggins, as well as Best Pop Vocal performance by a group for their "Minute By Minute" album (produced by Ted Templeman) and Best Arrangement also for "What A Fool Believes." Joel's "52nd Street" (Columbia, produced by Phil Ramone) won Best Album of the Year, as well as

Best Male Pop Vocal performance, while Warwick's "I'll Never Love This Way Again" was named Pop Vocal Performance by a female. Warwick's "Deja Vu" album (Arista) was also the winner in the Best R&B Vocal Performance by a female. It has been exactly ten years since Warwick's last Grammy award winning song, "I'll Never Fall In Love Again."

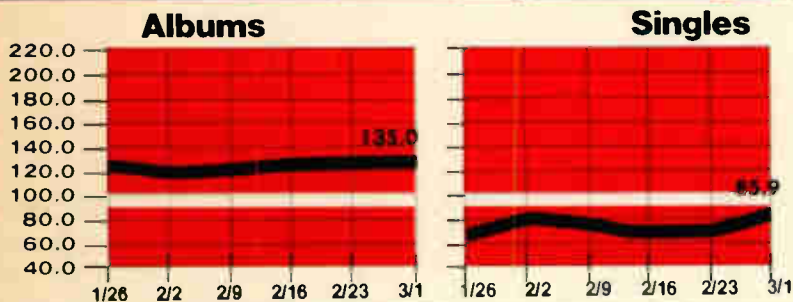
Rickie Lee Jones (WB), coming off an impressive chart success with the "Chuck E's In Love" single and her self-titled debut LP, was named Best New Artist.

Herb Alpert's "Rise" (A&M)
(Continued on page 87)

Bogart to Deliver NARM Keynote Speech

■ CHERRY HILL, N.J.—Joseph A. Cohen, executive vice president of NARM, has announced that Neil Bogart has accepted NARM's invitation to deliver the keynote address at its 1980 convention. The event, which for the past 22 years has been the key meeting on the music industry calendar, is slated for March 23-26 at the
(Continued on page 87)

Record World Sales Index



The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in June, 1979, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

Backe Predicts CBS Records Upturn At Meeting of Financial Analysts

By MARC KIRKEBY

■ NEW YORK—While admitting that "we have made some mistakes" in the handling of the CBS/Records Group, CBS president John D. Backe told a gathering of financial analysts here last week that he expects a five percent increase in dollar volume for the group in 1980, followed by a 10 percent increase in 1981.

"With hindsight we may have

pushed too hard (for record sales growth), even given the extremely competitive environment," Backe said.

Walter Yetnikoff, president of CBS/Records Group, told a questioner that his group's sales for the first two months of 1980 were running "substantially ahead" of 1979, and emphasized the CBS
(Continued on page 84)

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■ **Opposite page 29.** The world of music publishing has felt the strains of the past year along with the rest of the industry, but as RW's annual look at the field points out, publishers are in good position to rebound during 1980. Activities of leading publishers on both coasts, in the south and in the U.K. are highlighted.



■ **Page 14.** In six months the deal between A&M Records and Miles Copeland's International Record Syndicate has produced promising results, particularly for a business arrangement that is in many ways unique for the record business. RW reports on the progress of the relationship.

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Powerhouse Picks

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

Blondie (Chrysalis) "Call Me."

This cut has exploded off of the "American Gigolo" soundtrack. Programmers are reporting fantastic response as indicated by this week's moves. Single sales are breaking out of the midwest and the south.

CBS Names Blackburn Nashville VP/GM, Sets Sherrill Pact

■ **NASHVILLE** — Bruce Lundvall, president, CBS Records Division, has announced a major reorganization and expansion of the company's Nashville operation.

Rick Blackburn has been appointed vice president and general manager, CBS Records, Nashville. At the same time, Billy Sherrill, vice president and executive producer, CBS Records Nashville, has launched a production arrangement with CBS Records, under which he will sign and produce new artists as well as continue to produce his artist roster at CBS Records.

In his new capacity, Blackburn will be responsible for all marketing and A&R activities at CBS Records' Nashville offices. He will oversee all facets of promotion, product management, artist development, publicity and creative

(Continued on page 93)

Faraci Named Elektra/Asylum VP

■ **LOS ANGELES**—Vic Faraci, executive vice president of Warner/Elektra/Atlantic Corp., is crossing divisional lines to assume a newly-structured vice presidential post at Elektra/Asylum Records.

WEA sources confirmed at mid-week that Faraci would be named head of marketing for Elektra/Asylum, although formal confirmation from both the distributing giant and its sister label would come this week. Staff at both companies learned of Faraci's move last Friday (22) in the wake of Stan Marshall's departure from the Elektra/Asylum management team.

Marshall was VP, sales, for the company, but Faraci's new post will reportedly carry a broader mandate extending over the en-

(Continued on page 84)

Williams Leads Music Oscar Nominees

By SAMUEL GRAHAM

■ **LOS ANGELES**—Paul Williams' work for "The Muppet Movie" earned him the only multiple music nominations for this year's Oscars, announced here last Monday (25) by the Academy of Motion Picture Arts and Sciences. 20th Century-Fox's "All That Jazz" and Columbia Pictures' "Kramer vs. Kramer," with nine nominations each, and United Artists' "Apocalypse Now," with eight, dominated the major departments, including best picture, best director and the various acting categories.

Williams' "The Rainbow Connection" (written with lyricist

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#1 On The Radio



**Donna, Congratulations from
The Casablanca Record & FilmWorks Family**

Produced by Giorgio Moroder
Arranged and Engineered by Harold Faltermeyer

Casablanca
RECORDS & FILMWORKS

Casablanca
RECORDS & FILMWORKS

CBS Restructures Masterworks Division



From left: Robert Campbell, Paul Myers, Christine Reed

■ NEW YORK—Dick Asher, deputy president and chief operating officer, CBS/Records Group, has announced the formation of a new self-contained structure for CBS Masterworks. The new organization, headed by Simon Schmidt, vice president and general manager, CBS Masterworks, will report to Asher. The organization centralizes all A&R, marketing and administrative activities on behalf of CBS Masterworks' product on a worldwide basis. All Masterworks executives involved exclusively in domestic and international classical music creative and marketing activities, including some executives previously part of the domestic and international divisions, will now report to Schmidt. The activities of Masterworks' A&R office located at CBS Records U.K. (London) and the classical music marketing staff located at CBS Records' European office (Paris) will also be included in the new structure.

Distribution

Distribution and sales of Masterworks' releases will be conducted in the U.S. by the domestic marketing organization and in foreign countries by the marketing/sales staff of each individual company. The new or-

ganization also includes departments which will handle contract, marketing and A&R administration.

Appointments

A number of staff appointments have been announced in conjunction with Masterworks' new structure. They are:

Robert J. Campbell has been appointed director, marketing, CBS Masterworks. He will be responsible for planning and coordinating worldwide marketing efforts on behalf of CBS Masterworks releases, including marketing planning, product management, merchandising, press information and artist affairs. He will also be responsible for are packaging design of Masterworks product. He will report to Schmidt.

Campbell has held the position of director, sales/promotional product, CBS Records since 1978. From 1975 through 1978 he worked as national sales manager, Columbia Special Products. Prior to joining CBS, he was manager, marketing planning, Hermes Percisa International, SA, Yver-

(Continued on page 84)

FBI To Receive RIAA Cultural Award

■ NEW YORK — The Recording Industry Association of America (RIAA) is honoring the Federal Bureau of Investigation for its work in combatting recording piracy and counterfeiting, and other thefts of intellectual property.

Director William Webster will accept the RIAA's 12th Annual Cultural Award on behalf of the FBI at a dinner in Washington March 4.

In selecting the FBI, the RIAA noted that the bureau's enforcement program protects the creators of sound recordings, movies, books and plays from unauthorized exploitation of their works by pirates, bootleggers and counterfeiters. The selection was made by the RIAA board of directors at its December meeting.

Counterfeiting of sound recordings is a major industry problem. RIAA estimated that more than \$400 million a year is diverted from legitimate sources by counterfeiters.

Last year alone, working with the RIAA's anti-piracy intelligence unit and local law enforcement agencies, the FBI was responsible for confiscating more than \$50 million worth of illegal record counterfeiting and tape duplicating equipment, counterfeit records, pirate 8-track and cassette tapes, and related materials.

Prior to 1972, sound recordings were not protected by federal copyright law. Then, in 1971, Congress enacted legislation protecting recordings from unauthorized duplication. The FBI is responsible for enforcing the copyright laws, which protect all forms of intellectual property.

In making the award, the RIAA said the FBI is "helping to preserve an environment in which creativity and the arts can flourish, and the creative artist can prosper."

Recording industry executives will host close to 1000 guests at the annual dinner, including members of Congress, the Administration and the independent agencies. Entertainment will be provided by Helen Reddy and Larry Gatlin and the Gatlin Brothers Band.

Previous RIAA Cultural Award winners are Beverly Sills, Joan Mondale, Sen. Hubert H. Humphrey, Roger L. Stevens, Mrs. Joett Shouse, Rep. Frank Thompson Jr., Sen. Claiborne Pell, Rep. John Brademas, Nancy Hanks, Willis Conover and Senator Jacob K. Javits.

N. Y. Task Force Plans Seminars

■ NEW YORK — The New York Music Task Force has announced a program of 23 music industry seminars, designed to explore various aspects of the recording industry. The program will begin on Wednesday, April 9, with "The Record Company — An Overview," and seminars will be held every other Wednesday thereafter at Bentley's, 25 East 40th Street. The program will begin at 6:30, and each seminar will run approximately ninety minutes.

Polygram to Absorb London's Catalogue

■ LONDON — The shareholders of Decca Ltd. last week approved the sale of most of Decca's music properties to Polygram, concluding a deal announced last month.

Details of the acquisition, and of Polygram's plans for its new holdings were not announced, and may be a week or two away, according to a Polygram spokesman. In the United States and Canada, Polygram is acquiring only the repertoire and catalogue of London Records and not the company itself, which apparently signals the dissolution of London as a separate company.

The German Decca Records organization is excluded from the deal. Decca International will handle all Decca products as a separate profit center from its London headquarters. Polygram Leisure will market Decca product in the U.K.; in other territories it will be marketed under existing licensing agreements.

Burlington/Palace Music publishing will be absorbed into Intersong Music in the U.K.

CBS Labels Hot On RW Charts

■ CBS Records made a strong showing on the *Record World* Album Chart for the third consecutive week, holding down the top 3 and #8 positions in this week's charts. Columbia's Pink Floyd has held the #1 spot with "The Wall" for six consecutive weeks. Epic's Michael Jackson's "Off The Wall" is at #2; Dan Fogelberg, also on Epic, is #3 with his "Phoenix" LP; and Epic's Heart is at #8 with its recently released album, "Bebe Le Strange." CBS also occupies the #2 and #3 spots on the *RW* Singles Chart with Dan Fogelberg's "Longer" and "Rock With You" by Michael Jackson.

Regional Breakouts

Singles

East:

Air Supply (Arista)
Dr. Hook (Capitol)
Jimmy Ruffin (RSO)

South:

Blondie (Chrysalis)

Midwest:

Bob Seger (Capitol)
Blondie (Chrysalis)
Heart (Epic)
Jimmy Ruffin (RSO)

West:

Bob Seger (Capitol)
Eagles (Asylum)
Air Supply (Arista)
Charlie Dore (Island)

Albums

East:

Linda Ronstadt (Asylum)
Andy Gibb (RSO)
Brothers Johnson (A&M)
American Gigolo (Polydor)
Grover Washington, Jr. (Motown)

South:

Linda Ronstadt (Asylum)
Brothers Johnson (A&M)
Robin Trower (Chrysalis)
Christopher Cross (Warner Bros.)

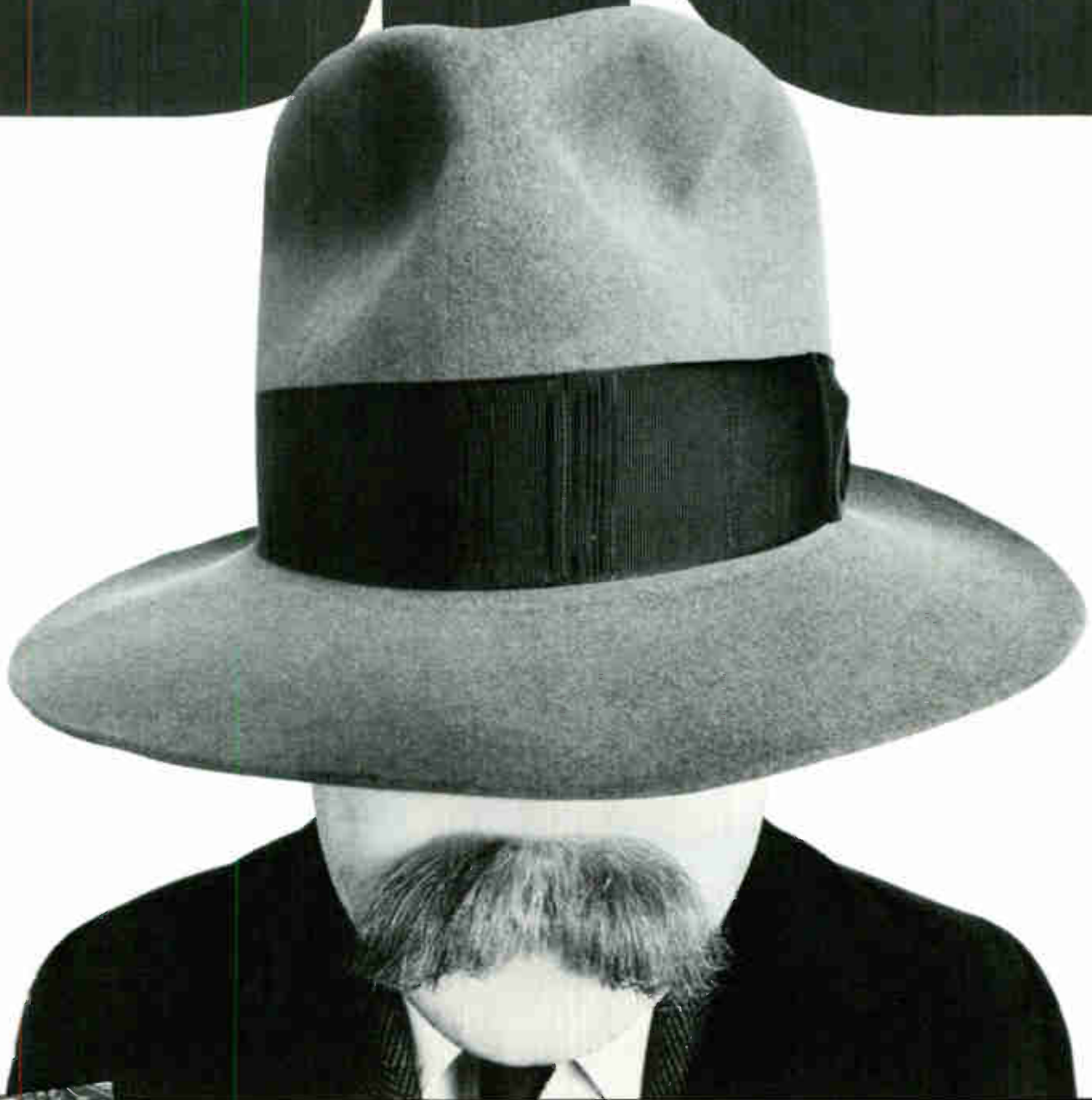
Midwest:

Linda Ronstadt (Asylum)
Andy Gibb (RSO)
Brothers Johnson (A&M)
American Gigolo (Polydor)
Grover Washington, Jr. (Motown)

West:

Linda Ronstadt (Asylum)
Andy Gibb (RSO)
Brothers Johnson (A&M)
American Gigolo (Polydor)
Grover Washington, Jr. (Motown)
Tavarez (Capitol)

BIG IS BETTER. BIG



The Big Idea is the one that always strikes a chord with people.

Faithful fans never forgot, and are waiting to welcome back, one of the major bands that invented and played progressive rock

with big enthusiasm. And now, Gentle Giant returns. With a big sound produced new for today.

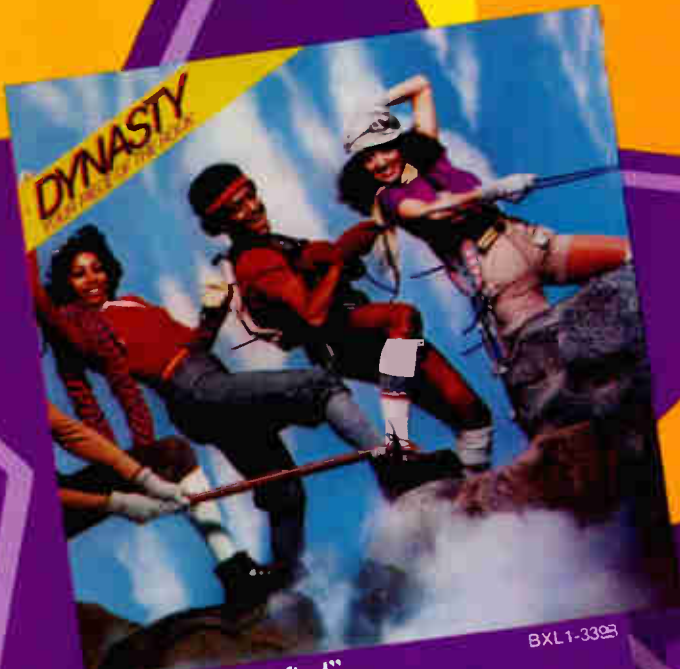
"Civilian" from Gentle Giant is the right idea now — "Underground" and "Convenience (Clean and Easy)" are two tracks

already all over the AOR airwaves.



When audiences need excitement, it's time to think big. "Civilian" from Gentle Giant. On Columbia Records and Tapes.

The Solar Ga



BXL1-3393

Featuring "Satisfied"

Dynasty



BXL1-3490

Featuring "Pull My Strings"

Lakeside

World Tour 1980

Produced by Dick Griffey

SAN CARLOS, CALIF.
SAN BERNARDINO, CALIF.
BATON ROUGE, LA.
PINE BLUFF, ARK.
NORMAN, OKLAHOMA
DALLAS, TEXAS
BIRMINGHAM, ALA.
LOUISVILLE, KY.
PITTSBURGH, PENN.

CLEVELAND, OHIO
KALAMAZOO, MICH.
COLUMBUS, OHIO
DAYTON, OHIO
TOLEDO, OHIO
OMAHA, NEB.
MILWAUKEE, WIS.
CHICAGO, ILL.
NEW YORK, N.Y.

BALTIMORE, MD.
SPRINGFIELD, MASS.
SAVANNAH, GA.
ORLANDO, FLA.
JACKSONVILLE, FLA.
MIAMI, FLA.
KNOXVILLE, TENN.
HUNTSVILLE, ALA.
MONTGOMERY, ALA.

MOBILE, ALA.
COLUMBUS, GA.
AUGUSTA, GA.
ATLANTA, GA.
SACRAMENTO, CALIF.
TRENTON, NEW JERSEY
SAN ANTONIO, TEXAS
YOUNGSTOWN, OHIO
SEATTLE, WASH.

Galaxy Of Stars



Featuring "Second Time Around" BXL1-3479
Shalamar



Featuring "And The Beat Goes On" BXL1-3521
and "Lady"
The Whispers

TULSA, OKLAHOMA
AUSTIN, TEXAS
LAS VEGAS, NEVADA
FRESNO, CALIF.
SAGINAW, MICH.
MONTEREY, CALIF.
OAKLAND, CALIF.
RICHMOND, VA.
TAMPA, FLA.

CHARLOTTE, N. C.
SHREVEPORT, LA.
JACKSON, MISS.
COLUMBUS, S. C.
WILMINGTON, DEL.
GREENSBORO, N. C.
DENVER, COL.
HARTFORD, CONN.
LAKE CHARLES, LA.

PHILADELPHIA, PENN.
WASHINGTON, D. C.
NEW ORLEANS, LA.
BOSTON, MASS.
KANSAS CITY, MO.
INDIANAPOLIS, IND.
SAN DIEGO, CALIF.
CHARLESTON, S. C.
GREENVILLE, S. C.

NEW HAVEN, CONN.
BEAUMONT, LA.
LOS ANGELES, CALIF.
DETROIT, MICH.
HOUSTON, TEXAS
MEMPHIS, TENN.
NORFOLK, VA.

Star
SOUND OF LOS ANGELES RECORDS

Manufactured and Distributed by RCA Records

WEA Labels To Charge Radio for Reservicing LPs; Other Labels May Institute Similar Measures

By SAMUEL GRAHAM and SAM SUTHERLAND

■ LOS ANGELES — A basic element in radio promotion — free records for free airplay—is undergoing review by many major labels, tied inevitably to company cost-cutting measures.

RW learned last week that the three Warner Communications labels, Warner Bros., Atlantic and Elektra/Asylum, have revived the practice of asking stations to pay for additional copies of records after a specified period beyond original release. According to a statement issued by Warners, new releases will continue to be supplied and replaced at no cost during the initial 90 days following shipment, while requests after that period "will be considered a Code 29, and the station must (then) purchase those records at the set radio cost." The move is expected to reduce promotional good costs on requests for catalogue items and personal service queries from radio personnel.

Other labels are reportedly moving along similar lines, although few formal policy changes have been announced. In some instances, such a provision has remained theoretically in effect but seldom enforced, with label promotion executives now determined to police the policy. Elsewhere, no specific cut-off in free service has been set, but label executives have asked staffs to begin monitoring the outflow of promotional product more closely.

Polydor executive vice president and general manager Dick Kline indicated that no formal change at his label was currently set, but he noted that under the current PolyGram Distribution reorganization (see separate story), marketers and label personnel were considering general cost-cutting moves. But WEA's action, he added, makes sense. "Today, the basic cost of manufacturing the record and sleeve — not including shipping, postage or handling — is nearly a dollar, and it's rising all the time," Kline said. "In a shrinking market, you ultimately have to reduce free goods allotments at some point."

Otherwise, costs to the manufacturer will eat further into profits, Kline asserted. He also noted that the practice of charging for new copies of older releases, or unusually large quantities of a given title, was once routine throughout the business, but de-emphasized during the recent days of sharp growth.

Polydor has, however, insti-

tuted a major reduction in its general press mailing list, notifying some recipients of free product that the measure has been necessitated by economic pressures.

At A&M, national promotion director Lenny Bronstein said that the label's policy "pretty much all along" has been that "if stations want multiple copies after a certain point—not necessarily 90 days, which I don't think is always fair, but more like six months — they would probably be charged." However, he added, "reservicing of ones and twos is usually no problem. We're pretty liberal about that, especially with the stations that are more involved, reporting to the trades and so on.

"We will service any one who sends us a legitimate letterhead requesting product for their format," Bronstein continued. "We probably have one of the

UA Music Sues CBS

■ NEW YORK — The United Artists Music publishing companies have filed suit against CBS Inc., the CBS music publishing wing—Blackwood Music, and Jet Music and Don Arden for continuing copyright infringement of ELO compositions. The action was filed by UA Music International, United Artists Music Ltd. and Unart Music Corporation on February 13, 1980 in United States District Court, Central District of California, Los Angeles.

The United Artists group is seeking damages and injunctive relief against the defendants. The claim includes any CBS profits earned from ELO recordings on which mechanical license fees have not been paid to the UA Companies.

Adams' ASCAP Adieu



ASCAP president Stanley Adams gave a speech at the recently held Los Angeles ASCAP General Membership Meeting, in which he referred to the "open secret" that he would not seek re-election as the president of the performing rights society he helmed during the past 24 years. Shown joining in the ovation for Adams are (from left) ASCAP western regional director for business affairs Tod Brabec; western regional director for repertory Michael Gorfaine; ASCAP board member Larry Shayne; ASCAP general counsel Bernard Korman; president Adams; ASCAP board member Hal David; ASCAP managing director Paul Marks; ASCAP board member Arthur Hamilton; and ASCAP board member George Duning. Among others on the dias joining in the ovation was recently elected ASCAP board member Sammy Fain.

most extensive mailing lists of any company. If a station is playing something, there's no reason it shouldn't get clean copies, unless they want 10 of something."

At most other labels contacted, including Capitol, RSO, MCA and Columbia, indications were that while no moves as specific as WEA's are imminent, a more vigilant approach to free product servicing has been discussed. At Capitol, for instance, field promotion staff, who distribute copies to major and secondary reporting stations as needed, have been asked to monitor that distribution more closely. Capitol has for sometime had a subscription service whereby non-reporting, minor market stations may buy product.

A Columbia source indicated that discussions concerning a specific free product policy have been undertaken at that label. RSO and MCA, according to spokespersons, have no plans to institute such a move.

ASCAP Announces Jazz Workshop

■ NEW YORK—ASCAP president Stanley Adams has announced that ASCAP's first Jazz Songwriters' Workshop is set to begin on March 31st under the leadership of well known jazz composer/pianist Billy Taylor. The Jazz Workshop is the third in the ongoing series of ASCAP East Coast Songwriters' Workshops, following the Disco and Theater Workshops. Sponsored by the ASCAP Foundation, the ASCAP Jazz Workshop will meet every Monday evening from 7 to 9 a.m. at the Society's New York headquarters across from Lincoln Center.

Tax Saving Session Scheduled by NARM

■ CHERRY HILL, N.J. — The annual NARM Regular Members Meeting, which will be held on Sunday, March 23, at the 1980 NARM Convention at the MGM Grand Hotel in Las Vegas, will feature a presentation by Miles Siegel, a Certified Public Accountant, on tax savings possible by utilizing the newly-enacted Internal Revenue Code Section 458.

Section 458 refers to the handling of customer returns for tax accounting purposes.

Siegel, who has been involved in both extensive research and practical application of the Code, whereby he has effected considerable tax savings for record and tape merchandisers, will discuss in non-technical, businessman's language, what the tax code revision can mean dollar-wise to them and their operations. Siegel's discussion will be aimed at assisting the merchandising-oriented executives in dealing with their tax counselors, many of whom find the Code confusing and frustrating. Tax savings can be effected, not only for the current fiscal year, but for past years as well. The NARM Regular Members who will be in attendance are retailers and wholesalers of recorded product.

Popular Music Academy Chooses Award Winners

■ NEW YORK — The National Academy of Popular Music has announced its list of award winners for 1979. The Academy will present the winners at their annual dinner for the benefit of the Songwriter's Hall of Fame on March 17 at the New York Hilton.

Inducted into the hall of fame will be: Herbert Magidson, who wrote the first song to win an Oscar, "The Continental," in 1934; Betty Comden and Adolph Green who wrote such standards as "Just in Time" and "Make Someone Happy"; Marilyn and Alan Bergman who wrote "The Way We Were" and "Nice 'n' Easy," among other standards. A Lifetime Achievement in Popular Music Award will be given to Ethel Merman.

Keogh to Bearsville

■ LOS ANGELES—Kevin Keogh has been appointed director of national secondary promotion at Bearsville Records, it was announced by vice president and general manager Howard Rosen. Keogh comes to Bearsville from Casablanca Records, where he held the same position; he will report to Paul Pieretti, Bearsville's national promotion director.

CRT Seeking Comments on ASMA Claim

By **BILL HOLLAND**

■ WASHINGTON—Tom Brennan, the chairman of the Copyright Royalty Tribunal, told RW this past week the reason the Tribunal has asked for comments concerning the royalty claim filed by the American Society of Music Arrangers in late February is that the CRT wants to make sure it has the jurisdiction to deal with the matter of a separate payment within the new mechanical royalty ruling.

The Tribunal has requested comments from those parties taking part in the discussion on the mechanical license royalty which is to be paid to music writers and publishers — the Recording Industry Association of America, the National Music Publishers Association and the American Guild of Authors and Composers. The comments on jurisdictional and legal matters are due by March 3. (RW, March 1).

"They (the arrangers) are asking for a separate payment from that to be paid by record companies to publishers and composers and they have told us they don't wish by their actions to reduce the other payment," Brennan said. "Also, they want to be allowed to take part in the mechanical royalty proceedings.

So we sent out letter of inquiry to get their reactions. Before resolving the matter."

Cullen, Wright, Louis Join Aries II Label

■ LOS ANGELES — Aries II Records has announced several new appointments.

Heading up the label will be long-time Newton record producer Bob Cullen, while Don Wright will serve as national promotion manager and Joe Louis will be VP/national sales mgr.

United Artists Hosts Kenny Rogers



United Artists Records hosted their number one-seller Kenny Rogers recently with a party and presentation ceremony at Los Angeles's Benihana restaurant. UA executives presented Rogers with triple platinum awards for his LPs "The Gambler" and "Kenny" and an advance platinum award for "Gideon," Rogers' next album, due to ship March 10. Pictured from left: Don Grierson, VP, A&R, EMI-America/United Artists Records; Ken Kragen, Rogers' manager; Charlie Minor, VP, promotion, EMI/UA; Jim Mazza, president, EMI/UA; Rogers; Mark Levinson, VP, business affairs, EMI/UA; and Joe Petrone, VP, marketing, EMI/UA.

FBI, RCMP Crack Intl. Bootleg Ring

■ NEW YORK — FBI agents and the Royal Canadian Mounted Police have broken an alleged international bootleg record album operation with coordinated searches and seizures in Georgia, Pennsylvania and Ontario on February 21.

According to Benjamin H. Cooke, special agent in charge of the Atlanta FBI office, the raids are a result of a four-month-long joint FBI and RCMP investigation focusing on the alleged manufacturing of bootleg records in Rome, Ga., and distribution throughout the U.S., Canada,

Europe and Australia. It is reputed that the operation has been producing approximately 42,000 bootleg albums a month which were being sold for \$10 apiece. Among the albums allegedly bootlegged were performances by The Who, Blondie, Jimi Hendrix, Genesis and Yes.

FBI agents executed search warrants at the Georgia Master Corp., a/k/a Masterco, Wayside Road, in Rome, seizing two record presses, shrink-wrap and trimmer machines, and several master recordings used to manufacture the alleged bootleg albums, with total value of \$130 thousand. Also seized were approximately 4000 finished albums and other materials. A search also was conducted at a private residence at 60 North Park Road, Pittsburgh.

RCMP officers conducted searches at 12 residences and businesses in Toronto, Kitchener, Shakespeare and Listowel, all in Ontario, where the bootleg operation was centered, with additional equipment and records seized.

No arrests were made in connection with the searches at this time, and the material seized is being turned over to a Federal Grand Jury in Atlanta. The search warrants were issued in Atlanta, Pittsburgh and Canada on February 21.

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IRS & A&M Working Out Snags In Unique Distribution Arrangement

By JEFFREY PEISCH

■ NEW YORK—Six months ago A&M Records and Miles Copeland's International Record Syndicate (IRS) entered into a distribution deal that is in many ways precedent-setting. IRS is an umbrella company that includes records on several British and American independent labels, some of which are owned by Copeland; the labels are Illegal Records, Step-Forward Records, Spy Records, Fashion Music Records, Buzzcocks Records and Rough Trade Records. The A&M/IRS deal is unlike a custom or associated label relationship because A&M has no ownership in IRS. The deal is also unlike a logo or production deal because A&M guarantees no financial commitment to the marketing of IRS product.

The contract between A&M and IRS calls for the A&M promotion staff to make sure that all radio stations receive IRS records and for the RCA and A&M and Associated Labels Distribution staff to make sure IRS product is available to all retail outlets. The marketing and advertising of IRS product is left to the IRS staff. IRS vice president Jay Boberg said that the money spent by A&M at the outset of the relationship was "less than the money they (A&M) spend on any one A&M project—signing, advance, recording and promotion." A&M gives IRS office space on its west coast lot, free postage, and shares in the manufacturing costs of IRS records.

This is not to say that A&M is not actively interested in the development of IRS artists. The IRS/A&M contract states—though not in specific terms—that if an IRS artist shows signs of breaking, then A&M will channel marketing money through IRS for the promotion of the specific record. This is exactly what has happened to two current IRS releases, "A Different Kind of Tension" by the Buzzcocks and "Sabotage Live" by John Cale. A&M has given IRS approximately \$20,000 for the promotion of each album. And the A&M promotion staff has been told that these two LPs are now priorities. With the budget comes a shift in royalty points in A&M's favor.

A&M chairman and co-founder Jerry Moss describes A&M's scale of involvement with IRS as follows: "Largely we expect the IRS people to get the first few bites on each of their recordings. Once they get that first jump, then it's up to A&M to follow through. We can take a record on and make it similar to an A&M record at any time in the life of a record." Although it is popularly believed

that if an IRS artist does well he will be "picked up" by A&M and become an A&M artist, both Moss and Copeland said that the specifics of such an arrangement were never discussed. As A&M financial involvement in an IRS artist increases—and the point structure shifts—an artist still remains an IRS artist. Copeland did say however, that if an "artist feels that being on A&M gives him greater credibility with American radio and with the trades then I'm not going to stand in his way."

A memo from A&M president Gil Friesen sent to the A&M field staff two weeks ago, announced A&M's "firm commitment" to the Cale and Buzzcocks records. "Both records are timely and major . . . and have the potential to be very significant," the memo said, "and I know that if we give these two albums extra work we can deliver hits."

The Buzzcocks album is at #155 in *Record World's* current album chart and has recently received several key AOR adds. Cale's LP is flirting with the outer fringes of the top-200 chart. A studio version of a song from Cale's album, "Mercenaries, Ready for War," was recently recorded and will be shipped as a single. In his memo Friesen calls the song "as direct and timely as anything (Cale) has written."

The first Buzzcocks LP on IRS, "Single Going Steady" has sold in the vicinity of 35,000 units according to Boberg. "A Different Kind of Tension" shipped 16,000 copies and Boberg said it could "very easily sell 100,000" units. Cale's "Sabotage Live" is at the 30,000 mark and could "reach 50,000," according to Boberg. The

rest of the IRS LPs currently in the market—by Wazmo Nariz, Fashion, the Fall, Root Boy Slim and the Cramps (an EP)—have sold in the 7500 to 12,500 range. When the albums were released—most last September 25—many of the more progressive AOR stations added the records. As all groups on IRS have sizeable cult followings and strong reputations, it is possible that the LPs would have been added to playlists, A&M affiliation or not. Some of the recent adds for the Cale record though—WMMS, WNEW—may not have been secured without the push from A&M. A&M's Jimmy Smith, head of local promotion for the rocky mountain region, said "Yes I think that because I'm with A&M I was treated better (with my IRS records) than an indie would have been carrying the same records . . . (but) there are a lot of people who think that any band on IRS is like the Sex Pistols. Barriers remain to be broken."

Both A&M and IRS executives talk about the first six months of their relationship in terms such as "learning a lot" and "working out the snags." Moss said that he was "very happy" with the deal so far. "The relationship hasn't been enormously successful financially for either party yet, but from an educational point of view and from the point of view of rapport, it's been extremely important. It's a special situation for us. Miles is betting on himself and I'll always bet on a guy who bets on himself."

Boberg, who runs the IRS operation during Copeland's (frequent) absences from the country
(Continued on page 84)

Skynyrd Platinum



Allen Collins and Gary Rossington show off their platinum albums for their contributions to the Lynyrd Skynyrd greatest hits album, "Gold and Platinum," on MCA Records. Also pictured, from left, are: Leon Tsilis, director of special projects for the label, and MCA president Bob Siner. Collins and Rossington are co-leaders of the new MCA recording group The Rossington-Collins Band which recently debuted at the Superdome in New Orleans.

Atlantic Ups Marks

■ NEW YORK — Rick Marks has been promoted to the newly-created position of national merchandising coordinator for Atlantic Records. The announcement was made this week by Atlantic vice president of merchandising George Salovich, to whom Marks reports.

Marks joined Atlantic in April of 1977 as assistant to the director of merchandising, a position he has held until this new promotion. He previously worked in the production department of WPIX-Television in New York City, prior to which he was a copywriter and continuity director for WFAS/WWYD radio in White Plains, N.Y.

MCA Distrib. Sets Regional Mktng. Meet

■ LOS ANGELES—MCA Distributing Corporation will hold its annual eastern regional marketing meeting March 6-8 at the Dupont Plaza in San Juan, Puerto Rico, according to Al Bergamo, president of MCA Distributing.

Working around this year's theme of "1980 Marketing Strategy," various seminars will be held during the three-day event. Besides corporate personnel, representatives from the New York, Philadelphia, Baltimore, Miami, Atlanta, St. Louis, Detroit, Cleveland and Nashville branches will attend. Also, the Presidential Award will be given to both Branch of the Year and Salesperson of the Year.

Capitol Names O'Neill Law Dept. Director

■ LOS ANGELES — Bhaskar Menon, chairman, president and chief officer of Capitol Industries-EMI, Inc., has named Robert B. O'Neill director of the company's law department. Reporting to Robert E. Carp, vice president and general counsel, O'Neill will be elected secretary to the corporation.

Charles H. Tillinghast, assistant general counsel, will become special projects attorney, responsible for artist and publisher audits, complex litigation, and allied matters. He also will answer to the general counsel.

Since 1973, O'Neill has been vice president and associate general counsel of Amfac, Inc. in San Francisco, of which Joseph Magnin and Liberty House stores were formerly divisions. His previous working experience includes assistant general counsel of Computing and Software Co., five years a corporate counsel in the law department of Times Mirror Co., and private practice with the New York law firm of Kirilin, Campbell and Keating.

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Record World Single Picks

THE THREE DEGREES—Ariola 801



MY SIMPLE HEART (prod. by Moroder-Faltermeyer) (writers: Bugatti-Musker) (Unichappell, BMI) (3:32)

The Three Degrees have been around for quite a while, and this record is one of their best. The fact that one is not hit over the head with a pounding rhythm track is part of its charm. Without even being aware of it, this record sinks in and suddenly you need to hear it again and again.

3-D—Polydor 2069



TELEPHONE NUMBER (prod. by Scott) (writers: Justin-Wender) (Three-Fold, ASCAP/Just-A-Tune, BMI) (2:48)

Beginning with the kind of piano triplets that made Jerry Lee Lewis a "killer," this New York-based band effectively blends a number of musical styles, from early rock 'n' roll to heavy metal soloing, into an attractive package. The record also has a determined, crisp sound, thanks to Ken Scot's production.

THE UNDERTONES—Sire 49195 (WB)



TEENAGE KICKS (prod. by group) (writer: O'Neill) (Bleu Disque, ASCAP) (2:23)

An absolutely riveting guitar line, sincere teenage lust lyrics and one of the most distinctive voices in quite some time spark a tune that says, "winder ends here." The young Belfast quintet goes a long way in reviving jaded ears with their punk/pop celebration. This record is a joy.

THE CRETONES—Planet 45911 (E/A)



REAL LOVE (prod. by Bernstein) (writer: Goldenberg) (Twist Party Intl., BMI) (3:15)

If some of you were wondering where Linda Ronstadt picked up her new wave influence, then this record may provide an answer. The Cretones are an L.A.-based outfit that Ronstadt has drawn on for inspiration, instrumental help and songwriting. This single is highlighted by soaring harmonies and contagious high spirits.

Pop

MYLON LE FEVRE—Mercury 76047

LET IT FLOW (prod. by Toussaint) (writers: Le Fevre-Sanders) (Angel Band, BMI) (3:12)

LeFevre dishes out some powerful R&B with Allen Toussaint at the helm and Caleb Quayes' exceptional guitar work guiding the way. Great for AOR-pop with possible BOS inroads.

TIM BREWER—Novelty 102

GOT ME ON THE RUN (prod. by Francis) (writer: Brewer) (Brewer, BMI) (3:30)

Brewer reached the finals of the American Song Festival competition recently and he puts his singer/songwriter talents to good use here on this attractive pop-rocker. Standout LA session pros give support.

MARC TANNER BAND—Elektra 46614

HOT AND COLD (prod. by Molin) (writers: Tanner-Edwards-Romersa) (Otherwise, ASCAP) (3:27)

Tanner's challenging vocal matches the menacing rhythm guitar barrage on this second release from his "Temptation" LP. A potent mid-tempo rocker for AOR.

CHERIE AND MARIE CURRIE—Capitol 4841

THIS TIME (prod. by Winding) (writer: Bizeau) (Rare Magnetism/O'Biz, ASCAP) (3:43)

The sisters crank it up on this cut from their label debut LP "Messin' With The Boys." A guitar army, led by the omnipotent Waddy Wachtel, fires away while Cherie handles the vocal chores.

DAKOTA—Columbia 1-11195

IF IT TAKES ALL NIGHT (prod. by Seraphine-Wolinski) (writers: Hludzik-Kelly) (Skidrow, ASCAP) (3:47)

This is solid midwestern rock 'n' roll, distinguished by massed high vocals and a "progressive" instrumental attack. The disc is co-produced by Chicago's drummer Danny Seraphine.

BRIAN BRIGGS—Bearsville 49167 (WB)

NERVOUS BREAKDOWN (prod. by Holbrook-Kimmet) (writer: Rocuzzo) (Hill & Range/Elvis Presley, BMI) (3:43)

Yes, the Eddie Cochran song! Briggs, who one hears may also be Utopia's producer John Holbrook, turns in a very credible techno-rock version.

BRUCE WOOLLEY & THE CAMERA CLUB—Columbia 1-11226

ENGLISH GARDEN (prod. by Hurst) (writer: Woolley) (Carbert, BMI) (3:03)

The creative British singer/songwriter issues this first single from his new LP (he co-wrote the Buggles' hit "Video Killed The Radio Star"). A futuristic synthesizer solo spices Woolley's hectic vocal phrasing for AOR.

HEAD EAST—A&M 2222

SPECIALTY (prod. by Glixman) (writer: Somerville) (Head East/Almo, ASCAP) (3:38)

Probably their strongest effort to date, this melodic single from the "A Different Kind Of Crazy" LP puts the spotlight on John Schlitt's affecting lead vocals. An AOR-pop sure-shot.

THE METEORS—PVC 1000 (Jem)

IT'S YOU, ONLY YOU (writers: Sinzheimer-Bakker) (publ. not listed) (4:18)

Proving conclusively that there is more to Holland than windmills and Abba, the Meteors turn in a futuristic rocker that is featured in the film "Cha-Cha."

B.O.S./Pop

CHERYL BARNES—Polydor 2059

LOVE AND PASSION (prod. by Moroder) (writers: Moroder-Schrader) (Ensign, BMI) (3:56)

"American Gigolo" has already spawned one major hit with "Call Me." Here's another driving, high emotion disc, this time co-penned by "Gigolo's" director, Paul Schrader.

PLEASURE—Fantasy 882

THE REAL THING (prod. by group-McClain-Kaffel) (writer: Hepburn) (Three Hundred Sixty, ASCAP) (3:45)

With swooping synthesizers, chorused vocals and an absolutely merciless funk drummer, this is clearly the "right stuff." The record is guaranteed to increase your body motion.

GEORGE DUKE—Epic 9-50853

EVERY LITTLE STEP I TAKE (prod. by Duke) (writer: Duke) (Mycenae, ASCAP) (3:36)

With "I Want You For Myself" making a splash on radio and a top 10 BOS hit, Duke seems to be on target again with this mid-tempo number. The high, sexy vocals are sure to get you.

CON FUNK SHUN—Mercury 76051

GOT TO BE ENOUGH (prod. by Skarborough) (writers: Cooper-Pilate) (Val-le-Joe, BMI) (3:30)

Okay, everybody out of the pool and on to the dance floor! There's plenty here to choose from: grasping vocals, punchy horn charts and a dynamic rhythm track to wear your feet out on.

PATRICE RUSHEN—Elektra 46604

LET THE MUSIC TAKE ME (prod. by Mims, Jr.-Rushen-Andrews) (writers: Rushen-Brown) (Baby Fingers/Shownbreere, ASCAP) (3:49)

Following hard on the heels of her latest smash, "Haven't You Heard?" Patrice Rushen shows plenty of fire and finesse on a song that could tear up the radio and the dance floor.

MANHATTANS—Columbia 1-11222

SHINING STAR (prod. by Graham) (writers: Graham-Richmond) (Content, BMI) (3:45)

Not the EW&F hit, but a moving, though not maudlin, ballad highlighted by sympathetic falsetto vocals and a repetitive acoustic guitar line that becomes an understated hook.

MASS PRODUCTION—Cotillion 45009 (Atlantic)

FOREVER (prod. by group) (writer: Williams) (Two Pepper, ASCAP) (4:24)

Beginning with phased cymbals, Mass Production serves up an infectious slice of optimistic funk from their album, "Masterpiece." Sweet vocals and a catchy bass line warm and soothe.

JERMAINE JACKSON—Motown 1469

LET'S GET SERIOUS (prod. by Wonder) (writers: Wonder-Garrett) (Jobete/Black Bull, ASCAP) (3:33)

Driving handclaps add to the jet-propelled bass line of this song, the rock-solid foundation for Jermaine's expansive vocal treatment and Stevie Wonder's inventive arrangement.

Country/Pop

ED BRUCE—MCA 41201

DIANE (prod. by West) (writer: Rogers) (Newkeys/Sugarplum/Sister John, BMI) (3:45)

Bruce has a well-seasoned tenor that gives the cheatin' theme extra depth on this fine ballad. A real crossover sleeper with great guitar lines and a loping rhythm.

BILLY "CRASH" CRADDOCK—Capitol 4838

I JUST HAD YOU ON MY MIND (prod. by Johnson) (writer: Richards) (Ensign, BMI) (3:56)

"Crash" reaches new emotional heights on this tear-drenched ballad. From his upcoming "Changes" LP, it's produced by Jimmy Johnson with his Muscle Shoals expertise. Great for pop-A/C.



**There are business people,
and there are
music business people.
And then there are
Record People...**

*Record World takes
special pride in announcing
a tribute to an industry
veteran who has helped
define the crucial
breed apart:
John Kaplan.*

Now chief executive of The Handleman Co., John Kaplan has built a 34-year music career on the classic balance of vision, skill and persistence that typifies our industry's growth from "mom and pop" regional roots to its current strength as a multi-billion dollar global entertainment force.

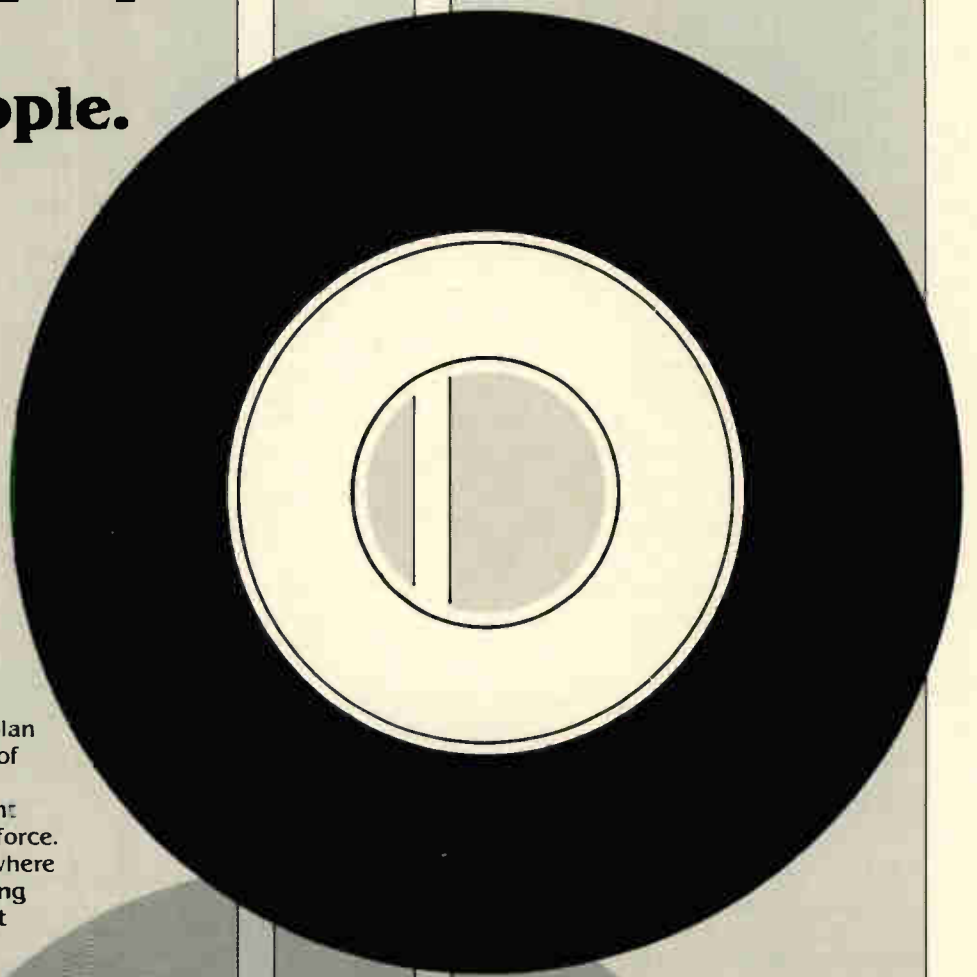
From his beginnings as an independent distributor, where he helped shape the expansion of that sector's marketing involvement with its product, to his more recent impact on the style and substance of high-volume rack jobbing as an architect for the Handleman Company's role as a rack leader, John Kaplan sustained personal as well as professional respect from the music community.

In March, Record World will trace that story through the eyes of that community's most successful executives, many of them beneficiaries of Kaplan's own growth as friends and associates of the Detroit legend.

**A Tribute to
John Kaplan**

*In Record World's NARM
Issue: March 29, 1980*

For further information contact our marketing specialists:
New York—Stan Soifer—(212) 765-5020
Los Angeles—Spence Berland—(213) 465-6126
Nashville—Tom Rodden—(615) 329-1111





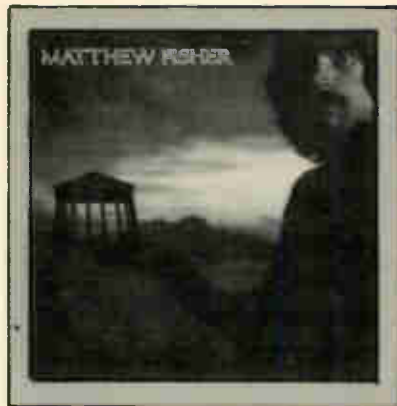
Album Picks



PROTECT THE INNOCENT

RACHEL SWEET—Stiff/Columbia
NJC 36337 (7.98)

Everything moves faster when you're young and Rachel's growth between the "Fool Around" LP and this rock powerhouse is remarkable. Picking songs from Graham Parker, Moon Martin and Jimmie O'Neill, cuts such as "Spellbound" and "Fool's Gold" could establish her, at 17, as one of the most viable rockers in the business.



MATTHEW FISHER

A&M SP-4801 (7.98)

Fisher is known as one of the founders of Procul Harum but his solo works show he's developed a melodic simplicity and a lyrical maturity since his work with that group. This new solo effort features 10 self-penned songs with the opener "Can't You Feel My Love" destined for adult contemporary programming. It's a splendid disc from a veteran performer.



SUZANNE FELLINI

Casablanca NBLP 7205 (7.98)

1979 was the year of the woman rocker and several strong new artists have already been released this year. Fellini's debut disc ranks in the top of the list. From the punk-ish "Double Take" to the '50s inspired "First Kiss" the album shows off her vocal interpretations with a flair. Steve Burgh's production is the ultimate compliment and the whole package is right for radio.



PERISCOPE LIFE

KAYAK—Mercury SRM-1-3824 (7.98)

This Dutch group is one of the biggest in their home country and makes big U.S. inroads with each LP release. This new one features more of their thoughtful, full-bodied melodies with guitars and keyboards sharing the center spotlight. "Astral Aliens" is an AOR rocker and "Anne" is a ballad right for top 40 and adult contemporary play. Ready for mass appeal success.

GRADUALLY GOING TORNADO

BRUFORD—Polydor PD-1-6261 (7.98)



Having worked with Yes, U.K. and others Bill Bruford is known as one of rock's premiere drummers and this new solo disc gives percussions center stage. The songs are complex and perfectly interpreted by Jeff Berlin's vocals.

BAND IN BLUE

DUKE JUPITER—Mercury SRM 1-3815 (7.98)



The Rochester-based group's third album for the label features a healthy dose of good timely rock tunes. "If You Love Her" stands out via Greg Walker's deep compelling vocals and Steve Katz' production is on the mark.

SHRINER'S CONVENTION

RAY STEVENS—RCA AHL1-3574 (7.98)



Stevens always records songs with a giggle in the theme and the "Shriner's Convention" LP features a few hearty belly laughs as well. Definitely makes for infectious programming, particularly the title track.

GARY LAWRENCE & HIS SIZZLING SYNCOPATORS

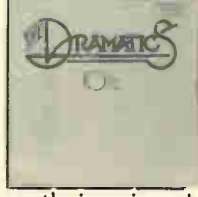
Works M 35824 (7.98)



Drawing from such writers as Irving Berlin, Carl Sigman and R.W. Kahn, as well as the Gibb Bros. and Lennon/McCartney, this big band dishes up absolutely faithful renditions of the music of the '20s. Unusual and worthy.

10 1/2

THE DRAMATICS—MCA 3196 (7.98)



This veteran R&B group here releases another in their series of glistening albums with the focus on their spine-chilling vocals. Group member Ron Banks produced the powerful "Music Is The People's Choice." A stunner.

SURE SHOT

CROWN HEIGHTS AFFAIR—De-Lite
DSR-9517 (Mercury) (7.98)



Bert Decoteaux gives a particularly classy production to this new LP by the eight man group. The rhythms are decidedly disco with some interesting instrumentation throughout. "I Don't Want to Change You" is prime.

THE PLANETS

Motown M7-934R1 (7.98)



Assists from several of Ian Dury's Blockheads make this unusual Motown release all the more interesting. Combining eerie rhythms with pop-ish vocals, this debut LP sounds right for fast AOR play. "Iron for the Iron" is prime.

MYSTIC MERLIN

Capitol 12047 (7.98)



As you might imagine, there's a thread of magic running through all of these brisk disco-ish numbers with lots of instrumentation. Produced by Charles Kipps, "Burned to Learn" could be the winner.

HOT SHOTS

TROOPER—MCA 3222 (7.98)



This group has been churning out rock-solid LPs and hit, mid-charting singles for years and this compilation album of some of their best work is just right. "Raise A Little Hell" could have a whole new life.

CADILLAC

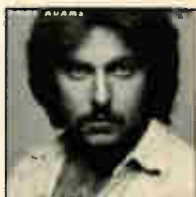
FANDANGO—RCA AFL1-3591 (7.98)



This New Jersey band's fourth LP is a continuation of their good spirited boogie-beat rock and roll with special emphasis on the vocals. Produced by Warren Scratz and Ed Newmark, "Blame It On The Night" is the standout.

ONE OF THE BOYS

ANDY ADAMS—DJM 30 (Phono.) (7.98)



New Yorker Adams was once a member of Egg Cream and this debut solo album shows off the same pop-rock sensibilities. Mike Taylor-Corbett's production is light handed and there's a bunch of singles to choose from.

TEENAGE HEART

THE METEORS—PVC 7911 (JEM) (7.98)



The group hails from Holland and here displays a variety of musical moods from straight new wave to Phil Spector-ish pop/rock. There's something for everyone here with "It's You, Only You" the standout.

By DAVID MCGEE

■ BOOK NEWS: For a rather humble tome, "Stranded" (Knopf), edited by Greil Marcus, has received the most serious sort of critical scrutiny. In the Village Voice, Perry Meisel checked in with a lengthy, often abstruse, philosophical discourse-review; in the New York Times Book Review, Laurence Gonzales, author of "Jambeaux" (a novel Marcus reviewed favorably in his Rolling Stone column), proffered a less weighty but no less serious essay. That some readers may refuse to join these reviewers in their intellectual pursuit of rock and roll is merely an indication of the book's charm. May one be so bold as to say a reader's task in this case is not to question why, but rather to read the works in "Stranded" and ask why not?

What Marcus has done is to prevail upon 20 rock critics to pick one album each to take to a desert island, and then defend and/or explain said choice. The selections are interesting: Would you take Captain Beeheart's "Trout Mask Replica"? Langdon Winner would. How about "Velvet Underground"? Ellen Willis would. The Ramones' "Rocket to Russia"? See Tom Carson. The Ronettes? Jim Miller says so, without hesitation. In what is probably the most logical choice, Dave Marsh properly identifies onanism as the most popular leisure time activity on the island, and picks 12 cuts by 12 different artists (under the title "Onan's Greatest Hits") to facilitate the hand jive. To Marcus's and the writers' credit, all have remembered that the best rock and roll—or at least that which is most meaningful in their lives—most often springs from the gut and the heart, rather than the head; to intellectualize too much about it is to commit the unpardonable sin. Thus, these personal essays represent a type of rock writing that is seldom if ever practiced anymore; and even if you don't agree with the authors' choices, you have to admire them for tempering their rock-crit ratiocination with a little pure emotion.

Naturally enough, some essays strike a deeper chord than others, depending on the reader's taste in music. But on balance, some are also clearly above the pack. John Rockwell's treatise on Linda Ronstadt's "Living in the U.S.A." album is both vigorous and restrained, according to the moment, but is always level-headed and, ultimately, persuasive. Ariel Swartley's matter-of-fact description of how Bruce Springsteen's second album leaped across the cultural gap separating her from the artist's world and made her care even more deeply about rock and roll is rife with shocks of recognition that any of Springsteen's fans will appreciate. Miller's piece on the Ronettes is reverent to a fault; but then, he's talking about the Ronettes, right?

As far as this columnist is concerned, it is Joe McEwen's piece on Little Willie John that makes the book worthwhile. Anyone familiar with McEwen's work knows he has few peers when it comes to writing passionately and intelligently about black music. In what could be his finest hour, though, McEwen makes the reader care deeply about himself—once a morose, lonely teenager who spent countless weekends in high school "wishing for a girl who not only combined a dozen mythic qualities, but who also felt the same battery of desires, fears, and depressions that haunted me."—and also about the man who put things into focus for him: Little Willie John, the artist who was committed not to a style but only to Making It; who had his first hit in 1955 at age of 16, burned out in 1962 at age of 23, and died in prison at age of 30; but whose songs were, McEwen correctly decides, "an expression of longing and desire beyond physical love and romance. Little Willie John understood."

In poring over John's career, McEwen offers a thumbnail history of the school of R&B he terms "Cool." It is staggering in its thoroughness as an overview, and in its dead-on accurate, but altogether brief, assessments of the R&B greats of the '50s and early '60s: Solomon Burke, for instance, didn't qualify as Cool, says the writer, because "he needed a witness and raising your hand just wasn't part of Cool." That's simplifying matters to the penultimate degree, but it's also correct, period.

Finally, this piece is lent its awesome power simply by the bare-knuckles details of how the music connected with that lonely teenager. McEwen knows that those one-on-one sessions with Little Willie John were in fact the stolen moments when life took on a purpose and meaning virtually inexplicable to outsiders—as John Sebastian said so long ago, it's like trying to tell a stranger about rock and roll.

In the last sentence, McEwen writes, "When listening to 'Little Willie John,' my life passes before me." Each one of the critics represented in "Stranded" knows this feeling well, but none express it

(Continued on page 85)

Grusin & Rosen Pursue 'GRP Sound'

By SOPHIA MIDAS

■ NEW YORK — The formation of the Arista-distributed GRP label by Dave Grusin and Larry Rosen is one of the industry's current success stories. The success of the label stems from Grusin and Rosen's ability to discover talented new artists and to produce them with musical integrity.

About a year ago, Grusin and Rosen launched their GRP label with the debut recording of songstress Angela Bofill. Although the singer was an unknown at the time, her record enjoyed excellent commercial success and paved the way for her second album—a disc which has already sold 400,000 units. Shortly after Bofill's first album, Grusin and Rosen released records by three more debuting artists, including Dave Valentin, Tom Browne, and Jay Hoggard. Their recordings not only gained extensive airplay on jazz and fusion-oriented radio stations, but also made a strong debut on Record World's charts. In fact, the entire GRP roster of recording artists was recently on RW's Jazz Chart at the same time.

1980 finds Grusin and Rosen aggressively developing the careers of their artists, but also expanding the GRP roster with Scott Jarrett, a singer whose album is scheduled for a March release, and Bernard Wright, a 15-year old piano player. The continued success and expansion of GRP has led Grusin and Rosen to discuss the momentum and current direction of their label.

Although the company is only a year old, both Grusin and Rosen believe that a certain "sound" has already been attributed to the GRP label. "GRP has developed a reputation," said

Rosen, "and a lot of it has to do with the immediate success of Angela Bofill and Dave Valentin. People have come to expect a certain kind of artist." These expectations, according to Rosen, have been advantageous in obtaining radio and retail acceptance for new GRP releases. "It's difficult for any new act to get exposure," said Rosen, "and this is especially true for our artists because they don't necessarily fit into a top 40, rock or disco format. However, the label debuted very strongly, and that, followed by a host of strong releases, opened the doors to retail outlets and radio stations."

How do Grusin and Rosen define the "GRP sound," and what demographic is that sound appealing to? "Many people are under the misconception that our records are selling to a sixties generation who has tired of rock and has opted for a more fusion-oriented style of music," said Rosen, "and to a certain extent this is true. We are fusion-oriented, in that our artists draw from a rock-R&B-pop vein, but our demographic far exceeds a sixties buying public. All of our artists are in their early twenties, and they're doing what they artistically need to do; it's their music. The fact that they are producing this music in their early twenties is a telling indication of what a younger buying public wants to hear."

The demographics that are buying GRP product may broaden with Grusin and Rosen's latest recording project with Scott Jarrett. The younger brother of piano virtuoso Keith Jarrett, Scott Jarrett presents a real musical de-

(Continued on page 84)

Romantic Interlude



Nemperor recording group the Romantics recently appeared at New York's Bottom Line. The group has been touring the country in support of its self-titled debut LP for the CBS Associated Label. Pictured are, from left: (bottom) Jimmy Marinos, Romantics; (middle) Ron McCarrell, VP, marketing, E/P/A; Frank DiLeo, assoc. dir. promotion, CBS Associated Labels; Mike Skill, band; Frank Mooney, VP, marketing branch distribution, CBS Records; Wally Palmar, band; Arnie Tenser, manager; Nat Weiss, president, Nemperor; Rich Cole, band; Gordon Anderson, dir., national promotion, CBS Assoc. Labels; Patrick Clifford, Nemperor; Don Dempsey, senior VP and general manager, E/P/A, and Joel Zuckerman, manager; (top) Al DeMarino, VP, artist development, E/P/A; and Bill Freston, VP, merchandising, E/P/A.

By SAMUEL GRAHAM & SAM SUTHERLAND

■ NOT JUST A PARTY GIRL: We must confess, we were a little surprised by the **Linda Ronstadt** interview in the April issue of *Playboy*. That this woman is immensely popular, and pretty influential as well, is indisputable; her other attributes, including that voice, are also readily apparent. But the interview shows that Ronstadt is uncommonly perceptive, well spoken and self-aware, and these are startling qualities indeed in someone sometimes characterized as a vapid, trendy centerpiece of what she herself calls "the California narcissistic movement." It goes to show, perhaps, that one shouldn't believe either too little or too much of what one reads and hears about a figure who is subjected to constant public scrutiny.

In any case, here are some highlights of the *Playboy* interview:

Ronstadt on music these days: "It is a strange time for all of us in the music business. The music is oddly lacking in different kinds of sensibilities. In the Sixties, there was such a variety . . . I like it when it's all messed up like that. Right now there is a whole lot of disco and it's just not the kind of music that inspires you or gives you a personality to get involved with. The Seventies was a polished-up version of a lot of the things coming out of the Fifties and the Sixties. I think we refined them past their prime; like racing horses that have been overbred—they run fast but their bones break."

What Linda calls "Whitey's death rattle" is explained when she says, "For the first time, American pop music doesn't seem to make a bow to black music—except reggae, which is Third World music. Pop music has always been largely based on American black music: jazz, blues, Gospel. And for a while, it was very much the thing for white musicians to be able to play with heavy black affectations; for instance, putting the rhythm emphasis way back behind the beat . . . Now it is the opposite. The grooves are very rushed and fast and the emphasis seems to be very much on top of the beat. And the moves I see are very white."

On her own influence: "I don't think I've made the kind of impact that changes the face of music like, say, the **Rolling Stones** or the **Beatles**. And not in terms of writing the book on singing style. At some point, all girl singers have to curtsy to **Ella Fitzgerald** and **Billie Holiday**. I brought together a lot of kinds of straight threads of music and put them in a little fabric that has an interesting design. I had commercial success and opened the door for girl singers."

More on the music business: "I know a lot of people are getting laid off and it will be harder for new acts to get deals, but it also means that in order to support themselves, groups are going to have to go back to the clubs. It's just going to get smaller . . . I think it will ultimately give music a kick in the pants. I think pop music was commanding a disproportionate influence on culture and now it's getting back to normal."

Ronstadt also makes some rather pointed comments about the press in her interview—"Just to sell copy," she says, "the press distorts and flat-out makes up things." That may well be true, but the press notwithstanding, Linda didn't emerge spotless from a recent visit to New Hampshire and boyfriend Jerry Brown. Inevitably, she found herself the center of attention, but her chief reaction to a cordon of reporters was scattered giggles. Asked about her own political favorite, she replied by looking off-camera to exclaim, "Your scarf's the same as mine! Did you get that at Maxfield Bleu's?"

When the press persisted, asking why she's picked primary week to visit Concord, she simply said she was a "tourist." All told, Ronstadt's comments were an effective smokescreen, yielding absolutely no information—perfect for major coverage on all three television networks, who Ronstadt correctly has sensed are more interested in who they talk to than in what that person has to say.

EL'S REACTION: As everyone must know by now, Ronstadt's new "Mad Love" album features three songs by **Elvis Costello**, who, she says "is writing the best new stuff around." The ever diplomatic and charming Mr. Costello will no doubt accept the royalty checks that will pour in if and when the Ronstadt album takes off, but according to the San Francisco news service "Starship," he isn't wild about Linda's renditions of his tunes. "They are like sheer torture," he reportedly said of her versions of "Party Girl" and "Talking in the Dark" in particular. "Dreadful. It's a total waste of vinyl." Costello also said that he'd rather give the royalties to Cambodia, which sounds dubious; but if he's really serious about giving the money to a worthy charity, we'd discreetly like to suggest that he note that COAST is located at 6255 Sunset Blvd., L.A. 90028.

GREAT MOMENTS IN MUSIC: They've been hard to come by
(Continued on page 85)

Capitol Signs Red Rider



Red Rider, a five-member, four-voice rock 'n' roll band from the Pacific Northwest, has signed an exclusive worldwide recording agreement with Capitol Records, Inc., announced Rupert Perry, Capitol's vice president of A&R. On Mar. 10, Capitol will release Red Rider's debut LP, "Don't Fight It," and the first single, "White Hot." Pictured after the signing are, from left: Don Zimmermann, president, Capitol/EMI America/United Artists Group; group's keyboardist Peter Boynton; drummer Rob Baker; guitarist Jeff Cochrane; bassist Jeff Jones; Dave Evans, president, Capitol Canada; and Rupert Perry. Not pictured is Red Rider guitarist Ken Greer.

Sunstorm Mgmt. Taps Ed Conway

■ LOS ANGELES—Ed Conway has been named president of Sunstorm Management Consulting, a division of Sunstorm Entertainment Services, Inc. He is resigning his current post as financial director of Scott/Sunstorm Recording Studios and will assume his new position on March 3 to concentrate on business management, music publishing and production.

Background

Before taking charge last year of financial operations of the new recording studio venture, Conway was vice president of finance for Casablanca Record and FilmWorks and had previously been affiliated with ABC Records and MCA, Inc.

His new Sunstorm Management Consulting offices are located in West Hollywood, (213) 658-5990.

SRS Open Saturdays; Songbank Fee Upped

■ LOS ANGELES — Beginning in March, Songwriters Resources and Services will be open on Saturdays from 11 a.m. to 2 p.m. and will be closed on Wednesdays. The new schedule is designed to facilitate song registration and improve membership service.

The agency will be open from 10 a.m. to 6 p.m. Monday, Tuesday, Thursday and Friday. In addition, SRS is increasing its Songbank song registration fee to \$5. for one song. The fee for additional songs registered at the same time will remain at \$1.

PAT, Monterey Pact

■ CARMEL, CA. — Pacific Arts television president Michael Nesmith has announced an agreement between P.A.T. and Monterey Peninsula Artists for the latter to exclusively represent P.A.T. to artists and artist management for production of video/music clips, television specials and other related subjects.

Planet Readies New Rock Sampler

■ LOS ANGELES — Ten unsigned and unknown bands will enjoy their major label debuts March 21 when Planet Records releases "Sharp Cuts," a cross-section of U.S. "new rock" which draws on talent not only from New York and Los Angeles, but from Richmond, Virginia and Thermal, California as well.

Executive producer of "Sharp Cuts" is Planet president Richard Perry, while the album was "produced for release" by the Planet Group, which includes label staffers Michael Barackman and Michael Soloman. The Planet Group helped a number of bands produce their own tracks, while other production assistance was provided by Ric Ocasek of the Cars and Robbie Krieger of the Doors.

"Sharp Cuts" includes: "I Like Girls," by L.A.'s the Know, produced by the group and Greg Penny; "She's Illegal" by L.A.'s the Willy, produced by the band and Robbie Krieger; "Black-Haired Girl" by the Alleycats, an L.A. band, produced by Dan Philips and David Scott; "Last Supper" by Boston's Peter Dayton, produced by Ric Ocasek; "Live Among The Dancers" by L.A.'s Bates Motel, produced by Les Bohem, Bob Haag and the Planet Group.

Also on the LP: "Keep It Tight" by Richmond, Va.'s Single Bullet Theory, by Malcolm Peplow and the Planet Group; "I'm Gonna Follow You" by Billy Thermal (of Thermal, California), the nom de plume by Billy Steinberg who wrote Linda Ronstadt's current single, "How Do I Make You," and who produced his own "sharp cut" with Craig Hull; "Unable" by Suburban Lawns, from Long Beach, Ca., produced by the Planet Group; "Soul Kiss" by New York's dB'S, produced by New York Rocker staffer Alan Betrock; and another Ric Ocasek production, "Kids Just Wanna Dance," by New York's the Fast.

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ After a sluggish month of chart activity, five exceptionally strong debuts are entering the disco chart this week; one, in fact, is a test pressing that couldn't be kept off our reporters' lists ("Two Tons o' Fun"). And at the same time, music as diverse as the Whispers and Boris Midney's Festival is bulleting upon the pop chart, following initial exposure in the clubs. Are we happy? You betcha.

NEW ALBUMS: The Dramatics' newest, "10½" (MCA), is titled after the group's lifetime as a unit. It's been nearly that long since their top ten pop crossovers appeared on the Volt label ("Whatcha See is Whatcha Get" and "In the Rain"). They've made good music in the meantime, but, as was true for the Whispers, it took some time for male vocal groups in general to reemerge in the marketplace, and for the Dramatics in particular, to hit the nail right on the head. This they have done, on "10½," a balanced album that's powerful and polished on both uptempo and ballad material. Of immediate disco interest: "Music is the People's Choice" (5:54), a great anthem-like song that strikes the same chord, fittingly, as "Do It Anyway Ya Wanna," by People's Choice. This funky midtempo track cuts a straight-forward groove deeper and deeper, led by phased voices and ending on a long, chanting, changing break. A remix could add even more impact; we're hoping for a disco disc pressing, at least. Other possibilities that require greater reworking: "I Just Wanna Dance the Night Away" (7:33), catchy but very speedy, and the roller-skate funk "If You Feel Like You Wanna Dance, Dance" (5:55). With several ballads and a semi-swing "Be With the One You Love" to round out, "10½" could well turn out to be a turning point in the Dramatics' career.

First Choice's new album, "Breakaway," their third on Gold Mind, is a worthy successor to "Hold Your Horses," one of last year's most long-lived and rewarding albums. Three standout cuts and three alternates on the new album could well provide even more material for periodic remix. The title cut (5:50), already available on disco disc, brings the group back to their earlier Philadelphia sound and sets the pace for the entire album. New York DJ **Tee Scott** maximizes the power of what is essentially stock Philly in his mix; the group sounds fine, but they've always been lashing out on an incisive love-and-lose song. There are three of these on the second side, and they all do satisfy: "Pressure Point" is the best, with a biting close harmony punchline: "You're pushing me beyond my pressure point." An incongruously happy vocal bridge interrupts the mood somewhat, but two hot breaks swing us right back into action. Instant impact; also mixed by Scott. Almost as strong: "I Can Show

You" (Better than I Can Tell You)" (5:19), a last-straw warning with a fine vocal break, and "You Can't Take It With You" (5:10), a wonderfully schmaltzy plea to slow down and pay attention to life. If this isn't enough, the high-strung "Sitting Pretty" and a light "A Happy Love Affair" sound strong enough for eventual remix. "Breakaway" may not reach the intense peaks of previous work, but it's a consistent, well-made album with much to enjoy.

OTHER STANDOUT ALBUMS: The **Brothers Johnson's** "Light Up the Night" (A&M), headed, of course, by the fastest-breaking hit on the chart, "Stomp!" The Brothers have attracted an all-star lineup of players and singers for at least two additional dance cuts, the jazz-funk title tune (3:46) and "This Had to Be" (5:13), co-written and sung with **Michael Jackson**, who punctuates the synthesizer and guitar rhythm track with his unmistakable "Ooh!" Like the recent Jackson and Rufus albums, "Light Up the Night" is sure to live a long, multi-cut club life. We're totally taken — absolutely charmed to death—by **Bunny Sigler's** latest album, "Let it Snow" (Salsoul). Even if Sigler's flamboyant style often turns out to be too outrageous for mass club appeal, he's proven himself a cut above with writing/performing credits like "Hooked For Life" and last year's greatly underrated "By the Way You Dance (I Knew it Was You)." "Let it Snow" is his most entertaining album yet, marking Sigler as a producer gifted with a keen sense of theater and fun. Note on the album: "Dis Away and Dat Away" (5:00), a noisy, frantic dancer perched on the very edge of abandon, with splashy harmony, a roaring vamp ending and a fabulous Johnny-one-note trick toward the beginning. "Super Duper Duper Super Man" (7:10) is a little radio play in itself with dialogue ("Excuse me, I have to make a phone call . . .") and sound effects, punched up with busy timbales and percussion track. "Slow Down" (3:45) and "Girl, You're Driving Me Crazy" (5:21) are both pump-it-up hook songs with impeccable rhythm arrangements and frequent funny asides. Throughout "Let it Snow," Sigler is fast, sharp and dead on target.

DISCO DISCS: The indispensable disco disc this week, especially for retailers is the **Supremes'** "Medley of Hits," a seamless ten-minute reworking of six early classics, available (of course) on Motown. The concept and execution for the medley were borrowed, to the very last edit, from a track that appeared several weeks ago on New York's **Disconet** music subscription service. Los Angeles sound designer **Bill Motley** and DJ **Trip Ringwald** blocked out the sequencing of cuts and added new bass and drum tracks for the Disconet edition, which received wide airplay, especially in New York, where it was bootlegged instantly to satisfy consumer interest. The Motown pressing was done in-house, patterned exactly after the Disconet track. We're told that sales are already in the tens of thousands: good music always resurfaces. Best moment in this uniquely successful collage: the break formed by a loop of the intro to "Love Is Like an Itching in My Heart." Added attraction on the flip: the previously unavailable edit-medley of Diana Ross' chart-toppers, "No One Gets the Prize" and "The Boss." Two promotional disco discs off to good starts: the **Skatt Bros.'** "Walk the Night" (5:24), taken from the "Strange Spirits" album, is already on the chart due to widespread early response. The echo of Village People is unmistakable, but they sound quite timid in comparison: the mood is much more intense on "Walk the Night"—almost grim, and the sub-

(Continued on page 22)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

PIPPIN'S/NEW YORK

DJ: RICK RICHARDSON
BODYSHINE/SLAP, SLAP/WITCH DOCTOR—Instant Funk—Salsoul
DANCE—Players Association—Vanguard
DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century Fox
HAVEN'T YOU HEARD—Patrice Rushen—Elektra
HOT TO TROT—Alfredo de la Fe—Criolla
I CAN'T BELIEVE YOU REALLY WANNA GET UP AND DANCE (OOPS)—Gap Band—Mercury
I CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude
KEEP IT HOT—Cheryl Lynn—Columbia
MAKE IT LAST—Midnight Star—Solar
SATISFIED—Dynasty—Solar
SKYWAY—Skiyy—Salsoul (LP)
STANDING OVATION—GQ—Arista
STOMP!—Brothers Johnson—A&M
WE GOT THE FUNK—Positive Force—Sugarhill
YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude

CLUB 4141/NEW ORLEANS

DJ: AL PAEZ
AND THE BEAT GOES ON—Whispers—Solar
CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor
EVITA—Festival—RSO (LP)
FUNKYTOWN—Lipps, Inc.—Casablanca
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
HOTEL PARADISE—Diva Gray and Oyster—Columbia
I CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude
I CAN'T HELP MYSELF—Bonnie Pointer—Motown
I SHOULD LOVED YA—Narada Michael Walden—Atlantic
LOVE INJECTION—Trussel—Elektra
LOVE POTION #9—Rinder and Lewis—AVI
RIPE—Ava Cherry—RSO (LP)
SMACK DAB IN THE MIDDLE—Janice McClain—WB/RFC
STOMP!—Brothers Johnson—A&M
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky

CATACOMBS/PHILADELPHIA

DJ: WAYNE GEFTMAN
BIRMINGHAM TRAIN—Cleveland Eaton—Ovation
CLOSE TO YOU/OPEN YOUR MIND—Kleer—Atlantic
DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century
FIRST LOVE—Richard Tee—Tappan Zee
FREAKIN' TIME—Asphalt Jungle—TEC
LET'S GET SERIOUS—Jermaine Jackson—Motown (LP, not yet available)
MUSIC TRANCE—Ben E. King—Atlantic
PARTY LIGHTS/I DON'T BELIEVE YOU REALLY WANT TO GET UP AND DANCE (OOPS)—Gap Band—Mercury
RELEASE—Patti Labelle—Epic (7")
STOMP!/LIGHT UP THE NIGHT/SMILIN' ON YA—Brothers Johnson—A&M
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
WAS THAT ALL IT WAS/WHAT'S ON YOUR MIND—Jean Carn—Phila. Intl.
WE GOT THE FUNK—Positive Force—Sugarhill
YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP)

TODD'S/DETROIT

DJ: DUANE BRADLEY
AFRICAN SUITE—African Suite—MCA (LP)
AND THE BEAT GOES ON—Whispers—Solar
BREAKWATER CAT—Thelma Houston—RCA (LP)
CISSELIN' HOT—Chuck Cissel—Arista
DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century Fox
EVITA—Festival—RSO (LP)
FUNKYTOWN—Lipps, Inc.—Casablanca
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
I ZIMBRA—Talking Heads—Sire
KEEP IT HOT—Cheryl Lynn—Columbia
LOVE INJECTION—Trussel—Elektra
MANDOLAY—La Flavour—Sweet City
MOSKOW DISCOW—Telex—Sire
STOMP!—Brothers Johnson—A&M
TWO HEARTS, ONE LOVE—THP—Atlantic

Record World Disco File Top 50



MARCH 8, 1980

| MAR. 8 | MAR. 1 | | WKS. ON CHART |
|--------|--------|---|---------------|
| 1 | 2 | FUNKYTOWN LIPPS, INC./Casablanca (12"★) NBLP 7197 | 7 |
| 2 | 1 | AND THE BEAT GOES ON WHISPERS/Solar (12"•) BXL1 3521 (RCA) | 8 |
| 3 | 4 | EVITA FESTIVAL/RSO (entire LP/12"★) RS 1 3061 | 13 |
| 4 | 3 | VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"★) JZ 36302 (CBS) | 16 |
| 5 | 7 | HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12"★) 3202 | 8 |
| 6 | 6 | I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929 R1 | 11 |
| 7 | 8 | I SHOULDA LOVED YA/TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN/Atlantic (LP cuts) SD 19252 | 7 |
| 8 | 5 | HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra (12"★) 6E 243 | 12 |
| 9 | 20 | STOMP! BROTHERS JOHNSON/A&M (12"★) SP 3716 | 3 |
| 10 | 10 | WE'RE GONNA ROCK SABU/Ocean (12"★) SW 49902 | 9 |
| 11 | 18 | DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox (12") TCD 105 (RCA) | 4 |
| 12 | 9 | LOVE INJECTION TRUSSEL/Elektra (12") AS 11435 | 12 |
| 13 | 15 | YOU NEVER LOVED ME/WHERE THERE'S SMOKE THERE'S FIRE/CAN'T SHAKE THE FEELING AVA CHERRY/RSO (12"★) RS 1 3072 | 5 |
| 14 | 11 | WORKIN' MY WAY BACK TO YOU/FORGIVE ME, GIRL SPINNERS/Atlantic (12"★) SD 19256 | 18 |
| 15 | 12 | MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555 | 10 |
| 16 | 16 | KEEP IT HOT CHERYL LYNN/Columbia (LP cut) JC 36145 | 6 |
| 17 | 13 | THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"•/LP cut) BXL1 3479 (RCA) | 19 |
| 18 | 17 | I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC THEO VANESS/Prelude (12"★) PRL 12173 | 10 |
| 19 | 21 | I ZIMBRA/LIFE DURING WARTIME TALKING HEADS/Sire (12"★) SRK 6076 (WB) | 5 |
| 20 | 23 | ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12") MPLS 7782 (Island) | 5 |
| 21 | — | CALL ME/NIGHT DRIVE BLONDIE/GIORGIO MORODER/Polydor (12"★) PD 1 6259 | 1 |
| 22 | 34 | MUSIC TRANCE BEN E. KING/Atlantic (12"★) 3635 | 2 |
| 23 | 31 | TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic (12"★) SD 19258 | 3 |
| 24 | 39 | CHECK OUT THE GROOVE/YOU GOT WHAT IT TAKES BOBBY THURSTON/Prelude (12"★) PRL 12174 | 2 |
| 25 | 25 | I WANT YOU FOR MYSELF GEORGE DUKE/Epic (12"★) JE 36263 | 7 |

(★ non-commercial 12", • discontinued)

| | | | |
|----|----|--|----|
| 26 | 19 | GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion (12"★) SD 16012 (Atlantic) | 7 |
| 27 | 14 | I WANNA BE YOUR LOVER/SEXY DANCER PRINCE/Warner Bros. (12"★) BSK 3366 | 17 |
| 28 | 29 | STANDING OVATION G.Q./Arista (12") CP 709 | 3 |
| 29 | 33 | IN THE POCKET (MEDLEY)/GRASS/PYGMY AFRICAN SUITE/MCA (LP cuts) 3205 | 4 |
| 30 | 32 | QUEEN OF FOOLS JESSICA WILLIAMS/Polydor (entire LP) PD 1 6248 | 6 |
| 31 | 38 | WE GOT THE FUNK POSITIVE FORCE/Sugarhill (12") T 452 | 3 |
| 32 | 24 | JUST A TOUCH OF LOVE SLAVE/Cotillion (12"★) SD 5217 (Atlantic) | 8 |
| 33 | — | WALK THE NIGHT SKATT BROS./Casablanca (12"★) NBLP 7192 | 1 |
| 34 | 26 | KIND OF LIFE (KIND OF LOVE) NORTH END/West End (12"★) WES 22125 | 7 |
| 35 | — | I GOT THE FEELING/JUST US TWO TONS O'FUN/Honey/Fantasy (12"★) F 9584 | 1 |
| 36 | — | WHAT'S ON YOUR MIND/WAS THAT ALL IT WAS JEAN CARN/Philadelphia International (12"★) JZ 36196 (CBS) | 1 |
| 37 | — | NOW I'M FINE GREY AND HANKS/RCA (12"★) AFL1 3427 | 1 |
| 38 | 49 | TONIGHT'S THE NIGHT SHARON PAIGE/Source (12") SOR 13952 (MCA) | 2 |
| 39 | 22 | DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA/MCA (12"★) 5103 | 15 |
| 40 | 47 | PLANET CLAIR/ROCK LOBSTER B-52'S/Warner Bros. (12"★) BSK 3355 | 2 |
| 41 | 30 | THE VISITORS GINO SOCCIO/Warner Bros./RFC (12") DRCS 8894 | 6 |
| 42 | 37 | YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista (12"★) AL 9509 | 15 |
| 43 | 43 | SHAKE YOUR BAIT/TAKE ALL OF ME BARBARA LAW/Pavillion (LP cut/12") NJZ 36148/4Z8 6401 (CBS) | 13 |
| 44 | 28 | CAN'T STOP DANCING SYLVESTER/Fantasy (12") F 79010 | 10 |
| 45 | 27 | HERE COMES THE SUN FAT LARRY'S BAND/Fantasy/WMOT (12"★) F 9587 | 5 |
| 46 | 46 | WILLIE AND THE HAND JIVE RINDER AND LEWIS/AVI (12"★) 6073 | 11 |
| 47 | 40 | BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/Brunswick (12") 211 | 5 |
| 48 | 48 | BODYSHINE/SLAP, SLAP LICKEDY LAP INSTANT FUNK/Salsoul (12"★) SA 8529 (RCA) | 14 |
| 49 | 35 | DON'T STOP THE FEELING ROY AYERS/Polydor (12"★) PD 1 6246 | 4 |
| 50 | 41 | ST. TROPEZ/UP AND DOWN/HOTEL PARADISE DIVA GRAY AND OYSTER/Columbia (LP cuts) NJC 36265 | 4 |

Disco File (Continued from page 21)

ject matter more explicit, especially in the bass vocal portions. A hard-core record like this demands respect, actually—it's as if the Village People went underground and got sleazy. M's third single from the unfairly overlooked "New York London Paris Munich" album (Sire) is a 10:40 version of "That's the Way the Money Goes," lengthened by the excellent remix work by producer Robin Scott. The new version has more of a groove, thanks to more recognizable handclaps and more pronounced, vaguely Jamaican, syncopation, especially in the dub-sounding Part II, which goes through lots of entertaining changes. Nice touch: the end spiral is recorded with the sound of jingling coins. On the flip: a lengthened version of "Cowboys and Indians," a slightly more conventional disco-beat number. (Notice how much Scott sounds like Mick Jagger?)

NOTES: **Manhattan Transfer's** "Twilight Zone/Twilight Tone" now pressed promotionally on a disco disc; soon to come, new disco disc pressings on **Shalamar**, and **Cheryl Lynn**. New music to come: two gorgeous songs on **Roberta Flack's** upcoming album with **Donny Hathaway** (Atlantic); a one-cut disco disc to precede the album by **Change** (produced by Jacques Fred Petrus) on Warner/RFC; **Odyssey** and **Machine** to come on RCA; **Loose Joints** on West End (produced by Arthur Russell and Steve D'acquisti, quite out of the ordinary); several European acquisitions from Flarenasch (the Italian company that produced Rosebud's "Have a Cigar") issued on Laser, a new label through Prism.

Gold for James



Prior to Rick James departing on a 50-city tour, Motown Records hosted a reception for the 'king of punk funk' to present him with a gold album for "Fire It Up," commemorating sales of over 500,000 units. Pictured making the presentation at the First Hollywood Saloon is Iris Gordy, vice president of the label.

Cover Story:

Sister Sledge Is A Family Affair

■ The title of Sister Sledge's last Cotillion album, "We Are Family," properly identifies the source of their talent and strength. Debbie, Joni, Kim and Kathy come from a close-knit family that has a long musical tradition that is in a large part responsible for the girls' success.

The four sisters made their debut at a very early age at the Second Macedonia Church in their hometown of northeast Philadelphia. Even before then, their grandmother, Viola Williams, who was herself a opera singer, had the girls entertaining guests at banquet and social events when the youngest of them was just 2 years old. With encouragement from their grandmother and singer/dancer/actress mother, Flo, the quartet developed their skills. They excelled not only in music but in academic pursuits as well, with all of them graduating from Temple University.

Soon they came to the attention of Henry Allen, then senior vice president of Atlantic Records and now Cotillion's president. While still in high school, the girls were signed to their first contract in 1973. After the

release of their first album, they began a rigorous touring schedule that won them cheering audiences throughout the U.S. and Europe. In 1975 they won the Fourth Annual Tokyo Music Festival International Contest in Japan.

In addition to singing background harmonies, all four sisters share the role of lead vocalists and are all songwriters. They play various musical instruments and work out their own choreography and stage routines.

The group was eventually introduced to labelmates, Nile Rogers and Bernard Edwards, the masterminds behind the success of Chic. From the collaboration of the two forces came Sister Sledge's platinum album, "We Are Family," which contained three hit singles. Their newly released album, "Somebody To Love," was also written and produced by Rogers and Edwards and is already showing signs that it too will be the latest in Sister Sledge's series of successes.

Borkum, Schoenbaum Form Mgmt. Company

■ NEW YORK — Steven Borkum and Jerry Schoenbaum have joined forces to form One on One Management, Inc., 130 West 57th Street, Suite 8B, New York, N.Y. 10019.

Schoenbaum was president at Polydor Records for five years. More recently, he has been an A&R consultant for Epic Records.

Borkum started at Polydor Records where he handled east coast promotion for the company. Subsequently, he moved to Jerry Weintraub's Management Three, and for the past few years he has managed the Alessi Brothers.

Talmadge Forms Dept. For Intl. Sale of Unreleased Masters

■ NEW YORK — Art Talmadge Associates has set up a department to package and sell domestic unreleased masters internationally.

Talmadge, formerly head of his own record label, Musicor, has been doing this sort of work for several years and has worked closely with international companies in all major record territories throughout the world.

Art Talmadge Associates' offices are located at 870 Seventh Avenue, Suite 348, in New York City and the telephone number is (212) 581-4680.

Nashville Report

By WALTER CAMPBELL

■ ELVIS (ONE MORE TIME): As was earlier revealed, Felton Jarvis has been working on some Elvis Presley masters, turning them into duets with various artists who have come in and added vocal tracks. So far, according to one of RW's ramblin' sources, a rough mix has been put together of Elvis and Jerry Reed on "Guitar Man," which Reed wrote. Other possibilities include "Help Me" with the Gatlin Brothers, and "Susan When She Tried" with the Statler Brothers. Among the tapes also being worked with is Elvis' version of "Hey Jude," for which Felton is trying to get John Lennon and/or Paul McCartney to help out. Talk about a reunion.

INSTRUMENTS: Meanwhile, down on lower Broadway in Nashville, near where the Opry used to be and where Tootsie's Orchid Lounge still hangs on, sits Gruhn's Guitars, one of the best sources of fine, valuable old instruments. Owner George Gruhn recently added to his inventory a collection of banjos, fiddles and mandolins, most of which are at least 30 years old. Some of them need a little of Gruhn's expert repair work, but he says the six best instruments, which came from a pawnshop in Peoria, are worth well over the \$8,000 he paid for the entire collection.

IF YOU'RE NOT into tennis or running, how about softball? The ninth annual Fan Fair Celebrity Softball Tournament has been scheduled for June 9-10, the beginning of Fan Fair Week. Representatives of teams wishing to participate in this year's tournament are to meet March 12 at 5:30 p.m. at the BMI building in Nashville. The tournament, which will be played by American Softball Association rules, is a double elimination event with men's and women's divisions. A team must have at least 11 members, all of whom are employed in the music industry and at least three of whom are recording artists of "national stature," according to the rulemakers.

(Continued on page 95)

Rocket Signs Damion & Denita



Recording artists Damion and Denita recently signed with Rocket Records and will debut on the label with the album "Damion And Denita," to be distributed by MCA Records. Denita James, who teamed with Damion Michaels on this release, is also a member of the popular female trio Hodges, James and Smith. Pictured at the signing, from left, are: Damion and Denita; Barney Ales, president of Rocket Records; and Gena Jackson, director of R&B for Rocket.

Burnstein Joins Contemporary Comm.

■ Cliff Burnstein has joined Contemporary Communications Corporation as vice president of marketing and promotion for all of its music operations.

Burnstein will also be responsible for coordination of the North American personal management of AC/DC, the Scorpions and other C.C.C. European acts.

During his six year tenure with Phonogram, Inc., Burnstein served as director of A&R and director of national album promotion.

■ During production of the recent 20th Anniversary tribute to Motown Records, Record World inadvertently omitted recognition of a Detroit industry veteran who provided invaluable assistance in preparing that issue.

The editors would like to take this opportunity to extend special thanks to former Motown staffer Joe Shillair, whose cooperation in providing rare photographic coverage and vintage label art helped to make RW's special more comprehensive.

Mobile Fidelity Lab Names Belkin Pres.

■ LOS ANGELES—Mobile Fidelity Sound Lab, manufacturers of limited edition audiophile discs, has announced the appointment of Herb Belkin to the position of president and chief operating officer of the firm.



Herb Belkin

In his new position, Belkin will be responsible for the overall supervision of all company operations world wide.

Belkin has been involved with Mobile Fidelity for the last two years as an outside consultant responsible for obtaining product licenses for the audiophile label.

Belkin has an extensive background which included his position as vice president, operations at the now-defunct ABC Records, as well as positions with Motown and Atlantic Records.

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

| | |
|--|--|
| AN AMERICAN DREAM Hanna-Edwards (Jolly Cheeks, BMI) 13 | IT'S LIKE WE NEVER SAID GOODBYE Reynolds (Cookaway/Dejamus, ASCAP) 74 |
| AND THE BEAT GOES ON Griffey & Group (Spectrum VII/Rosey, ASCAP) 42 | KEEP THE FIRE Dowd (Milk Money/Tauripin Tunes, ASCAP) 82 |
| ANOTHER BRICK IN THE WALL (Part II) Ezrin-Gilmour-Waters (Pink Floyd/Unichappell, BMI) 3 | KISS ME IN THE RAIN Klein (Bandier-Koppelman/Emanuel/Cortland, ASCAP) 58 |
| ANY WAY YOU WANT IT Workman-Elson (Weed High Nightmare, BMI) 68 | LADIES NIGHT E. Deodato (Delightful/Gang, BMI) 41 |
| AUTOGRAPH Okun (Cherry Lane, ASCAP) 90 | LET ME GO, LOVE Templeman (Snug/Big Stroke, BMI) 39 |
| BABY DON'T GO Edwards (Seagrave/Valgovind, BMI) 88 | LET'S GO ROCK AND ROLL Casey-Finch (Sherlyn/Harrick, BMI) 92 |
| BABY TALKS DIRTY Chapman (Eighties/Small Hill, ASCAP) 44 | LONGER Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP) 2 |
| BACK ON MY FEET AGAIN Olsen (Pendulum/Unichappell/Paper Wait, BMI) 26 | LOST IN LOVE Chertoff (Arista/BRM, ASCAP/Riva, PRS) 31 |
| BAD TIMES (THEME FROM DEFIANCE) Colomby (Harlene/Macalley/Ripparthur, ASCAP) 64 | LOVE ON A SHOESTRING Dragon (Vogue/Unichappell, BMI) 83 |
| BOUNCE, ROCK, SKATE, ROLL Pt. 1 Mason (Lena/Funky Feet, BMI) 93 | LOVE ON THE PHONE Burgh (Liedela, ASCAP) 86 |
| BRASS IN POCKET (I'M SPECIAL) Thomas (Modern/Hynde House of Hits/ATV U.K.) 67 | LOVING YOU WITH MY EYES Beckett (Cherry Lane, ASCAP) 91 |
| CALL ME Moroder (Ensign, BMI/Rare Blue, ASCAP) 43 | MY HEROES HAVE ALWAYS BEEN COWBOYS Nelson-Pollack (Jack & Jill, BMI) 77 |
| CARRIE Richard-Britten (Unart, BMI/Cookaway, ASCAP) 76 | 99 T. Knox & Group (Hudmar, ASCAP) 15 |
| CARS Numan (Geoff & Eddie/Blackwood, BMI) 81 | OFF THE WALL Jones (Almo, ASCAP/Rondor London, LTD) 36 |
| COME BACK Justman (Center City, ASCAP) 38 | ONLY A LONELY HEART SEES Cavaliere (Jobete/Stone City, ASCAP) 85 |
| COMPUTER GAMES Hosono (Alpha/Almo, ASCAP) 80 | ON THE RADIO Moroder (Ricks/Revelation, BMI) 1 |
| COWARD OF THE COUNTY Butler (Roger Bowling, BMI/Sleepy Hollow, ASCAP) 12 | OUTSIDE MY WINDOW Wonder (Jobete/Blackbull, ASCAP) 89 |
| CRAZY LITTLE THING CALLED LOVE Group (Queen/Beechwood, BMI) 5 | PILOT OF THE AIRWAVES Welch-Tarney (Ackee, ASCAP) 50 |
| CRUISIN' S. Robinson (Bertham, ASCAP) 32 | REFUGEE Petty-Iovine (Skyhill, BMI) 21 |
| DAYDREAM BELIEVER J. Norman (Screen Gems-EMI, BMI) 10 | RIDE LIKE THE WIND Omartian (Pop 'n' Roll, ASCAP) 19 |
| DEJA VU B. Manilow (Rightsong/Angela, BMI) 49 | ROCKIN' INTO THE NIGHT Mills (WB, ASCAP/Fiest/Saber Tooth, BMI) 52 |
| DESIRE Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI) 4 | ROCK WITH YOU Jones (Almo/Rondor, ASCAP) 14 |
| DESIRE Sandlin (Gear, ASCAP) 75 | ROMEO'S TUNE Simon (Rollin Tide, ASCAP) 18 |
| DON'T CRY FOR ME ARGENTINA Midney (Leeds/MCA, ASCAP) 96 | SARA Group (Fleetwood Mat, BMI) 37 |
| DON'T EVER SAY GOODBYE Rundgren-Derringer (Derringer, BMI) 95 | SEPTEMBER MORN B. Gaudio (Stone-bridge/EMA-Suisse, ASCAP) 7 |
| DO RIGHT Davis-Seay (Web IV, BMI) 78 | SET ME FREE Rundgren (Unearthly/Fiction, BMI) 57 |
| DO THAT TO ME ONE MORE TIME D. Dragon (Moonlight & Magnolias, BMI) 25 | SEXY EYES Haffkine (April, ASCAP/Blackwood, BMI) 45 |
| ESCAPE (THE PINA COLADA SONG) Holmes-Boyer (WB/Holmesline, ASCAP) 47 | SPECIAL LADY Castellano (HAB/Dark Cloud, BMI) 24 |
| EVEN IT UP Flicker-Connie-Howie (Strange Euphoria/Know, ASCAP) 48 | STOMP Jones (State of the Arts/Brojay, ASCAP) 87 |
| FIRE IN THE MORNING Buckingham (Hobby Horse, BMI/Cotton Pickin, ASCAP) 84 | THE LONG RUN B. Szymczyk (Cass County/Red Cloud, ASCAP) 46 |
| FIRE LAKE Seger & Muscle Shoals Rhythm Section (Gear, ASCAP) 23 | THE SECOND TIME AROUND Sylvers (Spectrum VII/Rosy, ASCAP) 16 |
| FLIRTIN' WITH DISASTER T. Werman (Mister Sunshine, BMI) 65 | THE SPIRIT OF RADIO Brown & Group (Core, CAPAC/ASCAP) 61 |
| FOOL IN THE RAIN Page (Flames of Albion, ASCAP) 55 | THIS IS IT T. Dowd (Milk Money, ASCAP/Snug, BMI) 34 |
| GIRL WITH THE HUNGRY EYES Nevison (Little Dragon, BMI) 73 | THREE TIMES IN LOVE James (Big Teeth/Tommy James, BMI) 22 |
| GIVE IT ALL YOU GOT Mangione (Gates, BMI) 28 | TOO HOT Deodato (Delightful/Gang, BMI) 9 |
| GOT TO LOVE SOMEBODY Rodgers-Edwards (Chic, BMI) 99 | US AND LOVE Nolan-Koppers (Sound of Nolan, BMI) 51 |
| HAVEN'T YOU HEARD Mims-Rushen-Andrews (Babyfingers/Mims/Show-enbrere, ASCAP/Freddie Dee, BMI) 53 | WHAT I LIKE ABOUT YOU Solley (Forever Endeavor, ASCAP) 72 |
| HEARTBREAKER Coleman (Dick James, BMI) 20 | WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) Grusin-Rosen (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP) 94 |
| HIM Holmes-Boyer (WB/Holmes Line, ASCAP) 11 | WHEN A MAN LOVES A WOMAN Rothchild (Pronto/Quincy, BMI) 40 |
| HOLD ON TO MY LOVE Gibb-Weaver (Stigwood/Unichappell, BMI) 59 | WHEN I WANTED YOU Manilow-Dante (Home Grown, BMI) 27 |
| HOW DO I MAKE YOU Asher (Billy Steinberg) 17 | WHERE DOES THE LOVIN' GO Gates (Kipahula, ASCAP) 60 |
| I CAN'T HELP MYSELF J. Bowen (Stone Agate, BMI) 66 | WHITE RHYTHM AND BLUES Souther (Ice Age, ASCAP) 97 |
| I CAN'T TELL YOU WHY Szymczyk (Jeddrah/Cass County/Red Cloud, ASCAP) 29 | WHY ME Group (Stygian/Almo, ASCAP) 56 |
| I DON'T LIKE MONDAYS Wainman-Group (Zomba, BMI) 100 | WITH YOU I'M BORN AGAIN DiPasquale & Shire (Check Out, BMI) 30 |
| I PLEDGE MY LOVE Perren (Perren-Vibes, ASCAP) 54 | WOMEN Jones-Baker-McDonald (Somerset/Evansongs, ASCAP) 63 |
| I SHOULD'VE LOVED YA (Walden/Gratitude Sky, ASCAP/Irving, BMI) 69 | WONDERING WHERE THE LIONS ARE Martynec (Golden Mountain/PROC) 98 |
| I THANK YOU Ham (Birdees/Walden, ASCAP) 35 | WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Zager (Screen Gems-EMI/Seasons Four/Sumac, BMI) 6 |
| I WANNA BE YOUR LOVER Prince (Ecnirp, BMI) 33 | YEARS Collins (Pi-Gem, BMI) 71 |
| I WISH I WAS EIGHTEEN AGAIN Kennedy (Tree, BMI) 62 | YES, I'M READY Casey (Dadelia, BMI) 8 |
| | YOU ARE MY HEAVEN Flack-Mercury (Black Bull, ASCAP) 79 |
| | YOU MIGHT NEED SOMEBODY Richards (Braitree/Snow/Necles, BMI) 70 |

Record World Singles

101-150

MARCH 8, 1980

| MAR. 8 | MAR. 1 | |
|--------|--------|---|
| 101 | 112 | THEME FROM THE BLACK HOLE PARLIAMENT/Casablanca 2235 (Rick's/Malbiz/Rubberstand, BMI) |
| 102 | 106 | STAY IN LINE OFF BROADWAY usa/Atlantic 3647 (Screen Gems-EMI/Modern Fun, BMI) |
| 103 | 116 | I DON'T NEED YOU ANYMORE JACKIE DeSHANNON/RCA 11902 (New Hidden Valley, ASCAP/Paulanne, BMI/Lefcol) |
| 104 | 102 | LONG HAired COUNTRY BOY CHARLIE DANIELS BAND/Epic 9 50845 (Kama Sutra/Rada Dara, BMI) |
| 105 | 107 | SOMEWHERE IN AMERICA SURVIVOR/Scotti Bros. 511 (Atl) (WB/Easy Action, ASCAP) |
| 106 | 103 | ALL NIGHT LONG RAINBOW/Polydor 2060 (Thames Talent, BMI) |
| 107 | — | SOLITAIRE PETER McIAN/ARC/Columbia 1 11214 (Mac's Million/Modern American, ASCAP) |
| 108 | — | HOLIDAY (MAMA, MAMA, PLEASE) NAZARETH/A&M 2219 (Panache, ASCAP) |
| 109 | 109 | STRANGER LTD/A&M 2192 (Almo/McRouscod, ASCAP/Irving/McDorsbov, BMI) |
| 110 | 115 | SHRINER'S CONVENTION RAY STEVENS/RCA 11911 (Ray Stevens, BMI) |
| 111 | 118 | EVERY GENERATION RONNIE LAWS/United Artists 1334 (Fixx/At Home, ASCAP) |
| 112 | 114 | PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA) (Mighty Three, BMI) |
| 113 | 108 | SHE (POWER TO BE) ROSKO/A&M 2213 (Rosko/BMI/Ginseng/Medallion Avenue, ASCAP) |
| 114 | 124 | THE VERY FIRST TIME MICHAEL JOHNSON/EMI-America 8031 (Chappell/Sailmaker, ASCAP) |
| 115 | 119 | WE WERE MEANT TO BE LOVERS PHOTOGLO/20th Century Fox 2446 (RCA) (20th Century Fox/Nearlytunes, ASCAP) |
| 116 | 125 | A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP) |
| 117 | 101 | YOU WON'T BE THERE THE ALAN PARSONS PROJECT/Arista 0491 (Woolfsongs LTD/Careers, BMI) |
| 118 | 120 | BRING OUT THE NIGHT THE POLICE/A&M 2218 (Virgin, ASCAP) |
| 119 | — | DON'T WAIT FOR ME THE BEAT/Columbia 1 11211 (Grajonca, BMI) |
| 120 | 121 | I DON'T WANT TO BE LONELY DANA VALERY/Scotti Bros. 509 (Atl) (Duchess, BMI) |
| 121 | 105 | CATHY'S CLOWN TARNEY/SPENCER BAND/A&M 2214 (Acuff-Rose, BMI) |
| 122 | 123 | DANCIN' FOR THE MAN SKATT BROS./Casablanca 2238 (Skattsongs, ASCAP) |
| 123 | 110 | SKINNY GIRLS ALAN O'DAY/Pacific 101 (Atl) (WB, ASCAP) |
| 124 | 127 | WELCOME BACK HOME DRAMATICS/MCA 41178 (Conquistador/Groovesville, ASCAP/BMI) |
| 125 | 117 | SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. 9 3739 (CBS) (Mighty Three, BMI) |
| 126 | 128 | STANDING OVATION G.Q./Arista 0483 (Arista, ASCAP/Careers, BMI) |
| 127 | 129 | HOLD BACK THE NIGHT TONY SCIUTO/Epic 9 50843 (First Concourse/Sweet Kelley, ASCAP) |
| 128 | 113 | CAN'T TAKE MY EYES OFF OF YOU MAUREEN McGOVERN/Warner/Curb 49129 (Saturday/Seasons Four, BMI) |
| 129 | 111 | YOUR LAST LETTER CHISHOLM & SPENCE/Columbia 1 11191 (April, ASCAP) |
| 130 | 122 | DON'T YA HIDE IT STONEBOLT/RCA 11910 (Deepcove/Dunbar Canada Ltd, PRC) |
| 131 | 130 | CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox 2435 (RCA) (20th Century/All Sun Ray, ASCAP) |
| 132 | 131 | TOUCH TOO MUCH AC/DC/Atlantic 3644 (Edward B. Marks, BMI) |
| 133 | 132 | FOREVER REX SMITH/Columbia 1 11163 (Seldak/Birthday Boy/Factory Fresh, ASCAP) |
| 134 | 136 | BEACH GIRLS JEAN-LUC PONTY/Atlantic 3939 (YTNOP, BMI) |
| 135 | 137 | MANDOLAY LE FLAVOUR/Sweet City 7376 (Bema, ASCAP) |
| 136 | 126 | HIGH SOCIETY NORMA JEAN/Bearsville 49119 (WB) (Chic, BMI) |
| 137 | 134 | STARGAZER PETER BROWN/Drive 6281 (TK) (Sherlyn/Decibel/Penguin, BMI) |
| 138 | 135 | I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude 8004 (Pop/Vision-Leeds/Amerads, ASCAP) |
| 139 | 142 | YEARS BARBRA MANDRELL/MCA 41163 (Pi-Gem, BMI) |
| 140 | 143 | TOO LATE THE SEARCHERS/Sire 49175 (WB) (Rockford/Almo, ASCAP) |
| 141 | 138 | STEPPING GAP BAND/Mercury 76201 (Total Experience, BMI) |
| 142 | 141 | NEW AND DIFFERENT WAY JIMMY MESSINA/Columbia 1 11094 (Jasperillo, ASCAP) |
| 143 | 146 | YOU GOT IT (RELEASE IT) PEARL HARBOR & THE EXPLOSIONS/Warner Bros. 49143 (Keintunen, ASCAP) |
| 144 | 145 | HOW LONG TANTRUM/Ovation 1135 (Creative, ASCAP) |
| 145 | 147 | ROCK LONGBSTER B-52s/Warner Bros. 49173 (Boo-Fant Tunes, BMI) |
| 146 | 140 | MAIN THEME FROM STAR TREK BOB JAMES/Columbia/Tappan Zee 1 11171 (Ensign, BMI) |
| 147 | 139 | KARI BOB JAMES/EARL KLUGH/Columbia/Tappan Zee 1 11154 (United Artists/Earl Klugh, ASCAP) |
| 148 | 144 | MY LOVE DON'T COME EASY JEAN CARN/Phila. Intl. 9 3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP) |
| 149 | 148 | BLAME IT ON THE NIGHT FANDANGO/RCA 11761 (Life and Times, BMI) |
| 150 | 133 | REBEL ROUSER BOB WELCH/Capitol 4790 (Glenwood/Cigar, ASCAP) |

Record World Singles



MARCH 8, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

MAR. 8 MAR. 1

WKS. ON CHART

| WKS. ON CHART | TITLE, ARTIST, Label Number, (Distributing Label) | WKS. ON CHART |
|---------------|---|---------------|
| 1 | 2 ON THE RADIO DONNA SUMMER Casablanca 2236 | 8 |
| 3 | LONGER DAN FOGELBERG/Full Moon/Epic 9 50824 | 11 |
| 15 | ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/ Columbia 1 11187 | 8 |
| 5 | DESIRE ANDY GIBB/RSO 1019 | 7 |
| 4 | CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579 | 10 |
| 8 | WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637 | 11 |
| 7 | SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175 | 10 |
| 1 | YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227 | 15 |
| 12 | TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury) | 8 |
| 11 | DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813 | 10 |
| 14 | HIM RUPERT HOLMES/MCA 41173 | 8 |
| 12 | COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327 | 15 |
| 13 | AN AMERICAN DREAM DIRT BAND/United Artists 1330 | 12 |
| 14 | ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797 | 17 |
| 17 | 99 TOTO /Columbia 1 11173 | 10 |
| 20 | THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA) | 9 |
| 19 | HOW DO I MAKE YOU LINDA RONSTADT/Asylum 46602 | 6 |
| 18 | ROMEO'S TUNE STEVE FORBERT/Nemperor 9 7525 (CBS) | 13 |
| 24 | RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184 | 4 |
| 22 | HEARTBREAKER PAT BENATAR/Chrysalis 2395 | 10 |
| 29 | REFUGEE TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA 41169 | 7 |
| 26 | THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA) | 8 |
| 30 | FIRE LAKE BOB SEGER/Capitol 4836 | 3 |
| 28 | SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033 | 7 |
| 25 | DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215 | 19 |
| 26 | BACK ON MY FEET AGAIN THE BABYS/Chrysalis 2398 | 7 |
| 27 | WHEN I WANTED YOU BARRY MANILOW/Arista 0481 | 10 |
| 34 | GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211 | 7 |
| 35 | I CAN'T TELL YOU WHY EAGLES/Asylum 46608 | 3 |
| 33 | WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/ Motown 1477 | 7 |
| 42 | LOST IN LOVE AIR SUPPLY/Arista 0479 | 5 |
| 18 | CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown) | 20 |
| 21 | I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050 | 17 |
| 25 | THIS IS IT KENNY LOGGINS/Columbia 1 11109 | 20 |
| 36 | I THANK YOU ZZ TOP /Warner Bros. 49136 | 8 |
| 44 | OFF THE WALL MICHAEL JACKSON/Epic 9 50838 | 4 |
| 31 | SARA FLEETWOOD MAC/Warner Bros. 49150 | 11 |
| 45 | COMEBACK J. GEILS BAND/EMI-America 8032 | 6 |
| 40 | LET ME GO, LOVE NICOLETTE LARSON/Warner Bros. 49130 | 8 |
| 41 | WHEN A MAN LOVES A WOMAN BETTE MIDLER/Atlantic 3643 | 8 |
| 32 | LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury) | 21 |
| 51 | AND THE BEAT GOES ON WHISPERS/Solar 11894 (RCA) | 6 |
| 59 | CALL ME BLONDIE/Chrysalis 2414 | 4 |
| 50 | BABY TALKS DIRTY KNACK/Capitol 4822 | 5 |
| 57 | SEXY EYES DR. HOOK/Capitol 4831 | 4 |
| 39 | THE LONG RUN EAGLES/Asylum 46569 | 13 |
| 37 | ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES/ MCA/Infinity 50,035 | 18 |
| 53 | EVEN IT UP HEART/Epic 9 50847 | 5 |
| 38 | DEJA VU DIONNE WARWICK/Arista 0459 | 15 |
| 58 | PILOT OF THE AIRWAVES CHARLIE DORE/Island 49166 (WB) | 3 |
| 56 | US AND LOVE KENNY NOLAN/Casablanca 2234 | 6 |
| 55 | ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M 2205 | 9 |
| 54 | HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551 | 7 |
| 60 | I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053 | 6 |
| 43 | FOOL IN THE RAIN LED ZEPPELIN/Swan Song 71003 (Atl) | 10 |

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|----|----|---|----|
| 56 | 47 | WHY ME STYX/A&M 2206 | 10 |
| 66 | 66 | SET ME FREE UTOPIA/Bearsville 49180 (WB) | 4 |
| 58 | 52 | KISS ME IN THE RAIN BARBRA STREISAND/Columbia 1 11179 | 7 |
| 71 | 71 | HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021 | 2 |
| 68 | 68 | WHERE DOES THE LOVIN' GO DAVID GATES/Elektra 46588 | 4 |
| 61 | 65 | THE SPIRIT OF RADIO RUSH/Mercury 76044 | 5 |
| 62 | 63 | I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 47011 | 9 |
| 69 | 69 | WOMEN FOREIGNER/Atlantic 3651 | 4 |
| 64 | 61 | BAD TIMES (THEME FROM DEFIANCE) TAVARES/Capitol 4811 | 7 |
| 65 | 46 | FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic 9 50822 | 9 |
| 66 | 64 | I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown 1478 | 10 |
| 77 | 77 | BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire 49181 (WB) | 3 |
| 78 | 78 | ANY WAY YOU WANT IT JOURNEY/Columbia 1 11213 | 2 |
| 69 | 72 | I SHOULDA LOVED YA NARADA MICHAEL WALDEN/ Atlantic 3631 | 6 |
| 70 | 73 | YOU MIGHT NEED SOMEBODY TURLEY RICHARDS/Atlantic 3645 | 7 |
| 71 | 75 | YEARS WAYNE NEWTON/Aries II 108 | 4 |
| 72 | 74 | WHAT I LIKE ABOUT YOU ROMANTICS/Nemperor 9 7527 (CBS) | 4 |
| 80 | 80 | GIRL WITH THE HUNGRY EYES JEFFERSON STARSHIP/ Grunt 11921 (RCA) | 3 |
| 74 | 79 | IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/ Columbia 1 11198 | 2 |
| 82 | 82 | DESIRE ROCKETS/RSO 1022 | 3 |
| 86 | 86 | CARRIE CLIFF RICHARD/EMI-America 8035 | 2 |
| 77 | 81 | MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186 | 5 |

Continued on Page 24

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|-----|-----|---|---|
| 76 | — | DO RIGHT PAUL DAVIS Bang 9 4808 (CBS) | 1 |
| 87 | 87 | YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627 | 2 |
| 80 | 83 | COMPUTER GAMES YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M) | 5 |
| 90 | 90 | CARS GARY NUMAN/Atco 7211 | 3 |
| — | — | KEEP THE FIRE KENNY LOGGINS/Columbia 1 11215 | 1 |
| — | — | LOVE ON A SHOESTRING CAPTAIN & TENNILLE/ Casablanca 2243 | 1 |
| 91 | 91 | FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485 | 5 |
| — | — | ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829 | 1 |
| 86 | 88 | LOVE ON THE PHONE SUZANNE FELLINI/Casablanca 2242 | 2 |
| — | — | STOMP! BROTHERS JOHNSON/A&M 2216 | 1 |
| 97 | 97 | BABY DON'T GO KARLA BONOFF/Columbia 1 11206 | 3 |
| — | — | OUTSIDE MY WINDOW STEVIE WONDER/Tamla 54308 (Motown) | 1 |
| 99 | 99 | AUTOGRAPH JOHN DENVER/RCA 11915 | 2 |
| 91 | 93 | LOVING YOU WITH MY EYES STARLAND VOCAL BAND/ Windsong 11899 (RCA) | 2 |
| 92 | 94 | LET'S GO ROCK AND ROLL KC & THE SUNSHINE BAND/ TK 1036 | 8 |
| 93 | 95 | BOUNCE, ROCK, SKATE, ROLL, PT. 1 VAUGHAN MASON AND CREW/Brunswick 55548 | 2 |
| 94 | 98 | WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503 | 2 |
| 95 | 96 | DON'T EVER SAY GOODBYE RICK DERRINGER/Blue Sky 9 2788 (CBS) | 3 |
| 96 | — | DON'T CRY FOR ME ARGENTINA FESTIVAL/RSO 1020 | 1 |
| 97 | — | WHITE RHYTHM AND BLUES J. D. SOUTHER/Columbia 1 11196 | 1 |
| 98 | 100 | WONDERING WHERE THE LIONS ARE BRUCE COCKBURN/ Millennium 11786 (RCA) | 2 |
| 99 | 84 | GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion 45007 (Atl) | 7 |
| 100 | 70 | I DON'T LIKE MONDAYS BOOMTOWN RATS/Columbia 1 11117 | 7 |



Record World Album Airplay

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

MARCH 8, 1980

FLASHMAKER



AGAINST THE WIND
BOB SEGER
Capitol

MOST ADDED

- AGAINST THE WIND**—Bob Seger—Capitol (29)
- GET HAPPY**—Elvis Costello—Col (18)
- DEPARTURE**—Journey—Col (16)
- PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col (12)
- SUZANNE FELLINI**—Casablanca (8)
- PRIVATE LIGHTNING**—A&M (8)
- SOLD OUT**—Fools—EMI-America (7)
- LET THE MUSIC DO THE TALKING** (12" single)—Joe Perry Project—Col (6)
- WILLIE NILE**—Arista (6)

WNEW-FM (NEW YORK)

- ADDS:**
- AGAINST THE WIND**—Bob Seger—Capitol
 - SUZANNE FELLINI**—Casablanca
 - LET THE MUSIC DO THE TALKING** (12" single)—Joe Perry Project—Col
 - WILLIE NILE**—Arista
 - PRIVATE LIGHTNING**—A&M
 - RAISIN' CAIN**—Johnny Winter—Blue Sky
 - SMALLCREEP'S DAY**—Michael Rutherford—Passport
 - WHAT'S NEXT**—Frank Marina & Mahogany Rush—Col

HEAVY ACTION (airplay in descending order):

- THE WALL**—Pink Floyd—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- LONDON CALLING**—Clash—Epic
- EAT TO THE BEAT**—Blondie—Chrysalis
- GET HAPPY**—Elvis Costello—Col
- MAD LOVE**—Linda Ronstadt—Asylum
- BAD LUCK STREAK**—Warren Zevon—Asylum
- THIS DAY & AGE**—D. L. Byron—Arista
- UNION JACKS**—Babys—Chrysalis
- MALICE IN WONDERLAND**—Nazareth—A&M

WPIX-FM (NEW YORK)

- ADDS:**
- AGAINST THE WIND**—Bob Seger—Capitol
 - ARGYBARGY**—Squeeze—A&M (import)
 - SUZANNE FELLINI**—Casablanca
 - SOLD OUT**—Fools—EMI-America
- HEAVY ACTION (airplay in descending order):**
- GET HAPPY**—Elvis Costello—Col
 - LONDON CALLING**—Clash—Epic
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet

- MAD LOVE**—Linda Ronstadt—Asylum
- THE PRETENDERS**—Sire
- THIS DAY & AGE**—D.L. Byron—Arista
- THE SPECIALS**—Chrysalis
- END OF THE CENTURY**—Ramones—Sire
- SOLDIER**—Iggy Pop—Arista
- ONE STEP BEYOND**—Madness—Sire

WBOS-FM (BOSTON)

- ADDS:**
- A DIFFERENT KIND OF TENSION**—Buzzcocks—IRS
 - A POP SONG** (single)—Wreckless Eric—Stiff (import)
 - AGAINST THE WIND**—Bob Seger—Capitol
 - DEPARTURE**—Journey—Col
 - GET HAPPY**—Elvis Costello—Col
 - HEARD IT THROUGH THE GRAPEVINE** (single)—Slits—Island (import)
 - LET THE MUSIC DO THE TALKING** (single)—Joe Perry Project—Col
 - LOVE ON THE PHONE** (single)—Suzanne Fellini—Casablanca
 - PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col
 - ROCKERS** (soundtrack)—Mango

HEAVY ACTION (airplay in descending order):

- GET HAPPY**—Elvis Costello—Col
- LOVE STINKS**—J. Geils—EMI-America
- MAD LOVE**—Linda Ronstadt—Asylum
- THE WALL**—Pink Floyd—Col
- THE PRETENDERS**—Sire
- PRIVATE LIGHTNING**—A&M
- SOLD OUT**—Fools—EMI-America
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- BEBE LE STRANGE**—Heart—Epic
- PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col

WLIB-FM (LONG ISLAND)

- ADDS:**
- AGAINST THE WIND**—Bob Seger—Capitol
 - CADILLAC**—Fandango—RCA
 - COMPUTER GAMES**—Mi-Sex—Epic
 - SUZANNE FELLINI**—Casablanca
 - FORTRESS**—Raadmater—Mercury
 - LET THE MUSIC DO THE TALKING** (12" single)—Joe Perry Project—Col
 - SYMPATHY**—John Miles—Arista
 - PRIVATE LIGHTNING**—A&M
 - PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col
 - TWO YEARS IN A PADDED CELL**—Earthquake—Beserkley

HEAVY ACTION (airplay in descending order):

- THE WALL**—Pink Floyd—Col
- GET HAPPY**—Elvis Costello—Col
- BAD LUCK STREAK**—Warren Zevon—Asylum
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE PRETENDERS**—Sire
- ADVENTURES IN UTOPIA**—Utopia—Bearsville
- RAISIN CAIN**—Johnny Winter—Blue Sky
- LOVE STINKS**—J. Geils—EMI-America
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- LONDON CALLING**—Clash—Epic

WILE-FM (NEW HAVEN)

- ADDS:**
- AGAINST THE WIND**—Bob Seger—Capitol
 - GET HAPPY**—Elvis Costello—Col
 - LET THE MUSIC DO THE TALKING** (single)—Joe Perry—Col
 - MAD LOVE**—Linda Ronstadt—Asylum
 - PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col

HEAVY ACTION (airplay in descending order):

- THE WALL**—Pink Floyd—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- BEBE LE STRANGE**—Heart—Epic
- LOVE STINKS**—J. Geils—EMI-America
- VICTIMS OF THE FURY**—Robin Trower—Chrysalis
- ADVENTURES IN UTOPIA**—Utopia—Bearsville
- PERMANENT WAVES**—Rush—Mercury
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- I'M THE MAN**—Joe Jackson—A&M
- PHOENIX**—Dan Fogelberg—Full Moon

WGRB-FM (ALBANY)

- ADDS:**
- AGAINST THE WIND**—Bob Seger—Capitol
 - FLYING DOESN'T HELP**—A. More—Quango (import)
 - WILLIE NILE**—Arista
 - PERISCOPE LIFE**—Kayak—Mercury
 - PRIVATE LIGHTNING**—A&M
 - PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col
 - SMALLCREEP'S DAY**—Michael Rutherford—Passpart
 - SOLD OUT**—Fools—EMI-America
 - THE DUDEK-FINNEGAN-KRUGER BAND**—Cal
 - 3-D**—Polydar

HEAVY ACTION (airplay in descending order):

- GET HAPPY**—Elvis Costello—Col
- MAD LOVE**—Linda Ronstadt—Asylum
- BAD LUCK STREAK**—Warren Zevon—Asylum
- BEBE LE STRANGE**—Heart—Epic
- THE SPECIALS**—Chrysalis
- THE PRETENDERS**—Sire
- LOVE STINKS**—J. Geils—EMI-America
- LONDON CALLING**—Clash—Epic
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- REGGATA DE BLANC**—Palice—A&M

WOUR-FM (UTICA)

- ADDS:**
- AGAINST THE WIND**—Bob Seger—Capitol
 - BUGS TOMORROW**—Casablanca
 - DEPARTURE**—Journey—Col
 - GET HAPPY**—Elvis Costello—Col
 - I ONLY WANT TO BE WITH YOU** (ep)—Taurists—Epic
 - PRIVATE LIGHTNING**—A&M
 - PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col
 - SOLD OUT**—Fools—EMI-America
 - THE REAL LOVE** (single)—Cretones—Planet

HEAVY ACTION (airplay in descending order):

- THE WALL**—Pink Floyd—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- ADVENTURES IN UTOPIA**—Utopia—Bearsville
- CORNERSTONE**—Styx—A&M
- LOVE STINKS**—J. Geils—EMI-America
- PERMANENT WAVES**—Rush—Mercury
- PHOENIX**—Dan Fogelberg—Full Moon
- NO NUKES**—Various Artists—Asylum
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt

WJOL-FM (PHILADELPHIA)

- ADDS:**
- AGAINST THE WIND**—Bob Seger—Capitol
 - CALL ME** (single)—Blondie—Chrysalis
 - SMALLCREEP'S DAY**—Michael Rutherford—Passport
 - THE PLEASURE PRINCIPLE**—Gary Numan—Atco
 - VICTIMS OF THE FURY**—Robin Trower—Chrysalis

HEAVY ACTION (airplay in descending order):

- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- GET HAPPY**—Elvis Costello—Col
- THE WALL**—Pink Floyd—Col
- MAD LOVE**—Linda Ronstadt—Asylum
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- PHOENIX**—Dan Fogelberg—Full Moon
- BEBE LE STRANGE**—Heart—Epic
- BAD LUCK STREAK**—Warren Zevon—Asylum
- HYDRA**—Toto—Col

WMAE-FM (PHILADELPHIA)

- ADDS:**
- AGAINST THE WIND**—Bob Seger—Capitol
 - DEPARTURE**—Journey—Col
 - SUZANNE FELLINI**—Casablanca
 - SMALLCREEP'S DAY**—Michael Rutherford—Passport

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE WALL**—Pink Floyd—Col
- MAD LOVE**—Linda Ronstadt—Asylum
- BEBE LE STRANGE**—Heart—Epic
- PHOENIX**—Dan Fogelberg—Full Moon
- PERMANENT WAVES**—Rush—Mercury
- BAD LUCK STREAK**—Warren Zevon—Asylum
- LONDON CALLING**—Clash—Epic
- CALL ME** (single)—Blondie—Chrysalis
- THE PLEASURE PRINCIPLE**—Gary Numan—Atco

WHTS-FM (WASHINGTON, D.C.)

- ADDS:**
- AGAINST THE WIND**—Bob Seger—Capitol
 - BUGS TOMORROW**—Casablanca

- COMPUTER GAMES**—Mi-Sex—Epic
- WILLIE NILE**—Arista
- SOLD OUT**—Fools—EMI-America
- THE PLANETS**—Motown
- TOO MUCH PRESSURE**—Selectar—Twa Tone (import)

HEAVY ACTION (airplay in descending order):

- HOW CRUEL**—John Armatrading—A&M
- THE PRETENDERS**—Sire
- DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium
- ONE STEP BEYOND**—Madness—Sire
- THE SPECIALS**—Chrysalis
- BAD LUCK STREAK**—Warren Zevon—Asylum
- THE SEARCHERS**—Sire
- PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col
- GET HAPPY**—Elvis Costello—Col
- MAD LOVE**—Linda Ronstadt—Asylum

WKLS-FM (ATLANTA)

- ADDS:**
- CONVENIENCE** (12" single)—Gentle Giant—Col
 - CHRISTOPHER CROSS**—WB
 - END OF THE CENTURY**—Ramones—Sire
 - LONDON CALLING**—Clash—Epic
 - RAISIN CAIN**—Johnny Winter—Blue Sky
 - ROCK 'N' ROLL RESURRECTION**—Mylon LeFevre—Col
 - SUE SAAD & THE NEXT**—Planet
 - THE AGE OF PLASTIC**—Buggles—Island
 - THE FLYING LIZARDS**—Virgin
 - THE PRETENDERS**—Sire

HEAVY ACTION (airplay in descending order):

- CORNERSTONE**—Styx—A&M
- NO BALLADS**—Rockets—RSO
- THE WALL**—Pink Floyd—Col
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- PHOENIX**—Dan Fogelberg—Full Moon
- MALICE IN WONDERLAND**—Nazareth—A&M
- BEBE LE STRANGE**—Heart—Epic
- BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol
- LOVE STINKS**—J. Geils—EMI-America

ZETA-FM (ORLANDO)

- ADDS:**
- AGAINST THE WIND**—Bob Seger—Capitol
 - GET HAPPY**—Elvis Costello—Col
- HEAVY ACTION (airplay in descending order):**
- THE WALL**—Pink Floyd—Col
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - PHOENIX**—Dan Fogelberg—Full Moon
 - DEQUELLO**—ZZ Top—WB
 - BEBE LE STRANGE**—Heart—Epic
 - THE LONG RUN**—Eagles—Asylum
 - MAD LOVE**—Linda Ronstadt—Asylum
 - MOLLY HATCHET**—Epic
 - ADVENTURES IN UTOPIA**—Utopia—Bearsville
 - LOVE STINKS**—J. Geils—EMI-America

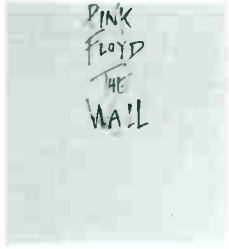
All listings from key progressive stations around the country are in descending order except where otherwise noted.

Record World Album Airplay



MARCH 8, 1980

TOP AIRPLAY



THE WALL
PINK FLOYD
Col

MOST AIRPLAY

- THE WALL—Pink Floyd—Col (27)
- DAMN THE TORPEDOES—Tom Petty—Backstreet (27)
- LOVE STINKS—J. Geils—EMI—America (24)
- BEBE LE STRANGE—Heart—Epic (20)
- MAD LOVE—Linda Ronstadt—Asylum (20)
- PHOENIX—Dan Fogelberg—Full Moon (14)
- BAD LUCK STREAK—Warren Zevon—Asylum (13)
- PERMANENT WAVES—Rush—Mercury (13)
- LONDON CALLING—Clash—Epic (12)
- THE PRETENDERS—Sire (12)

WISN-FM / FT. LAUDERDALE

- ADDS:**
- AGAINST THE WIND—Bob Seger—Capitol
 - GET HAPPY—Elvis Costello—Col
 - ON—Off Broadway—Atlantic

- HEAVY ACTION (airplay descending order):**
- THE WALL—Pink Floyd—Col
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - UNION JACKS—Babys—Chrysalis
 - CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektro
 - MAD LOVE—Linda Ronstadt—Asylum
 - PERMANENT WAVES—Rush—Mercury
 - THE LONG RUN—Eagles—Asylum
 - THE PRETENDERS—Sire
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - DEGUELLO—ZZ Top—WB

WNMS-FM / CLEVELAND

- ADDS:**
- BRYAN ADAMS—A&M
 - AGAINST THE WIND—Bob Seger—Capitol
 - DEPARTURE—Journey—Col
 - SUZANNE FELLINI—Cosoblanca
 - FLEX—Lene Lovich—Stiff/Epic
 - GAMES WITHOUT FRONTIERS (single)—Peter Gabriel—Charismo (import)
 - GOING ON (single)—Beach Boys—Coribou
 - WILLIE NILE—Arista
 - SAVE ME (single)—Queen—EMI (import)
 - SMALLCREEP'S DAY—Michael Rutherford—Passport

- HEAVY ACTION (airplay in descending order):**
- BEBE LE STRANGE—Heart—Epic

- THE WALL—Pink Floyd—Col
- LOVE STINKS—J. Geils—EMI—America
- BAD LUCK STREAK—Warren Zevon—Asylum
- THE PRETENDERS—Sire
- MAD LOVE—Linda Ronstadt—Asylum
- LONDON CALLING—Clash—Epic
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- ADVENTURES IN UTOPIA—Utopia—Beersville
- BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol

WYSN-FM / DENVER

- ADDS:**
- AGAINST THE WIND—Bob Seger—Capitol
 - DEPARTURE—Journey—Col
 - GET HAPPY—Elvis Costello—Col
 - I ONLY WANT TO BE WITH YOU (ep)—Tourists—Epic
 - LET THE MUSIC DO THE TALKING (12 single)—Joe Perry Project—Col

- HEAVY ACTION (airplay in descending order):**
- THE WALL—Pink Floyd—Col
 - PHOENIX—Dan Fogelberg—Full Moon
 - PERMANENT WAVES—Rush—Mercury
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - ON—Off Broadway—Atlantic
 - BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
 - UNION JACKS—Babys—Chrysalis
 - MALICE IN WONDERLAND—Nazareth—A&M
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - DEGUELLO—ZZ Top—WB

WBEZ-FM / CHICAGO

- ADDS:**
- AGAINST THE WIND—Bob Seger—Capitol
 - ANGEL CITY (aor sampler)—Epic
 - DEPARTURE—Journey—Col
 - JUST TESTING—Wishbone Ash—MCA
 - PRIVATE LIGHTNING—A&M
 - STREET BEAT—Tom Scott—Col
 - TWO YEARS IN A PADDED CELL—Earthquake—Beserkley

- HEAVY ACTION (airplay in descending order):**
- GET HAPPY—Elvis Costello—Col
 - THE WALL—Pink Floyd—Col
 - MAD LOVE—Linda Ronstadt—Asylum
 - ADVENTURES IN UTOPIA—Utopia—Beersville
 - THE SPECIALS—Chrysalis
 - END OF THE CENTURY—Ramones—Sire
 - LONDON CALLING—Clash—Epic
 - BAD LUCK STREAK—Warren Zevon—Asylum
 - DRUMS & WIRES—XTC—Virgin
 - DEGUELLO—ZZ Top—WB

WDDP-FM / NASHVILLE

- ADDS:**
- AGAINST THE WIND—Bob Seger—Capitol
 - CALL ME (single)—Blondie—Chrysalis
 - DEPARTURE—Journey—Col
 - GET HAPPY—Elvis Costello—Col
 - THE PRETENDERS—Sire

- HEAVY ACTION (airplay in descending order):**
- THE WALL—Pink Floyd—Col
 - PHOENIX—Dan Fogelberg—Full Moon
 - BEBE LE STRANGE—Heart—Epic
 - PERMANENT WAVES—Rush—Mercury
 - TUSK—Fleetwood Mac—WB
 - NO NUKES—Various Artists—Asylum
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - THE LONG RUN—Eagles—Asylum
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - KEEP THE FIRE—Kenny Loggins—Col

WOMX-FM / MILWAUKEE

- ADDS:**
- END OF THE CENTURY—Ramones—Sire
 - GET HAPPY—Elvis Costello—Col
 - MAD LOVE—Linda Ronstadt—Asylum
 - SYLVAIN SYLVAIN—RCA

- HEAVY ACTION (airplay in descending order):**
- THE WALL—Pink Floyd—Col
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - PHOENIX—Dan Fogelberg—Full Moon
 - BEBE LE STRANGE—Heart—Epic
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - THE LONG RUN—Eagles—Asylum
 - IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
 - LOVE STINKS—J. Geils—EMI—America
 - PERMANENT WAVES—Rush—Mercury
 - UNION JACKS—Babys—Chrysalis

KZEW-FM / DALLAS

- ADDS:**
- AGAINST THE WIND—Bob Seger—Capitol
 - DEPARTURE—Journey—Col
 - GET HAPPY—Elvis Costello—Col
 - PEARL HARBOR & THE EXPLOSIONS—Sire
 - PRIVATE LIGHTNING—A&M

- HEAVY ACTION (airplay in descending order):**
- DAMN THE TORPEDOES—Tom Petty—Backstreet
 - THE WALL—Pink Floyd—Col
 - IN THROUGH THE OUT DOOR—Led Zeppelin—Swon Song
 - BEBE LE STRANGE—Heart—Epic
 - UNION JACKS—Babys—Chrysalis
 - MAD LOVE—Linda Ronstadt—Asylum
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - DEGUELLO—ZZ Top—WB
 - BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
 - CORNERSTONE—Styx—A&M

KLOI-FM / HOUSTON

- ADDS:**
- AGAINST THE WIND—Bob Seger—Capitol
 - CADILLAC—Fandango—RCA
 - GET HAPPY—Elvis Costello—Col
 - SYMPATHY—John Miles—Arista
 - SOLD OUT—Fools—EMI—America
 - VAN WILKES—Mercury

- HEAVY ACTION (airplay in descending order):**
- BEBE LE STRANGE—Heart—Epic
 - BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol

- MAD LOVE—Linda Ronstadt—Asylum
- LOVE STINKS—J. Geils—EMI—America
- NO BALLADS—Rockets—RSO
- PERMANENT WAVES—Rush—Mercury
- THE WALL—Pink Floyd—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- MALICE IN WONDERLAND—Nazareth—A&M
- VICTIMS OF THE FURY—Robin Trower—Chrysalis

KFPM-FM / DENVER

- ADDS:**
- AGAINST THE WIND—Bob Seger—Capitol
 - BAD LUCK STREAK—Warren Zevon—Asylum
 - DEPARTURE—Journey—Col
 - GET HAPPY—Elvis Costello—Col
 - INNUENDO—Donny Kortchmar—Asylum
 - PRIVATE LIGHTNING—A&M
 - SURVIVOR—Scotti Bros

- HEAVY ACTION (airplay in descending order):**
- UNION JACKS—Babys—Chrysalis
 - TUSK—Fleetwood Mac—WB
 - LOVE STINKS—J. Geils—EMI—America
 - BEBE LE STRANGE—Heart—Epic
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - THE WALL—Pink Floyd—Col
 - MAD LOVE—Linda Ronstadt—Asylum
 - PERMANENT WAVES—Rush—Mercury
 - DEGUELLO—ZZ Top—WB

KJIS-FM / SAN JOSE

- ADDS:**
- AGAINST THE WIND—Bob Seger—Capitol
 - DEPARTURE—Journey—Col
 - PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
 - SOLD OUT—Fools—EMI—America
 - ZERO HOUR (single)—Plimsouls—Beat

- HEAVY ACTION (airplay in descending order):**
- THIS DAY & AGE—D.L. Byron—Arista
 - BAD LUCK STREAK—Warren Zevon—Asylum
 - UNION JACKS—Baby—Chrysalis
 - LONDON CALLING—Clash—Epic
 - LOVE STINKS—J. Geils—EMI—America
 - END OF THE CENTURY—Ramones—Sire
 - PEARL HARBOR & THE EXPLOSIONS—WB
 - NO BALLADS—Rockets—RSO
 - THE CALL OF THE WILD—Max Demian Bond—RCA
 - SUE SAAD & THE NEXT—Planet

KJAC-FM / LONG BEACH

- ADDS:**
- AGAINST THE WIND—Bob Seger—Capitol
 - DEPARTURE—Journey—Col
 - GET HAPPY—Elvis Costello—Col
 - PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col

- HEAVY ACTION (airplay in descending order):**
- THE WALL—Pink Floyd—Col
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - THE PRETENDERS—Sire

- THE LONG RUN—Eagles—Asylum
- CORNERSTONE—Styx—A&M
- THE FLYING LIZARDS—Virgin
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swon Song
- NIGHT IN THE RUTS—Aerosmith—Col
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- LOVE STINKS—J. Geils—EMI—America

KZOK-FM / SEATTLE

- ADDS:**
- AGAINST THE WIND—Bob Seger—Capitol
 - DEPARTURE—Journey—Col
 - HEAVY ACTION (airplay in descending order):
 - THE WALL—Pink Floyd—Col
 - SUE SAAD & THE NEXT—Planet
 - LOVE STINKS—J. Geils—EMI—America
 - NO BALLADS—Rockets—RSO
 - THE PLEASURE PRINCIPLE—Gary Numan—Atco
 - DEGUELLO—ZZ Top—WB
 - THIS DAY & AGE—D.L. Byron—Arista
 - PERMANENT WAVES—Rush—Mercury
 - BEBE LE STRANGE—Heart—Epic
 - ON—Off Broadway—Atlantic

KZEL-FM / EUGENE

- HEAVY ACTION (airplay descending order):**
- GET HAPPY—Elvis Costello—Col
 - MAD LOVE—Linda Ronstadt—Asylum
 - THE PRETENDERS—Sire
 - BEBE LE STRANGE—Heart—Epic
 - BAD LUCK STREAK—Warren Zevon—Asylum
 - AGAINST THE WIND—Bob Seger—Capitol
 - VICTIMS OF THE FURY—Robin Trower—Chrysalis
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - LOVE STINKS—J. Geils—EMI—America
 - INNUENDO—Danny Kortchmar—Asylum

KZAM-FM / SEATTLE

- ADDS:**
- A DIFFERENT KIND OF TENSION—Buzzcocks—IRS
 - DAWN OF THE DICKIES—Dickies—A&M
 - GET HAPPY—Elvis Costello—Col
 - PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
 - HEAVY ACTION (airplay descending order):
 - THE VERY DAB—Fingerpritz—Virgin Intl.
 - END OF THE CENTURY—Ramones—Sire
 - THE PRETENDERS—Sire
 - BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
 - THE BIGGEST PRIZE IN SPORT—999 Polydor
 - LONDON CALLING—Clash—Epic
 - EAT TO THE BEAT—Blondie—Chrysalis
 - THE ROMANTICS—Nemperor
 - UNION JACKS—Babys—Chrysalis
 - THE WALL—Pink Floyd—Col

35 stations reporting this week.
In addition to those printed are:
WBAB-FM WCMF-FM KQRS-FM
WCOZ-FM WYDD-FM KFML-AM
WBLM-FM WQDR-FM KAWY-FM

Radio Replay

By MARC KIRKEBY

■ VERNE: **Richard P. Verne** was named president of NBC Radio last week, filling a post that had (nominally) been open since the departure of **Jack Thayer** 18 months ago. Verne has been shepherding the rebuilding of the NBC radio network and its young-adult offshoot, the Source, since April 1978, and has been with the corporation since 1973. Verne reports to **Irwin Segelstein**, president, NBC television stations and network since 1978. Two other appointments roughly coincide with the Verne promotion: **Ray Gardella** becomes VP for affiliate relations for the NBC radio network and the Source; **Charles Strehan** is named VP of marketing development for both networks.

MEANWHILE BACK IN ATLANTA **Lee Abrams** and the **Burkhart/Abrams** consultants were hosting the Superstars format's first convention, drawing more than 200 program directors, station managers and guests to the Atlanta Hilton for seminars and socializing. This is the first such meeting for **Burkhart/Abrams**, whose Superstars client list now numbers about 65 stations—not a bad growth rate for five years. Among the guest speakers, by the way, was **Richard P. Verne**.

ADULT ROCK: Did someone say audience fragmentation? The most intriguing thing about **WDAI-FM/Chicago's** announcement last week that it would switch in April from disco to 'adult rock' is the rather fine edge PD **Matthew Clenott** plans to put on his new format. **WDAI** faces significant adult/contemporary competition on the FM band from **WFYR** and **WBBM**; it must also contend with AOR stations to the left (**WXRT**) and right (**WLUP**) of center. So 'DAI will play "hit music for adults," Clenott says, "whatever songs are hits with an audience out of high school." His station won't sound as soft as its A/C competitors, and will be set apart by a highly produced presentation that many listeners may take for top 40. The favorite songs of 'DAI's target audience—basically 25-34 year-olds, expanding to 18-49—will be determined by store reports, 'ears,' and questionnaires for record buyers much like the ones used in **Burkhart/Abrams'** research. The reason behind the unusual month-early announcement of the format change, Clenott adds, was the keeping of a promise made to advertisers during the disco format's recent troubles, that 'DAI would inform its sponsors of any format change a month in advance and permit them to change their buys if they chose. If you're wondering whether there are enough 18-49 year-old Chicago listeners to keep all these stations happy (let's not forget **WGN**, either) . . . well, so am I. Watch this space.

MOVES: **Clay Gish**, PD of **KRBE/Houston**, resigns after six years, apparently headed for a record company job, although reports of other staff changes at the station, or a move from pop to country, appear to be unfounded. **GM Bob Fauser** will oversee programming for the time being . . . **Captain Ken Shelton**, one of Boston's best-known album-rock personalities, joins **WBCN-FM** there as midday jock, replacing **Matt Siegel**, who is leaving the station to pursue a career in television. Shelton was most recently music director and afternoon-drive personality at **WEEL-FM/Boston** . . . **Carlos de Jesus** is named assistant PD of **WKTU-FM/New York** in addition to his part-time air duties . . . **Don Geronimo** moves from **WDRQ/Detroit** to **WPGC/Washington** in the evening air shift . . . **Greg Austin** named assistant PD at **KDWB/Minneapolis**, moving from **KSTP** across town; **Pamela Abresch** is promoted to MD at **KDWB** . . . PD **Steve Davis** is looking for a morning man at **WKXX/Birmingham, Ala.**; call Steve at (205) 252-2100. Salary is open . . . **Matt Clenott** is seeking news people for his new format at **WDAI/Chicago**; if you have a "creative writing style and engaging delivery" send resumes and tapes to Matt at 360 N. Michigan Ave., Chicago 60601 . . . **Don Riley** becomes PD at **WKMI/Kalamazoo**, replacing **Jim Higgs**, who continues in morning drive . . . New lineup at **KOFM/Oklahoma City**; PD **Mike Miller** 6-10 a.m., **Les Michaels** 10-2, **Pat Murphy** 2-6, **Ken Barlow** 6-10, **Lee Taylor** 10-2 a.m., and **Jeff Edwards** 2-6 a.m. . . another new lineup, this one at **WPEZ/Pittsburgh**; **John DeBella** 6-10 a.m., **Herb Crowe** 10-noon, **Pam Godfrey** noon-4, **Kelly Randall** 4-8, **Jim**
(Continued on page 85)

FCC Announces Plans For New FM Assignments

By BILL HOLLAND

■ WASHINGTON — The Federal Communications Commission has announced a plan which would result in the availability of new FM radio assignments.

The plan would modify the existing FM broadcasting rules to increase the number of assignments through the creation of "new classes of stations" determined through antenna height and power.

Presently there are three classes of FM stations, A, B and C, with A being the smallest and least powerful. The FCC notice of proposed rulemaking, issued this past week, would create two new classes, B¹ and C¹.

New Classes

A B¹ station would have an antenna height and power between the already established A and B stations. A C¹ station would belong between the B and C categories.

The FCC plan, based on an equation relating antenna height and power to specific "mileage separations" between the various kinds of stations, would allow more facilities to be created, by

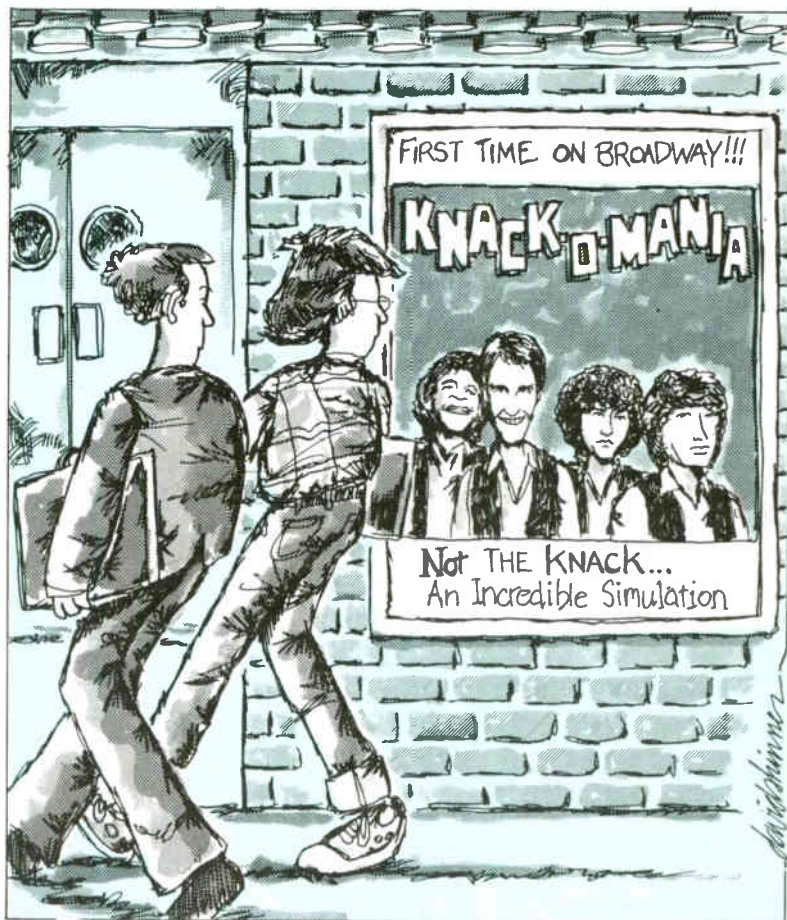
carefully determining station ranges so that larger stations and smaller ones would not interfere with each other.

Another aspect of the proposal is allowing existing stations to operate for three years at existing real power levels, as opposed to the possibly higher power outputs allocated to them by present FCC rules. At the end of three years, however, if the stations have not updated or increased their real power to the FCC allocation levels, then they would be re-classified as a lower class.

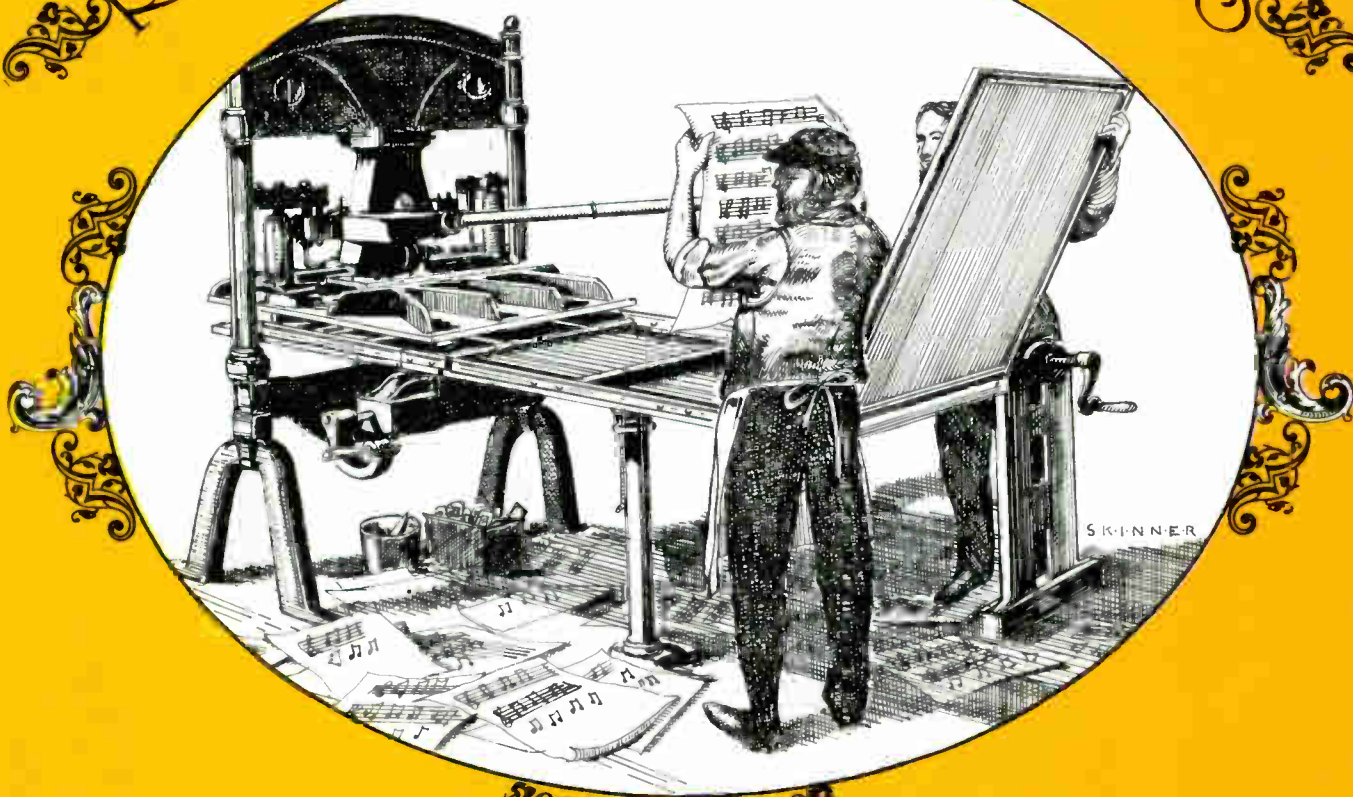
"We want stations to be able to upgrade their facilities," an FCC spokesperson told RW, "but we also want to make room for new stations if they (the established stations) should decide not to come up to their class power ratings."

Another aspect of the proposal is the possible re-arrangement of Class A stations into B and C classes. Of the 100 channels on the FM band, the first 20 are for Class A only. There are then 80 channels for B and C classes, the

(Continued on page 85)



RECORD WORLD PRESENTS



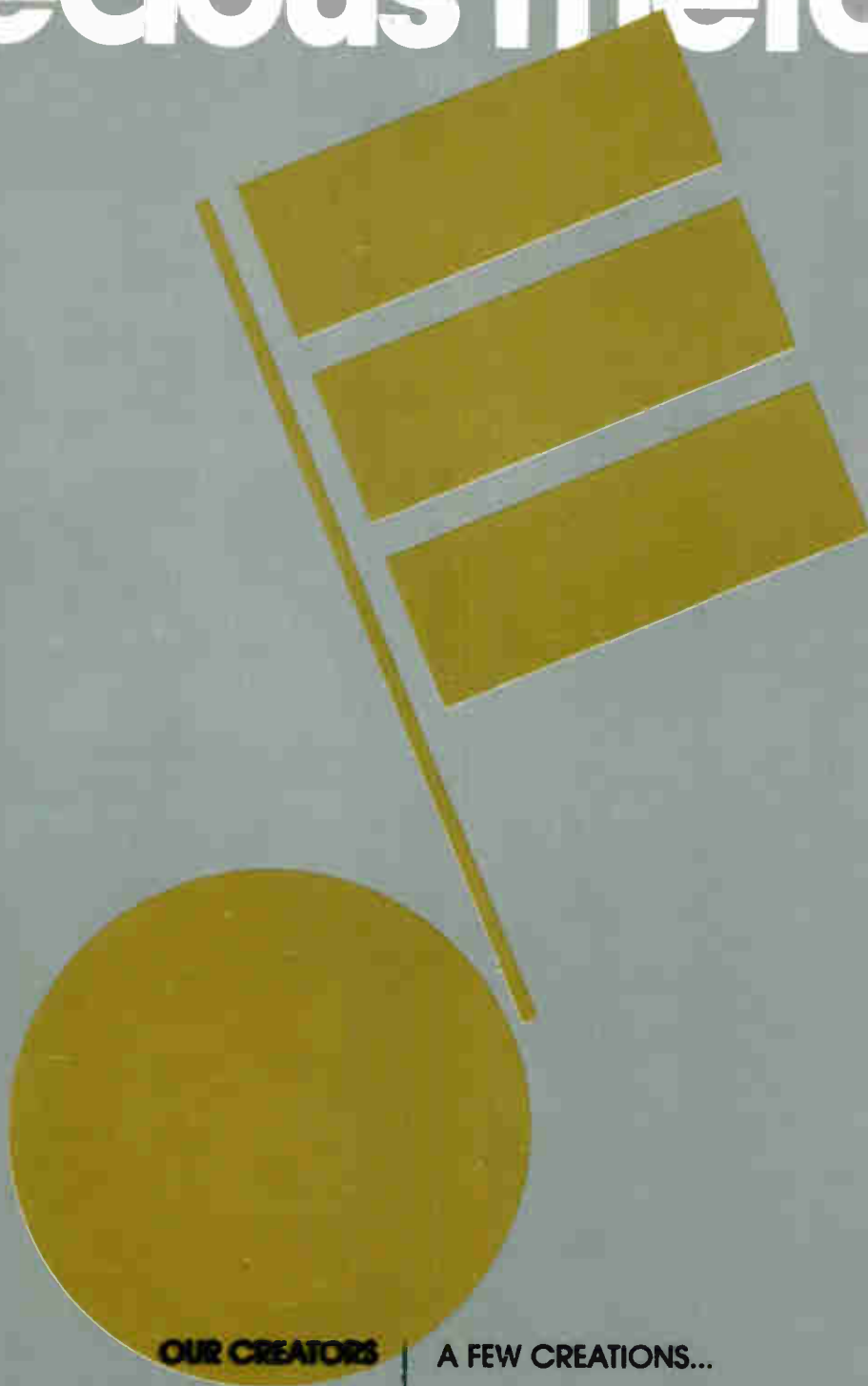
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MARCH 8, 1980

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REO Speedwagon, Savannah Band, Tom Saviano,
Sue Sheridan, Livingston Taylor, Jim Webb,
David Wolfert

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Can Do It • I'll Come Running • Groovin' • Candida •
Honeybee • I Like Dreamin' • Keep On Singing • Poor
Side Of Town • Black Pearl • Up, Up And Away • By
The Time I Get To Phoenix*

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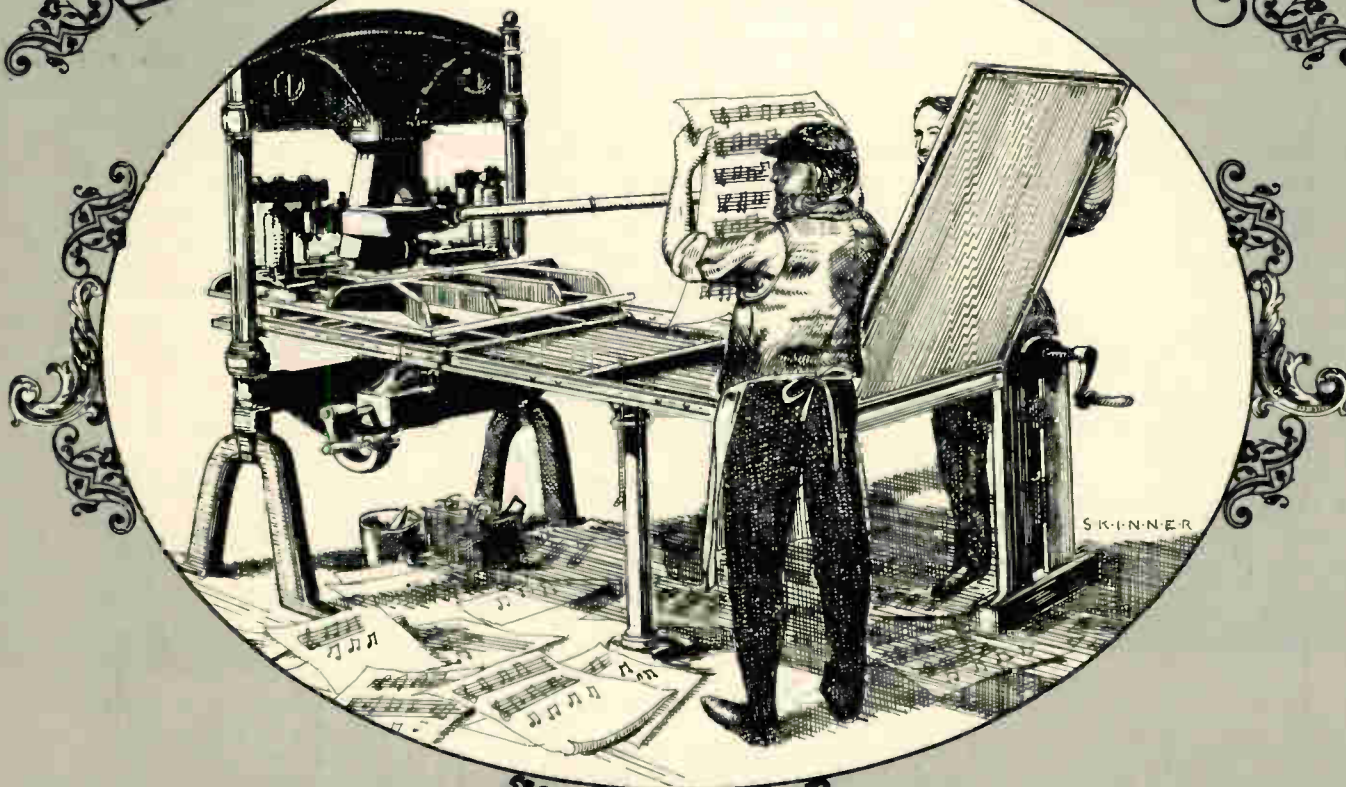
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RECORD WORLD PRESENTS



Music publishing, like the rest of the related music businesses, suffered somewhat under the tight economic pressures of 1979. However, while revenues were down, publishers' positions as developers and nurturers of the raw talent from which the rest of the business must draw never diminished.

Music publishing is the process which, historically, changed art into business. Over the past centuries, the people who have chosen publishing as their profession have never forgotten, even in the worst of times, that their first responsibility is to the creators...the songwriters.

With the continuing development of technologies for the use of music and the refinement of the global character of the business of music, music publishers' roles as protectors and refiners of the creative process will surely continue to grow.

Record World salutes music publishing with this fourth annual special for the vital part it has played and continues to play in the development of the modern music industry. ♪

N.Y.-Based Pubberies Prime the Hit Pump

■ From the days of Tin Pan Alley up to the present, New York City has been the mega-center of the music publishing industry. Although the business has dispersed somewhat throughout the greater midtown area, the business here continues to thrive via the concrete pavements of the city.

New York publishers have, like those in the rest of the business, seen better economic days than those most recently passed but cite successes in a number of musical areas and venues and remain, as always, optimistic about the future.

April-Blackwood

■ Buoyed by more than 500 new recorded cuts plus 150 covers of 140 songs, April-Blackwood Music—CBS Records' domestic music publishing wing—achieved its best year ever in 1979 both financially and creatively.

According to Rick Smith, A-B's VP and GM who is completing his second year at the helm, "through the success of deals concluded in '78 and some attractive new signings in '79, we've been able to overcome the severe shortfalls experienced in the U.S. records business. And, with numerous successful cover recordings and our continued growth in print, we have further capitalized on the overall strengthening of our roster."

Billy Joel's "52nd Street" and three hit singles off the album were strong contributors to A-B's mechanical income in 1979. A-B also completed its first year of a joint venture with Don Kirshner, which brought two new albums by Kansas.

The reemergence of rock was another important factor in A-B's 1979 success. Russ Ballard continued as one of A-B's most covered writers, and by October he completed one full year of chart representation via covers from Ace Frehley, the Pointer Sisters, Wild Cherry, Hot Chocolate, and Rex Smith. His own next album releases on Epic in April.

Continuing with rock, A-B signed Walter Egan, who delivered a top 20 cover hit "Hot Summer Nights" by Night—whom A-B is now signing for self-contained songs. 1979 also saw the reappearance of renowned rocker Ian Hunter and the release of his high-chart "You're Never Alone With A Schizophrenic."

Through ties to its CBS U.K. affiliate and to Heath-Levy Music, A-B shared in the British-based New Wave explosion. The Heath-Levy catalogue generated numerous cuts by rockers Ian Dury, Nick Lowe, Dave Edmunds, Judas Priest, and chart-climbing Gary Numan as well as covers from Cliff Richard, Rachel Sweet, Dotie West, and #1 disco record

"Here Comes that Sound Again" by Love Deluxe.

Major new deals were concluded in 1979 with Dan Fogelberg's Hickory Grove Music—now high on the charts with "Phoenix" and the hit single "Longer"—and with Jet Music for ELO. Other key signings include producer-songwriters Spencer Proffer, who achieved notable success with Billy Thorpe's "Children of the Sun," and Patrick Henderson, composer of B.T. Express' current single "Heart of Fire." Additionally, A-B signed long-term deals with the Emotions, Billy Cobham, singer-songwriter Susan Collins (who has an upcoming album on Millennium), the Laughing Dogs, and the newly-released act Chisholm-Spence on Columbia.

A-B's Nashville office, after being restarted 2 years ago, is now in full creative stride. From local writers, including Jerry Foster & Bill Rice, Roger Murrah, Chris Waters, and Keith Stegall, and from relationships with Larry Butler, Jerry Fuller, and Nelson Larkin, A-B has achieved over 150 recordings since the office began. Notable are current charted singles by Dr. Hook, Don King, Mel Street, and Reba McEntire.

Finally, on the print side, a business A-B entered in 1978, revenues for 1979 were up 50 percent.

Belwin-Mills Music

■ It's been an exciting year of changes for Belwin-Mills Publishing Corporation beginning with its acquisition by Esquire Inc. in January of 1979. Executive and talent additions, the rebuilding of their pop music department, upcoming major projects, and the relocation of offices are all healthy signs of the company's prosperous year and vigorous expansion into new areas.

Following the Esquire acquisition, management officials and international representatives from both companies met in London to discuss opportunities for development and expansion in the European market. The Belwin-Mills network already includes offices and representatives in England, Denmark, France, Germany, Holland, Norway and Sweden, which are primarily responsible for its leadership there in the publication of instructional course material.

The European connection is especially prominent in Belwin-Mills' upcoming publication of the 87-volume collected works of the Russian master, Sergei Prokofieff. Many titles, originally published in Russia, and long out of print, have never before been available in the United States. The idea for the Prokofieff collection was conceived in 1978, for the 25th anniversary of the

prolific contemporary composer's death. Belwin-Mills will design, print, package and distribute worldwide this milestone project.

Belwin-Mills is also in the final stages of pre-production for their first co-production venture of a major Broadway show. The production will be based on the music of Duke Ellington and is scheduled for an out-of-town opening later this year. "For the first time, Belwin-Mills will be involved in the creation and entire conceptual production of a Broadway show," said Burton L. Litwin, vice president of Belwin-Mills. More than 300 Ellington compositions—through the late '30s era—are included in the Belwin-Mills catalogue.

1979 saw Belwin-Mills streamline and consolidate their operations by relocating in new offices at 1716 Broadway, Manhattan, where pop and serious music, and rental divisions are housed. The sales and printing operations continue to operate from the firm's Melville, New York plant. The company also made arrangements with an outside studio for the availability of studio time and space for the production of demos and masters in 16- and 24-track modes. "We recognize that it is essential to present new material and to artists and producers in the most professional and contemporary way possible, not only to best enhance the material but also to serve the best interests of the composers," said Litwin.

Bryan Kent Beede, a songwriter who in the past worked with Robin Zander of Cheap Trick, was recently signed by Belwin-Mills to add some muscle to their staff of contemporary composers. "We're not really a top 40 house," said Litwin.

Blendingwell Music

■ Bob Esposito, vice president and general manager of Blendingwell Music reports that the publishing arm of Cashwest/Lifesong Records has been and will continue to be a very active firm moving into the 1980s.

The Nashville office, headed by Karen Conrad, has been actively seeking out writers and signing new material over the past year. Conrad's background includes working for ASCAP in Nashville as assistant to Ed Shea, as well as professional manager for the music catalogues of Jimmy Buffett.

In 1979 the Blendingwell/Sister John Music firms have represented chart recordings by: Dean Friedman ("Lucky Stars"), Corbin and Hanner ("America's Sweetheart"), Mel Tillis ("Blind In Love"), Lois Kaye ("Drown In The Flood"), and Gail Davies ("Someone Is Looking For Someone Like You"). Cover records will be re-

leased shortly by Chaka (WB), Engelbert Humperdinck (Epic), George Hamilton IV (MCA), City Streets (RCA), Stephanie Winslow (Warner-Curb), Oak Ridge Boys (MCA), Jerry Reed (RCA), Spinners (Atlantic), Laura Branigan (Atlantic), Joe Dassin (EMI) and Cleo Laine (RCA, U.K.).

New acquisitions to the catalogue over the past year have been penned by Michael Muirgrage and Charles Fleischer, Denny Henson, Bob Corbin and Dave Hanner, Kathy Baillie and Michael Bonagura, Carol and Mary Beth Anderson, Carol Chase, Ronnie Rogers, Jim Zimmerman and Carmine DeStefano, Mike Loschen and Jerry Lane, Jr. The Blendingwell/Sister John catalogues also contain the creative works of Jim Croce, Dion, Henry Gross, Dean Friedman, Joey George, Nina Kahle, John Palumbo, Gary Burr and Ray Dahrouge.

Tommy West has just completed recording two LPs with artist/writers. The first, Ed Bruce, has already been placed with MCA Records. His first single, "Diane," was recently released and an album will follow. The second LP is by artists/writers Corbin and Hanner who recently received very strong acceptance for their songs. Mel Tillis had a top 10 country single, Bob Corbin's "Blind In Love" and The Oak Ridge Boys new album contains Dave Hanner's "Beautiful You."

CAM Music Group

■ The CAM Music Group, one of New York's thriving combination production/publishing companies, is headed up by Victor Benedetto with Faye Rosen as general professional manager and Peter Hay as director of A&R.

CAM, which publishes the works of Eric Carmen and other pop/rock songwriters, has had a full year of activity on their rock material. According to Benedetto: "My feeling is that rock 'n' roll has always been around, even through the disco and new wave music funds. We're very rock 'n' roll-minded and we never went through a slow period over the last 10 years."

Just released or upcoming from CAM catalogue are the Currie Sisters' version of Carmen's "Overnight Sensation (Hit Record)" as well as Joey Travolta's cut of Carmen's "Temporary Hero." The contemporary jazz song "Carnival Lady" has been released by Eddie Daniels on Columbia Records. It was written and produced by Ettore Stratta. Cher has picked another Carmen composition for her next album and Capitol Records artist Kenny Dale is cutting a new country-pop song, "Wish We Were Heroes,"

(Continued on page 10)



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- AQUARIUS
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- MOCKINGBIRD
- LITTLE THINGS MEAN A LOT
- HURT
- ALL SHOOK UP
- GOLDFINGER
- LET THE GOOD TIMES ROLL
- DIAMONDS ARE FOREVER
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- EASY TO BE HARD
- RUEBEN JAMES
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- TAKING A CHANCE ON LOVE

- VOLARE
- LOVE IS A MANY-SPLENDORED THING
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- WINDMILLS OF YOUR MIND
- NOBODY DOES IT BETTER
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- SINGIN' IN THE RAIN
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- MOONRAKER
- LET THE SUNSHINE IN
- WASTED DAYS, WASTED NIGHTS
- DEEP PURPLE
- THE SHADOW OF YOUR SMILE
- SOMEWHERE, MY LOVE
- I'M ALWAYS CHASING RAINBOWS
- ANCHORS AWEIGH
- WHAT ARE YOU DOING THE REST OF YOUR LIFE?
- YOU DON'T HAVE TO SAY YOU LOVE ME
- MY BLUE HEAVEN
- LAURA
- EBB TIDE
- TROLLEY SONG
- LIVE AND LET DIE
- ALL I EVER NEED IS YOU

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30-39—Music Expert
19-29—You Pass
10-18—You Fail

0-9—A career move from the creative area to sales or accounting may be in order.

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Coast-Based Publishers Foresee Period of Growth

■ Where 1979 saw record companies, distributors and retailers grappling with a much-publicized sales slump and threatened profitability due to massive product returns early in the year, music publishers were in many instances expanding their operations, led by several newer majors whose rapid catalogue growth has been mirrored by staff increases.

Nowhere was this trend more apparent than in Los Angeles, increasingly the hub of an active and diversified music publishing scene. Publishers here as elsewhere face the inevitable impact of last year's slump on current income, yet several factors appear to be offsetting that negative.

Chief among the pluses this year was the apparent growth of cover activity, despite the trend in recent years toward concentration of self-contained acts by record companies and radio station programmers. Disco, new wave and country all provided new life for venerable catalogue copyrights, helping hits from earlier decades to garner new activity—and reflecting a traditional publisher's goal of developing adaptable compositions that can fit any style of arrangement or production.

Today, west coast publishers represent a broader spectrum of artists and styles than ever. Major pop, country, rock, disco, black and jazz copyrights, along with symphonic and concert works, are emanating from publishers here. Also experiencing substantial growth is the field of contemporary sacred music, which boasts a major market, as well as a major creative arena, in Southern California and throughout the west.

Almo-Irving

■ With its established roster of staff and performing writers garnering strong activity, and a small but potent group of newly-signed artist-writers yielding added chart and sales exposure, Almo-Irving Music captured over 35 chart records spanning new wave, disco, adult contemporary, rock, pop and jazz.

The A&M Records publishing arm signed four major writers during 1979, all with major recording deals. Included are songwriter, producer and musician David Foster, now producing via his own production company; Brenda Russell, whose A&M solo debut scored via the hit single, "So Good, So Right;" England's Dire Straits, featuring songwriter, singer and guitarist Mark Knopfler, whose "Sultans Of Swing" established the quartet worldwide; and reggae legend Jimmy Cliff, whose new association with

Almo-Irving represents something of a reunion as well, since his first U.S. releases came via A&M over a decade ago.

Meanwhile, other top Almo-Irving writers included Allee Willis. David Lasley, John Farrar and such self-contained acts as Supertramp, Joe Jackson, Peter Frampton, Styx and A&M founder and recent chart topper Herb Alpert, whose "Rise" was among the most active instrumental works in years.

Among the most active copyrights were Supertramp's "The Logical Song," "Goodbye Stranger" and "Take The Long Way Home;" Earth, Wind and Fire's "Boogie Wonderland" and "September," both written by Allee Willis and David Lasley in association with Maurice White; Rita Coolidge's "I'd Rather Leave While I'm In Love," written by Peter Allen and Carole Bayer Sager, also represented by Melissa Manchester's version of "Don't Cry Out Loud;" Earth, Wind and Fire's "After The Love Is Gone," another collaborative work; Alpert's "Rise;" Joe Jackson's "Is She Really Going Out With Him;" and Olivia Newton-John's "Totally Hot" and "A Little More Love," both by John Farrar.

Under the supervision of president Chuck Kaye and vice president Lance Freed, Almo-Irving, like its parent company, A&M, responded to the year's adverse economic profile through a substantial review of the company's fiscal and operational position, leading to some minor staff consolidations. Overall, though, the creative sector was untouched, according to Almo-Irving management, and its output unaffected.

Arista

■ Formed in 1977, Arista Music Publishing Group has quickly grown to incorporate a broad range of active copyrights spurred by chart acceptance in virtually every area of contemporary music. Headed since its inception by Billy Meshel, vice president and general manager, the company's primary outlets are Arista Music (ASCAP) and Careers Music (BMI).

Easily among its most prolific sources of material is the team of Nicky Chinn and Mike Chapman, whose Chinnichap organization has matched a high production profile with the team's continued visibility as writers, notably via Suzi Quatro's top five hit with "Stumblin' In." Also scoring through airplay and chart acceptance was Robert John, whose "Sad Eyes" garnered a number one hit for publisher Arista and EMI-America/United Artists Records.

Arista Records' GQ, meanwhile,

proved a potent crossover act, via its "Disco Nights" album and single, which both charted high in pop and r&b; the title single was bolstered by the subsequent release of "Make My Dreams A Reality," carrying the LP into the top 10.

Other top Arista writers include Gregg Diamond, recently resigned to the company; Billy Thorpe, whose "Children of the Sun" album established him at AOR radio; and Delegation, signed last year.

Country coverage include seven top 20 country chart singles, including hits by Dave and Sugar ("Stay With Me," another Chinnichap work contributing to upwards of 40 covers for the team this year) and Randy Barlow's "Lay Back In The Arms of Someone," also a Chinn-Chapman effort. And in disco, Arista provided hits for Gregg Diamond, Phyllis Hyman, Leroy Gomez and the Stewart Thomas Group, as well as GQ.

ATV Music

■ A year ago, ATV Music forecast bullish growth for its Los Angeles-based operation, and the months since mirror that prediction with a virtual doubling of its staff and operating space in the home office; tripling of its New York operation; acquisition of a new Nashville office building incorporating an eight-track demo studio; and the broadest base of copyright activity to date.

Capping acquisitions by ATV last year was purchase of the Venice Music catalogue, a mother lode of seminal rock 'n' roll, gospel and R&B material by Jesse Belvin, Little Richard, Lloyd Price, Sam Cooke, and John Lee Hooker, among others. ATV president Sam Trust sees the addition of the Venice copyrights as "exactly what we needed: It gives us continuity now, so that our catalogue spans early rock, through the Beatles [whose Maclen copyrights are a centerpiece of ATV Music] and up to the present."

Other new deals cut during '79 by ATV include publishing contracts with veteran guitarist, producer and songwriter Steve Cropper, now readying a genuinely star-studded MCA debut album, and recently completing a song for the upcoming feature film, "Roadie," co-written by ATV's John Parker; Ellison Chase, signed only last October but since responsible for major album or single coverage on every demo cut for ATV; Robbie Buchanan of the Max Band; the team of Billy Thomas and Bobby Reeder; Graham Shaw, a Canadian singer-songwriter signed to Capitol in the U.S.; and gospel writer Nicki Fuhrman.

Also completed were major

deals with Ronnie Milsap and Brent Maher, underscoring ATV's momentum in Nashville, as well as an association with ATI's Jeff Franklin, instrumental in bringing Cropper to ATV, as well as Claudja Barry.

ATV's profile in film music was equally high, boosted via major releases for its sister division, Marble Arch Productions, including "The Muppet Movie" and the forthcoming "Hard Country," which will showcase major country, rock and pop material. Meanwhile, ATV's print activity has also been stepped up, via a new distribution deal with Cherry Lane that has brought folio and sheet production inhouse on major catalogue material. That area was capped by "The Muppet Movie," which proved among the year's most popular folios.

ATV's existing base of writers and copyrights was no less active, with Lennon-McCartney material continuing to generate new covers as well as continued income via the ongoing "Beatlemania" stage productions. New albums are in the works for ATV writers including Barry Mann, Edwin Starr and Dan Hill, as well, while Mann and Hill, both individually and together, also reaped major cover activity.

Bug Music Group

■ This year marks the fifth anniversary of the Bug Music Group, and the Hollywood-based publishing combine—which administers both its own copyrights as well as those contained in more than 100 other individual companies partially or fully owned by independent writers and publishers—has grown geometrically.

Key signings during the past year included John Hiatt, who, in addition to his own MCA debut album, has been covered by artists ranging from Maria Muldaur, Frankie Miller and The Neville Brothers to The Searchers, along with his featured soundtrack performances of new material for "Cruising" and "American Gigo-lo;" The Surfpunks, recently packed to Epic Records, are another new Bug signing, while the company's prior administration of copyrights for Bomp Records, the Los Angeles-based rock and new wave label, was substantially expanded this year with that firm's move into album product.

Similarly, Bug's administration of copyrights for Rollin' Rock Records, the independent rockabilly label headed by Ron Weiser, entered a new phase with the revival in rockabilly that catapulted the label's Ray Campi to star status in the U. K. and Europe, and since has begun generating renewed interest here in the U. S.

With the entire Del Shannon
(Continued on page 20)

KIRSHNER/CBS MUSIC PUBLISHING

**“REGARDED AS POP MUSIC’S
MOST
SUCCESSFUL
PUBLISHER...”**

**—The Illustrated
Encyclopedia of Rock**

Southern-Based Publishers Build on a Firm Foundation

■ Reinforced with its rich musical heritage spanning the whole spectrum of music, from the birth of the blues and country to the emergence of rock 'n' roll, the south moves forward as a strong continuing source of creativity. The number of hit songs by southern writers today is proof of its strength, as are the continuing development and diversification of southern publishers. Working with the numerous timeless songs that have become standards over the years as well as fresh new material, southern publishers and writers are reaping the rewards of this musical creativity in all areas of entertainment media.

Acuff-Rose Publications

■ With at least 15 songs in currently released singles, Acuff-Rose Publications, one of Nashville's largest and oldest music publishing companies, remains very active and expanding for the future. Among those releases are Hank Williams' "Honky Tonk Blues," recorded by Charley Pride. The single comes from a newly released album, "There's A Little Bit Of Hank In Me," which contains all Hank Williams material except for the title song. Charley McCoy has also recorded and released a Hank Williams song, "Cold, Cold Heart."

Other country cuts of Acuff-Rose songs include "Beneath Still Waters," by Dallas Frazier, recorded by Emmylou Harris; "What's A Nice Girl Like You (Doing In A Love Like This)," by Kenny Walker, recorded by the Springer Brothers; "Tennessee Waltz," by Pee Wee King and Redd Stewart, recorded by Lacy J. Dalton; "Sweet Sensuous Sensation," by Kenny Walker, recorded by Don Gibson; "Crying" by Roy Orbison and Joe Nelson recorded by Stephanie Winslow; Eddy Raven's "Any Port In The Storm" recorded by Leona Williams; Kallie Jean's "Old Milwaukee's Talking" recorded by Kitty Wells; "Our Bed Of Roses," written and recorded by Glenn and Renee Shell; Mickey Newbury's "Makes Me Wonder If I Ever Said Good-bye" recorded by Kin Vassy; and "Dealing With The Devil," written and recorded by Eddy Raven.

In addition, a number of pop artists have cut Acuff-Rose songs, including Phil and Don Everly's "Cathy's Clown" recorded by the Tarney Spencer Band; "Darling, Will You Marry Me Again," by Sanger Shafer and Warren Robb, recorded by David Frizzell and Shelly West; and "Blue Angel," by Roy Orbison and Joe Melson, recorded by Denny Martin.

One of the expansions taking place at Acuff-Rose was the beginning of Acuff-Rose Musicals, and the first project, "Hank Will-

iams: The Show He Never Gave," is a successful musical play. Don Gibson, part of Acuff-Rose's production arm, Hickory Productions, was signed to a long-term recording contract with Warner/Curb Records. In addition Acuff-Rose writers Eddy Raven and Whitey Shafer had singles released on Dimension and Elektra Records, respectively.

New writers added to Acuff-Rose's staff include Pat Deasey, and Glenn & Renee, a husband and wife team. Also signed were Lawler and Cobb, a pop duet, to Elektra/Asylum Records with their first album due for release in April.

Canaanland Music

■ The Nashville division of Word Music represents three companies; Canaanland Music (BMI), First Monday Music (ASCAP), and Promiseland Music (SESAC). It also owns and administrates the catalogue of Journey Music, which includes such gospel copyrights as "Who Am I," "What A Beautiful Day" and "Stepping On The Clouds."

Under the direction of general manager Aaron Brown, the Nashville branch, known collectively as Canaanland Music, has enjoyed a profitable seven years since its establishment. One of the biggest successes has been its printing of "The American Country Hymnbook" series, representing sales nearing the million dollar mark. The company is also active in sheet music production and sales. Besides representing its own writers, including Aaron Wilburn, Kyla Rowland and Rusty Goodman, it has also represented gospel sheet music for Marijohn Wilkin, Larry Gatlin and Johnny Cash.

The past year has been one of significant growth for Canaanland Music. The house staff was increased to include David Lehman, professional manager; Donna Barham-Emmons, copyright administrator; and Gaylynn Reeves, secretary/receptionist.

More than 50 major label cuts were secured and represented with artists including Doug Oldham, Lulu Roman, the Mercy River Boys, the Rex Nelson Singers, Micki Fuhrman and the Inspirations. In addition, Rusty Goodman's version of Promiseland writer Larry Stallings' "You Make It Rain For Me" has been nominated for the Gospel Music Association Song of the Year.

Recently general manager Aaron Brown received the Mahalia Jackson Memorial Award for his humanitarian contribution to the career of the late Rev. Cleavant Derricks and for his efforts to further gospel music.

Soon to be released is the latest Canaanland Music project, the publication of "Gospel Greats,"

which includes Bob Dylan's "Gotta Serve Somebody."

Cedarwood Music

■ The addition of new staff members, new song activity in the U.S. and abroad and the extensive remodeling of its offices and recording studio were some of the highlights of the past year for Cedarwood Publishing Company, one of Nashville's oldest publishing firms.

The recent announcement that Cedarwood's "Teddy Bear" would be the subject of a full-length motion picture also marked the start of what Cedarwood president Bill Denny hopes is a new trend for his company: music as story themes and soundtrack music.

"Teddy Bear," "Tobacco Road" and "Ruby, Don't Take Your Love To Town," all Cedarwood classics, have each had at least five cover versions in the past year in Europe. Cedarwood's domestic cuts thus far this year include songs released by Elvis Presley, Jessi Colter, Jerry Lee Lewis, Faron Young, Joe Sun, Mel Tillis, Juice Newton, Carl Perkins, Jerry Jeff Walker, Red Sovine and Hank Snow & Kelly Foxton. In addition, Cedarwood enjoyed exposure on two major re-issues, "Ruby, Don't Take Your Love To Town" on an album of Kenny Rogers' greatest hits, and "Think It Over" on a Buddy Holly album release.

Larry Lee has joined the Cedarwood staff as a professional manager, and Barney Evans has been promoted to manager of Cedarwood's recording studio. In addition Michael Heeney has been named director of creative services while contributing his production duties for the company's jingle division. Kevin Haggerty has been assigned to commercial sales.

Cedarwood's current staff of writers includes Dewane Orender, Zack Van Arsdale, Lee Morris, Larry Lee, Duke Faglier, Michael Heeney, Mitchell Torok, Ramona Redd, Dale Royal, Rusty Summer-ville and Roger Ware. The company is also committed to the development of new songwriters, especially writers with performing talents. Cedarwood has a catalogue of over 5,000 songs and has earned 67 BMI awards and two Grammys. The company has sub-publishing agreements in 19 countries.

Coal Miners Music

■ Coal Miners Music (BMI) and King Cool Music (ASCAP) have four songs on recently released records: "The Room At The Top Of The Stairs," written by Cal Smith and recorded by Lola Jean Dillon; "I Can't Feel You Anymore," written by Theresa Beaty and Meredith Stewart and recorded by Loretta Lynn; "I've Got A Picture Of Us On My Mind,"

written by Bobby Harden and recorded by Loretta Lynn; and "Nothing Sure Looked Good On You," written by Jim Rushing and recorded by Gene Watson.

Newly released singles include "While The Choir Sang The Hymn," written by Lola Jean Dillon and Bobby Harden and recorded by Johnny Russell; and "Hollywood Love," written by James Ross and recorded by Carroll Baker.

Coal Miners' current staff of writers include Theresa Beaty, Bobby Harden, Marjy Plant and James Ross. Staff members include Meredith Stewart, general manager; Katherine Young, secretary; and intern Dan Reynolds.

Combine Music Group

■ The Combine Music Group includes Combine Music, Music City Music, First Generation Music, Resaca Music, Vintage Music, Young 'Un Music, Tennessee Swamp Fox Music, Southern Nights Music, Silver Soul Music, Sweet Baby Music, Dropkick Music, Larry Gatlin Music, Kondo Productions and Rising Sons Music. Of those companies, Southern Nights (for the songs by Bob Morrison), Sweet Baby (for Thomas Cain), Dropkick (for Paul Craft) and Larry Gatlin Music were formed in the past year.

Last June six Combine songs were honored by BMI for surpassing the one million airplay mark. These include "Help Me Make It Through The Night" and "Me And Bobby McGee" by Kristofferson, Billy Swan's "I Can Help," Tony Joe White's "Rainy Night In Georgia," Chris Gantry's "Dreams Of The Everyday Housewife" and Cindy Walker's "Dream Baby."

Combine's staff in Nashville consists of Bob Beckham, president; Johnny MacRae, vice president; Al Cooley, general manager; Johnny Wilson, professional manager; Alan Rush, studio manager; Johnny Johnson, engineer; Carolyn Sells and Carol Phillips, executive secretaries; and Libbi Dalton, receptionist. Early last summer Combine opened a west coast office with Bill Anthony as professional manager. The office is located at 1800 North Highland, Suite 120, Hollywood.

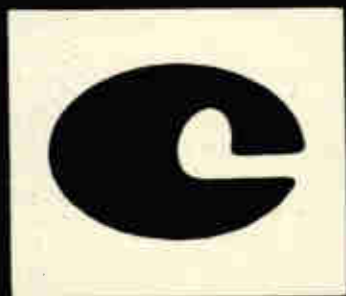
Combine songs were nominated for Grammy Awards in the Country Song of the Year category: "You Decorated My Life," written by Bob Morrison and Debbie Hupp, and recorded by Kenny Rogers; and "All The Gold In California," written and recorded by Larry Gatlin.

Three Combine songs were included in the Earl Scruggs Revue's latest album release, including "I Sure Could Use The Feeling," written by Dennis Linde and

(Continued on page 32)

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Los Angeles

Nashville

New York

Toronto

New York-Based Publishers

(Continued from page 4)
written by Austin Graveling.

Carlin Music

■ Carlin Music is the leading music publisher in Great Britain and is one of the top ten here in the United States. Last year had to be one of their most rewarding, yet unusual years in the history of the company, especially in regards to their involvement with the landmark case concerning "reversionary rights." This case was won unanimously in the British Court of Appeals by Redwood Music, a division of Carlin Music.

The year started off on this successful note and soon to follow was the announcement that Carlin Music had extended its agreement with Mighty Three Music Group. The deal was finalized in Philadelphia by Freddy and Johnny Bienstock and Paul Rich. Carlin Music continues to handle Mighty Three sub-publishing, which focuses on the works of writers Kenny Gamble, Leon Huff and Thom Bell. Mighty Three's president, Earl Shelton, described their association in this way: "Our relationship existed without a contract, based on good faith and out of admiration for Carlin. We have now decided to put our relationship on a contractual basis. Carlin has proven to be excellent administrators and scored some very important covers for us." An example of this would be the Gamble-Huff song, "Now That We've Found Love," which Carlin placed with Island Records group, Third World, and subsequently it became a Top Ten single throughout the world. Another copyright was placed with Amii Stewart on her platinum album. This agreement also covers albums by: the Jones Girls, Billy Paul, Teddy Pendergrass, the O'Jays and Jerry Butler.

Judging from the movement within their publishing catalogues and sub-publishing, Carlin feels that "song songs are coming back in a big way" and there are several examples of this foresight currently on the charts with resurfaced hits ranging from 15-20 years ago. Some examples of this: "Remember (Walking In The Sand)," "Pretty Little Angel Eyes," "Walk On By," and "Green Onions." It's a new year, a new decade and Carlin Music is helping to pave the way with their "song songs." Carlin Music is ready for the '80s.

Chappell Music Company

■ 1979-1980, a year of musical change and diversity, saw Chappell Music with RSO Music (administered by Chappell) named #1 Top Publisher of the Year by *Record World* for the second con-

secutive year.

In terms of new music, 1980 began with one of Chappell's biggest international signings—its worldwide agreement with superstar rock group Pink Floyd. The agreement began auspiciously with Pink Floyd's #1 Columbia album "The Wall" and rising pop single "Another Brick In The Wall" with appearances by the group in Los Angeles and New York. Another new rock infusion included the music of writer/artist Carolyne Mas, whose critically acclaimed Mercury album was released last year with a chart single, "Still Sane." Other new signings included writer/artist Frank Mills whose instrumental "Music Box Dancer" was a #1 smash.

Irwin Z. Robinson, president of Chappell and Intersong, said: "Rock will continue to be a major force in music. Since the terminology is confusing, so many different varieties (acid, electric, hard, soft, rock 'n' roll) it's hard to answer the question specifically. However, generally speaking, Chappell and its associated companies are and will continue to be involved in various forms of rock music in an important way in 1980. In addition to the Pink Floyd signing, we have three rock acts coming out on major labels in April and May and are negotiating with three others."

One of Chappell's great success stories is that of its Chappell/Intersong Nashville Division celebrating its 10th anniversary in 1979. The division was named ASCAP Country Music Publisher of the Year for the second consecutive year, garnering a total of 18 ASCAP, BMI and SESAC awards. These included ASCAP Country Writer of the Year to Rory Bourke, SESAC's Country Writer of the Year to Charlie Black and SESAC's Most Recorded Country Song of the Year "Love Lies." The division had consistent chart success at one time holding 3 out of the top 5 singles chart positions.

Another area of success was the further development of top Chappell writer Randy Goodrum. His strength as a songwriter was shown by the CMA Song of the Year Award for his Anne Murray smash "You Needed Me" and such other hits as the #1 country and A/C and top pop hit "Broken Hearted Me." Michael Johnson's "The Very First Time" and other cuts by such major artists as Rita Coolidge, Millie Jackson & Isaac Hayes, Conway Twitty & Loretta Lynn and many others. Goodrum also made his debut as a producer with the chart Dottie West album "Special Delivery" (for which he co-wrote most of the songs) with two successive chart

singles from the album.

Other major writers scoring with strong years included Marvin Hamlisch, Carole Bayer Sager and Sandy Linzer. In line with the Marvin Hamlisch-Carole Bayer Sager Broadway hit "They're Playing Our Song," they were all recording the songs of Carole Bayer Sager. The lyricist had songs recorded by Melissa Manchester, Dolly Parton, Chris Thompson. She also had songs recorded by Judy Collins, the Doobie Brothers, Michael Jackson, Barbra Streisand, Neil Diamond and others. Sager and Hamlisch continued their film success with songs for such major movies as "Starting Over" and "Chapter Two" with Sager collaborating with Henry Mancini on songs for "10." Writer/producer Sandy Linzer returned to the charts with the Spinners version of "Working My Way Back To You" and his critically acclaimed Cory Daye album which produced the disco charter "Pow Wow/Green Light." He has two new albums—Teresa on Salsoul and the forthcoming *Odyssey* album. Well-represented in the disco area, Chappell has success with Paul Sabu's written and produced hits by Debbie Jacobs.

Cotillion Music

■ With the reactivation of Cotillion Music and the appointment of Linda Wortman as its vice president and general manager, Wortman was faced with a monumental task: reactivating a catalogue, filled with history and legend, and great songs.

"Cotillion/Walden Music spans Atlantic Records' history for about twenty years," Wortman noted. The quality of the writers that we publish or co-publish is staggering, and is one of the things that made me look on the revitalization of this company as an exciting challenge."

"As a first step, outside of the organization, we needed to tie the catalogue with a new, fresh hit record. Happily this happened when Bette Midler decided to record "When A Man Loves A Woman" for "The Rose" movie. The song, a hit for Percy Sledge, and written by Calvin Lewis and Andrew Wright is published by Pronto Music and Quinny Music, a part of the catalogue. The success of the single is an opening shot for Cotillion/Walden."

"The vitality of our company is amply shown by the fact that at present, with less than a year in renewed activity we currently have three songs on the charts with "When A Man Loves A Woman" by Bette Midler, "I Thank You" by ZZ Top, and Narada Michael Walden's "I Shoulda

Loved You."

"But I don't want to give the impression that we are strictly rooted in the catalogue's history. We have recently signed the highly respected songwriting team of Andy Goldmark and Jim Ryan. One of Atlantic's new acts, Laurie and the Sighs, has already recorded two of their songs for its debut album which will be out in March."

"Additionally, we are about to sign a major publishing agreement with one of the most outstanding female singer/writers in the business today."

Part of the legend of the Cotillion/Walden catalogue that Wortman has alluded to includes songs by such writers as Neil Young, Buffalo Springfield, John Prine, J. Geils, Sonny Bono, Led Zeppelin, Dr. John, Huey Smith, Wilson Pickett, Don Covay, Bobby Womack, Solomon Burke and Aretha Franklin.

Dante Music, Inc.

■ Dante Music Publishing, part of 311 Productions, is still a growing company. Run by Ron Dante, president, and assisted by Gina Esposito, administrative assistant, Dante Music is in the process of acquiring their catalogue. To date, writers signed include Dante, James Jolis and Kevin Simone.

Dante is well known as co-producer of all Barry Manilow's records. He entered the music business at age 16, working as demo singer at Don Kirshner's music company. His first professional break came as backup singer for artists like Neil Sedaka, Carole King, Jay and the Americans and the McCoys. Success found him when he began singing with some of the popular ghost groups of the '60s—the Cufflinks' "Tracy," the Detergents' "Leader Of The Laundromat," and all the voices of the Archies' international number one hit, "Sugar Sugar." From there, Dante moved on to sing and produce radio and television commercials. As Manilow's co-producer Dante owns several gold and platinum records for world-wide sales figures. As a co-producer of the smash Broadway hit "Ain't Misbehavin'," Dante received a Tony Award.

Dante Music's first writers, James Jolis and Kevin Simone, are a singing-songwriting duo whose debut LP, produced by Dante, was released on Columbia Records late last year. Jolis, a native of Paris, France, and Simone, from Canton, Ohio, met and joined forces in Cambridge, Mass., three years ago. They were finalists in the American Song

(Continued on page 12)



It's true

hit songs do happen over night

but...

how many nights does it take?

I Will Survive—Gloria Gaynor
Shake Your Groove Thing—
Peaches & Herb
Reunited—Peaches & Herb
I Pledge My Love—
Peaches & Herb
Roller Skatin' Mate—
Peaches & Herb
A Little Lovin'—The Raes



**Hits Are
Our Business**

Boogie Fever—The Sylvers
Hot Line—The Sylvers
Heaven Must Be Missing
An Angel—Tavares
Don't Take Away The Music—
Tavares
Makin' It—David Naughton
I Can't Get You Outa
My Mind—Yvonne Elliman

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Tin Pan Alley Is Main Street Now

By LEONARD FEIST

(Leonard Feist is president of the National Music Publishers Assn.)

■ The recent successful campaign to preserve the facade of the Brill Building at 1619 Broadway served not only to recall the colorful heyday of that songpublishing center but also to emphasize that no such center exists today.

The original center was "Tin Pan Alley," which was, in fact, the two blocks on 28th Street between Fifth and Sixth Avenues with Broadway running down the middle. Tin Pan Alley was also a way of life and a state of mind. At the turn of the century, three basic components centered on those two N.Y.C. blocks—songwriter, song publisher and performer. Following the theatre center, Tin Pan Alley moved uptown in stages and ended near 49th Street at 1619 Broadway.

There were satellites. One was in Chicago, first a center for vaudeville booking and later important in network radio. Another was in Hollywood, the film capital that drew in talent and

expanded to include major radio and television operations. Later broadcasting provided a base for concentration of music men and women in Nashville, now an important center in the pop music world. Chicago and Hollywood were recording bases before Nashville hit its stride, and what a stride that is today! All three cities shared the same three elements that had made Tin Pan Alley.

Tin Pan Alley never had a monopoly on talent, but it did command access to the media for the communication of music. That concentration in N.Y.C. was diluted in a remarkably short time by three coincidental developments. These were (1) perfecting of tape recording which made it possible for local songwriting and performing talents to be permanently fixed with remarkable fidelity and distributed nationally, (2) the rise of local radio and the disc jockey to take the place of fading network radio, and (3) the spectacular technical and commercial explosion in the record-

ing business.

In recent years, other new music centers have proliferated in big cities such as Detroit, San Francisco, Atlanta and Houston and in smaller communities such as Muscle Shoals, Austin and Macon—to name only a few. The tri-partite pattern continues and the cross fertilization and interaction thrive. There was a time when just about the entire membership of the National Music Publishers' Association was focused in New York, Chicago and Hollywood. Today we have energetic members in 20 states, and the large Hollywood and New York publishers have regional offices in several key centers. More than a few have significant foreign operations, reflecting the post World War II explosion that has made U.S. music and music publishing a global business.

Seizing opportunities and adjusting to change and challenge—economic, political, artistic or technological—is something U.S. music publishers have done skillfully and frequently during the

past century. We've coped with many challenges since mass marketing publishing of popular music started in this country some 100 years ago, and 1980 offers no respite. We'll be battling for economic justice in adjustment of the mechanical rate, and individual publishers will be developing their own ideas on licensing videodiscs and videotapes. We'll be continuing our quarter century crusade against the pirates, a battle that has already cost us well over a million dollars. We'll be looking for new talents and trends, and we'll be searching and spending for and nurturing new writers and writer-performers.

We'll be building new markets and expanding old ones here and abroad, working creatively for the creators—the magical men and women who write the songs that are the basis of the entire music/recording business. It is going to be a big job, for Tin Pan Alley has grown from two blocks to crisscross the nation and the world.

New York-Based Publishers (Continued from page 10)

Festival for several of their songs, now part of the Dante Music catalogue.

Dante Music is located at 311 West 57th Street, New York, N.Y. 10019, (212) 765-8200.

Dick James Music

■ Dick James Music, the company that first published the Beatles, is not, as the saying goes, resting on its past successes. The multinational publishing concern is currently involved in many and varied activities. "The music industry is going through changes now," says DJM general manager Arthur Braun, "and those publishers who make a change with the business are going to be successful."

Currently, DJM is excited about the release of the "Tell Me On A Sunday" LP written by Andrew Lloyd Webber (of "Jesus Christ Superstar" fame) and Don Black, and sung by Marti Webb. Webb has the lead role in the London production of "Evita," which Weber also co-wrote. The first single from the LP (on which all the songs are published by DJM), "Take That Look off your Face," is a hit in England and was recently released in the U.S.

Dick James Music recently entered into an agreement with the Yamaha Music Foundation of Japan, whereby DJM will publish Yamaha artists in the U.S. and place them on record labels. Some of the artists to be involved in this development are Yuko Otomo ("the Suzi Quatro of Japan," according to Braun), Ro-

wena Cortes and Junko Yagami. Braun says that DJM is now working with these artists in adapting their material to the English language and preparing them for the American market. Braun promises that "their melodies are unbelievable."

Dick James Music's extensive catalogue was covered generously during the last year. Half of the last Cliff Richard album was written by DJM writer Brian Robertson. Dan Fogelberg and Tim Weisberg had a hit with "Tell Me to My Face," an old Hollies song from the DJM vaults. Crystal Gayle's single "It's Like We Never Said Goodbye" was penned by Geoff Stephens and Roger Greenaway. The Cliff Wade-Geoff Gill song "Heartbreaker" was covered by Pat Benatar.

Among the newly-signed writers that DJM is excited about is Billy Kurklen, who writes in "the new wave direction," according to Braun. With DJM's vast catalogue of classic rock songs and with their commitment to new rock writers, Braun says that the company is "the place to come to for new or old rock material."

To oversee the new rock writers acquired by DJM the company recently hired Diane Volpe as professional manager. The hiring upped Gary D'Amato formerly the professional manager, to the position of creative manager.

Dreena Music

■ Dreena Music (BMI) and Asilomar Music (ASCAP) are a part of RBR Communications, the com-

pany that also includes Aurum Records and Bradley Publications, (which prints a full line of musical instrument books using the Bradley method and which is the exclusive distributor for April/Blackwood's print division—including books on best sellers like Billy Joel, Dan Fogelberg and ELO).

Dreena's co-presidents are Bill Radics and Richard Bradley. Jody Poole is creative manager. The companies, which are only seven months old, have 150 songs in their catalogue. Since Dreena and Asilomar's inception, the companies have signed the following writers: Michael Pace, a member of Aurum recording group Gotham; Louis Friedman, former owner of Reno Sweeney's, currently owner of Club Snafu, and leader of the band Lou's Tattoo, and Minasian and Rich. In addition, two songs published by Dreena Music/Blue Ace received honorable mention awards at the American Songwriters Festival in the categories of R&B and disco.

The Blue Ace catalogue, obtained four months ago, includes songs by Bruce Bass, Jeff Lutz, and Vinnie Fuller.

The Entertainment Company

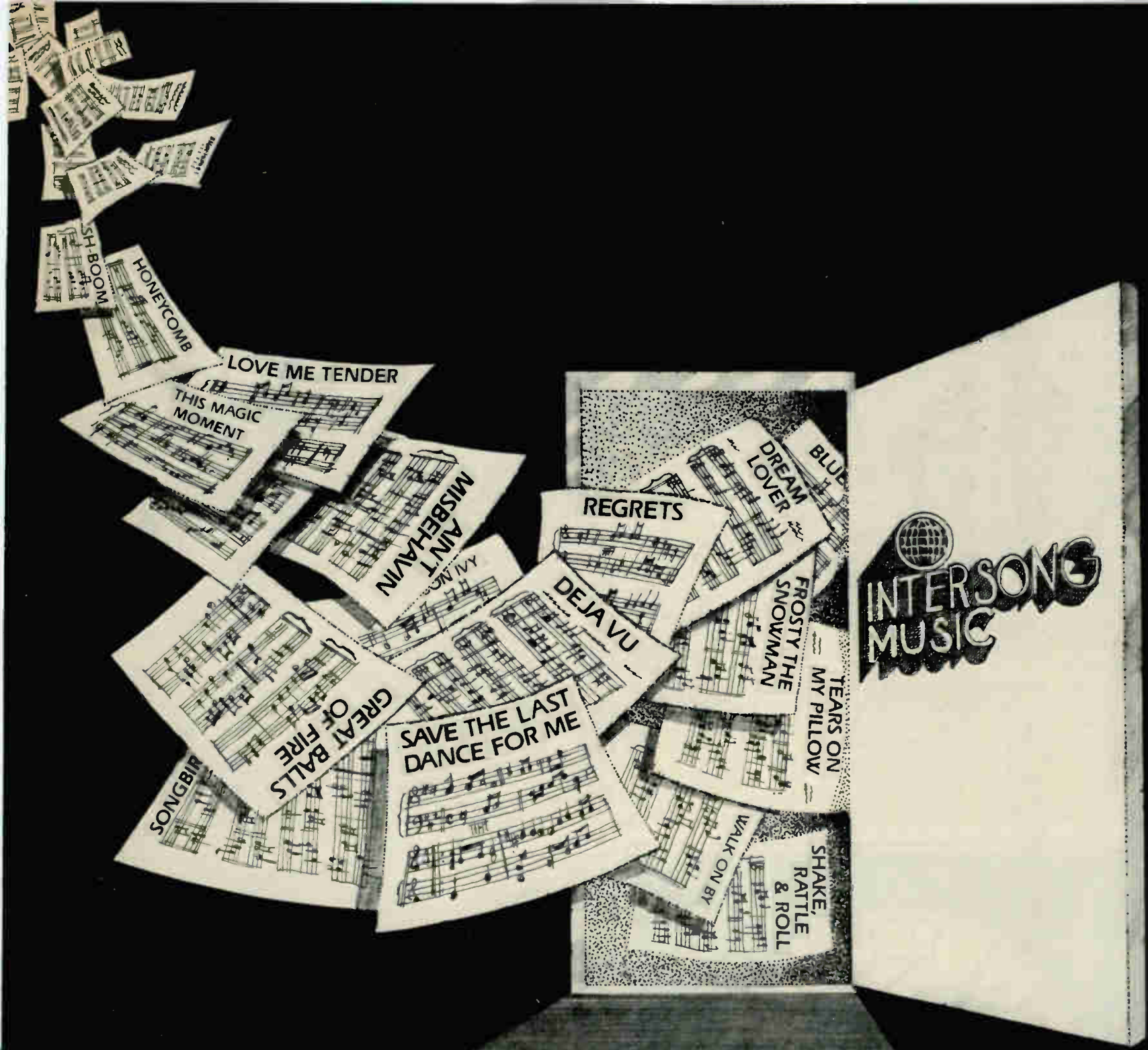
■ "No More Tears (Enough Is Enough)," the classic collaboration of Barbra Streisand and Donna Summer, is the crowning achievement that capped off the biggest and best year the Entertainment Company has enjoyed ever. So as the '80s begin, the

Entertainment Company is riding high with the #1 single that teamed two of the greatest songstresses in the business.

Forceful plans are already in the works for the Entertainment Company's busy 1980 agenda. Along with a program for expanded success on the charts and the development of new associations, they have recently signed: Paul Jabara ("No More Tears"), Ian Gomm ("Hold On" and "Cruel To Be Kind"), Lisa Ratner and Sandy Farina ("Kiss Me in the Rain"), Jeanne French, Juli Davidson, Tom Saviano and Jeanne Marie Arnold. These talented writers will complement the staff of writers (many of whom are self-contained with solid cover histories) already working within the company: Billy Falcon, Gary Portnoy, Paul Rose of Max Demian, Livingston Taylor, Alan Gordon, David Wolfert, Sue Sheridan and Stony Browder/August Darnell of Dr. Buzzard's Original Savannah Band. Together, the Entertainment Company has assembled a cross-section of song and talent with musical muscle across the board in country, rock, pop, jazz and adult contemporary.

Add to this the company's catalogues, which include hits by: Bruce Roberts, Jim Webb, Kenny Nolan, the Rascals, REO Speedwagon, John Batdorf, Richy Snyder, Peter Allen, Hugh Prestwood, Evie Sands, Ben Weisman and Michalski and Oosterveen.

(Continued on page 22)



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ASCAP Continues To Be a Home For The Hits

By STANLEY ADAMS

(Stanley Adams is president of ASCAP)

■ The music publisher traditionally has been eager to both find and launch the blockbuster song whose life continues beyond the moment of its initial success; the song that is suitable to more than one medium; the song that can survive the tests of time and ever-changing musical trends; the song that will enter the magic circle of "standards."

Standards have originated in a variety of ways over the years. They have been inspired by films, cabarets, and so on. Defying analysis, the standard has stubbornly crossed lines of music categories, age and geography. Although many songwriters have consciously tried to shape it, others have written a song with no thought to its longevity. If there is one element of predictability here, it is that the hits of today are the potential standards of tomorrow.

Going back to the grand old days of minstrels, the Mississippi River boats were the stage for many new tunes that would soon be whistled on everyone's lips. Soon after, vaudeville audiences were wowed by songs immortalized by Belle Baker, George

Burns, Jimmy Durante and Al Jolson. Live performance was the only way to bring music to the public. Writers thus sought music publishers who could get their songs to top name performers. From the '20s through the '40s, these top names were generally found in the big bands. Publishers flocked to Tommy and Jimmy Dorsey, Benny Goodman, Harry James, Guy Lombardo, Ben Bernie and Glenn Miller. Band singers like Frank Sinatra, Bing Crosby, Russ Columbo, Helen O'Connell, Peggy Lee, and Helen Forrest were equally capable of turning a song into a hit and were in no small way instrumental in launching a string of evergreens.

Live radio was also a venue for creating and sustaining a tune's popularity. The Ray Heatherton and Jack Benny shows featured many of the big bands, along with such regular attractions as Kate Smith, Rudy Vallee, Billy Holiday, Ella Fitzgerald, and Ethel Waters. In addition, the theater bloomed with the music of George M. Cohan and later on, Cole Porter, Rodgers & Hart, the Gershwins, Irving Berlin and Rodgers & Hammerstein.

In the '50s, recording (which had been relatively rare) emerged as the most influential force on

the music scene, and this brought about a significant change in the music publisher's role. While still the middleman in channeling material to such top artists as Johnny Mathis, Andy Williams, Connie Francis, and Bobby Darin—he now had to concern himself with recording schedules, producers, arrangers, and a whole new audience that rarely attended theaters or clubs. He could no longer depend on live performance to sell a song. Indeed, a song that worked on record often was a very different animal than one that worked live. A whole new generation of hits emerged whose character was unique to vinyl, and, in the main, independent of that of the live performance.

As the record industry grew, so did the number of artists, and label A&R men in search of the hit song that would open up their careers. They packed the Brill building waiting for material from the songwriters and publishers that worked in that now historic bed of creativity. In that era, singers and songwriters were clearly separate. So were the respective functions of the record companies and publishers.

Television also became a major source of exposure for introducing or "breaking in" a new record and sustaining songs already on the trade charts. The Ed Sullivan, Steve Allen, Dinah Shore, Milton Berle, Jack Paar, Smothers Brothers, and Dick Clark shows were powerful in developing new talent. TV often did more to propel the song than the performer, unless the latter could match "live" the promise conveyed on disc.

By the late '50s, singers were competing with each other for the hit writer rather than the other way around. The stage was thus set for the singer/songwriter, a phenomenon that was to have far-reaching effects on the entire music industry. Soon hits emanated from performing artists or groups who not only wrote their own material but who, often with the help of managers, assumed the functions previously associated with music publishers and record companies: placing songs, recording demos, sometimes even producing their own masters. Songs became personal, introspective, stylized, and, in many cases, virtually unobtainable by anyone other than their creators. Some hits disappeared as quickly as they arrived and the standard seemed dangerously perched on the cliff of oblivion.

The music publisher met the challenge of the writer/artist by absorbing functions of the record label such as scouting new talent

and developing artist/writers, securing record deals and promoting records. Getting the publishing rights remained a priority, but in the case of already established writer/artists, this often meant acquiring only a portion (up to 50 percent) for copyright administration and promotion.

The writer/singer explosion produced some interesting results. Well-known artists turned to writing songs (e.g. Barbra Streisand and Donna Summer) while many well-known writers began singing careers (e.g. Paul Williams and Ashford & Simpson). But it was the combination of the two forces that became the hit.

Fortunately, the music publisher was still at work securing covers for the songs of writer/artists. Bob Dylan, John Denver, Neil Diamond, Billy Joel, et al. have proven that in addition to their "self-contained" successes, they are songwriters whose music has endured.

In the late '70s, another concept revolutionized the music business, one that both opened up a need for new hits and created an outlet for standards. Often referred to as the dance music of the '70s, disco provided a new vehicle for live and recorded entertainment. Although the writer/artist persisted, "outside" songs were at a premium once again and standards from the '20s and '30s were revamped to appeal to the disco audience. Hits also emerged from jingles and films, and even from foreign markets. In fact, a number of disco superstars, writers and producers came from overseas to make their impact on the U.S. charts.

Broadway and Nashville writers continue to be a solid source of hits and standards. In fact, these are two musical areas where the songwriter still reigns supreme. Although Nashville has also witnessed the growth of the singer/songwriter, outside songs are still sought after and recorded by established and new artists alike.

In the '80s we can look forward to a profusion of exploitable media available for the nurturing of hits and standards as well as continued technological advances in satellite TV, digital recording, audio and video-cassettes, and the much-discussed videodiscs. Clearly, there will be more sources for launching hits than ever before, as well as more immediate accessibility to international audiences. The music makers of the world will therefore have an increased responsibility in establishing criteria for new hit material. As in the past, they will respond to that challenge with their customary flexibility, resilience and vision.



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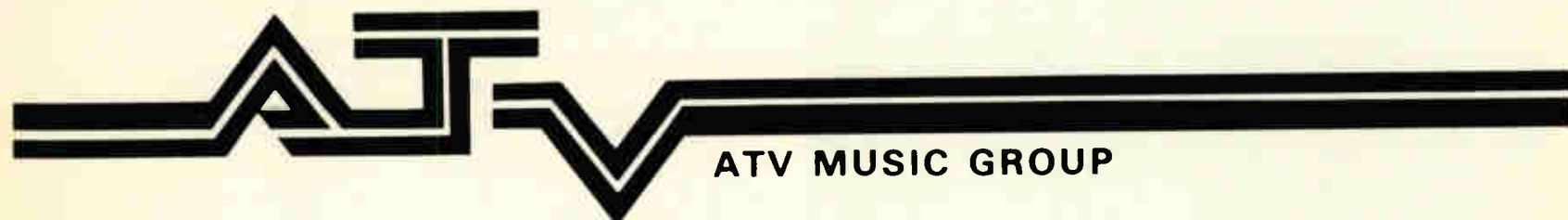
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A Business-Like Attitude Is the Key For BMI

By EDWARD M. CRAMER

(Edward M. Cramer is president of BMI)

■ 1979 was a tumultuous year for the music business. It is remembered for a variety of disasters—both natural and man-made. Therefore, I have no intention of reviewing all that has happened. We are aware of the down-swing. Indeed, we've been affected by what has occurred both directly and indirectly.

Instead, I propose to take a brief look at the possibilities for the 1980s. The reason? Very simply, I feel that the music industry will (and has to be) significantly different by the end of the decade.

During this year and years to come, a change of attitude is crucial to our well being. First, and most important, is that we avoid talking ourselves into a further recession. The negativism now rampant in the industry must be placed in perspective and put behind us. While I expect us to be realistic—and certainly there are reasons for pessimism—I feel we must try to achieve a balanced “up” view during uncertain times.

The key to a better, increasingly stable music business is a highly businesslike attitude. By

that I mean we must be more deeply aware of cost when it comes to the creation of recordings, and more conscious of price at the retail level.

Let me be a bit more specific. Unlike the golden years of the 1970s when recording artists received advances and guarantees well into seven figures, and were relatively unlimited when it came to studio time and promotional expenses, there will have to be a more reasonable approach to all aspects of recording. A sense of sanity and equilibrium is necessary. Ideally, there should be no more waste.

A situation out of the recent past clarifies matters regarding waste and total lack of reason.

An artist, I was told, selected a particular recording studio in a rather remote location. This meant making living and working arrangements for the artist and musicians, and renting the studio for several days. The estimated cost: \$125 thousand. Unfortunately, for all concerned, there was a complete lack of coordination regarding this project. At the time when the artist was scheduled to be in the studio, this person was giving a concert in South America. Ultimately, the album, which didn't do very well

by any criteria, cost \$250 thousand.

Meanwhile, back at the recording company, steps were being taken to tighten things up, perhaps to accommodate a recessive economy, perhaps to look better at bottom line time. Severe cost controls were instituted, ranging from staff reductions to investing in less expensive paper clips.

Certainly, these polar expressions of policy are not terribly reasonable or feasible. You can't spend wildly on the one hand and try to make up for it, at the expense of good people, on the other.

Executive compensation is another area in which a feeling of sanity is sadly lacking. Since records, for the most part, displaced films as the media that made stars, record executives—even those who do not work for conglomerates which include motion picture companies—apparently have felt that it is only fitting—image you know—to look and behave like the stereotyped version of the motion picture executive.

They must have the chauffeur-driven limousine, the home in the country, the plush city apartment, and the chartered plane. These are the expected perks. Of course, there are also the salaries, stock options, bonuses, and profit sharing. I am not suggesting that in some cases these rewards are not deserved. What I am saying is that a music executive with a good track record has been able to demand and get, with the aid of skillful lawyers, virtually everything he has wanted. And in the last analysis, this made very little difference because if the company was successful, the return on the executive's product was so great that no one was hurt.

In the event of failure, the affluent treatment sometimes continues. Is this reasonable? I am reminded of the old saying in the film business—which is equally applicable in our industry—that you flop upward. Executives fired from one company often end up with better jobs at another company.

Yes, I believe one must encourage creativity and not desert talent during a dry period. But while being humane, one must be realistic about productivity and rewards. Perhaps there is a lesson here to be learned for the 1980s by the music industry.

There is other knowledge to be gained by further examination of the motion picture industry. We can profit not only from the mistakes, but also from the smart moves made by film makers. Pic-

ture people, like music people, have tended to overextend themselves, making outlandish deals that are enormously counterproductive. But if we had been paying close attention lately to our film colleagues with the smarts, we could have come away with something quite valuable. There have been several very successful films, both artistically and at the box office — “Breaking Away” and “Ten” are two good examples—where star power was not the key consideration or chief emphasis. Comparatively new people were employed, for the most part, and an “ensemble” and natural quality was sought and, to a great extent, achieved. These films proved that a heavy concentration of big names was not really necessary. We, in the music business, should think about this.

We should also mull the question of price, when developing recording projects for the 1980s. With sound fiscal controls, record costs can be substantially reduced. And naturally, reduction in price should stimulate sales.

Following this along a bit further, I think it is important to fully realize that there is tremendous competition for the consumer dollar. People in the music industry not only compete among themselves, but also have to contend with all those who are involved in what we call the “leisure time” industry. We must make records more attractive, in a financial way, to the public. The reduction in the price of records, both albums and singles, is not only feasible, it is highly desirable.

As we move into 1980, it becomes increasingly clear that the video recording age is here. Within the next few years, after the smoke clears, video discs and cassettes will hit the market full force. The music business can provide leadership for this new and challenging aspect of the “leisure time” industry— unless it chooses to ignore the lessons of the past.

Take the typewriter, for instance. At one time, there were makes such as Woodstock, Royal, Remington, etc. Yet when it came to the development of the electric machine, it took an outsider with initiative and a fresh approach — IBM — to develop a machine that would ultimately dominate the market. For the most part, the other companies have long since ceased doing business.

I suggest that today's music industry can learn a great deal from those who make and market motion pictures and electric typewriters.

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The Stairs, In Over My Head, What Do You Want.*

The Fox Agency Looks Back on The '80s

■ The date is January 2, 1990 and once again time for the Harry Fox Agency to look forward to the decade of the '90s and make an evaluation of where it will head for the next ten years.

Before embarking on a journey of prognostication and fervent hope, it might be well to survey the past ten years, the decade of the '80s.

It began on a dismal note. The publishers represented by the Harry Fox Agency looked at a recording industry that was racked with problems. It marked the end of the go-go era and the beginning of a period of reassessment. It marked the end of the period of unrestricted pressings, unrestricted shipments and unrestricted returns. It was at the beginning of the decade that the publishers began to realize that perhaps they were too accommodating.

In a spirit of cooperation in the past, the publishers had assisted the record companies in recouping some of the losses on their unrestricted shipping and return policy by accepting less than the licensed rate on the sale of discontinued product. The year

1980 saw virtually all the record companies institute a limit on returns. It was the year that many publishers began to insist upon payment at licensed rates regardless of whether the record sold in the secondary market or the primary market. The medicine was unpalatable but everyone realized that the malady had to be cured. It was—and as the decade grew older, the problem became insignificant.

Most of the first year of the decade was a regrouping period with only momentary glances back at the halcyon decade of the '70s. But as the '80s moved ahead, the publishers and record companies were revitalized and bigger than ever.

1980 was the year of the Copyright Tribunal review of the royalty rate set in the revision of the Copyright Act. After weeks of testimony, neither the publishers nor the record companies emerged unscathed.

The publishers fell somewhat short of the upward royalty adjustment they had hoped to receive while the record companies were denied their appeal to have the royalty rate remain the

same, or lowered. The 1987 Tribunal hearings however were held in the midst of a burgeoning era for the record business and the Tribunal's adjustment of the royalty rate finally approached equity.

During the early part of the '80s decade, The Harry Fox Agency was submerged with writers' and writers' estates claiming the nineteen years additional period of copyright which was awarded them by the Copyright Revision Legislation. Dozens of new publishing companies emerged and requested representation by The Harry Fox Agency. Suddenly standards of the past were controlled by paper corporations reposing in desk drawers. It had always been the policy of The Harry Fox Agency when licensing copyrights at anything but the statutory rate, to obtain the approval of all parties controlling the copyright. This suddenly became a monumental problem. No longer were the publishers available at the other end of a telephone for an immediate response. In many cases, the agency had to cope with estates and estate attorneys with little in-

volvement in the music arena. Costs began to mount and the lowest collection rate in the world charged by the Harry Fox Agency was beleaguered. It gave way during the early part of the decade but still remains the best for the least.

The decade saw the emergence of the videodisc as a meaningful user of music. The emergence was slowed because of the proliferation on non-compatible equipment. Slowly, however, one system began to dominate the market by producing high quality stereo sound equal to the best audio recordings.

As this market began to boom, the Harry Fox Agency proceeded to license the new product on behalf of their principals. A rate schedule began to emerge that once again was a compromise—too low for the owners of the music and too high for the users. It was decided, however, that any good settlement required some unhappiness on the part of both participants.

The decade of the '80s passed quickly and ended on a much higher note than the '70s. Now for the next ten years. —

OCMP Stresses Positive Action, Education

By SAMUEL GRAHAM

■ By stressing a program of positive action—and not, as some in the music publishing industry have assumed, by merely presenting themselves as a group of gadflies—the recently formed Organization of Creative Music Publishers hopes to realize a two-pronged goal: the education of all creative publishers as to the ongoing importance of their roles in the music industry as a whole and, as a by-product of that education, a reduction of the steadily increasing number of so-called "pocket" publishers.

Formed unofficially some ten months ago and officially announced late in 1979, the OCMP's membership is expected to include a great many members of the music publishing community, with such firms as Arista Music, CBS Music, Landers and Roberts Music, Home Grown Music, 20th Century Music, United Artists Music and Almo Irving reportedly already in the fold. The organization's steering committee includes Arista's Billy Meshel; April/Blackwood's (CBS Music) Irwin Mazur; Rick's Music/Cafe Americana's (Casablanca) Steve Bedell; Buttermilk Sky's Murray Deutch; independent producer/publisher (and president of the Los Angeles chapter of the Recording Academy) Eddie Lambert; House of Gold Music's Bob Montgomery; Michael O'Connor Pub-

lishing's Michael O'Connor, and Almo Irving's Brian Chater.

In a recent interview, Mazur and Bedell detailed their organization's concerns and the programs they hope will effect their goals. According to Mazur, "There were two focuses that caused the concern" of the above-named steering committee. "One of them was the growing development of pocket publishing companies, the people who supposedly represent songwriters and collect a fee, but who perform no real creative service whatsoever, thereby reaping huge profits from relatively no work.

"Second," Mazur continued, "and this has something to do with the first, the creative music publisher hasn't developed a significant enough awareness of his or her functions, not only in the area of exploitation but in tutelage, the development of a writer's craft and exposing him to broader venues beyond the record industry alone," including Broadway, television and so on. "The music industry in general has not been aware of the really key position the creative music publisher is in, a position that's essential in maintaining the vitality of the industry. After all, without hit songs, we might all as well sell insurance."

Added Bedell, "Our major responsibility is to inform and educate all people involved in a

writer/artist's career as to what's available to him. There's more to a copyright than what the artist himself will record; we (creative music publishers) work with artists on honing their craft, upgrading the level of their material and artistry, working with them on a level that most record companies or managers or attorneys don't choose to use." For that reason, Bedell said—and because "hit songs are what make things happen"—"we might be the saviors in a time when the music industry has fallen into a state of flux."

Pocket publishers, Bedell and Mazur said, are generally concerned with collections alone, and even then only insofar as a writer's recordings of his own songs are concerned. "As long as the writer doesn't know what to expect," said Bedell, "there will always be pocket publishers. We hope to cause the writer/artists to expect certain things from publishers, like cover records, and thus diminish the number of collectors and prolong the careers of writers and their copyrights." As an example, Mazur offered one April/Blackwood artist/writer who has had "relatively little success as an artist" but whose songs are covered "regularly" by performers in the top 100. Despite the lack of hits on his own, Mazur said, "his viability is substantial. But with a pocket publisher, his

overall career would be over as soon as his recording career ended."

Among the OCMP's "positive action" plans are seminars "to educate our own in ways to properly exploit, expose and promote copyrights," Bedell said, "thereby accomplishing more for their writers." In addition, "we recognize that we have to supplement the various trades by publishing our own newsletter to the industry at large." That newsletter, Mazur noted, will deal with creative music publishing "much as Songwriter magazine is geared to songwriters."

Another OCMP objective, Bedell said, is "the setting up of industry standards for evaluating a song. Some publishers might not have the time to listen to songs by unsigned writers; but that's our responsibility, to give something back to the people who put us where we are." To help those unsigned writers, the OCMP is preparing a "critique sheet" that will make note of a song's weaknesses—in lyric, melody, chorus and so on—and thus "expeditiously give that writer some kind of report card," Bedell explained.

A non-profit concern, the OCMP's voting membership is limited to creative music publishers "who must qualify to join," Bedell said. Some non-voting affiliated members will also be included.

An exemplary performance.



| WRITER(S) | TITLE | ARTIST(S) | PUBLISHER(S) |
|--|--|--------------------------------|---|
| MICHAEL & RICHARD BERARDI | I WANNA COME OVER | ALABAMA | APRIL |
| BARRY BLUE DAVE JORDAN | ONE MORE MINUTE | ST. TROPEZ | HEATH-LEVY/APRIL |
| GINO CUNICO WALTER EGAN | WHEN I WANTED YOU HOT SUMMER NIGHTS | BARRY MANILOW NIGHT | HOME GROWN SWELL SOUNDS/ MELODY DELUXE/ SELDAK/APRIL |
| HAROLD FALTERMEIER KEITH FORSEY DAN FOGELBERG | JUMP THE GUN LONGER | THREE DEGREES DAN FOGELBERG | HEATH-LEVY/APRIL HICKORY GROVE/ APRIL |
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| PETER GOSLING LESLIE HURDLE KATHLEEN POPPY FRANK RICOTTE GRAHAM GOULDMAN | HOLD YOUR HORSES FOR YOUR LOVE | FIRST CHOICE CHILLY | GEOFF & EDDIE/ BLACKWOOD BLACKWOOD |
| ALAN HAWKSHAW | HERE COMES THAT SOUND AGAIN | LOVE DELUXE | GEOFF & EDDIE/ BLACKWOOD |
| MIKE HUFFMAN | THE ONE THING MY LADY NEVER PUTS INTO WORDS | MEL STREET | MERRILARK/ PRATER/APRIL |
| IAN HUNTER | SHIPS | BARRY MANILOW | IAN HUNTER/ APRIL |
| PHIL HURTT RICHIE ROME | LOVE IS ON THE WAY | SWEET INSPIRATIONS | RICHIE ROME/ APRIL/PH FACTOR/ BLACKWOOD |
| BILLY JOEL | BIG SHOT HONESTY MY LIFE | BILLY JOEL | IMPULSIVE/APRIL |
| KERRY LIVGREN | PEOPLE OF THE SOUTHWIND | KANSAS® | DON KIRSHNER/ BLACKWOOD |
| JEFF LYNNE | CONFUSION DON'T BRING ME DOWN LAST TRAIN TO LONDON | ELO | JET/BLACKWOOD |
| GERARD McMAHON | BAD TIMES | TAVARES | HARLENE/MACALLEY/ RIPPARTHUR |
| ROGER & TINA MURRAH | MY SILVER LINING THIS MUST BE MY SHIP | MICKEY GILLEY CAROL CHASE | MAGIC CASTLE/ BLACKWOOD |

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Coast-Based Publishers (Continued from page 6)

catalogue already under Bug administration, Shannon has recently signed with RSO, with his first sessions to be produced by Tom Petty.

Other artists covering Bug copyrights included Warren Zevon, Kris Kristofferson and Rita Coolidge (all cutting material by T-Bone Burnett), George Thorogood, Rachel Sweet and Narvel Felts, among others.

Casablanca

■ Since moving to bigger quarters at Casablanca Record and Film-Works' Sunset Boulevard office complex and realigning its management personnel, Casablanca's music publishing arm has continued to tap new writers and broaden coverage for its existing writers.

Major acquisitions included the purchase of the Ohio Players' catalogue, which has yielded five platinum and eight gold records to date, while new writer affiliation include the team of Ron Fair and Martin Kibbee, Klen Richards, Beckmeier Brothers, Kathy Wakefield, Randy Prentice and Chris Bennett.

Casablanca writers garnering significant activity during '79 and early '80 have included Lalomie Washburn (covered by Chaka Khan), Jim Andron and Michael Mish (Nan Mancini), Bob Esty and Michele Aller (Stanley Turrentine, Joy Severson), Randy Prentice (Mary MacGregor), Donna Summer and Bruce Sudano (Dolly Parton) and Bruce Sudano and Joe Esposito (El Chicano).

With many of those representing younger writers, Steve Bedell, vice president in charge of Casablanca's music publishing division, stresses the need to develop new writer-performers as a top priority during the coming year. "We believe that the record companies, producers, managers and others in our business will be depending upon us to work closely with the writer in developing his craft, while at the same time exploiting his wares. Music can and should be exposed to any medium which can use it. . . . We will not leave any stone unturned in the exploitation of the copyright, and as long as we provide the education and understanding to the writer-artist, we're convinced we'll be able to mutually reap the benefits."

Chrysalis Music

■ For the Chrysalis Music Group, administration of the now platinum Blondie catalogue has seen the group's own success with its "Heart of Glass" single and "Platinum Lines" album, along with "Lines" follow-up, "Eat To The Beat," augmented by over 25 covers of material by the band. More recently, Debbie Harry co-wrote the theme to "American

Gigolo," "Call Me," with Giorgio Moroder, and recorded the soundtrack version with Blondie.

Meanwhile, new signings have also yielded activity, according to general manager Ann Munday, who cites Pat Benatar and Max Gronenthal, both signed to Chrysalis Records and releasing debut albums during '79, along with Carlene Carter, whose "Do It In A Heartbeat" proved a country hit. Also signed were Neil Gerald of Benatar's band, Rafael Ravenscroft (best known for his guest appearance as sax player on Gerry Rafferty's "Baker Street"), Eric Troyer (now completing his first Chrysalis album) and Jack Lee, now fronting his own band.

Cream

■ In its third year of ownership over several major publishing catalogues, the Cream Music Publishing Group has tripled its profits, according to vice president Bob Todd.

Since its formation as an arm of Al Bennett's Cream-Hi record labels complex, the Cream Group has grown to include the East Memphis, Jec, Fi, Churn and Butter catalogues to yield a broad range of vintage pop and R&B copyrights. With those acquisitions bringing Cream material by writers including Steve Cropper, Isaac Hayes, Duck Dunn, Rufus Thomas, Booker T. Jones, Otis Redding, Eddie Floyd, William Bell, Al Green, Banks and Hampton and David Porter, among others, the company reaped activity in rock, disco, country and R&B alike.

Resulting singles activity included covers by the Blues Brothers, Amii Stewart, Barbara Mandrell, Conway Twitty, Sammy Hagar, Ann Peebles, Al Green, Samantha Sang, ZZ Top, Talking Heads, Karen Silver and Joyce Cobb. Significant album coverage came via LPs by Al Jarreau, The Blues Brothers, Barbara Mandrell, Talking Heads, The Pointer Sisters, Isaac Hayes, The Amazing Rhythm Aces, Al Green, George Benson, Wet Willie, KC and The Sunshine Band, Peter Frampton, Bonnie Raitt, Lou Rawls, Millie Jackson and Aretha Franklin, among others.

Meanwhile, selected copyrights from the seven overall catalogues—which also include Deerwood and Birdees in the East Memphis Group—have been featured in major film releases including "Big Wednesday," "More American Graffiti" and "Quadrophenia," as well as forthcoming features including "The Blues Brothers," "Hollywood Nights," "Kentucky Fried Airplane," "Hide in Plain Sight" and Paul Simon's forthcoming feature film debut as writer and star.

While Allan Rider heads up

professional management for Cream's home office operations, international administration has been supervised by Bobby Weiss, vice president and director of records and music publishing for Cream-Hi, who has lined up major European, Asian and Australian licensees, and is now focusing on extending Cream's licensing.

Filmways

■ According to Terri Friconi, president of Filmways Music Publishing, Inc., the Filmways (ASCAP)/Musicways (BMI) base has been substantially expanded during the past year, capped by its parent company's merger with American International Pictures. That move has brought AIP's Dijon Music (BMI) and Harlene Music (ASCAP) under Filmways Music's administration.

Filmways' key writers on staff are Michael Dees and Michael Stull, while other writers represented include the Addressi Brothers, Ed Fournier and Girard McMahon. All told, some 35 new copyrights were added to the catalogue, with key activity during the year coming via covers by artists including Tavares, Linda Clifford, Helen Reddy and the Addressi Brothers.

With the company's ongoing objective to coordinate its music publishing with film and television production activities, Filmways has maintained a high profile through scores and/or songs for such major network films as "Anatomy of a Seduction" for CBS, "Son-Rise, A Miracle of Love," for NBC "Portrait of a Stripper" for CBS, ABC's "Disaster on the Coastliner," and series including ABC-TV's "240 Robert" and "The Plastic Man Comedy-Adventure Hour."

Foster-Frees/Cotaba Music

■ "Frankly, most of the songs I've written came from a need for somebody to have a song on their album," explains David Foster, writer / producer / arranger. The current Grammy nominee adds: "A song like 'After the Love is Gone' I wrote from a personal experience — it taught me that songwriting should come from the heart and corny as it sounds, it sure worked for that song."

"After the Love is Gone" garnered three Grammy nominations for Foster, and has strengthened his position as one of the most sought-after songwriters in today's music industry. Yet, David is far from an overnight success. After his early days with Skylark ("Wildflower") his songwriting credits have come to include various tunes on Kenny Loggins' "Celebrate Me Home" album and six tracks on Earth, Wind & Fire's "I Am." He has also written or

co-written Cheryl Lynn's "Got to Be Real," Deniece Williams' "I Got the Next Dance," Hall and Oates' "It's a Laugh," and the theme for "The Urban Cowboy"

Most recently David has co-written and arranged most of the tunes on Boz Scaggs' new album due out in March. After years of session work on keyboards with artists like Barbra Streisand, Rod Stewart, George Harrison and Dolly Parton, Foster has also formed his own band entitled Airplay, for which he and Jay Graydon wrote all the tunes on their debut album for RCA.

Although David Foster's career has never been more successful, he still finds himself looking down the road. "In five years, I'd like for people to be wanting my songs as much as they do now, and I'd like to try to write a couple of hits every year. In other words, I'd like to remain a contemporary, contributing musician."

Gallico Music

■ With his array of prolific country and pop songwriter and production ties continuing to provide a strong catalogue base, veteran publisher Al Gallico kicked off the decade with his first major rock signing in a decade.

Although the writers and copyrights comprising Al Gallico Music Corp. and split between its Algee Music and Al Gallico Music divisions continue to cohere around the publisher's expertise in pop and country crossover material, Gallico was earlier associated with such top English rock acts as The Zombies, Argent and producer/artist/writer Jonathan King. Gallico's first new venture in that field recalls those heydays: shortly after this year's MIDEM, he huddled with Clive Banks, subsequently signing the U.K.-based Pretenders, whose initial American LP was released at the beginning of the year by Sire.

Focal point for the quartet is American singer / songwriter Chrissie Hynde. Pacted to Banks' Real combine overseas, Hynde and her partners are now administered here by Gallico.

Meanwhile, Gallico himself continues to exert a strong country presence through his association with such producer/writers as Billy Sherrill and Norro Wilson, and writers Glen Sutton, Steve Davis, Mark Sherrill and Linda Kimball, along with writer/performers Becky Hobbs, Norman Sallitt and Big Al Downing.

Gallico, a New York native, has been based in the west for over five years now. While his basic operational staff remains unchanged, he relocated to larger quarters at 9255 Sunset Boulevard last May.

(Continued on page 30)

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N.Y.-Based Publishers

(Continued from page 12)

In retrospect, 1979 was a triumph of many fronts for the firm and their hit-filled list speaks for itself including "Heartbreaker," "Love Theme From 'The Eyes of Laura Mars' (Prisoner)," "You Can Do It," and "I'll Come Running." Without question, this string of hits represents a total spectrum of the charts and it was best expressed by Joanne Boris, newly promoted director of publishing, when she said: "Our strength lies in our ability to be involved with hits that respond to the very real diversity of the current market."

Moving ahead, the Entertainment Company is bullishly predicting that it will become more involved with sub-publishing, as evidenced by the signing of Comm. There will be new album

releases by Barbra Streisand (with Barry Gibb producing), Glen Campbell, Sandy Farina, Max Demian, Billy Falcon, B. J. Thomas, Lynn Anderson, Heat, Roberta Carlos, Jeanne French and Gary Portnoy.

According to Martin Bandier, one of the principals of the firm: "In the '80s, we are looking forward to taking an even more aggressive posture in the acquisition of copyrights and the signing of songwriters. We believe that with the advent of the video-disc, our catalogues will be a great source."

Famous Music

■ The history behind Famous Music is filled with so much glamour and so many luminaries, that one cannot help but feel nostalgic when all the names and songs are mentioned.

Famous was organized in 1927, and in 1969 Gulf & Western assumed control when it took over Paramount's interests. Gulf & Western's other major publishing corporation, Paramount Music, was also formed in 1927. Eventually, the name Paramount Music Corporation was used, and to this day remains.

Beginning in 1933, about 90 percent of all songs that Famous published were derived from motion picture scores, though today it stands at 50 percent, with the other 50 percent going to popular songs. The first Oscar awarded to Famous came from a motion picture called "The Big Broadcast of 1938," and the song was "Thanks For The Memory" which later became known as Bob Hope's theme song.

The list of important compos-

ers who have had their music published by Famous Music is staggering. Leo Robin and Ralph Ranger got their start with Famous and Rodgers and Hart scored some big tunes for Famous in the 1930's, and among them are "Mimi," "Lover" and "Isn't It Romantic?" Frank Loesser had his songs exclusively published by Famous for a ten-year period. "The Nearness Of You" was a big hit for Hoagy Carmichael as well, and along with Johnny Mercer he co-authored "In The Cool, Cool, Cool Of The Evening." Mercer also contributed several major songs to Famous.

The hit-writing team of Livingston and Evans had its origins with Famous and others in the Famous camp of successful songwriters were Sammy Lerner ("I'm Popeye The Sailor Man"), and Sam Coslow, who composed such classics as "Cocktails For Two," "My Old Flame" and "Sing You Sinners."

Burt Bacharach and Hal David, certainly one of the most important contemporary songwriting teams, launched their careers with Famous and Henry Mancini, the well-known orchestra leader of popular music, has also had tremendous success with Famous, most notably for his endless list of motion pictures scores.

Sid Herman, vice president of administration for Famous, noted that "starting around 1960, with the coming of the rock 'n' roll boom, self-contained groups began to emerge, and as they began to record their own songs, they became their own publishers."

The Goodman Group

■ The Goodman Group, headed by company president Gene Goodman and general manager Buddy Robbins, has one of the largest rock catalogues in the business. Their classic compositions by such writers as Chuck Berry have been particularly lively in the past year with individual tunes included in such major motion pictures as "More American Graffiti," "Apocalypse Now," "The Kids Are Alright," "Rock and Roll High School" and "The Wanderers."

1979 singles included "The Walk" by the Inmates, "Johnny B. Goode" by Elton John, "Boom Boom (Out Go the Lights)" by Pat Travers and "Mabelline" recorded by George Jones and Johnny Paycheck. Goodman Group songs have been included in rock/pop albums by Elton John, Tom Jones, the New York City Band, George Thorogood, Pat Travers, REO Speedwagon, Aerosmith, Delbert McClinton, Joe Jackson and Van Halen.

Intersong Music—U.S.A.

■ The growing dynamism of In-

(Continued on page 28)



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TREE PUBLISHING CO., INC.*ZEVDN MUSIC*TWENTIETH CENTURY MUSIC CORPORATION*TWITTY BIRD MUSIC*VELVET APPLE MUSIC*
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HERB EISEMAN
President

RON VANCE
Vice President - Creative

U.K. Publishers Look To The Future

By VAL FALLOON

■ British majors have entered the '80s with the determination to put publishing back into what they feel is its rightful place as the originator of the hit, the finder and developer of talent, and the main exploiter of the resulting product. Though the music industry is still reverberating with the echoes of last year's gloom, and the big U.K. record companies are under the cloud of takeover bids, the home taping threat and the shrinking consumer market, publishers are looking ahead.

Jonathan Simon, the new managing director of Chappell Music in the U.K., stated: "There is no way performance income can decrease. And though the purchase of records may change to a sort of home rental system—there are parallels with the TV versus the cinema concept—there is a wide enough gap between technological development and legislation to slow down the changeover. There are so many outlets for music now, and the potential is enormous as technology finds ways of using music whether for entertainment or educational purposes,

all we have to do is make sure we get the royalty on it. Records, after all, only contribute about half a publisher's income."

The long drawn out negotiations for mechanical royalties on videograms is of course not resolved. Rod White is MD of EMI Music Publishing (U.K.) and for the EMI International Publishing Operation (outside the U.S. and Canada). He is also president of the International Federation of Popular Music Publishers, president of the U.K. Music Publishers' Association, a director of the Performing Rights Society and vice chairman of the Mechanical Rights Society.

The major publishers seem to be running neck and neck in the race to expand the music market, along with sensible belt-tightening as regards writer advances, catalogue deals and percentages. They talk of consolidating last year's signings, working on catalogue acquired in the past two or three years, constantly looking for new acts: standard publishing procedure. But a growing topic raised now is the promotion of titles for use on TV, in industrial films, for commercials

—where hits can be leased off for tens of thousands of pounds—and general background music in various premises. Said Ron White: "We've got a lot of thoughts on developing a completely new division, using our catalogue material and particularly our library—we have the KPM Library, one of the best in the world. As well as keeping in close touch with producers, advertising agencies and so on. We are constantly recording original material in every kind of mood for use throughout the world. We currently make about 16 LPs a year. We give preference to our own writers of course, and it gives them new outlets."

EMI, in common with Chappell, has a gigantic catalogue. Both companies talk in terms of a million titles, probably ten percent of which are earning money.

Says White: "You never know what is around the corner. Old hits are constantly being covered. The Shadows have charted again with 'Rider in the Sky' and Arista has just re-issued a Monkees' E.P." Over at Chappell, the Tourist's "I Only Want to Be With You" and Dave Edmunds' "Sing-

ing the Blues" are just two cover hits which have contributed to the major's 11 chart titles in the week of writing.

The younger market is obviously happy to buy a good song regardless of its age. The Record Business chart showed several revived titles: "Green Onions," "Baby I Love You," "Buzz Buzz A Diddle It," "Tears of a Clown" and "I Wanna Hold Your Hand" among them. Believe it or not "White Christmas" has charted again, as the B side of the Stiff Little Fingers' hit.

This doesn't mean there are no good new songs around, simply that publishers are exploiting their catalogue items to the fullest. Chappell's new creative director, Steve Stevenson, says he has spent months coming to grips with the enormous catalogue. Steve Gottlieb, MD as well as chairman of Polygram Leisure, and Tony Roberts, creative director, both left last year. New Chappell U.K. management means a new approach to the company.

Stevenson stated: "You can't view this huge catalogue as self-generating. We have reorganized

(Continued on page 36)

1979 Was The Year of the U.K. Indie

By VAL FALLOON

■ 1979 was the year of the independents in the U.K. Dozens of labels were formed every month, and in publishing it was a similar story. Tony Roberts set up independently after many years with Chappell, Arista Records and Warner Brothers Music. Brian Oliver set up Neon with Bruce Welch, leaving State after some years with April Music. Independents who had started in the previous year or two began competing with the majors on their own terms, or expanding their interests outside direct publishing.

Eddie Levy and Geoff Heath of Heath Levy Music now have interests in management and production. Island Music has formed a one-off label to give exposure to non-recorded writers' material. Virgin launched Dinsong alongside its already successful new label, Dindisc.

Artist-owned companies crop up in the charts every week: Tooti Frooti, Aqua, Singatune, Hynde House of Hits, and many more. Stiff's publishing arm Street Music, through Zomba, keeps growing.

One publisher—also with a label and a production company now—firmly competing with the majors is Robert Kingston Music. Kingston, for many years head of Southern Music here, set up his organisation two years ago. He recently announced a major-style

addition to his growing catalogues: the video, soundtrack and publishing rights of about 740 RKO movies (except for songs owned outside that film organization). The deal is effective worldwide outside the U.S. and Canada. Kingston acquired the movie rights some years ago. The list of artists included in this huge catalogue is endless: Fats Waller, Buddy Ebsen, Frank Sinatra, Hoagy Carmichael, Fred Astaire and Ginger Rogers, Gene Krupa, Ray Noble, Duke Ellington and Stan Kenton among them.

A new signing to RK is Geoff Christie, who has just made his first record since "Yellow River" over ten years ago. He will be re-launched on the label with "Both Ends of the Rainbow," distributed through Pye. Kingston kicked off 1980 with the news that his local act Poacher topped the U.K. country awards and their hit, Darlin'."

Ron Grainer, another relatively recent signing goes from strength to strength. He writes movie soundtracks and TV themes, many of them from top-rated internationally screened series such as "Edward and Mrs. Simpson," "Rebecca," "Malice Aforethought" and "Shelley." Kingston still runs his organisation with a small team, and spends his so-called leisure time going through the RKO catalogue compiling soundtrack LP ideas.

The smaller companies rely on advances from European and International sub-publishing deals, and MIDEM was notable this year for the heavy activity of the small companies in placing their catalogues and titles in various territories.

Clearly, now that the industry is tightening its collective belt and small publishers must be prepared to invest large sums and wait for the returns, advances are cut right back, especially for new writers. However, the new generation of performers and writers are well aware that the days of huge advances and signing fees are over. Small companies rely on personal contacts to attract talent and the acquisition of foreign active catalogues for their regular income, or they expand their activities.

One such publisher is Johnny Stirling who heads Pendulum Music together with Stuart Newton. "Bands are more into gigging and playing for their own pleasure now than getting huge advances and percentages," he said.

Pendulum Music tends to concentrate on "coverable" writers although the company's expansion has now brought in diverse activities. With partner Jim Beach the Pendulum Music Group has interests in records, video with Millaney Grant Productions Limited in the U.K. and Telstar Video and Film Productions Inc. on the

west coast, audio release, a D's guide to new product, record replay, a back catalogue showcase company and the management of artists, writers and producers.

Said Stirling "as publishers we tend to concentrate on projects now. It's not enough just to present a band to a record company. You have to come up with ideas that will help them market the product and arrange tie-ins. If necessary or come up with a completely new idea. One of our very successful recent projects was Peter Skellern's 'Astaire' album, on Pendulum Records, released through Phonogram. The publisher is, of course, Chappell but the idea was Peter's and mine. The LP has now sold 80,000 in the U.K. and is Peter's most successful to date. He also writes his own contemporary material ('You're A Lady' and 'Hold On To Love,' for example) and film scores.

Another project is by the London Philharmonic Orchestra, a suite of sixties pop hits. "We've made it the ultimate stereo LP" says executive producer Stirling, "and we hope to announce a link with a major hi-fi company soon."

"Pendulum Music has had unbelievable success with covers," said Stirling. "Over 40 songs delivered by Bugatti and Musker have had 72 recorded and released covers. A large percentage

(Continued on page 26)

Behind every
great songwriter
is a great publisher.

We have both.

ASCAP
We've Always Had The Greats

1979-A Banner Year For SESAC

■ Since 1931, SESAC and publishers have been synonymous and never in its long history has a year produced so many outstanding publisher achievements for the licensing firm.

Black Music Div.

During 1979, the organization's black music division signed many new publisher affiliates headed by such well-known names as James Brown, Isaac Douglas, Freda Payne, Shirley Caesar, George Kerr, Clancy Morales, Bettye Swann, James Cleveland, the Gospel Keynotes, Harold Ousley, Montego Joe and Marva Hines. Works from these catalogues have appeared regularly on the charts throughout the year and have brought numerous live performances in concert halls, discos and nightclubs throughout the country.

In the field of jazz, SESAC affiliate Black Sun Music, had several works recorded by Azymuth on their new LP "Light As A Feather" and Ian Carr's Nucleus LP, "Out of the Long Dark." O'Connell Music, another SESAC affiliated jazz publisher, reported heavy activity on the Inter-City Record label.

1979 was the first year of the New York City Music Task Force

and SESAC was an active participant with one of its writer-affiliates, Joe Scelfo, taking top honors in the song competition. The prize winning song was later published by The Entertainment Company. American Gramophone in Omaha produced and released another LP on the American Gramophone label, "Fresh Aire III." Last fall, "Fresh Aire" was also performed in live concert by the Omaha Symphony in its pop/concert series and received high acclaim from critics and audiences alike during its world premiere. A national tour is currently in the planning stages. "Fresh Aire" is from the pen of Chip Davis, the creator of numerous nationally aired commercial jingles and works, all published by American Gramophone.

Latin Publishers

SESAC Latin music publishers, too, were active in 1979. Both Miami based firms, 12 O'Clock Music and Oliva Music were constantly on the Latin and international charts during the year.

The Gospel and Sacred Music Division of SESAC, too, had a most eventful year. Harold Lane, writer of "I'm Standing On the Solid Rock," published by Ben

Speer Music, won the Singing News Gospel Song of the Year Award for the second consecutive year. This was the first time any song won the coveted honors two years in a row. Dawn Treader Music and Monk & Tid Music, both leading gospel firms, had numerous songs on the Gospel Charts and Ben Speer Music, Dimension Music and Promise-land Music, all have songs nominated for Dove Awards this year.

Gospel

New additions to the gospel publishing repertory during 1979 included: Joy of the Lord Publishing which represents Alliene Vale, writer of the internationally popular Christian Chorus "The Joy of the Lord Is My Strength;" Songs for Today Publishing, the Nashville branch of the Jeff Kruger Enterprises of England; and Sozo Music, headed by Kenneth Copeland, one of the nation's leading evangelists.

In Country Music, SESAC publisher affiliates, Hello Darlin' Mu-

sic; Kaysey Music; Tri-Chappell; Contention Music; Ronnie McDowell Music; Mick Lloyd Music and Troy Shondell Music all had single and/or album activity on the charts during the year. These included recordings by such artists as Ronnie McDowell, Barbara Mandrell, Vern Gosdin, Margo Smith, Jerri Kelly, Charlie Rich, Christy Lane, Mel McDaniel, Cal Smith, Bobby Bare, Roy Orbison, and Bill Anderson.

Timber Music Publishing Company, a division of Tree International, was one of the major firms added to the SESAC publisher-roster during the year.

1979 was truly a banner year for SESAC publisher affiliates. The firm's affiliation department, headed by Vincent Candilora and staffed by Don Love, director of black music; Dianne Petty, director of country music; Jim Black, director of gospel music; and Rick Weiser, director of west coast operations; looks forward to even greater successes in the year ahead.

UK Indies (Continued from page 24)

of these have been hits, notably 'Woman In Love' for the Three Degrees and 'Heaven On The Seventh Floor' for Paul Nicholas. Pendulum Music's aim has always been to keep an open mind to the changing unconventional moods of the music public rather than to follow existing trends within the business and we will continue to sign writers of widely differing musical tastes."

MOR Label

As well as publishing and record projects, Stirling continues to come up with new ideas. He now plans to launch an MOR label aimed at the midprice/budget market. He explained: "There are dozens of MOR artists who know that the bulk of their audience do not want to spend five to six pounds on an LP, but they do want new material. What we will do is set up the label, at around £2.99, featuring top artists' new material—not only by Pendulum writers. We already have agreements with eight singers, though the label hasn't a name yet and distribution is to be finalized. The artists have all agreed to take exactly the same low royalty."

With all this diverse activity it seems logical for Pendulum to go completely independent within the next few months. Publishing is now administered by Chappell, but what Stirling wants to see is Pendulum Music offices in all major territories, and representation in other markets.

Another project-minded publisher is Dick James Music. The

company qualifies as a major, and its record of international hits is legend. All the early Elton John catalogue, several covers of writers' material by top artists such as Barry Manilow, and a healthy record of foreign language covers.

But DJM does not rest on its laurels. Said general manager David Ions, "We use our writers in every facet of the business, and not just in the U.K. market. The most recent example is 'Tell Me On A Sunday,' the Polydor album of Andrew Lloyd Webber's New York. Don Black, one of our writers, is the lyricist. The teaming is, obviously, highly successful." The partnership of Roger Greenaway and Geoff Stephens is also having success in France, Germany and the U.S. Two new signings, Geoff Gil and Cliff Wade, have penned Pat Benatar's new single, and DJM now represents for the U.K. the E. B. Marks catalogue (Meatloaf and Mystic Merlin).

Elton John Catalogue

The Elton John catalogue is not just left to earn royalties either. It is continually being looked at. On DJM Records, the newly released "Lady Samantha" LP features B sides and LP tracks not previously issued in this form. And even more interesting than that, Dick James Music is currently redoing no less than 42 Elton John songs that have never been recorded. Three titles have already secured covers in France, by Barclay artists Nicolette.

And everyone at DJM is looking forward to the stage show of "Dear Anyone."



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Dominic Bugatti and Frank Musker

Chris Rea

Gus Dudgeon

Geoff Haslam Neil Innes Clive Westlake

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N.Y.-Based Publishers

(Continued from page 22)

Intersong Music-U.S.A. surfaced in across-the-board success during the past year.

Balancing its catalogue strength with new singings, Intersong signed to represent songs of multi-faceted writer/artist/producer Isaac Hayes, who is enjoying renewed record success with his own LP and hit single "Don't Let Go" and Dionne Warwick single "Deja Vu." Intersong also had success with its Muscle-Shoals based writer/artist Barbara Wyrick, who has had hits with the current James Brown single "Regrets" and Crispy Lane record "Slippin' Up, Slippin' Around." Also signed was new-wave artist Chinga Chavin. Intersong's catalogue has also been strengthened by music of such writers as Bohannon, Graham Parker, the Hollies and Allen Clarke.

Intersong's vintage rock, pop and country classics resulted in a number of important chart records during the year including Emmylou Harris' "Save the Last Dance For Me," Dolly Parton's "Great Balls Of Fire," Linda Ronstadt's "Love Me Tender," Rick Nelson's "Dream Lover" and other recordings of the great songs of Bacharach and David, Pomus and Shuman, Lieber and Stoller and others.

Sharing in the Chappell/Intersong division success, Intersong had a number of big country chart records including Ray Price's "There's Always Me," Faron Young's "That Over Thirty Look," Ernest Tubbs' "Walking The Floor Over You" and cuts by such major artists as Willie Nelson and Leon Russell, Ronnie Milsap, John Conlee, Tanya Tucker and Johnny Cash, among others.

Other areas of development include dance and Latin music. Intersong was well-represented on the charts by numerous disco hits including those of its writer/artist Bohannon, SMI recording group Mantus and such other disco hits as Nuggets' "New York" and Unyque's "Keep On Making Me High." With the further development of its Latin department, it was able to promote its catalogue and concentrate on this growing and important market. The company now publishes a number of copyrights by one of Latin America's top artists Roberto Carlos and has had great success with cuts by such other majors as Rocio Durcal, Lisette, Julio Iglesias and others. Intersong had further promotional outlets in its increasing number of national commercials utilizing such copyrights as "Sh-boom," "Honeycomb," "Lemon Tree" and "How Much Is that Doggie in the Window?"

On Broadway, Intersong continues to be represented by the

smash hit "Ain't Misbehavin'" featuring the songs of Fats Waller.

Kirshner Entertainment

■ A legend in his own time and always a pioneer in the entertainment business, Don Kirshner moved into the '80s with a number of ventures which are certain to change the presentation and consumption of popular music in the future.

Kirshner recently announced his foray into Broadway musicals with the new rock adaptation of the "Dr. Jekyll and Mr. Hyde" classic called "Hyde." Two Kirshner songwriters, Rob Hegel and Amanda George, have penned the musical score and the show will be produced by Kirshner and Lee Guber, with a fall opening projected. "We're going to be the ones who put our music to the public rather than sitting and waiting for someone else," said Kirshner. "We create our own vehicle for it."

Having the foresight to develop singer/songwriters in the '50s and then leading the merger of rock audio and video with the Monkees and Archies in the '60s, Kirshner recently announced a licensing and development agreement with the RCA SelectaVision Video Disc system. "We feel the videodisc has a good chance of being the future of the record business because of the cost and choice factor," Kirshner predicted. "I've always tried to be first with innovation, like with the Monkees, and I believe that something like them, a major visual group, will probably make it in the eighties." Kirshner will create material for the RCA SelectaVision which will be a combination of original music shows, old shows and completely new concepts.

"I think music in the eighties will become visual because of the videodisc," said Herb Moelis, executive vice president of Don Kirshner Entertainment. "That will not only make a major change in the market place but have a heavy influence on what kinds of group or acts can become successful."

And, one of Kirshner's newly signed bands, Spy, may be just the visual act that will break loose in the next year. Spy is a New York City sextet that plays high energy rock'n'roll, with its first album due in April. Spy's three writers, Dave Lebolt, Michael Visiglia and Dave Nelson, are all signed to Kirshner publishing.

Kansas, Kirshner's ten million-selling supergroup, enjoyed a successful '79 with the release of its seventh album, "Monolith," the platinum certification of its sixth album "Two For The Show," and two top 20 singles, "People Of The South Wind" and "Reason To Be." Two of the groups writ-

ers, Steve Walsh and Kerry Livgren, worked on solo albums with Walsh's "Schemer-Dreamer" released in February of this year. "I believe Steve Walsh will be a tremendous writer/artist in his own right," said Kirshner, "and the sustaining and growing of Kansas has been one of our most satisfying and exciting ongoing projects."

Sarah Dash, another artist on Kirshner Records, has an album due for early spring release with songs penned by Kirshner writers Gene Allen and Gary Knight.

With an ear and eye to the future and several talented in-house writers in development, you can expect continued trend-setting by Don Kirshner and company.

MacMillan Performing Arts Music

■ MacMillan Performing Arts Music, the music print division of MacMillan Performing Arts, Inc., recently released a number of folios in the Broadway and Patriotic categories.

According to Sylvia Herscher, vice president of the company, the Broadway vocal folios include the scores of "The Robber Bridegroom" and "Whoopee."

"The Robber Bridegroom," a Tony award winner (star Barry Bostwick took honors for best actor in a musical in 1977) was based on a novella by Eudora Welty and was written by Alfred Uhry with music by Robert Waldman. The songbook contains all 13 selections from the show.

"Whoopee," based on "The Wreck," a short story by E. J. Rath, has had a number of incarnations. It was originally adapted for Broadway by Owen Davis who changed the name to "The Nervous Wreck." In 1928 it became Eddie Cantor's star-making vehicle as "Whoopee." The score includes such songs as "Makin' Whoopee!," "Love Me Or Leave Me" and "Yes Sir, That's My Baby."

In the field of patriotic music, MacMillan re-released the book "Themes (A Songbook) & Variations (A Songster) for Patriots, Politicians & Presidents."

Compiled by Vera Brodsky Lawrence, a music historian, the songbook contains such American favorites as "Hail to The Chief," "Jim Crack Corn," "Oh! Susanna" and our national anthem. The twenty most popular and influential songs Americans sang from the Declaration of Independence to the Centennial constitute this unusual book in two parts that may be used together or separately.

Macmusic, a division of Macmillan Performing Arts, also recently released a non-theatrical folio, "Johnny Cash: Songs from the Man in Black." Included in

this folio are such Cash favorites as "A Half A Mile Away," "Good Morning Friend" and "King of Love." All music in this folio is published by The House of Cash.

"Unfortunately," said Herscher, "theater music has not been programmed by TV/radio stations in the recent years and performances in cabaret, cafes and music halls have taken up the slack. Perhaps, in the course of time, TV and radio will re-discover the treasures of musical theater."

MCA Music

■ The year at MCA Music was highlighted by the acquisition of two catalogues: ABC Music and Infinity Music. Included in the ABC catalogue are works by Chaka Khan, Rufus, Delbert McCClinton, Peter McCann, Lambert & Potter, Jimmy Buffett, Jim Croce and Steely Dan. Infinity Music published the works of Orleans, Mark Mueller, Blatte & Gottlieb, Joe Droukas, Neal Fox and New England. MCA also picked up the Perks Music catalogue in 1979.

Like most of the major publishers, MCA Music concentrated on a vast selection of material and musical styles and consequently enjoyed charting records on a variety of charts. Their pop/adult contemporary charters included records by Jane Olivor ("Love This Time"), The B-52s ("Downtown"), Bette Midler ("Love With A Feeling"), Tom Jones ("Don't Cry For Me Argentina") and Jimmy Buffett ("Treat Her Like A Lady") as well as other covers by Rita Coolidge, Mother's Finest, Melissa Manchester, Johnny Mathis & Jane Olivor, & Stephen Bishop.

The country catalogue saw new records by Susie Allanson ("Two Steps Forward, Three Steps Back"), Crystal Gayle ("Don't Treat Me Like A Stranger/Danger Zone"), The Oak Ridge Boys ("Dream On") and Willie Nelson & Leon Russell ("Trouble In Mind") plus cuts by T. G. Sheppard, John Conlee, Rosanne Cash, Conway Twitty & Loretta Lynn, Anne Murray, Tanya Tucker and more.

On the disco/R&B side Music's "In the Bush" is published by MCA and other big records this year included songs recorded by Candi Staton, Inner Life, Front Page, One Way featuring Al Hudson, Walter Jackson, Millie Jackson & Isaac Hayes and Eddie Kendricks among others.

New singings to the label included Kashif Saleem/Steppenstone, Ken Morris, Eva Margolies/Lloyd Donnelly, Wayne Berry, Kerry Chater, Dana Merino, Robin Lane, Glen Ballard, Deborah Allen and Mike Black.

On the executive level, MCA added new personnel with the
(Continued on page 36)

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Knee Trembler Music . Plunk On Music, Inc. . Street People Songs . Tony Wilson, Ltd.

Coast-Based Publishers (Continued from page 20)

Garrett Music

■ Garrett Music Enterprises underwent a surge of growth, as well as some reorganization, as a result of producer Snuff Garrett's agreement with Casablanca Records, which has since yielded the Casablanca West label, also directed by Garrett, and two publishing firms jointly owned with Casablanca, Boots and Spurs Music (BMI) and Happy Trails Music (ASCAP). In addition to the activity generated through Casablanca West's own writer-artists, Garrett Music has continued to generate outside cover action and is continuing its current emphasis on film exposure for its material (which hit a new peak via Clint Eastwood's "Every Which Way But Loose," with its Garrett-produced soundtrack), with forthcoming projects to include two more Eastwood vehicles and two films with Burt Reynolds.

Top activity during '79 included five top-ranked country hits, including "I Just Fall In Love Again," "Every Which Way But Loose," "Coca Cola Cowboy," "Send Me Down To Tucson," and "I'll Wake You Up When I Get Home." Garrett also administers Melissa Manchester's newest single, "Fire In The Morning," and has album coverage in LPs by Dionne Warwick, Karen Carpenter and Michael Jackson.

Via Casablanca West, Garrett is involved with songstress Carol Chase, the team of David Frizzell and Shelly West, Tony Joe White and Jim Stafford.

Interworld

■ Interworld Music Group, founded three years ago by veteran publisher Michael Stewart in affiliation with Bertelsmann, the German publishing and entertainment giant, underscored its ongoing growth with the move to its own office building complex in Hollywood.

New catalogue acquisitions included the Julio Brian, BRC, Hog Music purchase, covering vintage r&b material; the Jonico/Wizzlybus catalogue, comprising Joe Raposo compositions including music from "Sesame Street;" Al Kooper's Joans Bones copyrights; Uncle Josh's Song Emporium, including 30 Michael McDonald compositions; a co-publishing deal for Kreimers/Cos-K, encompassing material by Paul Sabu, Bernard Edwards and Nile Rogers, as well as artists including Chic, Debbie Jacobs, Paul Sabu, Ann-Margret, Chanson and David Werner; and a co-publishing deal with George Tobin, covering "Sad Eyes," Robert John's single hit, material on the Deborah Washington LP, and forthcoming material on records produced by Tobin.

Among writers newly signed to Interworld during '79 and early

'80 are Chris Bennett, who has worked with Giorgio Moroder; Guy Clark, re-signed on an exclusive basis; Susanna Clark, recently covered by artists including Jerry Jeff Walker and Jesse Colter; David Courtney, whose "Shooting Star" was an international hit for Dollar, and who has both produced and co-written with Leo Sayer; Nashville writer Gregory Guidry; Denny Henson; Al Kooper; Eugene Record, covered in a co-publishing agreement; and Gloria Sklerov, co-writer of "I Just Fall In Love Again," Anne Murray's country chart-topper.

Both new and catalogue items yielded activity for the Interworld companies, indicating the young firm's success in establishing a base for older copyrights through catalogue acquisitions. Among the most active copyrights were several by Daryl Hall and John Oates, including "I Don't Wanna Lose You," "It's A Laugh" and "Wait For Me;" "I Don't Know If It's Right" by T. Life and John Fitch, and "Music Box," by the team of Life, Fitch and Peake, both recorded by Evelyn "Champagne" King; Chris Rea's songs on "Deltics," his most recent LP, all administered by Interworld on this continent for Magnet Music; "I Just Wanna Be The One In Your Life," by Interworld staff writers Michael Price and Daniel Walsh, a past cover item recorded this year by the Manhattans, Eddie Kendricks and St. and Stephanie; Bruce Johnston's "I Write The Songs;" and Harvey Fuqua and Charles Hearndon's "K-Jee."

Also active were "Love Pains," recorded by Yvonne Elliman and written by the team of Price, Walsh and Steve Barri; the Bacharach/David chestnut "Only Love Can Break A Heart," which proved a top country chart hit in its interpretation by Kenny Dale; "Rock It," written by Mike Piccirillo (writer of "Sad Eyes," another Interworld copyright hit) and recorded by Deborah Washington; and "Soulful Strut," written by Eugene Record and Sonny Sanders, as recorded by George Benson. Staff writer Molly Ann Leikin and Jerry Crutchfield also reaped country action for Susie Allanson with "Two Steps Forward, Three Steps Back."

With Si Mael now general manager of Interworld, and Rick Riccobono appointed general professional manager, the company's next priority will be unveiling of its offices on Nashville's Music Row, and activation of its operation there under Bill Bowman and Susannah Ryan.

Island

■ Recently relocated to a more spacious office complex at the Berwin Entertainment Complex on Sunset Boulevard, Island Mu-

sic reports an emphasis on both new music development and catalogue items. With Island Music worldwide president Lionel Conway based here and heading a team including general manager Allan McDougall and VP Patricia Shannahan, both U.S. and overseas acts have been signed.

Among key acquisitions during 1979, Island signed Jo Allen, the Average White Band, The B-52s, The Buggles, Great Buildings, Charlies Dore and Danny Ironstone, while The McCrarys, already signed to the company, moved from Portrait/Epic to Capitol.

Overall, the firm's two companies—Island Music (BMI) and Ackee (ASCAP)—saw 166 copyrights charting, covering entries on the pop, R&B, disco, easy listening and country charts, and including both albums and singles.

Among the most active were Frederick Knight's "Ring My Bell," recorded by Anita Ward; "Video Killed the Radio Star," recorded by the Buggles and written by Buggles Geoff Downs and Trevor Horn together with Bruce Woolley, which yielded over 10 million units sold world-wide; "Maybe I'm a Fool," written by Lee Garrett and Robert Taylor and covered by Eddie Money; Russ Ballard's "Since You Been Gone," covered by Rainbow, Head East and Cherie and Marie Currie; Ian Matthews' cover of "Give Me An Inch," written by Robert Palmer, as well as Palmer's "You're Gonna Get What's Coming," covered by Bonnie Raitt and French star Johnny Hallyday; and Dave Townshend's "Miss You Nights," recorded by Art Garfunkel and Dobie Gray.

During the coming quarters, Island head Conway sees a major priority in emphasizing publishers as both talent developers and copyright exploitation specialists. Like many publishing veterans, he decries the trend toward establishment of single-writer, artist owned companies lacking proper accounting, administration and promotion avenues. "Our direction now is to find acts before they get to lawyers, before they get to managers, and to sign them early enough to really nurture them as both writers and artists," says Conway, who cites recent signing Great Buildings as an example of that approach. "We signed the band after their first gig, and have worked with them since. Now there are five labels interested in signing."

Lexicon

■ Southern California's reputation as a creative nerve center for contemporary pop music has been augmented in recent years by its rapid growth as a center for contemporary Christian music. Among the pace-setters is Light

Records, and its music publishing affiliate, Lexicon Music, which this year continued to staff up even as the mainstream secular business grappled with much publicized market problems, according to executive vice president Larry Jordan.

Among key staffers joining the company during '79 were comptroller Dale Pettit, director of administration Jim Garcia, director of music development Gary McCarty, and Bill Maxwell, co-producer for Andrae Crouch and director of a&r of both contemporary and soul gospel artists for Lexicon-Light.

During the past year, most active copyrights included the songs on Andrae Crouch's "I'll Be Thinking of You" LP, while new copyrights included John Cowan's "Come Messiah, Come," a musical drama for children. Other key Lexicon writers include Jimmy and Carol Owen, now working on a musical, and Walter Hawkins.

Expected to further emphasize Lexicon's position in the soul gospel fields are new signees Kristle Murden and Beverly Glenn, which join the company's existing line-up of Andrae Crouch, Walter Hawkins, Traimaine Hawkins and Jessy Dixon. In the contemporary and MOR area, new talent includes Becky Ugartechea.

Also due for stepped-up exposure are international markets, with Jordan slating the U. K., Europe, Australia, Asia and Central and South America for development via new distribution deals. In the last two regions, the Lexicon-Light combine has already published an edited version of "The New Church Hymnal."

Other top copyrights for the company last year included Don Aldridge's "It Wouldn't Be Enough," "Thank You Lord" by Dan Burgess, "Pass It On" by Kurt Kaiser, "For Those Tears I Died" by Marsha Stevens, Jimmy Owens' "Holy, Holy," and Carol Owens' "Freely, Freely."

Management III

■ Already a heavyweight in the management and production field, Management III acquired the music publishing catalogues of First Artists Productions, Ltd., to provide a new vehicle for development. With the addition of First Artists' key companies, First Artists Music (ASCAP) and Primus Artists Music (BMI), Management III also brought aboard the companies' chief administrator, Gary LeMel, as vice president of music, along with his administrative assistant Sandy Beach.

If the catalogue's transfer followed its parent firm's decision to concentrate on films, Management III has clearly bolstered its position through an already active

(Continued on page 34)

CURRENT RELEASES FROM
THE NEVER ENDING SOURCE
Acuff-Rose Publishing Inc.

1. "HONKY TONK BLUES"—Charley Pride—RCA—Hank Williams
2. "BENEATH STILL WATERS"—Emmylou Harris—Warner Bros.—D. Frazier
3. "LOVE, LOOK AT US NOW"—Johnny Rodriguez—Epic—Mickey Newbury
4. "TENNESSEE WALTZ"—Lacy J. Dalton—Columbia—Pee Wee King & Redd Stewart
5. "CRYING"—Stephanie Winslow—Warner/Curb—Roy Orbison & Joe Melson
6. "DEALING WITH THE DEVIL"—Eddy Raven—Dimension Records—Eddy Raven
7. "COLD COLD HEART"—Charlie McCoy—Monument—Hank Williams
8. "OLD MILWAUKEE'S TALKING"—Kitty Wells—Ruboca—Kallie Jean
9. "ANY PORT IN THE STORM"—Leona Williams—MCA—Eddy Raven
10. "SWEET SENSUOUS SENSATION"—Don Gibson—Warner/Curb—Kenny Walker
11. "MAKES ME WONDER IF I EVER SAID GOODBYE"—Kin Vassy—International Artists—
Mickey Newbury
12. "OUR BED OF ROSES"—Glenn & Renee—Diggin' Records—Glenn & Renee Shell
13. "WHAT'S A NICE GIRL LIKE YOU (Doing In Love Like This)"—Springer Bros.—Elektra—
Kenny Walker

POP

1. "CATHY'S CLOWN"—Tarney Spencer Band—A&M—Don & Phil Everly
2. "DARLING, WILL YOU MARRY ME AGAIN"—David Frizzell & Shelly West—Casablanca
West—Sanger D. Shafer & Warren Robb
3. "BLUE ANGEL"—Denny Martin—Spoonfer Records—Roy Orbison & Joe Melson

Acuff-Rose

**PUBLICATIONS,
INCORPORATED**

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Southern Publishers

(Continued from page 8)

Mel McDaniel; Bob Morrison's "No Chain At All" and "Till You Opened My Eyes," by Dennis Linde and Alan Rush. Linde and Rush also wrote "Under Suspicion," a song on Robert Palmer's "Secrets" album.

Singer and Combine songwriter Mel McDaniel released two songs: "Play Her Back To Yesterday," by Bob Morrison and Michael Hughes, and "Loving Starts Where The Friendship Ends," co-written by Dennis Linde and Alan Rush. Combine writer Lee Clayton's second album on Capitol, "Naked Child," was released this past year. Clayton also scored a hit with Willie Nelson's version of "If You Could Touch Her At All" on the Waylon & Willie LP and Willie's live album.

Willie Nelson also recorded an entire album of songs by Kris Kristofferson, and the first single, "Help Me Make It Through The Night," scored in the top five on the Country Singles Chart.

In addition to the smash hit "You Decorated My Life," Kenny Rogers recorded two more Combine songs on his "Kenny" LP, including "Goodbye Marie," by Dennis Linde and Mel McDaniel; and "In And Out Of Your Heart," by Dennis Linde, Alan Rush, Thomas Cain and Randy Cullers.

Other cuts include "When A Love Ain't Right," written by Bob Morrison and Johnny Wilson, and recorded by Charly McClain on Epic Records. Dennis Linde's "I Got A Feeling In My Body" was a recent Elvis Presley release on RCA Records. Combine was also represented with a total of three songs on the "Our Memories Of Elvis, Vol. II" album with the inclusion of Dennis Linde's "For The Heart" and Billy Swan's "I Can Help." Producer Mike Chapman included two of Dennis Linde's rockers on the Tanya Tucker "Tear Me Apart" album: "Blind Love" and "By Day By Day." The Kendalls went to the top ten of the Country Singles Chart with the Bob Morrison/Zerface Brothers collaboration "You'd Make An Angel Want To Cheat."

The songwriting team of Bob Morrison and Debbie Hupp ("You Decorated My Life") also scored singles with Andy Williams ("Jason") and Debby Boone ("Are You On The Road To Loving Me Again"). The current single by Conway Twitty, "I'd Love To Lay You Down" was written by Johnny MacRae. Morrison and the Zerface Brothers scored with "Forgive Her A Little" on the current George Burns LP, and Charlie Rich went to the top 20 of the country singles chart with "You're Gonna Love Yourself In The Morning."

DebDave/Briarpatch Music

■ The offices of DebDave and Briarpatch Music in Nashville have been moved to 1216 16th Avenue South where a 16-track studio is under construction for writers' demos and eventually the production of master recordings.

Current writers at DebDave include Even Stevens, Eddie Rabbitt, Wood Newton, Paul St. Paul, and David Malloy. Rabbitt scored big this year with his eleventh number one country single, "Suspensions," written by Rabbitt, Stevens, Malloy and Randy McCormick. Rabbitt, who is currently recording his seventh album on Elektra Records, will have his first television special this summer on NBC with Emmylou Harris, Stockard Channing and Henny Youngman.

Even Stevens' "When You're In Love With A Beautiful Woman" recorded by Dr. Hook was certified gold in the U.S. and was the number one record in England for three consecutive weeks. Dr. Hook's album, "Pleasure And Pain" was also certified gold with another Even Stevens tune, "All The Time In The World," included. Stevens and Rabbitt also have two songs included on Dr. Hook's latest Capitol LP, "Some-Times You Win."

Columbia Pictures Publications published the first Even Stevens-Eddie Rabbitt songbook, containing 18 award-winning songs.

Hat Band Music

■ Capped by the 1979 CMA Award for the Charlie Daniels Band's "The Devil Went Down To Georgia," the past 12 months have been an explosive period of development for Hat Band Music. With Pat Halverson as executive administrator and Jody Williams as professional manager, Hat Band is one of several companies included in the Sound Seventy Corporation under the leadership of Joe Sullivan.

The publishing operation was formed in 1976 to administer the Charlie Daniels catalogue but with a long-range plan for growth and development. In 1978 Williams was hired to take over administration of the existing catalogue and develop the company further.

The catalogue includes Daniels' material through the current songs on the CDB's platinum "Million Mile Reflections" album.

The first single release from that album, "The Devil Went Down To Georgia," was a number one country hit and rose to number three on the pop charts. Two subsequent singles, "Passing Lane" and "Mississippi," both Hatband songs, went up both the country and pop charts. "Long-Haired Country Boy," from the CDB's

1974 "Fire On The Mountain" LP, has just been released and is currently moving up the charts.

The Hat Band catalogue also includes the musical score for the film, "The Legend Of Whiskey Mountain" and Billy Ray Reynolds' "It'll Be Her," released by Johnny Cash last year. Charlie Daniels' "Willie Jones" is a new single release by Lee Hazelwood on MCA Records.

Hat Band writers include Daniels, and CDB members Tom Crain, Taz DiGregorio, and Jim Marshall. Williams also functions as an in-house A&R person for Sound Seventy Management and often pitches songs to the CDB and other groups on the Sound Seventy roster.

House of Gold

■ House of Gold Music, parent company to Hungry Mountain Music and Bobby Goldsboro Music, has had yet another record year in 1979, evolving from a small country publisher to a multi-faceted operation of hit administration of the catalogues songs. House of Gold includes Husride Music, Windchime Music, J.W.R. Publications, Paukie Music, Prime Time Music, Calente Music and Sandstorm Music.

Under the guidance of writer/producer/publisher Bob Montgomery, House of Gold and its associated companies have grown now to a staff of 15 writers, including Razy Bailey, Bill Boling, Larry Henley, Jim Hurt, Steve Jobe, Larry Keith, Sam Lorber, Danny Morrison, Kenny O'Dell, Steve Pippin, Jeff Silbar, Johnny Slate, Bobby Springfield, Van Stephenson and John Thompson.

Other writers with songs in the company's catalogue include John Conlee, Sonny Curtis, Johnny Duncan, Bobby Goldsboro, Julie Didier, Casey Kelly, John Wesley Ryles, Austin Roberts, John Reid, Lynda Kay Lance, Ron Oates, Mike Settle, Kenny Walker, Marc Rossi and Aaron Wilburn.

Hit songs on the Country Singles Chart from House of Gold this year include "Playing Hard To Get," recorded by Janie Fricke; "I Can't Get Enough Of You" by Razy Bailey; "I'd Do Anything For You" by Jacky Ward; "Sharing" by Kenny Dale; "Come To My Love" by Cristy Lane; "I Ain't Got No Business Doing Business Today" by Razy Bailey; "Yours For The Taking" by Jack Greene; "I Lost My Head" by Charlie Rich; "Down On The Rio Grande" by Johnny Rodriguez; "If Love Had A Face" by Razy Bailey; "Down To Earth Woman" by Kenny Dale; and "Backside of Thirty" by John Conlee.

House of Gold songs hitting the pop charts include "Am I Too Late," recorded by Gladys Knight;

"Where Were You When I Was Falling In Love" and "Holding On For Dear Love" by Lobo; and "Better Love Next Time" by Dr. Hook.

Among the new House of Gold cuts are "I'd Build A Bridge," recorded by Charlie Rich; "The Cowgirl And The Dandy" by Brenda Lee; "Let Me In" by Kenny Dale; "Perfect Strangers" by John Wesley Ryles and "Nashville Connection" by Rodney Lay.

The Lowery Group

■ Based in Atlanta, the Lowery Group remains one of the South's hottest publishing organizations. "I Love The Night Life," by Alicia Bridges, a cover version by Santana of "Stormy" (which has already passed the one million performance mark) by Buddy Buie and J. R. Cobb, and the resurgence of "Spooky," written by Buie, Cobb and Middlebrooks, thanks to a new release of the song last year by the Atlanta Rhythm Section, all led the way for Lowery over the past year. Also among the group's leaders is "Do It Or Die," written by Buie, Cobb and Ronnie Hammond, recorded by the ARS.

Under the leadership of Bill Lowery, recipient of the first annual Georgia Music Hall of Fame award last September during Georgia Music Week, the Lowery Group remains committed to the development of new talent as well as continuing the progress already made by established writers and artists. New projects currently underway at Lowery involve singer-songwriters Thetis Sealey, Mike Dyché and Michael Jones.

Among the latest Lowery songs released are "Blind Willie," recorded by Chet Atkins, "Walk on By" by Donna Fargo and "Be Bop A Lula" by Jerry Lee Lewis, Orion and Carl Perkins.

Music Shoals Sound Publishing

■ In addition to state-of-the-art studio facilities, Muscle Shoals Sound has a publishing concern growing by leaps and bounds. Charted songs in the past year from the catalogue of Muscle Shoals Sound Publishing Company (BMI) and Formula Music (ASCAP) include "Old Time Rock And Roll," by George Jackson and Tom Jones III, recorded by Bob Seger; "A Moment's Pleasure," by Jackson, recorded by Millie Jackson; "(Ooh-Wee) She's Killing Me," by Mickey Buckins and Randy McCormick, recorded by Johnnie Taylor; "Play Something Pretty," by Walter Shaw and Jackson, also recorded by Taylor; "Tonight I Feel Like Dancing," by Peter Alves, Barry Beckett, Marc Giacomelli, and Jackson, recorded by Mavis Staples; "It's

(Continued on page 40)

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 **Record World**

Coast-Based Publishers (Continued from page 30)

property, headed by Paul Jabara's songs, including "Last Dance," the theme from "Main Event" and "Something Missing In My Life."

Although activated under its new name only last November, the Management III publishing combine is already developing three new writers, among them Donna Weiss ("Trust It All To Somebody"), Larry Williams ("Let Your Love Flow") and Mary Unobsky.

Summarizes LeMel, "Since Management III is a management company, my thrust will be to manage the careers of writers in all areas. The best example is Paul Jabara: he has come from songwriting, to the role of producer-artist, and is now an actor in the upcoming John Schlesinger film, 'Honky Tonk Freeway.'"

Montage

■ The Montage Music Group, directed by MusicWorks' Marty Wekser, is companion to the Montage record production operation headed by president David Chackler and A&R chief Stuart Alan Love. Providing Montage with catalogue base are three component companies, including Front Wheel Music (BMI), Deep Canyon Music (ASCAP) and Home Fire Music (BMI), which cover both seasoned pop material and newer copyrights.

Front Wheel Music is devoted primarily to U. S. and Canadian administration of copyrights originating abroad, among them the 76 songs comprising Robin Gibb Publishing, which includes "Run To Me," "How Can You Mend A Broken Heart" and "Lonely Days." Newer Front Wheel entries include songs by The Jam and British rocker John Otway.

Highlighting the Deep Canyon copyrights is a publishing deal with Dennis Belfield, recently covered by Rufus and Chaka, Debby Boone, Art Garfunkel, Seals and Crofts, and The Chilitos, along with African Suite and Flower. Recent Home Fire Music coverage has included on product by Shotgun, Kid Brother, Jiva, Traveler and Moulin Rouge.

Motown/Jobete

■ The maturation of Motown's publishing wing, Jobete Music, into a major contemporary catalogue was underscored during '79 by a range of copyright activity reflecting both newly-penned hits and early copyrights that have, over the years, come to loom as new standards.

As vice president and general manager Jay Lowy expressed it recently, "What was the greatest soul catalogue of the '60s has become the most recognized pop catalogue of the '70s; what began as hit songs were exploited

into major copyrights that are now treated as standards."

Thus major hits last year saw long-standing Jobete staples from writers like Smokey Robinson, Stevie Wonder, Holland-Dozier-Holland and founder Berry Gordy keeping pace with the newest generation of songwriters represented, a group which includes The Commodores' Lionel Richie, Rick James and non-performing writers like Ron Miller, Ken Hirsch and Steve Milburn.

New compositions like The Commodores' "Sail On" and "Still," and Stevie Wonder's "Send One Your Love," were joined by such perennials as "I Can't Help Myself (Sugar Pie, Honey Bunch)," "Dancing In The Street," "Money (That's What I Want)," "Ooh, Baby Baby," "You've Really Got A Hold On Me" and "(You've Got To Walk And) Don't Look Back."

Other top copyrights included "Heaven Must Have Sent You," "Cruisin'," "With You I'm Born Again" and "Three Times A Lady."

Although the since-cooled disco boom was one prominent arena for new Jobete covers, the company's publishing catalogues—which include Stone Diamond and Stone/Agate—now generate broad crossover representing virtually every contemporary genre from country and pop to Jobete's original black music power base.

Maintaining one of the largest overall writing staffs in the industry, and sustaining a brisk output of new demos from its Los Angeles headquarters, Jobete has also continued to reinforce its exploitation of copyrights through its series of sampler albums, released periodically and designed to balance ease in use against optimum efficiency through careful editing, which allows the inclusion of more titles per disc through excerpting.

Pasha

■ Spencer Proffer's Pasha Music Organization currently operates two publishing companies, Sasha-Songs, UnLtd., and The Grand Pasha Publisher. With the parent company now representing six acts, all signed to major labels representing both domestic and international markets, Pasha's catalogues reflect publishing involvement with each of those artists to represent a total catalogue of 150 copyrights.

Included are Billy Thorpe, Allan Clarke, Phil O'Kelsey, The Wolves, Scott English and Dave Lambert. Like Proffer himself—a songwriter and musician, as well as a producer and publisher—those artists cohere around a contemporary rock base. Proffer also collaborates with other writers, as witnessed last year by the activity

generated by Cheryl Lynn's cover of "Daybreak," written with David Pomerantz.

Most active copyrights were headed by his collaboration with Billy Thorpe, "Children of The Sun," which scored on both singles and LP charts.

Now located at The Pasha Music House on Melrose Avenue, which also houses Pasha's studio facility, publishing activities are headed by executive director of administration Ann Sumner-Davis and professional manager Coral Browning.

Peer Southern Organization

■ The Peer Southern Organization was established more than 50 years ago and is now represented in 23 countries with U.S. offices in New York, Los Angeles, Nashville and Miami.

Included in the PSO major standard catalogue are "Georgia On My Mind" (now the Georgia state song), "Born to Lose," "You Are My Sunshine" (the Louisiana state song), "Worried Minds" and hundreds of others to comprise one of the largest catalogues of country songs.

"Como Tu," "Todos Los Dias Dia," "Brazil," "Adios," "Besame Mucho," "Granada" and many more make Peer one of the largest publishers of Latin music as well.

Branches around the world are currently riding high with such success as "Nothing But Dreams," first prize in the Pacific Song contest from the New Zealand branch entry. "Ate Parece Un Sonho" is #1 in Brazil and "Sun of Jamaica" is number one in Germany. "Disco Bambino" is #1 in Italy.

Among the worldwide artists affiliated with PSO are Luisa Fernandez whose "Lay Love on You" went to #1 in Germany" and Clay Carillon (Alhambra) who was recently released in the U.S., Spain, Italy and other countries. Brenda Gooch is signed to Salsoul Records here.

Some of the PSO songs which made the charts this year are: "You Are My Sunshine" by Willie and Leon; "Find my Way" by Cameo; "Georgia on My Mind," "If You've Got the Money, I've Got the Time," "Will the Circle Be Unbroken" and "Rollin' In My Sweet Baby's Arms" all by Willie Nelson; "Last Blue Yodel" by Ernest Tubb and "Miss the Mississippi and You" by Crystal Gayle.

TV themes such as "Mary Hartman, Mary Hartman" are from the Southern Library of Recorded Music. That theme alone has been recorded nine times to date. The past year was also a big year for Buddy Holly material which has been under the PSO banner. The Singing Brakeman, Jimmie Rodgers, had a U.S. Postal stamp is-

sued in his honor and PSO publishes all his material including "Mule Skinner Blues" and "T For Texas."

PSO recently expanded Nashville operations with the addition of Merlin Littlefield to the staff there.

Serious music is a major entry in PSO with selections by such composers as Charles Ives, 2nd Symphony, Hector Villa Lobos, William Russo, David Diamond and others.

Perren

■ Freddie Perren and his music publishing companies, Perren Vibes, Inc., and Bull Pen Music, Inc., were highly visible during '79, scoring four top five pop hits, including two number one records. "I Will Survive," recorded by Gloria Gaynor, and Peaches & Herb's "Reunited" both repeated their success overseas while attaining platinum sales in the U.S.

Peaches & Herb, recording for Perren's MVP/Polydor label, also hit with "Shake Your Groove Thing," while David Naughton's recording of "Makin' It," theme song from the ABC-TV series of the same title, also hit the top five.

With Perren Vibes (ASCAP) and Bull Pen (BMI) now totalling an estimated 350 copyrights, in-house administration was bolstered during '79 by founder and president Christine Perren, headed by the addition of veteran publisher Len Hodes to the newly-created post of vice president and general manager of the publishing division. Also brought aboard was staff member Billy Johnson, with the publishing operation now housed in a recently acquired Studio City facility which also incorporates a renovated 24-track studio used exclusive for in-house writers and producers and their demo projects. Ms. Perren also initiated an in-house songwriter development program and signed several new writers.

First of those signings was former Motown staff writer Dino Fekaris, whose exclusive contract with Perren has since yielded the hit collaborations for Peaches & Herb and Gloria Gaynor.

Also signed was Gary Lohmann, vocalist and lead guitarist with Mizzouri Fox, as well as the entire band. Mizzouri Fox, MVP's first rock project for records, is being produced by Fekaris in association with Perren. Other signings included Rick Wyatt and Gary Starbuck.

Rocket

■ Now based in new offices on Cahuenga Boulevard, where administrator Paula Pavlik has relocated from the former New (Continued on page 38)

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N.Y.-Based Publishers

(Continued from page 28)

appointments of Pat Higdon, associate director of creative services in Nashville; Randy Pitch and Jonathon Stone to managers of creative services in Los Angeles and Cory Robbins to general manager of the MCA Music owned Panarama Records.

As to the music of the '80s, Leeds Levy, vice president and executive assistant to the president of MCA, said: "When rock first appeared on the scene, our industry was still the *music* business where sheet music was king. Today we live in a *record* world. Consequently, we as publishers have had to adapt accordingly. With rock as in disco, soul, country, new wave and power pop we have expanded on our traditional responsibilities. Today we not only print sheet music but we are also involved in record production, showcasing artists, advertising, publicity, artist development and on and on. Today, more than ever, we are in the business of making it happen, whether it be rock or not."

Mighty Three Music Group

■ Earl Shelton, president of Mighty Three Music Group, the publishing arm of the Kenny Gamble/Leon Huff Philadelphia International Records label headquartered in Philadelphia, commented recently that: "There's no doubt about it, music publishers have undergone drastic changes and surgery during the past few years."

While Mighty Three, once again, experienced a full and productive year of publishing activity, Shelton sees that some changes are necessary for the future.

"It is a known fact," he said, "that the publisher, regardless of how hard he works, gets the smallest share of the profit; yet his contribution is significant to the total creation of great productions . . . a publishing house that's alive with hopes of longevity will cut away the fat to allow for a more productive operation."

"The Mighty Three Music Group recently reorganized its structure to provide for increased productivity by its many exclusive

and affiliated writers, as well as being more active in the area of 'song plugging.'

"It's my personal belief that in order for today's publishers to preserve the life blood of the important creations it represents, they must find a new way to generate income . . . for many it means the creation of subsidiaries specifically for the production of phonograph masters for placement with major labels (using the publisher's copyrights, of course).

"Alignment of a publishing house with major labels for production outlets is almost essential for survival at this time; and, above all, 'great songs' are a must."

George Pincus & Sons

■ Budapest, Hungary, seems an unlikely spot for a top record to be born but that is where George Pincus found a hit. " 'Meanwhile' is really popular on the continent. It got its start in Hungary, Budapest, then became a really big hit throughout Europe. Now a lot of American companies are talking to me about 'Meanwhile.' It's a good song and a lot of people are interested in it."

Another signing generating the same amount of interest is "Happy Birthday Jesus," originally done by Mike Douglas. "Several companies have approached me about this song, including CBS. It's only February and CBS is already interested in having Johnny Mathis record 'Happy Birthday Jesus' for a Christmas album."

Both "Meanwhile" and "Happy Birthday Jesus" are in a soft, pop category and Pincus sees an overall trend toward this direction in music. "The pop-MOR song is finding its own way. A commercial-type song with a melody that can be remembered and lyrics that mean something is becoming increasingly popular. I think the future will see better songs coming."

RCA Publishing

■ In the words of Arthur Martinez, RCA's division vice president of International affairs, "RCA Publishing is strong and thriving."

Since the sale of Sunbury-Dunbar Music in 1978, the company has become basically an international business. RCA owns subsidiary publishing companies in thirteen foreign countries.

"The International group never pulled back," commented Martinez. In 1979 alone they expanded their operation to include new additions in the Netherlands and Belgium. The main strategy, according to the vice president, is to open new publishing companies wherever RCA International establishes new record companies.

The Italian publishing com-

pany, having existed for twenty-five years, is the oldest and most successful operation. Martinez feels that the greatest strength lies in the Latin catalogue. "There is a tremendous flow of activity in Latin artists. Latin publishing sees the most action." Another active catalogue in foreign countries is that of the 57th Street Music Company, which includes recordings by Barbra Streisand and Donna Summer who together scored a big hit internationally with their song "Enough Is Enough."

At the same time, however, RCA does have a small hand in domestic publishing. In September, 1978 RCA signed a cooperative pact with Mike Stewart's Interworld Music. Through this venture, RCA holds subpublishing rights to all Interworld copyrights in three foreign territories, while Interworld has subpublishing rights to RCA copyrights in the USA.

1979 was a good year for RCA publishing, and the future looks bright as the company continues to expand and grow. "RCA publishing is a professional business," concluded Martinez.

RSO Publishing Group

■ The RSO Publishing Group shared *Record World's* Top Publisher of the Year Award with Chappell Music, continuing its multi-media success in the 1979-1980 period.

The Bee Gees had another strong year in 1979 with their additional #1 singles "Tragedy" and "Love You Inside Out" which gave the group six consecutive #1 singles tying the record held by the Beatles. Their success was also further sustained by a critically acclaimed major national tour, which was filmed for the Bee Gees' first television special aired in the fall, and their #1 "Bee Gees Greatest" album.

A tribute to the Gibbs' songwriting talents was indicated by the success of their catalogue with cover records in virtually all areas. These included such country chart hits as "Words" by Susie Allanson, "To Love Somebody" by Hank Williams, Jr., and "Massachusetts" by Tommy Roe; the R&B, disco and pop hit version of "You Stepped Into My Life" by Melba Moore; records by such diverse artists as Johnny Mathis and the Osmonds and albums dedicated to the Bee Gees' music by such artists as Ray Coniff, Arthur Fiedler and others.

In 1979 the Gibbs' songwriting talents were further spotlighted with numerous awards including four British Ivor Novello awards for International Hit of the Year, Most Performed Work, Best Sell-

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UK Majors (Continued from page 24)

the system so that it is approached as a standard marketing exercise. We've allocated the various catalogues along the staff roster fashion, as a record company would. We're exploitation and promotion oriented. Naturally, I am actively looking for new writers, but we, in line with other publishers, are now much more selective of who and what we sign."

Emphasized Jonathan Simon: "What we're doing is amalgamating creative and management expertise. In a company this size you have to have rationalization of both catalogue exploitation as well as working on new songs. Now that Steve has this organized we have more time for acquisition of new talent. We've recently signed Cliche (who recorded for Carrere) and Logic. British acts must be a priority simply on the basis of getting in on the ground floor and developing them. I think the state of the business now puts the responsibility back in the lap of the artists and managers."

Publishers here are anxious to dispel the image of the "banking" mentality. Most were annoyed at recent research figures claiming that publishing makes six times the profit of records.

"What wasn't analyzed was the investment required long-term to produce that profit," said Ron White. Echoes Jonathan Simon, "We are going to be seen to be the antithesis of the 'parasite myth.'" Agrees Stevenson: "We

hope to get involved in marketing campaigns for example. It may take some time but this is what we want. 'Captain Beaky and His Band' is a perfect example. This is a children's LP narrated by Keith Michell that was a sleeper. We put pressure on the record company to issue a single, we revitalized the LP, we printed the book and the sheets music. Captain Beaky in four weeks on the chart shot from 34 to 8 and is still rising. The album (on Polydor) entered the chart at 48."

Last year was independents' year in Britain. Artists resisted the major company syndrome, many new bands preferred their own label set ups, their own publishing companies, independent distribution and so on. Have the major publishers suffered in the same way as the giant record companies?

"Quite the contrary," said Ron White. "We have a large staff and among them young people who are out every night seeing bands. Look at some of the artists we've signed recently: Simple Minds, Punishment of Luxury, the Vapors, the Regents, Gang of Four. All young, all of them with record deals. Our policy is to think small and it works."

Coincidentally, both majors are going through periods of reorganization. EMI, under the Thorn banner now, has been assured that despite recent rumors, there is no intention on the part of the main board to sell EMI Music.



Gospel Music: A New Decade

Record World has been the leader in comprehensive gospel music industry coverage, from the inception of a bi-weekly gospel section in February 1977 to special salutes to Gospel in '77 and '78. This year's close-up, "Gospel Music: A New Decade," coincides with Gospel Music Week and the 11th Dove Awards program. Join us in our exciting documentation of gospel music's growth and potential.

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Coast-Based Publishers

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York base, Rocket Music Publishing incorporates three companies, British Rocket Music (ASCAP) Rocket Songs, Inc. (BMI) and Jordrell Music, Inc. (ASCAP).

Top songwriters continued to be led by Elton John, represented by his "Victim Of Love" EP and "A Single Man" album during '79, with a new MCA album expected to see release this spring. John's most active copyrights included "Victim of Love," "Part-Time Love" and "Song For Guy."

During '79 Bernie Taupin was represented by his collaboration with Alice Cooper on Cooper's "From The Inside" album, as well as development of material for his forthcoming Elektra/Asylum album this spring.

Newly-signed during the year was Judy Tzuke, who made her debut as a recording artist with her first Rocket LP, "Stay With Me Till Dawn." Her copyrights were topped by the hit title tune.

More recently, The Contours have released a Rocket single, "I'm A Winner," and Damion & Denita have been signed, with a single from that act to be released shortly. Meanwhile, staff writer Robbie Patton saw covers this year by artists including Willie Aames, Cheryl Ladd, Dionne Warwick, Dolly Parton, Nona Hendryx and French recording stars Sylvie Vartan and Johnny Hallyday.

Screen Gems/EMI

■ At Screen Gems/EMI Music, growth continued apace with a number of important new songwriter signings already generating public acceptance. Former Face and current Rolling Stones guitarist Ron Wood, who resumed an active solo recording and writing career this year via his first Columbia album, was pacted, as was Steve Forbert, whose second Nipper/CBS album, "Jackrabbit Slim," has recently yielded a single hit in "Romeo's Tune."

Also signed was Beth Nielsen, whose Capitol debut album was produced by Muscle Shoals Sound keyboard ace, producer and founder Barry Beckett, and will be released this spring. Screen Gems/EMI also signed The Headboys, whose debut album was released

last year by RSO.

Other new copyrights that proved active for more established writers tied to Screen Gems/EMI were "I Want You To Want Me" and "Dream Police," both by Cheap Trick; the Little River Band's "Lonesome Loser," "Lady" and "Cool Change;" "Lovin', Touchin', Squeezin'," by Journey; and Queen's "Fat Bottomed Girls." Other top songs published through Screen Gems/EMI were Nick Gilder's "Rock Me" and "Star Love," recorded by Cheryl Lynn.

With its extensive catalogue of classic '50s, '60s and early '70s pop hits, Screen Gems also saw renewed exposure for such songs as "The Way We Were," newly recorded by Donna Summer; The Spinners' cover of "Working My Way Back To You;" James Taylor's version of "Up On The Roof;" "Hey Girl" as recorded by George Benson; Anne Murray's cover of "Daydream Believer;" "One Fine Day" by Rita Coolidge, and Isaac Hayes' new recording of "Don't Let Go."

That balance of newly-written material and durable catalogue enabled the company to garner nine of the top 100 records during January of this year alone.

Since realigning his top management team nearly two years ago, Lester Sill, president of the company for over 16 years, has seen that executive group consolidated. Current team includes New York VP and director of professional activities Paul Tannen, Ira Jaffe, vice president, creative affairs (Los Angeles), VP/general counsel Vince Perrone, Jack Rosner, vice president, administration and Charles Feldman, general manager of its Nashville office.

Special Music

■ This year marks the first anniversary for the restructured Special Music Group, an outgrowth of the Special Songs organization. Headed by Evan Archard, who represented Special Music's principal writers in the earlier Special Songs operation, the Los Angeles-based independent publishing company represents the catalo-

gues of singer-songwriters Lauren Wood, Andrew Gold and Karla Bonoff and a handful of outside copyrights.

Archard and professional manager Brenda Okrent have stressed a conservative signing policy, beginning with original signees Gold and Bonoff. During '79 they completed major sub-publishing arrangements world-wide, including representation in the U.K. (EMI Music, Ltd.); Scandinavia (Intersong Forlagen); Germany (E. R. P. Musikverlag); France (Publications Francis Day); Italy (G. Ricordi & Co. S.P.A.); Holland (Intersong Basart); Japan (Taiyo Music); Australia (Jonathon Music); and other territories licensed through Muziekuitgerij Artemus V. V.

This year also saw the signing of Lauren Wood, Warner Bros. recording artist, whose Creeping, Licking Music is now represented by Special Music worldwide. Also signed were members of EMI-America/UA artists Pieces; although since disbanded, Special Music continues to represent its four individual members.

Also enacted during '79 was a more wide-ranging agreement with artist-writer Chris Montan, now acting as a staff writer.

Among most active copyrights this year were Robert Palmer's cover of Moon Martin's "Bad Case of Lovin' You;" Lauren Wood's debut single as a solo act, "Please Don't Leave;" Karla Bonoff's "Isn't It Only Love," recorded by Lynn Anderson and Nicolette Larson; Larson's versions of three Lauren Wood songs, "Fallen," "Breaking Too Many Hearts" and, in collaboration with Larson and producer Ted Templeman, "Just In The Nick Of Time;" and Anne Murray's version of Andrew Gold's "That's Why I Love You."

Other active copyrights were written by Geoff Leib, Chris Montan and Larry Herbstritt and Doug Thiele.

20th Century-Fox

■ During the past year, 20th Century-Fox Music Publishing has pursued the further consolidation of its roster of singer-songwriters, outlined over a year ago by president Herb Eiseman as a major shift in emphasis for the Los Angeles-based publisher. During the past 18 months, the company has assembled a core group of six young writers, nearly all being developed by 20th Century-Fox not only as successful songwriters but as artists or producer.

That lineup includes Brian Francis Neary, a songwriter and producer who just wrapped the 20th Century-Fox label debut album for James Photoglo; Bruce Hornsby, a singer and songwriter

slated to be produced by David Foster for Foster's new production company; Russell Javors, an artist-writer who has played as a guitarist in Billy Joel's band, was recently represented by two songs on the new Karen Carpenter album, and is currently working on a solo effort with producer Phil Ramone; and Arthur Offen, leader of another 20th Century-Fox label act, Air Raid.

The publishing company's current emphasis on career development does extend to several non-performing or non-producing writers as well, among them Jim Bacon and Steve Nelson, whose material has been covered by Barbra Streisand, among others.

20th Century-Fox's traditional strength in film music publishing and administration of classic pop copyrights hasn't altered as a result of the company's higher profile in writer-artist development. Last year saw the acquisition of Mercer Music, a catalogue studied with some of the best-known copyrights penned by the late Johnny Mercer, including such standards as "And The Angels Sing," "Day In Day Out," "Fools Rush In" and "P. S. I Love You."

Eiseman also concluded an agreement with Lucasfilm, producer/director George Lucas' production arm, calling for the creation of two publishing companies, Bantha Music (BMI) and Tusken Music (ASCAP), established in partnership between 20th and Lucasfilm. That deal's first priority will, of course, be the John Williams score to "The Empire Strikes Back," the "Star Wars" sequel due for release later this year and slated for an RSO soundtrack LP.

Other high-profile works for 20th Century-Fox last year included various songs from "The Wiz," including its first commercial usage in a television spot, Amanda McBroom's title song from "The Rose," the theme from "A Star Is Born" ("Evergreen") and "It Goes Like It Goes," from the film "Norma Rae."

United Artists Music

■ Following a year of staff, operations and artist consolidation and realignment in the wake of its separation of the United Artists Records label, sold by parent Transamerica to EMI, United Artists Music has kicked off 1980 with a major industry promotion via its new package of professional songbook samplers and supporting promotional materials highlighting top UA copyrights. The three-volume package underscores the overall depth and diversity of material now admin-

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| YOUR KISSES WILL | CRYSTAL GAYLE | VAN STEPHENSON |
| YOURS FOR THE TAKING | JACK GREENE | DANNY MORRISON, RED LANE |

Southern Publishers

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Too Funky In Here," by Jackson, Shaw, Brad Shapiro and Robert Miller, recorded by James Brown; and "Going Through These Changes," by Phillip Mitchell, recorded by Joe Simon.

In the past year, a number of other artists recorded Muscle Shoals Sound songs, including Melissa Manchester, Ronnie Milsap, Joan Baez, Delbert McClinton, the Starland Vocal Band and Billy "Crash" Craddock.

Under the administration of general manager Diane Butler, Muscle Shoals Sound Publishing includes the members of the Muscle Shoals Rhythm Section among its staff of writers. Recently signed as an exclusive songwriter for the company is Randy McCormick, a session keyboard player and co-writer of the Eddie Rabbitt hit, "Suspicious," by Phil Jarrell and Peter Yarrow.

"Torn Between Two Lovers," Muscle Shoals Sound's biggest copyright to date, was made into a movie for television in 1979. Muscle Shoals Sound Publishing is currently looking forward to the immediate release of Jackson Highway's debut album on MSS Records/Capitol, produced by Rhythm Section members Jimmy Johnson and David Hood. All the songs on the album, with one exception, were written either by members of the group or other songwriters signed to the publishing companies.

Pi-Gem/Chess Music

■ With seven number one country singles and more than 20 others charted, the Pi-Gem/Chess Music organization has had one of its best years yet over the past 12 months.

Chess writer Archie Jordan and Pi-Gem writer Naomi Martin wrote "(If I'd Only Known) It Was The Last Time," a new single for Faron Young, and "Let's Take The Long Way Around The World," a hit for Ronnie Milsap and recently recorded by Floyd Cramer for his new album. Jordan also wrote "In No Time At All" for Milsap, and teamed up with Hal David to write and produce an album with Orsa Lia. The LP's first single, "I Never Said I Love You," hit the adult contemporary charts and remained at the top for three weeks.

"Fooled By A Feeling," a number one single for Barbara Mandrell, was written by Pi-Gem's Kye Fleming and Dennis Morgan, followed by "Years," another number one country hit for Mandrell by Flemming and Morgan. Wayne Newton and Floyd Cramer also recorded the song this year. Fleming and Morgan also collaborated on "Missing You," a number one country hit for Charley Pride. "You're My Jamaica," an-

other number one country hit for Pride, was written by Pi-Gem's Kent Robbins. Gary Harrison and Don Pfrimmer wrote "Endless," recorded by David Wills. His previous single was "I'm Being Good" by Naomi Martin and Archie Jordan.

Jim Ed Brown and Helen Cornelius had number one country singles with "Fools" by Johnny Duncan and "Lying In Love With You" by Dean Dillon and Gary Harrison. Their new single, "Morning Comes Too Early" (Fleming/Morgan) will be released soon. John Schweers and Hank Martin together wrote "You're The Part Of Me," recorded by Jim Brown. Johnny Koose and Helen Cornelius wrote "It Started With A Smile" which Helen recorded.

Cliff Cochran, produced by John Schweers, recorded "Love Me Like A Stranger" which Schweers wrote with David Wills. Cochran's second single, "First Thing Each Morning Last Thing At Night" (Morgan/Fleming) went to RW's top 20 as did the first.

Charles Quillen (Chess) and Conrad Pierce wrote "Back On My Mind Again" which was a number one country hit for Ronnie Milsap and is included on the upcoming Floyd Cramer album. Quillen and Pfrimmer co-wrote "My Heart" on the upcoming "Milsap Magic" album which also includes "Silent Night (After The Flight)" by Schweers.

Schweers also wrote two songs for Charley Pride, "There's A Little Bit Of Hank In Me" and "Dallas Cowboys," the new theme song for the team. Kent Robbins wrote "She Just Started Liking Cheating Songs," the latest release on Warner Bros. by John Anderson, and Bud Reneau and Don Goodman, writers of "I'd Rather Go On Hurtin'," saw Joe Sun take their song to the top 20 of the RW country chart.

Pi-Gem staffers and RCA artists Sylvia and Dean Dillon both had immediate success with debut singles this year; Sylvia with "You Don't Miss A Thing" (Morgan/Fleming) and Dillon with "Into The Bottle To Get You Out Of My Mind" which he co-wrote with Steve Abbott. Pi-Gem also had its first disco hit this year with "Got To Give Into Love," recorded by Bonnie Boyer. "I Feel The Hurt Coming On" was also included on her album.

The Pi-Gem/Chess staff includes Charley Pride, chairman of the board; Tom Collins, president; David Conrad, general manager; Carolyn Hones, administrative assistant; Sylvia Allen, receptionist/secretary; Mary Del Frank, administrative secretary; and Gary Harrison, professional de-

partment.

Staff writers include Tom DeLuca, Kye Fleming, Gary Harrison, Archie Jordan, Naomi Martin, Dennis Morgan, Geof Morgan, Don Pfrimmer, Charles Quillen, Kent Robbins, Dean Dillon, John Schweers, Harold Tipton, David Wills, and newly signed writers Ronnie Brooks and Gene Miller.

Southern Writers Group

■ Located in Berry Hill, Tennessee, Southern Writers Group USA, under the direction of veteran Nashville songwriter and producer Buzz Cason, represents ten writer-owned publishing companies which include, in addition to Cason's own companies, Freddy Weller's Young World Music, Steve Gibb's Angel Wing Music, Dan Penn Music, Spooner Oldham Music, Donnie Fritts Music and Let There Be Music, which includes songs by Jimmy Buffett and Todd Cerney. The newest addition to the group is Lefty's Music which includes songs by Tom Gmeiner and John Greenebaum.

Recent SWG hits include "She Believes In Me," by Steve Gibb, recorded by Kenny Rogers; "Bluer Than Blue," by Randy Goodrum, recorded by Michael Johnson; "Go For The Night," by Freddy Weller and Buzz Cason, recorded by Weller; and "Full Moon Fool," by Todd Cerney, Austin Roberts and Bill Martin, recorded by Bill Medley.

SWG/USA is set up solely for its own writers and does not have an open-door policy for new material.

Tree International

■ The past year has been one in which Hollywood has turned to Nashville for movie music, and Tree International, one of the largest publishers of country music, is playing a major part in this trend. Films already released, featuring Tree songs, include "Electric Horseman" (with "Mamas, Don't Let Your Babies Grow Up To Be Cowboys") and "The Deer Hunter" (with "Tattle Tale Eyes").

Soon to be released for international distribution are "Urban Cowboy" (with "Honky Tonk Wine" and "Rockin' My Life Away"); "Middle Age Crazy," based on the song of the same title by Sonny Throckmorton; "Steel" (with "Mamas Don't Let Your Babies Grow Up To Be Cowboys"); "Honeysuckle Rose," which includes nine songs by Hank Cochran and Willie Nelson; and "Ruckus" (with Willie Nelson's "What Can You Do To Me Now," among others).

Tree songs are also included in plenty of made-for-television movies, including "Girls In The Office," "Freedom Riders," "Murder In Music City," "Resurrec-

tion," "Summer Affair" and "Americathon."

Tree's chart activity over the past year has been its best yet. Tree songs have held the number one position on the Country Singles Chart for 11 out of the 52 weeks of 1979. Tree was also named publisher of the year by BMI in Nashville and ASCAP's fastest growing company, winning a total of six awards this past year.

Print sales are also at an all-time high for Tree, and the company's first writer book of Hank Cochran material has broken all sales records for writer books in the history of Columbia Pictures' Print Division. Tree's record production division continues to grow, and the newly established television department had its first productions aired, "Christmas At The Grand Ole Opry" and the Crystal Gayle television special.

The past year also saw the opening of a Tree west coast office which has resulted in many of Tree's writers going to Los Angeles and getting cuts on their own as well as Tree's professional staff making contacts and obtaining additional cuts.

Most recently, two Tree writers, Sonny Throckmorton and Rafe VanHoy, are in the top five finalists for songwriter presented by the Nashville Songwriters Association, International. VanHoy has just released an album of his own, "Prisoner Of The Sky," on MCA Records. Throckmorton is currently one of Tree's hottest writers. Over three million people bought records of Throckmorton songs in 1979, and if one listens to country radio, it is virtually impossible to miss hearing his music. According to performance track systems, a Sonny Throckmorton song averages being played once every five hours on every country radio station in the world.

New writers signed to Tree in the past year include John Adrian, Sparky Braddock, Rick Carnes, Janis Carnes, Dorothy DeLeonibus, Larry Hall, Chip Hardy, Lathan Hudson, Candace Elaine Johnson, Jimmy Johnson, Bucky Jones, Kieran Kane, Dan Keen, Pat Killough, Pat Long, Billy Earl McClelland, Randy Moon, Mark Paden, Jay Patten, Bobby Bond, Sharon Sanders and Nita Lynn Vosberry.

Welk Music Group

■ Although the Welk Music Group is headquartered in Santa Monica, its Nashville operations, newly relocated at 1509 Laurel Street, is one of the most active publishing operations in town. Roger Sovine joined Welk as vice president of professional services, based in Nashville, coordinating

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N.Y.-Based Publishers

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ing A-side ("Night Fever") and Songwriters of the Year.

In addition, Barry, Robin and Maurice Gibb received the BMI Song of the Year award last year for "Night Fever" with Barry Gibb the Top Writer Award-winner and brothers Robin and Maurice close behind. In fact, Stigwood Music received an unprecedented 16 BMI awards. Among the writers sharing in this incredible Stigwood showing were: the Gibbs, Eric Clapton, John Farrar, Andy Gibb and Marcy Levy. Award-winning songs were: "Emotion," "An Everlasting Love," "Grease," "Hopelessly Devoted To You," "If I Can't Have You," "Lay Down Sally," "Love Is Thicker Than Water," "More Than a Woman," "Night Fever," "(Our Love) Don't Throw It All Away," "Shadow Dancing," "Stayin' Alive," "Wonderful Tonight" and "You're the One That I Want."

Making a major national impact for RSO during 1979 was recording artist/writer John Stewart, who scored with three back-to-back hits, #1 "Gold," "Midnight Wind" and "Lost Her in the Sun"—all from his chart album "Bombs Away Dream Babies." In addition Stewart's catalogue was covered by such top artists as Tommy Overstreet, who recorded "Lost Her in the Sun." Eric Clapton also continued his success last year with his hit "Watch Out For Lucy."

1980 is beginning with Andy Gibb's first smash single "Desire" from his new album "After Dark" plus the excitement of John Stewart's forthcoming album "Dream Babies Go Hollywood" and an album release by superstar Eric Clapton. Also, with a number of films in production through RSO's film division, RSO publishing is looking forward to heightened involvement in the medium as it had with "Saturday Night Fever" and "Grease." 1980 looks like another SRO year at the top of the charts for RSO Publishing.

Seacoast Music

■ Seacoast Music, formed by publishing veterans Hal Fein and Robert Uhlmann, has shown remarkable progress since opening for business in September of last year.

According to Fein, the company has affiliated with BMI and signed a worldwide sub-publishing contract with Intersong Music. Chappell Music will be handling Seacoast's print publications. The company also picked up the sub-publishing on the Bang and Boona Music catalogue and will publish the Tavares catalogue.

Fein also announced that they have "working agreements" with

20 select songwriters including Charlie Singleton, Jesse Stone, Berl Keyes and Leroy Kirkland and that they have pending production deals with Polydor and Atlantic Records.

The company has established offices at 211 W. 56th St., N.Y.C., 212-586-8085 and at 5161 Collins Ave., Miami Beach, Fla., 305-864-7775.

September Music

■ September Music, headed by Stanley Mills, is a publishing company which carries on in the old tradition of the early music publishers—giving its attention to individual songs and writers. "We're a bit different from other companies in that we work on a song by song basis as opposed to signing groups. We're very much like what the old music publisher used to be."

This attitude of individual attention has kept September Music busy, particularly in the field of country music. One newer signing, "Hasn't It Been Good Together" by Hank Snow, is currently on the charts, and an older hit, "Darling," is seeing new action. Last year David Rodgers recorded "Darling" and it went to #15 on the charts. This year Barbara Mandrell chose the song to back her hit "Years" and the song will also be used in the movie "Urban Cowboy," starring John Travolta. Mel Tillis will do the vocals for the film and "Darling" may find itself bulleting up the charts again.

Along with the growth of country crossovers, September Music sees a trend toward "the stand-up singer who can sing. Supergroups are finding it increasingly difficult to survive because of the high costs of touring. Logistics show that costs are just too high." As a result, the songs will change. September Music predicts that songs with "lyrics that mean something and melodies that are singable" will play an important role in the future.

Sumac Music/Louise-Jack Publishing

■ Five years ago, Susan McCusker, Jerry Love and Michael Zager combined their publishing, producing, promotion and marketing talents into three sister companies, Love-Zager Productions, Inc., Sumac Music, Inc., and Louise-Jack Publishing, Inc. Today the signs of their success and growth are obvious, beginning with the newly designed, nine room suite of offices in the Ed Sullivan Building.

Internally, two executive promotions reflect this growth as well. Deirdre O'Hara, former general manager and buyer of a retail record chain, and national retail promoter for Private Stock

Records, who joined the "team" in 1978, is now professional manager of Sumac Music, and general manager of Love-Zager Productions. Her duties include screening outside material, acquiring cuts for their publishing companies, and producing demos, which is an invaluable contribution to the growth of all three companies.

Sandra Jones, former director of advertising at Private Stock Records, international coordinator of Millennium Records and press and liaison and international coordinator at Aucoin Management, is now holding the newly created position of international manager for Sumac Music and Love-Zager Productions. Besides acting as the liaison officer for the 14 sub-licensees throughout the world, Jones writes the company's bi-monthly newsletter, which not only maintains a successful and informal line of communications between Sumac and the licensees, but also reflects the "family" aspect of this small (only if compared in size to several other, equally successful publishing companies) and relatively new publishing outfit.

Domestically, the successes of Sumac and Louise-Jack are considerable. To pick this year's most obvious, there's the Michael Zager produced Spinners' Atlantic album, "Dancin' and Lovin'" with its hit single, "Working My Way Back To You/Forgive Me, Girl" (medley). "Working My Way Back To You" was written by Michael Zager. As well as their current album.

In the past, Sumac Music and Louise-Jack Publishing were known primarily as rhythm and blues, disco publishers, but, as Susie McCusker says, "Times have changed—and so have we." This growth is reflected in the additions to the writing staff (which now numbers a lucky thirteen) and their product. "This is not to put down the success

we've had in the past," adds McCusker, "because dance music, no matter what you call it, is still dance music, but we now have a more well-rounded staff of writers who are excellent in all fields, dance, country pop, rock 'n' roll, MOR ballads—you name it. No matter what the trends turn to in the future, we have the people to write it all."

Zomba Enterprises Inc.

■ Clive Calder, Ralph Simon and Zomba Management and Publishers Limited have created a substantial track record in the U.K. and are on their way to considerable success in America as well. In a period of a little over six months, Zomba Management had three number one singles in the U.K.: "Rat Trap" and "I Don't Like Mondays" by the Boomtown Rats and "YMCA" by the Village People.

In the U.S., Zomba Enterprises Inc., an American company, has an agreement to publish the catalogue of Zomba Management and Publishers Limited, the English company. The roster of writers the company represents covers many bases, from heavy metal to disco. Joining writer/producer Robert John Lange is an impressive collection of writer/performers including City Boy, the Boomtown Rats, the Rumour and the recently signed Young Ones and Photos. Zomba in the U.S. also has rights to Wreckless Eric's recorded material.

Calder also has a handle on new music through Street Music Limited, which he co-owns with Dave Robinson, president of Stiff Records. The recently formed American subsidiary of Street Music is Participation Music Inc. which will handle the future material of several Street Music artists including Lene Lovich, Rachel Sweet and Wreckless Eric.

And for those wondering what a "Zomba" is . . . Zomba is the administrative capitol of Malawi.

(Continued on page 43)

We started 1980 with DARLIN' by Barbara Mandrell, which is also included in the movie, "URBAN COWBOY," starring John Travolta, HASN'T IT BEEN GOOD TOGETHER by Hank Snow/Kelly Foxton and the score to the hit TV series EDWARD & MRS. SIMPSON . . . 1980 looks great for

SEPTEMBER MUSIC

250 W. 57th St.

New York, N.Y. 10019

Coast-Based Publishers

(Continued from page 38)

istered by UA.

Behind that catalogue is an expanded professional staff and a revamped roster of staff and performing writers on both coasts and in Nashville. Harold Seider, UA president, appointed Barry Bergman as vice president, creative affairs, late last year, with Bergman now heading up the company's New York operation, in tandem with professional staffer Allan Tepper.

Writers working with that office include William Oz, whose Capitol debut album was released earlier this year, and Rob Friedman, a writer-performer, as well as with Bob Halligan and Jeb Guthrie of the Pictures group via new material being produced by Steve Scharf and Neil Teeman.

Key Nashville activity continues to be headed by songwriter Richard Leigh, whose "Your Old Cold Shoulder" proved a major copyright, and who is now working on his debut album, produced by Allen Reynolds. Other Nashville writers working with UA vice president Jimmy Gilmer and his staff are Allan Chapman, Milton Blackford, Hank Martin, Jeff Tweel, Jimmy Pritchett and Mike Hanna.

Meanwhile, home office staff

in Los Angeles—including professional staffers Peter Pasternak, Suzanne Logan and Danny Strick—are now operating out of new, expanded offices, including a new inhouse studio facility for writer demos. In addition to Eric Kaz and Jim Grady, both with UA for over a year, Los Angeles-based UA writers include newly-signed talents John Keller and Alex Machin.

With Seider reporting 50 percent of UA Music's income now generated by international usage, the company launched the decade by promoting L. A. staffer Frank Banyai as vice president, international, to further extend that overseas profile.

Warner Bros. Music

■ 1979 saw Warner Bros. Music seeking to continue its dominant market position by incorporating writers from the emerging new rock field now impacting on radio and sales.

Under the supervision of president Ed Silvers and vice president Mel Bly, the publishing giant has sought to augment its extensive roster of artist-writers with major new wave-influenced songwriters in Europe and on both coasts. Among key deals: a publishing

agreement with Sire Records' Seymour Stein, covering such self-contained groups as Talking Heads, The Ramones and The Undertones; deals, enacted via WB's English company, with Madness, whose first Sire LP was just released, and the Original Mirrors, newly signed to Arista; and Sue Saad and The Next, a Los Angeles band that has been working with Warner Bros. for over a year, and has since signed with Planet Records as a result of the publisher's showcasing efforts.

That debut album, recently released, was Richard Perry's first venture into the new rock vein, as well as his first co-production assignment.

Also signed by Warner Bros. Music was Stan Lynch, drummer with Tom Petty and The Heartbreakers, who is currently collaborating with another Warner Bros. writer, Kent Housman.

Several veteran writers pacted to Warner Bros. have also reaped strong copyright activity, including Rupert Holmes, whose "Escape (The Pina Colada Song)" finally brought the highly-rated producer/songwriter to the top of the charts as an artist. Jim Peterik, another WB writer, has surfaced more recently via his band, Sur-

vivor, signed to Scotti Brothers Records, and was covered by .38 Special via the hit, "Rockin' Into The Light," on A&M.

Apart from songwriter and catalogue agreements, Warner Bros. Music has also continued its ongoing international expansion, which continues to focus on development of wholly owned and managed companies in foreign territories. Last January marked the startup of Warner Bros. Music's companies in Brazil, Sweden and South Africa, thus extending coverage from its existing companies in the U.K., France, Germany, Italy, Australia and Holland.

As for Warner Bros. Music's in-house production profile via its Pacific label, distributed by Atlantic, the first album on Pacific from songwriter David Pomerantz is being produced by Roy Halee. Alan O'Day was also represented via the release of his second album.

Finally, Warner Bros. Music's print arm, Warner Bros. Publications, continued to increase its national distribution coverage and sustain the company's high merchandising and promotion profile for its folios, sheets and special publications.

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Southern Publishers (Continued from page 40)

the publishing and production activities of the Hollywood and New York offices.

Welk is getting increasing activity with motion pictures, including "The Electric Horseman" (with "My Heroes Have Always Been Cowboys"), "Urban Cowboy" (with "Could I Have This Dance" and "Here Comes The Hurt Again"), "Hard Country" (with "Somebody Must Have Loved You Right Last Night"), "10" (with "I Want A Girl" and "Here's Johnny"), among others.

Welk and its Nashville writers won a total of 14 BMI and five ASCAP awards in 1979, and Wayland Holyfield was presented with the President's Award by the Nashville Songwriters Association, International.

In addition, Welk companies have purchased the catalogues of Bonafied, Troubadour, It Rains, Steel Plate, and Gold Dust music publishing companies.

The Welk Music Group has held the number one position on the Country Singles Chart five times in 1979 with "Tulsa Time," by Danny Flowers, "Nobody Likes Sad Songs" by Bob McDill and Wayland Holyfield, "It Must Be Love" by Bob McDill, "Love Me Over Again" by Don Williams,

and "Amanda" by Bob McDill; along with at least 13 songs hitting the top 20.

Word Music

Word Music, a division of Word, Inc., is one of the country's largest gospel music publishers, holder of more than 30,000 copyrights. Word's catalogue includes traditional classics, southern gospel, quartet, inspirational, soul and contemporary Christian material. Among Word's most productive copyrights are "Home Where I Belong," "Oh, How He Loves You And Me," "Praise The Lord, He Never Changes," "The Old Rugged Cross;" and "In The Garden."

The company is directed by Stan Moser, senior vice president of records and music; Buddy Huey, vice president of A&R for Word Records; and Kurt Kaiser, vice president and director of music. The catalogue is supervised by Don Cason, assistant director of A&R and music publishing. Shipping and warehouse operations for all Word Music product is based in Winona Lake, Ind., overseen by vice president Bruce Howe.

Word Music has seen more than a 20 percent increase this year in total copyright income

over 1978. Under the parent company of Word Music, three divisions have seen marked growth: copyright promotion, printed music divisions of Word Music (Waco) and Canaanland Music in Nashville.

Four major catalogues are promoted out of Waco: Word Music (ASCAP), Dayspring Music (BMI), the Rodeheaver Company (ASCAP) and the Norman Clayton Publishing Company (SESAC). Word Music is planning to expand its publishing offices to Los Angeles and Nashville to join forces with its respective A&R offices within the upcoming year. Word writers include David Meece, Steve Camp, Honeytree, Bruce Hibbard, Kurt Kaiser, Hadley Hockensmith, Ron Harris, Ken Medema, Michael and Stormie Omartian, and Andrew Culverwell.

The past two years have seen Word Music's printed division expanding its market in the area of artist-related folios as well as sustaining its position as a major publisher of church music through choral books, anthems and keyboard literature. Probably the most successful single effort from Word Music product includes the "Sing 'n Celebrate" series, which numbers over two million copies in print.

New York-Based Publishers

(Continued from page 41)

Columbia Pictures Publications

According to Frank Hackinson, president and general manager of Columbia Pictures Publications, the Florida-based print rights division of Columbia Pictures Industries now "dominates the pop charts with at least 40 percent of each week's charts."

The company, established nine years ago, experienced sudden growth this year with the acquisition of print rights for three major catalogues. During 1970 CCP became the printing outlet for the A&M Records' Irving/Almo catalogue, the huge Peer-Southern Music catalogue and the Times Square Music catalogue.

Over the years, CCP has been particularly successful with their personality or matching folios and they have recently released, or have on the boards, a number of books that correspond with best selling albums. New releases include Tom Petty & The Heartbreakers' "Damn the Torpedoes" (already in its second printing after one week of release), Stevie Wonder's "The Secret Life of Plants," Warren Zevon's "Bad Luck Streak In Dancing School," The Pretenders' debut album, and Cheap Trick's "Dream Police." Due for release in the near future are the matching folio to the upcoming Rolling Stones' album, "The Steve Forbert Songbook Vol. 1" featuring selections from For-

bert's two albums, Anne Murray's greatest hits, and new folios on Melissa Manchester, Engelbert Humperdinck and McGuinn & Hillman featuring Gene Clark.

The company publishes the sheet music to two Academy Award nominees: "Through the Eyes of Love" from "Ice Castles" and "It Goes Like It Goes" from "Norma Rae."

On the sheet music side, some of CCP's big sellers in 1979 were "I Just Fall in Love" recorded by Anne Murray, Kenny Rogers' "The Gambler," The Captain & Tennille's "Do That To Me One More Time," The Commodores' "Still" and Supertramp's "The Logical Song." They also released a best selling folio on Supertramp's "Breakfast In America" album.

Like most print companies, a major part of CCP's operation is in the field of educational music. Dr. Jack Bullock was recently named head of that division and a major project in the coming months will be the release of educational folios on the upcoming "Star Wars II Or the Empire Strikes Back" soundtrack.

Hackinson also pointed out the continuing success of the Columbia Classical Library, a collection of classical works which are big sellers around the world and the extremely popular piano teaching method titled "Creative Keyboard" arranged by Dan Coates.

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Albums 151-200

MARCH 8, 1980

- 151 STRAIGHT AHEAD LARRY GATLIN/
Columbia JC 36250
- 152 STAY WITH ME TILL DAWN JUDY
TZUKE/Rocket 2001 (MCA)
- 153 GREAT ENCOUNTERS DEXTER
GORDON/Columbia JX 35978
- 154 VOYAGER ROGER WHITTAKER/RCA
AFL1 3518
- 155 A DIFFERENT KIND OF TENSION
BUZZCOCKS/IRS SP 009 (A&M)
- 156 SUE SAAD & THE NEXT/Planet P4
(Elektra/Asylum)
- 157 PRIME TIME GREY & HANKS/RCA
AFL1 3477
- 158 OZONE OSIRIS/Marlin 2234 (TK)
- 159 ONE STEP BEYOND MADNESS/Sire
SRK 6085 (WB)
- 160 IV SHOTGUN/MCA 3201
- 161 MICKEY MOUSE DISCO/Disney/
Vista V 2504
- 162 DAWN OF THE DICKIES DICKIES/
A&M SP 4796
- 163 SHOOTING STAR/Virgin VA 13133
(A&I)
- 164 JUST FOR YOU CHUCK CISSEL/Arista
AB 4257
- 165 RIPE AVA CHERRY/RSO RS 1 3072
- 166 BRUCE WOOLLEY AND THE CAMERA
CLUB/Columbia NJC 36301
- 167 I'M THE MAN JOE JACKSON/A&M
SP 4794
- 168 FIRST MEETING MIROSLAV VITOUS/
ECM 1 1145 (WB)
- 169 8 FOR THE 80's WEBSTER LEWIS/
Epic JE 36197
- 170 LADY T TEENA MARIE/Gordy G7
992R1 (Motown)
- 171 IN 'N' OUT STONE CITY BAND/Gordy
G7 991R1 (Motown)
- 172 STREET BEAT TOM SCOTT/Columbia
JC 36137
- 173 MESSIN' WITH THE BOYS CHERIE &
MARIE CURRIE/Capitol ST 12022
- 174 PRESSURE/MCA 3195
- 175 THE UNDERTONES/Sire SRK 6081
(WB)

- 176 FREEZE FRAME GODLEY & CREME/
Polydor PD 1 6257
- 177 ANNIE (ORIGINAL CAST ALBUM)/
Columbia PS 34712
- 178 JUST TESTING WISHBONE ASH/MCA
3221
- 179 YOU'VE GOT WHAT IT TAKES BOBBY
THURSTON/Prelude PRL 12174
- 180 LED ZEPPELIN IV/Atlantic SD 19129
- 181 O SOLO MIO LUCIANO PAVAROTTI/
London OS 26560
- 182 EVERYTHING YOU'VE HEARD IS TRUE
TOM JOHNSTON/Warner Bros.
BSK 3304
- 183 BEST OF THE STATLER BROTHERS/
Mercury SRM 1 1037
- 184 GIANTS/MCA 3188
- 185 YOU SHOULD SEE THE REST OF THE
BAND DAVID BROMBERG/Fantasy
F 9590
- 186 GRADUALLY GOING TORNADO
BRUFORD/Polydor PD 1 6261
- 187 ALL THAT JAZZ (ORIGINAL
SOUNDTRACK) VARIOUS ARTISTS/
Casablanca NBLP 7198
- 188 MOTHER'S FINEST LIVE/Epic JE
35976
- 189 DRUMS AND WIRES XTC/Virgin VA
13134 (A&I)
- 190 WINNERS KLEER/Atlantic SD 19262
- 191 THE SEARCHERS/Sire SRK 6082 (WB)
- 192 EXTENSIONS MANHATTAN
TRANSFER/Atlantic SD 19258
- 193 "10" (ORIGINAL SOUNDTRACK)/
Warner Bros. BSK 3399
- 194 GAMMA I/Elektra 6E 219
- 195 INNUENDO DANNY KORTCHMAR/
Asylum 6E 250
- 196 BEST OF THE DOOBIES DOOBIE
BROTHERS/Warner Bros. BSK 3112
- 197 SECRET OMEN CAMEO/Chocolate
City CCLP 2008 (Casablanca)
- 198 HIGH ON YOUR LOVE DEBBIE
JACOBS/MCA 3202
- 199 BAT OUT OF HELL MEATLOAF/Epic/
Cleve. Intl. PE 34974
- 200 DANCING IN THE DRAGON'S JAW
BRUCE COCKBURN/Millennium
BXL1 7747 (RCA)

(The 151-200 chart indicates movement on new lps or older lps whose sales have shown renewed activity)

Album Cross Reference

| | | | |
|------------------------------|----------|---------------------------------|-----------|
| ABBA | 93 | ANNE MURRAY | 69 |
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| AEROSMITH | 102 | GRAHAM NASH | 107 |
| HERB ALPERT | 54 | NAZARETH | 49 |
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| BLONDIE | 59 | ORIGINAL SOUNDTRACK: | |
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| ISAAC HAYES | 105 | SISTER SLEDGE | 129 |
| HEART | 8 | SKYY | 94 |
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| PAT METHENY | 82 | | |
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Record World Albums 101-150

MARCH 8, 1980

- | MAR. 8 | MAR. 1 | |
|--------|--------|---|
| 101 | 73 | DOWN ON THE FARM LITTLE FEAT/Warner Bros. HS 3345 |
| 102 | 102 | NIGHT IN THE RUTS AEROSMITH/Columbia FC 36050 |
| 103 | 104 | BROKEN ENGLISH MARIANNE FAITHFULL/Island ILPS 9570 (WB) |
| 104 | 107 | SCHEMER DREAMER STEVE WALSH/Kirshner JZ 36200 (CBS) |
| 105 | 100 | DON'T LET GO ISAAC HAYES/Polydor PD 1 6224 |
| 106 | 116 | THE BEST OF THE STATLER BROS. RIDES AGAIN, VOL. II/ Mercury SRM 1 5024 |
| 107 | 117 | EARTH & SKY GRAHAM NASH/Capitol SWAK 12014 |
| 108 | 101 | HARDER . . . FASTER APRIL WINE/Capitol ST 12013 |
| 109 | 103 | ELO'S GREATEST HITS/Jet FZ 36310 (CBS) |
| 110 | 112 | L.A. BOPPERS/Mercury SRM 1 3816 |
| 111 | 131 | CHRISTOPHER CROSS/Warner Bros. BSK 3383 |
| 112 | 113 | HIGHWAY TO HELL AC/DC/Atlantic SD 19244 |
| 113 | 115 | JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER/Tamla T13 371C2 (Motown) |
| 114 | 109 | GREATEST HITS BARRY MANILOW/Arista A2L 8601 |
| 115 | 133 | SUPERCHARGED TAVARES/Capitol ST 12026 |
| 116 | 124 | AN AMERICAN DREAM DIRT BAND/United Artists UA LA 974 H |
| 117 | 127 | HIDEAWAY DAVID SANBORN/Warner Bros. BSK 3379 |
| 118 | 128 | I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025 |
| 119 | 121 | THE FLYING LIZARDS/Virgin VA 13137 (A&I) |
| 120 | 122 | THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/ Atlantic SD 16001 |
| 121 | 138 | 1980 GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514 |
| 122 | 132 | WHAT'S NEXT FRANK MARINO & MAHOGANY RUSH/ Columbia JC 36204 |
| 123 | 105 | CANDY-O CARS/Elektra 5E 507 |
| 124 | 125 | THE BIGGEST PRIZE IN SPORT 999/Polydor PD 1 6256 |
| 125 | 137 | AUTOGRAPH JOHN DENVER/RCA AQL1 3449 |
| 126 | 110 | DREAM POLICE CHEAP TRICK/Epic FE 35773 |
| 127 | 129 | A TASTE FOR PASSION JEAN-LUC PONTY/Atlantic SD 19253 |
| 128 | 130 | SETTING SONS JAM/Polydor PD 1 6249 |
| 129 | 139 | SKYWAY SKYY/Salsoul SA 8532 (RCA) |
| 130 | 140 | THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135 |
| 131 | 91 | CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982 |
| 132 | 108 | DISCOVERY ELO/Jet FZ 35769 (CBS) |
| 133 | 77 | LIVE! COAST TO COAST TEDDY PENDERGRASS/Phila. Intl. KZ2 36294 (CBS) |
| 134 | 79 | NO PLACE TO RUN UFO/Chrysalis CHR 1239 |
| 135 | 123 | STAR TREK—THE MOTION PICTURE (ORIGINAL SOUNDTRACK)/ Columbia JS 36334 |
| 136 | — | RAPPERS DELIGHT SUGARHILL GANG/Sugarhill SH 245 |
| 137 | 97 | CITY ROGER MCGUINN & CHRIS HILLMAN FEATURING GENE CLARK/Capitol ST 12043 |
| 138 | 111 | GET THE KNACK THE KNACK/Capitol SO 11948 |
| 139 | — | FLEX LENE LOVICH/Stiff/Epic NJE 36308 |
| 140 | 118 | REGGATTA DE BLANC THE POLICE/A&M SP 4792 |
| 141 | 120 | MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203 |
| 142 | 143 | EVOLUTION JOURNEY/Columbia FC 35797 |
| 143 | 141 | FIRST OFFENCE INMATES/Polydor PD 1 6241 |
| 144 | 134 | BONNIE POINTER/Motown M7 929R1 |
| 145 | 145 | DIONNE DIONNE WARWICK/Arista AB 4230 |
| 146 | — | 10½ DRAMATICS/MCA 3196 |
| 147 | 149 | TROUBLEMAKER IAN MCLAGEN/Mercury SRM 1 3786 |
| 148 | — | LATE AT NIGHT BILLY PRESTON/Motown M7 925R1 |
| 149 | 150 | ROYAL RAPPIN'S MILLIE JACKSON & ISAAC HAYES/Polydor/ Spring PD 1 6229 |
| 150 | — | MOUTh TO MOUTh LIPPS, INC./Casablanca NBLP 7197 |



Record World A/C Chart

MARCH 8, 1980

| MAR. 8 | MAR. 1 | | WKS. ON CHART |
|--------|--------|---|---------------|
| 1 | 1 | LONGER DAN FOGELBERG/Full Moon/ Epic 9 50824 | 4 |
| 2 | 2 | SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175 | 4 |
| 3 | 3 | DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813 | 4 |
| 4 | 5 | HIM RUPERT HOLMES/MCA 41173 | 4 |
| 5 | 8 | DESIRE ANDY GIBB/RSO 1019 | 4 |
| 6 | 9 | GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211 | 4 |
| 7 | 7 | AN AMERICAN DREAM DIRT BAND/United Artists 1330 | 4 |
| 8 | 10 | ON THE RADIO DONNA SUMMER/Casablanca 2236 | 4 |
| 9 | 6 | WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL (MEDLEY) SPINNERS/Atlantic 3637 | 4 |
| 10 | 4 | YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227 | 4 |
| 11 | 14 | THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA) | 4 |
| 12 | 12 | CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579 | 4 |
| 13 | 13 | KISS ME IN THE RAIN BARBRA STREISAND/Columbia 1 11179 | 4 |
| 14 | 18 | TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury) | 4 |
| 15 | 16 | LET ME GO, LOVE NICOLETTE LARSON/Warner Bros. 49130 | 4 |
| 16 | 20 | WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/Motown 1477 | 4 |
| 17 | 17 | 99 TOTO/Columbia 1 11173 | 4 |
| 18 | 15 | ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797 | 4 |
| 19 | 24 | SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033 | 4 |
| 20 | 22 | IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/Columbia 1 11198 | 4 |
| 21 | 11 | WHEN I WANTED YOU BARRY MANILOW/Arista 0481 | 4 |
| 22 | 27 | LOST IN LOVE AIR SUPPLY/Arista 0479 | 4 |
| 23 | 28 | I CAN'T TELL YOU WHY EAGLES/Asylum 46608 | 3 |
| 24 | 26 | WHERE DOES THE LOVIN' GO DAVID GATES/Elektra 46588 | 4 |
| 25 | 30 | SEXY EYES DR. HOOK/Capitol 4831 | 3 |
| 26 | 29 | LOVING YOU WITH MY EYES STARLAND VOCAL BAND/Windsong 11899 (RCA) | 4 |
| 27 | 25 | I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011 | 4 |
| 28 | 19 | SARA FLEETWOOD MAC/Warner Bros. 49150 | 4 |
| 29 | 34 | RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184 | 4 |
| 30 | 31 | ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829 | 4 |
| 31 | 32 | THE VERY FIRST TIME MICHAEL JOHNSON/EMI-America 8031 | 4 |
| 32 | 21 | ROMEO'S TUNE STEVE FORBERT/Nemperor 9 7525 (CBS) | 4 |
| 33 | 35 | FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485 | 4 |
| 34 | 37 | I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053 | 3 |
| 35 | 38 | WE COULD HAVE IT ALL MAUREEN McGOVERN/Warner/Curb 49177 | 2 |
| 36 | 48 | FIRE LAKE BOB SEGER/Capitol 4836 | 2 |
| 37 | 39 | US AND LOVE KENNY NOLAN/Casablanca 2234 | 3 |
| 38 | 44 | PILOT OF THE AIRWAVES CHARLIE DORE/Island 49166 (WB) | 2 |
| 38 | — | LOVE'S ONLY LOVE ENGELBERT HUMPERDINCK/Epic 9 50844 | 1 |
| 40 | 40 | MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186 | 2 |
| 41 | 41 | YEARS WAYNE NEWTON/Aries II 108 | 4 |
| 42 | 33 | THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA) | 4 |
| 43 | 23 | DEJA VU DIONNE WARWICK/Arista 0459 | 4 |
| 44 | 47 | AUTOGRAPH JOHN DENVER/RCA 11915 | 2 |
| 45 | 50 | CATCHING THE SUN SPYRO GYRA/MCA 41180 | 2 |
| 46 | 45 | COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327 | 4 |
| 47 | 42 | DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/Casablanca 2215 | 4 |
| 48 | 43 | THIS IS IT KENNY LOGGINS/Columbia 1 11109 | 4 |
| 49 | 49 | YEARS BARBARA MANDRELL/MCA 41162 | 2 |
| 50 | 36 | VOICE OF FREEDOM JIM KIRK & THE TM SINGERS/Capitol 4834 | 4 |

Retail Rap

By SOPHIA MIDAS

■ **THE GIFT OF GIVING:** The music industry has developed a reputation for its philanthropic stance, and lately retailers have come through with a number of charitable endeavors. Karma Records recently announced the release of their second album project designed to gain exposure for local musicians throughout Indiana as well as to generate funds for the Kidney Foundation of that state. Last year's album yielded \$18,000 to the charity with over 15,000 records sold. Co-sponsored with radio station WFBQ, and helped by 40 other participating radio stations throughout the area, the project called for tapes from Indiana's musical community. By the December 15th deadline, over 750 tapes had been submitted. These tapes were judged on the basis of originality, melody, performance vocal style and lyrics by 30 music industry professionals, including representatives from all major labels. This year's album project, which was released February 14th, includes ten songs and is being sold for \$2.98 with all proceeds being donated to K.F.I. . . . Record Bar maintains its high profile with fund-raising as seen with its recent **Harry Chapin** benefit concert. Record Bar and the University of West Florida co-sponsored the concert with the first \$6,500 in proceeds donated to World Hunger and the remainder, more than \$4,000, given to the Hurricane Frederic relief fund.

YOU'RE NEVER TOO YOUNG—OR TOO OLD: Eight-year old **Shelley Looney's** recording of "Thank You, Canada (Love, Shelley)" on Mercury Records has lit up telephone switchboards wherever it has been played. Expressing the sentiment many feel for Canada's aid in helping six Americans escape from Iran, "Thank You Canada" was written and produced by **Johnny Williams** . . . His new album may be "I Wish I Was 18 Again," but **George Burns** says he doesn't. In a phone call to Record Bar president **Barrie Bergman**, Burns said age doesn't matter—but that working does. "Nobody should ever retire," said Burns. When a reporter asked Burns what his secret to longevity was, Burns said, "Get out of bed." But when Burns found out that the reporter who asked this question was 27-year-old **Sue Wenzel** of the Durham Sun, Burns quipped, "You stay in bed." Burns said that his first album, recorded in Nashville and L.A., has him excited about becoming a country music star. "**Kenny Rogers** can sing my stuff," said Burns.

MICKY MOUSE PROMOTIONS: The Dog Ear retail outlet in Chicago has participated in a Capitol promotion with **Cliff Richard's** album "We Don't Talk Anymore." The promotion, which lasted for two weeks, entailed heavy airplay of the album as well as displays built around the record. The employee who created the best display was given a **Mickey Mouse** telephone . . . Detroit's Music Stop has innovatively bought spots on WRIF-FM asking listeners to call in and request which album they would like to have on sale. "The response was incredible," said buyer **Gloria Smith**. "We got hundreds of calls," (Continued on page 92)

'Live' Numan



Also recording artist Gary Numan arrived in the U.S. on February 7 to begin preparations for his debut tour of North America, a headlining itinerary which covers 11 U.S. and three Canadian cities. The tour coincides with the release of Numan's new album, "The Pleasure Principle," and its first single. Prior to the start of the concert tour, Numan appeared as the special musical guest on the February 16 edition of NBC-TV's "Saturday Night Live," which was hosted by Elliot Gould. Numan and his band performed two songs on the show—"Cars" and "Praying To The Aliens" (the latter from his previous "Replicas" LP). Gary Numan (right) is shown talking with host Elliot Gould onstage at NBC's "Saturday Night Live."

Retail Report

Record World



MARCH 8, 1980

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

SALESMAN OF THE WEEK



MAD LOVE
LINDA RONSTADT
Asylum

TOP SALES

MAD LOVE—Linda Ronstadt—Asylum
AFTER DARK—Andy Gibb—RSO
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
LIGHT UP THE NIGHT—Brothers Johnson—A&M

HANDSOME NATIONAL

AFTER DARK—Andy Gibb—RSO
AMERICAN GIGOLO—Polydor (Soundtrack)
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
COUNTRY COLLECTION—Anne Murray—Capitol
FUN & GAMES—Chuck Mangione—A&M

IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
LOVE STINKS—J. Geils Band—EMI America
NO BALLADS—Rockets—RSO
THE ROSE—Atlantic (Soundtrack)

ROMANTIC NATIONAL

AMERICAN GIGOLO—Polydor (Soundtrack)
BEST SIDE OF GOODBYE—Jane Olivar—Col
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
LATE AT NIGHT—Billy Preston—Motown
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
MALICE IN WONDERLAND—Nazareth—A&M
ROCKIN' INTO THE NIGHT—38 Special—A&M
SOLDIER—Iggy Pop—Arista
THIS DAY & AGE—D. L. Byron—Arista
UNION JACKS—Babys—Chrysalis

MUSICLAND NATIONAL

AMERICAN GIGOLO—Polydor (Soundtrack)
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
FUN & GAMES—Chuck Mangione—A&M
LOVE STINKS—J. Geils Band—EMI America
MAD LOVE—Linda Ronstadt—Asylum
MALICE IN WONDERLAND—Nazareth—A&M
PRETENDERS—Sire
RAY, GOODMAN & BROWN—Polydor
WHISPERS—Solar

SECOND BAR NATIONAL

CHRISTOPHER CROSS—WB
DANNY DAVIS & WILLIE NELSON—RCA
INSIDE IS LOVE—Leon Ware—Fabulous
LADY T—Teena Marie—Gordy
LIGHT UP THE NIGHT—Brothers Johnson—A&M
SHOOTING STAR—Virgin
TOGETHER—Oak Ridge Boys—MCA
UNION JACKS—Babys—Chrysalis
VICTIMS OF THE FURY—Robin Trower—Chrysalis

SOUND UNLIMITED NATIONAL

AMERICAN GIGOLO—Polydor (Soundtrack)
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BIGGEST PRIZE IN SPORT—999—Polydor
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
LIGHT UP THE NIGHT—Brothers Johnson—A&M
LOVE STINKS—J. Geils Band—EMI America
MAD LOVE—Linda Ronstadt—Asylum
MALICE IN WONDERLAND—Nazareth—A&M
NO BALLADS—Rockets—RSO
ONE WAY—Al Hudson—MCA

WINEHOUSE NATIONAL

BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
CHRISTOPHER CROSS—WB
EMOTION—Merry Clayton—MCA
MAD LOVE—Linda Ronstadt—Asylum
MALICE IN WONDERLAND—Nazareth—A&M
1980—Gil Scott-Heron & Brian Jackson—Arista
SKYLARKIN'—Grover Washington—Motown
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
SUE SAAD & THE NEXT—Planet

SEARCHER'S NEW YORK

AFTER DARK—Andy Gibb—RSO
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
DANCIN' & LOVIN'—Spinners—Atlantic
DISCO EVITA—Festival—RSO
FUN & GAMES—Chuck Mangione—A&M
NO STRANGER TO LOVE—Roy Ayers—Polydor
PHOENIX—Dan Fogelberg—Epic/Full Moon
RAY, GOODMAN & BROWN—Polydor
THIS DAY & AGE—D. L. Byron—Arista

CRIST EMM NEW YORK

AMERICAN GIGOLO—Polydor (Soundtrack)
AUTOGRAPH—John Denver—RCA
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
FLEX—Lene Lovich—Stiff/Epic
GICHY DAN—RCA
I'M THE MAN—Joe Jackson—A&M
LIGHT UP THE NIGHT—Brothers Johnson—A&M
MAD LOVE—Linda Ronstadt—Asylum
MOUTH TO MOUTH—Lipps, Inc.—Casablanca
PLEASURE PRINCIPLE—Gary Numan—Atco

RECORD WORLD'S EAST NORTHEAST

AFTER DARK—Andy Gibb—RSO
AUTOGRAPH—John Denver—RCA
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
FUN & GAMES—Chuck Mangione—A&M
LONDON CALLING—Clash—Epic
MAD LOVE—Linda Ronstadt—Asylum
ROMANTICS—Nemperor
THIS DAY & AGE—D. L. Byron—Arista

STRAWBERRY/DETROIT

ALL THAT JAZZ—Casablanca (Soundtrack)
DAVID WOLF—Arista
NO BALLADS—Rockets—RSO
PRIVATE LIGHTNING—A&M
SETTING SONS—Jam—Polydor
SOLD OUT—Fools—EMI America

SPECIALS—Chrysalis
SUGARHILL GANG—Suga-hill
SUPERCHARGED—Tavares—Capitol
THIS DAY & AGE—D. L. Byron—Arista

FOR THE RECORD BALTIMORE

AFTER DARK—Andy Gibb—RSO
AMERICAN GIGOLO—Polydor (Soundtrack)
ARPEGGIO II—Polydor
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
8 FOR THE '80s—Webster Lewis—Epic
IN 'N' OUT—Stone City Band—Gordy
LIGHT UP THE NIGHT—Brothers Johnson—A&M
MAD LOVE—Linda Ronstadt—Asylum
1980—Gil Scott-Heron & Brian Jackson—Arista

WALK MADE WASH D.C.

AFTER DARK—Andy Gibb—RSO
AMERICAN GIGOLO—Polydor (Soundtrack)
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
LIGHT UP THE NIGHT—Brothers Johnson—A&M
LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMOT
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
MAD LOVE—Linda Ronstadt—Asylum
1980—Gil Scott-Heron & Brian Jackson—Arista
SKYLARKIN'—Grover Washington—Motown
WINNERS—Kleer—Atlantic

PENGUIN FEATHERS NO VIRGINIA

BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BEBE LE STRANGE—Heart—Epic
JUST TESTING—Wishbone Ash—MCA
LIGHT UP THE NIGHT—Brothers Johnson—A&M
MAD LOVE—Linda Ronstadt—Asylum
RAISIN' CAIN—Johnny Winter—Blue Sky
SCHEMER DREAMER—Steve Walsh—Kirschner/CBS
SUPERCHARGED—Tavares—Capitol
TROUBLEMAKER—Ian McLagan—Mercury
WHAT'S NEXT—Mahogany Rush—Col

SADIE 417/PHILADELPHIA

AFTER DARK—Andy Gibb—RSO
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
FLEX—Lene Lovich—Stiff/Epic
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
MAD LOVE—Linda Ronstadt—Asylum
1980—Gil Scott-Heron & Brian Jackson—Arista
PICK 'EM—Ron Carter—Milestone
SKYLARKIN'—Grover Washington—Motown

FATHERS & DAUGHTERS MIDWEST

AFTER DARK—Andy Gibb—RSO
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
CHRISTOPHER CROSS—WB
HEY WORLD—Roadmaster—Mercury
HIGHWIND—Forum
LIGHT UP THE NIGHT—Brothers Johnson—A&M
MAD LOVE—Linda Ronstadt—Asylum
VICTIMS OF THE FURY—Robin Trower—Chrysalis

MUSIC STOP DETROIT

AFTER DARK—Andy Gibb—RSO
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
DANCIN' & LOVIN'—Spinners—Atlantic
FUN & GAMES—Chuck Mangione—A&M
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
LOVE STINKS—J. Geils Band—EMI America
ROMANTICS—Nemperor
THE WALL—Pink Floyd—Col
WHISPERS—Solar

RECORD REVOLUTION CLEVELAND

BIGGEST PRIZE IN SPORT—999—Polydor
CHRISTOPHER CROSS—WB
CRUISING—WB (Soundtrack)
DIFFERENT KIND OF TENSION—Bucco—IRS
JUST TESTING—Wishbone Ash—MCA
NO BALLADS—Rockets—RSO
SOLDIER—Iggy Pop—Arista
SUE SAAD & THE NEXT—Planet
TANTRUM—Ovation
THIS DAY & AGE—D. L. Byron—Arista

RECORD REVOLUTION CLEVELAND

BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
FLYING LIZARDS—Virgin
IN CROWD—Mango
LIGHT UP THE NIGHT—Brothers Johnson—A&M
MAD LOVE—Linda Ronstadt—Asylum
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
1980—Gil Scott-Heron & Brian Jackson—Arista
ONE STEP BEYOND—Madness—Sire
SKYLARKIN'—Grover Washington—Motown
THIS DAY & AGE—D. L. Byron—Arista

GREAT AMERICAN MINNEAPOLIS

BEST SIDE OF GOODBYE—Jane Olivar—Col
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
COUNTRY COLLECTION—Anne Murray—Capitol
FUN & GAMES—Chuck Mangione—A&M
I WISH I WAS EIGHTEEN AGAIN—George Burns—Mercury
MALICE IN WONDERLAND—Nazareth—A&M
ON THE RADIO, VOL. 2—Donna Summer—Casablanca
PRETENDERS—Sire
ROMANTICS—Nemperor
SWEET PEOPLE—Polydor

DISCOUNT RECORDS ST LOUIS

AFTER DARK—Andy Gibb—RSO
ALL THAT JAZZ—Casablanca (Soundtrack)
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
HEART & SOUL—MCA
JUST TESTING—Wishbone Ash—MCA
SHOOTING STAR—Virgin
10 1/2—Dramatics—MCA
THIS DAY & AGE—D. L. Byron—Arista
TOGETHER—Oak Ridge Boys—MCA
VICTIMS OF THE FURY—Robin Trower—Chrysalis

TPC'S MUSIC MIAMI

AFTER DARK—Andy Gibb—RSO
AUTOGRAPH—John Denver—RCA
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
EVERY GENERATION—Ronnie Laws—UA
EXTENSIONS—Manhattan Transfer—Atlantic
LADIES' NIGHT—Kool & the Gang—De-Lite
LIGHT UP THE NIGHT—Brothers Johnson—A&M

MAKE YOUR MOVE—Captain & Tennille—Casablanca
WHAT'S NEXT—Mahogany Rush—Col

POPULAR TUNES/MEMPHIS

AGAINST THE WIND—Bob Seger—Capitol
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
CHRISTOPHER CROSS—WB
FUN & GAMES—Chuck Mangione—A&M
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
MAD LOVE—Linda Ronstadt—Asylum
MOUTH TO MOUTH—Lipps, Inc.—Casablanca
VICTIMS OF THE FURY—Robin Trower—Chrysalis
WARM THOUGHTS—Smokey Robinson—Tamla

SHOPPERS RECORDS COLORADO

AFTER DARK—Andy Gibb—RSO
BEBE LE STRANGE—Heart—Epic
L.A. BOPPERS—Mercury
LIGHT UP THE NIGHT—Brothers Johnson—A&M
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
1980—Gil Scott-Heron & Brian Jackson—Arista
SKYLARKIN'—Grover Washington—Motown
SUPERCHARGED—Tavares—Capitol
10 1/2—Dramatics—MCA
VICTIMS OF THE FURY—Robin Trower—Chrysalis

CIRCLE ARIZONA

BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BEBE LE STRANGE—Heart—Epic
FUN & GAMES—Chuck Mangione—A&M
IN 'N' OUT—Stone City Band—Gordy
IT'S ALL ABOUT LOVE—Jorge Santana—Tomato
LIGHT UP THE NIGHT—Brothers Johnson—A&M
MAD LOVE—Linda Ronstadt—Asylum
1980—Gil Scott-Heron & Brian Jackson—Arista
PERFECT RELEASE—Annette Peacock—Tomato
SKYLARKIN'—Grover Washington—Motown

MUSIC PLUS LOS ANGELES

BEST SIDE OF GOODBYE—Jane Olivar—Col
EARTH & SKY—Graham Nash—Capitol
END OF THE CENTURY—Ramones—Sire
HIDEAWAY—David Sanborn—WB
INNUENDO—Danny Kortchmar—Asylum
L.A. BOPPERS—Mercury
LIGHT UP THE NIGHT—Brothers Johnson—A&M
MAD LOVE—Linda Ronstadt—Asylum
PARTNERS IN CRIME—Rupert Holmes—Infinity
SCHEMER DREAMER—Steve Walsh—Kirschner/CBS

EUCALYPTUS RECORDS SEATTLE NORTHWEST

AFTER DARK—Andy Gibb—RSO
AMERICAN GIGOLO—Polydor (Soundtrack)
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
FUN & GAMES—Chuck Mangione—A&M
LADY T—Teena Marie—Gordy
LIGHT UP THE NIGHT—Brothers Johnson—A&M
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
MAD LOVE—Linda Ronstadt—Asylum



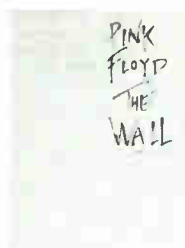
Record World Albums

PRICE CODE: F — 6.98
 G — 7.98
 H — 8.98
 I — 9.98
 J — 11.98
 K — 12.98
 L — 13.98

MARCH 8, 1980

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

| MAR. 8 | MAR. 1 | | | | | WKS. ON CHART |
|--------|--------|--|---|--------------------|----|---------------|
| 1 | 1 | THE WALL | PINK FLOYD | Columbia PC2 36183 | | 11 L |
| 2 | 2 | OFF THE WALL | MICHAEL JACKSON/Epic FE 35745 | | 26 | H |
| 3 | 3 | PHOENIX | DAM FOGELBERG/Full Moon/Epic FE 35634 | | 12 | H |
| 5 | 5 | DAMN THE TORPEDOES | TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105 | | 16 | H |
| 5 | 4 | ON THE RADIO—GREATEST HITS VOLUMES I & II | DONNA SUMMER/Casablanca NBLP 2 7191 | | 17 | L |
| 6 | 6 | THE LONG RUN | EAGLES/Asylum 5E 508 | | 20 | H |
| 7 | 7 | THE WHISPERS | Solar BXL1 3521 (RCA) | | 8 | H |
| 25 | 25 | BEBE LE STRANGE HEART | Epic FE 36371 | | 2 | H |
| 9 | 8 | KENNY KENNY ROGERS | United Artists LWAK 979 | | 22 | H |
| 11 | 11 | PERMANENT WAVE | RUSH/Mercury SRM 1 4001 | | 6 | H |
| 13 | 13 | FUN AND GAMES | CHUCK MANGIONE/A&M SP 3715 | | 3 | H |
| 12 | 9 | CORNERSTONE | STYX/A&M SP 3711 | | 20 | H |
| 13 | 10 | SEPTEMBER MORN | NEIL DIAMOND/Columbia FC 36121 | | 8 | H |
| 14 | 12 | THE ROSE (ORIGINAL SOUNDTRACK) | Atlantic SD 16010 | | 9 | H |
| 14 | 27 | ... BUT THE LITTLE GIRLS UNDERSTAND | KNACK/Capitol SOO 12045 | | 2 | H |
| 16 | 14 | TUSK | FLEETWOOD MAC/Warner Bros. 2HS 3350 | | 18 | X |
| 17 | 19 | LADIES NIGHT | KOOL & THE GANG/De-Lite DSR 9513 (Mercury) | | 18 | G |



| | | | | | | |
|----|---|-----------------|----------------|---------------|--|-------|
| 11 | — | MAD LOVE | LINDA RONSTADT | Asylum 5E 510 | | 1 H |
|----|---|-----------------|----------------|---------------|--|-------|



| | | | | | | |
|----|----|--|--|--|----|---|
| 19 | 16 | IN THROUGH THE OUT DOOR | LED ZEPPELIN/Swan Song SS 16002 (Atl) | | 25 | H |
| 20 | 17 | MIDNIGHT MAGIC | COMMODORES/Motown M8 926M1 | | 28 | H |
| 23 | 23 | IN THE HEAT OF THE NIGHT | PAT BENATAR/Chrysalis CHR 1236 | | 16 | G |
| 11 | — | AFTER DARK | ANDY GIBB/RSO RS 1 3069 | | 1 | H |
| 23 | 20 | GOLD & PLATINUM | LYNYRD SKYNYRD/MCA 2 11008 | | 10 | K |
| 24 | 18 | BEE GEES GREATEST | RSO RS 2 4200 | | 15 | L |
| 25 | 22 | KEEP THE FIRE | KENNY LOGGINS/Columbia JC 36172 | | 18 | G |
| 11 | 29 | RAY, GOODMAN & BROWN | Polydor PD 1 6240 | | 7 | G |
| 27 | 24 | THE GAMBLER | KENNY ROGERS/United Artists UA LA 934 H | | 61 | G |
| 28 | 21 | PRINCE | Warner Bros. BSK 3366 | | 14 | G |
| 29 | 31 | BIG FUN | SHALAMAR/Solar BXL1 3479 (RCA) | | 8 | H |
| 30 | 32 | DEGUELLO | ZZ TOP/Warner Bros. HS 3361 | | 13 | H |
| 31 | 15 | FREEDOM AT POINT ZERO | JEFFERSON STARSHIP/Grunt BZL1 3452 (RCA) | | 14 | H |
| 32 | 33 | PIZZAZZ | PATRICE RUSHEN/Elektra 6E 243 | | 12 | G |
| 36 | 36 | LOVE STINKS | J. GEILS BAND/EMI-America SOO 17016 | | 5 | H |
| 44 | 44 | EVERY GENERATION | RONNIE LAWS/United Artists LT 1001 | | 4 | G |
| 46 | 46 | LONDON CALLING | CLASH/Epic E2 36328 | | 5 | I |
| 36 | 37 | HYDRA | TOTO/Columbia FC 36229 | | 15 | H |
| 37 | 38 | ADVENTURES IN UTOPIA | UTOPIA/Bearsville BRK 6991 (WB) | | 7 | G |
| 42 | 42 | PRETENDERS | Sire SRK 6083 (WB) | | 6 | G |
| 39 | 28 | LIVE RUST | NEIL YOUNG & CRAZY HORSE/Reprise 2RX 2296 (WB) | | 12 | L |
| 40 | 40 | UNION JACKS | THE BABYS/Chrysalis CHR 1267 | | 8 | G |
| 41 | 41 | ANGEL OF THE NIGHT | ANGELA BOFILL/Arista/GRP GRP 5501 | | 15 | G |
| 42 | 26 | WET | BARBRA STREISAND/Columbia FC 36258 | | 17 | H |
| 43 | 30 | ONE VOICE | BARRY MANILOW/Arista AL 9505 | | 19 | H |
| 67 | 67 | BAD LUCK STREAK IN DANCING SCHOOL | WARREN ZEVON/Asylum 5E 509 | | 2 | H |
| 41 | — | LIGHT UP THE NIGHT | BROTHERS JOHNSON/A&M SP 3716 | | 1 | H |
| 46 | 45 | FLIRTIN' WITH DISASTER | MOLLY HATCHET/Epic JE 36110 | | 22 | G |

| | | | | | | |
|-----|-----|--|---|--|----|---|
| 47 | 39 | JACKRABBIT SLIM | STEVE FORBERT/Nemperor JZ 36191 (CBS) | | 14 | G |
| 48 | 34 | NO NUKES/MUSE CONCERTS FOR A NON-NUCLEAR FUTURE | VARIOUS ARTISTS/Asylum ML 801 | | 10 | X |
| 56 | 56 | MALICE IN WONDERLAND | NAZARETH/A&M 4799 | | 4 | G |
| 50 | 43 | GAP BAND II | Mercury SRM 1 3804 | | 8 | G |
| 51 | 50 | BREAKFAST IN AMERICA | SUPERTRAMP/A&M SP 3708 | | 48 | H |
| 74 | 74 | LOVE SOMEBODY TODAY | SISTER SLEDGE/Cotillion SD 16012 (Atl) | | 2 | H |
| 53 | 52 | EAT TO THE BEAT | BLONDIE/Chrysalis CHE 1225 | | 20 | H |
| 54 | 53 | RISE | HERB ALPERT/A&M SP 4790 | | 20 | G |
| 55 | 48 | HEAD GAMES | FOREIGNER/Atlantic SD 29999 | | 22 | H |
| 56 | 47 | NO STRANGER TO LOVE | ROY AYERS/Polydor PD 1 6246 | | 7 | G |
| 57 | 60 | TEN YEARS OF GOLD | KENNY ROGERS/United Artists UA LA 835 H | | 10 | G |
| 58 | 61 | THE ROMANTICS | Nemperor NJZ 36273 (CBS) | | 5 | G |
| 59 | 59 | THE DANCE OF LIFE | NARADA MICHAEL WALDEN/Atlantic SD 19259 | | 6 | G |
| 65 | 65 | NO BALLADS | ROCKETS/RSO RS 1 3081 | | 5 | G |
| 61 | 35 | WHERE THERE'S SMOKE | SMOKEY ROBINSON/Tamla T7 366R1 (Motown) | | 18 | G |
| 62 | 64 | LIVE AND UNCENSORED | MILLIE JACKSON/Spring SP 2 6725 (Polydor) | | 6 | K |
| 63 | 57 | GREATEST HITS | WAYLON JENNINGS/RCA AHL1 3378 | | 42 | G |
| 64 | 54 | HIROSHIMA | Arista AB 4252 | | 7 | G |
| 65 | 66 | PARTNERS IN CRIME | RUPERT HOLMES/MCA/Infinity INF 9020 | | 12 | G |
| 71 | 71 | SIT DOWN AND TALK TO ME | LOU RAWLS/Phila. Intl. JZ 36304 (CBS) | | 5 | G |
| 67 | 49 | GLORYHALLASTOOPID (PIN THE TAIL ON THE FUNKY) | PARLIAMENT/Casablanca NBLP 7195 | | 10 | H |
| 75 | 75 | END OF THE CENTURY | RAMONES/Sire SRK 6077 (WB) | | 3 | G |
| 69 | 70 | I'LL ALWAYS LOVE YOU | ANNE MURRAY/Capitol SOO 12012 | | 13 | H |
| 70 | 72 | THE SPECIALS | Chrysalis CHR 1265 | | 4 | G |
| 106 | 106 | AMERICAN GIGOLO (ORIGINAL SOUNDTRACK) | Polydor PD 1 6259 | | 1 | G |
| 84 | 84 | THE ELECTRIC HORSEMAN (ORIGINAL SOUNDTRACK) | Columbia JS 36327 | | 3 | H |
| 80 | 80 | DANCIN' AND LOVIN' | SPINNERS/Atlantic SD 19256 | | 5 | G |
| 74 | 78 | BRASS CONSTRUCTION 5 | United Artists LT 977 | | 8 | G |
| 99 | 99 | VICTIMS OF THE FURY | ROBIN TROWER/Chrysalis CHR 1215 | | 2 | G |
| 76 | 58 | BEST OF FRIENDS | TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223 | | 10 | G |
| 86 | 86 | THE PLEASURE PRINCIPLE | GARY NUMAN/Atco SD 38 120 | | 3 | G |
| 78 | 62 | WE'RE THE BEST OF FRIENDS | NATALIE COLE & PEABO BRYSON/Capitol SW 12019 | | 10 | H |
| 79 | 82 | STARDUST | WILLIE NELSON/Columbia KC 35305 | | 5 | G |
| 80 | 83 | ON THE RADIO—GREATEST HITS, VOL. II | DONNA SUMMER/Casablanca NBLP 7202 | | 2 | H |
| 81 | 85 | WILLIE NELSON SINGS KRISTOFFERSON | Columbia JC 36188 | | 5 | G |
| 82 | 85 | AMERICAN GARAGE | PAT METHENY/ECM 1 1155 (WB) | | 12 | H |
| 96 | 96 | EVITA FESTIVAL | RSO RS 1 3061 | | 2 | G |
| 84 | 87 | NEVER BUY TEXAS FROM A COWBOY BRIDES OF | FUNKENSTEIN/Atlantic SD 19261 | | 3 | G |
| 93 | 93 | ROCKIN' INTO THE NIGHT | 38 SPECIAL/A&M SP 4782 | | 2 | G |
| 94 | 94 | THE B-52's | Warner Bros. BSK 3355 | | 2 | G |
| 87 | 89 | ON OFF BROADWAY | usa/Atlantic SD 19263 | | 3 | G |
| 98 | 98 | THIS DAY AND AGE | D. L. BYRON/Arista AB 4258 | | 2 | G |
| 89 | 90 | DARK SIDE OF THE MOON | PINK FLOYD/Harvest SMAS 11163 (Capitol) | | 4 | G |
| 90 | 69 | ROD STEWART GREATEST HITS | Warner Bros. HS 3373 | | 14 | H |
| 91 | 51 | MAKE YOUR MOVE | CAPTAIN & TENNILLE/Casablanca NBLP 7188 | | 9 | H |
| 92 | 95 | YELLOW MAGIC ORCHESTRA | Horizon SP 736 (A&M) | | 2 | G |
| 93 | 76 | GREATEST HITS VOL. 2 | ABBA/Atlantic SD 16009 | | 9 | H |
| 94 | 63 | JUST A TOUCH OF LOVE | SLAVE/Cotillion SD 5217 (Atl) | | 10 | G |
| 95 | 68 | YOU KNOW HOW TO LOVE ME | PHYLLIS HYMAN/Arista AL 9509 | | 12 | H |
| 96 | 55 | MASTERJAM | RUFUS & CHAKA/MCA 5103 | | 15 | H |
| 97 | 92 | ONE ON ONE | BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241 | | 16 | H |
| 98 | 81 | THE CARS | Elektra 6E 135 | | 82 | G |
| 114 | 114 | THE BEST SIDE OF GOODBYE | JANE OLIVOR/Columbia JC 36335 | | 1 | G |
| — | — | SKYLARKIN' | GROVER WASHINGTON/Motown M7 933R1 | | 1 | G |

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Management: Mark Spector and David Passick

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Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ EAST COAST: That Dynamic Duo of James Mtume and Reggie Lucas are preparing to bust loose with some outstanding product. The recently completed album for Stephanie Mills is a certain chart buster with loads of hot and original material. Set to be released in a matter of weeks is an album they produced on reedman Gary Bartz that is an absolute smash. The album includes a beautiful rendition of "After The Love Is Gone," as well as some good originals. Those of you who have been waiting for a record from Tawatha can cool your anxieties by checking out her solo performances on this LP. Also not to be overlooked is a cut that the pair wrote and produced on Roberta Flack's newly released LP with Donny Hathaway. With "You Are My Heaven" already heading for top ten, look for a solid back-up single with their "Back Together Again" track. Get ready for a serious spring from Iron Butterfly Productions.

Columbia Records has issued "Symphonic Spirituals," a collection of tradition songs that feature soloist William Brown and eloquently delivered narration by former Congresswoman Barbara Jordan. Dr. George Butler, who conceived and produced the album with the Dr. Paul Freeman conducting the Royal Philharmonic Orchestra of London.

Hugh Masekela, Quincy Troupe, Sikhulu Shanga and Dennis Armstead are in the planning stage of a new label, Umlilo Records, which will be waxing artists from both Africa and the United States.

Roy Ayers has just produced what has been called the hottest album ever on Edwin Birdsong for Philly International. Watch for its release late in March.

And while we're on the subject of PIR, there have been some recent promotions there. Red Forbes is now director of national promotion, Harold Preston was named associate director of national promotion and Dexter Wansel now serves as director of A&R.

Doug Harris, program director at WAOK in Atlanta, has left the station.

Leviticus International was turned out last Sunday by an exciting new group called Jack Sass. Its members, Mike Murphy, Lala Cope, Vic Vaughn, Lizz Chisholm, Lino Reyes and Steve Lucci play a brand of punk rock/funk that is infectious and a sure winner. For those looking for something fresh to sign up, be sure you catch them.

Also not to be missed is one of my favorite groups of undiscovered talent. The group is called Works In Progress, and they are one of the freshest things to have happened in the last five years. This trio of talent, Diana Wharton, Carol Maillard and Louise Robinson will be appearing at the Grand Finale on this Friday and Saturday, March 7 and 8. Give them a listen.

WEST COAST: Rock promoter Jim Rismiller has confirmed and qualified statements made during a lecture at UCLA by stating, "Back in the '60s, when I was involved in promoting black shows, some black concert promoters weren't qualified." Now, however, Riss-

Miller explained that he can't comment about the qualifications of black concert promoters, not only because "I don't know of any black concert promoters with the exception of Larry Bailey," but also because he himself no longer promotes black shows. Rismiller considers the semantical question of "qualifications" in any business a subjective opinion. He said, "It is up to the individual to decide what meets his or her qualifications" . . . Music By The Bay is presenting David Rubinson as the featured speaker in a seminar discussing the "role of the producer," Thursday, March 20, in San Francisco. Rubinson has worked with Santana, Herbie Hancock, Phoebe Snow, Tower of Power and the Pointer Sisters, among others, and is now also credited with the production of the musical score for "Apocalypse Now." For more information call (415) 474-5600 . . . The second annual Black College Convention is scheduled for April 11 and 12 in Atlanta, (Continued on page 80)

Black Oriented Album Chart

MARCH 8, 1980

1. **THE WHISPERS**
Solar BXL1 3521 (RCA)
2. **OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
3. **RAY, GOODMAN & BROWN**
Polydor PD 1 6240
4. **THE GAP BAND II**
Mercury SRM 1 3804
5. **LIGHT UP THE NIGHT**
THE BROTHERS JOHNSON/A&M SP 3716
6. **PRINCE**
Warner Bros. BSK 3366
7. **GLORYHALLASTOOPID**
PARLIAMENT/Casablanca NBLP 7195
8. **LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
9. **ANGEL OF THE NIGHT**
ANGELA BOFFIL/Arista/GRP GRP 5501
10. **BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
11. **EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
12. **PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
13. **LOVE SOMEBODY TODAY**
SISTER SLEDGE/Cotillion SD 16012 (Atl)
14. **MASTERJAM**
RUFUS AND CHAKA KHAN/MCA 5103
15. **NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
16. **JUST A TOUCH OF LOVE**
SLAVE/Cotillion SD 5217 (Atl)
17. **BRASS CONSTRUCTION 5**
United Artists LT 977
18. **WE'RE THE BEST OF FRIENDS**
NATALIE COLE & PEABO BRYSON/
Capitol SW 12019
19. **THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/
Atlantic SD 19259
20. **DANCIN' AND LOVIN'**
SPINNERS/Arista SD 19256
21. **LIVE & UNCENSORED**
MILLIE JACKSON/Spring SP 2 6725 (Polydor)
22. **SIT DOWN AND TALK TO ME**
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
23. **YOU KNOW HOW TO LOVE ME**
PHYLLIS HYMAN/Arista AL 9509
24. **LIVE! COAST TO COAST**
TEDDY PENDERGRASS/Phila. Intl. KZZ 36294 (CBS)
25. **SUPERCHARGED**
TAVARES/Capitol ST 12026
26. **10 1/2**
DRAMATICS/MCA 3196
27. **ON THE RADIO—GREATEST HITS VOLUMES I & II**
DONNA SUMMER/Casablanca NBLP 2 7191
28. **RAPPER'S DELIGHT**
SUGARHILL GANG/Sugarhill SH 245
29. **HIROSHIMA**
Arista AB 4252
30. **WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
31. **1980**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AL 9514
32. **BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
33. **NEVER BUY TEXAS FROM A COWBOY**
BRIDES OF FUNKENSTEIN/Atlantic SD 19261
34. **INJOY**
BAR-KAYS/Mercury SRM 1 3781
35. **JUST FOR YOU**
CHUCK CISEL/Arista AB 4256
36. **FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715
37. **SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
38. **YELLOW MAGIC ORCHESTRA**
Horizon SP 736 (A&M)
39. **SKYWAY**
SKYY/Salsoul SA 8532 (RCA)
40. **L.A. BOPPERS**
Mercury SRM 1 3816
41. **MIDNIGHT MAGIC**
COMMODORES/Motown MB 926M1
42. **DON'T LET GO**
ISAAC HAYES/Polydor PD 1 6224
43. **RISE**
HERB ALPERT/A&M SP 4790
44. **THE MUSIC BAND 2**
WAR/MCA 3193
45. **IDENTIFY YOURSELF**
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
46. **WINNERS**
KLEER/Atlantic SD 19262
47. **8 FOR THE 80's**
WEBSTER LEWIS/Epic JE 36197
48. **OZONE**
OSIRIS/Marlin 2234 (TK)
49. **ONE WAY FEATURING AL HUDSON**
MCA 3178
50. **ROYAL RAPPIN'S**
MILLIE JACKSON & ISAAC HAYES/
Polydor/Spring PD 1 6229

PICKS OF THE WEEK

MOVIN' ON A FEELIN'

KENNY DOSS—Bearsville BSK 6997



If Doss' vocal abilities don't conjure up memories of Al Green, the presence of his producer,

Willie Mitchell, certainly should. But make no mistake, this new-comer stands solidly on his own talents, which are best displayed on the cuts "Are You Gonna Be With Me," "Just A Feelin'" and "Do You Remember."

SKYLARKIN'

GROVER WASHINGTON, JR.—Motown M7-933R1



Grover returns with a strong second album for this label. Backed by Eric Gale, Jon Fad-dis and others,

he gives nice treatments to Stevie Wonder's "I Can't Help It" and Roland Kirk's "Bright Moments." This LP is perfect for AOR, A/C, jazz/fusion and black radio formats. Give it a serious listen.

SURE SHOT

CROWN HEIGHTS AFFAIR—De-Lite DSR 9517



Always capable of coming up with good infectious dance material, this self-contained octet is still

turning out hits with this latest release. The title says it all for this LP's future, with the cuts "I Don't Want To Change You" and the title track as the strongest potential singles.

GETTING IN THE MOOD

MANDRILL—Arista AL9527



This quintet marks ten years of recording with a terrific new album. As always the material is all

original and produced by the Wilson brothers and Claude Cave. The cuts are all consistently strong and up-tempo. "Dance Of Love" and "My Kind Of Girl" are the leading potential singles. This album is certain to place them at the top of the charts.

Record World Black Oriented Singles



MARCH 8, 1980

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

| MAR. 8 | MAR. 1 | | WKS. ON CHART |
|--------|--------|--|---------------|
| 1 | 1 | AND THE BEAT GOES ON WHISPERS Solar 11894 (RCA) (2nd Week) | 8 |
| 2 | 2 | SPECIAL LADY RAY , GOODMAN & BROWN/Polydor 2033 | 13 |
| 3 | 4 | TOO HOT KOOL & THE GANG /De-Lite 802 (Mercury) | 9 |
| 4 | 3 | THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA) | 20 |
| 5 | 11 | BOUNCE, ROCK, SKATE, ROLL, PT. I VAUGHAN MASON AND CREW/Brunswick 55548 | 7 |
| 6 | 12 | STOMP! BROTHERS JOHNSON/A&M 2216 | 5 |
| 7 | 8 | GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion 45007 (Atl) | 9 |
| 8 | 7 | I SHOULDA LOVED YA NARADA MICHAEL WALDEN/ Atlantic 3631 | 12 |
| 9 | 6 | HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551 | 15 |
| 10 | 13 | YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627 | 7 |
| 11 | 5 | ROCK WITH YOU/WORKING DAY AND NIGHT MICHAEL JACKSON/Epic 9 50797 | 18 |
| 12 | 9 | JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl) | 16 |
| 13 | 14 | BAD TIMES (THEME FROM DEFIANCE) TAVARES/Capitol 4811 | 9 |
| 14 | 18 | WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637 | 8 |
| 15 | 20 | THEME FROM THE BLACK HOLE PARLIAMENT/Casablanca 2235 | 7 |
| 16 | 10 | PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/ Elektra 46552 | 16 |
| 17 | 15 | CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown) | 26 |
| 18 | 16 | I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050 | 22 |
| 19 | 21 | ON THE RADIO DONNA SUMMER/Casablanca 2236 | 8 |
| 20 | 22 | PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA) | 9 |
| 21 | 26 | EVERY GENERATION RONNIE LAWS/United Artists 1334 | 7 |
| 22 | 19 | WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503 | 11 |
| 23 | 17 | FOREVER MINE O'JAYS/Phila. Intl. 9 3727 (CBS) | 13 |
| 24 | 30 | WHY YOU WANNA TREAT ME SO BAD PRINCE/Warner Bros. 49178 | 5 |
| 25 | 34 | I DON'T BELIEVE YOU WANT TO GET UP AND DANCE GAP BAND/Mercury 76037 | 5 |
| 26 | 27 | THIS IS IT KENNY LOGGINS/Columbia 1 11109 | 7 |
| 27 | 31 | WELCOME BACK HOME DRAMATICS/MCA 41178 | 5 |
| 28 | 33 | STANDING OVATION G.Q./Arista 0483 | 5 |
| 29 | 24 | SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. 9 3738 (CBS) | 10 |
| 30 | 32 | GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211 | 6 |
| 31 | 37 | DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/ 20th Century Fox 2443 (RCA) | 3 |
| 32 | 36 | WHAT YOU WON'T DO FOR LOVE NATALIE COLE & PEABO BRYSON/Capitol 4826 | 5 |
| 33 | 35 | FUNK YOU UP SEQUENCE/Sugarhill 543 | 7 |
| 34 | 38 | YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227 | 5 |
| 35 | 44 | ANY LOVE RUFUS AND CHAKA KHAN/MCA 41191 | 2 |



| | | | |
|----|----|---|----|
| 36 | 54 | DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEYS/ T-Neck 9 2290 (CBS) | 2 |
| 37 | 43 | GIVE ME SOME EMOTION WEBSTER LEWIS/Epic 9 50832 | 4 |
| 38 | 40 | LOVE INJECTION TRUSSEL/Elektra 46560 | 7 |
| 39 | 45 | COMPUTER GAMES YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M) | 6 |
| 40 | 49 | COME INTO MY LIFE RICK JAMES/Gordy 7177 (Motown) | 5 |
| 41 | 41 | MUSIC ONE WAY FEATURING AL HUDSON/MCA 41170 | 7 |
| 42 | 46 | IS THIS THE BEST (BOP-DOO-WAH) L.A. BOPPERS/Mercury 76038 | 5 |
| 43 | 39 | BODYSHINE INSTANT FUNK/Salsoul 2112 (RCA) | 7 |
| 44 | 50 | WAY BACK WHEN BRENDA RUSSELL/A&M 2207 | 5 |
| 45 | 47 | LOVE IS GOOD NEWS AVA CHERRY/RSO 1017 | 5 |
| 46 | 51 | TODAY IS THE DAY BAR-KAYS/Mercury 76036 | 4 |
| 47 | 48 | IT'S NOT MY TIME L.V. JOHNSON/ICA 026 | 7 |
| 48 | 53 | WE DON'T CONTROLLERS /Juana 3426 (TK) | 5 |
| 49 | 56 | OFF THE WALL MICHAEL JACKSON/Epic 9 50838 | 3 |
| 50 | 23 | DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/MCA 41131 | 20 |
| 51 | 57 | MUSIC TRANCE BEN E. KING/Atlantic 3635 | 3 |
| 52 | 52 | RIGHT PLACE BRASS CONSTRUCTION/United Artists 1332 | 6 |
| 53 | 55 | COUNTRY FREAKIN' MIGHTY FIRE/Zephyr 001 | 4 |
| 54 | 60 | HIGH SKYY /Salsoul 2113 (RCA) | 2 |
| 55 | 61 | HERE COMES THE SUN FAT LARRY'S BAND/Fantasy/WMOT. 881 | 4 |
| 56 | 58 | US AND LOVE (WE GO TOGETHER) KENNY NOLAN/ Casablanca 2234 | 4 |
| 57 | 65 | I'M BACK FOR MORE AL JOHNSON (WITH JEAN CARN)/ Columbia 1 11207 | 2 |
| 58 | 67 | SINGING A SONG ABOUT YOU TRIPLE 'S' CONNECTION/ 20th Century Fox 2440 (RCA) | 3 |
| 59 | 59 | IT'S YOU I LOVE TEDDY PENDERGRASS/Phila. Intl. 9 3742 | 4 |
| 60 | 66 | DESIRE ANDY GIBB/RSO 1019 | 2 |
| 61 | 64 | DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215 | 2 |
| 62 | 25 | YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463 | 19 |
| 63 | 28 | I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude 8004 | 11 |
| 64 | 29 | HIGH SOCIETY NORMA JEAN/Bearsville 49119 (WB) | 11 |
| 65 | 62 | I DON'T EVER (WANNA LOVE NOBODY BUT YOU) CREME DE COCOA/Venture 118 | 8 |

CHARTMAKER OF THE WEEK

| | | | |
|----|----|---|----|
| 66 | — | DESIRE MASQUERADERS Bang 9 4806 (CBS) | 1 |
| 67 | — | BEST OF FRIENDS LENNY WHITE/Elektra 46597 | 1 |
| 68 | — | YOU GOT WHAT IT TAKES BOBBY THURSTON/Prelude 8009 | 1 |
| 69 | — | OUTSIDE MY WINDOW STEVIE WONDER/Tamla 54308 (Motown) | 1 |
| 70 | — | OH, DARLIN' BROTHERS BY CHOICE/ALA 108 | 1 |
| 71 | 73 | CAN'T YOU TELL IT'S ME TYRONE DAVIS/Columbia 1 11199 | 2 |
| 72 | — | EMOTION MERRY CLAYTON/MCA 41195 | 1 |
| 73 | — | YOU AND ME SOLARIS/Dana 0013 | 1 |
| 74 | 63 | RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542 | 20 |
| 75 | 42 | SPARKLE CAMEO/Chocolate City 3202 (Casablanca) | 17 |



PRESSURE IS COOKIN'

"CAN YOU FEEL IT?" (MCA-11179)

THE HOT NEW SINGLE FROM THE HIT ALBUM

PRESSURE

PRODUCED BY
RONNIE LAWS.

(MCA-306)



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Record World Jazz

By SAMUEL GRAHAM

■ **POLLS APART:** Purists will probably be up in arms when they see the results of Playboy Magazine's annual music poll (in the April issue). But before people start railing at the MOR superficiality and supposed lack of real taste revealed in those results, they should realize that the poll, for better or worse, is not only an accurate reflection of what Playboy's enormous readership listens to; it is also a telling reflection of the tastes of a huge crosssection of young adults with substantial "disposable incomes"—in short, the folks who buy lots of records and whose support is essential to the survival of the record industry. So while you might not like or agree with what you see in the results, particularly in the jazz categories, it's my suspicion that the Playboy poll speaks for many people, and we might do well to pay attention.

Just for the record, here are a few of the more, um, interesting results (Playboy supplied the candidates, which may explain why some of the winners are a little odd): For "best jazz LP," the winner is a surprising "Rickie Lee Jones" (she was also named top female jazz vocalist), followed by **Chuck Mangione's** "Live at the Hollywood Bowl" and **Herb Alpert's** "Rise" (yes, to some that is jazz). None of the 20 albums listed is a mainstream or even mainly acoustic record.

Other jazz categories: For brass, it's Mangione followed by Alpert and **Doc Severinsen**—**Miles Davis** (!) is fifth, **Dizzy Gillespie** is sixth and **Woody Shaw** is twelfth. The startling top three choices for woodwinds (clarinet, sax, flute) are **Benny Goodman**, **Edgar Winter** and **Tom Scott** (**Sonny Rollins** is ninth, **Wayne Shorter** eleventh and **Dexter Gordon** twentieth. Of course, for some people the most amazing winner of all may be in the R&B category, where "The Blues Brothers" is named top album. Now that's frightening.

The OTHER SIDE: Sure, it's easy to be a little distressed, from a traditional jazz lover's point of view, by the above results. *Record World's* own jazz chart, as you can see below, is dominated by electric and/or fusion titles (some of them are excellent, too). On the other hand, a few other records are making encouraging inroads: on the March 1 chart, for instance, **Dexter Gordon's** "Great Encounters," **Ron Carter's** "Pick 'Em" (a remarkable album, matching Carter's two-bass quartet with four cello players), **McCoy Tyner's** "Passion Dance," **Miroslav Vitous's** "First Meeting" and **Sonny Rollins's** "Don't Ask" were all in the top 30. Does this indicate an acoustic renaissance? Could be—that's been in the wind for a while now. But Fantasy/Prestige/Milestone producer/A&R man **Orrin Keepnews**, an acoustician (or something) himself, takes it a bit further. "I have felt very good for some time now about the resurgence of acoustic music," says Keep-

news. "What's even nicer, though, is that no one is particularly surprised to see those records there (on the chart). This is a leveling-off period, and probably many of your readers expect to see a good proportion of acoustic music on the chart—now it's a matter of course, and that's what it should be."

Keepnews also offers a voice of reason that the traditionalists can't always hear: "There's no question about the fact that more fusion is catching the public's attention, but I don't think the mixture (of electric and acoustic records) right now is unhealthy at all. People who are championing a cause like acoustic music forget that a record isn't good just because it's acoustic; there are bad acoustic records and good electric ones."

NOTES: Some of the mixture that Keepnews favors will be apparent this spring in one of his own productions, an album on Prestige by pianist **Mark Sofkin** (regularly with **Sonny Rollins**). "In a sense," says Orrin, "it could be said to have fusion elements—electric instruments, players like **Harvey Mason** and **Benny Maupin**—but the principal keyboard is the acoustic piano" . . . Another project that sounds promising is an upcoming Milestone double album by the incredibly prolific **McCoy Tyner**, due to be recorded early in March at Rudy Van Gelder's studios. The rhythm section, with drummer **Al Foster** and bassist **Cecil McBee**, will be constant, while a different guest soloist will join Tyner on each of the four sides, including **Arthur Blythe** (alto sax), a player much in demand these days, **Bobby Hutcherson** (vibes), **John Abercrombie** (guitar) and **Woody Shaw** (trumpet). Sounds like a reasonably eclectic gathering . . . **Keith Jarrett** will unveil his new epic, "The Celestial Hawk," March 14 in Syracuse with the Syracuse Symphony. The work may eventually make it to record (on ECM) in all its orchestral glory . . . Xanadu Records president and producer **Don Schlitten** has announced that his label will celebrate its fifth anniversary with live concert recordings in Africa at the Club Med in Dakar, Senegal. Xanadu players will include **Al Cohn**, **Billy Mitchell**, **Ted Dunbar**, **Dolo Coker**, **Frank Butler** and **Leroy Vinnegar**. Guitarist Dunbar and a host of other jazz musicians (**Frank Foster**, **Grady Tate**, **Jimmy Heath**, **Dr. Billy Taylor** and more) also appeared at the just-concluded Olympic Games in Lake Placid, as part of an outfit called Jazzmobile, Inc. The 20 musicians played in both big band and small group settings, and in both concert and club atmospheres, throughout the Olympic week, with highlights including a new work "for jazz orchestra" written by saxophonist Foster and premiered in Lake Placid on February 16.

Black Music Report

(Continued from page 78)

Georgia. The convention is again sponsored by stations WAUC-AM and WCLF-FM. Contact **Lorenzo Jelks** at (404) 523-6136 . . . I've said it once, and now I have said it twice: the **Brothers Johnson's** "Light Up The Night" LP is super-nice. Louis and George are headed for Europe on a Concorde jet.

Dr. Don Mizell, former Jazz Fusion general manager at E/A, has been named general manager and vice president of KJLH radio by station owner **Stevie Wonder**. Mizell commented briefly on his new position, saying that "I'm here to pull KJLH together and make it happen. I will implement Stevie's ideas and programs in a way that takes into consideration the needs, interests and desires of the staff here at KJLH, without jeopardizing the successful formula that the station has used to get to its present status" . . . Without a doubt, the **Two Tons O' Fun** immediately bring plump puns to mind. But vocalists **Martha Wash** and **Izora Armstead**, widely known for their work with **Sylvester**, will soon release their debut Fantasy/Honey album, "Two Tons O'Fun," produced by **Harvey Fuqua**. The new LP contains material written by Fuqua, Sylvester and **Eric Robinson**.

Hundreds of celebrity guests and industry and community leaders will be on hand to help KGFJ celebrate its "Next 50 Years," blasting off on Wednesday, March 5th, from 6 to 10 p.m. at Jackie O's, 1056 South La Cienega Blvd. . . . Congratulations go to **Bill Cureton**, who was recently named director of R&B product, A&R for Atlantic and Cotillion Records. The announcement was jointly made by **Henry Allen**, president of Cotillion, and **Jim Delehant**, vice president of A&R for Atlantic . . . CBS Records, in conjunction with NABOB, the National Association of Black Owned Broadcasters, will hold a press reception in the Big Apple to increase the awareness of the 1980 census. For more information call (212) 586-0610.

Lady Soul, namely **Aretha Franklin**, seems to have a thing about the letter "A." Aretha recently moved from Atlantic Records to Arista and will have another album soon . . . The word from the west is that there is a lot of foot stomping action coming out of 20th Century Fox these days. For example, **Leon Haywood's** "Don't Push It, Don't Force It," is charging up the charts along with another 20th artist, **Ahmad Jamal**, whose "Genetic Walk" LP covers a lot of ground.

The Jazz LP Chart

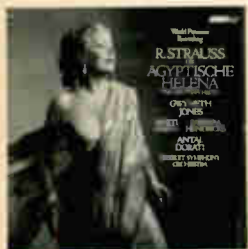
MARCH 8, 1980

- FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715
- EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- ONE ON ONE**
BOB JAMES & EARL KLUGH/
Columbia/Tappan Zee FC 36241
- PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- HIROSHIMA**
Arista AB 4252
- SKYLARKIN'**
GROVER WASHINGTON, JR./Motown
M7 933R1
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK
3379
- NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
- AMERICAN GARAGE**
PAT METHENY/ECM 1 1155 (WB)
- RISE**
HERB ALPERT/A&M SP 4790
- BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY
WHITE/Elektra 6E 223
- PRESSURE**
MCA 3195
- THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic
SD 19259
- A TASTE FOR PASSION**
JEAN-LUC PONTY/Atlantic SD 19253
- 1980**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AL 9514
- MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
- GENETIC WALK**
AHMAD JAMAL/20th Century Fox
T600 (RCA)
- WITH ALL MY LOVE**
WILBERT LONGMIRE/Columbia/
Tappan Zee JC 36342
- THE HAWK**
DAVE VALENTIN/Arista/GRP GRP 5006
- GREAT ENCOUNTERS**
DEXTER GORDON/Columbia JC 35978
- PICK-EM**
RON CARTER/Milestone M 9092 (Fantasy)
- THE WORLD WITHIN**
STIX HOOPER/MCA 3180
- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- STREET BEAT**
TOM SCOTT/Columbia JC 36137
- STREET LIFE**
CRUSADERS/MCA 3094
- FIRST MEETING**
MIROSLAV VITOUS/ECM 1 1145 (WB)
- WATER SIGN**
JEFF LORBER FUSION/Arista AB 4234
- STRUTTIN**
DR. STRUT/Motown M7 931R1
- DON'T ASK**
SONNY ROLLINS/Milestone M 9090
(Fantasy)

Classical Retail Report

MARCH 8, 1980

CLASSIC OF THE WEEK



STRAUSS

DIE AEGYPTISCHE HELENA
JONES, HENDRICKS, KATSU,
DORATI

London

BEST SELLERS OF THE WEEK*

STRAUSS: DIE AEGYPTISCHE HELENA—
Jones, Hendricks, Katsu, Dorati—
London

BELLINI: NORMA—Scotto, Troyanos,
Giacomini, Levine—Columbia

GALWAY PLAYS JAPANESE MELODIES
—RCA

MASSENET: WERTHER—Troyanos,
Kraus, Plasson—Angel

LUCIANO PAVAROTTI: O SOLE MIO
—London

PUCCINI: SUOR ANGELICA—
Sutherland, Ludwig, Bonyng—
London

VERDI: REQUIEM—Scotto, Baltsa,
Lucchetti, Nesterenko, Muti—Angel

KORVETTES/EAST COAST

BELLINI: NORMA—Columbia
GALWAY PLAYS JAPANESE MELODIES—
RCA

MASSENET: WERTHER—Angel

BRAVO PAVAROTTI—London

PAVAROTTI: O SOLE MIO—London

PUCCINI: SUOR ANGELICA—London

RAVEL: BOLERO—Mehto—London

STRAUSS: DIE AEGYPTISCHE HELENA—
London

STRAUSS: FOUR LAST SONGS, OTHER

LIEDER—Te Kanawa, Davis—
Columbia

VERDI: UN BALLO IN MASCHERA—

Tebaldi, Pavarotti, Bartoletti—London

KING KAROL/NEW YORK

BELLINI: NORMA—Columbia

BERG: LULU—Stratas, Bolulez—DG

DANNY BOY AND OTHER IRISH SONGS—

White, Mata—RCA

SIEGFRIED JERUSALEM SINGS OPERA

ARIAS—Columbia

PUCCINI: LA BOHEME—Ricciarelli,
Carreras, Davis—Philips

PUCCINI: SUOR ANGELICA—London

RAVEL: DAPHNIS ET CHLOE—Mata—
RCA Digital

BEVERLY SILLS SINGS OPERA ARIAS,

VOL. II—Angel

STRAUSS: DIE AEGYPTISCHE HELENA—
London

VERDI: REQUIEM—Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: SONATAS—Grumiaux—Philips

BELLINI: NORMA—Columbia
BIZET, GRIEG: SUITES, PIER GYNT SUITE
—Slatkin—Telarc

BRAHMS: LATE PIANO PIECES—
Gieseking—Seraphim

BRAHMS: SYMPHONY NO. 1—Munch—
Arabesque

CHOPIN: POLONAISES—Berman—DG

MENDELSSOHN: OCTET—Academy-of-
St.-Martins—Philips

SCHUBERT: SYMPHONIES NOS. 3, 8—
Kleiber—DG

STRAUSS: DIE AEGYPTISCHE HELENA—
London

VERDI: REQUIEM—Angel

HARMONY HOUSE/DETROIT

BELLINI: NORMA—Columbia

GALWAY PLAYS JAPANESE MELODIES—
RCA

BRAVO PAVAROTTI—London

PAVAROTTI: O SOLE MIO—London

PUCCINI: SUOR ANGELICA—London

RAVEL: BOLERO—Solti—London

RHAPSODY—Dorati—London

STRAUSS: DIE AEGYPTISCHE HELENA—
London

TOMITA: BOLERO—RCA

VERDI: REQUIEM—Angel

SOUND WAREHOUSE/DALLAS

BELLINI: NORMA—Columbia

CHOPIN: POLONAISES—Berman—DG

GOUNOD: SYMPHONIES NOS. 1, 2—
Plasson—Angel

MEDIAEVAL SONGS AND INSTRUMENTS—
Music for a While—Vanguard

MENDELSSOHN: SYMPHONY NO. 2—
Dohnanyi—London

PUCCINI: SUOR ANGELICA—London

SCHUBERT: STRING QUINTET—La Salle—
DG

SCHUBERT: SYMPHONIES NOS. 3, 8—
Kleiber—DG

STRAUSS: DIE AEGYPTISCHE HELENA—
London

WOLF: ITALIAN SONG BOOK—Ludwig,
Fischer-Dieskau—DG

DISCOUNT RECORDS/ SAN FRANCISCO

BENATZKY: WHITEHORSE INN—Angel

CLEMENCIC: SIX CENTURIES OF FLUTE

AND RECORDER MUSIC—HNH

(Import)

MARTINU: SYMPHONY NO. 2—Neumann
—Supraphon

MASSENET: WERTHER—Angel

MUSGRAVE: MARY, QUEEN OF SCOTS—
Putnam, Marks—Vox/Turnabout

PAVAROTTI: O SOLE MIO—London

PERGOLES: O SERVA PADRONA—
Seraphim

PUCCINI: SUOR ANGELICA—London

RAVEL: DAPHNIS ET CHLOE—Mata—
RCA Digital

STRAUSS: DIE AEGYPTISCHE HELENA—
London

* Best Sellers are determined from the retail lists of the stores listed above, plus those of the following: Sam Goody/East Coast, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape, Ltd./Washington, D.C., Specs/Miami, Rose Discount/Chicago, Laury's/Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Jeff's Classical/Tucson, Tower Records/Los Angeles, Tower Records/San Francisco and Tower Records/Seattle.

A Brilliant Norma

By SPEIGHT JENKINS

■ NEW YORK — Recordings are often too tame: either they are very good and acclaimed by press and public alike, second-rate and ignored or terrible. What enlivens the record business is a recording that is hotly controversial, and that exactly describes Columbia's new *Norma*.

I think it is a marvelous recording, the most interesting reading of Bellini's opera to appear in the last 20 years, but I am well aware of the negative comments it will arouse. This is not a *Norma* for those who believe bel canto means just beautiful singing. If a buyer wants to hear the *Norma* and Adalgisa sing with every note equalized and a pearly perfection of sound throughout, they should be directed to London's *Norma*, with Dame Joan Sutherland and Marilyn Horne. When the great Australian and Miss Horne came to the Met for this opera in 1970, their performances were memorable, both in their combination and the quality of their singing, but on this recording Dame Joan, particularly, gives almost a blueprint for a smoothly sung, essentially uninvolved performance.

The new *Norma* on Columbia is very different. It has Renata Scotto in the title role and James Levine

conducting. Tatiana Troyanos, in superb voice, offers a strong, stylish Adalgisa; Giuseppe Giacomini makes a surprisingly strong Pollione and Paul Plishka intones a sonorous Oroveso. But the recording lives or dies on the listener's reaction to Miss Scotto and Maestro Levine.

Rainbow of Emotions

Both artists obviously had the intent to create a *Norma* that illuminates every word of Romani's text and finds every nuance in Bellini's music. *Norma* is the Italian Bruennhilde in that she must ideally show a rainbow of emotions—from maternal love through passionate desire and jealousy to despair—and all this must come strictly from the color of the voice and the phrasing. Miss Scotto never fails to make every point in the libretto. Where she finds a note that must express rage, she sings with that emotion manifest. Though, as a consequence, every tone is not pellucid, her high register is easy when beauty is sought.

As is always the case in the great *Norma*, the recitatives are most important. Note the way Miss Scotto changes the mood and prepares the way for "Casta

(Continued on page 90)

Classical Retail Tips

■ A month or so ago it was noted here that Angel was launching into the Digital seas. In March comes a completely digital package, with a variety of selections over a wide repertory. One record might be a particularly big success: Joshua Rifkin playing Joplin. Few dealers need to be reminded that Rifkin's records on Scott Joplin for Nonesuch were among the more successful discs issued by that label, and the only question is the state of public interest in rags at this time. Though not as popular as it was five years ago, maybe there has been just enough time after the huge output of ragtime to allow a superb pianist to excite people again.

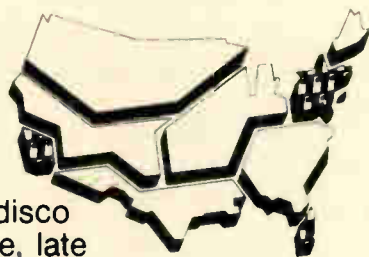
Brandenburg Concertos

A second Digital disc that should bring baroque lovers out of the woodwork is the complete Brandenburg Concertos of Bach with the Los Angeles Chamber Orchestra under Gerard Schwarz. To my knowledge, New Yorkers have not had the opportunity to hear the Los Angeles group play

the Brandenburgs, but we have heard what Schwarz does with them. In fact, it was his tremendously successful performance of the Brandenburgs in the Christmas season of 1975 that launched the Y Chamber Symphony, the group in New York for which he now is maestro. It should be a delight to hear this and, as it is the first Brandenburg on Digital, it should sell very well. Another Digital comes from the L.A. group and Schwarz: a combination of Bach (the Suite No. 2, BMV 1067) and Telemann which will feature the fine flute playing of Ransom Wilson. And one more Digital to complete the circuit: Pianist George Shearing and guitarist Angel Romero will unite for a Suite for Guitar and Jazz Piano by the undoubted master of that combination, Claude Bolling. Most buyers—and critics—will be interested now to compare the Angel Digital process with the two now available among major companies, from London and from RCA.

The Record World

1



Strong R&B & disco influence, late on country hits, strong retail influence, MOR potential.

Air Supply: d28 WCAO, 29-27 WFBR, hb WFIL, e WKBW, ahb WPGC, 26-25 WRKO, a WTIC-FM, on WXLO, d28 KFI, 30-26 KEARTH, a F105, 26-23 PRO-FM, d30 14Q.

Blondie: a28 WABC, d25 WAXY, a WBBF, a WCAO, 20-15 WFBR, a16 WIFI, 26-19 WKBW, 30-28 WNBC, 28-22 WPGC, 27-21 WRKO, a WTIC-FM, d28 WXLO, 29-19 KFRC, a29 KHJ, 22-9 KEARTH, d33 F105, a PRO-FM, 37-32 Y100.

C. Cross: e WAXY, 19-14 WCAO, 23-20 WFBR, d27 WFIL, 29-28 WIFI, 29-26 WKBW, 30-27 WTIC-FM, 30-29 WXLO, 29-23 WYRE, d27 KFI, on KFRC, on KHJ, 25-22 KEARTH, a F105, 29-24 KC101, 27-24 PRO-FM, 29-22 Y100, d29 14Q.

Dr. Hook: e WCAO, hb WFBR, hb WFIL, hb-e WPGC, a WRKO, a WXLO, e WYRE, a F105, a29 KC101, d28 PRO-FM, 29-9 14Q.

C. Dore: hb WFBR, e WFIL, ae WIFI, e WKBW, e WPGC, on WXLO, d29 KFI, 24-18 KEARTH, a 14Q.

Eagles: d30 WAXY, a WBBF, 20-13 WCAO, 27-10 WFBR, 24-18 WFIL, a22 WIFI, d28 WKBW, 6-5 WPGC, 26-24 WTIC-FM, d30 WXLO, 19-9 WYRE, a KFI, d30 KFRC, a KHJ, d24 KEARTH, d35 F105, a PRO-FM, 22-19 Y100, 23-12 14Q.

Foreigner: on WIFI, e WKBW, 26-24 WPGC, on 14Q.

A. Gibb: 19-14 WABC, 10-7 WAXY, 15-13 WBBF, 10-8 WCAO, 14-13 WFBR, 11-9 WFIL, 22-20 WIFI, 21-21 WKBW, 26-24 WNBC, 18-17 WPGC, 10-8 WRKO, 15-10 WTIC-FM, 11-7 WXLO, 6-5 WYRE, 4-1 KFI, 17-17 KFRC, 25-23 KHJ, 13-9 F105, 14-11 KC101, 9-5 PRO-FM, 11-9 Y100, 28-23 14Q.

R. Holmes: 16-14 WAXY, 16-10 WBBF, 13-10 WCAO, 13-12 WFBR, 16-10 WFIL, 24-23 WIFI, a WKBW, 28-26 WNBC, 21-18 WPGC, 12-11 WRKO, 19-16 WTIC-FM, 25-23 WXLO, 15-13 WYRE, 24-19 KFI, 21-22 KFRC, 19-16 KHJ, 9-8 KEARTH, 27-26 F105, 9-8 KC101, 25-25 PRO-FM, 36-31 Y100, 4-2 14Q.

M. Jackson: 20-19 WABC, 27-22 WCAO, 16-8 WFBR, 29-27 WNBC, 17-13 WRKO, 13-9 WXLO, 11-6 KFI, 7-6 KFRC, 11-8 KHJ, 4-4 KEARTH, d28 F105, a PRO-FM, 12-10 Y100, 24-18 14Q.

J. Geils: 20-15 WIFI, 25-22 WKBW, 13-7 WRKO, 23-21 KFRC, 26-15 F105, 24-21 PRO-FM, 13-7 14Q.

T. James: d25 WBBF, 30-23 WCAO, 18-14 WFBR, 22-21 WFIL, 23-21 WIFI, 17-17 WKBW, 30-28 WPGC, 29-27 WRKO, 18-14 WTIC-FM, 30-26 WYRE, 30-23 KFI, d29 KEARTH, 22-17 KC101, 23-20 PRO-FM, 27-24 14Q.

Knack: 32-30 WABC, 11-9 WIFI, 23-21 WNBC, d28 KHJ, d27 KEARTH, 16-14 PRO-FM.

Kool & The Gang: 11-10 WABC, 21-16 WAXY, 6-3 WCAO, 12-6 WFBR, d26 WFIL, 27-25 WNBC, 22-15 WPGC, 18-10 WRKO, 21-18 WTIC-FM, 17-14 WYRE, 5-4 WXLO, 26-16 KFI, 10-8 KFRC, 5-4 KHJ, 7-6 KEARTH, 17-12 F105, 10-7 PRO-FM, 12-12 KC101, 17-14 Y100, 26-19 14Q.

C. Mangione: 24-20 WCAO, 22-19 WFBR, 23-17 WFIL, hb-30 WPGC, 23-20 WRKO, 26-24 WXLO, 28-26 KFRC, 24-19 F105, 30-27 14Q.

Peaches & Herb: 18-17 WABC, ae WFIL, 5-4 WKBW, a WRKO, d27 WXLO, on KFI, 9-7 KHJ, 13-5 KEARTH, 21-19 PRO-FM.

T. Petty: 30-24 WAXY, 18-19 WBBF, 12-24 WIFI, 15-14 WKBW, 11-8 WTIC-FM, a29 WYRE, 6-4 KFRC, 30-25 KHJ, 20-16 KEARTH, 33-31 F105, 13-10 PRO-FM, 33-24 Y100, 25-13 14Q.

Pink Floyd: 17-13 WABC, 10-5 WBBF, 22-16 WCAO, 1-1 WIFI, d23 WKBW, 25-23 WNBC, 1-1 WPGC, d28 WRKO, 1-1 WTIC-FM, 10-1 WYRE, 28-21 KFI, 1-1 KFRC, 23-17 KHJ, d20 KEARTH, 11-3 F105, 28-22 PRO-FM, 21-18 Y100, 1-1 14Q.

B. Preston & Syreeta: 16-17 WCAO, 3-7 WFBR, hb WFIL, 28-26 WIFI, 16-11 WKBW, 7-13 WPGC, 24-23 WRKO, 18-14 WXLO, on KFI, 30-28 KFRC, 26-21 KEARTH, a 14Q.

R.G.&B: 13-12 WABC, a WAXY, 15-11 WCAO, 7-4 WFBR, 17-14 WFIL, 12-10 WPGC, 15-9 WRKO, 20-15 WXLO, on KFI, 11-10 KFRC, 21-15 KEARTH, 34-24 F105, d29 PRO-FM, 34-25 Y100, on 14Q.

L. Ronstadt: 35-34 WABC, 22-15 WAXY, d20 WBBF, 10-6 WIFI, 30-27 WKBW, 22-20 WNBC, 23-19 WPGC, 21-18 WRKO, 10-4 WTIC-FM, 21-16 WYRE, 9-7 KFI, reA25 KFRC, 8-7 KEARTH, 30-20 F105, 14-13 PRO-FM, 22-21 14Q.

B. Seger: e WAXY, d27 WCAO, d30 WFBR, ae WFIL, ae WIFI, e WKBW, 29-23 WPGC, 28-20 WRKO, on WXLO, d25 KFI, d29 KFRC, d28 KEARTH, d23 F105, a28 KC101, 29-26 PRO-FM, d22 14Q.

Shalamar: 12-8 WABC, 15-9 WAXY, 15-13 WBBF, 5-5 WCAO, 5-3 WFBR, 22-20 WKBW, 19-17 WNBC, 8-7 WPGC, 14-12 WRKO, 15-10 WTIC-FM, 8-8 WXLO, 11-12 WYRE, 18-14 KFI, 15-12 KFRC, 7-6 KHJ, 10-10 KEARTH, 31-29 F105, 18-18 PRO-FM, 15-3 Y100, 19-17 14Q.

Spinners: 4-3 WABC, 19-11 WAXY, 9-6 WBBF, 1-1 WCAO, 2-1 WFBR, 4-1 WFIL, 4-3 WKBW, 4-3 WNBC, 9-8 WPGC, 1-1 WRKO, 4-3 WTIC-FM, 2-1 WXLO, 6-5 WYRE, 7-5 KFI, 20-14 KFRC, 15-5 KHJ, 3-3 KEARTH, 5-1 F105, 3-4 KC101, 4-8 PRO-FM, 19-16 Y100, 5-4 14Q.

Whispers: 5-6 WABC, hb-23 WFBR, 25-16 WPGC, 4-5 WXLO, a WYRE, a KFI, a KFRC, 14-9 KHJ, 28-17 KEARTH, a27 KC101, 30-23 Y100.

2



Early on product, rock & roll influence, strong sales influence from both r&b, disco and country records.

Air Supply: 32-28 WAYS, 28-27 WBBQ, a WBSR, d30 WCGQ, e WCIR, d26 WERC, e WHBQ, d40 WIVY, e WKIX, e WLAC, d30 WLCY, a WQXI, 32-30 WSGA, d26 KX-104, 23-13 KXX-106, a39 BJ-105, a V100, 27-24 Z93, e 92Q, 24-18 94Q.

P. Benatar: e WAUG, 24-24 WBBQ, 15-10 WCGQ, 3-3 WISE, 16-14 WIVY, 7-4 WLCY, 18-17 WMC, 25-22 WQXI, e WRFC, 22-20 WRJZ, a32 WSGA, 19-19 KX-104, 17-14 KXX-106, 38-35 BJ-105, 9-6 V100, 24-24 94Q.

Blondie: 31-29 WAYS, 30-21 WBBQ, d27 WCGQ, e WCIR, a WERC, a WHBQ, a WHHY, a WISE, a WKIX, d25 WLCY, 23-19 WMC, 19-11 WQXI, d25 WRFC, d30 WRJZ, 27-16 WSGA, d27 KX-104, a KXX-106, 29-16 Q105, 28-14 Z93, d28 92Q, 9-4 94Q.

C. Cross: 22-19 WAKY, 36-25 WANS-FM, 5-1 WAUG, 21-18 WAYS, 15-9 WBBQ, 16-9 WBSR, e WCIR, 27-15 WERC, 35-31 WFLB, 25-23 WGSV, e WHBQ, 21-15 WHHY, 34-26 WIVY, d24 WKIX, 30-27 WLAC, d29 WLCY, 15-10 WNOX, d23 WMC, a21 WQXI, 23-18 WRFC, 26-16 WRJZ, 29-25 WSGA, 27-21 KX-104, 16-7 KXX-106, 23-20 BJ-105, 29-26 V100, e Q105, 16-10 Z93, 23-20 92Q, 5-3 94Q.

P. Davis: a34 WAYS, a WBBQ, e WCGQ, a WCIR, a WERC, d33 WGSV, e WHHY, a WQXI, a WRFC, e WRJZ, d30 KXX-106, a30 Z93, 28-22 94Q.

Dr. Hook: d35 WANS-FM, d32 WAYS, 26-25 WBBQ, a WCGQ, d29 WCIR, a WHBQ, e WKIX, e WLAC, d26 WQXI, 33-31 WSGA, 22-20 KX-104, a38 BJ-105, d29 Q105, 19-17 Z93, d27 92Q.

Eagles: 19-15 WAKY, d38 WANS-FM, 24-18 WAUG, 20-17 WAYS, e WBBQ, 26-18 WBSR, 22-17 WCGQ, d26 WCIR, 28-21 WERC, 29-24 WFLB, 27-24 WGSV, d30 WHBQ, 10-7 WHHY, 32-26 WISE, 26-21 WIVY, e WKIX, 10-6 WLAC, 28-21 WLCY, 17-11 WNOX, a25 WMC, e WQXI, 29-24 WRFC, 16-14 WSGA, 8-3 KX-104, 8-3 KXX-106, 35-32 BJ-105, 24-17 V100, 27-22 Q105, 30-28 Z93, 28-25 92Q.

R. Holmes: 13-12 WAKY, 21-15 WANS-FM, 12-10 WAUG, 9-5 WAYS, 14-7 WBBQ, 1-6 WBSR, 20-15 WCIR, 7-4 WERC, 18-14 WFLB, 5-1 WGSV, 7-6 WHHY, 11-9 WISE, 14-9 WIVY, 22-19 WKIX, 23-17 WLAC, 20-16 WLCY, 3-2 WNOX, 14-9 WMC, 12-12 WQXI, 15-12 WRFC, 6-8 WRJZ, 11-10 WSGA, 11-6 KX-104, 21-18 KXX-106, 8-4 BJ-105, 17-11 X100, 9-6 Q105, 12-12 Z93, 21-21 94Q.

M. Jackson: 26-20 WAYS, e WBBQ, d27 WHBQ, d26 WLAC, a WMC, a WQXI, 4-2 WSGA, 23-12 KX104, 15-14 Q105, d29 Z93, e 92Q.

Kool & The Gang: 9-7 WAKY, 29-22 WANS-FM, 7-2 WAYS, 23-22 WBBQ, 10-10 WBSR, 28-23 WCIR, 10-7 WERC, 8-6 WFLB, 10-7 WGSV, 19-12 WHBQ, 4-9 WHHY, 15-10 WISE, 7-4 WIVY, 20-16 WKIX, 20-9 WLAC, 30-20 WLCY, 19-14 WNOX, 10-4 WMC, 1-1 WQXI, 8-5 WRFC, 23-19 WRFC, 7-4 WSGA, 14-10 KX-104, 22-19 BJ-105, 28-24 V100, a30 Q105, 14-13 Z93, 19-14 92Q.

M. Manchester: a WANS-FM, a WAYS, d29 WBBQ, e WCIR, a WFLB, a WLAC, a WLCY, a WQXI, a WRJZ, a Z93, 18-13 94Q.

C. Mangione: 16-8 WAYS, 19-14 WBBQ, e WBSR, e WCGQ, 26-22 WHBQ, e WIVY, 29-22 WLAC, d22 WMC, 15-13 WSGA, 28-13 KX-104, 28-23 KXX-106, a Q105, 6-2 Z93, a 92Q, 3-2 94Q.

T. Petty: a27 WAKY, 17-10 WANS-FM, 4-3 WAUG, 22-19 WBBQ, 25-21 WCGQ, 23-19 WCIR, 22-18 WFLB, 15-11 WHHY, 9-7 WISE, 19-12 WIVY, 19-14 WKIX, 26-20 WLAC, 21-17 WLCY, 29-24 WNOX, 21-13 WMC, 21-15 WQXI, 5-1 WRFC, 33-25 WRJZ, 17-12 WSGA, 20-15 KXX-106, 28-25 BJ-105, 20-10 V100, 17-10 Q105, 1-1 Z93, e 92Q, 4-9 94Q.

Pink Floyd: a24 WAKY, 1-1 WANS-FM, 1-5 WAUG, 1-1 WBBQ, 11-5 WCGQ, e WCIR, 9-1 WERC, 21-19 WFLB, 15-11 WHBQ, 3-1 WHHY, 1-1 WISE, a35 WIVY, 6-3 WKIX, 19-10 WLAC, 1-1 WLCY, 20-12 WMC, 8-3 WQXI, 10-4 WRFC, 10-4 WRJZ, 14-6 WSGA, 7-1 KX-104, 5-1 KXX-106, 40-37 BJ-105, 18-12 V100, 3-1 Q105, 13-7 Z93, 16-11 92Q, 1-1 94Q.

Ray, Goodman, & Brown: a 29 WAKY, d22 WANS-FM, 17-13 WAYS, 25-23 WBBQ, d28 WCIR, 16-13 WHBQ, 21-16 WLAC, 24-21 WMC, 4-4 WQXI, 12-8 WSGA, 12-5 KX-104, e V100, 10-5 Z93, 26-18 92Q.

Rock

Disco

Blondie eart

none

Hottest:

Radio Marketplace

L. Ronstadt: 20-14 WANS-FM, 14-12 WAUG, 30-27 WAYS, 16-11 WBBQ, 12-7 WCGQ, 11-10 WERC, 28-27 WFLB, 19-16 WHHY, 25-18 WISE, 31-23 WIVY, e WKIX, 27-24 WLAC, 27-16 WLCY, a19 WNOX, 17-11 WMC, 9-5 WQXI, 17-11 WRFC, 15-12 WRJZ, 20-18 WSGA, 22-19 KXX-106, 32-19 BJ-105, 12-4 V100, 21-18 Q105, 13-7 94Q.

J. Ruffin: e WAYS, a WBBQ, d29 WBSR, a WFLB, a WGSV, a WHHY, a WIVY, a WLCY, d29 WNOX, e WQXI, d31 WRFC, a WRJZ, a34 WSGA, a KX-104, e KXX-106, a Z93.

B. Seger: 20-14 WAKY, 30-21 WANS-FM, 23-19 WAUG, 34-31 WAYS, 29-28 WBBQ, d32 WBSR, 26-22 WCGQ, e WCIR, 29-25 WERC, 33-30 WFLB, 34-21 WGSV, d29 WHBQ, 26-18 WHHY, 33-29 WISE, 32-22 WIVY, a WKIX, d28 WLAC, e WLCY, 27-22 WNOX, 22-20 WMC, 29-24 WQXI, d30 WRFC, 31-24 WRJZ, 28-26 WSGA, 29-25 KX-104, 29-26 KXX-106, 34-31 BJ-105, 23-15 V100, 30-28 Q105, 15-8 Z93, e 92Q, 22-17 94Q.

Shalamar: 35-27 WANS-FM, 4-4 WAYS, 7-4 WBSR, 3-1 WCIR, 16-8 WGSV, 2-2 WHBQ, d27 WHHY, 17-17 WISE, 29-20 WIVY, 17-13 WKIX, 18-11 WLAC, 29-24 WLCY, 10-5 WNOX, 3-5 WMC, 11-8 WQXI, 1-6 WRFC, 11-6 WRJZ, 1-1 WSGA, 16-12 KX-104, 29-27 Z93, 27-22 92Q.

3



Much exposure for rock & roll, R&B/disco crossovers active. Late on country product.

Air Supply: on CKLW, 22-17 WFFM, d31 WOKY, d30 WPEZ, d23 WZUU, on WZZP, on KBEQ, a27 KSLQ.

Blondie: a19 WEFM, aWOKY, a WPEZ, d33 KBEQ, 31-18 KSLQ.

Eagles: 28-23 CKLW, a30 WEFM, 16-12 WFFM, 25-15 WGCL, on WLS, 22-14 WNDE, a WOKY, d28 WPEZ, 24-21 WZUU, 29-23 WZZP, d34 KBEQ, 19-12 KSLQ.

Heart: d29 WEFM, 30-28 WGCL, 41-26 WLS, 26-22 WOKY, a KBEQ, 18-16 KSLQ, ant 92X.

R. Holmes: 7-6 CKLW, on WEFM, 3-3 WFFM, 21-10 WGCL, 7-5 WNDE, 16-11 WOKY, 7-5 WPEZ, 6-1 WZUU, 8-3 WZZP, 22-17 KBEQ, 12-10 KSLQ, 7-4 92X.

J. Geils: 23-23 WEFM, 30-25 WPEZ, a30 KSLQ, ntho 92X.

T. James: 24-24 CKLW, on WEFM, 20-17 WFFM, d30 WGCL, 18-11 WNDE, 22-21 WOKY, 13-11 WPEZ, 15-4 WZUU, 24-21 WZZP, a24 92X.

Kool & The Gang: 13-11 CKLW, 28-22 WEFM, 4-4 WGCL, 19-12 WNDE, 14-10 WOKY, 22-20 WPEZ, 19-14 WZUU, 15-6 KBEQ, 9-6 KSLQ, a23 92X.

T. Petty: 12-5 WEFM, 6-5 WGCL, 24-19 WOKY, on WPEZ, 16-9 KBEQ, 19-13 92X.

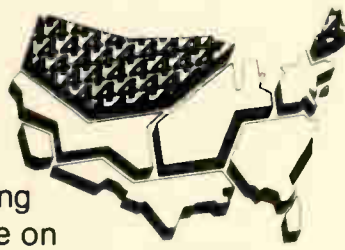
Pink Floyd: 6-2 CKLW, 2-1 WEFM, 1-1 WGCL, 10-2 WLS, 15-8 WOKY, 15-8 WPEZ, 18-11 KBEQ, 16-9 92X.

C. Richard: on WFFM, a WOKY, a KBEQ.

L. Ronstadt: 12-9 CKLW, 17-15 WEFM, 14-11 WGCL, 18-14 WOKY, 20-16 WPEZ, 24-19 KBEQ, 7-2 KSLQ, 15-12 92X.

B. Seger: 17-10 CKLW, on WEFM, 35-27 WFFM, d21 WGCL, a16 WNDE, a WOKY, d29 WPEZ, on WZUU, on WZZP, 31-28 KBEQ, 24-20 KSLQ, 24-22 92X.

4



Pop sounding records, late on R&B crossovers, consider country crossovers, react to influence of racks and juke boxes.

Air Supply: e WEAQ, d30 WGUY, a WJBQ, d32 WOW, a WSPT, a KCPX, 27-20 KDWB, d30 KGW, 21-14 KING, d29 KLEO, d32 KMJK, 29-25 KSTP.

C. Cross: a27 WEAQ, 24-12 WGUY, 20-16 WJBQ, d29 WOW, 26-23 WSPT, 23-15 KCPX, 25-18 KDWB, 23-18 KGW, 18-14 KING, 26-25 KKLS, 19-11 KLEO, 19-11 KMJK, e KSTP.

Dr. Hook: a WEAQ, 21-16 KCPX, a24 KDWB, d23 KING, 30-27 KSTP.

Eagles: 30-23 WEAQ, e WGUY, 23-19 WJBQ, a WOW, d29 WSPT, d25 KCPX, 24-15 KDWB, d23 KGW, d19 KING, 23-14 KKLS, e KKOAA, 28-17 KLEO, 28-27 KMJK, d30 KSTP.

D. Gates: a24 WEAQ, 22-19 KDWB, 24-18 KING, e KKLS, 28-26 KSTP.

J. Geils: e WEAQ, a KCPX, a29 KDWB, a KLEO.

Heart: e WEAQ, d29 KCPX, 19-10 KDWB, d29 KGW, e KKLS.

R. Holmes: d25 WEAQ, 1-1 WGUY, 9-7 WJBQ, 9-4 WOW, 4-3 WSPT, 9-4 KCPX, a30 KDWB, 4-3 KGW, 9-6 KING, 8-4 KKLS, 5-2 KKOAA, 1-1 KLEO, 11-7 KMJK, 11-8 KSTP.

T. James: 17-13 WEAQ, e WGUY, 16-11 WJBQ, 29-28 WOW, 11-6 KCPX, 10-5 KDWB, 27-25 KGW, 15-12 KING, 20-11 KKLS, d24 KKOAA, 18-10 KLEO, 27-26 KMJK, 18-14 KSTP.

Kool & The Gang: d29 WGUY, 13-9 WJBQ, 6-3 WOW, 20-17 KCPX, d26 KGW, 19-10 KING, e KKLS, 21-20 KKOAA, 7-4 KLEO, 27-24 KSTP.

C. Mangione: e WGUY, 16-12 KCPX, a22 KDWB, 22-20 KGW, 10-9 KING, d26 KKLS, d27 KMJK, 14-9 KSTP.

Pink Floyd: 23-18 WEAQ, 6-2 WGUY, 2-1 WOW, 1-1 WSPT, 27-19 KCPX, 1-1 KDWB, 3-2 KGW, 25-21 KKLS, 15-5 KKOAA, 25-16 KLEO, 4-1 KMJK.

B. Seger: e WEAQ, a WGUY, a23 WJBQ, a WOW, 29-25 WSPT, d24 KCPX, 23-17 KDWB, a KGW, d27 KKLS, 27-20 KLEO, 31-22 KMJK.

5



R&B and country influences, will test records early. Good retail coverage.

Babys: 29-26 WTIC, 22-22 KILT, 23-22 KNOE-FM, 7-6 KROY-FM, e KUHL, a B100, 20-17 Magic 91.

Blondie: d23 WTIX, e KFMK, 24-23 KTSA, e KUHL, 23-14 B100.

C. Cross: a40 WTIX, 26-24 KFMK, d30 KNOE-FM, e KROY-FM, a30 KTSA, d30 KUHL, d27 B100, 28-24 Magic 91.

Eagles: d24 WTIX, 16-13 KFMK, 38-29 KILT, 19-14 KNOE-FM, 27-20 KROY-FM, 26-21 KUHL, 29-24 B100, 29-21 Magic 91.

R. Holmes: 17-11 WTIX, 7-4 KFMK, 25-33 KILT, 7-6 KNOE-FM, 25-22 KTSA, 3-1 KUHL, 11-7 B100, 10-6 Magic 91.

T. James: 38-35 WTIX, 24-21 KFMK, 37-28 KILT, a KNOE-FM, 21-20 KUHL, 22-16 Magic 91.

Knack: a39 WTIX, a KUHL, 18-14 Magic 91.

Kool & The Gang: 5-4 WTIX, 11-9 KFMK, 18-17 KILT, 17-13 KNOE-FM, 21-18 KTSA, 24-23 KUHL, 16-9 B100, 15-10 Magic 91.

T. Petty: 15-13 WTIX, 10-8 KNOE-FM, 6-5 KROY-FM, 17-14 KTSA, e KUHL, 6-4 B100, 12-8 Magic 91.

Pink Floyd: 1-1 WTIX, e KFMK, 7-6 KILT, 1-1 KNOE-FM, 3-2 KROY-FM, 22-20 KTSA, 25-16 KUHL, 3-1 B100.

L. Ronstadt: 34-31 WTIX, 29-25 KFMK, 24-19 KILT, 21-19 KNOE-FM, e KROY-FM, 27-27 KTSA, e KUHL, 17-16 B100, 19-13 Magic 91.

B. Seger: a38 WTIX, e KFMK, d36 KILT, 27-25 KNOE-FM, d21 KROY-FM, a KTSA, d27 KUHL, 29-29 B100, 30-25 Magic 91.

Toto: 24-21 WTIX, 12-11 KFMK, 12-12 KILT, 5-4 KNOE-FM, 4-7 KROY-FM, 10-8 KTSA, 12-5 KUHL, 20-17 B100, 9-3 Magic 91.

6



Racked area, reacts to strong R&B/disco product, strong MOR influences

Blondie: d25 KIMN, e KOFM, a KOPA, 22-15 Z97.

Eagles: 28-24 KIMN, e KOFM, 10-6 KOPA, 30-21 KYGO, a24 Z97.

R. Holmes: 6-3 KIMN, 7-4 KOFM, 17-9 KOPA, 24-19 KVIL, 10-6 KYGO.

J. James: 17-12 KIMN, d27 KOFM, a KOPA, a KVIL, 23-20 KYGO.

Kool & The Gang: 24-19 KIMN, a KOFM, 6-4 KOPA, 21-15 KVIL, 26-18 KYGO.

C. Mangione: 25-22 KIMN, d20 KOPA, e KVIL.

T. Petty: 12-10 KIMN, 24-19 KOFM, 21-15 KOPA, 14-8 KYGO, 2-2 Z97.

Pink Floyd: 13-5 KIMN, 19-11 KOFM, 1-1 KOPA, 1-1 KUPD, 8-5 KYGO, 1-1 Z97.

L. Ronstadt: 20-14 KIMN, 25-22 KOFM, 19-9 KUPD, e KVIL, 15-14 KYGO.

B.O.S.

R Michael Jackson, Whispers

Country

none

Adult

Air Supply, Dr. Hook

LP Cuts

none

IRS—A&M: Unique Arrangement

(Continued from page 14)

said, "It took a good six months before we could get IRS product integrated into (the A&M and RCA) system. Now, through Bob's (Laul, national director of sales for IRS) effort the RCA people know what we're all about, what kind of product we have and what kind of sales to expect. There was a time when things weren't working smoothly, and we still have isolated incidents."

Unfortunately most of the snags in the first months of IRS were shouldered by the artists. Several of the IRS artists and their managers have complained that their records weren't in the stores of the cities that they played. Perhaps more important,

Faraci To E/A

(Continued from page 4)

tire label marketing effort. Faraci's involvement in directing WEA's overall marketing strategy has already invited speculation that his arrival at E/A could result in top level management restructuring there.

Company sources, however, would only verify the new vice presidential post, despite E/A's lack of an acting president since the departure of Steve Wax last fall.

Masterworks Changes

(Continued from page 6)

don, Switzerland.

Paul Myers has been appointed vice president, A&R planning and productions, CBS Masterworks. He will be involved in the planning of record production activities for CBS Masterworks as well as working on his own production projects. He will report to Schmidt.

Myers joined CBS Records in 1962 and was responsible for the Epic classical label. In 1968 he was transferred to the U.K. as a producer, and later became director, international A&R, Masterworks. In 1977 he was named vice president, A&R, Masterworks.

Christine Reed has been appointed director, A&R, CBS Masterworks. She will be responsible for directing worldwide recording activities, release schedules, and the Masterworks A&R administration office at CBS Records U.K. She will report to Schmidt.

Since 1979 Reed has been a consultant to the John F. Kennedy Center in Washington, D.C. From 1978 through 1979 she organized and managed the Spoleto Festival U.S.A. in Charleston, S.C. while concurrently serving as general manager of the Festival's parent site in Italy. From 1971 through 1978 she headed up the New York office of the Festival Casals of Puerto Rico.

virtually all IRS artists and managers contacted complained of a lack of tour support and organization during recent or current tours. (Most of the IRS artists are booked by the FBI agency, run by Miles Copeland's brother Ian.) Kay Carroll, manager of the British IRS act the Fall, said that the group only played seven dates during their U.S. tour and two of these were arranged through personal connections. Because the group made very little money from playing, they were forced to "stay with friends" in some cities and received "minimal" help from IRS. Other IRS artists had similar complaints about support.

The contracts between IRS and the artists make no mention of tour support, marketing budgets or the sales barrier the bands must break in order to receive A&M support. Any promise of support for the tours was verbal; in this respect complaints of neglect and renegeing on promises are like those of any unhappy artist on any label.

It should be added that, after complaining about support all the artists said that IRS had indeed helped them. They see most of the problems as disorganization rather than dishonesty. Bob Greenlee, producer, writer and bass player for IRS band Root Boy Slim and the Sex Change Band, summed up the general feeling when he said, "We have complaints about our treatment—we don't feel that we've been a high priority—but (Copeland) has done something for us that no one else has done—release our record. The grass is always greener."

Bobby Orlando Bows Production Company

■ NEW YORK — Producer/songwriter Bobby Orlando has formed Bobby "O" Productions, Inc. with offices located at 1650 Broadway in New York City.

An ASCAP affiliated publishing company, Bobby "O" Music, Inc., has also been formed.

Brooksie Wells has been named as production assistant, and Hal Wilson is in charge of art direction.

Frontier Taps Huie

■ NEW YORK — John Huie has been named vice president of Frontier Booking, Inc. by FBI president Ian Copeland.

Huie was formerly director of the college department at the Paragon Agency in Macon, Georgia. He will be heavily involved with booking FBI's acts.

Bofill at Avery Fisher



Arista/GRP recording artist Angela Bofill recently played a concert at New York's Avery Fisher Hall, performing songs from her LPs, "Angie" and the current "Angel Of The Night." Shown backstage at a post-show reception are (from left): Vincent Romeo, Bofill's manager; Angela Bofill; Clive Davis, Arista Records president; Richard Palmese, vice president, national promotion, Arista; Bill Aucoin.

Slick Campaign Planned by RCA

■ NEW YORK — Grace Slick's debut solo album on RCA Records, "Dreams," will be backed by a major merchandising campaign. This March LP will be preceded by a single, "Seasons" b/w "Angel of Night," slated for release March 7.

Phase I of the merchandising campaign will see Slick embark on a promotion tour of eight cities, including Los Angeles, Dallas, New York and Chicago. Besides visiting radio stations and talking extensively to press, she will be seen on the national television programs "The Mike Douglas Show" and the "Tomorrow Show," among others.

Sugar 'N' Soul Expands

■ NEW YORK — Sugar 'n' Soul Productions has expanded its ranks recently. Michael Berman has been hired in the role of producer. Berman has completed two singles by singer Jerri Bokeno for Sugar 'n' Soul, recorded at Northlake Sound. Sugar 'n' Soul has also signed singer/writer/guitarist Jeff Kline to an exclusive management, publishing and production agreement; Berman will produce Kline, who is managed by Mark Sameth.

GRP

(Continued from page 19)

parture for the GRP label. "Scott is a singer-songwriter in the tradition of Paul Simon and James Taylor," said Rosen, "but in a more modern approach. I think that the '80s are going to demand this type of artist who is far more sophisticated than the singers who are dominating pop and MOR stations today."

Adding to the excitement the label has been generating, and both producers admit that it's difficult to keep up with all of their album projects, Dave Grusin and "The GRP ALL-Stars" will soon embark upon a three-week tour of Japan.

Backe Predicts Upturn

(Continued from page 3)

labels' current strong position on the album and singles charts.

CBS Records International "overall was the major contributor to Records Group earnings last year," Yetnikoff continued, although, he added, "We did make money on the domestic operation in 1979." CBS's manufacturing operations were hurt most by the drop-off in custom-pressing business, Yetnikoff said, which fell off more sharply than CBS's in-house pressing volume.

The decline in record sales "has altered our thinking on the start-up of the Carrollton plant," Backe said in reference to the fourth CBS pressing and duplicating facility now under construction in Georgia. CBS still plans to have that plant "onstream sometime in late 1981."

CBS chose to make a licensing deal with RCA Selecta-Vision rather than with its Philips or Japanese videodisc competitors because "the RCA system is further along in its technical development," Yetnikoff said.

"The RCA deal is very favorable to CBS," Backe added. "It allows CBS to hedge our bets whichever way the technology may go." CBS has signed a non-restrictive licensing pact to produce videodiscs using the Selecta-Vision diamond-stylus tracking system, but may also choose to produce optical-scan discs.

Backe said CBS expects the videodisc to grow into a \$4 billion-a-year market by 1990, and that CBS's Columbia Group, which specializes in mail-order products, will "be equally important for videodiscs."

CBS's presentation for the Wall St. community has become an annual event, one characterized by good-natured bantering as much as hard questions. Backe's descriptions of CBS's reduction of its promotion and marketing costs and of the revision of its returns and dating policies met with general approval at the meeting.

Capitol Welcomes Rick Nelson



Capitol Records recently signed singer/guitarist/songwriter Rick Nelson, and Capitol executives hosted a special luncheon at the Capitol Records Tower in Hollywood to welcome Rick to the label's roster of artists. Pictured during the luncheon are, from left: Bruce Wendell, vice president, promotion; Rick Nelson; Ron Rainey of Magna Artists, Nelson's booking agency; Rupert Perry, vice president, A&R; and Don Zimmermann, president, Capitol/EMI America/United Artists Records Group.

Oscar Nominees (Continued from page 4)

Kenny Ascher), the theme song from "The Muppet Movie" and a hit single from Atlantic Records' soundtrack album, was named in the best original song category, while Williams and Ascher's original song score, adapted by Williams, was nominated for best original song score and adaptation or best adaptation score.

Other Academy Awards nomination for best original song included "It Goes Like It Goes" from "Norma Rae," written by David Shire and Norman Gimbel; "Song from '10' (It's Easy to Say)," by Henry Mancini and Robert Wells; "Theme from 'Ice Castles' (Through the Eyes of Love)," by Marvin Hamlisch and Carole Bayer Sager, and "Theme from 'The Promise' (I'll Never Say 'Goodbye')," by David Shire and Alan and Marilyn Bergman.

In the best original score slot, the nominees were Lalo Schifrin

for "The Amityville Horror," Dave Grusin for "The Champ," Georges Delerue for "A Little Romance," Jerry Goldsmith for "Star Trek—The Motion Picture" and Henry Mancini for "10."

Aside from Williams and Ascher's song score for "The Muppet Movie," nominees for best original song score and adaptation or best adaptation score were Ralph Burns' adaptation for "All That Jazz" and Patrick Williams' adaptation for "Breaking Away."

For best sound, films named were "Apocalypse Now," "The Electric Horseman," "Meteor," "1941" and "The Rose." Singer Bette Midler, who made her acting debut in the latter film, was nominated for best actress.

Others in the best actress category included Jill Clayburgh ("Starting Over"), Sally Field ("Norma Rae"), Jane Fonda ("The China Syndrome") and Marsha Mason ("Chapter Two"), while best actor nominees were Dustin Hoffman ("Kramer vs. Kramer"), Jack Lemmon ("The China Syndrome"), Al Pacino ("... And Justice for All"), Roy Scheider ("All That Jazz") and Peter Sellers ("Being There"). Best picture nominations went to "Breaking Away" (20th Century-Fox) and "Norma Rae" (20th Century-Fox) as well as "Kramer," "Apocalypse" and "All That Jazz."

FCC Plan

(Continued from page 28)
first 20 of these being educational stations. The proposed ruling states that any new A class stations could be classified as B or C stations if there are not any new A class station assignments available, providing their power and antenna specifications meet FCC standards.

Radio Replay (Continued from page 28)

Merkel 8-1 a.m., Bill Jeffries 1-6 a.m. . . . Glen Bastin moves from WHAS to news director at WAKY/Louisville . . . Drake-Chenault names Jim Carson announcer for its syndicated A/C format, replacing Mike Novak, who joins KFRC/San Francisco.

SITUATIONS WANTED: As any radio veteran will tell you, the best way to get a job in the medium is to have one already. Every spring thousands of college seniors face this Catch-22, which prompted the International Radio and Television Society to sponsor an Arbitron study and a seminar for broadcasters and teachers on who gets hired in radio and why. The results are hardly startling: most job-seekers want to be in news, perhaps 90 percent of all applicants, whereas most of the jobs are in sales. News openings do occur frequently at many stations—more often than, say, engineering or programming slots—but there are many more applicants than jobs. Sales jobs, the seminar heard, are also just about the only radio jobs that meet applicants' salary expectations. What the seminar neglected to add is that sales is traditionally the most rapid route to management and even to senior programming positions. In any case, 21 surveyed said they hired people without previous broadcast experience, most of them presumably in sales.

The Coast

(Continued from page 20)

lately, but hey, that all depends on one's view of what is and isn't great. For instance, take the following dialogue taken from a recent episode of the fabulous "Buck Rogers in the 25th Century": Buck and friends are discussing the influence of some absurd space age rock band when his companion says that this group has kids all over the world eating out of its hand. "Gee," says Buck, "sounds just like **The Beatles**." "The who?" responds his friend. "No, not **the Who**, the Beatles," says Buck. Now that's a great moment, right? . . . Another oddity came during the recent Lake Placid Olympics when German **Jan Hoffman**, a gold medal winner in figure skating, used the **Yardbirds'** obscure "Still I'm Sad" and the **Stones'** "Paint it Black" as background music during one of his programs, a far cry from the usual fare. But the most heartwarming story of all concerned little Liechtenstein, the surprising winner of four medals. Seems the European principality had no anthem to be played at the awards ceremonies—but not to worry, according to ball o' fire **Jim McKay**, the electrifying host of the Games for ABC-TV, because none other than **Giorgio Moroder** put together a tune in no time at all and was hoping that Liechtenstein authorities would soon adopt it as their own. We can hear it now: the new Liechtenstein anthem performed by **Blondie** and **Bionic Boogies**.

CONCERT NEWS: Young saxophonist **Chico Freeman** will make his first L.A. appearances March 4 through March 9 at the Lighthouse. His band will include **Jay Hoggard**, vibes, **Buster Williams**, bass, and **Billy Hart**, drums. Freeman will record his second album for the Contemporary label while in town . . . **Robin Williamson**, formerly of the Incredible String Band, will make his first national solo tour this year, playing such instruments as the Celtic harp, bagpipes, tabor and cittern as well as guitar, fiddle and accordion. The U.S. portion of the tour, beginning in Norfolk, Virginia on March 6, will be confined to the east coast, followed by several dates in Europe and the United Kingdom . . . **Roger "Jellyroll" Troy** joined **Elvin Bishop** on stage during several of the latter's sets at the Golden Bear, February 15-17.

ORIGINAL WAVE: The skinny necktie brigade may have made faster recording sessions fashionable again, but even the most hyperkinetic rockers will have a tough time catching up with **Bob Dylan**. Long a comparatively swift worker in the studio, his next foray into born-again originals may set a new record.

Again produced by **Jerry Wexler** and **Barry Beckett** at Muscle Shoals Sound Studio, we're told by one insider, "They cut the record in three days, mixed on the fourth . . . and on the fifth, they rested."

New York, N.Y.

(Continued from page 19)

quite so dramatically or convincingly as McEwen. Here he makes Little Willie John live again, as enigmatic and star-crossed as ever, "the stuff of legend." This alone helps lift "Stranded" out of the realm of mere entertainment into the promised land of the truly provocative.

JOCKEY SHORTS: **Jerry Fielding**, movie and television composer, conductor and arranger, died February 17 of a heart attack in Toronto, where he had gone to serve as music consultant on a Canadian film project. He was 57 years old. Fielding was nominated for Oscars for his music for "The Wild Bunch," "Straw Dogs" and "The Outlaw Josie Wales." In the '50s, Fielding was music arranger and director for a number of major radio and television programs, including "You Bet Your Life" and "The Jack Paar Show." In 1953, he was summoned to appear before a subcommittee of the House Committee on Un-American Activities, and invoked the Fifth Amendment in refusing to answer questions about an alleged former association with the Communist Party. He was subsequently blacklisted by Hollywood movie and television studios, and did not work again until 1961, when **Otto Preminger** hired him as music arranger for "Advise and Consent." Most recently, he served as music director for the Warner Bros. film "Smithereens," featuring **Billy Preston** . . . **Mort Shuman**, now a European variety star, is in New York recording a solo album at **Jerry Ragovoy's** Counterpoint Studios. It's Shuman's first visit to the States in nearly seven years . . . **Neil Sedaka's** new LP, "In the Pocket," will be released by Elektra on March 21 . . . Atlantic rumored to have dropped **Peter Gabriel** after hearing his third solo LP, which a source says is "very different, as different from the second as the second was from the first." . . . **Paul McCartney** was voted Outstanding Music Personality of 1979 by readers of the London Daily Mirror . . . Nempere recording group **Proof** begins recording its first album on April 5 at the Power Station. **John Leckie** will produce. The LP's due for release in June.

Jackson Wins Intl. Honors



While in Los Angeles for a benefit concert, Epic recording artist Michael Jackson was presented with a number of international awards commemorating the success of the album "Off The Wall" and the single "Don't Stop 'Til You Get Enough" throughout the world. Pictured at the presentation are (from left): Dennis Killeen, vice president, CBS Records International, west coast operations; Shirley Brooks, CBS Records International, administration; Dick Asher, deputy president and chief operating officer, CBS Records Group; Michael Jackson (holding a gold plaque for sales in South Africa); Bruce Lundvall, president, CBS Records Division (holding a gold album for sales in the U.K.); Freddy DeMann, Michael's management (holding a silver single for sales in the U.K.); and Ron Weisner, Michael's management (holding a gold single for sales in New Zealand).

England

By VAL FALLOON

■ LONDON — The Decca record division was quietly sold off to Polygram at an extraordinary general meeting for shareholders on Monday (25). Though pickets protesting against potential redundancies lined up outside the meeting hall, there were no scenes as Decca stockowners accepted the Polygram offer of fourteen million pounds, around 2.5 of which is for the U.K. music division. The sum is provisional on catalogue earnings over the next few years. Polygram is expected to announce details of the takeover shortly and said that a number of redundancies in the Decca music division were "inevitable" . . . Meanwhile former Polygram U.K. leisure chief **Steve Gottlieb** has announced his new position. He is the new senior vice president of international operations for Musak. He will operate from London but head all activities for Europe and territories outside the U.S. Musak wants to change its image and has had several complaints from renters here that the music is bland and dated, according to "The Times."

MONSTER DEAL: Rocket Records chairman **John Reid** and **Eric Hall**, publishing MD have set up a new production company called Monster Monster and licensed product through Pye (worldwide outside the U.S.). First release is "Give Me Love" by **Garth Hewitt**. Hewitt was formerly on **Cliff Richard's** own label. All Monster Monster titles will appear on the Pye label (or Precision, should that name be finalized) . . . A tiny British record company, Worldwide Audio Products, is to be presented with eight gold discs by German distributors Miller International. Over two million German sales have been achieved with discs of the "Hanni and Nani" children's books, based on the U.K. **Enid Blyton** book "The Twins of St. Clare." Worldwide acquired production rights for all Enid Blyton's books five years ago. Blyton is still the world's third most translated author, after the bible and Lenin. She died in 1968. The company's overall sales have passed the five million mark . . . Heavy rock band **Rainbow** have sold out all fourteen dates of its U.K. tour. With two nights at Wembley Stadium this makes it the heaviest heavy rock tour for some years . . . Immediate Records, Britain's first independent label launched in 1965 by Andrew Loog Oldham, folded in 1970. Tapes were sold to Nems, and have now been signed to Virgin Records, who will release the original albums as well as some new compilations. This is a timely move in view of the mod revival here. First product will include "Ogden's Nut Gone Flake," the famous **Small Faces** LP which was number one in 1968. Other artists include **Amen Corner** (home of **Ardy Fairweather Low**), the **Nice**, **Eric Clapton**, and **Chris Farlowe** . . . Also aimed at the mod trend is WEA's project of ten EPs from the sixties compiled from the Atlantic catalogue. Artists include **Otis Redding**, **Sam and Dave** and **Percy Sledge**.

Germany

By JIM SAMPSON

■ MUNICH — Deutsche Grammophon Gesellschaft, the Polydor company in Germany, has presented the first platinum award in its 82 year history to **Barclay James Harvest** for the album "Gone To Earth," which has been on the German top 50 chart for over two years. In breaking a policy of awarding multiple gold instead of platinum, DG thus honored a unique English act which sells more recordings in Germany than in the rest of the world combined. The secret of Barclay's success remains just that—a secret. Polydor's PRD's **Ruediger Litza** credits years of hard work by DG, adding that special efforts will be made to break the group in other markets, especially France and Australia. **Ray Schmidt-Walk**, DG's international chief, thinks Barclay "has become a cult thing, taking their fans into a dream world of escapism." The age of fans at the current SRO concerts in Germany has been in the 14 to 30 range (wide enough to explain the phenomenal sales). Comparisons are made with the **Moody Blues**, but there's closer musical similarity with early **Pink Floyd**. For whatever reason, Barclay James Harvest is a certified platinum smash in Germany.

TEUTONIC TELEX: WEA Germany MD **Siggi Loch** has signed an agreement with **George Nassar** bringing fast-rising star **Helen Schneider** to the label. Over the last 18 months on RCA, Schneider attracted national media attention and a wide following through TV and concert appearances. Manager Nassar says there was particular interest from German labels in the New York singer, who last year was mentioned as a possible replacement for **Grace Slick** in **Jefferson Starship**. Schneider's first WEA single, the **Bruce Springsteen** song "Stay Awhile," comes out next week, followed by an album in April and a German tour in May . . . **Mike Karnstedt's** Peer Music in Hamburg reports its **Goombay Dance Band** single "Sun Of Jamaica" on CBS has passed the golden 500,000 mark . . . DG/Polydor has assembled a soundtrack album of the hit TV series "Grizzly Adams," which returns to German screens next month. The set includes **Don Perry's** instrumental music plus **Thom Pace's** charttopper single "Maybe." Due out this week is Pace's first solo album on Capitol/EMI. **Ed Heine** of Warner Bros. Music has picked up rights to the Pace album.

Japan

(This column appears courtesy of Original Confidence magazine)

■ Video Disc has been attracting the attention of both the domestic and foreign electrical industries as the next potential product.

Matsushita Electrical Industrial Co., Ltd. (MEI) and JVC (Victor Company Japan, Ltd.) have recently decided to adopt the JVC VHD (Video High Density) system as the system upon which to base their video disc system for consumer use.

Both companies see this as being a stepping stone toward standardizing video disc technology.

VHD system was developed by JVC, and was formally announced in Sept. '78. MEI had been researching independently and had developed its own VISC system. Based on the result of the investigation comparing VISC with VHD, MEI decided to adopt VHD because of its greater possibilities.

The following are the concepts that guided the development of the VHD system: 1) a system that is compact, easy to handle, and requires fewer materials for manufacturing; 2) adaptability to various types of software programs by utilizing a wide range of functions; 3) realization of mass production by applying conventional disc manufacturing processes; 4) a single basic design suitable for both consumer and industrial applications; 5) a system that is economical to manufacture and yet highly reliable.

The outstanding features of this system are as follows:

1) Disc and Player Size Significantly Reduced—without any loss of excellent video/audio qualities inherent in video discs the diameter of the disc was reduced to only 10 inches. Even though the overall

(Continued on page 87)

Grammy Winners

(Continued from page 3)

single was named Best Pop Instrumental performance, closing out the pop nominations.

Donna Summer, with only one Grammy this year, was named best Female Rock Vocal performer, for her Casablanca single, "Hot Stuff," while Bob Dylan (Columbia) won his first individual Grammy for the single "Gotta Serve Somebody" and was named Best Male Vocal performer. In the category of Best Rock Vocal performance by a group or duo, The Eagles won with their "Heartache Tonight" (Asylum) single, while Wings' "Rockestra Theme" (Columbia) was named Best Rock Instrumental.

Michael Jackson was named Best R&B Vocal performer for his single, "Don't Stop 'Til You Get Enough" (Epic), which is his first Grammy award, while Earth, Wind & Fire was awarded their fourth Grammy for Best R&B Vocal performance on "After the Love Is Gone" (ARC-CBS), which also won Best Rhythm & Blues Song of the Year, written by David Foster, Jay Graydon and Bill Champlin. In addition to those awards, Earth, Wind & Fire was also named as the Best R&B Instrumental performance on their ARC-CBS single, "Boogie Wonderland."

The Best Disco Recording award was launched with "I Will Survive" (Polydor), produced by Dina Fekaris and Freddie Perren.

In the country sector, Emmylou Harris was named Best Country female vocal performer for her Warner Bros. album "Blue Kentucky Girl," while Kenny Rogers' "The Gambler" (UA) was awarded Best Country Male performer, along with producer Larry Butler, who was named producer of the year for "The Gambler."

Named in the Best Country Vocal performance by a duo or

group category was the Charlie Daniels Band for their single "The Devil Went Down To Georgia" (Epic), and Doc and Merle Watson were awarded a Best Country Instrumental Grammy for "Big Sandy/Leather Britches" (UA). This year's Best Country Song, written by Bob Morrison and Debbie Hupp was "You Decorated My Life."

For the seventh year, NARAS named new choices from classic older recordings released prior to 1958 to the Hall of Fame, with this year's winners including Paul Robeson's "Ballad For Americans" album (Victor, 1940). "In A Mist" (Okeh, 1927) by Bix Reiderbecke, and "Jelly Roll Morton: The Saga of Mr. Jelly Lord" as performed by Ferdinand "Jelly Roll" Morton (Circle-1949-50).

This year a new category, Jazz Fusion, was introduced by the academy, with the winner in the Best Jazz Fusion performance, vocal or instrumental, named as Weather Report's "8:30" (ARC-CBS). The Best Jazz Vocal performance was Ella Fitzgerald's "Fine and Mellow" album by Pablo Records, while Oscar Peterson was named Best Jazz Instrumental soloist for his Pablo LP "Jousts" and Gary Burton and Chick Corea were named Best Jazz Instrumental performance by a group for their "Duct" album on E.C.M.

Other Winners

BEST JAZZ INSTRUMENTAL PERF., BIG BAND—"At Fargo, 1940 Live," Duke Ellington;

BEST INSTRUMENTAL ARRANGEMENT—"Soulful Strut," George Benson;

BEST ARRANGEMENT ACCOMPANYING VOCALIST(S)—"What A Fool Believes," The Doobie Brothers;

BEST ALBUM PACKAGE—"Breakfast In America," Supertramp;

BEST ALBUM NOTES—"Charlie Parker: The Complete Savoy Sessions;"

BEST HISTORICAL REISSUE—"Billie Holiday (Giants of Jazz);"

BEST ENGINEERED RECORDING (NON-CLASSICAL)—"Breakfast In America," Supertramp;

PRODUCER OF THE YEAR (NON-CLASSICAL)—Larry Butler;

BEST CLASSICAL ALBUM—Brahms: Symphonies (4) Complete;

BEST CLASSICAL ORCHESTRAL RECORDING—Brahms: Symphonies (4) Complete;

BEST OPERA RECORDING—Britten: Peter Grimes;

BEST CHORAL PERFORMANCE, CLASSICAL (OTHER THAN OPERA)—Brahms: "A German Requiem;"

BEST CHAMBER MUSIC PERFORMANCE—Copeland: "Appalachian Spring;"

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOIST (WITH ORCHESTRA)—Bartok: Concertos for Piano Nos. 1 & 2;

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)—The Horowitz Concerts 1978/79;

BEST CLASSICAL VOCAL SOLOIST PERFORMANCE—"O Sole Mio (Favorite Neapolitan Songs)," Luciano Pavarotti;

BEST ENGINEERED RECORDING, CLASSICAL—Sondheim: "Sweeney Todd (original cast);"

CLASSICAL PRODUCER OF THE YEAR—James Mallinson;

BEST GOSPEL PERF. (CONTEMPORARY OR INSPIRATIONAL)—"Heed The Call," The Imperials;

Polygram Changes

(Continued from page 3)

last week that the company had not determined how many local promotion people would lose their jobs in the consolidation.

Goody Chain Indicted

(Continued from page 3)

sound" raid in Westbury, Long Island in December 1978, according to sources close to the investigation.

The indictments came just as national media were beginning to focus on the counterfeiting probe. The NBC nightly news devoted a five-minute segment to the investigation last Tuesday, and the New York Times published a lengthy story on it in Thursday's editions. Both noted that a number of top record company executives had testified before the Grand Jury since it began hearing evidence in December 1979.

W3 Relocates

■ LOS ANGELES—W3 Public Relations has relocated its offices to 8913 Sunset Blvd., Los Angeles, Calif. 90069. The new phone number is (213) 855-1299.

BEST GOSPEL PERF. (TRADITIONAL)—"Lift Up The Name Of Jesus," The Blackwood Brothers;

BEST SOUL GOSPEL PERF. (CONTEMPORARY)—"I'll Be Thinking Of You," Andrae Crouch;

BEST SOUL GOSPEL PERF. (TRADITIONAL)—"Changing Times," Mighty Clouds of Joy;

BEST INSPIRATIONAL PERF.—"You Gave Me Love (When Nobody Gave Me A Prayer)," B. J. Thomas;

BEST ETHNIC OR TRADITIONAL RECORDING—"Muddy Mississippi" Waters Live, Muddy Waters;

BEST LATIN RECORDING—"Irakere," Irakere;

BEST RECORDING FOR CHILDREN—"The Muppet Movie," The Muppets;

BEST COMEDY RECORDING—"Reality . . . What A Concept," Robin Williams;

BEST SPOKEN WORD, DOCUMENTARY OR DRAMA RECORDING—"Ages Of Man (Readings From Shakespeare)," Sir John Gielgud;

BEST INSTRUMENTAL COMPOSITION—Main Title Theme From "Superman," John Williams, Composer;

BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL—"Superman," John Williams, Composer;

BEST CAST SHOW ALBUM—"Ballroom," Billy Goldenberg, Composer, Alan and Marilyn Bergman, Lyricist and Larry Morton, Producer.

Bogart NARM Keynoter

(Continued from page 3)

MGM Grand Hotel in Las Vegas. Commenting on the selection of this year's keynote speaker, Cohen noted that the title of the speech is "A New Year, A New Decade, A New Challenge."

"Few people in our business have accepted challenges the way Neil Bogart has," said Cohen. "We are at an important crossroads in the record industry. In a time when men with ideas must speak their minds, we know that Neil Bogart won't hesitate."

Bogart will deliver his address at the convention's opening business session on Monday, March 24.

OCMP Meeting

■ LOS ANGELES—The Organization of Creative Music Publishers (OCMP) has scheduled a meeting to be held Thursday, March 6, 6:30 p.m., in the lobby level conference room of CBS Records, 1801 Century Park West in Century City.

Music publishers, songwriters and industry personnel are invited to attend and participate in a discussion of problems affecting today's songwriting community.

Japan (Continued from page 86)

size has been reduced, the consumer can still enjoy two full hours of playing time. By making the disc more compact the video disc player itself was made smaller. Just one of the several benefits that resulted from this size reduction was a significant 25 percent cut in video disc manufacturing materials.

2) Random Access and Special Effect Playback Modes—One of the outstanding features of the VHD system is its wide range of special effect playback modes. Random access, still, slow and fast-motion playback modes are all within a finger's touch.

3) Disc-Case with Automatic Loading Mechanism—A disc-case encloses the entire disc to protect it from dust, scratches, and fingerprints. Also the disc-case makes possible to have the automatic loading of the disc through the front slot of the player unit.

It was announced that in the United States, RCA will tie up with CBS. RCA will sell software and CBS will sell hardware beginning from '81. In Japan, Pioneer, another electrical company who has also researched intensively on this field, has exported the video disc adopted the MCA system (optical system) on a trial poses to the U.S.A. through G.M. Therefore, there had been a lot of speculation over the next "step" within the domestic makers.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—"Que fácil es decir" (Que perdone tu señora) en la voz de **Lila Deneken**, se constituye en uno de los temas que mayores posibilidades de éxito lleva en esta primera etapa de la temporada que recién se inicia. La difusión, en apoyo de la canción de la artista de Orfeón, se extiende agresivamente tanto en la capital como en el interior, vislumbrándose que Lila con esta excelente producción, tiene todo a su favor como para debutar en su nueva compañía con un hit de enormes proporciones. Las circunstancias que están rodeando el debut discográfico de Lila en el sello que dirige **Rogelio Azcárraga**, son indiscutibles propicias como alcanzar un sólido hit, ya que de primera intención, ha tenido la fortuna de haber grabado una producción fácil de digerir y que tanto los programadores radiales como el consumidor, la están asimilando con simpatía, acierto que lógicamente hay que adjudicárselo a Orfeón; y por otro lado, el apoyo promocional desplegado en favor de Lila, es notorio en todas las emisoras que difunden el género moderno en español, quienes anuncian el tema como un futuro éxito. De esta forma, **Lila Deneken** está viendo recompensados sus esfuerzos y aspiraciones, que se iniciaron hace varios años atrás y que hoy se comienzan a cristalizar en Orfeón.

Continúa al rojo vivo el pleito legal entre **Mélody (Nacho Morales)** y **Caytronics (Joe Cayre)**. La

demanda que inició el litigio interpuesta por Caytronics, se ha enfrentado a la defensa que está haciendo la oficina legal que representa a **Mélody**. Mientras esto ocurre en la corte de New York, el producto **Mélody** que en la actualidad está representado en la unión americana por la empresa **Profono Internacional** que dirige **Guillermo Santiso**, se ha favorecido por la promoción desplegada en toda el área latina de USA., ya que los artistas mexicanos del elenco **Mélody** figuran en las listas de éxito que confeccionan las emisoras que transmiten en español, tal es el caso de **Los Bukis** con el tema "Triste imaginar," **Angélica María** con "Mi amor prohibido," **Raúl Vale** con "Te voy a querer" y **Alvaro Dávila** con "Amarrado," quienes acaparan difusión en las ciudades de Indio, San Antonio, El Paso, San José, Chicago, Hollister, Houston y Los Angeles—por citar algunos ejemplos.

'Si Me Dejas Ahora'

Para Mayo el primer élepe de **Miguel Gallardo** en Ariola. El autor-intérprete hispano, acaba de incorporarse al elenco de Ariola España y su futuro discográfico está siendo preparado para un lanzamiento internacional sincronizado. Daré los detalles más adelante . . . ¡Que bombazo el de **José José** con el tema de **Camilo Sesto** "Si me dejas ahora"! Convertido ya en enorme hit nacional, las ventas en Ariola están sobrepasando todos los cálculos establecido.

Latin American Album Picks

Y SERAS MUJER

BETTY MISSIEGO—Alhambra ACS 52

Con "Te amare de mil maneras" (J. J. Pericon) vendiendo fuerte en varias áreas, Betty Missiego asegura fuertes ventas de esta grabacion, en la cual tambien se han incluido temas muy comerciales y románticos como "Su canción" (F. Moreno), "Me aferro a ti" (F. Moreno-J. L. Navarro) y "Maldito amor" (Herrero-Escolar). Excelentes orquestaciones.

■ With "Te amaré de mil maneras" selling big in several areas, Betty Missiego could easily make a record breaking album out of this package. Other tunes are "Tan solo una mujer" (Noreno-Navarro), "Nuestra noche" (Moreno-Pacheco) and "Me aferro a ti."

(Continued on page 90)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

(This column appears first in Spanish, then in English)



■ Hace algunos años comenzamos la campaña, a favor de mencionar el nombre de los autores, cada vez que un tema va al aire a través de las emisoras latinas en Estados Unidos y por ende, en todas las emisoras de Latinoamerica, radiando musica de autores latinos y españoles. Me siento satisfecho por la reacción, sino unánime, por lo menos "in crescendo." Los amigos de la radio han tomado el asunto en serio en su gran mayoría.

Claro, siempre existen los recalcitrantes y amigos de no darle crédito a nadie, pero en este caso se van convirtiendo en los menos. Han habido países en los cuales el asunto ha logrado legislación. En otros, las asociaciones de autores se han unido a la idea y han logrado grandes adelantos. La tarea es inmensa, pero sigue su camino, por lo honesta y bella de su proyección. Generalmente, los autores y compositores latinos sufren todo tipo de prevendas con sus derechos (royalties) y en la mayoría de los casos, lo único que les queda es su crédito y reconocimiento por la paternidad de la obra. Los compositores son como niños. Viven de pequeñísimos detalles. Llorando cuando se les reconoce. Sufren cuando oyen su tema y alguien les increpa: "No puedo creer que eso sea tuyo, a ver, donde lo dice." Entre las casas discográficas que ignoran darle su crédito, los que no pagan sus royalties y la radio que les ignora, la vida del compositor e vuelve una "cagada." Amigos míos, insistan en dar el crédito al autor, cada vez que un número salga al aire, a lo mejor es lo único que ese creador reciba como producto de su creación. Deseo felicitar a los amigos de FM92 y WCMQ Radio, de Miami, Florida, por estar llenando este requisito en sus transmisiones de modo voluntario. En especial a sus programadores, **Betty Pino de Clavel** y **Hector Viera**.



Liberato Garced

Al fin alieron de Miami los convencionistas CBS, con su cinta de la nueva grabación de **Julio Iglesias** bajo el brazo . . . Se aproxima el concierto "Salsa's Perfect Combination IV," que se celebrará el próximo 7 de Marzo en el Madison Square Garden de Nueva York. Se presentará un desfile impresionante de intérpretes salseros, entre los cuales se destacan **Tito Puente** y su Orquesta, **Cheo Feliciano**, **Ismael Miranda**, **Hector Casanova**, **Ismael Quintana**, **Adalberto Santiago**, **Junior Gonzalez**, **Frankie Figueroa**, **Willie Colon**, **Ray Barretto** y su **Rican/struction Orchestra**, **Celia Cruz**, y **Hector Lavoe** . . . Se presentó **Jorge Vargas** en el "Million Dollar" de Los Angeles, la semana pasada. Su éxito actual "Dime que me quieres," tema central de la telenovela "Una mujer marcada" le está brindando gran promoción . . . Caytronics Corp., acaba de anunciar el nombramiento de **Liberato Garced**, como Director de Promoción y Relaciones Públicas para el área de Puerto Rico. Garced es conocida figura de la industria, farándula y periodismo especializado, habiendo sido Director y Vice Presidente del prestigioso **Kiwani Club** de Puerto Rico, segunda voz y guitarra del **Trio de Félix Caballero**, ejecutivo de la productora de **Tommy Muñiz** y Director y Editor del periodico **La Voz de Cidra**, a más de presentaciones en la radio-emisora **WRBQ Musical** de Puerto Rico. Garced reportará a **Rinel Sousa**, vicepresidente de la empresa. Otro nombramiento es el de **José Climent**, como Supervisor Promocional y de Ventas en el Sureste de Estados Unidos, así como supervisor de la promoción y línea de ventas en el territorio de Puerto Rico. Climent reportará a **Sousa** en el capitulo promocional y a **Lee Schapiro** en el de ventas. ¡Felicidades a todos! . . . Me encantó la nueva producción de **Betty Missiego** en el

(Continued on page 89)



Jose Climent

del periodico **La Voz de Cidra**, a más de presentaciones en la radio-emisora **WRBQ Musical** de Puerto Rico. Garced reportará a **Rinel Sousa**, vicepresidente de la empresa. Otro nombramiento es el de **José Climent**, como Supervisor Promocional y de Ventas en el Sureste de Estados Unidos, así como supervisor de la promoción y línea de ventas en el territorio de Puerto Rico. Climent reportará a **Sousa** en el capitulo promocional y a **Lee Schapiro** en el de ventas. ¡Felicidades a todos! . . . Me encantó la nueva producción de **Betty Missiego** en el



Cirillo y Diener

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LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Ontario, Cal.

By KINSE (BARDO SANCHEZ)

1. **QUERERTE A TI**
ANGELA CARRASCO—Pronto
2. **HOY TE QUIERO TANTO**
LOS BONDADOSOS—Anahuac
3. **UNA CARTA Y UN ADIOS**
LOS CORAZONES SOLITARIOS—OB
4. **QUE ME PERDONE TU SENORA**
MANOELLA TORRES—CBS
5. **EL RECADO**
RIGO TOVAR—Melody
6. **LOS TRES AMIGOS**
LOS TIGRES DEL NORTE—Fama
7. **MI QUERIDO, MI VIEJO, MI AMIGO**
ROBERTO CARLOS—CBS
8. **COMO GUITARRA EN SERENATA**
ALICIA JUAREZ—Musart
9. **PA QUE TE ADORE**
LOS HERMANOS ORTIZ—Latin Int.
10. **DULCEMENTE AMARGO**
JOSE LUIS—T.H.
SOPHY—Velvet

Tacoma

By KTOY

1. **LA MUSIQUERA**
LOS HURACANES DEL NORTE—Luna
2. **SUPERMAN ES ILEGAL**
LOS HERMANOS ORTIZ—Latin Int.
3. **AL FINAL**
EMMANUEL—Arcano
4. **LA CADENITA/EL FAROLITO**
EL GARRAFON Y SUS CINCO MONEDAS—LAD
5. **YA LA ENCONTRE**
LA SONORA DINAMITA—Fuentes
6. **ME DEJO QUE ME QUIERAS**
ANGELICA MARIA—Profono
7. **NO TE PUEDES COMPARAR**
LOS SINKO—Freddie
8. **MARIA MORENA**
LOS GUAPACHOSOS—Odeon
9. **AMARRADO**
ALVARO DAVILA—Profono
10. **QUIERO BAILAR LA CUMBIA**
LOS IDOLOS—Olympico

San Antonio

By KFHM (ANGEL TOLEDO)

1. **LAURA YA NO VIVE AQUI**
GRUPO MAZZ—Cara
2. **PARA TI SIEMPRE FUI UN NINO**
VICTOR ITURBE—Mercurio
3. **ATREVETE A NEGAR**
MANOLO MUNOZ—Gas
4. **LIBRE**
LILA Y TROPICAL PERLA DEL MAR—Profono
5. **EL LOCO**
JOE T. CAMPOS—MG
6. **BOLEROS DE AMOR**
GRUPO FANTASIA—Velvet
7. **SOLO DAME TRES MINUTOS**
GERMAIN—Orfeon
8. **PRETEXTOS**
BANDA RIO RAMI—Texas Best
9. **SOY LA MUJER**
ISABELLE—Funny
10. **DAME FE**
ALEJANDRO JAEN—Musart

Miami

By FM 92 (BETTY PINO)

1. **SI ME DEJAS AHORA**
JOSE JOSE
2. **CORAZON CUBANO**
VALEN
3. **DESAHOGO**
ROBERTO CARLOS
4. **SABOR AMARGO DULCE AMOR**
CAMILO SESTO
5. **TE AMARE DE MIL MANERAS**
BETTY MISSIEGO
6. **ME ESTOY ACOSTUMBRANDO**
A QUERERTE
JOSE VELEZ
7. **TU TAMBIEN ME HACES FALTA**
ANGELA CARRASCO
8. **CHIQUILLO DE BUEN ANDAR**
BERTHA MARIA
9. **AMOR MALDITO**
CLAUDIO DEL VILLAR
10. **ERES**
NAPOLEON

Ventas (Sales)

Hartford

1. **CALLATE CORAZON**
BOBBY VALENTIN—Bronco
2. **MIS HIJOS**
OSCAR D'LEON—T.H.
3. **CARTAS MARCADAS**
WILLIE COLON/ISMAEL MIRANDA—Fania
4. **YO SOY DE LEY**
ROBERTO ROENA—Fania
5. **AMOR MANCHADO**
RODOLFO—Fuentes
6. **BRUJERIA**
EL GRAN COMBO—Combo
7. **CUCHU CUCHA**
PATRULLA QUINCE—Gema
LOS INIMITABLES—Camilo
8. **NOVENO MANDAMIENTO**
NELSON NED—WS Latino
9. **DONDE TU IRAS**
SAMMY GONZALEZ—Funny
10. **CHIQUITITA**
LOS HIJOS DEL REY—Karen

Chicago

1. **AMARRADO**
ALVARO DAVILA—Profono
2. **LA MUSIQUERA**
LOS HURACANES DEL NORTE—Luna
3. **MI PRIMER AMOR**
JOSE AUGUSTO—Odeon
4. **DOMINGO ARDIENTE**
REYNALDO OBREGON—Aries
5. **QUERERTE A TI**
ANGELA CARRASCO—Pronto
6. **MI PIQUITO DE ORO**
GENERACION 2000—Mercurio
7. **EL RECADO**
RIGO TOVAR—Melody
8. **SOY YO**
LOS YONICS—Atlas
9. **YA ME VOY**
CHELO—Musart
10. **BUSCANDO AMORES**
LOS DIOS DE PIEDRA—Del Sol

Albuquerque

1. **UNA PALOMITA**
RIGO TOVAR—Melody
2. **MORENA TENIAS QUE SER**
LOS FELINOS—Musart
3. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN—Musart
4. **LA MUSIQUERA**
LOS HURACANES DEL NORTE—Luna
5. **EL PESCADO NADADOR**
TINY MORRIE—Hurricane
6. **BESOS BESITOS**
LOS HUMILDES—Fama
7. **VUELVE GAVIOTA**
MERCEDES CASTRO—Musart
8. **CREI**
DAVID SALAZAR—SDI
9. **SOY YO**
LOS YONICS—Atlas
10. **CHIQUITITA**
ABBA—Atlantic

El Paso

1. **ELLA**
JUAN GABRIEL—Arcano
2. **LA MUSIQUERA**
LOS HURACANES DEL NORTE—Luna
3. **CULPABLE**
JIMMY EDWARD—Texas Best
4. **SI ME DEJAS AHORA**
JOSE JOSE—Pronto
5. **CREI**
DAVID SALAZAR—SDI
6. **QUERERTE A TI**
ANGELA CARRASCO—Pronto
7. **AL FINAL**
RITMO 7—Fama
8. **SIN TU AMOR**
NAPOLEON—Raff
9. **EL RECADO**
RIGO TOVAR—Melody
10. **POLKA DE LOS CINCO CENTAVOS**
FIRST NATIONAL BRASS—Manzana

Nuestro Rincon

(Continued from page 88)

sello Alhambra. Por supuesto, los números "Te amaré de mil maneras" (J. Pericon) y "Me Aferro a tí" (Moreno-Fabbri) son los más fuertes . . . Me escribe **Maura Donohue** de Radio (Ambiente) WOJO del área de Chicago de la siguiente manera: "Querido Fundora: WOJO Radio Ambiente, se lanza en una nueva aventura en la programación en Español en Chicago. La programación no será hecha más a través de "compradores de tiempo" o "Programaciones Independientes" como en el pasado. Como tales, estos segmentos eran muy a menudo, no balanceados y sin un enfoque central. Bajo el lema "Radio Ambiente" estaremos dirigidos a los, más de un millón de latinos, residentes en el área. Programación musical, noticias y programas educacionales llegarán a la población Hispánica dentro del área metropolitana de Chicago, a través de nuestra fuerza en FM, que cubre un territorio de ocho condados. Es la única estación radiando totalmente en Español, dirigida a las necesidades de la comunidad Hispánica del Medio Oeste. Espero que comparta Ud. con nosotros el entusiasmo pleno estas noticias nos brindan a todos." Toda correspondencia y envío de muestras a WOJO Radio Ambiente, debe ser dirigida a **Maura Donohue**, 2425 Main Street, Evanston, Illinois 60606 . . . En charla con

Nick Cirillo y **Steve Diner**, durante la cena cierre de su convención, ambos ejecutivos se mostraron extremadamente optimistas y agresivos en cuanto al futuro de la operación Internacional Latinoamericana y la operación de Discos CBS en Estados Unidos. Es indudable que la experiencia y decisión de **Nick Cirillo** y las grandes dotes de **Steve** como ejecutivo de amplia ejecutoria, le brindará todavía más fuerza a todos los planes actuales y futuros del conglomerado. Cada vez me luce más interesante la combinación de ambos . . . Y ahora . . . ¡Hasta la próxima!

A few years ago we started a campaign in favor of Latin composers by asking radio stations to mention their names as composers of such, everytime a song goes on the air. Nowadays, this campaign has spread considerably throughout all Latin stations in the States and Latin America. I am proud of this and I congratulate all radio programmers and DJs for their help. There are a few countries on which this campaign has been legislated, and in others, the composers associations have joined this idea and have achieved a certain amount of success. The whole job is still to be done but continues on its way due to its honest purpose. That's why I suggest all radio station programmers and DJs keep mentioning the author's name everytime a song is programmed. I personally congratulate our good friends from WCMQ and FM 92 in Miami, Fla., for their cooperation in this matter and especially its programmers, **Betty Pino** and **Hector Viera**.

At the recent CBS Convention held in Miami, most of the delegates went back to their respective countries with the latest **Julio Iglesias** material . . . Soon to be celebrated is the concert entitled "Salsa's Perfect Combination IV" at Madison Square Garden in New York on March 7th. Among the performers will be: **Tito Puente** and his **Orchestra**, **Cheo Feliciano**, **Ismael Miranda**, **Hector Casanova**, **Ismael Quintana**, **Adalberto Santiago**, **Junior Gonzalez**, **Frankie Figueroa**, **Willie**
(Continued on page 90)

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"El Amor de mi Vida"
(Camilo Blanes)
CAMILO SESTO
(Pronto)

(Regional)
"La Musiquera"
(Rodolfo Olivares)
LOS HURACANES DEL NORTE
(Luna)

Club Review

Specials in Brilliant U.S. Debut

■ NEW YORK — After witnessing the Special's performance at New York's Hurrah (26) it is tempting to suggest all sorts of grandiose and heavy-handed revelations. For example, the Specials, a multi-racial band that plays a black roots music (ska) with a white (punk) energy, may be the most successful mixture of black and white music, after years of confused hybrids.

Or, for example, the rock dance club circuit (of which Hurrah is the leader) has not only gained legitimacy, but it has, for all intents and purposes, replaced the traditional sit-down club as the showcase for newly-signed bands. Hurrah, once an alternative, cult new wave club, was visited by record company limousines at the Specials show. To add credibility to the event, the set was taped by WPIX-FM for a broadcast.

Or, for example, the show emphasized the large role that video will play in the record industry in the near future: Before the Specials' set, the audience watched—danced to—videotapes of bands over the club's myriad TV screens hanging from the ceiling. And during the set, the band was telecast over the screens.

But as Specials singer Terry

Hall said midway through the set, "Don't try to analyze it, just dance." Dance we did. The Specials' 90-minute set was one of the sweatiest, funkiest, rip-roaringest dances in ages, and the Specials are the most exciting and intriguing band to emerge from across the Atlantic in some time. The fact that the band is thought-provoking is a bonus without a hint of didacticism.

The Specials' music is, rhythmically, rooted in ska, the Jamaican dance music of the early '60s that is less rhythmically complex than reggae. But the band's attitude is purely contemporary (read: punk). Each of the 7 members of the band dances constantly in a kind of pogo and rasta melange. The Specials are intensely visual. What makes their music really unique though is the role of lead guitarist Roddy Radiation. In between verses, on the bridges, or even underneath the singing, Radiation plays rapid-fire lines that borrow equally from the rockabilly and psychedelic schools.

The Specials' set included most of the songs from their debut LP "The Specials" (Chrysalis), produced by Elvis Costello. It's hard to pinpoint a highlight—the band came on like gangsters and never let up. **Jeffrey Peisch**

Nuestro Rincon

(Continued from page 89)

Colon, Ray Barretto and his Rican/struction Orchestra, Celia Cruz and Hector Lavoe . . . Jorge Vargas performed at the Million Dollar in Los Angeles last week. His latest hit, "Dime que me Quieres," theme from the TV soap opera "Una Mujer Marcada," is enjoying a heavy promotion . . . Caytronics Corp. has just announced the appointment of **Libertato Garced** as promotion and public relations director in Puerto Rico. He is well known in the industry, show business, and trade press. He was director and vice president of the Kiwanis Club in Puerto Rico; second voice and guitar player with **Felix Caballero's Trio**; top executive from **Tommy Muñiz Production Co.** and director and editor for the newspaper **La Voz de Cidra**, as well as a personality at **WRBQ** in Puerto Rico. He will report directly to **Rinel Sousa**, Caytronics vice president. Another appointment is the one of **José Climent** as promotion and sales supervisor in southeastern states, as well as promotion and sales supervisor of Puerto Rico. He will report to Sousa in the promotional field and to **Lee Shapiro** in sales . . . I enjoyed listening to **Betty Missiego's** latest LP, released in the States by Alahmbra Records. Of course, the heaviest tunes are: "Te Amaré de mil Maneras" (J. Pericon) and "Me Aferro a Tí" (Moreno-Fabbri) . . . I received a letter from **Maura Donohue** from WOJO Radio in Chicago which stated: "WOJO Radio Ambiente embarks upon a new venture in Spanish language programming for Chicago. Radio Ambiente programming will not be done through the services of time brokerage, or the independently programmed time segments. In the past, this has been the manner of WOJO programming. Under the theme or slogan of Radio Ambiente, WOJO now meets the challenge of the over one million Hispanics in the Metropolitan area. The concept of WOJO programming is dedicated to the education, service and entertainment of the Hispanic community in Chicago. Musical and news segments will be the primary source of information for the Hispanic audience in the Metro Chicago area. WOJO Radio Ambiente broadcasts with maximum FM power in the Chicago area, covering an eight county area. It is the only full time Spanish language station programmed to the needs of the Hispanic community in the midwest." Donohue would appreciate promo copies sent to: Maura Donohue, 2425 Main St., Evanston, Ill. 60606.

Bloom Taps Two

■ NEW YORK — The Howard Bloom Organization, Ltd. has tapped two new staff members. Jody Teich has been appointed publicity trainee. Teich comes to the Howard Bloom Organization after working at ATI in New York, and at TK Records in Florida.

Eric J. Lindsey has been appointed financial coordinator. Lindsey has been a research analyst for the brokerage firm of Dean Witter and an accountant at the brokerage firm of De Coppett and Doremus.

Aurum Names Beigel Vice Pres./Gen. Mgr.

■ NEW YORK—Ron Beigel has been named vice president and General Manager of Aurum Records by Aurum principals Bill Radics and Richard Bradley.

Beigel, who was most recently Aurum's director of A&R, originally came to Aurum's parent company, RBR Communications, as a member of the sales dept.

Latin American Album Picks

(Continued from page 88)

PONLE UN SE VENDE

TONY YANS Y ORCHESTRA NACIMIENTO—
TH THS 2084

Con "Ponle un se vende" en plena promoción y generando fuertes ventas en Puerto Rico, Tony Yans obtendrá fuertes ventas con este programa interpretado por Israel Pérez como vocalista. Muy buenos arreglos. La mezcla pudiera ser mejor. "Ponle un se vende" (T. Yanz), "A luchar" (Yanz), "Arboleda" (Yanz) y "Las mujeres y las novelas" (B. Cepeda).

■ With "Ponle un se vende" generating good sales in Puerto Rico, Tony Yans could easily see record breaking sales figures with this salsa package. "Nacimiento" (Yanz), "Los Atropellos" (Yanz), others.



LA VOZ DEL SENTIMIENTO

MERCEDES CASTRO—Musart 10788

Acompañada por el Mariachi Oro y Plata de Pepe Chávez, Mercedes Castro está obteniendo buenas ventas con "Vuelve Gaviota" (J. Zaizar) aquí incluida. Otros temas rancheros muy comerciales son "Albur Perdido" (A. Palacios), "Mil cicatrices" (J. Cabral) y "Una derrota" (A. Pulido).

■ Backed by Mariachi Oro y Plata de Pepe Chavez, Mercedes Castro is selling nicely with "Vuelve Gaviota" included in this package of rancheras. Also good are "Carta Juagada" (J. Cabral), "Me voy a dar a tí" (M. Castro) and "Ya me levanté" (Navarrete-Almada).



RICAN/STRUCTION

BARRETTO—Fania JM 552

Con Adalberto Santiago en las partes vocales, un brillante cuerpo de músicos y arreglistas, Ray Barretto vuelve con otra de sus producciones a conmovir el mercado salsero. Espectacular salsa en "Algo Nuevo" (D. Mesa), "Tumbao Africano" (R. Barretto) y "Al ver sus campos" (J. Ortiz).

■ With Adalberto Santiago handling the vocal chores, very talented salsa musicians and arrangers, Ray Barretto is back with one of his salsa masterpieces. "Tumbao Africano," "Algo nuevo" and "Piensa en mí."

Gospel Album Picks



A PORTRAIT OF US ALL

FARRELL & FARRELL—NewPax NP 33076 (Word)

Superb contemporary Christian albums are like a breath of fresh air, so take a deep breath of "A Portrait Of Us All." This husband and wife duo has put together an exceptionally pleasing album, packed with songs that hit the mark under the timely production guise of Brown Bannister. "Boundless Love," "All You Need," "Can't Ask Anything More" and "Fallen" are prime; "Jailhouse Rock" evokes a smile.

(Continued on page 92)

Paragon, Lamb & Lion Merge, Form Marketing Department

■ NASHVILLE — Paragon Associates and Pat Boone have announced the joint ownership of the Lamb & Lion label. Previously owned solely by Boone and operated from offices in Los Angeles, Lamb & Lion has moved its main offices to Nashville under the supervision of Dan Raines, label vice president and general manager. The west coast office will remain open on a scaled down level.

In light of the Lamb & Lion addition to Paragon Assoc., which also houses the NewPax and Paragon labels and Paragon Publishing Group, the company has announced a restructuring of its marketing efforts to meet the needs of its rapid expansion. Included is the formation of in-house marketing, advertising and

promotion departments.

To implement the program Bob MacKenzie, Paragon president, announced the appointments of Mike Blines as director of marketing and Don Klein as director of advertising and promotion. Artist and product promotion will be directed by the Paragon marketing staff. MacKenzie commented that the staff will be committed to creating the largest possible awareness of the work created by the Paragon family of Christian artists and writers.

Print

Printed music created by the Paragon organization is distributed by Alexandria House in Indiana. The Paragon marketing staff will consult with Alexandria House in the marketing, advertising and promotion of these products. The Paragon, NewPax and Lamb & Lion labels are distributed in the U.S. and Canada by Word, Inc. of Waco, Tex., and Word/Canada.

Both Blines and Klein worked for Tempo Inc. just prior to coming with Paragon.

Christian Artists' Music Seminar Set

■ ESTES PARK, COLO. — The sixth annual Christian Artists' Music Seminar in the Rockies has been set for July 27 through Aug. 2 here. Over 400 artists and clinicians are expected, along with 1500 registrants from some 45 states and many foreign countries.

Nightly concerts will feature many artists including Reba, Cynthia Clawson, John Fischer, Rusty Goodman, Larnelle Harris, Phil Kaegy, Barry McGuire, Walt Mills, Doug Oldham, Kelly Willard and Don Francisco. Registrants will choose from over 100 seminars and workshops with classes led by publishers, artists, songwriters, record company executives, agency and management personnel and church music professionals. Reading sessions will be hosted by most of the leading publishers in gospel music. Over 15 companies will present new and standard material from their libraries. Competitions for vocal and instrumental soloists, and small and large groups will be held throughout the week, with outstanding prizes such as a custom recording for the winners of the three divisions of the vocal solo competitions.

For more information concerning the seminar contact the Christian Artists Corporation, P.O. Box 1984, Thousand Oaks, Calif. 91360; phone: (805) 497-9444.

Gospel Educators Plan First Natl. Convention

■ DAYTON, OHIO — The Gospel Music Educators Seminar, founded by Donald Watkins and Rev. Kenneth McEastland, will hold its first national convention Sept. 24-28 at the Ramada Inn, Downtown here. Some one thousand gospel music enthusiasts, singers, producers, musicians, songwriters and ministers are expected.

Watkins & McEastland Associates felt that there is a need to present methods of improvement and presentation polish to minority cultured art forms including the medium of inspirational music. Through the seminar they have set out to aid church choirs, community groups and singers in the areas of music business songwriting, choir decorum, choral directing, vocal techniques, publishing, church worship music and musicians clinics.

Artists

Nationally known artists slated to perform and conduct classes during the seminar include Walter and Edwin Hawkins, the Don DeGrate Delegation, Bobby Jones and Jessy Dixon among a host of other industry instructors.

Contemporary & Inspirational Gospel

MARCH 8, 1980

MAR. 8 FEB. 23

- | | | | | | |
|----|----|---|----|----|---|
| 1 | 1 | YOU GAVE ME LOVE B. J. THOMAS/Myrrh MSB 6633 (Word) | 21 | 24 | FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015 |
| 2 | 2 | MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word) | 22 | 22 | WE ARE PERSUADED BILL GAITHER TRIO/Word WSB 8829 |
| 3 | 3 | NEVER THE SAME EVIE TORNUQUIST/Word WSB 8806 | 23 | 23 | PRaise STRINGS III Maranatha MM0054 (Word) |
| 4 | 4 | GO TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Word) | 24 | 25 | SIR OLIVER'S SONG CANDLE/Birdwing BWR 2017 (Sparrow) |
| 5 | 5 | HOLD ON TIGHT SWEET COMFORT BAND/ Light LS 5762 (Word) | 25 | — | WINDBORNE BOB & JOY CULL/Chalice CRT 1030 |
| 6 | 6 | I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word) | 26 | 29 | IN THE AIR ISAAC AIR FREIGHT/A&S MM0060 (Word) |
| 7 | 7 | FORGIVEN DON FRANCISCO/NewPax NP 33042 (Word) | 27 | 27 | THE MASTER AND THE MUSICIAN PHIL KAEGGY/New Song NS 006 (Word) |
| 8 | 9 | SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS) | 28 | 31 | THE VERY BEST OF THE VERY BEST BILL GAITHER TRIO/Word WSB 8804 |
| 9 | 12 | ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word) | 29 | 26 | BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow) |
| 10 | 8 | HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word) | 30 | 28 | RAINBOW'S END RESURRECTION BAND/Star Song SSR 0015 |
| 11 | 11 | NO COMPROMISE KEITH GREEN/Sparrow SPR 1024 | 31 | 33 | GENTLE MOMENTS EVIE TORNUQUIST/Word WST 8714 |
| 12 | 15 | DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Great Circle) | 32 | — | FIRST THINGS FIRST BOB BENNETT/Maranatha MM0061 (Word) |
| 13 | 14 | AMY GRANT Myrrh MSB 6586 (Word) | 33 | 30 | TAKE IT EASY CHUCK GIRARD/Good News GNR 8108 (Word) |
| 14 | 10 | TOWARD ETERNITY MATTHEW WARD/Sparrow SPR 1014 | 34 | 20 | MIRROR EVIE TORNUQUIST/Word WSB 8735 |
| 15 | 18 | HEAVENLY LOVE THE BOONES/Lamb & Lion LL 1044 (Word) | 35 | — | SHALLOW WATER SERVANT/Tunesmith TS 6000 (Praise) |
| 16 | 16 | HOME WHERE I BELONG B. J. THOMAS/Myrrh MSB 6574 (Word) | 36 | 39 | THE MISFIT ERICK NELSON & MICHELE PILLAR/A&S MM0057 (Word) |
| 17 | 17 | ALL THAT MATTERS DALLAS HOLM & PRAISE/ Greentree R 3558 (Great Circle) | 37 | 38 | MARANATHA MARATHON HONEYTREE/Myrrh MSB 6629 (Word) |
| 18 | 13 | HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word) | 38 | 36 | NATHANIEL THE GRUBLET CANDLE/Birdwing BWR 2018 (Sparrow) |
| 19 | 21 | MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow) | 39 | 35 | ORDINARY MAN DOGWOOD/Myrrh MSB 6616 (Word) |
| 20 | 19 | PRAISE III MARANATHA SINGERS/ Maranatha MM0048 (Word) | 40 | 32 | STANDIN' IN THE LIGHT DENNY CORRELL/Maranatha MM0058 (Word) |

Birdwing Creates Easter Display

■ LOS ANGELES — The Birdwing label of Sparrow Records has created a new Easter display for the upcoming season. The self-supporting floor display features a bright red, blue and yellow header card, holds 80 records and tapes and is designed to feature six albums—John Michael Talbot's "Come To The Quiet" and "The Lord's Supper," the London Philharmonic Orchestra & Choir's "The Messiah," the New Creation Singers' "New Every Morning" and the "Joy Of The Lord" and "Communion" collections.

The display is free with any order of 50 or more pieces of these albums.

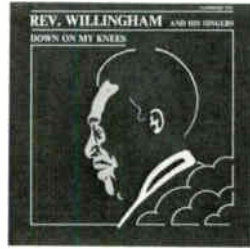
Tempo Names Rayborn Music Publications Dir.

■ MISSION, KANSAS — William H. (Bill) Rayborn has been promoted to director of music publications for Tempo, Inc., according to company president Dr. Jesse Peterson.

Rayborn, who was formerly director of advertising and promotion for Tempo, will continue with some of his former duties in relation to the company, including contract negotiations and consulting on basic advertising and promotional planning. His new duties include overseeing of the music publications program, including the music preview plan "Music in Review," and Church Music America.

Gospel Album Picks

(Continued from page 91)



DOWN ON MY KNEES

REV. WILLINGHAM—Nashboro 7219

Rev. Willingham's gravelly vocals add a point of special interest on this album. Backed by female vocalists, Willingham stands out on "Won't It Be Grand," "Save Me Jesus" and the title cut.



SOJOURNING

CHALICE—Star Song SSR 8016

Chalice's debut LP is chock full of the group's rich harmonies and light rock music. Variety is sparked by "Yodelluia" and "Psalm 98." Other top cuts include "My Eyes Are Open" and "In His Arms."



COME TO THE QUIET

JOHN MICHAEL TALBOT—Birdwing BWR 2019 (Sparrow)

There is nothing commercial about this album; instead it is a full-fledged worship collection, musically reflecting inherent simplicity and quietness. This LP is a natural addition to Talbot's "The Lord's Supper."

Soul & Spiritual Gospel

MARCH 8, 1980

| MAR. | FEB. | | |
|------|------|---|---|
| 8 | 23 | | |
| 1 | 2 | IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista) | 19 — IT STARTED AT HOME JACKSON SOUTHERNAIRS/Malaco M 4366 |
| 2 | 1 | LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word) | 20 17 GIVE ME SOMETHING TO HOLD ON TO MYRNA SUMMERS/Savoy SL 14520 (Arista) |
| 3 | 5 | I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word) | 21 20 TOGETHER 34 YEARS ANGELIC GOSPEL SINGERS/Nashboro 7207 |
| 4 | 4 | AIN'T NO STOPPING US NOW (WE'RE ON THE MOVE) WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/Nashboro 27217 | 22 27 AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906 |
| 5 | 3 | PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista) | 23 23 SHOW ME THE WAY WILLIE BANKS & THE MESSENGERS/HSE 1932 |
| 6 | 6 | CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS) | 24 24 TO ALL GENERATIONS MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3091 (Nashboro) |
| 7 | 7 | LORD, LET ME BE AN INSTRUMENT JAMES CLEVELAND & THE CHARLES FOLD SINGERS, VOL. IV Savoy SGL 7038 (Arista) | 25 25 YOU BRING THE SUN OUT JESSY DIXON/Light LS 5747 (Word) |
| 8 | 8 | I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR Savoy DBL 7024 (Arista) | 26 29 THERE IS HOPE FOR THIS WORLD BOBBY JONES & NEW LIFE/Creed 3095 (Nashboro) |
| 9 | 9 | LEGENDARY GENTLEMEN JACKSON SOUTHERNAIRS/Malaco 4362 | 27 16 LIVE IN CONCERT THE DIXIE HUMMINGBIRDS/Gospel Roots 5041 (TK) |
| 10 | 11 | FIRST CLASS GOSPEL THE WILLIAMS BROTHERS/Tomato TOM 7036G | 28 22 EVERYTHING WILL BE ALRIGHT REV. CLAY EVANS/Jewel 0146 |
| 11 | 10 | THE FOUNTAIN OF LIFE JOY CHOIR GOSPEL ROOTS/5034 (TK) | 29 34 25TH SILVER ANNIVERSARY INSTITUTIONAL RADIO CHOIR/Savoy SGL 7041 (Arista) |
| 12 | 12 | HEAVEN GENOBIA JETER/Savoy SL 14547 (Arista) | 30 28 I'VE BEEN TOUCHED JOHNSON ENSEMBLE/Tomato TOM 7027G |
| 13 | 13 | WE'LL LAY DOWN OUR LIVES FOR THE LORD JULIUS CHEEKS & THE YOUNG ADULT CHOIR Savoy SGL 7040 (Arista) | 31 — AT THE MEETING ERNEST FRANKLIN/Jewel 0151 |
| 14 | 14 | BECAUSE HE LIVES INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G | 32 30 GOD'S GOT EVERYTHING YOU NEED MILDRED CLARK & THE MELODY-AIRES Savoy SL 14529 (Arista) |
| 15 | 15 | TRY JESUS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213 | 33 21 MORE THAN ALIVE SLIM & THE SUPREME ANGELS/Nashboro 7209 |
| 16 | 18 | IN GOD'S OWN TIME, MY CHANGE WILL COME JAMES CLEVELAND & THE TRIBORO MASS CHOIR/Savoy SL 14525 (Arista) | 34 32 HEAVEN IS MY GOAL CHARLES HAYES & THE COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SGL 7026 (Arista) |
| 17 | — | OH LORD, YOU SAID SO REV. CLEOPHUS ROBINSON & THE ST. LOUIS COMMUNITY CHOIR/Savoy SL 14532 (Arista) | 35 35 YOU CAN'T WASH THE BLOOD OFF YOUR HANDS C.L. FRANKLIN/Jewel 0153 |
| 18 | 19 | HOMECOMING PILGRIM JUBILEE SINGERS/Nashboro 27212 | 36 26 COME LET'S REASON TOGETHER FLORIDA MASS CHOIR/Savoy SGL 7034 (Arista) |
| | | | 37 37 WHAT A WONDERFUL SAVIOR I'VE FOUND DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Arista) |
| | | | 38 38 THE PROMISE JAMES CLEVELAND & THE PHILADELPHIA MASS CHOIR/Savoy SL 14526 (Arista) |
| | | | 39 31 YOU LIGHT UP MY LIFE ISAAC DOUGLAS/Creed 3090 (Nashboro) |
| | | | 40 40 DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro) |

Waylon Wins Canadian Gold, Platinum



RCA recording artist Waylon Jennings was presented with both gold and platinum discs for the album "Waylon—Greatest Hits." The presentation, was made by J. Edward Preston, vice president and general manager of RCA Records, Canada, in Atlanta, Georgia where Jennings was performing recently. Also on hand for the presentation was Vito Blando, manager, regional sales, Atlanta, Georgia. Pictured here are Waylon Jennings flanked by Preston (right) and Blando (left).

Retail Rap (Continued from page 74)

and after the first set was tallied, Pink Floyd won. Would you believe that someone called and requested the original soundtrack to 'Oklahoma'?" . . . Ovation Records continues to aggressively promote Tantrum's recent album "Rather Be Rockin'" by telling retailers that they will win sums of money if the album is being played in a store, if the Tantrum display is in a store, or if a retailer answers his phone saying, "Rather Be Rockin'" . . . The Long Island-based Record World-TSS stores are involved with a consumer and in-store Molly Hatchet promotion. According to Ira Rothstein, the consumer who wins the first prize will receive a Molly Hatchet picture disc and gold record. Other winners will receive picture discs, some of which will be autographed, as well as free copies of the album. The store employees who conceive of the best displays will win a gold record by the group . . . WEA is offering a precedent-setting three-way label tie-in promotion with Atlantic's Led Zeppelin album, Warner Brother's Fleetwood Mac album and Elektra's "No Nukes" album. Prizes will be awarded regionally, and display winners will be judged upon creativity, as well as quantity of displays.

WINNERS: Eucalyptus' Steve Nikkel, winner of Polydor's national display contest for recording artist Tony Banks, won a trip to London. Bon voyage, Steve.

Top Billing Inks Johnny Duncan



Columbia recording artist Johnny Duncan has signed with Top Billing, Inc., Nashville, for exclusive booking representation. Top Billing has already begun plans to support Duncan's new album due for release in August. Pictured are (standing from left) Top Billing agent Jack Sublette; Andrea Smith, senior vice president; Ginger Hennesy, agent; Allen Whitecombe, agent; Don Fowler, vice president; (seated from left) Jimmy Carter, Duncan's manager; Duncan and Tandy Rice, president of Top Billing, Inc.

CBS Names Blackburn Nashville VP/GM, Announces Production Pact with Sherrill

(Continued from page 4)

services. Blackburn will also work closely with independent producers in Nashville while developing additional east and west coast production ties.

Logo Deal

Sherrill has launched an exclusive, long-term production deal with CBS Records. The arrangement provides Sherrill with the opportunity to sign and

produce new artists for CBS Records under his own production logo, the name of which will be announced shortly. The first artist recorded through this new arrangement is Lacy J. Dalton. Sherrill will continue to fulfill his responsibilities as vice president and executive producer for his roster of artists in Nashville.

(Continued on page 95)



Rick Blackburn



Billy Sherrill

CBS Records Nashville Unveils 1980 'People's Choice' Marketing Campaign

By WALTER CAMPBELL

■ HOUSTON — CBS Records' Nashville division is initiating a marketing campaign for 1980 to include album releases from the fourth quarter of 1979 and the first quarter of 1980 and \$5.98 catalogue product. Keying on the national political scene and upcoming 1980 presidential elections, the campaign carries the theme of "the people's choice" and includes radio and television spots, print ads, point of purchase displays and campaign hats.

The marketing campaign was unveiled at a meeting at the Astrovillage in Houston last week, attended by CBS Nashville marketing executives; national, regional and local distribution, sales and promotion personnel; and local radio and account representatives. Guests were greeted by Columbia artist Larry Gatlin, who performed along with the Gatlin Brothers Band later that evening at the Houston Livestock Show and Rodeo in the Astrodome. A video presentation, utilizing the political campaign theme, was shown at the meeting to explain the details of the March 3-21 campaign, to be shown by CBS branches in markets around the country.

Included in the program are five 60-second radio spots, four of which will feature three artists each, and one to feature the Willie Nelson catalogue. Specific artists on the spots are Larry Gatlin, Mickey Gilley and George Jones; Willie Nelson, Johnny Paycheck and Bobby Bare; Crystal Gayle, Johnny Duncan and Freddy Fender; and Johnny Rodriguez, the Charlie Daniels Band and Moe Bandy & Joe Stampley. In the Willie Nelson catalogue spot are featured

the "Electric Horseman" soundtrack, "Stardust," "Willie and Family Live," "One For The Road," "Willie Sings Kristofferson" and "Red Headed Stranger."

For television advertisement, a 30-second multi-artist spot will be available for account customi-
(Continued on page 94)

Dates Set for '80 Fan Fair

■ NASHVILLE — The 9th Annual Country Music Fan Fair will take place June 9-15 in the Municipal Auditorium here. Co-sponsored by the Country Music Association and the Grand Ole Opry, Fan Fair is expected to draw a record number of participants this year — approximately 15,000.

Registration (\$35 per person) is being handled by the Grand Ole Opry staff. Persons wishing registration information should write: Fan Fair, 2804 Opryland Drive, Nashville, Tenn. 37214.

CMA is coordinating exhibit areas and booth spaces. Although many requests for booths have already been received, CMA is still accepting applications. The organization will begin sending out booth approval notices in March, so it is imperative that all further requests be received as soon as possible. Those interested in being Fan Fair exhibitors this year should contact Debra Towsley, c/o CMA, P.O. Box 22299, Nashville, Tenn. 37202; phone: (615) 244-2840.

In conjunction with Fan Fair, CMA is currently producing promotional discs which will be sent out to more than 1500 country radio stations, urging people to attend the festival and giving registration information.

PICKS OF THE WEEK

SINGLE **DOLLY PARTON, "STARTIN' OVER AGAIN"** (prod.: Gary Klein) (writers: D. Summer/B. Sundano) (Starrin / Barbourne, BMI/Sweet Summer Night, ASCAP) (3:55). Dolly does an emotion-filled song about a family breakup here, co-written by Donna Summer. It has been a while since her last release, and she sounds as sweet and strong as ever. RCA PB-11926.

SLEEPER **SONNY THROCKMORTON, "FRIDAY NIGHT BLUES"** (prod.: Jim Ed Norman) (writer: S. Throckmorton/R. VanHoy) (Cross Keys, ASCAP / Tree, BMI) (3:37). In addition to his proven songwriting talents, Throckmorton shows strength as an artist here, singing about housewives and weekends with a convincing sound. It could be his hottest single yet. Mercury 57018.

ALBUM **JERRY LEE LEWIS, "WHEN TWO WORLDS COLLIDE."** Now produced by Eddie Kilroy, the Killer includes a Dixieland flavored sound here after rocking strong the last time out. There are a few rockers here, too, notably "Rockin' Jerry Lee" and "Good News Travels Fast" along with solid country tunes like "Who Will Buy The Wine" and the title cut. Elektra 6E-254.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Billy "Crash" Craddock — "I Just Had You On My Mind"

Eddie Rabbitt — "Gone Too Far"

Merle Haggard — "The Way I Am"

John Anderson — "She Just Started Likin' Cheatin' Songs"

Eddy Raven — "Dealin' With The Devil"



Janie Fricke

Look for big things for Janie Fricke's version of the Johnny Rodriguez hit "Pass Me By." It's pure country and it's dynamite!

Johnny Russell has early action on "While The Choir Sang The Hymn (I Thought of Her)" at WQIK, KVOO, KRMD, WXCL, KFDI, WPNX, WDEN, KRAK, WSDS, KSOP, KFDI. Jerry

Naylor's "Cheating Eyes" looking good at KKYY, WTOD, KFDI, KVOO, MSLC, WFAI, WSDS.

Eddy Raven is "Dealin' With The Devil" successfully at WSM, KMPS, KHEY, WTSO, KFDI, WBAM, WPNX, KKYY, KEBC, WGTO, KVOO, KSOP, WTOD, WTMT, WWVA, WDEN. Little Jimmy Dickens is back on the record scene with "Another Hell of a Night in Dixie" playing at WSLC, KBEC, WSDS, KFDI.

Stu Stevens' "Hello Pretty Lady" added at KSSS, KRMD, WSDS, WSM, WPNX, KEBC, WTMT. Tommy James' "Three Times in Love" playing at KLZ, KENR, WWNC, WCMS, KSSS, KSOP.

John Anderson has an early start at WSM, WPNX, KRMD, KOKE, WSLR, WTMT, WTOD, KFDI, KBUC, KSOP, WBAM, WJEZ, KVOO, KEBC, KSO, WTSO, WGTO.



John Anderson

Ed Bruce racks up numerous adds on "Diane." Among the first-week listings are KRAK, KNEW, KSOP, WIRK, WMZQ, KDJW, KMPS, KCKN, WSM, WBAM, KBUC, WPNX, KWMT, KKYY, KEBC, WIVK, KVOO, KFDI, KRMD, WDEN.

Super Strong: Jim Ed Brown & Helen Cornelius, Con Hunley, Donna Fargo, Eddy Arnold.

Bobby Hood getting play on "When She Falls" at KVOO, KSOP, WSLC, WSDS, KFDI. Jeanne Pruett's "Temporarily Yours" listed at WYDE, WMZQ, KEBC, WSLC, WIRK, WJEZ, WGTO, WBAM, WXCL, WTO, WTMT, WWVA, WSLR, WPNX.

SURE SHOTS

Gail Davies — "Like Strangers"

Janie Fricke — "Pass Me By"

Merle Haggard — "The Way I Am"

LEFT FIELDERS

Leona Williams — "Any Port In A Storm"

Chip Taylor — "Stealin' Each Other Blind"

Sonny Throckmorton — "Friday Night Blues"

AREA ACTION

Tanya Tucker — "Better Late Than Never" (WIRK, WSDS)

Shaun Neilson — "Lights of L.A." (WJEZ, KFDI)

Debbie Peters — "I Can't Ever Get Enough of You" (KVOO, KFDI, WSLC)

Mercury Begins Promo For Russell Single

■ NASHVILLE—Phonogram, Inc./Mercury Records has launched a promotional campaign to spotlight recording artist Johnny Russell's new single, "While the Choir Sang the Hymn (I Thought of Her)."

The first step was a mailer sent to radio and key store accounts: "The Official Johnny Russell Choir Book," patterned after old-time church songbooks, which announced the single's scheduled release. Next, a week prior to the official release date, test

pressings of the single were sent out to 100 key reporting radio stations.

The week the single was released Mercury put Johnny Russell on a rap tour, visiting southeastern radio stations with Doyal McCollum, assistant national country promotion manager for the label. Among the stations and markets covered were: WSUN, Tampa; WGTO, Cypress Gardens; WBAM, Montgomery; WYDE and WVOK, Birmingham; and WPLO, Atlanta.

CBS Unveils 'Peoples Choice' Campaign

(Continued from page 93)

zation, and a spot is being produced on the \$5.98 catalogue.

Point of purchase materials specifically designed for the campaign include a white waterfall (stepdown) bin, a 38 x 23 inch backer card featuring "The People's Choice" red, white and blue logo, a 22 x 14 wall logo, four different 33 x 38 artist posters each featuring three different artists included in the campaign, and a quantity of 5,000 album flats on each of the artist's newest releases.

The advertising kit supplied to accounts for print ad programs includes several drop-in ads with listings of artists' names and headlines along with the logo. A 2 x 2 sticker logo has also been developed which, when affixed to the product in the program, will identify it at retail.

The product included in the campaign are the new front line releases which shipped or will ship in the first quarter of 1980, the selected carryover releases from 1979, and a list of catalogue selections on which list prices will be reduced to \$5.98.

"This is one of the biggest and,

because of the current situation of a sensitive economy, one of the most carefully planned marketing campaigns CBS Nashville has undertaken," said director of marketing Roy Wunsch. "It includes a limited selection of releases. On the \$5.98 releases, it is similar to how they deal in the book business with paperback releases after a hardcover has been out for a while."

The newer releases are by Willie Nelson, Crystal Gayle, Larry Gatlin, George Jones, Johnny Paycheck, the Charlie Daniels Band, Mickey Gilley, Johnny Duncan, Moe Bandy & Joe Stampley, David Allan Coe, Rosanne Cash, Johnny Cash, Moe Bandy, Kris Kristofferson, Ronnie McDowell, Janie Fricke, Freddy Fender, Johnny Rodriguez, Lacy J. Dalton, Freddy Weller and Bobby Bare.

The \$5.98 catalogue selections include releases by Nelson, Paycheck, Bandy, Duncan, Tanya Tucker, Marty Robbins, Jones, Tammy Wynette, Cash, the Oak Ridge Boys, Charlie Rich, Coe, Sonny James, Stampley, and Ray Price.



Gathered at the CBS 1980 country campaign kick-off reception last week in Houston are (front, from left): Danny Yarborough, Dallas branch manager; Ron Peek, St. Louis branch manager; Jim Carlson, Columbia product manager, Nashville; Jim Kemp, E/P/A product manager, Nashville; Hershell Orr, local E/P/A promotion manager, Houston; Luke Lewis, sales manager, southwest region; (standing, from left) Ed Climie, Columbia regional promotion manager, southwest; Mary Ann McCready, director of artist development, Nashville; Roy Wunsch, director of marketing, Nashville; John Madison, Houston branch manager; Rick Blackburn, vice president and general manager, CBS Records, Nashville; Jack Chase, regional vice president, southwest; Columbia artist Larry Gatlin; Frank Mooney, vice president of marketing, branch distribution, CBS Records, New York; Joe Casey, director of promotion, Nashville; Barry Mog, Memphis branch manager; Jay Jenson, regional country marketing manager, southwest; and Norman Hurt, Columbia local promotion manager, Houston.

Country Album Picks



LOVE BOMB

BOBBY BRADDOCK—Elektra 6E-255

Already recognized as an accomplished songwriter, Braddock sings some of his own material here, ranging from songs about love and its consequences to social commentary. Produced by Don Gant, the sound is full and well balanced. Standouts include "Fallout Fallback," "I Love You, Whoever You Are" and the title out.



AUTOGRAPH

JOHN DENVER—RCA AQL1-3449

Denver includes a variety of material on this album, from mountain bluegrass to mountain rock, all ingrained with his distinctive, thoughtful style. Production is also consistently high in quality. Standouts: "Dancing With The Mountains," Rodney Crowell's "Song For The Life," and the title cut.

CBS Ups Blackburn, Pacts Sherrill

(Continued from page 93)

Blackburn joined CBS Records in 1966 as midwest regional sales manager, Epic Records following a brief period as a radio air personality in Cincinnati. In 1968 he was named director, merchandising, Epic and Associated Labels, and a year later was appointed director, national promotion, Epic and Associated Labels. In 1970 Blackburn joined Ode Records as vice president and general manager. In 1970 he returned to Epic Records as director, national sales. In 1974 he was named vice

president and general manager, Monument Records, based in Nashville, and in 1976 he returned to CBS as vice president, marketing, CBS Records Nashville.

Sherrill joined CBS Records Nashville in 1963 as a producer, and in 1966 was named executive producer. In 1967 he was appointed director, Epic A&R, Nashville and a year later was named director, Columbia and Epic A&R, Nashville. In 1972 he was named vice president, Nashville A&R, CBS Records.

Nashville Report (Continued from page 23)

IT'S ONLY ROCK AND ROLL, but here comes another Nashville-based music organization: the International Rock 'n Roll Music Association. Among its goals, according to promotional material, are the preservation, promotion and protections of the interests of rock 'n roll, establishment of a scholarship program, organization and presentation of an annual IRMA awards program, the documentation and preservation of the history of rock 'n roll through a museum, and the establishment of a top 100 for rock 'n roll differentiating from pop music. **Bernard G. Walters** is listed as president of the organization, at P.O. Box 50111, Nashville, Tenn. 37205; (615) 352-1443.

IN THE STUDIO around town lately are **Mel Tillis** at Sound Stage with **Jimmy Bowen** producing; **Taffy** (new with Casablanca West) at Creative Workshop with **Rob Galbraith**; **Don Williams** at Jack Clement Studios; **Kenny Rogers** also at Clement; **Steve Wariner** at Music City Music Hall (RCA); **Brenda Lee** at Sound Stage; and **John Anderson** at Columbia. Speaking of studios, that studio opening up in Ashland City, just outside of Nashville, is called Bull Run Studios; three words there, Elmo.

REMEMBER the Nashville Music Festival in July 1978? (Some folks would just as soon not.) The same site, in Columbia, 30 miles south of Music City, may be used again for a country festival June 7-8, immediately preceding Fan Fair. The Wild Turkey Jamboree of Country Music, sponsored by Austin/Nichols, makers of the noted whiskey of the same name, the event has been said to feature some of the top names in country music. In addition, a national search is underway for the "Country Stars of the Future," conducted by a network of 20 country stations and including local auditions around the country in March, April and May.

FEBRUARY is over, finally, and so is Feburock, not one of the most smashing concert successes in history in terms of attendance, but

(Continued on page 96)

Country Single Picks

COUNTRY SONG OF THE WEEK

MERLE HAGGARD—MCA 41200

THE WAY I AM (prod.: Fuzzy Owen & Don Gant) (writer: S. Throckmorton) (Cross Keys, ASCAP) (2:52)

Haggard does a true blue country tune here, sliding through the melody with ease. An acoustic guitar adds a light touch behind his mournful vocals.

JANIE FRICKE—Columbia 1-11224

PASS ME BY (IF YOU'RE ONLY PASSING THROUGH) (prod.: Billy Sherrill) (writer: H. Hall) (Hallnote, BMI) (2:58)

Fricke goes slightly more country here, both with material and performance. Fiddles and a steel guitar back her up as her strong, expressive vocals shine through.

GAIL DAVIES—Warner Bros. 49199

LIKE STRANGERS (prod.: Gail Davies) (writer: B. Bryant) (House of Bryant, BMI) (3:44)

Davies chooses a pretty, well-crafted love ballad as the latest single from her current LP, "The Game." She treats it with a delicate touch to create a subtle, appealing sound.

TOMMY OVERSTREET—Elektra 46600

DOWN IN THE QUARTER (prod.: Bob Millsap) (writer: S. Tackett) (Kidron/Little Windy, BMI) (2:45)

A solid rhythm track topped with a light piano and strings back Overstreet on a stirring song about the good life. A strong country contender.

LEONA WILLIAMS—MCA 41196

ANY PORT IN A STORM (prod.: Porter Wagoner) (writer: E. Raven) (Milene, ASCAP) (2:22)

Light, bright dobro licks accent the lyric lines of this easy-moving tune which the artist sings strong and clear. Material, production and performance all add up to a country hit.

JOE STAMPLEY—Epic 9-50854

AFTER HOURS (prod.: Ray Baker) (writers: M. Pendarvis/J. Carnes) (Baray/Tree, BMI) (2:32)

Both individually and together with Moe Bandy, Stampley has become firmly established as a consistent country hitmaker, and this single is no exception. Charming lyrics together with expressive vocals do the trick.

MARY K MILLER—Inergi 315

SAY A LONG GOODBYE (prod.: Vincent Kickerillo) (writers: Johnson/Shannon) (Duchess, BMI/Welbeck, ASCAP) (3:08)

Miller starts off soft and breathless and picks it up going into a strong chorus. One of her best efforts in a while, this one should move up the charts with ease.

THE COULTERS—Epic 9-50855

CARZY OLD WORLD (prod.: Steve & Rudy Gatlin) (writer: J. Coulter) (City Lights, BMI) (2:47)

The debut single from this family trio is an easy-moving tune with a sparkling clear sound and straight ahead lyrics. A strong addition to the City Lights roster.

CHIP TAYLOR—Capitol 4840

STEALIN' EACH OTHER BLIND (prod.: Chip Taylor) (writer: C. Taylor) (Back Road, BMI) (3:28)

Although the volume changes from near silence to crescendos, Taylor maintains a dramatic intensity throughout this emotion filled tune. A contender for multi-format play.

JOHNNY RUSSELL—Mercury 57016

WHILE THE CHOIR SANG THE HYMN (I THOUGHT OF HER) (prod.: Jerry Kennedy) (writers: B. Harden/L.J. Dillon) (King Coal, ASCAP/Coal Miners, BMI) (2:59)

Russell does a solid country song here strong and clear. The mood is sad and mournful with the help of harmony vocals and a steel guitar.

Record World Country Albums

MARCH 8, 1980

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

| MAR. 8 | MAR. 1 | | WKS. ON CHART |
|--------|--------|---|---------------|
| 1 | 1 | KENNY KENNY ROGERS United Artists LWAK 979 (20th Week) | 23 |
| 2 | 2 | THE GAMBLER KENNY ROGERS/United Artists LA 834 H | 64 |
| 3 | 3 | GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378 | 44 |
| 4 | 4 | THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/ Mercury SRM 1 5024 | 7 |
| 5 | 5 | WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188 | 16 |
| 6 | 6 | TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H | 111 |
| 7 | 9 | STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250 | 21 |
| 8 | 11 | STARDUST WILLIE NELSON/Columbia KC 35305 | 95 |
| 9 | 7 | CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982 | 18 |
| 10 | 10 | THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135 | 48 |
| 11 | 8 | MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203 | 23 |
| 12 | 13 | ELECTRIC HORSEMAN FEATURING WILLIE NELSON/ Columbia JS 36327 | 8 |
| 13 | 12 | I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012 | 18 |
| 14 | 14 | WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493 | 16 |
| 15 | 15 | A COUNTRY COLLECTION ANNE MURRAY/Capitol ST 12039 | 5 |
| 16 | 21 | I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025 | 6 |
| 17 | 17 | BEST OF EDDIE RABBITT /Elektra 6E 235 | 17 |
| 18 | 16 | WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326 | 66 |
| 19 | 18 | LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743 | 107 |
| 20 | 19 | WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237 | 16 |
| 21 | 24 | THE BEST OF DON WILLIAMS, VOL. II /MCA 3096 | 41 |



WKS. ON CHART

CHARTMAKER OF THE WEEK

22 — **TOGETHER**
OAK RIDGE BOYS
MCA 3220



1

| | | | |
|----|----|---|-----|
| 23 | 22 | CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H | 47 |
| 24 | 23 | WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H | 88 |
| 25 | 26 | JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165 | 25 |
| 26 | 25 | ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064 | 37 |
| 27 | 27 | NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849 | 35 |
| 28 | 32 | A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000 | 32 |
| 29 | 34 | WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686 | 100 |
| 30 | 36 | FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194 | 41 |

Nashville Report

(Continued from page 95)

some of the artists performing showed plenty. Among them, **Joe Sun** was one of the standouts. A unique artist in more than one respect, he and his band, **Shotgun**, play country/rock/blues, etc. with polished style, although visually there isn't a hint of unnecessary flash.

Also hot around town in clubs and elsewhere are the **Piggys**, an eclectic and refreshingly weird group playing pop sounds reminiscent of early Beatles, among others, including the **Jim Quick Band** (now temporarily out of action). Also temporarily (we hope) out of action is **Dave Olney**, in the hospital after being hit by a car. Some guys have all the luck.

ON, OFF, AND BACK ON AGAIN: **Dolly Parton** and **Burt Reynolds** will head the cast of Universal Pictures' "Best Little Whorehouse in Texas" film, according to Universal president **Ned Tanen**. It had earlier been reported that Dolly and Burt were asking too much for Uni-

| | | | |
|----|----|--|-----|
| 31 | 56 | DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS/RCA AHL1 3549 | 2 |
| 32 | 33 | Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993 | 125 |
| 33 | 37 | BEST OF BARBARA MANDRELL /MCA AY 1119 | 56 |
| 34 | 44 | M-M-MEL MEL TILLIS AND THE STATESIDERS/MCA 3208 | 5 |
| 35 | 30 | DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G | 115 |
| 36 | 49 | ENCORE JEANNE PRUETT/IBC 1001 | 2 |
| 37 | 28 | PORTRAIT DON WILLIAMS/MCA 3192 | 16 |
| 38 | 35 | MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751 | 43 |
| 39 | 43 | DOWN & DIRTY BOBBY BARE/Columbia JC 36323 | 3 |
| 40 | 40 | THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016 | 46 |
| 41 | 47 | EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/Epic JE 36200 | 13 |
| 42 | 38 | BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318 | 43 |
| 43 | 46 | I DON'T WANT TO LOSE YOU CON HUNLEY/Warner Bros. BSK 3378 | 6 |
| 44 | 45 | MOODS BARBARA MANDRELL/MCA AY 1088 | 72 |
| 45 | — | HEART & SOUL CONWAY TWITTY/MCA 3210 | 1 |
| 46 | 31 | JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202 | 21 |
| 47 | — | AUTOGRAPH JOHN DENVER/RCA AQL1 3449 | 1 |
| 48 | — | THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548 | 1 |
| 49 | 29 | 3/4 LONELY T. G. SHEPPARD/Warner/Curb BSK 3353 | 30 |
| 50 | 51 | FOREVER JOHN CONLEE/MCA 3174 | 24 |
| 51 | 48 | THROUGH MY EYES JOHNNY RODRIGUEZ/Epic JE 36274 | 3 |
| 52 | 42 | HEART OF THE MATTER THE KENDALLS/Ovation OV 1746 | 12 |
| 53 | 41 | LOVELINE EDDIE RABBITT/Elektra 6E 181 | 40 |
| 54 | — | OL' T'S IN TOWN TOM T. HALL/RCA AHL1 3495 | 8 |
| 55 | 50 | SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000 | 12 |
| 56 | 53 | THE GAME GAIL DAVIES/Warner Bros. BSK 3395 | 6 |
| 57 | 61 | YOU CAN GET CRAZY BELLAMY BROTHERS/Warner Bros. BSK 3408 | 2 |
| 58 | 75 | ONE OF A KIND MOE BANDY/Columbia JC 36228 | 16 |
| 59 | — | SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574 | 1 |
| 60 | 60 | EVEN BETTER BRENDA LEE/MCA 3211 | 3 |
| 61 | 39 | MY MUSIC ROY CLARK/MCA 3189 | 5 |
| 62 | 54 | FROM THE HEART JANIE FRICKE/Columbia JC 36268 | 5 |
| 63 | 57 | NASHVILLE MIRRORS BILL ANDERSON/MCA 3214 | 4 |
| 64 | 55 | BEST OF CHET ON THE ROAD . . . LIVE CHET ATKINS/ RCA AHL1 3515 | 5 |
| 65 | 20 | BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037 | 213 |
| 66 | 62 | JERRY CLOWER'S GREATEST HITS /MCA 3092 | 24 |
| 67 | 59 | STANDING TALL BILLIE JO SPEARS/United Artists LT 1018 | 3 |
| 68 | 63 | SHOULD I COME HOME GENE WATSON/Capitol ST 11947 | 21 |
| 69 | 67 | TOO OLD TO CHANGE JERRY JEFF WALKER/Elektra 6E 239 | 10 |
| 70 | 52 | TEAR ME APART TANYA TUCKER/MCA 5106 | 15 |
| 71 | 66 | VOLCANO JIMMY BUFFETT/MCA 5102 | 25 |
| 72 | 58 | THE LEGEND AND THE LEGACY, VOL. I ERNEST TUBB/ Cachet CL 3001 | 31 |
| 73 | 71 | YOU'RE MY JAMAICA CHARLEY PRIDE/RCA AHL1 3441 | 29 |
| 74 | 64 | DIAMOND DUET CONWAY TWITTY & LORETTA LYNN/ MCA 3190 | 16 |
| 75 | 72 | RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155 | 23 |

versal to agree, but they have now been signed to do it, says Tanen.

Going the reverse route, possibly, is **Kris Kristofferson**, who was back in Nashville last week with possible plans to record in Music City and Muscle Shoals. According to yet another ramblin' RW source, Kris says he's getting back into being a songwriter.

AT WSM, **Ed Stone**, director of marketing and public relations at Opryland, has been named second vice president at WSM, Inc. Also at WSM (Radio), the "DJ, USA" promotion is being revived next month. In the program, which was discontinued a couple of years ago, country music disc jockies from around the US and Canada are brought in as guests of WSM and the Grand Ole Opry. They will be introduced onstage at the Opry and will serve as guest hosts on WSM Radio. Winners are chosen from tapes and resumes submitted to the station.

Record World Country Singles

MARCH 8, 1980

TITLE, ARTIST, Label, Number

| MAR. 8 | MAR. 1 | | WKS. ON CHART |
|--------|--------|--|---------------|
| 1 | 2 | I AIN'T LIVING LONG LIKE THIS WAYLON JENNINGS RCA 11898 | 9 |
| 2 | 3 | MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186 | 8 |
| 3 | 1 | DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813 | 10 |
| 4 | 4 | NOTHING SURE LOOKED GOOD ON YOU GENE WATSON/Capitol 4814 | 10 |
| 5 | 6 | WHY DON'T YOU SPEND THE NIGHT RONNIE MILSAP/RCA 11909 | 8 |
| 6 | 10 | LYING TIME AGAIN/FOOLED AROUND AND FELL IN LOVE/MEL TILLIS/Elektra 46583 | 8 |
| 7 | 12 | I'D LOVE TO LAY YOU DOWN CONWAY TWITTY/MCA 41174 | 6 |
| 8 | 11 | (I'LL EVEN LOVE YOU) BETTER THAN I DID THEN STATLER BROTHERS/Mercury 57012 | 8 |
| 9 | 9 | THE OLD SIDE OF TOWN/JESUS ON THE RADIO TOM T. HALL/RCA 11888 | 10 |
| 10 | 13 | MEN CHARLY McCLAIN/Epic 9 50825 | 8 |
| 11 | 5 | I CAN'T GET ENOUGH OF YOU RAZZY BAILEY/RCA 11885 | 11 |
| 12 | 18 | SUGAR DADDY BELLAMY BROTHERS/Warner/Curb 49160 | 6 |
| 13 | 15 | NUMBERS BOBBY BARE/Columbia 1 11170 | 10 |
| 14 | 17 | PLAY ANOTHER SLOW SONG JOHNNY DUNCAN/Columbia 1 11185 | 8 |
| 15 | 21 | ONE OF A KIND MOE BANDY/Columbia 1 11184 | 6 |
| 16 | 23 | IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/Columbia 1 11198 | 5 |
| 17 | 22 | I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011 | 10 |
| 18 | 24 | HONKY TONK BLUES CHARLEY PRIDE/RCA 11912 | 4 |
| 19 | 20 | WILD BULL RIDER HOYT AXTON/Jeremiah 1003 | 8 |
| 20 | 26 | WOMEN I'VE NEVER HAD HANK WILLIAMS, JR./Elektra/Curb 46593 | 5 |
| 21 | 25 | WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS/Elektra 46591 | 5 |
| 22 | 32 | SHRINER'S CONVENTION RAY STEVENS/RCA 11911 | 5 |
| 23 | 27 | TENNESSEE WALTZ LACY J. DALTON/Columbia 1 11190 | 6 |
| 24 | 7 | YEARS BARBARA MANDRELL/MCA 41162 | 12 |
| 25 | 29 | MY HOME'S IN ALABAMA ALABAMA/MDJ 1002 | 6 |
| 26 | 30 | COULDN'T DO NOTHIN' RIGHT ROSANNE CASH/Columbia 1 11188 | 6 |
| 27 | 31 | A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339 | 5 |
| 28 | 33 | THE COWGIRL AND THE DANDY BRENDA LEE/MCA 41187 | 4 |
| 29 | 37 | ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE/Warner/Curb 49176 | 3 |
| 30 | 42 | TWO STORY HOUSE GEORGE JONES & TAMMY WYNETTE/Epic 9 50849 | 2 |
| 31 | 38 | YIPPY CRY YI REX ALLEN, JR./Warner Bros. 49168 | 4 |
| 32 | 41 | BENEATH STILL WATERS EMMYLOU HARRIS/Warner Bros. 49164 | 2 |
| 33 | 34 | LOVE IN THE MEANTIME STREETS/Epic 9 50827 | 7 |
| 34 | 39 | TONY'S TANK UP, DRIVE IN CAFE HANK THOMPSON/MCA 41176 | 6 |
| 35 | 40 | SUNSHINE JUICE NEWTON/Capitol 4818 | 6 |
| 36 | 44 | NIGHT LIFE DANNY DAVIS & WILLIE NELSON/RCA 11893 | 6 |
| 37 | 8 | BABY, YOU'RE SOMETHING JOHN CONLEE/MCA 41163 | 12 |
| 38 | 43 | TONIGHT LET'S SLEEP ON IT BABY MEL STREET/Sunbird 103 | 6 |
| 39 | 14 | LOVE ME OVER AGAIN DON WILLIAMS/MCA 41155 | 13 |
| 40 | 45 | THE STORY BEHIND THE STORY BIG AL DOWNING/Warner Bros. 49161 | 5 |
| 41 | 46 | THREE CHORD COUNTRY SONG RED STEAGALL/Elektra 46590 | 5 |
| 42 | 49 | LONELY HOTEL DON KING/Epic 9 50840 | 4 |
| 43 | 56 | STANDING TALL BILLIE JO SPEARS/United Artists 1336 | 3 |
| 44 | 53 | GIFT FROM MISSOURI JIM WEATHERLY/Elektra 46592 | 4 |
| 45 | 36 | YOURS FOR THE TAKING JACK GREENE/Frontline 704 | 9 |
| 46 | 16 | I'LL BE COMING BACK FOR MORE T. G. SHEPPARD/Warner/Curb 49110 | 14 |
| 47 | 55 | LET ME IN KENNY DALE/Capitol 4829 | 3 |
| 48 | 19 | YOUR OLD COLD SHOULDER CRYSTAL GAYLE/United Artists 1329 | 13 |



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| 49 | 57 | BIG MAN'S CAFE NICK NOBLE/Churchill 7755 | 5 |
| 50 | 60 | PERFECT STRANGERS JOHN WESLEY RYLES/MCA 41184 | 3 |
| 51 | 61 | LONG HAIRD COUNTRY BOY CHARLIE DANIELS BAND/Epic 9 50845 | 3 |
| 52 | 35 | SILENCE ON THE LINE HENSON CARGILL/Copper Mountain 201 | 11 |
| 53 | 28 | DRINKIN' AND DRIVIN' JOHNNY PAYCHECK/Epic 9 50818 | 11 |
| 54 | 47 | CRYING STEPHANIE WINSLOW/Warner/Curb 49146 | 8 |

CHARTMAKER OF THE WEEK

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|-----|----|--|----|
| 55 | — | MORNING COMES TOO EARLY JIM ED BROWN & HELEN CORNELIUS RCA 11927 | 1 |
| 56 | 48 | BLUE MOON OF KENTUCKY EARL SCRUGGS REVUE/Columbia 1 11176 | 8 |
| 57 | 67 | PREGNANT AGAIN LORETTA LYNN/MCA 41185 | 2 |
| 58 | 50 | CHAIN GANG OF LOVE ROY CLARK/MCA 41153 | 12 |
| 59 | 70 | SEXY SONG CAROL CHASE/Casablanca West 4502 | 3 |
| 60 | — | YOU LAY A WHOLE LOT OF LOVE ON ME CON HUNLEY/Warner Bros. 49187 | 1 |
| 61 | — | WALK ON BY DONNA FARGO/Warner Bros. 49183 | 1 |
| 62 | 65 | DRIFTIN' AWAY MIKI MORI/Oak 1010 | 6 |
| 63 | — | LET'S GET IT WHILE THE GETTIN'S GOOD EDDY ARNOLD/RCA 11918 | 1 |
| 64 | 74 | AN AMERICAN DREAM DIRT BAND/United Artists 1330 | 5 |
| 65 | 83 | RAMBLER GAMBLER LINDA RONSTADT/Asylum 46602 | 2 |
| 66 | 84 | LOVELY LONELY LADY R. C. BANNON/Columbia 1 11210 | 2 |
| 67 | 76 | FRIDAY NIGHT FOOL ROGER BOWLING/NSD 37 | 2 |
| 68 | 71 | THE FOOL WHO FOOLED AROUND KEITH STEGALL/Capitol 4835 | 2 |
| 69 | 73 | YOU TURN MY LOVE LIGHT ON BILLY WALKER/Caprice 2060 | 4 |
| 70 | 72 | (IF I'D ONLY KNOWN) IT WAS THE LAST TIME FARON YOUNG/MCA 41177 | 4 |
| 71 | 51 | BACK TO BACK JEANNE PRUETT/IBC 0005 | 15 |
| 72 | 89 | I DON'T WANT TO LOSE LEON EVERETTE/Orlando 106 | 2 |
| 73 | 52 | I'D DO ANYTHING FOR YOU JACKY WARD/Mercury 57013 | 10 |
| 74 | — | TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN & GATLIN BROTHERS BAND/Columbia 1 11219 | 1 |
| 75 | 54 | WHAT I HAD WITH YOU SHEILA ANDREWS/Ovation 1138 | 8 |
| 76 | 58 | SUGAR FOOT RAG JERRY REED/RCA 11764 | 14 |
| 77 | 63 | LET JESSE ROB THE TRAIN BUCK OWENS/Warner Bros. 49118 | 12 |
| 78 | 68 | LEAVING LOUISIANA IN THE BROAD DAYLIGHT OAK RIDGE BOYS/MCA 41154 | 14 |
| 79 | 62 | NEVER SEEN A MOUNTAIN SO HIGH RONNIE McDOWELL/Epic 9 50753 | 10 |
| 80 | 80 | I DON'T FEEL MUCH LIKE SMILIN' RAY SAWYER/Capitol 4820 | 4 |
| 81 | 59 | COME TO MY LOVE CRISTY LANE/United Artists 1328 | 12 |
| 82 | 69 | COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327 | 16 |
| 83 | — | DIANE ED BRUCE/MCA 41201 | 1 |
| 84 | — | I'D BUILD A BRIDGE CHARLIE RICH/United Artists 1340 | 1 |
| 85 | 87 | FREE TO BE LONELY AGAIN DIANE PFEIFER/Capitol 4823 | 4 |
| 86 | 95 | WELL ROUNDED TRAVELING MAN KENNY PRICE/Dimension 1003 | 3 |
| 87 | 88 | BLIND WILLIE CHET ATKINS/RCA 11892 | 3 |
| 88 | 90 | LOST THE GOOD THING STEVE GILLETTE/Regency 45002 | 3 |
| 89 | 93 | HEARTS JIMMIE PETERS/Sunbird 105 | 2 |
| 90 | 96 | LONGER DAN FOGELBERG/Full Moon 9 50824 | 3 |
| 91 | — | THE FIRST TIME MELISSA LEWIS/Door Knob 122 | 1 |
| 92 | 92 | HASN'T IT BEEN GOOD TOGETHER HANK SNOW & KELLY FOXTON/RCA 11891 | 3 |
| 93 | 66 | SHUFFLE SONG MARGO SMITH/Warner Bros. 49109 | 13 |
| 94 | 64 | MR. & MRS. UNTRUE PRICE MITCHELL & RENE SLOANE/Sunset 101 | 9 |
| 95 | 99 | MAKES ME WONDER IF I EVER SAID GOODBYE KIN VASSY/IA 502 | 2 |
| 96 | — | AUTOGRAPH JOHN DENVER/RCA 11915 | 1 |
| 97 | 75 | LOVE HAS TAKEN ITS TIME ZELLA LEHR/RCA 11754 | 12 |
| 98 | 77 | THE FIRE OF TWO OLD FLAMES ROY HEAD/Elektra 46582 | 6 |
| 99 | — | SAN ANTONIO MEDLEY CURTIS POTTER & DARRELL McCALL/Hillside 8001 | 1 |
| 100 | 78 | (I STILL LONG TO HOLD YOU) NOW AND THEN REBA McENTIRE/Mercury 57014 | 10 |



"Hey -
I got a little
somethin'
for ya."



Billy Joel "Glass Houses."
On Columbia Records and Tapes.

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