**Hits of the Week**

**SINGLES**

**APOLAND JEFFREYS, “96 TEARS” (prod. by Jeffreys-Clearmount) (writer: Martinez) (ABKO, BMI) (3:36).** The unforgettable organ riff intro forewarns of something special about to happen and Jeffreys' vocal fever doesn't disappoint. A marvelous update of the '67 hit Epic 19-51008.

**RAY PARKER JR. & RAYDIO, “A WOMAN NEEDS LOVE (Just Like You Do)” (prod. by Parker Jr.) (writer: Parker Jr.) (Raydiola, ASCAP) (3:46).** A velvet-smooth chorus adorns Ray's loving tenor on the classy hook, giving strong multi-format appeal. From the upcoming "Just Love" LP. Arista 0592.


**MARVIN GAYE, “PRAISE” (prod. by Gaye) (writer: Gaye) (Bussie, ASCAP) (3:52).** Marvin's back with this sultry single from the new "In Our Lifetime" LP. Guaranteed to get the body moving with its classic rhythm and Gaye's unmistakable romantic croon. Tamla 54322 (Motown).


**THE FOOLS, “RUNNING SCARED” (prod. by Poncia) (writers: Orbison-Melton) (Acuff-Rose, BMI) (2:28).** Roy Orbison is a hot commodity these days and the Fools make a wise choice with this cover of his '61 #1 hit. Mike Girard's vocal captures the drama of the original. EMI-America 8072.


**THE PLIMSOULS, “NOW” (prod. by Holloway) (writers: Case-Alkes-Fradkin) (Skyhill, BMI) (2:58).** L.A.'s latest offering in the film herder derby is this exciting quartet and its initial single from the new self-titled LP. Ringing guitars, a deftly vocal lead, hit. Capitol 47923 (£A).

**PHIL COLLINS, “FACE VALUE.”** At last, a solo LP that does what they're all supposed to do! The Genesis vocalist/percussionist explores future-pop (“In The Air Tonight”), brassy R&B (“I Missed Again”), and covers the Beatles on an album that's going to surprise people. Atlantic SO 16029 (8.98).

**JUICE NEWTON, “JUICE.”** This country-flavored pop LP produced by Richard Landis, a well-suited this lady's voice and right in step with the times. "Angels Of The Morning" is a bulleting single, and songs like "Queen Of Hearts" will keep the LP alive on the airwaves. Capitol ST-11213 (14.98).
The radio response to the Chi-Lites' updated version of "Have You Seen Her" proves once again and without a doubt that they are a remarkably unique group. "Heavenly Body" contains the kind of soulful songs and contemporary sound that have made the Chi-Lites hit-makers for more than twenty years. And if you think we've just given you the secret to success, you're right.

THE CHI-LITES
FEATURING GENE RECORD

Heavenly Body

Picks, Plays and Adds... Tips and Trades are on top of it.

Produced by Eugene Record
Executive Producer—Carl Davis

Manufactured and Distributed by RCA Records
RCA Unveiling Videodiscs, Player

By SOPHIA MIDAS

NEW YORK—Years of research, marketing and planning will culminate this week as RCA unveils its videodisc catalogue of a hundred video discs to over 200 members of the press at the Belvedere Suite of the RCA Building on Monday (23) and also introduces its SelectaVision CEO discplayer at a presentation which will originate from Studio 8H at the RCA Building and be transmitted via satellite to some 5000 dealers in 75 cities throughout the nation on Wednesday (25).

The presentation of RCA's videodisc software and hardware represents the company's bullish entry into the home video market. Bob Shortal, staff VP, public affairs, SelectaVision, commented: "We've all been building up to this moment for years, and we're very excited about it."

According to Shortal, titles which will be announced at the software premiere include "The Godfather;" "The Muppet Movie;" "20,000 Leagues Under the Sea;" and a Grateful Dead concert film. Shortal said that the initial list of titles "is only the beginning of RCA's commitment to video" and added, "We will be augmenting our catalogue with the release of 25 discs in May, 25 more in August and another group for Christmas."

Videodiscs which will be released in May and August include "Airplane;" "Ordinary People;" "The Great Escape;" "The Pink Panther;" and "Goldfinger." RCA executives believe that the company's videodiscs will have an edge over the software produced by other manufacturers because of their picture clarity, relative low cost and currency of programming. "Some of our discs have not been released on videotape and are also very current, such as 'Ordinary People,'" Shortal said. The currency of this film means that it will be a very at-

Fame' Nominated For Three Music Oscars

LOS ANGELES — The score of the film "Fame" was named three times in nominations for the 53rd annual Oscar awards, announced Tuesday (17) by Academy of Motion Picture Arts and Sciences president Fay Kanin, "Fame"'s title song, written by Michael Gore and Dean Pitchford, and "Out Here on My Own," written by Gore and Lesley Gore, were both nominated for the best original song award; Michael Gore's score was nominated in

(Continued on page 71)

Public Broadcasting, Arts Funding

Hit Hard in Reagan Budget Proposals

By BILL HOLLAND

WASHINGTON — Despite an 11th-hour appeal from the head of the Corporation for Public Broadcasting, which oversees the public broadcasting budget in the future, so that its funding would "level out at $100 million in 1985," in addition to the immediate cuts.

OMB points out that CPB is the primary vehicle for providing Federal financial assistance to the 217 radio stations and 170 television stations that currently compose the non-commercial broadcasting system.

"The request," OMB said, "will be primarily directed at CPB's administrative costs and national program production," which it feels are too high. "CPB support for local stations will be maintained at as high a level as

(Continued on page 75)

ASCAP Receipts

Up 17% in 1980

NEW YORK—According to a report released during their west coast general membership meeting last Wednesday (18), 1980 total domestic and foreign receipts amounted to $154,121,000 for the American Society of Composers, Authors and Publishers (ASCAP). The 1980 total reflects an increase of 17% over the 1979 total of $129,350,000.

Of the $154 million figure, membership dues accounted for $337,000 and interest on investments for $4,945,000. Domestic licensees receipts made up the greatest portion, $121,110,000. Receipts from foreign societies totalled $27,729,000.

ASCAP operating expenses, the

(Continued on page 71)

Despite Snags, Goody Trial To Start

By JEFFREY PEISCH

NEW YORK — Although the pre-trial motions that have held up the Sam Goody Inc. trial for a year have not completely been resolved, U.S. District Judge Thomas Platt seems determined to start the trial of the retail chain and its president George Levy and VP Samuel Stolon next Monday (March 2). The chain and

(Continued on page 71)
Postal Rates Going Up
By BILL HOLLAND
WASHINGTON—Within hours after President Reagan called for cuts in the Postal Service budget, the U.S. Postal Rate Commission chopped the request for a 20¢ first-class letter down to 18¢—but also threw in some slight increases for special fourth class rate mail.

Last Thursday (19), the PRC voted four to one on 18¢ for a first-class letter, and 17¢ for each additional ounce.

Of interest to the record industry were the slight hikes in the non-pre-sorted special fourth class rate. Getting more than expected, the Postal Service received a hike from 59¢ to 63¢ for the first pound. The Postal Service had only asked for an increase to 61¢.

Fourth-Class Mail
Pre-sorted (to a five-digit zip code) fourth-class mail went from the current 52¢ for the first pound down to 46¢—although the Postal Service had asked for a greater reduction to 42¢. The decrease in this category takes into account the new “work sharing” proposals of pre-sorted mail.

Pre-sorted to three-digit zip special fourth class mail stayed the same, at 55¢ for the first pound.

The PRC also inaugurated a new classification for that fourth-class mail which has been pre-sorted to bulk mail at one of the 21 processing centers around the country. That rate, which is (Continued on page 59)

RIAA To Issue Gold and Platinum
Video cassettes, Discs
NEW YORK — Videocassettes and videodiscs have become eligible for gold and platinum certification, according to a recently announced decision by RIAA/Video, the video arm of the Recording Industry Association of America (RIAA) formed last June. RIAA/Video chairman Cy Leslie and president Stanley Contikov said the gold and platinum awards are “based on meaningful yet attainable levels of sales.”

RIAA/Video’s gold and platinum awards will be available for videocassette programs on pre-recorded tape of any configuration released on or after January 1, 1977, and/or videodiscs of any configuration, released on or after December 1, 1978. For the gold award, the requirement is a minimum sale, net after returns, in either or both formats on the same label, of 25,000 units, with a value of at least one million (Continued on page 59)
IF YOU'RE NOT SELLING
THE SCOTCH
RECORD CARE SYSTEM,
YOU'RE SELLING
THE SECOND BEST.

HERE'S WHY:
We've got the only system that cleans, anti-static and reduces stylus friction—all in one easy step. All in one good-looking, highly engineered component.

The Scotch Record Care System combines Sound Life™ record care fluid with a unique dispensing applicator. To use, simply depress the supply container and Sound Life fluid is fed automatically to the pad. That's all there is to it. It's quick, easy and simple.

No guesswork about how much fluid you need or how to apply it correctly. Just place the applicator on your turntable spindle, revolve it and the record is cleaned.

Deep-cleans grooves. Scotch Sound Life fluid has super wetting action. It safely penetrates grooves to remove micro-dust and fingerprints. It actually leaves the record cleaner than when it was brand new!

Wipes out static. Once the record is clean, it's generally the electrostatic charge that gets it dirty again. An anti-static gun is just a temporary fix. But the same application of Sound Life that cleans the record also reduces the static charge to near zero. And it won't return no matter how often the record is played!

Reduces stylus drag. Stylus friction is reduced up to 15% with our system. That means less wear, improved record life and better stereo performance.

Our product advantages are your selling advantages. Once your customers see and hear the difference Scotch Record Care System can make, they're going to want it. And we're going to make it very easy for you to sell it with:
Full-color consumer advertising to build awareness and demand.
A powerful in-store demonstration kit that lets customers see for themselves how much better our product works.
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Dramatic packaging that communicates the superior quality of this new product.

A competitive price which includes an excellent profit for you.

For more information call your local Scotch representative or write Home Entertainment Products Department, 3M Center, Bldg. 223-5N, St. Paul, MN 55144.
New Stores, New Products, New Labels
Key High-Profile Year For Record Bar

By DAVID McGEE

■ NEW YORK — Coming off one of its best years in history, Record Bar, Inc. plans to maintain its aggressive stance with further new store openings, expanded merchandise lines in the outlets and the introduction of Triangle and Dolphin Records, two new labels affiliated with the Durham, North Carolina-based concern.

1981's new store openings began February 11 with Record Bar's second Athens, Georgia location. In March, six new stores will be completed: Baytown Mall in Houston (March 4); Stratford Square in Bloomingdale, Illinois (March 9); Boone, North Carolina (March 18); Cheyenne, Wyoming (March 18); Crossroads Mall in Beckley, West Virginia and Killean Mall in Killeen, Texas (both on March 25).

While Record Bar president Barrie Bergman's announced intention (RW, August 9, 1980) was to add 15 to 20 stores a year for the next two years, the current pace of openings puts the chain ahead of schedule for 1981. Last week, in an interview with Record World, Bergman said events in recent months may force an upward revision of his earlier estimate. "What's happened in the last four or five months is that we've basically become the only record chain leasing malls on a national basis. We've become preeminent because of our longevity. Besides Musicland there's only two others who lease malls, and that's us."

Chrysalis Names Jack Forsythe

■ LOS ANGELES—Sal Licata, president of Chrysalis Records, has announced the appointment of Jack Forsythe to the position of vice president of promotion.

and Camelot. Camelot's in good shape; they're just like we are, but they stop east of the Mississippi."

The result, Bergman added, "is an embarrassment of riches" for Record Bar: they are offered prime locations in virtually every major new mall. And, "you only get one crack at a mall. If a spot opens and you don't take it, they'll find somebody else. Either they'll find another record operation or they'll find some other kind of retailer. So you have one crack at it and you can't pass it up. How many malls are going to be opening up in this country? A limited amount. So we gut it out and open when we have the opportunity. It throws tremendous pressure on us from any number of angles: manpower, cash flow, systems. Our preference is to not open 30 stores a year, because we don't have a choice as it is. In the long run there's only one choice. Our profitability is hurt a little bit, but only in the short term. We're being very, very selective, but if a good mall is offered to us, we're going." The introduction in the stores of boutique items such as ceramic and enamel pins, key chains, nylon wallets and greeting cards is in keeping with the planned evolution of Record Bar from strictly record stores to home entertainment.

(Continued on page 59)

Regional Breakouts

Chrysalis Names Jack Forsythe

■ LOS ANGELES—Sal Licata, president of Chrysalis Records, has announced the appointment of Jack Forsythe to the position of vice president of promotion.

Martell Foundation West Coast Luncheon

The T. J. Martell Memorial Foundation for Leukemia Research recently launched its 1981 west coast campaign with a luncheon in Los Angeles. Dick Asher, deputy president and chief operating officer, CBS Records Group, the Foundation's 1981 honoree, was joined by other record company chief executives. Asher will receive the Foundation's Humanitarian Award on May 2 in New York. Pictured from left are: Jerri Moss, A&M; west coast dinner chairman; Clive Davis, Arista, 1980 honoree and this year's general dinner chairman; Asher; California Lt. Gov. Mike Curb; Bruce Lundvall, CBS Records Division, 1977 honoree; Clarance Avant, Tabu; Gil Friesen, A&M, 1979 honoree. Standing, from left: Tony Martell, CBS Associated Labels, Foundation president; Floyd Glinest, Shorewood Packaging, 1981 dinner chairman; Dan Dempsey, Epic/Patriot/CBS Associated Labels; Bob Feud, Alfa; Sal Licata, Chrysalis; Mel Paretz, Elektra/Asylum; Irving Azoff, Full Moon; Dr. James F. Holland, director, department of neoplastic diseases, Mount Sinai Medical Center; Joe Smith, Elektra/Asylum; Neil Bogart, Boardwalk; Jerry Goldstein, LAX; Bob Siner, MCA; Herb Alpert, A&M; Henry Draz, WEA; and Allen Davis, CBS Records International, executive dinner chairman.

House Communications Subcommittee Changes Its Name and Jurisdiction

By BILL HOLLAND

■ WASHINGTON — Responding to what it called the "electronic revolution," the House Subcommittee on Comunications has changed its name and enlarged its jurisdiction.

From now on, according to incoming chairman Tim Wirth (D-Colo.), the subcommittee will be known as the House Subcommitteee on Telecommunications, Consumer Protection and Finance. The jurisdiction of the com-

UJA-Federation To Honor Doug Morris

■ NEW YORK — Doug Morris, president of Atlantic Records, has been selected as the 1981 honoree of the UJA-Federation Music Industry Division.

The formal dinner honoring Morris will be held on October 31 at the Sheraton Center in New York City. Past honorees of the UJA-Federation have included Ahmet Ertegun, Dave Rothfield, Neil Bogart, and Walter Yetnikoff. Morris has been president of Atlantic Record Group since May 1980. He began his career in 1963 with the music publishing firm of Robert Mellin, Inc. and joined Laurie Records in 1965 as a producer, rising to vice president/general manager of the firm. In 1970 he started his own independent label, Big Tree Records.

The Hot New Line-Up From
The Number One Progressive Label.

Tom Browne. His first album was acclaimed as one of the most brilliant debuts of the year. His second album turned Tom Browne “trumpet player” into Tom Browne “hitmaker” — in one smooth step becoming the country’s #1 crossover jazz album, and boasting the #1 R&B single. His latest album is called Magic, featuring “Thighs High (Grip Your Hips And Move)”— another bound for #1 classic from this great young star. Speaking of young, some people would call Bernard Wright a kid. But man — can he play. 16 year old ‘Nard has played piano since he was 8, and has created his own wonderful and innovative world of music. Discovered by producers Dave Grusin and Larry Rosen while he was playing on Tom Browne’s Browne Sugar (to which he also contributed an original composition) he was soon signed and now delivers one of the year’s most impressive debuts. Dave Grusin’s musical expertise is legend; helping to build the careers of many a talented young artist – Tom, Bernard, Angela Bofill, Dave Valentin to mention only a few. Dave Grusin is a virtuoso pianist (he’s played on many of the hit albums he’s produced) and is also known as one of the most talented arrangers and producers in the business. Mountain Dance is already being hailed as a major jazz release. Not shown below because he doesn’t have an album of his own, but very much a part of these three great new albums, is Larry Rosen, the other half of the brilliant production team of Grusin and Rosen.

Arista/GRP. Working Together To Build Careers.
Seventy Labels High On Reggae Signings

By NELSON GEORGE

NEW YORK — "Chris Blackwell has done well with reggae in America. He promoted it and gave it exposure here," said Bob Marley, a Modern Records founder this summer. But, he added, "reggae will never be as important here until other companies aside from Island have artists. When one promotes many only so much can happen. When each major company has its own and must promote the music to make their money, then you'll have something." The theory of Marley's observation is being tested, as several major American labels are now involved in the promotion of recently-signed reggae acts. PolyGram has singer-keyboardist Kool & the Gang's Dennis Brown on A&M, MCA has signed vocalist Jimmy Cliff, and Atlantic through a distribution deal with Modern Records, is marketing a four-piece band from New York called Jah Malla.

These signings are seen as significant by many in the industry, suggesting a widespread willingness to present reggae to a heterogeneous, reluctant American public. The #1 hit success of Blondie's "The Tide Is High" and Stevie Wonder's #1 BOS "Master Blaster" is seen as helpful, though many feel the overall popularity of these acts was as important as the reggae-influenced rhythms of these particular songs.

Julia Clark, of A&M Records-east coast A&R staff, told Record World: "We've been interested in signing a reggae artist for over a year now... landing a long-established reggae artist like Dennis Brown is a real plus." Clark said that the Police "really helped break down a lot of resistance to reggae in America" through their reggae-influenced bass and drum interplay.

According to Clark, "Dennis' upcoming album 'Four Play' uses the simplicity of old R&B mixed with roots reggae to make the music more familiar. American audiences, particularly with radio as unresponsive to new material as it is today, may not have been given a little candy with the meal. "College minds are the most open to any new music today, and I think Dennis will tap into that audience. The response inside this company has been really good also, so I'm optimistic about the record."

Chris Evans, A&R general manager at Modern Records, takes a different view toward marketing Jah Malla. "The band has a very polished sound with a strong R&B influence. They were born in Jamaica, but they lived in New York ten years, so their music is not limited to roots reggae." With this in mind he sees a four-tiered promotion approach to the band's self-titled debut LP. "First we have to reach the American reggae cult, then move on to AOR radio. When we make some impact there we'll go for black radio and then look for pop play. If we do our homework I think this record can do it."

Evans has been involved with Jah Malla for several years, managing them for a time before he joined Modern Records. Modern's president Danny Goldberg was impressed with the band, and, at Evans' urging, signed them. Stevie Nicks of Fleetwood Mac and pop- rocker Joey Wilson are Modern's other signees.

Evans said he thinks that the devotion of many Jamaican musicians to the Rastafarian religion has limited American acceptance, partly because of the image painted by rock journalists. "These writers claim to love reggae," he says, "but they also seem to have this radical social point of view that wants to alienate the white and black middle class. They picked up on the more exploitable aspects of the religion to fulfill their image of the reggae rebel, but in doing so hurt the music. Also, if a reggae performer moves away from a heavy dub style they are told they're selling out, when they are just trying to bring reggae a wide audience." Evans agrees with Marley's comments on Island Records. "Blackwell has been able to get Marley some mass acceptance," he said, "but he didn't do a thing for gifted people like Bobby Hibbert, Max Romeo, Burning Spear, and several others. It was either Marley or nothing."

PolyGram A&R director Stu Fine told RW he felt one of the vital elements for American musical success is "romance, and one thing that stuck me about Kwanse's album was how he communicated that feeling. If you want to reach an audience across this country, you've got to touch people in Idaho and Harlem. Songs of romance do that."

As the man who brought Kwanse to the company, Fine is sure the keyboardist "can sell 380,000 to 400,000 albums" and his music is real commercial, exploring many areas of music with reggae underpinning. Currently the "follow-f album is being played in pockets around the country: Phoenix, Denver, Houston, some stations outside New York."

"I've found that people in both the AOR and R&B departments are excited by the album and in a way it has been a problem, since AOR is taking certain cuts and R&B other cuts." The first single, "Hellboundz," will be released shortly. "I've passed on many reggae acts before Kwanse because they were too political," said Fine. "I wanted an act with across-the-board appeal, and I think Kwanse, like a Marley, can have that. Marley's international success, you see, is based on his ability to write love songs like 'No Woman, No Cry' as well as more political-religious songs."

Don Taylor, former manager of Bob Marley and now Jimmy Cliff's manager, said "the difference in reggae today is that many more professional people are involved, people who know what is required to deal in the music business. "Reggae musicians in Jamaica look at music as a cash money business. They cut the music, you ask them how much they want for it and they want their cash right then and there. They know (Continued on page 71)
The Isley Brothers.
In a league of their own.
On T Neck Records and Tapes.
You can't beat a "Grand Slam."

The Isley Brothers.
In a league of their own.
On T-Neck Records and Tapes.
AFM President Objects to California Ruling

NEW YORK — Victor W. Fuentealba, international president of the American Federation of Musicians (AFM) of the U.S. and Canada, said last week that the recent ruling by the California Supreme Court against the AFM's arbitration procedures will make "settlement of disputes between musicians and music purchasers in California more costly and much less efficient."

Fuentealba said that the Supreme Court decision will prove to be a burden on the entire music industry in California. "Without the Federation's arbitration clause," he said, "the parties involved in a dispute will be forced to engage an outside arbitrator at considerable cost and inconvenience to them. The only other recourse is civil action which could subject all parties to attorneys' fees, court costs and mandatory attendance at the proceedings."

The AFM procedures that were deemed "unconscionable and enforceable" by the California Supreme Court (Record World, February 21) stipulated that any disputes or controversies between AFM members and buyers (promoters, club bookers) be heard by the AFM's International Executive Board.

The issue reached the California Supreme Court because of a 1973 dispute between promoter Bill Graham and Scissor-Tail Inc., a company representing Leon Russell. When a dispute between Graham and Scissor-Tail was heard by the AFM's Executive Board, and the Board ordered Graham to pay Scissor-Tail $533,000, Graham appealed the decision. The case will now be resubmitted to an independent arbitrator.

The California Court objected to the AFM's practice of designating the "union of one of the parties as the arbitrator of all disputes," but Fuentealba defended this practice. "The music industry is like no other," he said, "and we've found that this procedure proved advantageous for everyone interested in a fair settlement."

ITA Seminar Adds Piracy Talk

NEW YORK — The International Tape/Disc Association (ITA) has scheduled an informal discussion on video piracy to immediately precede the opening of its "Audio/Video Update — 1981" seminar. The seminar will be held from March 15 to 18 in Hollywood, Florida.

MCA Distributing Pacts With Two Christian Labels

By SAMUEL GRAHAM

LOS ANGELES — A long-term reciprocal distribution agreement involving MCA Distributing Corp. and two Christian music labels, MCA/Songbird Records and Sparrow Records, was announced last week in the MCA offices here. According to the agreement, MCA Distributing will work with selected Sparrow product through its system in order to reach secular markets, while Sparrow will in turn sell some MCA/Songbird releases in traditional Christian retail outlets.

Announcing the new agreement were MCA Records president Bob Siner; Al Bergamo, president of MCA Distributing; Sparrow president Billy Hearn; and Jim Foglesong, president of MCA's Nashville division (who oversees the daily operation of MCA/Songbird).

Bergamo called the MCA Distributing/Sparrow deal (whereby Sparrow records will reach one-stop, racks and retail as well as the traditional outlets) "the most important distribution arrangement we've made in the two years MCA Distributing has existed," in part due to what he called "the incredible need for some morality in this world."

"We've always had a hunger to see our product go beyond our limited (present) distribution," said Hearn, adding that the possibilities of the new deal are "unlimited."

Sparrow's roster, whose repertoire covers "praise and worship" and children's releases as well as contemporary Christian, includes such acts as Keith Green, Phil Keaggy, 2nd Chapter of Acts, Matthew Ward, John Michael Talbot, Barry McGuire and Candle. MCA will begin working the 23 albums in Sparrow's catalogue on March 1, and will concentrate on new releases "as they become available," according to Bergamo.

The MCA/Sparrow association, principals said, was not made with the potential for hits in mind. Said Hearn, "We're not looking for crossover pop records. Basically, our purpose is to reach more people with music that carries the Christian message but has some secular appeal as well. MCA's Foglesong added that "we're going to be extremely respectful. We're not going to try to blow out the market."

As for Sparrow's handling of MCA/Songbird, Foglesong noted that the latter label "hasn't achieved the credibility everyone hoped it would. A major change in distribution was needed."

MCA/Songbird's catalogue contains eight albums, by such performers as B.J. Thomas, Dan Peek, John Nash, W.S. Stevenson, Austin Roberts, Little Anthony and Fireworks.

Changes at DMA

NEW YORK — Nick Caris and Dave Leone, co-owners of the Detroit-based booking firm Diversified Management Agency (DMA), have announced a restructuring of territorial authorities and responsibilities. Promoted from regional agents are: Trip Brown, now senior account executive for the east coast and eastern midwest; Roger Gacon, now senior account executive for the west coast and western midwest; and Mark Hyman, now senior account executive for the south and southwest. Dale Ross has been appointed director of the regional division, which works on the development of new bands.

Atlantic Starr Session

A&M Records recently held a listening session for the new Atlantic Starr album, "Radiant." Pictured from left are: Herb Alpert, vice chairman of A&M; David Kershensbaum, vice president/A&R; James Carmichael, producer of the album; Harold Childs, senior vice president of sales and promotion; Jerry Moss, chairman of A&M; and Barry Korkin, associate director of A&R.

Come with me

Seventy-one gold and platinum records bear Nana's first North American-published album "Come with me" — produced by Lane Butler.


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MAY 29 - JUNE 1
NEW YORK, N.Y. Phone: 212-575-7700

JUNE 3 - 6
BOSTON, Mass. Phone: 617-546-8500

MAY 29 - JUNE 2
CHICAGO, Ill. Phone: 312-944-3300

JUNE 5 - 9
MINNEAPOLIS, Minn. Phone: 612-333-4700

JUNE 7 - 10
SAN DIEGO, Calif. Phone: 714-451-7171

JUNE 11 - 15
SAN FRANCISCO, Calif. Phone: 415-892-1787

JUNE 13 - 17
ATLANTA, Ga. Phone: 404-454-7700

JUNE 15 - 19
CHICAGO, Ill. Phone: 312-321-1200

JUNE 19 - 23
TOKYO, Japan Phone: 03-332-1111

JUNE 21 - 25
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JUNE 23 - 27
BRUSSELS, Belgium Phone: 2-64-4422

JUNE 25 - 30
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JUNE 27 - 30
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TORONTO, Ont. Phone: 519-435-2000

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JULY 3 - 7
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JULY 15 - 19
TAIPEI, Taiwan Phone: 02-222-2222
Pop

AMY HOLLAND--Capitol 4964
I'M WONDERING (prod. by McDonald-Henderson) [Jabber/Stone Agate, ASCAP/BMI (71)]
Holland continues to impress with her versatility on this update of Stevie Wonder's '67 hit. Co-producer Michael McDonald adds keyboards & backing vocals.

RY COODER--WB 49677
HOLLAND I'M WONDERING (prod. by McDonald -Co-producer Michael McDonald adds keyboards & backing vocals.

ALBERT HAMMOND--Col 11-60510
WHEN I'M GONE (prod. by Norman) [writers: Hammond-Payne] [April/Albert Hammond/Pass It On, ASCAP] (4:22)
Hammond's "It Never Rains in Southern California" went to #5 in '72. This initial release from his "Your World and My World" LP is a quick and effective reminder of how affecting his soft tenor is—especially in such an austere and melodic setting.

DEAN CONN--A&M 2310
SINCE I FELL FOR YOU (prod. by Giessow) [writer: Johnson] [Warner Bros., ASCAP] (3:20)
The L.A.-based singer/songwriter tackles this Lenny Welch classic with pleasing results. A spirited chorus backs his jazzy inflections.

U.S. APE--A&M 3
ACCEPTED (prod. by Goodkind) [writers: Goodkind-Laurel] [Laurel Tunes/Tom Goodkind, ASCAP] (3:53)
The New York-based quartet boasts Shauna Laurie's compelling vocal lead over a minimalist rhythm track that erupts via the bass boss. Laurie's keyboard pulse adds tension.

JULIE BUDD--A&M 2315
ROSES AND RAINBOWS (prod. by Ham-lisch) [writers: Hamlish-Saffer] [Wolf Disney/Wonderland/Red Bull/Choppell/Begonia Melodies] (3:12)
Budd makes her label debut with this well-crafted pop piece from the album "The Devil And Max Devlin." The deliberate, contemplative verses explode into rousing choruses with pop/A-C appeal.

THE KINGS--Elektra 47110
DON'T LET ME KNOW (prod. by Esrin) [writers: Diamond-Zero] [Diamond-Zero, ASCAP] (3:20)
The Kings strike a fine balance between driving, guitar-ringing rock and soothing, melodic pop. The vocal harmonies are especially pleasing, with plenty to offer AOR and pop radio.

THE MAGNETICS--Rollin'
ROCK 50 MEAN LITTLE WOOD (prod. by Weiser) [writer: Phillips] [Hi-Lo, BMI] (3:50)
The Seattle-based quintet is causing quite a stir in the northwest with its firebrand rockabilly-roots music. One of this update of a Roy Orbison record. Great for clubs, country and AOR.

GEORGE THOROGOOD & THE DESTROYERS--Rounder 4540
I'M WANTING (prod. by group) [writer: Dixon] [Willie Dixon/Art & Dixon Willie, BMI] (4:05)
With a rhythm section that sounds like it's liable to lose control any second, Thorogood wields his wild axe. Saxman Hank Carter matches George step-for-step with a vicious burn.

SMALL TALK--MCA 51067
I LIKE THE FIRE (prod. by Folsom) [writers: Brain Johnson] [Small Talk, ASCAP] (2:58)
Based in L.A., this quartet debuts here with a lilting pop-rocker from the new, self-titled LP. The recurring title hook is delivered by cuddly, multi-vocal riffs that sound like they're built on that should attract pop/A-C attention.

MANHATTANS--Col 11-60511
DO YOU REALLY MEAN GOODBYE (prod. by Graham) [writers: Gruen-Richmond] [Contender, BMI] (3:41)
All the painfulness of a broken romance comes aching through Gerald Austin's vocal on this sad love ballad from the "Greatest Hits" LP. The chorus hook is patented Manhattan.

RUFUS--MCA 51070
TONIGHT WE LOVE (prod. by group) [writer: Strachan] [I Wonder] [Overdue, ASCAP] (3:17)
From the "Party 'Til You're Broke" LP comes this punchy spin with Tony Maiden's centerstage vocal. The vigorous trades and bright horn shots capture the excitement.

RECORD WORLD FEBRUARY 28, 1981
PolyGram Reorganizes Press Department

NEW YORK — PolyGram Records has reorganized its press and artist relations department, hiring three new staff members and promoting four current staffers to new positions, it was announced by Len Epand, vice president in charge of the department.

Named to the department are Eileen Schneider, director of press and artist relations, west coast; Susan Goldman, director, A&R/special projects; and Roy Trakin, editorial services manager, press and artist relations.

Named to new positions are Lee Ellen Newman, formerly national publicist, PolyGram Records East, and Sherry Ring, formerly west coast press and artist relations manager.

Schneider has publicity experience with Mercury and Columbia Records. Goldman had been with the Entertainment Company. Trakin is a music journalist whose work has appeared in a number of publications.

RIAA's Yarnell 'Encouraged' By Results of Anti-Piracy Crackdown

By JEFFREY PEISCH

NEW YORK — Recording Industry Association of America (RIAA) special counsel on anti-piracy Jules Yarnell, commenting on the recently-published report summarizing federal and local anti-piracy activity for 1980, told Record World that he was "encouraged" by the results but that the battle was hardly over. According to the RIAA report, the FBI and local law enforcement agencies, working with the RIAA's anti-piracy intelligence unit, confiscated more than $55 million worth of illegal record counterfeiting and tape duplicating equipment, counterfeit and pirate LPs, eight-tracks and cassettes, bootleg records, and related materials.

Punishment To Suit the Crime

"We've accomplished a great deal," said Yarnell. "Maybe we haven't cut down on the amount of illegal activity, but we might have stopped its growth."

Yarnell said that one of the reasons counterfeit and bootleg activity has persisted against law enforcement efforts is that the lucrative rewards of counterfeiting outweigh the severity of punishment in many criminals' minds.

"The profits are so great," he said, "that the chances of going to jail for a long period of time in relation to what people can make, make the chances worthwhile to many people."

"It's outrageous," continued Yarnell, "that some judges give suspended sentences or probation to counterfeiters and bootleggers, or that the judges impose a fine that is one-fiftieth of what the people make on the bogus records. Many people have been caught two or three times before they've received a real fine."

As the RIAA report points out, several key decisions and verdicts which affirmed certain approaches to combatting piracy were upheld in the courts in 1980. In January, Judge Thomas Platt, in a U.S. District Court in Brooklyn, upheld the use of three felony counts of Interstate Transportation of Stolen Property (ITSP) and a felony charge of violation of the Racketeer Influenced and Corrupt Organization (RICO) statute in the indictment of Sam Goody, Inc. and two of its executives. In holding the ITSP statute applicable to sound recordings, Platt determined that counterfeit records fit the definition of "stolen, converted or taken by fraud" as applied to a U.S. statute.

In another key ruling, the District Court of Appeals for the First District of Florida affirmed a conviction of tape pirate Robert Larry Crow for dealing in "stolen property," which the court said could include recording artists' right to royalties from record companies.

RIAA's Yarnell 'Encouraged'

By DAVID McGEE

NEW YORK, N.Y.

A CONVERSATION WITH ROGER McGUINN: New York, N.Y.

Acquired last summer, the song is staunchly pro-American, not to move it or leave it" but, as the lyrics say, "there's no place like home." It has also struck a responsive chord with audiences on the latest leg of the McGuii-Willman Band's tour. In the interview that follows, McGuii recalls the song's origins and describes how it relates to his own feelings about the United States.

Q: Did you alter the words of the poem at all before setting them to music?

McGuinn: I messed around with 'em a little bit. Changed words like 'tis to it's, you know, stuff like that. And I cut out a verse about a black forest, because it didn't seem appropriate. I'm using three of the poem's four verses. Mostly it's intact. I changed "My heart is turning home again, that's where I long to be" to "that's where I want to be." Mainly I just updated the language.

Q: How long did it take you to set it to music and get it in its current form?

McGuinn: It happened real fast, almost instantaneously. I started playing guitar—I was just goofing and I started playing the song. My wife and I had been reading a book of poems, and we came across one. At first I thought it was funny, we were saying, "Ha, look at this one." Then about five or ten minutes later I started playing guitar and just for kicks I began singing the one verse of the poem that I could recall. I was making up a tune as I went along, and that was the tune I eventually put to it. The more I played it the more serious it got, to the point where it really sounded good when I sang it. I had it in its current form without the bridge for a couple of months. Finally I decided to put a bridge to it, which gives it a little relief, makes it a little less monotonous.

Q: You played it for some folks at Capitol last summer, didn't you? We'll put it on the latest album?

McGuinn: I played it for Bobby Colomby and it was without the bridge at that point. He thought it had some potential. He mentioned the Charlie Daniels thing that was happening, that he thought the country might be in the mood for this song.

Q: Was there any discussion about putting it on the latest album?

McGuinn: Well, I was willing to, but it didn't materialize. Capitol wasn't crazy about the album, and I wasn't either. I was willing to go back into the studio, but it never got to that. Political things going on.

Q: So you're cutting it now as a single.

McGuinn: That's my intention, yeah. We don't have it all set up yet. But there's a strong intention to cut it. If it doesn't come out as a single it will be on the next album.

Q: The reaction at the Bottom Line was really quite amazing. People were shouting, screaming, clapping every time you mentioned the word America. And apparently that's been the reaction from the first time you played it.

McGuinn: That's right. The first time we played it in Albany, and we got an overwhelming response by the middle verse where it says, "There's no place like home." It's such a corny line, but it's great the way it was received. And of course it's the truth. Having travelled rather extensively in relation to what people can make, make the chances worthwhile to many people.

Q: What caused the change?

McGuinn: I think it's just a matter of hangin' around and ... I (Continued on page 70)
DANCE CRAZE
ORIGINAL MOTION PICTURE SOUNDTRACK — Chrysalis CHR 1299 (7.98)
The recent British revival of ska, the upbeat Jamaican pop rhythm that preceded reggae, is chronicled here in a live context. This is the only single place you’ll hear excellent songs like the English Beat’s “Mirror in the Bathroom,” the Specials’ “Concrete Jungle,” the Jam’s “The Beat’s On the Run,” the English Beat’s “Mirror in the Bathroom,” or the Selecter’s “Luvin’.”

HEAVY MENTAL
THE FOOLS—EMI America SW 17046 (7.98)
The second album from this east coast quintet has attracted early AOR attention with a balanced rock package that’s heavy on rhythm without sacrificing melody. Mike Girard’s agile voice is the key: he hits the high notes on a cover of Orbison’s “Running Scared,” and shapes clever lyrics like “What I Tell Myself.”

GREAT AMERICAN MUSIC
GOOD RATS—Great American GAR 8003 (JEM) (7.98)
Still churning the northeast club circuit and playing to a devoted cult after all these years, the Rats seem to feel compelled to communicate the fact that unpretentious rock ’n’ roll is “great American music.” Cuts like “On My Way To School,” “Holwwood Endings” and “Yes Or No” are airplay-ready.

TURN THE HANDS OF TIME
PEABO BRYSON—Capitol ST-12138 (7.98)
As the title indicates, this isn’t a new Peabo album—it’s a compilation of unreleased tracks that are of historical interest and also stand up well on their own today, due to remixing and a little reworking. Best selections include “I’ve Been Down,” “Man On A String” and a cover of “Piece of My Heart.”

TURN ON THE NIGHT
LONNIE BROOKS BAND—Alligator 4721 (7.98)
One of today’s finest urban bluesmen puts his best foot forward on this well-produced LP, which features a horn section that really sings the blues. Brooks sails through peppily shuffled likes “T.V. Mama,” and stretches his guitar strings with style on his own “Mother Nature.”

SECOND CHANCE
JAMES WHITE AND THE CONTORTIONS—PVC 7918 (JEM) (7.98)
White was one of the first to introduce brittle funk music to the New York scene, and this LP brings together the best of his work on hard-to-find previous releases, plus the original British mix of “Contort Yourself.”

GREEN BULLFROG
Various Artists—ECY Street ECY 16 (7.98)
Richie Blackmore, fellow Deep Purple cohorts Ian Paice and Roger Glover, and guitarist Albert Lee are among the musicians on this collection of boogie jams recently dredged from obscurity.

FEELIN’ ALRIGHT
NEW RIDERS OF THE PURPLE SAGE—A&M SP 4818 (7.98)
On a new label, the NRPS offer a blend of country, rock and pop, with a few West Indian rhythms thrown in for good measure. “The Way She Dances” is a charming lyric, and “Pakalolo Man” is the obligatory controlled-substance song.

M’BOOM
MAX ROACH—Columbia JC 37066 (7.98)
Originally released in a more expensive audiophile version, this LP is an unusual, all-percussion jamboree played by some of the best jazzmen. Roach. A sparkling array of instrumental textures.

PASSION AND THE PAIN
TODD HOBIN BAND—Aries AA 9150 (7.98)
Having honed their skills in clubs throughout the northeast and midwest, this band seems to know what the LP’s title is all about. The title cut has a great hook, and the guitar and keyboards hold interest.

RADIANT
ATLANTIC STARR—A&M SP-4833 (7.98)
Already making headway with the single “When Love Calls,” this talented group of nine has more than enough ammunition for black-oriented formats, including the danceable “Mystery Girl” and melodious ballad, “I Dreaming.”

A DIFFERENT KIND OF BLUES
IZTHAK PERLMAN-ANDRE PREVIN—Angel DS 37780 (Capitol) (12.98)
The virtuoso violinist teams up with veteran jazzmen Jim Hall, Shelly Manne and Red Mitchell for an album of Previn originals that isn’t really jazz, and isn’t (of course) classical. “Chocolate Apricot” displays Perlman’s melodic gift.

EXPERIMENTS IN DESTINY
Various Artists—Bomp 4016 (2) (9.98)
If you’re interested in the new music on singles but don’t have the patience to collect them, this double LP is for you. Includes the Nuns, the “B” Girls, the Hyprstrz and non-major-label cuts from the Dead Boys and the Romantics.

MOUNTAIN DANCE
DAVE GRUSIN—Arista/GRP 5010 (7.98)
Don’t let the western duds fool you—Grusin is still playing tasty keyboards in a pop-jazz environment created by the finest studio musicians. The title cut has a Latin tint, while “Thanksgiving” is a sensitive acoustic solo.

HEARTS ON THE LINE
BURRITO BROTHERS—Curb JC 37004 (CRS) (7.98)
John Beland, Skip Batlin, Gil Guillibeau and the legendary “Sneaky” Pete on steel guitar re-emerge on a new label with the trademark harmonies that will always be part of the country rock rule book.

SOUNDS INCREDIBLE
EDDIE HARRIS—Angeloco AN 3002 (Audiofidelity) (8.98)
Harris’ wide-ranging saxophone vocabulary shines in a variety of contexts, from a freewheeling version of “Matchmaker” (from “Fiddler On The Roof”) to the Latin beat of “Commotion.” He extends his instrument’s capabilities with unique electronic attachments.
New Steely Dan-MCA Dispute Centers on B-Side of New Single

LOS ANGELES — Another chapter was added to the long history of disagreements between MCA Records and Steely Dan last week when the group charged the label with certain improprieties concerning the B-side of “Time Out of Mind,” the second single from the “Gaucho” LP.

Steely Dan’s manager, Irving Azoff of Frontline Management, said that it was the choice of the group and their producer, Gary Katz, that “Time Out of Mind” be backed with “Third World Man,” also a track from “Gaucho.” However, according to Azoff, MCA “maliciously removed ‘Third World Man’ from the B-side of the new single, under the pretense of there being only seven cuts on the album, so album sales would be hurt by having the two tracks on one single. I can only contend,” Azoff added, “that they’re planning to release seven singles from the album.”

The B-side that accompanies “Time Out of Mind” is a live version of “Bodhisattva,” a tune that appeared in studio form on Steely Dan’s second album for the ABC label, “Countdown to Ecstasy.” The live track—the only concert reading ever released by Steely Dan, a group that stopped touring some years ago—also appeared on the B-side of “Hey Nineteen,” the first “Gaucho” single, but has never appeared on a Steely Dan album.

The band performing “Bodhisattva” included backup vocalist Michael McDonald, who has since gone on to fame with the Doobie Brothers.

According to Gene Froelich, head of the MCA Records Group, “Third World Man” was “never the B-side—it was simply up for consideration. At one time, they wanted it for the B-side, but at another time, they didn’t care what it (the B-side) was.” MCA’s decision to reuse “Bodhisattva,” Froelich added, was made because “several major stations” were already playing “Time Out of Mind,” and “since we had a B-side already mastered, we decided to use that” to meet demand for the new single. “There was no malice involved in removing anything. There was nothing to remove.”

As for Azoff’s contention that MCA plans to release every “Gaucho” track as a single, Froelich said, “I wish we could put out seven singles, frankly, but I honestly don’t think that will be the case. We’ve never contemplated that.” MCA’s vice president of A&R, Denny Rosenblum, added that the only additional “Gaucho” singles that have been discussed are the title track and “Babylon Sisters.”

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“Screaming Objections” was released at a $9.98 list, a move that Azoff said was made only “over Steely Dan’s and my screaming objections. We then found that Steely Dan had their first top ten single (“Hey Nineteen”) since their first album (which yielded the hits “Do It Again” and “Reelin’ in the Years”), but the album barely made the top ten.” As of now, he added, “we’re exploring legal means of recovering lost royalties due to BOTH the label’s dispute with the Tower chain (Tower stores are not currently carrying MCA product) and the $9.98 price.

MCA recording artist Don Williams recently performed for a capacity crowd at the Roxy in Los Angeles. Williams has had success with both his current album, “I Believe in You,” and the title track, on pop and country charts. Pictured from left are: Bob Siner, president of MCA Records; Jim Halsey; Jim Feglesong, president of MCA Records, Nashville division; and Williams.

They Believe in Don

By SAMUEL GRAHAM

PEACEFUL, EASY FEELING: Well, not exactly peaceful, maybe, but the recent punk show at the Stardust Ballroom here was happily devoid of mayhem. MCA’s December onslaught of punksters was turned away without serious incidents.

We spotted a couple of broken noses and one or two notable skirmishes in the audience, but the skinhead fans who attend these events seem to enjoy that sort of thing. And for welcome change, the 35-odd security people employed by Climax Production behaved with admirable restraint, considering the circumstances they had to contend with. Although we’re loath to endorse the music that was presented that night—most of it struck us as downright awful—we’ve got to admit that there’s obviously an audience for the hardcore stuff, as Williams’ old hat and denim clothes. Ole Don’s a genial but la-

CALM DOWN: Meanwhile, on a radically different note, Don Wil-

Another couple of guys who kill you softly, John Prime and Steve Goodson, have been touring together lately and doing great busi-

Those disco dancing rodents and porkers may have their prob-

MORE THAN A FIVE-CENT CIGAR: What the world needs right now, we figure, is a new novelty song, and the obvious man to turn (Continued on page 75)
Cover Story:
Blondie Defies Categorization

■ With the release of their fifth album, "Autoamerican," Chris- tian recording artists Blondie dis- played a resistance to being categorized as a record which is a total departure from their previous forms. But Blondie has never been synonymous with conventionality.

Coming off the phenomenal success of "Call Me," Blondie Michael Bloomfield Dies in San Francisco
■ LOS ANGELES — Michael Bloomfield, 37, a leading force in the electric blues revival of the '60s and one of the most renowned guitarists of his genera- tion, was found dead last Sunday (15) in San Francisco. A preliminary autopsy report released by the coroner indicated the possibility of an accidental drug overdose, although a final report will not be completed for another one to three weeks.

The body of the blues guitarist was released Monday (16) by the Redwood Records, the group's Canadian label; (kneeling) Rovers Wilcil McDowell and George

Headfirst Label Bows;
Fusion Is Its Specialty

■ LOS ANGELES — The formation of Headfirst Records, a new label specializing in jazz-fusion, was announced here last week. Head- first's distribution will be handled by MCA Distributing Corporation, with the first product, trumpeter Allen Vizzutti's "Everywhere's Going To Be Alright," due the first week of March.

Heading the new label are president Dave Pell and chairman of the board Bill Traut, both veteran music industry executives. Pell's background includes stints as A&R chief of United Artists Records, president of Uni Records and west coast creative head of Motown Records, where he signed the Commodores; he has also produced records (for such artists as Carmen McRae and Shirley Bassey) and operated a music publishing company, and is a saxophonist who has played with Benny Goodman, Les Brown, Harry James and others. Pell's most recent recording, on the GNP/Crescendo label, matches his group Prez Conference with singer Joe Williams.

Traut has been president of the Wooden Nickel and Dunwich labels. He has also worked as a Pacific Arts Ups David Bean
■ CARMEL, CALIF. — David Bean has been named president of Pacific Arts Video Records. He had been vice president/director of marketing for Pacific Arts Records. Bean's responsibilities will include worldwide market- ing, distribution and manu- facturing operations, as well as personnel and budget manage- ment.

Bean joined Pacific Arts in 1978 as director of national promotion and was named vice-president/director of marketing last April.

Canadian Gold for Rovers

Cleveland International/Epic recording artists the Rovers were recently presented with a Canadian gold record for their recent release "The Rovers," during a stop in Detroit. From left, standing: Chuck Comrouw, president, CKLW (Detroit/Windsor); Joe Miller; Will Millard, and Jimmy Ferguson, all of the Rovers; Tom Williams, VP, Atlantic Records, the group's Canadian label; (kneeling) Rovers Wilcil McDowell and George Millar.
Industry Aid Sought For Handgun Law
By SAMUEL GRAHAM

LOS ANGELES—Entertainment industry involvement, possibly including private donations and benefit concerts, will be sought as efforts begin to pass a handgun control law in California. Former Governor Edmund G. Brown, and Frontline Management principal Irving Azoff are spearheading the campaign to pass such legislation, hoping to place an anti-handgun initiative before the state's voters in the June 1982 elections.

RCA Video
(Continued from page 3) Atractive package for the consumer and that RCA will be able to benefit from the publicity which the film is generating at the box office. But, it seems that the company does not want to release videodiscs which are "too current," commenting, "We would like to give a film a couple of months in the box office to establish itself before including it in our disc catalogue."

Herbert S. Schlosser, executive vice president of RCA Selecta-Vision Videodisc, and Robert Summer, president of RCA Records, also announced that RCA Selecta-Vision Videodiscs and RCA Records will jointly develop and produce original music videodiscs. "At the beginning of the videodisc business, we will rely heavily on existing program material, such as movies; but as the medium develops there will be programs created especially for it, and music discs will be an ever-increasing proportion of what is released on video discs," said Schlosser.

Summer added, "This new commitment will enable RCA Records to provide an increased opportunity for recording artists to develop creatively in the new world of video art."

The unveiling of the RCA Selecta-Vision display at 5000 dealers this week represents a major thrust in the company's national marketing campaign. "We are calling this 'RCA Week,'" Shombre said, "first because of the presentation of our videodiscs, and second because of the introduction of our display. The national debut of our hardware is going to represent the largest closed circuit business meeting ever to utilize satellite television.

Brown, Azoff, district attorney John Van de Kamp and others addressed a gathering of industry figures and press representatives last Tuesday (17) in order to discuss the possible nature of such a law, as well as to enlist entertainment industry support for the anti-handgun campaign. The death of John Lennon, the victim of a handgun murder last December 8 in New York, has again focused attention on the handgun issue both within and outside of the recording industry, Azoff added, adding that "now is a great time for industry people to do something specific, as opposed to something general."

'Ve Do The Politically Possible'
The exact nature of the anti-handgun law has yet to be determined. "We should do what we can do politically possible," Brown said. Among the alternatives, according to Van de Kamp, are a law similar to one enforced in Washington, D.C., that calls for the registration of all handguns currently in private possession and a subsequent ban of the sale of same; a law providing for a "mandatory minimum penalty" for those caught possessing a handgun (such a law is in effect in the state of Massachusetts); or a law that would "clearly single out and penalize those who are criminals carrying handguns," including both convicted felons and misdeemants previously convicted on a handgun possession charge. According to Van de Kamp, "somewhere around the Washington model" is the California law which would be most like to take.

Van de Kamp also recited certain statistics which he said indicated a particular need for an anti-handgun law in California and the Los Angeles area. Sixty percent of all California homicides—including 1750 in Los Angeles alone last year—involve firearms, he said, with perhaps three quarters of those involving handguns specifically. "Getting weapons out of the home," where many homicides are committed, "would be one way of reducing the murder rate," he added; but since the home remains "sacrosanct," no law allowing police officers to enter private premises to search for handguns is feasible, so a more "politically realistic" measure like the Washington law should be sought.

Two firms with experience in campaign management, Mixner/Scott, Inc. and Zimmerman, Galanti and Fiman, were also represented. Said Mixner/Scott's David Mixner, "Winning is the only reason to undertake such a campaign. We not only have to win," he added, "we can win.

KSAN Donates Record Library

Bay Area Music Archives president and BAM Magazine publisher Dennis Erokan (left) accepts, on behalf of the Archives, more than 17,000 records and 2,500 tapes from KSAN's station manager Vummer W. Benson. KSAN, a pioneer in progressive rock radio, recently switched to a country format. The fourth annual Bay Area Music Awards, a benefit for the Archives, will be held April 15 at the Warfield Theatre in San Francisco.

Roshkind Sues Motown
LOS ANGELES—Michael Roshkind, former vice chairman and chief operating officer of Motown Industries, has filed a cross complaint against the company and its founder, Berry Gordy Jr., for "breach of contract, wrongful discharge from employment, conspiracy to interfere with contractual relations and for monies due Roshkind. Roshkind is seeking $716,799 in damages and monies allegedly due him plus $10 million in punitive damages.

The cross complaint was filed on Feb. 11 in the State Superior Court here and comes in the wake of Motown's suit versus Roshkind and his wife, Dorothy (RW, Jan. 24) in which the firm alleged that the former executive had caused "lost business opportunities and lost recording artists" and had failed to carry out his responsibilities during a two-year period that began when he assumed the chief operating officer post in late 1978. The Motown suit charged that Roshkind had caused the firm to lose $7 million.

The inclusion of Gordy in the cross complaint is based on Roshkind's allegation that Motown is insolvent and is insolvent and would be unable to respond in the amount due and owing Roshkind.

Roshkind's association with Motown began in 1966 when, as a partner in the public relations firm Irving L. Strauss Associates, he was retained as an account executive by the then Detroit-based record company. He joined Motown as a vice president in 1967 and held a succession of high level posts until his resignation last year.

SRS Names Goodstein
LOS ANGELES—Joan Goodstein has joined Songwriters Resources and Services as director of volunteers. Goodstein, a songwriter, had been administrative assistant, California Council on Children and Youth.

Al McKay Leaves EW&F
NEW YORK — Al McKay, long-time rhythm guitarist with Earth, Wind & Fire, has left the band to form his own group and do independent production.

"I just felt it was time to break out," McKay told Record World. "I'd been with the group almost ten years and I felt it was time I tried something different. I'd been heard sound different from Earth, Wind & Fire in my head and it was so strong I had to pursue it." The lineup of his new band, which will be called Prophecy, has not been set.

McKay produced the just-released Mighty Clouds of Joy album, "Cloudburst," for Mythrill Records, which he said "some-what indicates the musical direction I want to go in. That spiritual, not necessarily gospel, feeling that Earth, Wind & Fire had is still in my music. We were all believers in truth and that will always come through in our music no matter what we do," McKay wrote. "September" and "Saturday Night" for Earth, Wind & Fire and "Best of My Love" for the Emotions. Prior to joining the group he played in the Watts 103rd Street Band, a pioneering funk group, and worked with Sammy Davis, Jr.

E/P/A Ups Bennett
NEW YORK — Dan Beck, director, merchandising, east coast, Epic/Portrait/CBS Associated Labels, has announced the appointment of Bill Bennett as associate director, product management, east coast.

SRS Names Goodstein
LOS ANGELES—Joan Goodstein has joined Songwriters Resources and Services as director of volunteers. Goodstein, a songwriter, had been administrative assistant, California Council on Children and Youth.
Neil Bogart
(Continued from page 3)

ing interview with Record World, Bogart outlined the structure of his partnership with CBS, his plans for the company's growth and his post-Casablanca philosophy on the record industry.

Behind his desk at Boardwalk's Beverly Hills headquarters, Bogart exuded an air of excitement as he zealously previewed several upcoming Boardwalk releases. "I've been very fortunate," he said, "because I've been in the country's mood changed. I got very involved with bubblegum music. In the '70s, I was right at the forefront of disco. If history repeats itself — '44 was the big bands, '54 was Presley, '64 was the English invasion — I'm developing a new special artist right now or else that artist is about to walk into my office. When it happens, I want to be there."

Bogart theorized that his P&D arrangement with CBS Records will allow both the flexibility and the muscle to build that special artist's career quickly when it all makes it through his door. "It's really the best of two worlds," he said. "An artist who signs with Boardwalk gets the best distribution system in the world and the best promotion and marketing company in the business. Because that's what we are: a separate promotion and marketing company that does its own A&R. P&D is a strange term, but what it means — and many people don't understand this — is that CBS has allowed us to distribute our records through their branch system. We handle everything else that an independent record company handles and pay CBS for the privilege of their distribution. They call it a P&D deal, but I call it independent branch distribution.

We at CBS have always excelled in being their distribution system. Paul Smith, who heads that system, is an absolute genius and he's built the greatest machine of its kind in the world and employs the world's greatest mechanics. I think they do as much for us as any distributor I've ever had because they have the self-confidence of being big and important and they're not afraid of taking chances. Our relationship is really what I had set out to find when I decided to go back into the business."

Bogart predicted that similar distribution arrangements will be the prevalent direction of independent labels in the future. "I think you'll see many more of these arrangements. The future of the business lies in having fewer distributors and more money. By combining their assets out there in the marketplace, they'll all be profitable and we in the record business will have the strongest possible distribution system to rely on."

Well-staffed
Boardwalk's record division is currently staffed by some 26 employees, including a sizeable field promotion force. "We're well-staffed," Bogart asserted, "and I think we have some very, very creative people. In the marketing and promotion areas, we have Scott Kranzberger in promotion out here, Ellen Wolfe handling creative services, Roberta Skopp in publicity, Gary LeMel in A&R, and Dick Sherman handling sales. In New York, Irv Biegel serves as my right arm and Ruben Rodriguez handles promotion. The difference between Boardwalk and Casablanca is that there, I was working with 40 more people on staff; I think we could do as much business here as we did back then without adding any more people."

At the mention of Casablanca, though, Bogart was quick to emphasize that Boardwalk, unlike his former firm, is involved in a multi-media campaign that often ties in with a motion picture's promotion and built mass acceptance for his artists. He expects mass marketing to play a similarly important role at Boardwalk. "There's an album by Carole Bayer Sager called 'Sometimes Late At Night' coming out soon, and I promise you that there'll be a campaign that's as important and as dramatic as anything I've ever been involved with in the past. It will have a pre-sell built into it, TV advertising campaign and many other things that have, in the past, been reserved only for the promotion of movies. It will demonstrate a form of media campaign that I don't think we've seen yet in the record business," he promised.

Commitment to Music
Although the Boardwalk Company will eventually be involved in many areas other than records, Bogart was hesitant to discuss the firm's plans in motion pictures, television and legitimate theatre. "A lot of us are involved in other things and we'll be doing it all, to quote an old song, 'as time goes by.' But for right now, my total energy is directed towards the music side. Music is my first love and I think the record business is where the excitement is today. "Our job in the record business is to recognize what the public's tastes are before the public recognizes them, and over the past few years, I think I've been able to move with the public and change with the public," Bogart continued. "The difference between where I stand now and where I was a few years ago is that in those days, I was like a two-dollar bettor in Las Vegas. A two-dollar bettor is a desperate bettor; he may pick a winner — like I picked Kiss, I picked Donna Summer and I picked the Village People — but if he doesn't grow up, he's always going to be a two-dollar bettor. Fortunately, I think I've matured, and now that I'm a hundred-dollar bettor, I don't bet, out of desperation; I bet more intelligently than I did in the past."

Bradford Campbell
Named RCA Finance VP

NEW YORK — Bradford R. Campbell has been appointed vice president, finance, RCA Records, it was announced by label president Robert Summer.

Bradford Campbell

Campbell had been vice president, financial planning and administration for Paramount Pictures Corp.

'Hot Shot' Siegel in Portland

Inner City recording artist Dan Siegel autographs a copy of his latest album, "The Hot Shot," for a fan (center) at a special sales/display set up by Everybody's Records, following his recent performance at El moc's in Portland, Oregon. Flanking Siegel (second from left) and the fan are, from left: Deb Flanagan, promotion director at Everybody's; Bill Monkler, KINK program director; and Stan Garrett, vice president, promotion, TDA Management, Siegel's management firm.
Success Has Been Child's Play for the Sesame Street Record Label

By JOSEPH IANELLO

NEW YORK—Even though the Grammy Awards won't be presented until February 25, one record company, Sesame Street, already knows it's a winner. That's because Sesame Street Records has captured all five nominations in the category of best recording for children—an unparalleled achievement in the 23-year history of the awards.

Owned by the non-profit Children's Television Workshop, Sesame Street Records is a younger cousin of the famous television show for children. And like its youthful audience Sesame Street's demographics are in the three-to-five-year-old range—the New York-based record company has been in business for less than five years. In that short time, Sesame Street has earned a reputation for producing high-quality product for children, while developing its own finely-honed pressing, manufacturing, distributing and licensing operations.

What makes these accomplishments all the more impressive is that Sesame Street—unlike its competitors—is substantially limited by corporate policy regarding expenditures for and restrictions on advertising and promotion.

"Our corporate policy restricting broadcast advertising in a way limits our growth, but it's something we've learned to live with," Sesame Street Records general manager Gerry Esposito told Record World. "I think we've learned to live with it very well." While you will not see or hear Sesame Street Records hyped on radio or television, the primary support for the records, according to Esposito, comes from the popular television show. "The show itself reinforces our marketplace," he added. "Our primary thrust, really the development of our entire line, has been the identification with respect to the Muppets."

Sesame Street sells through rack jobbers, one-stops and other distributors. Because of the competitiveness for retail space in these outlets, Sesame Street offers high profit percentage on its product. "The problem is that there is only a limited market for it (our product) and sometimes we get lost in the shuffle—people just rack us with the same approach they do a Barbra Streisand and certainly we're not in the same league," Esposito reflected in evaluating the children's market. "We've found that these avenues (rack jobbers, one-stops) do provide good sales, however, in certain segments of the market. They're not as attentive to the children's market as we may be so therefore we desire to expand and expand our market to include toy stores."

Esposito readily admits that Sesame Street has had its greatest success selling records in toy stores—"they market the records very well and have a captured market"—which isn't surprising, with an artist roster that includes child superstars like the Muppets, Big Bird, Oscar the Grouch, Grover, the Cookie Monster and the rest of the gang. Backing these talented entertainers are noted genre producers like Joe Ropofo, Jere moss, Jon Stone, and Arthur Shimming, former head of Sesame Street Records. Many of the television show's writers are enlisted to write continuity material for the songs, thereby providing a common thread between the two media. Add some of the industry's finest session musicians and you get one of any six (on the average) quality-conscious albums Sesame Street releases each year.


"In Harmony" is perhaps Sesame Street's most ambitious venture to date, and the only outside project it has ever done. Conceived by Lucy Simon, the album is a children's album/grown-up concept that features some of pop-rock's biggest names—Linda Ronstadt, Carly and Lucy Simon, James Taylor, George Benson, Bette Midler, the Doobie Brothers, and others—performing songs that appeal to a wide range of age groups. "I think what happens with kids is that they listen to children's records until they are about five or six and then they go to rock records," Lucy Simon observed in a recent RW interview. "So I thought it would be perfect to tie the two together, extending the children's audience to that older audience that wouldn't be caught dead with a Sesame Street record."

After contacting family members (the Taylor-Simon clan is well-represented) and friends, Simon finally pulled the project together with enough material and enthusiasm for two records (plans are already in the works for "In Harmony II!). Although the album is licensed by Sesame Street Records to Warner Bros. Records for distribution—an arrangement made according to Esposito, to utilize Warner's strength in the pop marketplace—it has the same concept or theme identification that characterizes every Sesame Street record.

"I had a theme, which is the title of the album, and the album is really intended to foster those ideals," said Simon. "It's important for kids to learn about caring about yourself, looking around you and being a responsible person in the community." The concept and its execution seem to be striking a responsive chord, indicated by the Grammy nomination, positive print reviews and sales figures which total over 100,000 units.

Warner Bros. Records has been especially adept at handling the children's/adult crossover appeal by using advertising and merchandising techniques that product manager Benita Brazier says "tie in the fact that this could be enjoyed by adults as well as children, even though it is a Sesame Street record." The Doobie Brothers' "What a Fool Believes" and "Tender Mercies" was released as a special holiday single, featuring immediate radio reaction and RW Top 100 Singles Chart success. Airplay on the single, along with major market print and radio ads stimulated sales, but the real surge was noticed after Simon appeared on the Today Show in January. More promotional appearances on the talk-show circuit and other single releases are currently in the planning stages, according to Brazier. "The record has a longevity, so we can continue to sell it for a long time," she added.

In the meantime, Sesame Street is working on several other projects, the most ambitious of which is tentatively titled "Sesame Street Country." As the title suggests, it will include performances by country artists, including Crystal Gale, Loretta Lynn, Tanya Tucker and Glen Campbell, with a theme relating to country music produced by Dennis Scott in conjunction with Paul Barnes, the album will include all-new material written by Scott and Norman Stiles, head writer for the Sesame Street show. There will be no more talking on this than on the 'In Harmony' album and more continuity material," said Esposito. The Nashville album, tentatively set for spring release, will be recorded and distributed by Sesame Street. According to Esposito, it will also be marketed with the elusive and rather untested children's/adult crossover market in mind.

RCA Signs Karen Lawrence

RCA Signs Karen Lawrence

WASHINGTON—Karen Lawrence, former lead singer of the rock group 1994 and co-writer of the theme for the movie "The Eyes of Laura Mars," has signed with RCA Records through Jack Douglas' Waterfront Productions, Ltd., it was announced by Ed DeJoy, RCA's division vice president, pop A&R. Douglas is producing Karen's debut album, "Reverie," currently scheduled to be released in April. Pictured at the signing are, from left (seated): Jack Craigie, division vice president, RCA Records—U.S.A. and Canada; Douglas; Lawrence; Fred Hadster, her songwriting partner; (standing): DeJoy; David Carpin, producer; pop A&R, RCA Records; Vic Mendelson, manager of talent negotiations, RCA Records; and Bill McGathy, director, national album promotion, RCA Records.

SHOWCO & SHOWLITES Name Randy Reeder

SHOWCO & SHOWLITES Name Randy Reeder

NEW YORK—Randy Reeder has been appointed director of sales for Showco, Inc., and Showlites, Inc., announced by Showco president Rudy Kutsche and Showlites president Eric Pearce. In his new position, Reeder will be responsible for both domestic and international sales and client relations for the company's associated sound reinforcement and lighting companies. He can be reached at Showco, 9011 Governors Row, Dallas, Texas 75247; Phone: (214) 630-1188.
almost, with addictive hooks and a melodious arrangement. Listen
vein: this one’s a deep, steady groove, Philly-beat in slow-motion,
since her 1979 “Work That Body” hit, though in a totally different
Taana Gardner’s “Heartbeat” (West End) is certainly her best single
to a good time.

motif. But as the album title says, Denise LaSalle’s good for her word
fluenced and not nearly as ingenious, with an obvious high
sparking a tough, tough rhythm track. Sounds like a natural single ...
Amendment)” (5:30), so fast and cogent a series of rhymes that
self”), synthesizer funk (“Try My Love”) and rap, which she’d been
every new wrinkle in black music: disco (“Freedom To Express Your-
ends in a preachy vocal passage of trades between him and a chorus.

"I’m Trippin’ on You" (4:56)
“Career Girl” radicalized, with a truly militant shout of "E! R! A!
... "Got Myself a Handyman"), but she also slips
everything’s changed with time; he sounds well, and
Mover" persona seems changed with time; he sounds well, and
sparse, biting boogies that seem to tell Pickett’s own story. He treats
Memphis and Muscle Shoals simplicity on “Back on the Right Track”
pairing, considering the progressive R&B Lane made in the early ‘70s

OLD SCHOOL MAKES GOOD: Two well-respected names out of
AmericanRadioHistory.Com

Dick Fox Joins ICM
■ NEW YORK — Dick Fox has joined International Creative Management's New York location department, it was announced by ICM vice president and general manager, Epic/Portrait/CBS Associated Labels; Walter Yetnikoff, president, CBS Records Group; and Tony Martell, vice president and general manager, CBS Associated Labels.

Listening to Hartman

Blue Sky recording artist Don Hartman recently celebrated the forthcoming release of his new album, "It Hurts To Be In Love," at a listening session given by CBS Records. Pictured at the session (center) are, from left: Steve Paul, president, Blue Sky Records; Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels; Walter Yetnikoff, president, CBS Records Group; and Tony Martell, vice president and general manager, CBS Associated Labels.

Dick Fox Joins ICM
■ NEW YORK — Dick Fox has joined International Creative Management's New York location department, it was announced by ICM vice president and general manager, Epic/Portrait/CBS Associated Labels; Walter Yetnikoff, president, CBS Records Group; and Tony Martell, vice president and general manager, CBS Associated Labels.

February 28, 1981

1. RAPTURE
BLOONIE Chrysalis (LP cut) CHE 1200
2. YOU’RE TOO LATE
FANTASY Pavilion (12") A8Z 6408 (CBS)
3. HILLS OF KATMANDU/WISHBONE SANTECH/Impulse (12") LP 310
4. CAN YOU HANDLE IT
SHARON Reid/Prelude (LP cut) PRL 218
5. BREAKING AND ENTERING
DE ODE SHARP/GAMBLE/Phila. Intl. (12") JZ 3670 (CBS)
6. IT’S A LOVE THING
WHISPERS/Solar (12") BZL 1 3576 (RCA)
7. LOOK UP/NEVER GONNA GIVE YOU UP
PATRICE Rushen/Elektra (12") 630 301
8. LET’S DO IT
CONVICTION/Sam (12") S 1398
9. I HATE MUSIC IN THE STREET
UNLIMITED TOUCH/Prelude (LP cut) PRLD 170 (CBS)
10. FANCY DANCER
TWUNYWINER featuring Lenny WHITE/Electra (12") 630 304
11. FULL OF FIRE/THAT MAKE YOU FEEL
Shalamar/Solar (12") BZL 1 3579 (RCA)
12. ALL AMERICAN GIRLS
SISTER SLEDGE/Coition (12") SD 15027 (Atlantic)
13. BON BON VIE/CANDIDATE FOR LOVE
Mire/Murig (12"/LP cut) WTD 9121 (Arve)
14. SOUL/HEAVEN ABOVE ME
FRANKIE VALLE/MCA (LP cut) MCA 5134
15. TELL YOUR LOVE
LIME/Prim (12") PIDS 409
16. SET ME FREE
REGGAEs/Ariola (LP cut) DL 1301 (Ariane)
17. CELEBRATION/LOVE FESTIVAL
KOOL & THE GANG/De-Lite (12")/LP cut 60 1515 (PolyGram)
18. LAY ALL YOUR LOVE ON ME
MOON ATLANTIC/O/Prelude (LP cut) PRLD 170
19. PARTYUP/HEAD/DIRTY MIND
PRINCE/Warner Bros. (12") BSK 3478
20. HEARTBREAK HOTEL/CAN YOU FEEL IT
JACKSONs/Epic (12") LP cut FE 28424
21. VOICES INSIDE MY HEAD
POLLICE/Arn (12"") SP 4831
22. FANTASTIC VOYAGE
LAKESIDE/Solar (12") BSK 3770
23. LOVE (IS GONNA BE ON YOUR SIDE)
FIREFLY/Emergency (12") EMD 6151
24. WON’T YOU LET ME BE THE ONE
MICHAEL MCGLOIRY/Airwave (12") A6WZ 9404
25. GIVE ME A BREAK/REMEMBER
VIVIAN BE/Exile/LC 1003
26. THINGS HIGH [GRIP YOUR HIPS AND MOVE]
TONY BRIONE/Ariola/GP (12") 5930
27. BURN RUBBER
GAP Band/Mercury (12") SIM 1 4003
28. GET TOUGH
KLEEEF/Atlantic (LP cut) SR 1988
29. DANCE
SILVER PLATINUM/Spector Intl. (12") 6E 304
30. GIVE ME YOUR LOVE
SYLVIA STIRLING/Uno Melodic (12") 19121 (Atl)
31. WIND ME UP
MARK SHAW/Spv (12") SRM 1 86169
32. DON’T STOP THE MUSIC
YARBROUGH & PEOPLE/Mercury (12") SIM 1 3854 (PolyGram)
33. FEEL IT
REVOLUTION/Handshake (12") JZ 36963
34. GONNA BE LOVE
HOLT/45 Oufra (12") SUD 002
35. HERE’S THE OTHER SIDE
SKY/Yarbo (12") SG 339 (RCA)
36. DANCE TO THE FUNKY GROOVE
MUALISIERS/Reaching/RCA (12") JD 17122
37. CHILL-OUT
FIRE RESOLUTION/Vanguard (12") SPV 39
38. LOVE LINE
FORECAST/Ariola (12") OP 2206 (Ariane)
39. IT’S A WAR/IT’S READY
WAR/Dis-Ease (12") GMP 7005
40. ALL MY LOVE
L.A./ Prelude (12") PRL 604
Manufacturers, Distributors and Smaller Labels
Begin To Exploit The ‘Beautiful Music’ Market

By PHIL DIMAURU

NEW YORK—The most popular, clearly discernible radio format in America is “beautiful music,” which is largely the province of programming consultants who provide client stations with the music and advice that has given them consistently high ratings in small, medium and large markets (Record World, Feb. 7).

When the syndicators first began marketing their product about a decade ago, they were programming music by popular artists signed to American labels. Today, the vast majority of the music they use comes from European labels, or is originally recorded by the syndicators themselves. Major record labels simply don’t have to sell them their music; they use comes from Euro- pean artists and more adult contemporaries.

Schlichting decided that he had to offer a high level of service targeted specifically to the person who listens to beautiful music stations. He tried to build a knowledgeable staff at his retail store. Mail orders may be placed via phone on a free 800 number outside California, and the staff answering the phones requires title and artist only.

“Every request not fulfilled is a current request,” he said, giving the example of an album that took five years to locate. The patron was notified by post card, and immediately dined to buy his album at $7.50. Schlichting says he found it in a cutout warehouse, where he picked it up for $1.50.

Asked if maintaining the 800 phone number is an expensive proposition, Schlichting answered, “When you charge $8.50 an album (and up to twelve dollars for imports), you can cover the cost. I don’t have to sell my merchandise at a bargain.” He says his average sale is $18.

While Disc Locations does no advertising, Schlichting has attempted to get beautiful music stations to refer listeners to him whenever they’re searching for a rare piece of vinyl. He maintains an active mailing list (claiming eight to ten percent response) and has his customers classified by rate of consumption and other categories.

One record company that has made a commitment to new records of the type heard on beautiful music stations in the past year is Audiofidelity Enterprises, which released an album of new material by the Mantovani Orchestra in 1980 (produced by the late conductor’s original producer, Tony D’Amato), and followed with a January release featuring Richard Hayman, Frank Chacks - field, Ronnie Aldrich and “The 50 Guitars.”

Carmen LaRosa, general manager of the Audiofidelity label, says that creating an identity for the product has been “difficult; you can’t define a main means of media exposure” for records that aren’t played on pop stations. LaRosa is confident, however, that the consumers are out there: “It’s just a matter of reaching them.” He cites recent research conducted by a major record club, where regular buyers were asked to rank a list of 100 artists, including easy listening artists and more adult listeners. The soft-rock figures like John Denver, Barry Manilow and Kenny Rogers. Among people aged 40 to 50, Mantovani was ranked tenth.

According to LaRosa, Audio - fidelity has concentrated its efforts at the retail level, where in general, the company has done better “in chain stores than in free-standing record stores.” They’ve had success with print advertising on Mantovani, and they also report good reaction on an unusual TV spot. Realizing that the normal blustery TV sell wouldn’t suit an orchestral artist, the Mantovani spot invites listeners to “close your eyes and listen.”

A major source of beautiful music for programmers is Euro - pean imports. At Peters Entertainment, a major import distributor, national sales manager Chris Spinozza decided that the demand for beautiful music imports might make licensing certain products for release in the U.S. worthwhile. Therefore, about four years ago, Peters began releasing LPs by artists such as Purcell, Caravelli and Delgani on its own label. Spinozza, who reports sales in “full line” stores such as Harmony Hut, Sound Warehouse and Franklin, said that “in-store play is the best form of promotion for the Peters releases. He does not distribute the power of distributed programming, however, insisting that “if it’s played, it will sell; it just takes a little bit longer.” Spinozza feels that the “gripping research ordeal” that beautiful music listeners go through to find the records they want doesn’t hamper sales. “Once he calls, he buys.”

(Continued on page 73)

SPARS Sets Convention, Names New Directors

NEW YORK — The Society of Professional Audio Recording Studios (SPARS), at a recent board meeting held in Philadelphia, approved the following officers:

In the advisory associate members category, Ampex Corp., Mag - netic Tape Division, represented by Richard Antonio, and MCI, G. J. “Jee’p” Harred, in the associate members category, Straw - berry Jamm Recording Studio (West Columbia, S.C.), represented by Bob Curlee; and in the associate member category, Hamilton H. Brosious of Stamford, Connecticut’s Audiotecniques and Vipin Sahgal of V. Sahgal and Associates, Beverly Hills.

Other attendees at the meeting included newly-elected president Pete Jones, Ultron Recording Corporation; VP/secretary David Teig, Atlantic Studios; regional VPs C. Nicholas Col- leron, Alpha Audio; Mack Emer - man, Criteria Recording Studios; Robert Lifshitz, Regent Sound Studios; and Terry Stark, Wally Heider Recording, as well as board chairman Joseph Tarsia, Sigma Sound Studios. The remaining SPARS officers are VP/treasurer Guy Costa, Motown/ Hitsville, U.S.A.

At the meeting, formal plans were made for a SPARS convention, scheduled to be held August 27-29, at Nashville’s Opryland Hotel, to feature audio and video exhibits as well as seminars.

Largo Names Lara

COLUMBIA, MD.—Largo Music Corp. has announced the appointment of Joseph Tarsia as vice president, marketing. Lara had been senior vice president and general merchandise manager for the Pickwick Distribution Company.

Largo Music Corp. is a wholesale distributor and rack merchandiser of prerecorded music, video and related entertainment products, with operations worldwide.

Chappell Ups Mandel

NEW YORK — Frank Mandel has been promoted to director of the copyright department of Chappell and Intersecting Music. The announcement was made by Irving Robinson, president of the PolyGram publishing companies.

Alfa Names Molzan

LOS ANGELES—Caroline Mol - zan has been appointed production manager at Alfa Records by Pete Jones, marketing VP. Molzan has worked in production management with both MCMG and 20th Century Records. She was most recently accounting superintend of A&M.

Parton, Parton and Parton

Helping out on the background vocals for Freida Parton’s debut Bearsville album are Freida’s sisters Dolly (left) and Stella (center). The two showed up recently at Amigo Studios in North Hollywood to add vocals to Freida’s recording of her composition “Teach Me How To Pray.” Her self-titled album is due to be released on the Warners-distributed Bearsville label in April.
## Chart of the Week

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
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<tbody>
<tr>
<td>72</td>
<td>&quot;I CAN'T STAND IT&quot;</td>
</tr>
</tbody>
</table>

**PRODUCERS AND PUBLISHERS ON PAGE 22.**
### Most Added

- **MOVING PICTURES**—Rush—Mercury (27)
- **I CAN'T STAND IT** (single)—Eric Clapton—RSO (22)
- 96 TEARS (single)—Garland Jeffreys—Epic (13)
- **RAINBOW (12")**—Polydor (13)
- **96 TEARS (single)**—Garland Jeffreys—Epic (13)
- **MOVING PICTURES**—Rush—Mercury (27)
- **STYX**—A&M
- **TODD RUNDGREN**—Bearsville
- **PRIDE OF CLEVELAND**—Buzzard
- **BLONDIE**—Chrysalis
- **PAT BENATAR**—Chrysalis
- **REO SPEEDWAGON**—Epic
- **U2**—Island
- **SWEETHEART (single)**—Franke & the Millieu—Millenium U2—Island

### Adds:

- **FIREBALL**—Atlantic
- **FOOLS**—EMI-America
- **RAINBOW (12")**—Polydor (13)
- **96 TEARS (single)**—Garland Jeffreys—Epic (13)
- **FOOLS**—EMI-America
- **FIREFALL**—Atlantic
- **WMMS-FM/CLEVELAND**

### Adds:

- **STYX**—A&M
- **TODD RUNDGREN**—Bearsville
- **PRIDE OF CLEVELAND**—Buzzard
- **BLONDIE**—Chrysalis
- **PAT BENATAR**—Chrysalis
- **REO SPEEDWAGON**—Epic
- **U2**—Island
- **SWEETHEART (single)**—Franke & the Millieu—Millenium U2—Island

### Top Airplay

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<th>PARADISE THEATER</th>
<th>STYX—A&amp;M</th>
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### All listings from key progressive stations around the country are in descending order unless otherwise noted.
Radio Replay

By PHIL DIMAURO

JOY AND SADNESS: Orlando's legendary AOR station, Zeta 7, officially left the airwaves at 10 p.m. Friday (20) to make way for Joy 108 (WJYO), which debuted a.m. the next morning with the Schulke II format. Schulke II, the latest creation of Schulke Radio Productions, the monster "beautiful music" syndicator, is described as a "soft A/C" format.

Discussing the reasons behind the change, GM Harvey Tate told Radio Replay that "fragmentation killed the golden goose." The predominantly 18-24 AOR audience, said Tate, is getting increasingly "difficult to please," because of the nearly impossible task of satisfying the "Molly Hatchet, AC/DC, chainsaw rock" contingent on one end of the spectrum, and the "new wave, Devo" devotees on the other. The total AOR share in the market, split between Zeta 7 and WDIZ, shrank dramatically over the last year.

It's not that Zeta 7 hasn't been prosperous: Tate says every station he works at "could have the billing this station has." It's more a matter of looking to the future and the broader, 25-44 age group, with a larger proportion of women listeners.

"I'm going to miss it," said Tate, whose rock roots go back to a free-form station called WAYE, Baltimore, where the staff used to sing the news and advocate the decriminalization of marijuana. There are a couple of happy endings: PD Dave Sousa stays on, and MD Bill Mims is already at his new post at Sudbrink Broadcasting country station WCXI in Detroit.

A NEW DEAL: The ABC Radio Division and Bonneville Broadcast Consultants have formed a joint venture to produce and distribute total marketing campaigns for radio stations, according to a joint announcement made last Monday (15) by Ben Hoberman, president of ABC Radio, and Marlin Taylor, president of Bonneville. Under the terms of the agreement, television commercials and related materials will be produced by the ABC Radio Marketing Service Unit, and Bonneville will market the customized campaigns. The campaigns, which will include TV spots, related print and outdoor advertising material and guides that use of the material, will be offered to all radio stations, whether or not they are Bonneville clients or ABC owned or affiliated stations. Campaigns for beautiful music and country music stations are planned as initial products.

BEYOND THE VALLEY OF THE DAHL: Steve Dahl has a new job, and it's back in sweet home Chicago. Dismissed from WLUP in that city two weeks ago (Radio Replay, Feb. 21), Dahl will be waiting over ABC-owned WLS-FM as of Monday (23) on the 2:30-7:00 p.m. shift, along with his sidekick Garry Meier. Needless to say, WLS PD John Gehron looks forward to a mutually beneficial relationship. He feels that Dahl will fit right in with present staff, which he says is strong on personality.

As already reported, Dahl's dismissal also affected other radio stations that were part of his Alternative Radio Network, a hookup created with the specific purpose of simulcasting Dahl's "LUP morning show via satellite over stations in other cities. As of last week, some of the stations had been holding out hope of the Network continuing the service, but at this time, it looks impossible. According to Gehron, WLS-FM does not anticipate any live simulcasts of Dahl's afternoon show, although he did not rule out the possibility that Dahl might do something with the ABC Network.

MOVES: Bill Ford has been named PD at WKHK in New York, the country FM station owned by Viacom Broadcasting. Ford comes from country station WCXI in Detroit. ... Rick Sutton moves from all-night at WBAB, Long Island, to morning drive at 105 in Danbury, Conn. ... Robert VanDerheyden has been named to the newly created position of director, program services, for the CBS-owned FM stations.

NAB NEWS: The National Association of Broadcasters wishes to inform broadcasters that their upcoming Las Vegas convention, to be held April 12-15, will not be affected by the recent fire at the

City Council to FCC: Rule on WRVR

NEW YORK — The New York City Council has unanimously approved a resolution asking the Federal Communications Commission to hold public hearings on Viacom International's abrupt format switch from jazz (WRVR) to country (WRFK) last fall.

Resolution #1346, proposed by City Council member Ruth Messinger (D-Man.), cited WRVR as having provided "a unique service to the citizens of New York in its twenty-four hour broadcasting of quality jazz and salsa . . ." Also emphasized in the resolution were the cultural benefits offered to New York's large black and Hispanic communities by WRVR.

The Council's action is yet another in a series of protest petitions and letters that the Compliance Division of the FCC is holding for review by its renewal section. The citizens movement erupted last September when WRVR, New York's only around-the-clock commercial jazz station, suddenly and without notice to staff or listeners made a noon format change to country (Record World, Sept. 20, 1980).

"The entire City Council understands that New York City has lost a major underpinning for its very important music economy," Messinger stated. "We urge an immediate FCC investigation."

The resolution and efforts by Citizens for Jazz on WRVR, the citizens group spearheading the protest, are being timed to have maximum impact on the outcome of Viacom's application for license renewal which is scheduled for late spring. "The Council's action is further proof of WRVR's vital contribution to New York's role as the jazz capital of the world," said Art Weiner, who chairs Citizens for Jazz on WRVR. "WRVR's 600,000 listeners deserve a full, commercial jazz format."

The citizens group has already submitted a petition to the FCC containing over 80,000 signatures and is planning with its attorneys to file a legal challenge in March. The WRVR format-change controversy is one of several confronting the FCC involving the legality of "unique format" disputes. Station owners contend that it is their right to determine what they will program, within FCC guidelines, as dictated by the marketplace. Listener groups argue that the FCC should consider the "public interest."
For the field of music publishing, 1980 was a success story. Long unrecognized movers within the music industry, publishers, reacting to the current economic climate, have demonstrated a redoubled sense of ambition over the past year. In addition to developing largely untapped potential in sheet music and both domestic and international song placement, they have created a higher profile in general by affirmatively identifying themselves as creative businesspeople as well as the first-hand source of the song.

The role shared by the publisher as a key creative partner in the making of records is coming more and more to light. Record World is pleased to salute publishers from America and all over the world in our fifth annual Music Publishing Special.
A 10-VOLUME PROFESSIONAL LIBRARY OF SONGS, A UNIQUE SONG REFERENCE CATALOG AND A HISTORY-MAKING DISCOGRAPHY TO SAVE YOU HUNDREDS OF HOURS IN PICKING YOUR NEXT SMASH!* 

Here are the professional tools you've asked for—from the music publishing company that has the most to offer! More copyrights—more super standards and more popular songs from more of the music world's greatest catalogs—Robbins Music, Leo Feist, Miller Music, Unart Music and United Artists Music Co.

Our basic 10-VOLUME LIBRARY provides professionals with the actual songs while our CLASSIFIED/ALPHABETICAL CATALOG organizes these great songs in hundreds of working categories. The United Artists Music DISCOGRAPHY is history itself! It's a history you will surely enjoy as you read the authoritative profiles of each song—when that song was written, who wrote it, how and where it was introduced, its chart and sales action, and all those incredible recordings that have made every song listed in our Discography a living classic! It's all here and it's everything you've ever wanted to know about today's and yesterday's music but were afraid to ask other publishers!

*It's yours upon request if you are an A & R Director, Advertising Agency Account Executive or Creative Director, Film or Theatrical Producer. Send requests on your letterhead to our Professional Department for the complete set:

United Artists Music

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AmericanRadioHistory.Com
Songwriting is considered to be quite a respectable thing in my family today. However, it wasn't always so. When my brother, Mack David, who is one of our major lyricists, decided to be a songwriter, instead of a lawyer, my father, who was quick to anger when he was frustrated, called my brother a Broadway bum and threw him out of the house. Sometime later when my brother wrote the first of his many hit songs, my father was very proud of him and of course welcomed him back home.

As you can see, I learned very early in life the power and the sweetness of a popular song. During my high school summers I played with a neighborhood band in boarding room type hotels. We put on shows on Saturday nights for which I wrote endless parodies, mostly for my own amusement. I used to go around to the New York Music Publishers to get free sheet music. In going over the songs it was usually a lyric that caught my imagination and made me prefer one song to another.

I remember a song with a lyric by Yip Harburg, called "Poor You," the first few lines are: "Poor you, I'm sorry you're not me, for you will never know what loving you can be!" It was such an attractive way of expressing a feeling. I was so impressed. Expressing a feeling is what lyric writing is all about to me. My feelings didn't begin in a house in the country or a hotel suite in Beverly Hills. They go back to a little delicatessen in Brooklyn which my parents owned. There was a sign over the salami that said "Once tried-never denied." That rhyme became my family's coat of arms. My brother Mack had written such songs as "Candy," "La Vien Rose," "Moon Love," "Cherry Pink." He was a hero to me and I'm sure he helped motivate me to become a lyricist.

I mention this because I take a very personal approach in my work. My lyrics deal more with people than things, more with feelings than ideas. The events in my lyrics are usually imagine but the feelings expressed more often than not are part of my experience.

When I thought I was ready to be published, I went to my brother for advice. He suggested two possible alternatives. Firstly, to take my songs to the music publishers in the Brill Building — start at the first floor and work my way up to the 11th, or, start at the 11th and work my way down to the first. The publishers for the most part were encouraging. However, they always seemed to want a song the week's big hit. When I wrote a song like last week's big hit it was usually dated because there was a brand new last week's big hit to copy. I went around on that carousel for a while with an occasional success and frequent failure.

Past Collaborations
It occurred to me if I was going to find my dream just as well do it on my own terms, and I consciously set about trying to find myself a lyricist. At about that time Mitch Miller was coming in as an own as a song recording director. He liked my work and encouraged me, and more important, he showed his faith in me by recording my songs.

Over the years I have written with many wonderful composers. Henry Mancini, Michael Legrand, John Barry and, of course, Burt Bacharach. Burt and I collaborated for many years and we had more than our share of good fortune.

For me, time to time people ask how long it takes me to write a lyric. When I say a week, two weeks, perhaps a month, they're quite visibly disappointed. People like to think of flashes of inspiration, the pouring out of words and abracadabra ... a beautiful song. Well, that's not me. I'm a laborer. When I'm on a project I work every day from nine or ten in the morning to four in the afternoon.

I never accept the first idea I think of out of hand. I always search for another approach, as many as I can think of. Before I get down to the business of writing lines I try to have at least two ideas from which to choose. This may well be a sign of insecurity on my part but it gives me a feeling of working from strength rather than from weakness. Very often after I get into a lyric and pass most of the pitfalls without breaking a leg, I take a crack at one of my alternatives just to see if my original decision was the correct one.

The most difficult part of the whole process for me is letting go, being able to say to myself that's the best that I can do, and from there, if it fails, start over. Sometimes once in a while the pressure of a record deal also greatly accelerates the public's knowledge of the writer.

The enterprising publishers remain on the lookout for catalogue acquisitions or administration deals which could increase the influence of their company and their writers. They are aware that hit songs of the past can frequently hit again, several years further down the road. They maintain close contact with musical developments in markets abroad, importing melodies to these shores where supporting American copyrights of interest to foreign audiences. They travel to publishing conventions all over the world to buy and sell the rights to their songs in the music markets of over fifty countries. This interaction with people from different lands leads to friendships, understanding and sympathy for the problems others face. Publishers even penetrate the "Iron Curtain" — representatives from the communist countries regularly attend MIDEM and other large publishing conventions.

(Continued on page 10)
New York Publishers Look Forward to a Winning 1981

The progeny of a longstanding and honorable tradition, New York's publishing firms feel stronger and more purposeful than ever, after a year of record industry retrenchment. Their role in record making and long-unrecognized creative input is finally becoming clear to the industry at large, and the firms themselves are eagerly diversifying and mapping new areas of conquest with greater success in the '80s. The buoyancy of the year's activity conveys a down-to-earth confidence that's always been the hallmark of the world's greatest city and cultural center.

Altman and Greenberg

Altman and Greenberg are nearing the completion of their first year in business, providing a unique service to the publishing community, representing various songwriters, songs and catalogues both short and long-term projects. Their responsibilities include castings of the material, servicing of the songs and follow-up with producers for the purpose of securing cover versions.

The firm is located at 1650 Broadway, Room 701, New York, New York 10019, 586-0240.

They are now currently represented on the charts as well as having recordings on the following clients: the hit Broadway show "Barnum" and key standards from the Notable Music catalogue; Jack Tempchin, who wrote "Peaceful Easy Feeling" for the Eagles and their hit track to Randy Meisner's LP "One More Song:" Drenna & Asilomar Music division's of RBR Communications, the catalog of Myrna March and Bobbi London and selected tunes of Philip Napenworth and H. B. Webman.

April-Blackwood Music

In November 1980, Michael Stewart joined CBS as head of April-Blackwood Music as well as CBS Songs, the international publishing arm. Stewart expects 1981 to be a period of expansion for CBS music publishing.

The CBS publishing division was highlighted by the following successes: the major hit popularity of Billy Joel, who scored international triumphs with such tunes as "It's Still Rock and Roll to Me," "You May Be Right," and "Don't Ask Me Why" from his hit album. Along with his own performances, the Joel catalog picked up momentum with numerous renditions of such Joel standards as "Just the Way You Are." "New York State of Mind" and "Honesty.

AB's talented staff of contemporary composers and songwriters/performers brought a flurry of new hits to the first half of 1981, including Dan Fogelberg's own "Longer" and "Heart Hotels," along with such readings as Dr. Hook's "Sexy Eyes" (written by Bob Mather, Chris Walters, Keith Stegall; Linda Ronstadt's "I Can't Let Go" (written by Chip Taylor and Al Gorgoni), Manhattan Transfer's "Twilight Zone"; Robbie Dupree's "Hot Rod Hearts."(written by Steven Goralnick and John Knight), Leif Garrett's two new singles from the Doobie Brothers' "Real Love" (co-written by Patrick Henderson and Michael McDonald).

In the area of signings, the company parted such writer/performers as Albert Hammond, Patrick Henderson, and the bands Knight, Kid Rainbow and the Bullets, along with an administration deal for George Clinton.

One of the primary aims of the firm is to keep its star clout in the market, and the company's recent representation of film soundtracks included material in "Urban Cowboy," "Xanadu," "Fame," "The Blues Brothers" and "Times Square.

Belwin-Mills Publishing Corp.

In the year 1980, Belwin-Mills saw a resurgence of interest in its jazz and pop standard catalogues. Belwin-Mills also was instrumental in the development and co-production of a major new Broadway musical, "Sophisticated Ladies," which opens on February 22, 1981 at the Lunt-Fontanne Theatre in New York and contains material from the music of Duke Ellington. Belwin-Mills vice president Burton Litwin was designated to act as co-producer of the show, and he states that "this production will bring to Broadway theatre for the first time the exciting portrait of Duke Ellington painted by music, dance, and song." Cast in lead roles in the show are Gregory Hines, Judith Jamison, Phyllis Hyman, P.J. Benjamin and Terri Klausner. This star-studded evening of song and dance has already succeeded in breaking the house record of the Forrest Theatre in Philadelphia, and has been a featured attraction at the Kennedy Center Opera House in Washington.

Much of the show is culled from the hundreds of Duke Ellington titles in the Belwin Mills catalogue, including such great standards as "Sophisticated Lady," "Mood Indigo," "It Don't Mean A Thing (If It Ain't Got That Swing)," "Caravan," "Lil' Rockin' in Rhythm."

According to professional manager Robin Feather, there has also been a new demand for many other Belwin-Mills standards such as covers on "Shakin' All Over" by both Robin Lane and the Charbusters and Horslips; "Smoke Rings" by the Manhattan Rhythm Kings; and a unique rendition of the title track to Randy South's "Singin' Ride" sung by America's favorite robots C3PO and R2D2, arranged by Meco Menardo, on the Star Wars Christmas album.


Blendingwell Music, Inc.

Camerica's Blendingwell Music/Sister John Music have been active in 1980 and have already created momentum into 1981, according to Bob Esposito, vice president and general manager. In addition to sharing with Belwin-Mills the leadership interest in the current Oak Ridge Boys hit "Beautiful You" on MCA Records (a top 10 single) the firm has representation on LP's recorded by Chaka Khan, Warner Bros., the Spinners on Atlantic ("Love Trippin"), Engelbert Humperdinck on Epic and the current B-side "Forever Friend" by Gail Davies on Warner Bros.

This month's publishing activity includes material recorded and composed by Henry Gross on his new Capitol LP, with a new single duet by Henry Gross and Chaka Khan, and one track on the Spinners' soon-to-be released LP on Atlantic Records produced by Michael Zager. Sister John Music co-publishes five tracks on Gail Davies' new LP release, entitled "I'll Be There."

Esposito feels that 1981 will be a strong year for the creative publisher. According to his research, approximately 20 percent of the Top 100 charted songs are outside songs recorded by key artists. The trend for producers to find better quality product can only enhance the publishers' material.

Blendingwell Music has created a songwriters workshop which will continue to develop and encourage new and established writers to join the operation in 1981. Karen Conrad, Nashville operation head, reports that in 1980 Jerry Reed, Mel Tillis, Hank Williams Jr., Melba Montgomery and others made their first recorded Blendingwell songs. Conrad expects a better output for 1981. Their first cover recording for the new year is with new artist Terri Gibbs on MCA Records.

Boulevard Publishing Company

The Boulevard Publishing Company, established in 1981 by Saul Bourne and Irving Berlin, with a list of copyrights including "The Superman Theme," "Smiles," "Unforgettable," "Black Magic Woman," and "When You Wish Upon A Star," has entered 1981 with a new vitality. According to Bonnie Bourne, president of the firm, "It's a unique moment in the history of the music business, combining factors, including new covers by Willie Nelson ("San Antonio Rose") and ("I'm Confessin' That I Love You"), Engelbert Humperdinck ("Unforgettable") and "Hundred Boy" Children, and Lou Rawls ("Be Anything But Be Mine"), among others. The company also marks the year with the expansion of Bourne's extented department into the choral field. For many years Bourne has been one of the leading publishers of school band music; among their composers are John Cacavas, Frank Erickson, Floyd Weakley and the memorable J. William Middendorf. A choral library has been established for both the International Music Company (Bourne's classical music affiliate) and Bourne, including both concert band material and classical material. Also, the establishment of a new department will exploit Bourne's standard catalogue for use in advertisements. The use of Nat King Cole's version of "Unforgettable" for Ford Motor Company and "Personality" in the Hunt-Wesson "Wessonality" ad have been a boost in this area. Finally, a new partnership (3 B Music Company) has been formed with writer-producer Michael and Richard Berardi for the development of new copyrights and the production of new artists.

Camerica Music, Inc.

"I am on the go," declares Camerica's Victor Bene- detto, in a determinedly upbeat voice, saying that he's "going all the way," despite the economy, exploring new areas of endeavor while continuing to score covers and hits by Robbie Dupree, Eric Carmen and Kenny Danz Camerica, one of the first integrated publishing and production firms of the '70s — Lighthouse, the Raspberries and Three Dog Night were among its acts — is still expanding and finding its way into a largely unrecognized educational field as well.

"I'm signing more songs and acts in the last six months," Benedetto declares, "but it's not conclusive of major label artist signings. I like the difficult work of producing unknown artists rather than buying someone (with a name) . . . I strongly suggest reading my first book," "Music for the Industry. Lots of talent today (Continued on page 15)
chappell music group
We are proud to represent the best.
Coast-Based Publishers’ Outlook: Upbeat, Confident

The offices of Los Angeles publishing firms are buzzing with the sounds of new and exciting music ready to hit the streets and keep the airwaves jumping, following a period of record industry blues, publishers are discovering their own special genius for survival and prosperity, many of them posting more than respectable track records for the year. But they can tell the story better for themselves in the following rundown of hits and hit-makers.

The Administration Company

The Administration Company, working on behalf of its clients, directs the affairs of certain songs or catalogues. Besides the traditional administrative functions, this new company "adds something," according to vice president Natalie Ellington: "copyright development and promotion." The company numbers among its clients such perennial hitmakers as Eddie and Brian Holland's Gold Forever and Forever Platinum Music; Lyndora Music, a new R&B catalogue; We Five Music; Famosonda Music; the King David catalogue and the Everett Music catalogue, from which a sampler of TV and film music scores has been culled.

The Administration Company also acts as a licensing agent and clearing house for its writer, artist and publisher clients and monitors the activity of their copyrights. Said Ellington, "The Administration Company can be yours... for a song."

Al Gallico Music Corp.

Al Gallico Music West is the home of writer Becky Hobis, Mercury artist, who is one of the initial nominees for this year's CMA best new female vocalist award; RCA artist Norman Salee, who was represented on the charts last year with cuts by Barry White and Debby Boone. John Anderson, another Gallico writer and Warner Bros. artist, has grown in sales substantially this past year. Al Gallico has also activated his L&G production and is re-entering record production through writer/artist Mark Crew and Troy Gregory. (Produced by Gallico's Nashville staff writer Mark Sherrill). Both have been pacted to Ron Alexenburg's Royalty Shockwave. For the pop side of Al Gallico Music, 1980 was the year of the Pretenders, where the tireless coordinated efforts of Al Gallico, in co-operation with Real Records and Blue Skies, Sir Lush Bros. records Seymour Stein and Pretenders manager David Hill have not only paid off in gold and platinum, but with the Pretenders being nominated for three Grammys; best new artist; "Brass In Pocket" for best song by a group or duo with vocal; and "Space Invaders" for best instrumental.

Al Gallico Music spent this last year developing and broadening existing Gallico music talent to take advantage of alternative areas to promote its writers and copyrights.

Arista Interworld Publishing

With Arista publishing now under the Arista umbrella, itself a subsidiary of the giant Bertelsmann entertainment complex, the challenge of merging two publishing houses has been presented to Billy Meshele, head of the Arista Music Publishing Group and now president of the Interworld Publishing Group.

The Arista family—Arista Music (ASCAP) and Careers Music (BMI)—brought 1980 to a successful close with a total of 39 charted singles and 29 albums containing Arista published material.

Air Supply, the Australian group signed to the company last year, soared to the top of the pop and adult contemporary charts with a pair of number-one singles, "Lost in Love" and "All Out of Love." Singer/songwriter/artist Alan Parsons continues his series of "Project" LPs with "Turn of a Friendly Card."

Other pop album covers with Arista material included the Allman Brothers, Pat Benatar and Kim Carnes. Strong R&B showings were made with Roh Cram and Mimi Buns, QQ, Chaka Khan, Norman Connors and Natalie Cole. Pop and R&B crossover performances underscored Chaka Khan's "Naughty" and GQ's "Two Lovers." Country hits were brought home by Randy Barlow, Stephanie Winslow and Dickie Lee. Covers by Anne Murray, John Ford Coley and the Carpenters added to the action.

The Chinnichap catalogue of the producing/writing team of Mike Chapman and Nicky Chinn continues to be exclusively administered by Arista. In addition to writers/artists Robert John, Gregg Diamond and Leroy Gomez (who can be heard on the just-released "Stir Crazy" soundtrack LP), the company has recently signed German writer/producer J Jerry White to an administration deal.

Working the large number of Arista-controlled copyrights produced with the joining of the Arista/Interworld families are the professional managers Linda Blum, Pat Baird, Steve Sussmann, Bob Edmonds and Brian Green.

Backed by a solid base of catalogs as Worldwide Song Publishing (ASCAP) and Six Continents Music (BMI) also yielded an impressive return during the past year.

Continuing their string of successes, Arista/Interworld writers Hall and Oates offered the pop singles "How Does It Feel (To Be Back In My Arms Again)," "Wait For Me" and "Kiss On My Lips," singles by Evelyn Champagne, "Brass In The City," "Please Send Me Someone To Love," "I'm Happy That Love Has Found You" as well as cuts by the Pointers, Sisters, Chaka Khan, and many others.

ATV Music Group

ATV Music Group began 1980, the most successful year in its history, with the acquisition of the Venice Music catalogue—a collection of contemporary classics such as "I'm Leavin' It All Up To You," "Please Send Me Someone To Love," "I'll Come Runnin' Back To You," "Lucille," and "Boney Moronie." Following this acquisition, ATV prepared a play sampler of Venice titles which was sent to radio stations, producers, advertising executives and A&R people, as well as sixteen sub-publishers and affiliates, to help maximize the exposure of these standards.

ATV's television and film activity was placed by songs such as "The Rainbow Connection" from "The Wiz," "Knocked Out Movie," "How Many Tears," written by ATV Nashville writer Mike Reid for the television film "Rodeo Girl." "A Man Needs a Woman" by John Lewis Parker and Steve Cropper, included in the feature film "Roadie," and the start of production on the movie version of "Beatlemania."

ATV Music of Canada, headed by Bernard Solomon, has signed Atlantic Eddie Schwartz's "Hit Me With Your Best Shot" as recorded by Pat Benatar. Schwartz received the 1980 Juno Award as composer of the year, and is preparing his second solo album.

On the U.S. front, top writer Cynthia Weil collaborated with Tom Snow to create "He's So Shy" for the Pointer Sisters. ATV's new York office, under Marv Goodman, reports that Elliot Issel and his partners Bill Hoffman and Art Jacobson hit with Jimmy Hall's top 40 single "I'm Happy That Love Has Found You" as well as cuts by the Pointer Sisters, Chaka Khan, and many others.

ATV's Nashville office, under Gerry Teifer, closed a new co-publishing deal with Ronnie Miller's company Mad Lad Music; and producer/writer Brent Mager teamed with Randy Goodrum for three huge hits in a row for Dot-Twist, "Leavin's For Unbelievers," "A Lesson In Learning" and "You Pick Me Up and Put Me Down." Writer Roger Bowling, always hot, had two cuts on Kenny Rogers' "Greatest Hits" LP, Long Arm Of The Law" and "Lucille," and is now signed to Mercury.

ATV Music Publishing, headed by Eileen Michael, is preparing perhaps the most definitive collection of songs written and performed by The Beatles ever assented to. In the forthcoming publication of the "Complete Beatles," scheduled to be released this fall.

ATV Music Ltd.-U.K., headed by Peter Phillips, has three smash hits by Rod Stewart, "Who Am I?" and "We Don't Talk Anymore," and "Dreaming" and "A Little In Love." Tarney also produced, and wrote songs for albums by Barbara Dickson and Leo Sayer.

ATV Northern Songs, headed by managing director Chris Gilbey, entered into a production deal with EMI Australia, and is currently shopping U.S. deals for artists such as Billy Ocean and The Church. Staff writer Allan Caswell, composer of "On The Inside," the theme from the widely (Continued on page 12)
BEFORE BMI BEGAN BUSINESS IN 1940 ONLY 137 MUSIC PUBLISHERS HAD THE OPPORTUNITY TO SHARE IN PERFORMING RIGHTS INCOME.

FOUR YEARS EARLIER THERE HAD BEEN 136.

TODAY MORE THAN 30,000 DO SO, TWO-THIRDS OF THEM AFFILIATED WITH US.

WE BELIEVE THAT A PRIME REASON FOR THIS PHENOMENAL GROWTH HAS BEEN THE OPPORTUNITY AND COMPETITION THAT BMI INTRODUCED INTO AMERICAN MUSIC PUBLISHING.

WHAT THE WORLD EXPECTS FROM THE WORLD'S LARGEST MUSIC LICENSING ORGANIZATION
Publishers Ride Steady Wave of Country Music's Growth

With performance royalties increasing in importance and amount, soundtrack activity picking up, and a growing populace of country music in the more traditional country outlets, country music publishers look ahead to 1981 with an optimism grounded in solid accomplishments in the past year. Here are the stats, hits, and outlooks for a number of significant country music publishers:

Acuff-Rose Publications

The Acuff-Rose publishing house continued its international success story in 1980, charting 26 songs on the RW Country Singles Chart, with three of those songs going top ten, and two reaching the number one spot. In addition, Acuff-Rose placed 12 songs on U.K. singles charts.

Acuff-Rose published “That Lovin’ You Feelin’ Again,” a Roy Orbison/Emmylou Harris hit that featured a new version of “Kiss Me.” The cut has been nominated for a Grammy. The company also publishes Don McLean’s cover of the Orbison hit “Crying,” one of the hottest recent pop and country chart singles this year.

McLean’s cut the number-one spot in six foreign countries before its U.S. release. It will soon be released in Japan. Conway Twitty, the late, great Mickey Gilley, and Joe Stampley have cut “Hey Moe, Hey Joe,” a new version of an Acuff-Rose standard.

Acuff-Rose staff writer Mickey Newbury was inducted into the Nashville Songwriters Association’s hall of fame in 1980, and Acuff-Rose public relations director Bob Jennings, former DJ at Nashville’s WLAC radio station, was inducted into the DJ Hall of Fame.

The fourth annual Acuff-Rose golf tournament, held in 1980, was the company’s biggest to date, capped by an Emmylou Harris awards banquet concert. Roy Acuff, who turned 76 in 1980, played the Wembley Festival in England, and made successful concert appearances in that country, as well as Holland and Germany. He will appear at Carnegie Hall later this year, and will be the subject of a two-hour media special.

Acuff-Rose president and co-owner Wesley Rose again hosted the annual Music City Tennis Tournament.

Cedarwood

“This will be the greatest year in the history of April/Blackwood. I’m excited about 1981,” said April/Blackwood Music’s Nashville chief Charlie Monk. “So far this year we’ve had a number one record and three other songs in the top 10 country charts. I’m optimistic that this will be our greatest year yet. We also have numerous other releases scattered in the top 100 that are looking good.”

With the aid of our staff of writers and our professional staff, we can’t help but turn out good songs.

Although the main emphasis at April/Blackwood is publishing, in 1980 three of the staff writers achieved artist recognition. Chris Waters, with two releases on Rio Records, said, “I feel that a strong base in songwriting and publishing provides a good springboard, and I’m comfortable with my situation right now.”

Keith Stegall, who records for Capitol Records and is also a writer for April/Blackwood, has placed three singles in the past year, in addition to co-writing two Don King singles for CBS Records.

Writer/artist Earl Thomas Conley joined the April/Blackwood staff this year and recorded his first hit record from his self-penned Sunbird Records LP “Blue Pearl.”

“We’re also proud to have Stewart Harris (co-writer with Steggall of the Don King singles) and Holly Dunn as part of our family,” said professional manager Judy Harris. “Stewart is currently negotiating for another record deal (he was previously on Mercury Records) and Holly comes to us from Texas, bringing a strong background of experience in country, pop and gospel music.”

ATV Music Group

ATV Music Group, comprised of ATV Music Corporation (BMI) and Welbeck Music Corporation (ASCAP), signed a major publishing agreement in 1980 with Ronnie Milsap’s Ron Joy-Mad Lad Music, headed by Rob Galbraith.

Mad Lad staff writers include Bob Johnson and Jimmy Sloas, who penned the top 20 song on Nigel Olsson album on Bang Records, and who are the writing team behind the group Raggedy. Producer/writer Brent Maher also joined ATV, writing and producing six songs on Dottie West’s “Special Delivery” album.

He is also producing Razz in association with ATV Productions.

ATV’s writing staff includes Roger Bowling, writer of such hits as “Lucille” and “Coward of the County;” Dennis Knutson, whose songs have been recorded by Conway Twitty, Billy “Crash” Craddock, and other bluegrass artists; and Sue Hill, professional manager for ATV Music, who has had songs recorded by Conway Twitty, Billy “Crash” Craddock, and other bluegrass artists.

The group of ATV Music’s writers has, in recent months, added to Cedarwood Publishing Co., which is entering its 28th year as a leading music publisher. Cedarwood has a catalog of more than 1,000 songs, which have earned 67 BMI Awards and two Grammies.

Domestic cuts include recordings by Tanya Tucker, Mel Tillis, Holly Dunn, and others. Foreign releases include covers of “You Don’t Take Your Love To Town,” “You Are In Cumber,” and “Detroit City.”

Cedarwood’s “Teddy Bear” is the subject of a feature film now in production; “Detroit City” will also be the basis for a film.

Major reissues increased further the exploitation of older songs in the catalog, and included in Kenny Rogers greatest hits album, as well as Rogers’ “Ten Years Of Gold.” “Think It Over” by Buddy Holly and reissues by Faro Young, Webb Pierce, Loretta Lynn and Kenny Wells also helped generate activity.

Cedarwood has been concentrating on the development of writers already in production on Zack Van Arsdale and Don Wayne Orender.

Loney Hutchins, John Moffat and Jackson Leap have been added to Cedarwood’s staff of exclusive writers. Production of “Nashville: 1978-1980,” an album celebrating the city’s history, has been completed, using a collection of Mitch Torok and Ramona Reed material produced by Michael Heaney.

Chappell

Chappell/Intersong’s Nashville office staff includes Henry Hurt, VP and GM, Nashville division; Pat Rolfe, VP; Celia Hill, general professional manager; Charlene Dobins, administrative assistant; and Sharon Pericoff, executive secretary.

Writers include Charlie Black, Rory Bourke, Tim Daniels, Layng Martine Jr., Tommy Rocco, Suzy Storm, Rafe Van Hoy, and Barry Adams.


(Continued on page 19)
THE LATEST TO JOIN THE GREATEST

June Carter Cash
Johnny Cash
The Oak Ridge Boys Band
Margo Smith
Wanda Malicki

ASCAP
WE'VE ALWAYS HAD THE GREATS
Thoughts on Entering a Centennial Decade

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

Modern popular song publishing in America will be a century old some time during the 1980s. There are no identifiable parents, nor can one specify when, but we do know the city (New York) and the decade (the 1880s) of the birth of this dynamic and imaginative business. The past century has seen the most remarkable changes in the communication of songs since the first utterance by a human voice of rhymed words to music.

Through the years, the development of song publishing has been linked to technological innovations. The first time that the personal presence of a living, breathing performer was no longer the prime condition of a performance, a pivotal occurrence took place; it was a major change effected by mechanical recording. All other recording inventions have been mere refinements of that miracle. Increasing the ease with which music can be stored and retrieved by the public.

While the first change to affect the published song was the replacement of the human performance by the mechanical one, the second was the broadcasting of music through the ether, whether it was live or recorded. Technological developments which are upon us at this moment — video cassettes and discs, cable television and satellite projection — may change the course of broadcasting into a “narrow” casting of a greatly expanded selection of programs, offering the individual a greater choice through the airwaves or by wire. Music will continue to be communicated to audiences through an ever-increasing variety of media, eventually to be enjoyed in the home through a greater spectrum of means. These new devices, both in the communication of songs and in the immediate development, immediately foreseeable or others further in the future, may be mind-boggling in prospect. Although novel, however, they offer nothing truly overwhelming to song publishers, who will react to them as they have to similar devices in the past: they will use every existing electronic device to make songs. Songs can be created by breathing living songwriters available to the public.

A central objective of our second century will continue to be a fair and comprehensive copyright and royalty compensation to our writers’ songs. The central challenge will be to fight for legislation that keeps pace with technology. Neither will be easy to accomplish; they never have been. But the central truth is that the opportunities of the centennial decade are both as vast and exciting as they were one hundred years ago. It is the publisher’s job to make those opportunities into rewarding realities.

(Adapted from “An Introduction to Popular Music Publishing in America,” published and copyrighted by NMPA in 1980.)

ASCAP
(Continued from page 3)

Time forces me to let go of a lyric before I am emotionally ready to do so. That usually means there’s something objectionable in a particular lyric that I’m sure can be improved, except I can’t think of how to do it. In “Anyone Who Had a Heart” there is an accent that is so bad it used to wake me up at night. The lyric begins: “Anyone whoever loved could look at me...”

And know that I love you. Anyone who ever dreamed could look at me...”

And know I dream of you."

The word “of” in the line “and know I dream of you” is the downbeat. The accent should be on dream — making it dream of you instead of dream you. However I needed “of” in that position because it rhymed with love in the third line. In spite of their excellent ears, neither Burt nor Dionne Warwick noticed this lyric problem. Until we recorded the song a few days later, I kept trying to change the line. Apparently the words and music were wedded so well that in spite of the bad accent, it sounded natural... but, never to me.

Bette Midler said at a Grammy Awards presentation that we function in an industry where you are only as good as your last three minutes. That may be true for the general public but to another songwriter you are always as good as your best three minutes.

The more I meet with songwriters in Nashville, Los Angeles and New York, the more convinced I am that the more things change, the more they remain the same. It all still begins with the song. Getting that song recorded and getting that record played.

Although the main ingredient is still the song, the music business has changed in other ways over the years. In 1914 when ASCAP was formed it was through live performances that a song became popular. Who would have dreamed that in 1980 we would be negotiating licenses with cable television and exploring the future impact of satellite TV and videodiscs?

This is great for the songwriter but it also requires a constant watchfulness by our performing rights societies we must always be alert for new uses of music, be alert for new uses of music, new ways to license users, and better ways to serve our writers and publishers. In fact, I see that as one of my chief responsibilities as president of ASCAP. Still, no matter how busy I get or how sophisticated and complex the music business becomes, I don’t ever want to forget that it all begins with a song.

BMI
(Continued from page 3)

Today’s creative music publishers must also have a keen knowledge of the changes in technology which have altered the uses of their songs. Ten years ago videocassettes, videodiscs, cable television and satellite networks were but dreams of researchers. Today that future is here. Publishers are thoroughly exploring the implications of these new resources.

The creative publishers of the 1980’s have seen motion pictures and TV movies built around the story contained in just one hit song. They have seen how a quality soundtrack can effectively offset part of the cost of making a film. They know such exposure for their song’s benefit and promote their copyrights on a massive scale. They are aware of the additional opportunities in Broadway productions and in television specials.

In fact, creative music publishers are active in so many areas that it may seem they are moving in a dozen different directions. Every day seems to yield a new method, an exciting strategy, an altered marketing approach. The aggressive publishers of today know that resting on laurels means losing momentum. So they work long hours but somehow keep their inspiration. Each publisher feeling deep inside that his song is a hit. Maybe not today, maybe not even next year, but a hit someday. Then, when the song finally does become a hit creative music publishers really go to work.

Sometimes I feel that even the people in the music industry, so nobly served by publishers, fail to recognize the dedication and accomplishments. The music publisher is, after all, the link between the creator and the performer of a composition. Though the performer and the writer get the lion’s share of the credit, we all know that the music publisher is equally irreplaceable. With memories of the past, knowledge of the present and ideas for the future, creative music publishers march on into the ‘80s — the catalysts of today’s music business.
Can you believe it!
A whole year has passed since Dolly Parton and Porter Wagoner dissolved Owepar Publishing Company.
Time really does fly!
Just in case you haven't had a chance to change your records... please let this serve as a reminder that
Dolly Parton owns:
VELVET APPLE MUSIC (BMI)
SONG YARD MUSIC (ASCAP)
Porter Wagoner owns:
PORTER MUSIC COMPANY (BMI)
W & N MUSIC (ASCAP)
All four companies are housed in the same building at the same ole address:
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The Combine Music Group
Nashville/Los Angeles

Congratulations
Eddie, Even and David
on your Grammy nomination
"Driving My Life Away"
Country Song of the Year

Deb Dave Music, Inc.
Briarpatch Music and the Garage
Coast Publishers

(Continued from page 6)

syndicated television series "Prisoner: Cell Block H," was recently courted by writer of the year down under.

What's ahead? "The Beatlemania film is coming, we've just signed Brian Potter and re-signed Joe Nixon, John Parker, Roger Bowling and Harry Shannon. We have releases coming by Barry Manilow, Quincy Jones, High Inergy, Glen Campbell, the Spinners, Manhattan Transfer and a host of others," Trust, ATV Music Group president. "And next year is going to be even better."

Bug Music Group

The Bug Music Group had a good year in 1980, on the basis of continued exploitation of the songs of such writers as Moon Martin, T-Bone Burnett and John Hiatt, an increased presence in international publishing, and several other factors.

Bug has recently entered into a new, long-term worldwide agreement with Moon Martin's Rockslam Music. Covers of Martin songs were made in 1980 by such artists as the Association, Johnny Rivers, Rachel Sweet, Frankie Miller and the Searchers. As for John Hiatt, Bug reports that three years of hard work on Hiatt's songs have secured "international awareness" of his writing abilities, as well as bringing attention to Hiatt as an artist in his own right. Hiatt songs were recorded last year by Dave Edmunds, Amos Garrett, Ry Cooder, Rick Nelson and the Searchers.

As a result of Bug's aggressive attitude towards obtaining cover records on copyrighted songs, it appeared last year on albums by Phil Seymour, Rex Smith, Joe "King" Carrasco, Levon Helm, Commander Cody and the Magnetics. Covers of two T-Bone Burnett and John Hiatt songs have been recorded on albums by such artists as the Doobie Brothers and ZZ Top. Bug is going to be the same. 61o/idle's "Private Idaho," was recently released on the soundtrack to "Private Idaho," all made the top 40 singles charts. Island copyright rights also charted on 22 top 100 albums, including LPs by Earth, Wind & Fire, the Blues Brothers' "Private Idaho," all made the top 40 singles charts. Island copyright rights also charted on 22 top 100 albums, including LPs by Earth, Wind & Fire, the Blues Brothers' "Private Idaho," all made the top 40 singles charts. 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THE CREATIVE MUSIC GROUP
PROUDLY SALUTES ITS TREMENDOUSLY TALENTED FAMILY OF WRITERS

Carol Connors
John Davis
Jackie English
Bob Gaudio
Anthony Gourdine (Little Anthony)

Jackie Mills
Evie Sands
Jim Weatherly
Beck/Chet Willis (Shadow)

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Pat Baird—Professional Manager/East Coast
Steve Sussmann—Professional Manager/East Coast
New York Office—6 West 57th Street, NY 10019 489-7400
Tony Lyle—Director Arista Catalog, UK
Coast Publishers  
(Continued from page 12)  

dell was the Tom Petty album " Damn the Torpedoes," which included the hit singles "Refugee" and "Don’t Do Me Like That." Skyhill copyrights also appeared on top selling albums by Willie Nelson, Eric Clapton, and the Chipmunks. Island’s other signees included the Japanese rock groups from Japan, Scott Shelly, writer/guitarist with the Strand, and the Rockets.

Internationally, Island scored heavily with the Sparks’ "When I’m Floating Over You," Robert Palmer’s "Johnny & Mary," which both sold 500,000 units in France, while cover versions of "Pilot of the Airways" in France and Germany also made their respective charts.

In 1981, Conway would like to place emphasis on finding gifted, contemporary writers who, along with his present staff of writers—which includes Ed Wilde and Ian Ainsworth of Great Buildings (who recently signed with Columbia Records, and will have their debut album released in March, but have already had their songs recorded by Robert Palmer, Ian Matthews, the Dickies and Cherie Currie), Scott Shelly and Howard and Alfred McCrary—will be able to supply Island with songs to cover a wide range of material. Everyone is looking for great songs, but I've heard from artists' producers that the material they are receiving from publishers is very average. I hope this year to be able to provide them with the caliber of songs they want.

Also headquartered in Island’s Los Angeles offices are Patricia Shannahan, vice president U.S. Publishers, and Gary Heaton, general manager.

Jobete Music  
On the basis of extensive chart activity for the firm's copyrights—both classic oldies and newer songs—as well as successful campaigns to exploit the areas of motion pictures and commercial and cable television, Jobete Music vice president and general manager Jay Lowy reports that "1980 was the most successful year in the 21-year history of Jobete and Stone Diamond Music."

Said Lowy, "I think we've accomplished just what we set out to do: make Jobete the number one contemporary pop catalogue, without losing our soul roots. I don't think anybody seriously considers Jobete just a soul catalogue any more. Jobete has been quoted from the Beatles and the Rolling Stones to Linda Ronstadt and the Doobie Brothers has covered our songs."

Popular Jobete copyrights in 1980 included "Hold Me Love," recorded by Kim Carnes; "(That's What I Want)," by the Flying Lizards; "Can't We Try" (Teddy Pendergrass); "My Guy/My Girl" (Johnny Bristol and Amir Stewart); "Dancing in the Streets" (K.C. and Teri DeSario); "Different" (Johnny Mathis); "My Guy" (Margo Smith); and "You Are My Heaven" and "Don't Make Me Wait Too Long" (Roberta Flack).

The company also enjoyed chart successes with compositions by Motown recording acts Stevie Wonder, the Commodores, Jermaine Jackson and others. Jobete staged a campaign to make "standard copyrights" out of recent hits as well, Lowy said, securing "many cover recordings of sub-tunes as With You I'm Born Again," "Still" and "Three Times a Lady."


Among newer writers, Lowy mentioned Teena Marie, Rick James, the Dazz Band and the team of Nolen and Crossley as those with considerable potential—with that potential already having been realized in some cases. The company has also recently prepared a three-LP sampler set of the songs of Holland-Dozier-Holland and their team responsible for many of Motown's classic tunes.

Michael O'Connor Music  
In his first year as an independent music publisher after representing publishing firms for Glen Campbell, Roger Miller and Rick Nelson, Michael O'Connor had a top 40 hit with Dr. Hook's "Girls Can Get It" and a top 30 country hit with Stephanie Winslow's "You're Still in Love With Me." Yes it is still his staff writer Leslie Pearl wrote both hits and has had successes with Johnny Mathis and Mary MacGregor. She also penned the new single out by the Scotti Brothers artist Cliff Newton, "There Is Nothing So Expensive As a Woman Who's Free For the Night." At the present time CBS and RCA have both made firm recording offers for Leslie Pearl as an artist. Once her record deal is consummated, Michael O'Connor will begin to expand by signing a number of writers he has been developing for several years. The Montage Music Group  
The Montage Music Group is comprised of two major publishing firms, Front Wheel (BMI) and Decca-Array (ASCAP). Front Wheel copyrights are added to these catalogs regularly through production projects and songs written by staff writers. Front Wheel copyrights have most recently appeared on albums by Shirley Bassey, Flower, Shotgun, Barbara Mason, Frankie Smith, and the Thompson Brothers. Front Wheel is also currently involved in co-publishish with producers Kasey Robinson and David Blumberg who have been responsible along with Freddie Perren for such hits as "Reunited," "I Will Survive," "Shake Your Groove Thing" etc.

Through a recent affiliation with CBS-distributed W.M.O.T. Records, Front Wheel Music will be supplied with many additional copyrights, while Deep Canyon Records will be featured on the next product by Flower, Native, and Bobbi Walker. Staff writer Dennis Belfield has seen recent cover activity with records by Claudia, and Photoglo.

A film that the most exciting news at The Montage Music Group is the return of Lenny Hodes to the firm as president of the Music Publishing Division. Hodes most recently was vice-president for Perren-Vibes Music. The Montage Music Group is headed by chairman David Chacker.

Music Concepts International  
The linking of publishing, production and music packaging for films and television soundtracks is the thrust behind newly formed Music Concepts International (MCI). Founded late last year by veteran publisher Steve Bedell, the company saw major publishing activity through the securing of writers rights and soundtrack packaging for the recent Time-Life feature, "Loving Couples."

Artists recording MCI-controlled copyrights for the film's Motown Records soundtrack include the Temptations' R&B charted single, "Take Me Away," by Dean Pitchford ("Fame") and Fred Karlin; Billy Preston's "I'll Make It With Your Love," by Karlin and Norman Gimbel; and two syrupy tracks, "And So It Begins" (by Karlin and Gimbel) and "Turn Up the Music" (by Pitchford and Karlin). Other activity generated through the four key outlets of MCI, Adamosongs (ASCAP) and Pazzz Music (BMI), included EMI-America recording artist Kim Carnes' cut of "Don't Call It Love" by Pitchford and Snow; EMI artist Michael Johnston's recording of "You, You, You," also by Pitchford and Snow; and the co-publishing of writers Stephen Schwartz ("Godspell," "Pippin") and Kevin Moore's "Of Myself," "Wakefield's Have I" and "Lady Fantasy," recorded by Columbia artist Jane Olivor.

Chubby Checker whose MCI-produced LP, "Think!" thus far included two of the company's copyrights, "Your Love" (by Bruce Fisher and Evan Pace) and "Is Tonight the Night?" (by Bruce Fisher, Kevin Moore and Herb Alpert). The Music Umbrella  
Approaching its first anniversary, The Music Umbrella has announced the addition of John Mahan, who joins Glenn H. Friedman, chairman and president, to the umbrella's publishing, production and music consulting firm. Formed last March by Friedman, a former publishing executive at Chappell Music and BNB Associates and former A&R coordinator for Apple Records, The Music Umbrella was created to be an independent service to small and medium-size publishers and/or producers.

Mahan, previously headed ASCAP's west coast office and was formerly with April/Blackwood Music and the Velvel Co.

Initial clients a year ago included Eliot Roberts' Big E and Little E Music, Jim Ed Norman's Ten Music, and Al Bunetta's Big Ears Music, reaped the benefits of The Music Umbrella through cover recordings by such artists as All Williams, Gene Chandler, and little Rick's latest protege, Elaine Page. Shortly afterwards, The Music Umbrella was consulted on the soundtrack music and album to the motion picture "Time Square." Those indicative of Friedman's commitment to across-the-board involvement, including film, video, and television.

The Music Umbrella then added Irving Mazur's Amazing Music to its client roster, bringing in the material of Gerard McMahon (whose debut LP on ARC/Columbia has just been released), Randy Handley, and Gino Conuco, as well as the Fab Four. Next year, ''Looking Back'' catalogue and their writers, most notably Jon Lind. More covers, by artists such as Betty Wright, the Mannahants, England Dan, and DeBarge, followed.

In addition, The Music Umbrella represents the interests of Pierce-Arrow Entertainment Group, a multi-faceted company based in Evaston, Illinois. Pierce-Arrow has its own recording facility, a catalogue and their writers, most notably Jon Lind. More covers, by artists such as Betty Wright, the Mannahants, England Dan, and DeBarge, followed.

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Producers, Artists, Writers

Thank you for a great beginning

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Aubrey Hornsby
assistant
Coast Publishers
(Continued from page 14)
in country-oriented pop material.

Pasha Music Organization

The year 1980 was a significant
career building year for Spencer Pro-
fer's Pasha Music Organization and
group of related publishing entities —
namely nashaSongs, Unltd and
and The Grand-Pasha Pub-
isher. Among the rock/pop
oriented artists in which Pasha has
published interest are Billy Thorpe,
Devin Payne, Roderick Taylor,
Randy Bishop, Alan Green,
the Reggae Band Legs, and
Ronn Price. Additionally, Peter
Pasha's own songwriting has
yielded over 300 recorded and
released copyrights in the past
few years. In addition, the Pasha
stable will be composing material
for at least three major network
movies of the week in 1981, as
well as cross-pollinating their
talents in collaborative and in-
dividual writing for new acquisi-
tions to the Pasha Production and
label division.

In 1980, the Billy Thorpe/
Spencer Proffer jointly written
copyright "Children of the Sun"
continued to receive significant
requests on AOR stations. The
album which featured the selec-
tion has sold over 500,000 copies
worldwide and was the cornerstone
song to chapter two of the Billy
Thorpe extraterritrial saga entitled
"21st Century Man," recently
released on Elektra Recor-

Peer-Southern Organization

Long established as the leading
independent publishing group, Peer-Southern
marked its 53rd year with an in-
creasing emphasis on its emerg-
ing role in the new movie produc-
ction operations. The firm has ac-
tive operations in 23 countries,
with U.S. offices in New York,
Los Angeles, Nashville, Miami and
San Francisco.

During 1980 the production
wing of the organization (Peer-
Southern Productions) had chart
success in France, Germany,
Holland, Italy, Austria, South
Africa, Belgium, England, Spain,
Switzerland and Sweden. PSP's
Goombay Dance Band was hon-
nored with numerous gold and
platinum disks and was recog-
nized as having the largest-selling
single of the year in Germany.
According to Ralph Peer, the
production operations will con-
tinue to receive emphasis during
1981. The first U.S. releases, in
the Latin market, are scheduled
shortly.

Highlighting publishing op-
erations was the recent recogni-
tion of cover record "Les Jardins du
Ciel" as France's largest-selling
single of the year. On the other
side of the globe, Southern Mu-
sic New Zealand had the pub-
ing on the New Zealand Record-
ing Industry Association record of
the year for their compilation of
the year, for its group the
Crocodiles. There was also continued strong
activity for the Buddy Holly cata-
ologue throughout the world.

It was an important year for the
Southern market and the organi-
ization, with cooperation be-
 tween branches bringing songs to
the top of the charts throughout
the world such as "More Than I
Can Say" by Leo Sayer, "Walk
Right In" by Dr. Hook and "Sun
of Jamaica" by the Goombay
Dance Band. PSP enjoyed regional
successes with songs such as
"Disco Bambino" (H. Paris in
Italy), "Pieteroliek" (Brother
Trilo) in Holland, "Death and
Destiny" (Mythra) in England.
Peer-Southern selections appear
on albums by such top U.S.
artists as Emmylou Harris, Crystal
Gayle, Willie Nelson and Crash
Crandell, and on the soundtrack of
"Coal Miner's Daughter."

The coming year holds many
projects for PSO with an album
project by a still unnamed Warner
Bros group, the imminent re-
lease of the Dutch group in the
U.S. and the opening on
Broadway of "Piaf." (PSO pub-
lishes much of Piaf's music world-
wide).

Plain Great Music

Los Angeles-based Plain Great
Entertainment Corporation,
formed in 1973 by堤 Multi-
izing in film and record produc-
tion, talent management and
publishing, is placing heavy em-
phasis on the latter in 1981.
The company, under the over-
all leadership of Robert H. Becker
and Ron Henry, has appointed
Dale Tedesco to direct all pub-
lishing activity generated from
Plain Great Music's writer con-
tractees.

Diverse composers have pro-
vided the publishing division with
original material covering all areas of
music, as well as motion
picture scores. Writers under ex-
clusive long term agreements in-
clude recording artist Marc Alien
Trujillo, who has collaborated on
albums with Michel Legrand,
Michel Montchamp and the Day
Lerner; artist Billy Cioffi, whose
career began in the midwest with the
group the Grey Things and who
has performed with the
Byrds and the Lovin' Spoonful,
followed by LP releases in the
early seventies with Hokus Pokus;
Scott Richardson, whose recent
credits include the hit song
"Rolling In My Rolls," recorded
by R&B/Soul group Monty
Williams and Markham, who has worked on a
number of Broadway plays in-
cluding "Godspell" and "I Do, I
Do," as well as composing music
for numerous television shows
and commercials. The catalogue of
the late Hod David Schudson
is also one of the priorities of the
publishing wing.

According to Solar Record's
president Dick Griffeen, Solar
Music—Spectrum VII (ASCAP)/
Hip Trip Music (BMI)—has been
subtracted and expanded this
year. Executive year, event and
talent additions, upcoming major
projects and the relocation to larger
quarters are all healthy signs of
the company's prosperous year and
explosive expansion into new
areas.

Catalogues whose publishing
is now administered by the firm
include Caricfin, Circle I, Hindu,
My Kinda Music, Yours Mine &
Ours, and Whispers.

Solar Music and its writers
earned high visibility during 1980
with a significant number of copy-
righted by the respective rep,
R&B and disco charts. Two of
those active copyrights were certi-
fied gold: "The Beat Goes On",
written by producer Leon
Syvers along with staff writers
William Shelby and Steve Shock-
ley, recorded by the group "Globe," and
"Second Time Around," written by
Syvers and Shelby and recorded by Shalamar.
The album "The Whispers" reached
platinum status with the help of
strong copyrights such as "And The Beat
Goes On" and "Lady," written
by Whisper member Nicholas
Caldeuw. The newely crafted LP,
"Fantastic Voyage," recorded and
written by staff writers Mont-
Wood, Thomas Shelby, Tiemyer
McCain, Otsi Stokes, Norman
Beavers, Steve Shockley, Fred
Lewis, Fred Alexander and Marion,
Craig, has been recently certi-
fied gold. These most active copy-
rights, aided by approximately 15
charted single successes, earned
numerous ASCAP and BMI awards for
the publishing wing.

Special Music Group

In its second full year in opera-
tion, The Special Music Group
took significant steps toward be-
coming one of the major inde-
pendent publishers in the U.S.

Through song exploitation,
record production forays into te-
rlevision and motion picture licen-
sing and significant international
success, the company is headed by
president Evan Archerd and aided
by professional manager Brendan
Okrent, moves into 1981 with a
firm beachhead established in
the marketplace.

Presently with three staff
writers, Lauren Wood, Chris Mon-
tan and Geoffrey Lieb (as well as
representing the catalogues of
Andrew Gold and Karl and Lisa
Bros.), the company has a broad base
of musical styles upon which to
draw. This was apparent in the
covering activity of the past year,
which included recordings on
every major chart (except gospel
and jazz). Some of the highlights
of that activity were singles by
Michael Johnson ("I Can Call
You Black"
(=Dancin' Like Lovers"), Chris
Montan with Lauren Wood
(=Is This The Way Of Love"),
Maxine Nightingale ("All Night
With Me") and "Rock'n Roll Love")
the latter reaching #1 on the RW
Disco Chart.

Television, Archerd success-
fully negotiated with the ABC net-
work to use Lauren Wood's com-
position in one of their fall promotional
themes. Addition-
ally, songs in the catalogue have been licensed by a number of major shows, including "B.J.
and The Dealer," "Days of Our
Lives," "Solid Gold" and "Don
Kirshner's Rock Concert."
The forthcoming feature film "The
Personals" is also licensing Spec-
ial Music material.

Of the significant events of the
past year, the company is probably
most excited about the release of
Chris Montan's "Any Minute
Now" LP on 20th Century Rec-
ords. The album, containing ten
original compositions produced by
Evan Archerd and has been very
well received both in the U.S. and Japan, with worldwide
release forthcoming.

20th Century-Fox Music

The area of artist/writer de-
velopment has been the cornerstone
of 20th Century-Fox Music Publishing's activities in
the '80s. In recent years, president
Herb Eiseman has been expand-
ing the firm in an effort to pro-
vide aspiring and accomplished composers with a multi-faceted
approach to their publishing
needs.

"Successful publishing opera-
tions can no longer depend on
just getting new songs recorded
and released if they expect to
survive economically," Eiseman
says. "That is why we've been
exploring new ideas."

Last year, the long-time indus-
tory veteran Eddie Lambert
creative vice president. His
knowledge of record company and
publishing operations has been
as crucial, as Eiseman and he
have worked out a framework for
the newly formed 20th Century-
Fox Music Productions unit.

The new division, headed by
Andre Fischer, will take song-
writer/performers directly into the
studio for the production of
artist presentations that will be
made available to all interested
record companies. Additionally,
completed stereo videos will be produced under 20th's new rela-
tionship with David Mook's Video
Gram Co.

In the coming months, 20th
plans to announce the comple-
tion of label deals for their most
promising new writers. Such as
Joseph Williams (son of Academy
(Continued on page 27)
"HIT ME WITH YOUR BEST SHOT"  EDDIE SCHWARTZ  ATV MUSIC PUBLISHING OF CANADA

"PICKIN' UP STRANGERS"  BYRON HILL  ATV MUSIC—U.S.A. NASHVILLE

"ON THE INSIDE"  ALLAN CASWELL  ATV/NORTHERN SONGS PTY.—AUSTRALIA

"HE'S SO SHY"  CYNTHIA WEIL & TOM SNOW  ATV MUSIC CORP.—U.S.A.

"WE DON'T TALK ANYMORE/DREAMING"  A. TARNEY & L. SAYER  ATV MUSIC LTD.—U.K.

OUR HITS COME FROM ALL OVER THE WORLD

LOS ANGELES • NEW YORK • NASHVILLE • TORONTO • LONDON • SYDNEY • PARIS • ROME
Nashville Publishers

of the Burnard award. Rabbitt, Stev-
ens and Malloy also received BMI citations for “Pour Me An-
other Tequila,” a recent Rabbitt hit.

With the gold status of the “Best of Eddie Rabbitt” album, Columbia Pictures Publications is printing 100,000 copies of Brispriach’s Keni Wheman, a de-
luxe printed folio of Rabbitt’s top hits. The latest Dr. Hook album, “Rising,” includes DebbiDave/
D’Ann with “S.O.S. for Love,” “Do You Right To-
ight,” and “Before the Tears.”

Drake Music Group

The Drake Music Group con-
sists of ten publishing compa-

Window is the publishing arm of Pete Drake Productions, headed by his brother Jerry and producer Pete Drake. Drake is aided by Rose Trimble, manag-
ing director; Rick Sanjek, VP; and assistants Sandy Calvin and Betty Howard.

Drake and Trimble recently took part in Musexpo, and Trim-
ble and Sanjek were also a part of MIDEM in France this January, concluding publishing deals with representatives across the world.

The Drake Group is currently scoring on U.S. country singles charts with Gail Davies’ “I’ll Be There,” George Jones’ “If Drinkin’ Don’t Kill Me (Her Memory Will),” and King Edward IV’s “Dixie Road.”

Drake Music Group staff writers include Harlan Sanders, Rick Be-
reford, Darrell Puckett, Jan How-
ard, and Dallas D’Anjou. Drake writers have also enjoyed recent success with the “Stars of the Grand Ole Opry” record series, produced by Drake for his own First Generation record label.

Elektra/Asylum Music

Elektra/Asylum Music (BMI) and Refuge Music (ASCAP), formed one year ago as the publishing arm of Elektra/Asylum Records, has scored numerous cuts in its brief life. Drake, in charge of GM Dixie Gamble-Bowen. The firm has acquired the talents of eleven writers and is negotiating administration deals with two major writer-artists.

Since Hat Band is the company as exclusive writers are Sterling Whipple, Margo Pendavis, Jake Brooks, Tricia Johns, Alan Shapiro, Jerry Metcalf, Denise Draper, and the members of the Nashville-based rock group Silver Tongue.

In addition to our exclusive writers we are working with sev-
eral non-exclusive writers, includ-
(Continued from page 19)

ing Bob Millsap and Josh Leo,” said Gamble-Bowen.

The firm has already scored with Sterling Whipple’s “Don’t You Want To Be a Lover Tonight,” recorded by Tanya Tucker, and “Prisoner of Hope” on John-
ny Lee’s debut album. Other Elektra/Asylum Music songs have been recorded by Tricia Johns, Johnny Duncan, Ed Bruce, Marty Robbins, Foxfire, Tompall and the Glaser Brothers, Dave Rowland and Sugar, and a track by Eddie Raven, also in the forthcoming film “Uforia.”

In addition to her publishing prowess, Gamble-Bowen can also be found producing records for Tricia Johns, Sammi Jo and the forthcoming single by Leona Wiliams, all of which will appear on Elektra Records.

Al Gallico Music Corp.

The Al Gallico Music Corpora-
tion feels that “awards” and “re-
wards” are the company’s en-
couragement for the future, and they are ready to tackle 1981 with enthusiasm.

Gallico writer and Columbia artist Lacy J. Dalton was recently voted RW’s top new female vocal-
ist. Writer/artist John Ander-
son also a Gallico writer was previously cited by RW as top new male vocalist. Staff writer Billy Sherrill was voted country music’s top producer for his work on the CMA award-winning “He Stopped Loving Her Today,” re-
corded by George Jones, as well as many other chart records in the past year.

Gallico earned BMI awards theses for staff writers Mark Sher-
rill, Billy Sherrill, Lindee Nambo, and Norro Wilson, with an ASCAP award going to staff writer Josh Whitmore.

Noted writer / producer Billy Sherrill supervised and recorded sound track album to ABC/Embassy film “Take This Job and Shove It.” Another Gallico writer, Lacy J. Dalton, who was the winner of the CMA award as best female vocalist last year and who is produced by Sherrill, makes her acting debut in the same movie. Al Gallico Nashville writer Danny Darst, who wrote and composed the three songs for the soundtrack of the critically ac-
claimed movie “Melvin and How-
ard,” recently relocated to L.A. to concentrate on writing music and developing scripts for TV and movies, including a special cable TV with Roger Galloway entitled “For Country Music Ladies.” Al Gallico has been working closely with film pro-
ducers and director Taz DiGregorio, a writer/actor who has directed writer Jerry Jamison on the Board-
walk Entertainment movie for television on country great Tam-
my Wynette.

Hallnote Music

Hallnote Music Company, which has grown steadily since its inception in 1972, rated among the nation’s top country music publishers in 1980, has a large number of nationally charted songs.

Exclusive Hallnote writer Tom T. Hall continued his success story with “Harper Valley P.T.A.,” the subject of a motion picture release and a TV series as well, and George Jones’ single “I’m Not Ready Yet.” Six of Hallnote’s nationally charted songs during the past year were penned by Hall.

Hillman Hall enjoyed Janie Fricke’s cover of his “Pass Me By,” and exclusive writer Johnny Rodriguez continued to score with his own Epic releases, as well as covers of his songs by such artists as George Jones, C. Cloddoe, who cut his “Hello Love, Goodbye.”

Other exclusive Hallnote writers are Jay Marshall, Gary Ser-
geants, Michael Talley, and Jim Kelly. The company’s exclusive includes Judi Simmon, general operations manager; Clarence R. Selman, copyright manager; Glennise K. Perkins, accounting and bookkeeping; and Margaret Sessone, foreign language trans-
lations, club liaison and coordin-
ator.

Hat Band Music

Hat Band Music (BMI), formed in 1976 by Charlie Daniels and Joe Sullivan, has enjoyed consider-
able success in a relatively short period of time, with 1980 proving to be the firm’s most success-
ful year to date. Buoyed by the chart success of the Charlie Dan-
iels Band, the company has en-
tered into agreements to admin-
ister and/or co-publish material by other artists and performers.

The companies that Hat Band administration include Nashville Limestone Music, CDB guitarist Tommy Crain’s company; Taz-
manian Music, owned by CDB keyboardist Taz DiGregorio; Si-
enna Music, publisher of songs written by Atlantic recording artist Henry Paul and his band mem-
ers; and a recent agreement with McGuffney Lane Music for material written by the mem-
bers of Atco group McGuffey Lane.

The principals of Hat Band, in addition to Daniels and Sullivan, include GM and administrator Judy Williams; and Bob Johnston, consultant to the publish-
ing operation.

The past year’s activity for the company includes top 10 country hits for the Charlie Daniels Band, “The Devil Went Down to Georgia,” “In America,” and “The Legend of Wooly Swamp.” CDB also provided songs for three of the ten CMA award singles: “I Miss Mississippi” and “Carolina (I Remember You).” Additionally, the Charlie Daniels Band’s “Full Moon” has enjoyed activity on pop and country charts. The publish-
ing company was also repre-
sented in the film “Urban Cow-
boy” with three songs, including “The Devil Went Down to Geor-
gia.”

Additional Hat Band cuts dur-
ing 1980 include “Wiliee Jones” recorded by Lee Hazlewood and Bobby Bare (BMI) recorded by Debby Boone; “Semi-
Happy” by Jerry Reed; and Sam-
mi Smith’s rendition of “The Leg-
gend of Wooly Swamp.”

Signed as exclusive Hat Band writers are Joed Daniels writers of the Charlie Daniels Band (Daniels, Tommy Crain, Taz DiGregorio, Jim Marshall, Charlie Haywart, and Fred Edwards) as well as Hat Band cowriter Bob Johnston.

House of Bryant Publications

Nona Thomas, who manages House of Bryant Publications’ of-
cice for owners Felice and Boud-
leaux Bryant, reports that 1980 was a “new-story-making” year for the firm.

The year included the release of the “Touch of Bryant” LP, on which Felice and Boudleaux did all the writing and singing, which became their first hit in the U.K., where it was retitled “All I Have To Do Is Dream.”

Bryant’s busy times continue to the present, with the release of “River’s Goin’ Down,” on the Osborne Brothers’ latest LP, and the Osborne’s latest CMH single, “Bogalusa.” Tammy Wynette and George Jones also recorded “We Could” as a duet on their latest Epic LP. “Bye Bye Love” was re-
corded by Tony Orlando and Ben Vereen for their recent LPs, and Billy Walker and Barbara Fair-
child recently released the stand-
ard as a single on P.A.I.D. Rec-
ords.

Gospel act Erick Nelson and the Misfits included “Love Hurts” on their two most recent albums. Bryant songs from the 1940s and 1950s have been recently re-

House of Gold Music

In 1980 House Of Gold Music surpassed its 1979 total of songs on RW’s Country Singles chart. Along the way the company garnered numerous top 10 country songs, and for House Of Gold staff writers secured recording contracts of their own. The firm’s three publishing operations include House Of Gold (BMI), Bob-
by Gold (BMI), and Hungry Mountain Music (BMI). House Of Gold’s 17 writers have provided songs for such art-
ists as Kenny Rogers, Charlie Rich, Jim Ed Brown, Delbert Mc-
Clintor, Dr. Hook, Cat O’Conners and Tammy Wynette, Gladys

(Continued on page 24)
N. Y. Publishers
(Continued from page 18)

several tunes on the new Glen Campbell LP, including a duet by Glen and Tanya Tucker, "Shoulder
er Tell Me." Also on the album are songs by the upcoming Engelbert Humperdinck album; albums from new
signings such as the Dillman Band (RCA) and Michael Smothingman (Epic), writer of the current
single on Glen's album, "I Don't Want To Know Your Name." In addition, there are forthcoming albums by other
family writers -- Jeanne French, Paul and Norma Baker, Miriam and Jeanne Marie Arnold.

Due to its very prolific staff, 1980 saw covers by Dolly Parton, Peter Criss, Lynn Anderson, Judy Collins, Heatwave, Eddie and the Hot Rods, England Dan Seals, Ed
dy Arnold, America, Thelma Houston, Ray Charles, Keith Barrow, Carmen McRae, etc. -- and,
of course, Pat Benatar. With the increased trend in covers, and the wear and tear on published material, the
company's cover activity will not doubt expand.

The company is now more involved in subpublishing. They presently represent Ian Gomm (Stiff) from the U.K., writer of his own hit, "Hold On," and Nick Lowe's "Cruel To Be Kind.

Coltillion/Walden Music

Since the revitalization of Coltillion/Walden Music, we have become known as a selective publisher of quality
material." So states Linda Wortman, vice president/general manager of Coltillion/Walden Music -- the
music publishing arm of Atlantic Records. "We devote a great deal of personal attention to each of our writers, each of whom in turn has the depth of talent to establish
a career. We are in the business to make it our job to build the writer's reputation by finding the best outlets
for his or her abilities."

Included in the new Coltillion's stable of writers are the team of Narada Michael Walden, Wendy Waldman, Andy Goldmark and Jim Ryan. In addition to doing his
own records for Atlantic, Narada has recently served as songwriter-producer for Donny Hathaway. The team of Stacy Lattisaw, Amy Stewart and others.

Among Wendy Waldman's numerous credits is the song she wrote for the forthcoming motion picture "Ice Castles."--"It's an interesting project, being produced by Barry
Manilow."

Famous Music

Marvin Cane, president and chief operating officer of Famous Music, has been in the company since the formation of the banner year 1959 the company
enjoyed in 1980. For Famous, last year began and ended with highly successful soundtracks. The year opened with Giorgio Moroder's hit score for "American Gigolo," including
Blondie's smash "Call Me," considered many the movie song of the year. Another song from
Eye," scored by Harry Nilsson, closed out 1979. In order to make sure of their hit
Maurice Jarre's work for the hit TV mini-series "Shogun" was another major highlight.

According to Cane, "During the past two years, music has become vital to the success of many
films. Soundtracks have created excitement increasing box office grosses dramatically.

In 1980, Famous renegotiated all foreign contracts. Sid Herman, executive vice president for Famous, signed long
term, world-wide agreements with Chappell International, Ni
chon, Inc. and Melodie Dore for rights to the catalogues of Famous Music, Paramount Pictures and their associated
companies.

On the personnel front, Julie Cohn was named as vice president of west coast operations. Allan
McDougall was appointed Los Angeles creative director and Chuck Neese joined Judy Gotti
er in a similar post in Nashville.

The songwriting team of Doug Frank and Jeanne Napoli joined the Famous roster. Lloyd Segal and Lionel Job signed co-
publishing agreements with the company.

The U.S.A.,' with Heart's cut of
Lowe's "Cruel To Be Kind."

Kirshner/CBS Music Publishing

The success of Kansas continues with their gold album "Audio Visions" now heading for plati
num. The band has now sold more than 11 million albums over the past several years and Kirshner/CBS Music Publishing con
continues to publish Kansas' cata
logue.

In addition to the works is a Broadway
musical based on the Jekyll and Hyde Classic. It's scheduled for the '81-'82 season. Kirshner
will publish the show as well as co-produce the show.

In addition Kirshner has been asked to provide several hours of music and entertainment for RCA's Selectavision System of VideoDiscs. That project along with the development of several more TV projects using mov
ing musical themes makes for a busy year ahead for the Don Kirshner Entertainment Corpora
tion.

Largo Music

Largo Music a recently-formed division of Lebhar-Friedman, has already been represented in the jazz charts with Oscar Peterson and Count Basie LPs, and the Latin charts with packages by the Clouds and Oscar de Fontane. Largo also publishes pop, R&B and gospel fields, has the show to a Broadway show written by C. J. Ellis and Kirk Nuroc, and represents two feature film scores written by Oscar Peterson and scheduled for international re
lease this year.

Largo operations are being di
rected by Norman Weiser, for
merly president of Chappell Mu
sic and president of SESAC. Liz
Weiser is the active assistant for the company. Func
ioning on the creative level are Don
Love, former record and publishing company executive; Stanley Adams, past president of ASCAP and presently a member of the board of directors of that organization; Gary Robbins, for
merly with TRO; and Richard Weiser, west coast creative direc
tor. The Garfinkle holds the position of copyright/royalty ad
ministrator. President of Largo is
Roger Friedman, president of Lebhar-Friedman, Inc.

Macmillan Performing Arts Music

A bountiful list of activities in 1980 is more than likely to be duplicated in 1981 for Macmillan
Performing Arts Music, Inc. and Macmus, Inc. the theatrical
music divisions of G. Schir
mer, Inc.

After successful runs off-Broadway at the Chelsea Theater and on Broadway at the Helen Hayes
Theater, "Strider," with music by
Norman Berman and lyrics by Steve Brown, is receiving productions all around the country.

"Tintypes," with music by Mel Marvin and lyrics by Mary Kate and Gary Perle, is set to open at the Mark Taper Forum in Los Angeles. In New York at St. Peter's Church and ran on Broadway at the Golden Theater. "The Robber Bridegroom," based on a novella by Eudora Welty with music by Robert Morris, with lyrics by
Alfred Ury, was broadcast last spring on cable television with Marjoe Gortner and Kaye Ballard.

Going into rehearsal in March is "Is There Life After High School?" Directed by Mel Bernhardt with choreography by Patricia Birch, the show will open in April at the Hartford Stage Theater, "Stage Door," with music by Daryl1 and book and lyrics by Robert Lor
rick, is being produced by Karen Kantor and is scheduled to start rehearsals late this summer, with a fall opening.

Robert Mellin Music

In the past year, the Robert Mellin Music Corp. has been doing extensive professional work on their perennially covered catalogue standards. These include:


Mighty Three Music Group

"You'll never forget our tunes ..." So say the associates at the Mighty Three Music Group and, thus far, they have never been spoken. Since its inception in 1973, the Mighty Three Music Group has provided the world with some of the best music ever encountered; from the Bee Gees' "Backstappers" to Billy Paul's "Me and Mrs. Jones" to McFadden and Whitehead's legendary " Ain't No Stoppin' Us Now.

The Mighty Three Music Group, located in the heart of Philadelphia, is representative of several publishing interests held by Ken
neth Gamble, Leon Huff and Thom Bell. The concern is an in
gral part of the entire Gamble
Huff organization, the umbrella under which Philadelphia Inter
national Records/The Sound of Philadelphia operates, and is comprised of title writers and writer/producers.

While still in its infancy, the company was voted, (1978-79), as the #1 soul music publisher. However, in most recent years, Mighty Three Music has began to branch out by submitting tunes to artists other than those rost
(Continued on page 26)
Nashville Publishers

Knight, Tanya Tucker, Glen Campbell, Lou Rawls, Dolly Parton, Bobby Bare, the Oak Ridge Boys, Don Gibson, and many others. "Woman" Carter, Millie Jackson, and many others.

Bob Montgomery, executive vice president of House of Gold, one of the largest publishing companies in Nashville, credits the company's creative atmosphere for its continuing yearly successes. "We just opened a second building which we call our 'Woodstock.' It should more than double our activity."

The new building, a half block from the firm's headquarters on Music Row, features writers' rooms, pianos, a four-track recording studio headed by chief engineer Ben Hall, assisted by engineer Tim Exile, plus the accounting offices and Montgomery's executive offices.

House Of Gold's pop success includes cuts by Millie Jackson, Lobo, the Climax Blues Band, Lou Rawls, Delbert McClinton, Mac Davis, Paul Anka, Joe South, Lou Lobo, the Scotti Brothers label, and Bobby Bare. Don and Bobby Springfield for House Of Gold executive Kenny O'Dell and professional manager Jeff Silbar. The new writers' house was officially opened in September 1980.

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Acuff-Rose Publishing Inc.
THE NEVER ENDING SOURCE

A. GRAMMY NOMINATION
   “That Lovin’ You Feelin’ Again” by Roy Orbison/Emmylou Harris
   From The Movie “Roadie”—International Hit (written by Roy Orbison and Chris Price)

B. “Crying” by Don McLean
   Number One In Six Foreign Countries and a Top 5 Hit in the United States

C. Forty Chart Records in 1980 many of those going Top 10

D. Mickey Newbury inducted into the Nashville Songwriters Hall of Fame

E. Bob Jennings inducted into the Country Disc Jockey Hall of Fame

NEW RELEASES
1. “Hey Joe (Hey Moe)” by Moe Bandy & Joe Stampley (written by Boudleaux Bryant)
2. “Peace of Mind” by Eddie Raven (written by Eddie Raven)
3. “It’s A Lovely, Lovely World” by Gail Davies (written by Felice and Boudleaux Bryant)
4. “I’ll Break Out Again Tonight” by Whitey Shafer (written by Whitey Shafer)
5. “Elvira” by Oak Ridge Boys (written by Dallas Frazier)
6. “Running Scared” by the Fools (written by Roy Orbison and Joe Melson)
7. “Crying” by Don McLean (written by Roy Orbison and Joe Melson)
N. Y. Publishers (Continued from page 23)
cered to PIR/TSOP. This endeavor has met with much success.

"We feel that 1981 will be a very productive year for the Mighty Three Music Group," says MTM president Earl Shetton, "particularly in light of the recent weekly creative session in which the staff of writers—Gene McFadden, John Whitehead, Jerry Cohen, Dan Novis, Ben Sherlock, Len Williams, Sylvia Bishop, John Weatherford, and John Hargreaves—have met with much success.

"In the R&B vein, MCA Music's exclusive writers, Patrice & Hollie, proved to be a successful acquisition by yielding consistent string of singles on the R&B charts. MCA also had hot soul singles by Rufus & Chaka, Isaac Hayes & Neil Jackson, Lipps, Inc. and others. Future prospects include a solo LP by Waylon Jennings and a forthcoming LP by the newly signed George LaSalle ("I'm So Hot").

"MCA Music's past has always served as prologue to its continuing success and in 1980, the standard, "Orange Blossom Special" appeared on the Urban Cowboy soundtrack and was nominated for a Grammy award.

George Pincus and Sons

"Diversifying the publishing firm musically and professionally is George Pincus' formula for the future. Pincus, who makes a passionate case for the independent publisher, heads Gil Music and George Pincus and Sons, firms which combine the flexibility of independent status as well as international presence through its Songfest and Ambassador branches in Britain and Europe.

"Pincus states that, in the music market of today, the progressive publisher must investigate talent development and cultivate the artist/songwriter combination to maximize marketability. He senses from the young writers contacting his office a returning interest in the independent publisher that can offer a more personal commitment to a songwriter.

"Gil's formidable standards catalogue, which includes several early Beatles hits ("I Saw Her Standing There" and "She Loves You," among others) as well as key copyrights such as "Old Cape Cod," remains a steady source of new cover recordings and, especially, film and television usages.

September Music

"1980 was a fine year for September Music. Representing the country charts by Hank Snow (RCA Records), and both pop & country LP charts with "Urban Cowboy," in which the publications "Darlin''" was included, "Darlin'" was also meeting a lot of noise with the Barbara Mandrell version as well. 1981 looks to be a very exciting year also: Tom Jones will have a single release of "Darlin'" which will be included in his soon-to-be released Mercury LP. Micki Fuhrman (MCA Records) just released a single "2-1," which is expected to climb up the country charts soon. Sub-publishing rights have also recently acquired for the soundtrack of "Lion of the Desert," which is being released through United Artists Distribution.

"Galahad Music, the BMI firm, sub-publishes the theme from "Malice Aforethought," currently being seen on the PBS network as part of a mystery series, and the score to the TV series "Edward & Mrs. Simpson" which was shown on the Mobil TV network last Spring. This highly acclaimed special will be seen on NBC-TV this April produced by Hanna Barbera Productions.

"Sumac Music/ Louise-Jack Publishing"

"Approaching the sixth anniversary of its founding, Sumac Music looks forward to a "terrific" 1981, according to Susan McCusker, who, along with publishers Robert John Lange and Ted Sumac, the Beat

1980 was a great year for
GALAHAD MUSIC

1981 looks even better

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RECORD WORLD FEBRUARY 28, 1981 SECTION II

" awareness is terribly important," explains McCusker. "Writers tell us what they've picked up and what they've gotten out of it. It gives us all direction and a good line of communication."

"Sumac also maintains the independent nature it established itself with its first hit, "Midnight Smash. "Let's All Chant.""

RBR Communications

"RBR Communications' two music publishing companies—Asilomar Music (ASCAP) and Dreena Music (BMI)—have been in operation for one year now. "We've basically spent that time laying the groundwork for our operation," says Bill Radics, co-president of RBR. RBR's publishing companies—Asilomar, 270 song titles in catalogue and an exclusive staff of seven songwriters: Andy Christie, Dan Daily, Lewis Friedman, Vinny Fuller, Lars Hanson and the team of Mi-

According to Radics, Dreena and Asilomar Music are looking for "songs that we feel are commercially viable and that we feel we can work with. We don't restrict ourselves to one genre." RBR will soon announce at least eight major artist covers on songs published by their companies.

"RBR Communications also owns Bradley Publications, a four-year-old major print music company which is the exclusive distribu-

Zomba Music Publishers, Ltd.

"Zomba Music have a team, headed by Clive Carter and Ralph Simon, enjoyed considerable growth in 1980. The London-based company has a diversified roster, including the Boomtown Rats, the Beat (known in the U.S. as the English Beat), Iron Maiden, Def Leppard, the Photos, City Boy, M (Robin Scott), all of whom are published in the U.S.A. by Zomba Enterprises Inc. Zomba has recently signed two writers, Brian Fairweather and Martin Page.

"Because of the rapid growth of the company, it was necessary to form Zomba Management Limited, which represents writer/producer Robert John Lange and producers Martin Birch, Mike Howlett, Tim Friese-Greene and Tony Platt.

"Zomba, along with Dave Robinson of Stiff Records, last year purchased two fully-equipped 24 track recording studios in London which provide recording facilities for the writers of both Zomba and Street Music Limited, which is owned by Clive Carter and Don Robin-

"Zomba, unique monthly staff meetings help keep its staff abreast of new trends in music, by open discussion of top 20 hits. "Awareness is terribly important," explains McCusker. "Writers tell us what they've picked up and we have given them. It gives us all direction and a good line of communication."

"Sumac also maintains the independent nature it establish
Coast Publishers (Continued from page 20)
Award-winning film scorer/conductor John Williams, Bruce Hornsby, James Ingram (lead vocalist with Zingara) and Michael Dees. Already in release are LPs by Air Raid and Jimmy Photoglo.

The motion picture tradition of the company continues to blossom. Last year's soundtrack to "The Empire Strikes Back" received a variety of interpretations worldwide, and the new arrangement with Lucasfilms calls for 20th's involvement in all future "Star Wars" films through the partnership in Batanga Music (BMI) and Tusken Music (ASCAP).

The soundtrack to "The Rose" was another very successful copyright, with the theme song being recorded by numerous international artists. 20th also co-publishes the top ten Dolly Parton hit "9 to 5" from the successful motion picture of the same name.

United Artists Music

In 1981, United Artists Music's goal of fully marketing its copyright-catalogue focuses on a newly aggressive approach spearheaded by an impressive, creatively conceived sea of promotion. According to Harold Seider, president of United Artists Music, "It's a physical representation of the obvious woes with the company: a desire to improve their marketing techniques." He notes that the goal of fully marketing its catalogue is only one of several objectives for Warner Music Group, headed by an impressive, creative team led by president Mel Bly, with the theme song being recorded by the Bly's first installment will allow for additions, and a similarly detailed sound package—one that includes more than a ten-second snippet —is being planned. It is hoped that a catalogue of United Artists copyrighted songs in the U.S. during 1980. The copyrights of the group were "Making Movies" (Dire Straits), "Middle Man" and "Hits" (Boz Scaggs), "Paris" (Supertramp), "Cornerstone" (Styx), "Off The Wall" (Michael Jackson), "Breakdown Dead Ahead" (Boz Scaggs), "Rock With You" (Michael Jackson), and "Look What You've Done To Me" (Boz Scaggs).

Some of the more successful albums of last year to which Almo/Irving writers contributed were "Johnny's perennial"Johnny's "Oh God, Book II" (featuring the music for the Marvin Worth film "Soup For One," under the musical direction of Shep Gordon). Teddy Pendergrass, Blondie and others will perform the songs.

Other successes last year, adds Bly, include marketing the songs and recordings of such Warner Music acts as Talking Heads, the Clash and Rupert Holmes. In the R&B area, Bly reported strong activity with the songs and recordings of the Bar-Kays and Peabo Bryson. The publisher has also signed veteran country writer Troy Seely; and in the field of pop, Giorgio Moroder is an important new addition.

Welk Music Group


Further expansion of the company's catalogue and staff was underscored by the acquisition of a 50% interest in the Chips Moman-Toni Wine Baby Chicks music, the singing of an administration and production agreement with David Briggs and Norman Putnam's Danor Music, Inc. and the opening of two foreign offices in Germany and the U.K.

In the pop music field, the Welk Music Group cooperated in major activity with "Hurt So Bad," which was included on Linda Ronstadt's "Mad Love" LP and became one of the most played records during 1980. In the motion picture and soundtrack area, Welk Music Group compositions were included in a wide variety of films, including "Urban Cowboy," "Holyfield's House" and "I Could Have This Dance" and Mickey Gilley's recording of "Here Comes The Hurt Again"; "The Electric Horseman" (Vaughn's "My Heroes Have Always Been Cowboys"); "Divine Madness" (scored and arranged by staff writer Tony Berg); "Oh God, Book II" (featuring the perennial "Johnny's Theme"); "Raging Bull" (Bernie Wayne's "Blue Velvet"); "Smoky and The Bandit 2" ("Danny Flowers' "Tulsa Time" and Flowers' and Don Williams' "To Be Your Man"); "Somewhere In Time" (Von Tillizer's standard "I Want A Girl Just Like The Girl Who Married Dear Old Dad").

Almo/Irving Music

Last year was a productive one for Almo/Irving Music, with such hit singles as "Off The Wall" (Michael Jackson), "Jojo" (Boz Scaggs), "Dreamer" (Supertramp), "Don't Fall In Love With A Dreamer" (Kenny Rogers), "One In A Million You" (Larry Graham), "Take Your Time" (S.O.S. Band), "I Shoulda Loved Ya" (Narada Michael Walden), "Take A Little Rhythm" (Ali Thompson), "Breakdown Dead Ahead" (Boz Scaggs), "Rock With You" (Michael Jackson), and "Look What You've Done To Me" (Boz Scaggs).

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Nashville Publishers

(Continued from page 24)

Today, is meeting with his legal representatives about to close a representation deal for the gospel music division of Songs For Today.

Songs For Today, which incorporates Sublime Music and Fresh Memory Music, is run out of Nashville by vice president Sylvia Mays. Songs For Today internationall represents the company's catalogue of Fourth House Music, Mabel John Enterprises, Mavid Music Company, Reveille Music, Otis Music, Ver-Ram Corporation and many others.

Southern Writers Group

The Southern Writers Group is already reporting heavy 1981 activity, with recent cuts by Tom Jones, Conway Twitty and Loretta Lynn, Terri Gibbs, Neilson, Paul Anka, and a cut on the upcoming "Uforia" sound track by Eddy Raven.

Buzz Cason, who heads the writer-owned group of companies, cites the operations' "cut of the week policy" as "greatly increasing our amount of cuts and future releases in the latter part of 1980 and early 1981."

The professional department is headed by Carol Lindalogue, who also administers foreign activity, and Richard E. Carpenter. Southern Writers, in addition to Cason, includes Steve Gibb, Fredy Richard, Dan Penn, Spoons Oldham, Donnie Fritts, Todd Creneny, Tom Greiner, John Greenebaum, and new writers Hunter Moore and Richard Grossman.

"Tree International"

"It's easy to get complacent when you've had eight straight years as Record World's number one publisher, but we're determined to keep our momentum going," said Buddy Killen, president and chief executive officer of Tree International.

Killen is proud of Tree's hot streak in the charts, and is equally proud that his company was chosen the number one publisher last fall by both BMI and ASCAP, a first for any publisher.

The energetic Killen, who added the duties of chief executive officer to his existing duties as president of Tree with the death of his partner Jack Stapp in December 1980, has specific ideas in mind when he looks ahead at the '80s. His recent increased activities at Tree Productions included the addition of Bud Logan, formerly with Jim Reeves Enterprises, to head that division. Logan came to Tree with great success: track record producing the Jim Reeves/Deborah Allen series and a string of hits with John Conlee. "Bud will be producing several Tree writers," said Killen, "in addition to working with several labels."

In another area, Killen announced that Tom Long, formerly with Bill Lowery in Atlanta, has joined the Tree International professional staff, to handle pop as well as country product. While at the Lowery Music Group, Long established himself as a pop producer-he will continue to co-produce Sammy Johns with Bill Lowery.

The past year saw Tree score big in films, with Sonny Throckmorton's "Middle Age Crazy" in "The Electric Horseman," "Tattle Tale Eyes" in "Deer Hunter," "Hosky Tonk Wine" and "Rockin' My Life Away" in "Urban Cowboy," "I Fall to Pieces" and "Crazy" in the movie "Coal Miners Daughter," and "I Wish I Was Eighteen Again" being placed under option for a film.

United Artists Music

According to UA Music's Jimmy Gilmer, vice president and head of Nashvile operations, the publishing company is "the heaviest record exploitation representation in many years. UA Music's 1980 activity wrapup report shows a long honor roll of record album uses, with contemporary music, pop-country or country-pop and standard cuts by a remarkable spread of artists. This action is particularly significant because the large percentage of recordings of UA's new music and new covers are the result of the company's stepped-up flow of material between its Nashville, New York and Los Angeles professional offices. The shifting over of segment of record buyers to pop-country / country-pop also seems to have sparked an even broader use of UA songs with multiple cuts in albums by artists ranging from Crystal Gayle, Mickey Gilley, Fred Knobloch, Charlie Daniels, Debbie Boone, Docter Hook and Richard Leigh among others.

Warner Bros. Music

The year 1980 was one of continued success and expansion for Warner Bros. Music's Nashville office, headed by GM Tim Wipperman.

Wipperman told RW, "Warner Bros. Music added as staff writers Warner/Curb artist Chuck Howard, Elektra artist Troy Seals, Troy's partner Eddie Setzer, Warner Bros. artist Gary Morris, and Karen Brooks, whose signing to a major label is imminent." The company's staff already includes artist R. C. Bannon; Arti Portilla, lead singer for Ridgetop artists the Capital; Michael Clark, writer of such songs as "Blue Baby Blue" and "Come On In"; and Columbia artist David Allan Coe, whose song "Take This Job and Shove It" is the subject of a feature film.

"We want to offer our Nashvile music company the total publishing company in terms of knowledge of domestic, foreign, and audiovisual media," Wipperman said. He, Becky Jones, and Johnny Worth run an office that has brought forth such successes as the "Dukes of Hazzard" theme and "Cowboys and Clowns," and George Jones' current hit "If Drinkin' Don't Kill Me (Her Memory Will)."

Welk Music Group

The big news in 1980 for the Welk Music Group was the signing of major recording artists, plus major pop-country soundtracks, major country soundtracks, and a continued Welk commitment to the country music market.

Don Williams scored on pop and country charts with "Tulsa Time," covered by Eric Clapton for the pop charts. Anne Murray's "Could I Have This Dance," written by Wayland Holyfield, went major one country, and scored high on pop singles charts as well.

Welk was named RW's number three country music publisher for 1980, with a total of 31 songs charted, including ten top 10 songs and five number ones.

Welk also did well on movie soundtrack albums, with songs representing titles as much as "Urban Cowboy," "Electric Horseman," and "Smokey and the Bandit 2." Other significant LP activities includes Welk cuts on greatest-hits packages by Anne Murray, the Oak Ridge Boys, the Kendalls, and Mickey Gilley's "Encore" album.

Welk acquired 50 percent interest in Baby Chick Music from Jim Chips Moman, Wine, and Bobby Emmons continue to write for Welk's Vogue Music. The company also entered into an administration/copublishing agreement with Donoor Productions, including David Briggs and producer Norbert Putnam.

Velvet Apple/Song Yard

Enthusiasm is high at Velvet Apple/Song Yard Music, Dolly Parton's publishing companies, where 1981 promises to be an especially successful year.

Dolly's "9 to 5" RCA single achieved great success on both the country and pop charts. Dolly's brother Randy Parton has signed a recording contract with RCA, and sister Freida Parton has completed a rock album for the Warner Bros.-distributed Bearsville label. Randy's first RCA release is "Hold Me Like You Never Had Me".

The wealth of material that comes from the writing abilities of Dolly's multi-talented family, placed Velvet Apple/Song Yard among the most successful Nashville publishers.

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A LOOK BACK: February 26-29 of 1975 were special days in New York City for music and for Warner Bros. records. At the Beacon Theater, Warners sponsored "California Soul," a series of concerts showcasing its expanded black music roster. Larry Graham, then with Graham Central Station, was brilliant on his headlining night. As I recall, there were some problems with the band's sound system and Graham was forced to improvise for about 15 minutes. Playing funky riffs and blistering thumb licks, he drove the jaded industry audience wild. On that evening Graham was the consummate funk bassist, a far cry from his ballad singer image of today.

Also performing during the "California Soul" concerts were Ash-

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A look at last week's Black Oriented Album chart revealed that 13 of the top 20 LPs were recorded in part or in full in California, primarily in Los Angeles (Con Funk Shun's "Touch" was cut in the Bay Area). Just ten years ago cities like Chicago, Memphis, or New Orleans might have figured into the competition, but today only New York challenges Los Angeles' control of black music. While one can't argue with the success of California-based musicians (Maurice White and Quincey Jones, for example), the special qualities that regional music gave black music are, for this listener, sorely missed.

SHORT STUFF: Sugarhill's Funky Four Plus One appeared on "Satur-
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formers. Also on the rap media front, Rolling Stone recently did a two page spread on the Bronx-Harlem rap scene, giving much-deserved credit to Sal Abbatiello's "home of the rapping deejays," the Disco Fever (1218 Jerome Avenue, the South Bronx). Feb. 13 was Dee Dee Sharp Gamble Day in Washington, D.C. Mayor Marion Berry gave the Philly International vocalist the key to the city and a reception at City Hall ... CBS's long-discussed movement into the

(Continued on page 58)

Black Music Report
By NELSON GEORGE

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(Continued on page 58)
Black Music Report (Continued from page 57)
gospel field appears to be coming soon, but no signings are definite and no personnel have been appointed . . . Happy birthday to Smokey Robinson who celebrated his 40th on Feb. 19 . . . The Ohio Players' first single on Boardwalk Records is a re-working of "Try A Little Tenderness." They've got a hard act to follow, since Otis Redding's interpretation of the song in 1966 was a classic . . . Word is that the Jerry Love -Michael Zager production team is working with the Four Tops.

BLACK CHART ACTION: Stevie Wonder's "Hotter Than July" was pushed out of the top LP spot by "Gap Band III" this week, ending the Wonderman's long reign there. Otherwise the top ten was very stable, with Grover Washington's "Winelight" sliding into #9. Among the many modest gainsers were Shalamar (#13 to #11), Tierra (#18 to #16), Skyy (#21 to #19), and T.S. Monk (#24 to #20). Tom Browne's "Magic" was the big mover (#32 to #21).

The Total Experience teams of Yarbrough & Peoples (#1) and the Gap Band (#2) still hold down the top singles spots, but the Whispers (#4 to #3) and Slave (#9 to #8) are coming fast. Major movers were Shalamar (#13 to #11), Tierra (#18 to #16), Skyy (#21 to #19), and T.S. Monk (#24 to #20). Tom Browne's "Magic" was the big mover (#32 to #21).
Record Bar

(Continued from page 6)

tertainment centers. It is also in keeping with Bergman's harsh assessment of manufacturers' view of the music business. "The manufacturers in our industry have been such wonderful partners in these stressful times," he said sarcastically. "They've tried to help accounts make money any way they can, with margins and things like that. What they've done is they've screwed us over pretty good. I've been an advocate all along of higher prices. Our industry is so backwards in this regard. I think figure out what time after time after time manufacturers raise the price to us without any increase in consumer prices. It becomes a major problem. And we've had a real hard time trying to defacturers you never know."

"Over the last year," he continued, "it's become difficult to know the answer to that. It be-
things. I think figure out what time after time after time manufacturers raise the price to us without any increase in consumer prices. It becomes a major problem. And we've had a real hard time trying to defacturers you never know."

"It's been doing is trying to find items to manufacturers price increases in our prices. It's become a major prob-
lem. And we've had a real hard
time trying to defacturers you never know."

RIAA Gold and Platinum for Video

(Continued from page 4)

grams or membership enrollment packages will not be included. At least 50 platinum or gold certificates or membership enrollment packages will be required to sell 50,000 units within the same specifications, with a value of at least two million dollars at retail li-

According to RIAA executive director Stephen Traiman, these criteria will be in effect for 1981, and will be reviewed annually as the market expands. Until a design for the copyrighted RIAA/Video gold and platinum award is approved, special certificates will be presented to qualifying video recordings.

The RIAA Video Council, which approved the gold and platinum awards program at its February 12 meeting, has also adopted additional rules governing both awards. The Council specified that only domestic (U.S.) sales will be applicable to the awards at this time. While sales through all video clubs will be included, club bonus video pro-

Postal Rates

(Continued from page 4)

Peer Southern Names Nordstrom

LOS ANGELES — Monique Peer, president of the Peer Southern Organization, has announced the appointment of Bengt Nordstrom as managing director of Southern Music AB, Stockholm.

He replaces Dagmar Sjogren, who is retiring.

Prior to joining Peer-Southern, Nordstrom was the assistant management director of Polydor Records AB (Sweden) for 12 years.

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Prior to joining Peer-Southern, Nordstrom was the assistant management director of Polydor Records AB (Sweden) for 12 years.

Each additional pound up to seven pounds for non-pre-sorted special first-class mail went from 22¢ for each additional pound to 23¢. However, the new bill, each additional pound went from 13¢ to 14¢.

The decision now goes to the Postal Services Board of Governors for review, and is expected to be accepted.

"The commission vote comes just half a day after President Rea-
gan slashed the Postal Services federal subsidy by more than 40 percent."

The increases will probably go into effect in mid-March, according to sources.

House Committee

(Continued from page 6)

tors Barry Goldwater (R-Ariz.), and falls under the Senate Committee on Commerce, Science and Trans-
portation.

Goldwater will preside over two days of hearings later this week on S. 270, the Radio Dereg-
ulation bill, which would amend certain broadcast sections of the 1934 Communications Act. That was due to come before the House Committee on House Information, government officials and public interest groups on the repeal of news requirements, format changes, program logi, community ascertainment and commercial length, as well as broadcast license re-
newals.

Equal Time

In a related Goldwater development, the FCC's broadcast bureau head announced last week on the equal time provision requested by the Senator that despite a record number of complaints stemming from broadcast coverage of the 1900 campaigns, the equal time and the public access laws work well.

The report, however, did not address the issue of whether or not the laws could be repealed without jeopardizing public ac-
cess to political candidates.

The equal-time provision has been in use since the 1920's; the reasonable access law dates back to 1972. It states that a broad-
cast station cannot lose its license if it willfully or repeatedly re-uses to provide free or paid air time to federal candidates.

Broadcasters argue that the laws curtail their First Amend-
ment rights, and are hopeful Goldwater and the other mem-
ers of the subcommittee will add a repeal section to the new bill dealing with the laws. At present, the bill does not address those issues.
## A/C Chart

**Record World**

**February 28, 1981**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
<th>Record Label</th>
<th>Wk On Chart</th>
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<td>DOLLY PARTON</td>
<td>RCA</td>
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<tr>
<td>2</td>
<td>WOMAN JOHN LENNON/Get On 49644 (W)</td>
<td>Columbia</td>
<td>49660</td>
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<td>3</td>
<td>THE TIDE IS HIGH BLONDIE/Chrysalis</td>
<td>Elektra</td>
<td>47066</td>
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<td>4</td>
<td>THE WINNER TAKES IT ALL ABBA/Atlantic 3776</td>
<td>RCA</td>
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<td>5</td>
<td>HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol</td>
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<td>SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA</td>
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<td>CRYING DOO WILSON/Millennium 17799 (RCA)</td>
<td>Captain</td>
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<td>HEY NINETEEN STEELY DAN/MCA</td>
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<td>WHAT KIND OF FOOL BARBRA STREISAND &amp; BARRY GIBB/Columbia</td>
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<td>A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068</td>
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<td>I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra</td>
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<td>SAME OLDE LOVE SYDNEY FOGELBERG/Full Moon/ Epic</td>
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<td>MORNING TRAIN 'NINE TO FIVE' SHEENA EASTON/EMI-America</td>
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<td>KEEP ON LOVING YOU RED SPEEDWAGON/Epic</td>
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<td>GUITAR MAN ELVIS PRESLEY/RCA</td>
<td>12158</td>
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<td>CARE AMORE SPYRO/OYAYA/MCA</td>
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<td>LOVE ON THE ROCKS NEIL DIAMOND/Capitol</td>
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<td>31</td>
<td>LADY KENNY ROGERS/Liberty 1380</td>
<td>19 47110</td>
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</tbody>
</table>

**Chartmaker of the Week**

- ANGEL OF THE MORNING JUICE NEWTON
  - Capitol 4976

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## Retail Rap

**By SOPHIA MIDAS**

- **WORLD'S LARGEST CHOCOLATE CREAM PIE:** Mother's Record and Tape Company of Virginia recently hosted their third annual "Goody-by to the Post Christmas Blues," a party held each year for local and regional music industry and media representatives. With a lot of help from Giant Open Air Bakery (pie preparation) and Customs Unlimited (pie pan construction), Mother built what is believed to be the world's largest chocolate cream pie to celebrate. The ingredients of the eight-foot, 2,295-pound pie included (believe it or not): 124 pounds of chocolate, 396 pounds of sugar, 175 pounds of pudding base, 120 pounds of whipped cream, 100 pounds of margarine, 80 pounds of shortening and 80 pounds of flour. The tracker provided by the Guinness Book of World Records for final verification. Mother's record group the Bus Boys perform at the party. This was the group's first appearance in the area, and it was obviously memorable. Recording artists Tom Browne, Stephanie Mills, and Commodores Lionel Richie and Milan Williams also paid a visit to Mother to celebrate the housewarming of three retail outlets in Norfolk, Hampton and Virginia Beach.

**NEW RELEASES:** Look out for the release of James Taylor's latest album, "Dad Loves His Work." The album, which will be in stores on March 2, features the ballad "Her Town Too," which is a duet with J. D. Souther. The tune was co-written by Taylor and Souther and will be pulled as the first single off of the album—"it's a honey." Retailers will be pleased to find out that this cover includes a large photograph of Taylor's face, as well as the artist's name printed in big, bold letters. The reason for this cover art, according to Columbia's director of national album promotion Vince Pellegrino, is because Taylor's last album, "Flag," proved to be problematic in terms of merchandising. "The 'Flag' LP," said Pellegrino, "was difficult to merchandise because the cover art consisted of diagonals of color; there was no picture of Taylor, and no print. When the consumer saw the album in record stores, he frequently didn't know that it was by James Taylor. There will be no confusion for the consumer this time," said Warner Bros. Records has announced All will participate in the release of new music by the following artists in the next few months: Leon Russell, the Jags, the Searchers, Brain Enzo and David Byrne (of Talking Heads); Funkadelic; and the Who.

**TEST TUBE BABIES:** I'm not making this one up. This is the title of a single by the famed (infamous?) Eddie Leonard, the wizard and comic behind Dial-A-Crazy and creator of some of the most unusual tapes to hit answering machines in a decade. Mr. Leonard has now decided to make his debut in the music business by releasing his "Test Tube Baby Blues" single on Wanna Records. Here's a sampling of the lyrics: "When I was a baby/My robot doctor came to say/Said son your mix was bad/He created a monster ti) your a sampling of the lyrics: "When I was a baby/My robot doctor came to say/Said son your mix was bad/He created a monster ti) your"...
**Artist:** REO SPEEDWAGON  
**Title:** HI INFIDELITY  
**Label:** Epic FE 36644

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<tr>
<th>No.</th>
<th>Title</th>
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<th>Label</th>
<th>Number</th>
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<td>1</td>
<td>DOUBLE FANTASY</td>
<td>JOHN LENNON/Yoko Ono</td>
<td>Geffen</td>
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<td>THE JAZZ SINGER</td>
<td>(Original Soundtrack)</td>
<td>Neil</td>
<td>DIAMOND/Capitol SW 12120</td>
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<td>PARADISE THEATER</td>
<td>STYX</td>
<td>A&amp;M</td>
<td>SP 3719</td>
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<td>4</td>
<td>KENNY ROGERS' GREATEST HITS</td>
<td>Liberty LOO</td>
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<td>CRIMES OF PASSION</td>
<td>PAT BENATAR</td>
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<td>BARBRA STREISAND</td>
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<td>BACK IN BLACK</td>
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<td>THE TURN OF A FRIENDLY CARD</td>
<td>ALAN PARSONS PROJECT</td>
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<td>FOOLISH BEHAVIOUR</td>
<td>ROO STEWART/ Brothers</td>
<td>HC 3485</td>
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<td>YARBOURGH &amp; PEOPLES/Mercury SRM</td>
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<td>THE RIVER BRUCE SPRINGSTEEN</td>
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<td>9 TO S AND ODD JOBS DOLLY</td>
<td>PARTRON/RCA AHI 13852</td>
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<td>RCA AHI 3722</td>
<td>50</td>
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<td>COCONUT TELEGRAPH</td>
<td>JIMMY BUFFETT/MCA 5169</td>
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<td>52</td>
<td>HONEYSUCKLE ROSE (Original Soundtrack)</td>
<td>WILLIE NELSON &amp; FAMILY/Columbia 52 36752</td>
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**Price Code:**  
F - 6.98  
G - 7.98  
H - 8.98  
I - 9.98  
J - 11.98  
K - 12.98  
L - 13.98

**Chartmaker of the Week:**  
MOVING PICTURES  
**Artist:** RUSH  
**Label:** Mercury SM 1 4013 (PolyGram)
STEREO

SPEEDWAGON DOES IT AGAIN.

To a generation raised on rock, the spirit of stereo is a band called REO Speedwagon. After a decade on the road, on the radio, on TV and on the turntable, after the years of platinum and gold, this classic band has busted out with its biggest hit ever. It should come as no surprise. Infidelity is in the great tradition of REO Speedwagon. A well-earned name in the best game there is.

ON EPIC RECORDS AND TAPES.

February 28, 1981

101 HIGHWAY TO HELL AC/DC/Atlantic SD 19244 (G)

102 CATHOLIC BOY JIM CARROLL BAND/Atco SD 38 132 (G)

103 LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079 (G)

104 AS ONE BAR-KAYS/Mercury SRM 1 3844 (PolyGram)

105 STARDUST WILLIE NELSON/Columbia KC 35305 (G)

106 POSH PATRICK RUSHEN/Elektra 630 302 (G)

107 IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1226 (G)

108 THE BEATLES '62-'66/Capitol SKBO 3403 (L)

109 EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508 (G)

110 OFF THE WALL MICHAEL JACKSON/Epic FE 35475 (G)

111 ALL AROUND TOWN BOB JAMES/Columbia/Tappan Zee C2X 36786 (J)

112 FAME [ORIGINAL SOUNDTRACK]/SOO RX 1

113 CREEDENCE CLEARWATER REVIVAL: THE CONCERT/Fantasy

114 IMAGINE JOHN LENNON/Capitol SW 3379 (G)

115 BACK ON THE STREETS DONNIE IRRIS/MCA 3272 (G)

116 DIRTY MIND PRINCE/Warner Bros. BS 3478 (G)

117 I'M NO HERO CLIFF RICHARD/EMI-America SW 17039 (G)

118 TONGUE TWISTER SHOES/Elektra 66 303 (G)

119 HERMINE JERMAINE JACKSON/Motown M8 9848M1 (H)

120 FREEDOM OF CHOICE DEVO/Epic FE 36571 (G)

121 JU SHOOK UP cheap Trick/Epic FE 36498 (H)

122 MONDO BONGO BOOMTOWN RATS/Columbia JC 37062 (G)

123 FULL MOON CHARLIE DANIELS BAND/Epic FE 36571 (G)

124 THIS IS MY DREAM SWITCH/Gordy G8 997M1 (Motown)

125 MADE IN AMERICA BLUES BROTHERS/Atlantic SD 16025 (H)

126 OUR WAY/MCA 5163 (PolyGram)

127 HOLD OUT JACKSON BROWNE/Asylum 5162 (J)

128 THERE MUST BE A BETTER WORLD CHARLES CARTER/Atco AD 38 137 (H)

129 KINGS OF THE WILD FRONTIER ADAM & THE ANTS/Epic FE 36571 (G)

130 BUMP IN THE NIGHT IAN MACLANE/Sugar Hill 4007 (PolyGram)

131 LOVE IS ONE WAY MCA 5163 (PolyGram)

132 IT'S JUST THE WAY I FEEL GENE DUNN/Lapal 3120 (H)

133 CALIFORNIA TRASH THE OUTLAWS/Atlantic SD 19244 (G)

134 SOW'S EARS J. J. CALE/Shelter/MCA

135 SHADES J. J. CALE/Shelter/MCA

136 ALL AROUND TOWN BOB JAMES/Columbia Tappan Zee C2X 36786 (J)

137 HIGHWAY TO HELL AC/DC/Atlantic SD 19244 (G)

138 THE SKILL AND STONE BOBBY ROSS/Atlantic T 154 (CBS)

139 DISTILL THE ICHOR BOB SEGER/Capitol

140 BIG COUNTRY/CHRYSLER

141 SCIENTIFIC EXPERIMENT QUEEN

142 SIXTEEN STONES THE OUTLAWS/Atlantic SD 19244 (G)

143 KING OF THE NIGHT BARBRA STREISAND/Terrace

144 THANK YOU ROWLAND STAPLETON/Atlantic SD 19244 (G)

145 ALL NIGHT LONG STEPHEN STILLS/Atlantic SD 19244 (G)

146 MARK'S PLACE THE OUTLAWS/Atlantic SD 19244 (G)

147 LIP SERVICE BOB SEGER/Capitol

148 SOMEBODY'S KNOCKING DOLLY PARTON/Capitol

149 SHE'S A COSMOSAID BOB SEGER/Capitol

150 THE SKILL AND STONE BOBBY ROSS/Atlantic T 154 (CBS)

151 HIGHWAY TO HELL AC/DC/Atlantic SD 19244 (G)

152 A SINNER'S PRAYER BOB SEGER/Capitol

153 ALL NIGHT LONG STEPHEN STILLS/Atlantic SD 19244 (G)

154 THAT'S HOW I DANCE BOB SEGER/Capitol

155 LIP SERVICE BOB SEGER/Capitol

156 THE SKILL AND STONE BOBBY ROSS/Atlantic T 154 (CBS)

157 SOMEBODY'S KNOCKING DOLLY PARTON/Capitol

158 I'M NO HERO CLIFF RICHARD/EMI-America SW 17039 (G)

159 THE MAN I LOVE BARBRA STREISAND/Terrace

160 SOMEBODY'S KNOCKING DOLLY PARTON/Capitol

161 THIS IS MY DREAM SWITCH/Gordy G8 997M1 (Motown)

162 ALL NIGHT LONG STEPHEN STILLS/Atlantic SD 19244 (G)

163 SOMEBODY'S KNOCKING DOLLY PARTON/Capitol

164 THE SKILL AND STONE BOBBY ROSS/Atlantic T 154 (CBS)

165 DON'T LOOK BACK BOB SEGER/Capitol

166 THE MAN I LOVE BOB SEGER/Capitol

167 SOMEBODY'S KNOCKING DOLLY PARTON/Capitol

168 ALL NIGHT LONG STEPHEN STILLS/Atlantic SD 19244 (G)

169 THE SKILL AND STONE BOBBY ROSS/Atlantic T 154 (CBS)

170 SOMEBODY'S KNOCKING DOLLY PARTON/Capitol

171 LOVE IS ONE WAY MCA 5163 (PolyGram)

172 THERE MUST BE A BETTER WORLD CHARLES CARTER/Atco AD 38 137 (H)

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178 THE SKILL AND STONE BOBBY ROSS/Atlantic T 154 (CBS)

179 ALL NIGHT LONG STEPHEN STILLS/Atlantic SD 19244 (G)

180 THE SKILL AND STONE BOBBY ROSS/Atlantic T 154 (CBS)

181 ALL NIGHT LONG STEPHEN STILLS/Atlantic SD 19244 (G)

182 THE SKILL AND STONE BOBBY ROSS/Atlantic T 154 (CBS)

183 ALL NIGHT LONG STEPHEN STILLS/Atlantic SD 19244 (G)
LONDON — Brian Shepherd has been appointed managing director of Phonogram Records, effective immediately. Shepherd, 34, replaces Ken Maliphant who left the company at the beginning of this month after twelve years with Phonogram.

As a result of his move, other new appointments are: Chris Briggs to A&R director; and Tom Ames adds to his Phonogram A&R responsibilities those for Decca U.K., reporting to Lopez.

England

By VAL FALLOON

LONDON—The number of videocassette recorders in British homes is expected to reach a million or more, much higher than the initial forecast for this year of 800,000. The new estimate is based on research carried out by Thorn, which has prompted a massive half a million pound spend by Thorn EMI on video projects. Being Britain, around 75 percent of the recorders are rented, and the current boom in videocassette rental schemes shows that the hardware and software markets are running parallel. Also becoming more popular are schemes where the first purchase can be traded in for the second for a large saving, ad infinitum. VHS is the most popular format by far and Thorn research claims that 1982 could see a fifty million pound forecast for this year of 800,000. The new estimate is based on re-

Japan

By CARMEN ITOH

On Jan. 20, Harry A. Olsen, vice chairman of the American Republican Committee in Japan, came to the Crown Records Studio to listen to the recording of “Roll Along With Ronnie,” a song supporting President Ronald Reagan. During the last year’s presidential election, Albert C. Haas, a resident of Tokyo, upon discovering that Reagan lacked a campaign song, decided to compose one himself and send it in. Based on an old American tune, Haas’ lyrics go like this:

“Raise your own voice for Ronnie, loud and strong. Say goodbye to gloom and sadness, say hello to newborn gladness. Reach the top with good old Ronnie. He won’t quiver, he won’t waiver...”

Haas received a handwritten letter of thanks for his song from Reagan. When Crown Records heard about this, they decided to release this song, with a new melody by Hiroshi Kamayatsu, sung by Takahiro Saito. “Roll Along With Ronnie” is scheduled to be released on March 25th.

Hiroshima, a nine-piece third-generation Japanese-American fusion band based in Los Angeles, visited the Mayor of Osaka on Jan. 16 as part of L.A.’s 200th year commemorative festival as well as to maintain friendly relations between the U.S. and Japan. Hiroshima had been entrusted by L.A. Mayor Tom Bradley to present an autographed letter to the Mayor of Osaka. The band was chosen because L.A. and Osaka are on very friendly terms. L.A. has a great number of immigrants from the Kansai area, and Osaka is considered the “Japanese west coast” as far as music is concerned.

On Jan. 21 the pub “Pips” in Roppongi, Tokyo was the scene of a video-screening party for the Clash sponsored by Epic Sony, to promote the Clash’s new album, “Sandinista!” by utilizing the visual approach. These promotional parties are scheduled to be conducted all over Japan in the near future.

Starting with a kickoff concert at Nagoya, the Police recently played a series of concerts in Japan. To coincide with this concert tour, Alfa Records carried out an extensive Police campaign which started on Jan. 19. As part of the campaign the Alfa staff, wearing police uniforms, visited radio stations, magazines and record shops all over Japan to promote the group. The single “De Do Do Do, De Da Da Da” sung in Japanese, was released to commemorate their visit to Japan.

(Continued on page 60)
England

(Continued from page 65)

MORE BUDGET: Pickwick Records has signed a deal to release popular, classical and spoken word repertoire on the budget label contour that Pickwick have been handling for four years. The deal was signed with David Fine, chief of PolyGram leisure... EMI released and deleted on the same roster. Other additions for the U.K. are James Brown’s publishing, Willie Nile and Neil Davis and the local Romantic label and publishing. Romantic is distributed by MCA... Aria International and Moving to Australia to join Wizzard Records founder Tony Hogarth in a new company called Nudge, aimed at consultancy for European and U.S. companies, setting up licensing deals and promo assistance. Watson moves to the end of March... Tony Clark has been appointed commercial director of A&M Records-Canada. Elvis Lewis is new Virgin Records deputy M.D. EMI’s marketing director Peter Buckleigh adds Liberty/UA product to his responsibilities, which now include Capitol/EMI-America/Liberty U.S. Motown GM David Hughes will now report to Buckleigh... MCA pushing the soundtrack of “The Best Little Whorehouse in Texas” to coincide with London premiere of the musical.

Canada

By LARRY LeBLANC

TORONTO—Capitol-EMI has signed three-piece Toronto group the Deserter... Attic’s the Numbers have changed their name to Hot Tip and are due to release a new album, entitled “Stop All The Motion,” in April. Producer was Jim Frank at Soundstage... New signing to Attic is the well-known Goddo, who have recorded a live LP at the Roxy in Barrie... Allan Watson is leaving his post as head of Aria International and Moving to Australia to join Wizzard Records founder Tony Hogarth in a new company called Nudge, aimed at consultancy for European and U.S. companies, setting up licensing deals and promo assistance. Watson moves to the end of March... Tony Clark has been appointed commercial director of A&M Records-Canada. Elvis Lewis is new Virgin Records deputy M.D. EMI’s marketing director Peter Buckleigh adds Liberty/UA product to his responsibilities, which now include Capitol/EMI-America/Liberty U.S. Motown GM David Hughes will now report to Buckleigh... MCA pushing the soundtrack of “The Best Little Whorehouse in Texas” to coincide with London premiere of the musical.

England’s Top 25

1. VIENNA ULTRAVOX/Chrysalis
2. KINGS OF THE WILD FRONTIER ADAM AND THE ANTS/CBS
3. DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen
4. FACE VALUE PHIL COLLINS/Virgin
5. DANCE CRAZE SOUNDTRACK/2 Tone
6. DIFFICULT TO CURE RAINBOW/Polydor
7. MAKING MOVIES DIRE STRAITS/Vertigo
8. THE VERY BEST OF DAVID BOWIE/K-Tel
9. VISAGE VISAGE/Polydor
10. IMAGINE JOHN LENNON/Apple
11. PARADISE THEATER STYX/A&M
12. MANILOW MAGIC BARRY MANILOW/Atlantic
13. MOVING PICTURES RUSH/Mercury
14. JAZZ SINGER NEIL DIAMOND/Capitol
15. TRUST ELVIS COSTELLO/F-Beat
16. BARRY BARRY MANILOW/Arista
17. SHAVED FISH JOHN LENNON/Apple
18. MONDO BONGO ROOMTOWN RATS/Mercury
19. ARC OF A DIVER STEVE WINWOOD/Island
20. TAKE MY TIME SHEENA EASTON/EMI
21. SIGNING OFF UB40/Graduate
22. ABSOLUTELY MADNESS/Stiff
23. DIRK WEARS WHITE SOX ADAM AND THE ANTS/Do It
24. MEN IN BLACK STRANGLERS/Liberty
25. GUILTY BARBRA STREISAND/CBS

Singles

1. VIENNA ULTRAVOX/Chrysalis
2. WOMAN JOHN LENNON/Geffen
3. SHADDP YOU FACE JOE DOLCE/Epic
4. IN THE AIR PHIL COLLINS/Virgin
5. I SURRENDER RAINBOW/Polydor
6. ANTi MUSIC ADAM AND THE ANTS/CBS
7. THE RETURN OF THE LOS PALMAS MADNESS/Stiff
8. ROMEO & JULIET DIRE STRAITS/Vertigo
9. IMAGINE JOHN LENNON/Capitol
10. OLDEST SWINGER IN TOWN FRED WEDLOCK/Rocket
11. FADE TO GREY VISAGE/Polydor
12. RAPTURE BLONDIE/Chrysalis
13. ROCK THIS TOWN STRAY CATS/Arista
14. DON’T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury
15. THAT’S ENTERTAINMENT JAM/Metronome
16. YOUNG PARISIANS ADAM AND THE ANTS/CBS
17. HE FREEZE SPANDAU BALLET/Reformation
18. WE’LL BRING THE HOUSE DOWN SLADE/Cheapskate
19. A LITTLE IN LOVE CLIFF RICHARD/EMI
20. MESSAGE OF LOVE PRETENDERS/Real
21. MEN IN BLACK STRANGLERS/Liberty
22. ARC OF A DIVER STEVE WINWOOD/Island
23. THE VERY BEST OF DAVID BOWIE/K-Tel
24. A LITTLE IN LOVE CLIFF RICHARD/EMI
25. PARADISE THEATER STYX/A&M

(Courtesy: Record Business)

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RECORD WORLD FEBRUARY 28, 1981

AmericanPlasticHistory.Com
Opryland Prod. To Expand Into Video

- NASHVILLE—E. W. “Bud” Wendell, chairman of the board, president, and chief operating officer of WSM, Inc., the broadcasting subsidiary of NLT Corp., has announced that plans are underway for a multi-million dollar expansion of Opryland Productions into the rapidly expanding video-casting industry.

Plans call for the company to become a major supplier of video programming and networking, and to become a supplier of direct marketing items including videodiscs.

According to Wendell the expanded facilities will eventually provide programs and materials for cablecasting, as well as satellite services, videodiscs and videocassettes, providing what amounts to a network of programs.

Preliminary engineering has already been completed for an up-and-down permanent satellite.

Audiofidelity Acquires Charlie Parker Records

- NEW YORK—Dan Pugliese, chairman of Audiofidelity Enterprises, Inc. has announced the signing of an agreement with Audiofidelity Mayflower, Inc. for the acquisition of Charlie Parker Records.

Included in the Charlie Parker Records catalogue are more than 200 unreleased sides by Parker, as well as unreleased material by other major jazz artists, including Lester Young, Cozy Cole, Cecil Payne, and others. The Charlie Parker label has not been on the market since 1963.

Rock Radio Awards Set

- NEW YORK—Patrick Simmons, founding members of the Doobie Brothers, and Carol Miller, WPLJ, New York City, will host the third annual North American Rock Awards, produced by DIR Broadcasting for exclusive airing over the APE Radio Network. DIR’s Bob Meyrowitz and Peter Kauff have announced March 7 as the airdate for the two-hour special, which they describe as “the only awards show produced expressly for and by the radio medium.”

This year’s awards, presented from New York, will be heard by over 200 radio stations nationwide.

In conjunction with the merchandising effort, Warner Bros. has prepared a major print and radio advertising campaign as well as a full scale promotional push for “Face Dances.” “The scale of our ‘Face Dances’ merchandising, advertising and promotion is in direct proportion to the excitement we all feel about both the Who and this album,” said Adam Somers, Warner Bros. vice president of creative services.

Emilio Garcia Named at Intersong

- NEW YORK—Emilio Garcia has been named Latin product administrator for Intersong Music Publishing Corp. In his new position, Garcia will concentrate on the Latin American market, promoting the Intersong catalogue to labels, artists and producers in the U.S., and will act as liaison between Intersong and Latin American record companies in this country. He will also work with Intersong’s pop music catalogue.

Garcia has been vice president of Roxie Entertainment, where he handled international licensing and consulting. Prior to that, he headed Emilio Garcia Associates, a company that managed writer/artist Morris Albert.

Fallen Star Productions

- NEW YORK—Fallen Star Productions,一个已故巨星的遗产, has announced that plans are underway for a multi-million dollar expansion of Opryland Productions into the rapidly expanding video-casting industry.

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ADALBERTO SANTIAGO
Fania JM 591
En producción de Javier Vázquez, Justo Betancourt luce sus habilidades interpretativas en esta nueva grabación salsera. Boleros y up-tempo. Excelente sonido y mezcla. "Mi Guajira/Se va mi querer," (M. Matamoros-J. Vázquez) "Se seca el mar," (Ch. Marquetti) "Fuego y Candela" (J. Vázquez) y otras.


VUELVE TOBY MUÑOZ
CON LA MURGA DE PANAMA —CBS 20169
Ambiente, arreglos y labor musical mueven a bailar en esta grabación de Toby Muñoz. Sabor original y contagioso en "Se me perdió la cadenita." (Sabaleth) "El Pilón," (D.R.) "Martin Enguayabao" (L. Pérez) y "El Torero." (D.R.)

Spicy Latin flavor in this contagious and danceable production by Toby Muñoz, with an original Central American sound that could move well in salsa-inclined areas. "La Maestranza," "El Morrocoyo," "Se me perdió la cadenita," "Chalito de la montaña," others.

MERENGUE 81
Alhambra AIS 169

This Dominican package, produced in Miami by Jorge Gonzalez with arrangements by Manolo Gonzalez and José Meriño, is very danceable. "Fiesta Cibaena," (J. Meriño) "Filomena," (M. Gonzalez) and "Papa Liborio."

ALGO DIFERENTE
ARMANDO MIRANDA — Suite K 13
En producción y arreglos de German Piferrer, verdaderamente suena diferente esta grabación salsera con Armando Miranda como vocalista. Muy buen sonido de Latin Recording Studios, N.Y. "Don José," (D.R.) "Agua pa Mayeya," (D.R.) "El gato no dice miau" (J. Morales) y "La maestranza." (D.R.)

Produced and arranged by German Piferrer, this salsa production by vocalist Armando Miranda really sounds different. Recorded at Latin Sound Studios, N.Y. Very danceable. "Vida, corazón y alma," (Sylvia Rodriguez-L. Oscar) "Complicación," (R.G. Fernández) and "Severino" (A. Miranda).
LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

**Mexico**

1. **LO SIENTO MI AMOR**
   - LUPITA D'ALESSIO-Orfeon
2. **TODO SE DERRUMBO DENTRO DE MI**
   - CAMILO SESTO-Arriba
3. **YO QUIERO QUE TU**
   - DIEGO VERDAGUER-Melody
4. **LO NUESTRO ERA AMISTAD**
   - LUPITA D'ALESSIO-Orfeon
5. **MORRIS DE AMOR**
   - MIGUEL ROSE-CBS
6. **LEAN VERDE**
   - NAPOLEON-Cine Raff
7. **EL FAROLITO**
   - EL GARRAPATOS Y SUS CINCO MONEDAS
8. **ADIVINIA DE DONDE SOY**
   - JOSE LUIS RODRIGUEZ-Musart

**Puerto Rico**

1. **LA RUEDA**
   - ORG. LA SOLUCION-Teletheces
2. **AMABA ARREPIENTO DE NADA**
   - ESTELA NUNEZ-Promo
3. **AMADA MIA**
   - CHEO BLADES-Fania
4. **MANUELA**
   - RUBEN BLADES-Fania
5. **REMEMBRANZAS**
   - SONORA PONECA-Ince
6. **MI AMIGO EL PAYASO**
   - WILFIE ROARIO-T.H.
7. **LA MUJER Y LA PRIMAVERA**
   - BOBBY VALENTE-Hit
8. **INOCENTE POBRE AMIGA**
   - LUPITA D'ALESSIO-Orfeon
9. **CERECERAS**
   - CONJUNTO CANAENY-T.H.
10. **EL GALLO MOJADO**
    - STO. DOMINGO ALL STARS-Boringuen

**Peru**

1. **FELICIDADES**
   - RUDY RAMIREZ-Radio Panamericana
2. **HOLA 19**
   - STEFFY DAN
3. **CELEBRACION**
   - KOOL AND THE GANG
4. **LA MAREA ESTA ALTA**
   - BLONDE
5. **MUSICA**
   - BOB BOCKEY-SCAGS
6. **PASION**
   - ROD STEWART
7. **PEDRO**
   - RAFAELLA CARRA
8. **CORAZON HAMBRIENTO**
   - BRUCE SPRINGSTEEN
9. **ATOMICO**
   - LOU REED
10. **DE REPENTE**
    - OLIVIA NEWTON-JOHN

**Chicago**

1. **DAMIADAS AMOR**
   - ESTELA NUNEZ
2. **ALMA DE NINA**
   - JOAN SEIBERT
3. **EL CABARE DE CONDO**
   - BANDA MACHO
4. **HOMBRE MACHO**
   - ANGELA CARRASCO
5. **EL HOMBRE**
   - LOS YUMBAS DE ZACATECAS
6. **DE MUJER A MUJER**
   - SOPHY
7. **HOT**
   - GRUPO MAZZ
8. **ASI CANTABA PAPA**
   - CELIA, JOHNNY & PETE
9. **TU HORIZO**
   - RIVERA 78
10. **QUE BONITO AMANECER**
    - MANOELLA TORRES

**Ventas (Sales)**

**Sao Paulo**

1. **WOMAN IN LOVE**
   - BARBRA STREISAND-CBS
2. **STARTING OVER**
   - JOHN LENNON-Warner Bros.
3. **MAMITAS MIM**
   - KATIA-CBS
4. **A ULTIMA CARTA**
   - MARCOS ROBERTO-Capaccabana
5. **THE WINNER TAKES IT ALL**
   - ABBA-CBS
6. **GRAFFITI**
   - THE PARIS GROUP-RCA
7. **HERY**
   - JOSE AUGUSTO-EMI
8. **BARRODA SKOS**
   - KATE BISH-EMI
9. **A PRIMEIRA CARTA**
   - BARROS DE ALENCAR-RCA
10. **CONGA CONGA CONGA**
    - GRETCHEN-Copacabana

**Mexico**

1. **PERDONAME**
   - CAMILO SESTO-Arriba
2. **LO SIENTO MI AMOR**
   - LUPITA D'ALESSIO-Orfeon
3. **TODO SE DERRUMBO DENTRO DE MI**
   - CAMILO SESTO-RCA
4. **MORRIS DE AMOR**
   - MIGUEL ROSE-CBS
5. **YO QUIERO QUE TU**
   - DIEGO VERDAGUER-Melody
6. **AMOR, AMOR**
   - JOSE JOSE-Arriba
7. **LO NUESTRO ERA AMISTAD**
   - LUPITA D'ALESSIO-Orfeon
8. **INOCENTE POBRE AMIGA**
   - LUPITA D'ALESSIO-Orfeon
9. **CERECERAS**
   - CONJUNTO CANAENY-T.H.
10. **AHORA NO**
    - MANOELLA TORRES-CBS

**San Jose**

1. **EL CHUBASCAR**
   - CARLOS Y JOSE-T.H.
2. **TODO SE DERRUMBO DENTRO DE MI**
   - CAMILO SESTO-RCA
3. **LO SIENTO MI AMOR**
   - LUPITA D'ALESSIO-Orfeon
4. **PERDONAME**
   - CAMILO SESTO-RCA
5. **INOCENTE POBRE AMIGA**
   - LUPITA D'ALESSIO-Orfeon
6. **PALABRAS TRISTES**
   - LOS YONICS-Atlas
7. **LO NUESTRO ERA AMISTAD**
   - LUPITA D'ALESSIO-Orfeon
8. **ESTRELLAS DE ORO**
   - VOL. III-Teletheces
9. **UN DIA A LA VEZ**
   - LOS TIGRES DEL NORTE-Fama
10. **FELICIDADES**
    - OLIVIA NEWTON-JOHN

**Houston**

1. **PERDONAME**
   - CAMILO SESTO-Promo
2. **AMOR, AMOR**
   - JOSE JOSE-Promo
3. **QUIERO DORMIR CANASDO**
   - EMMANUEL-Arcano
4. **POLABRAS TRISTES**
   - LOS YONICS-Atlas
5. **ESPERANZAS**
   - JUNIOR-Yuri-Promo
6. **AMOR, AMOR**
   - JOSE JOSE-Arriba
7. **INOCENTE POBRE AMIGA**
   - LUPITA D'ALESSIO-Orfeon
8. **ESTRELLAS DE ORO**
   - VOL. III-Teletheces
9. **UN DIA A LA VEZ**
   - LOS TIGRES DEL NORTE-Fama
10. **DEMASIADO AMOR**
    - CARLOS RODRIGUEZ DE MORELOS

**Nuestro Rincon (Continued from page 68)**

Portante. Por otra parte, titulada como "Clamorosa Presentación de los Fania All Stars" por "La Vanguardia" de Barcelona, España, la presentación de los espectaculares de la salsa neoyorkí en fuertes en Europa. Y la "masa Musucci," porque... se presentará Jerry en el porqué... en el llamado "masculino" de Jerry Masci. Ahora el mundo produce este ritmo especial latino y por supuesto, el "masa" en su forma "masculina" no... y no... el... prenderá

LuFrali Records. Nueva York, acaba de lanzar un largo duración del eternamente talentoso Bobby Capó. Entre los números se destacan "Pegaditos," "Juana," "Grazie" y "Pelo de Alambique." La dirección de LuFrali es 722 10th Avenue, New York, N.Y. 10019...

Así "un "mimo" cocktail" que Peerless ofreció a su artista Jorge de grabar con espectacular sonido. Jorge también produjo una larga duración a sus hijos, que me son extremadamente bueno. Presentes estaban altos ejecutivos de Peerless, Sunshine Records, y..." importantes figuras de la radio de México, que volaron especialmente para la ocasión. El "champagne colombiano" inundó el ambiente, bajo el comentario constante de Jorge de "que no haya escasez." Bueno, menzear a pasar cosas muy interesantes con la etiqueta, en el plano internacional... Jorge Pino de RCA, Brasil, me informa que los Discos de la empresa se entregan a los artistas que vendan más de 250,000 el de Oro y de 350,000 el de Platino. Bueno, esté mes, Rita Lee, que componía Brasil con "Lanza Perfume," vendió más de 600,000 copias de su nuevo long playing, Beth Calvario superó los 330,000 de su long playing "Sentimiento Brasileiro" y Johanna sobrepasó las 270,000 copias de su larga duración "Estrella Guía." Por otra parte, el compacto simple de ABBE, "The Winner Takes All" ha vendido por arriba de las 290,000 copias. ¡Felicitades Adolfo!... Y ahora... ¡Hasta la próxima, desde México, a donde acudirá aceptando una invitación para la inauguración del nuevo estudio "Marino Rivera Conde"... "A pone esta semana en operaciones!"

Two Latin radio stations in Miami, WHIT (Radio Hit) and Super Q FM Radio, were victims of arson last week when unknown individuals destroyed the transmitter that both stations shared. Damages were estimated at more than $500,000. The stations went off the air again due to the aggressive steps taken by their managers, Herb Levin of Super Q and David Gleason of WHIT.

RuFrali Records. Records in Mexico was held up by four individuals who took pay... rounds totalling more than $110,000. RCA Mexico executives Louis Coutelenc and Guillerzo Infante worked quic...y to solve the problem, giving cashier Carlos Gallardo Ruiz all the money needed to face the shortage. Congratulations to both executives for such an accomplishment... Changes at Caytronics Corp. in New York: Bob Garcia has resigned as credit manager, Lee Shapiro has announced his retirement to most of his accounts, and the resignation of Rineli Souza, vice president in charge of promotion, appears imminent... The Fania All Stars' performances at the MIDEM Gala were a total success. Their performances in Barcelona, Spain were also, as smash, as reported by the local newspaper a Vanguardia... "

LuFrali Records in New York has released an album by the talented Puerto Rican composer: Bobby Capó. Among the best tunes are: "Pegaditos," "Juana," "Grazie" and "Pelo de Alambique." LuFrali is located at 722 10th Avenue, New York, N.Y. 10019... I attended a cocktail at Peerless from Mexico gave last week... honor of artist Jorge Castro's latest recording, produced in Miami. I had a good time talking with executives of Peerless and Sunshine Records and to the disc jockeys from Mexico who flew in just for the occasion.

RECORD WORLD FEBRUARY 28, 1981
Record World en Puerto Rico

Lamentablemente, pero año a año desmerece cada vez más la entrega de los “Agüeybana de Oro,” premio que se otorga a los valores artísticos del año. En el último huso desorganización, groserías para los artistas y ejecutivos y un descontento general que puede provocar la desaparición de este antes brillante evento. “Mi amigo El Payaso,” es la novela recientemente de Willy Rosario su Orquesta, y a pocas semanas de haber salido al mercado se está convirtiendo en un éxito más en la carrera ascendente de esta popular orquesta. Es de notar la gran interpretación que hacen de este número y esa es una de las razones por la cual se les considera actualmente como una de las orquestas más consistentes en cuanto a ventas se refiere. Se estima por el cual están muy contentos en discos T.H., que es la firma para la cual ellos graban en exclusiva.

...Lupita D’Alelio en la anteresa de su primer éxito en nuestro mercado. Se trata de su creación de “Inocente Pobre Amiga,” que bajo fuerte presión promocional de Orfeón, se extiende arrolladoramente por todo el país. El apoyo que tiene Lupita luce en todos aspectos muy efectivo, lo que se complementa con la incesante hechura de triunfadora que derrocha Lupita D’Alelio...

Otros artistas Orfeón que han destacado en su carrera discográfica son “No Quiero Nada Sin Ti,” que el sello T.H. lanzó hace varias semanas y va ascendiendo día a día. “Ama, adiós” en el sello Vaya. La promoción de este número está brindando altos resultados.

Westminster Abbey Gets Ready To Rock

LONDON—The first ever rock concert to be held at historic Westminster Abbey takes place on Sunday, February 24. Ariola recording group Sky will give the special performance to commemorate the 20th anniversary of the founding in Britain of Amnesty International, the human rights group which has won the Nobel Peace Prize.

BBV TV will record the event for a major international television special and Sky are donating their services free of charge.

All profits from the TV special and the concert will go to Amnesty International.

Though the famous Abbey—where English Kings and Queens were crowned—has heard classical concerts this marks the first rock concert and also the first TV special there.

John Williams, the classical guitarist and founder member of Sky, has long been an Amnesty supporter and has performed solo for three other benefits.

Sky was formed three years ago and signed to Ariola at MIDEM that year. Their LPs have sold over half a million in the U.K. alone and their product has charted internationally.

New York, N.Y.

(Continued from page 13)

wasn’t happy with some of the things that went down politically. I’ve always loved America; I just haven’t liked the way it was run all the time. I was very incensed about the Iranian situation; I felt Carter wasn’t... you know... really doing it. I’m happy to see a new administration in there, I’m happy too. I don’t know how liberal I was in the ‘60s. Superficially I was a liberal because I was into the drug culture and lead, and all that stuff. I don’t know that I was a liberal per se.

Q: You were identified with liberal causes because of the nature of the music you played.

McGuinn: That’s right. I remember one time Jane Fonda approached me to go to Vietnam and tell those guys to come home, and I wouldn’t do it. She was mad at me for being... I don’t know, some cheap, career-motivated person as opposed to a humanitarian. And I thought what she was doing was absolutely foolish. I didn’t believe in it.

Q: Do you feel it’s your duty to make political statements? I’m not sure how political a statement “America For Me” is, but it’s bound to be seen as such.

McGuinn: I don’t mind making a statement like that, but I don’t particularly want to use my position as a platform to preach from either spiritually, politically or any other way. I’ve always felt entertainment should be for entertainment. What I’m saying in this song is something that I feel. It’s not a real heavy message; it’s just a general good thing.

Q: What’s ahead for the McGuinn-Hillman Band?

McGuinn: I don’t know. We’ll just have to see how it goes.

GREEN BULLFROG NEWS: If the name Green Bullfrog means anything to you, then you’re unusual. In 1971 Decca Records released this group’s first and only album, and immediately cut it out of the catalogue. The musicians were identified as Sloop, Sleepy, Droopy, and so forth. Among British rock aficionados, however, it is reported to be one of the rarest of collector’s items. Sloop, Sleepy, Droopy, et al were in fact Richie Blackmore, Albert Lee, Big Jim Sullivan, Ian Paice and Roger Glover. The album also lists two more keyboard players and a guitarist and a singer who have yet to be identified. Many fans of New York News because a fellow named Ed Chapero has formed a label dubbed Ecy Street Records and is releasing the Green Bullfrog album with the musicians listed by their proper names for the first time. Chapero investigated the Green Bullfrog story himself and confirmed the players’ identities with Blackmore.

The selection of tunes on the album is interesting: “My Baby Left Me” (“Miss Clavdy”) and Joe South’s “Walk A Mile In My Shoes” are among the cuts. The McGuinn-Hillman Band album is reported to be yet another album of Deep Purple material. They also felt that the album would sell because of who old favorites of theirs instead of, say, another album of Deep Purple situations where the musicians wanted to do some songs that were of interest to listeners in New York, N.Y... due to the Touring circuit.

Jockey Shorts: John Belliveau has left RSO Records and can be reached at (212) 685-7420... in the long time no see department, Maggie Bell returns on record fronting a group called Midnight Flyer. Signed to Swan Song, M.F.’s first LP, produced by Bad Company’s Mick Ralphs, is due to be released on February 27. And Ian Lloyd is scheduled to play the Ritz on March 1. It’s Lloyd’s first concert appearance since the demise of Stories seven years ago. Al Greenwood, formerly of Foreigner, will be playing keyboard in Lloyd’s band... due to physical exhaustion, Police has cancelled its March tour of Europe. The group has been on the road 30 consecutive months... Don McClean is set to begin touring at the end of March. His band will include drummer Bob Henrit (formerly of Argent), Fred Snel, Bob Metcalfe and none other than Garth McGuinn on keyboards... Le Redbone’s first album, Sensing City Records (distributed by Atlantic) is due out on February 27... Roblox recording group Ziggurat due in at Trax on February 25... the Ritz is considering giving its stage over one night a week to New York bands for a four dollar admission fee... the Dregs (nee Dixie Dregs) are completing their second Arista album at Axis Sound Studios in Atlanta. Guitarist Steve Morse is producing.
ASCAP Receipts Up

(Continued from page 3)

its executives are accused of dealing in counterfeit recordings. Platt has instructed prosecutor John Jacobs and Goody defense attorney Kenneth Holmes to clear their schedules of all appointments beginning March 2 and at a meeting in the Brooklyn courthouse last Tuesday (17) he asked both attorneys for advice in the procedures to use in finding a suitable jury. Worried about the prospects of finding jurors who might be biased, Platt said he will order 200 people to be available as jurors when the selection starts on Monday.

At least week's session Jacobs and Goody lawyer William Warren discussed the deliver of interviews with government witnesses that the defense had subpoenaed from Jacobs. But just as the defense's desire to obtain RIAA field reports has resulted in their obtaining only a fraction of what they had wished, so too their subpoenas of government interviews of witnesses does not seem likely to result in the delivery of much substantial information. Warren insisted several times at the session that there existed interviews with witnesses that should be turned over under the terms of the defense's subpoenas; Jacobs claimed he knew of no others that were not already turned over to the defense.

On the RIAA papers issue, Holmes still has not received field reports from a twelve-month period. The RIAA has given the original reports from the entire two-and-a-half-year period initially subpoenaed (Record World February 21) to Judge Platt and Platt was to turn over pertinent documents to Holmes last week. But as of Thursday (19) Holmes had not been called to pick up any more documents.

Since Holmes objected to the redaction (deletion) of names and places from the first batch of documents he received, it is conceivable that he could object again when the remainder of the documents are turned over. When asked if there would be time for such proceedings before the start of the trial, Holmes said, "I'll cross that bridge when we come to it."

During the last six months, Holmes has repeatedly made reference to specific RIAA documents that he thought should be included in his subpoenas. At one point he mentioned an RIAA file cabinet that he said contained relevant information, and should be turned over. Another point at which he produced two RIAA memos that he said should also have been turned over. RIAA lawyer Roy Kulscar accused Holmes of stealing the memos.

Yet with the trial a week away, having received approximately one-hundred pages of documents, Holmes said, "We've seen what we're going to get, and I don't think nobody's going to say any more until the trial starts."

Reggae

(Continued from page 8)

nothing about A&R men or sending a tape around and waiting six months for an answer. In Jamaican Chris [White] pays $75 to a driver right there on the spot, so everybody's happy. With more professional people making deals you see more reggae artist making it to the major labels."

Taylor praised MCA A&R vice president Denny Rosencrantz for seeing the sales potential of Cliff's R&B-reggae. Cliff had previously recorded for Warner Bros. His "I Am the Living" was released last year and "Majority Rule" is in production.

Cliff made his first important American impact as the outlaw hero of the cult film "The Harder They Come." That film sparked the growth in interest in the reggae audience in America. "American audiences have always accepted reggae," Taylor said. "Jimmy Cliff outdraws many artists who have had one or two hits and Bob Marley can sell out Madison Square Garden, but how come this isn't reflected in record sales?"

"Well, the black stations are fighting it, saying its not black music," Taylor said. "White FM stations that played reggae aren't anymore and the white pop stations won't play it until the blacks do. That's why Blondie can sell a million on that record and if Deniece Williams put it out, she'd have problems getting it played at all."

"With that last Jimmy Cliff we went very black in terms of marketing, trying to make that connection. We still think that is the way to go. You can't stay with a cult audience alone because they don't ever want to see change in an artist."
By SAMUEL GRAHAM

TUBE TIME: One hears people crowling all the time about the importance of jazz (as well as other black music) as an art form indigenous to the United States, one that should be preserved if we are to maintain a sense of a genuinely American culture. That’s true, but when it comes to the one medium capable of reaching a lot of folks with this message — that medium being television, of course — you’d usually need at a microscope to find it broadcasting amid all the automobile stunts, jiggling and, um, real people.

KCET, Los Angeles' public television station, is doing something about that by way of "JazzAmerica," a performance-oriented series which will ultimately encompass the entire history of jazz, according to their literature, and which will be broadcast via PBS and National Public Radio.

"JazzAmerica," made possible in part by grants from ARCO and the National Endowment for the Arts (Jazz America, Ltd. is also providing some funds), should go on the air this fall with a series of four concerts taped in February and March and focusing on bebop. The first such concert was held on February 16 at Avery Fisher Hall in New York, headlined by Dizzy Gillespie, Max Roach and Gerry Mulligan and featuring Pepper Adams, Roland Hanna, Milt Jackson, Curtis Fuller, Slide Hampton and others; the second is a performance by Mulligan on February 22 at Eric's in New York; the third is an appearance by Gillespie at the Sea by the Sea in Redondo Beach, California on February 25; and the last is a set by Roach at Blues Alley in Washington on March 2. The first program will be 90 minutes long, the other three, one hour.

Interviews with the principals will be interspersed with concert material. There are also plans to incorporate rare old films of the likes of Charlie Parker. What's more, the programs will eventually be made available around the world on videodisc and videocassette, in record albums and even in book form. KCET also plans to develop an educational program for students from the elementary to college level for use in connection with future broadcasts.

Those responsible for "JazzAmerica" include executive producers Jeanne Mullin and John Goberman; producer Gary Keys and co-producer Timothy Owens; and directors Stanley Dorfman (concert footage) and Richard Wells (documentary segments). Nat Hentoff is a creative consultant.

Actually, PBS is the one network that’s been making jazz programming available all along. In the last two weeks, for instance, public TV stations in or near Los Angeles have featured hour-long concerts by George Shearing and the Heath Brothers; a profile of Betty Carter; a “mandolin special” on the "Austin City Limits" series with David Grisman, Tiny Moore, Jethro Burns and Johnny Gimbel; an appearance on the "Over Easy" program by Dave Brubeck; and an ongoing look at black music and culture on the series "From Jumpstreet." All in all, not a bad alternative to "Enos." "B.J. and the Bear" or even "Women's Home Companion.

The Jazz LP Chart

FEBRUARY 28, 1981

1. WINFIELD \[Grover Washington, Jr./Elektra 6E-302
2. VOICES IN THE RAIN \[Joe Sample/MCA 5172
3. LATE NIGHT GUITAR \[Earl Klugh/Library LT 1097
4. THE NIGHT BEFORE \[George Benson/Qwest/WS HS 3435
5. MADIC \[Tom Browne/Arista/GPR 5503
6. ALL AROUND THE TOWN \[Bob James/Columbia/Tappan Zee CX 23678
7. CARNIVAL \[Spyro Gyra/MCA 5149
8. INHERIT THE WIND \[Wilton Felder/MCA 5144
9. NIGHT PASSAGE \[Weather Report/ARC/Columbia JC 36793
10. ODDITY \[Hiroshima/Arista AL 9541
11. CIVILIZED EVIL \[Jean-Luc Ponty/Atlantic 16020
12. THIS TIME \[Al Jarreau/Warner Bros. 853434
13. POSH \[Patrice Rushen/Elektra 6E 302
14. GOTHAM CITY \[Earl Klugh/Columbia JC 56853
15. MR. HANDS \[Herbie Hancock/Columbia JC 36578
16. MOUNTAIN DANCE \[Dave Grusin/Arista/GPR 5510
17. THE HOT SHOT \[Dan Siegel/Inner City JC 1111
18. FAMILY \[Hubert Laws/Columbia JC 36596
19. TOUCH OF SILK \[Eric Gale/Columbia JC 36570
20. REAL EYES \[Gil Scott-Heron/Arista AL 9540
21. SAVANNA HOT-LINE \[Native Sun/MCA 5137
22. 80/81 \[Pat Metheny/ECM 2 1180 (WB)
23. SEAWIND \[Ward 54/21
24. NARD \[Lenard Wright/Arista/GPR 5501
25. TWENNYNINE WITH LENNY WHITE \[Elektra 6E 304
26. ROUTES \[James Lewis/Columbia JC 36423
27. ROYDEN FRANKLIN \[Columbia JC 36547
28. OUTURBO \[Ozzy[r]/Milestone M 907 (Fantasy)
29. "4 X 4 \[McCoy Tyner/Milestone M 55007 (Fantasy)
30. DIGITAL AT MONTREUX 1980 \[Matrix/Pablo D 230822 (RCA)

Dallas Symphony To Sponsor Jazz Fete

DALLAS—The New York concert promotion firm New Audiences has been named to book a jazz festival this August sponsored by the Dallas Symphony. It was announced by Leonard D. Stone, managing director of the Symphony.

The festival will take place August 21-23 and 26-28 at a site to be announced shortly. This marks the second time the Dallas Symphony has sponsored a jazz festival.

Dallas Symphony To Sponsor Jazz Fete

Woody Jams with Concord

Jazz great Woody Herman recently released his first album on the Concord Jazz label, "Woody Herman Presents a Concord Jam." Pictured at a marketing meeting concerning the new LP are, from left: Hermie Dressel, Herman's manager; Bob Golden, director of artist development, Concord Jazz; Herman; and Al Julian, director of national promotion, Concord Jazz.
Beautiful Music

(Continued from page 21)

and the information is given, that it's a sale," said the Peters executive. "You can take it to the bank. . . . the person will go out and buy it, if he can find it.

The costs of recording a new musical product can be high for the individual entrepreneur, but there is a wealth of potential product, including selections still heavily programmed on beautiful music stations. In the last few years, labels that have been deleted from existing record company catalogs, or entirely defunct catalogs, have been revived by form- ers thereof. "You can take it to the bank," he promises. "There's a lot of bodies out there (potential product), including selections still heavily programmed on beautiful music stations. The biggest participant so far is Larry Maglia, a former Elektra national sales executive for who's in high school in New Jersey, and he tells me that the Doors are the biggest group in his high school. Now, he's 15 years old and when the doors were popular, he was three. There is obviously something more than nostalgia going on here."

Rich Linnel, who manages current Doers activities, told RW that a one-hour Doors video will be available to pay TV and the home video market in the next two to four months. It will be "the definitivel Video," he says, and will include concert and television footage, interview segments (including recent interviews with the three remaining Doors), as well as record producer Paul Rothchild, Hopkins and Sugerman), photo montages and so on. As for the eventual availability of unreleased recorded material, Linnel said only that "we might, and we might not" release such material.

Polydor Int'l Names von Stein

HAMBURG — Udo von Stein has been appointed vice president of Polydor International, the headquarters for Polydor label activities worldwide, it was announced by Dr. Werner Vogelsang, president of PolyGram Record Operations International, and Richard Busch, executive vice president of PRO and president of PolyGram International.

Von Stein will be responsible for Polydor International's activities in the field of popular music. He will also concentrate on the worldwide coordination of Polydor International's activities, in the field of A&R, and supervise the international promotion and exploitation of Polydor International and its associate labels' product.

He was appointed vice president of Polydor International's popular repertoire department in Hamburg.

von Stein, who also vice president of Polydor International, has been with the worldwide PolyGram Group since 1969.

Ten Years Later, the Hits Keep Coming for the Doors

By SAMUEL GRAHAM

LOS ANGELES — With a recent ‘Greatest Hits’ album, the Doors are taking advantage of the way for sales of the 12 Elektra Records albums by the Doors—a catalogue that ranges in suggested list price from $5.98 to $12.98—that ten of those albums are now RIAA catalogued "gold" or better, according to Elektra/Asylum's vice president of sales, Lou Maglia. And with a new discounting program for the catalogue set to begin on February 23, along with various other plans, the label is poised to take further advantage of what Maglia called "a new demographic appeal" of a band whose principal figure, singer Jim Morrison, died nearly 10 years ago.

"The Doors' Greatest Hits" was released last October, and according to Maglia, "it's approaching platinum and has shown significant movement even without AM exposure for a particular single" (a single, "People Are Strange," was released on January 6). According to Maglia, "ordinarily, a hits package tends to eliminate catalogue sales for a year or so, but this had done just the opposite. 'Greatest Hits' has been of more a catalyst" than a hindrance for catalogue sales. "Even the double albums in the catalogue 'at least doubled or tripled' its sales in 1980 compared to the previous year, Maglia added. "The Doors,' the group's first album, "just went crazy" — it did nine times what it did in '79-80," while two other $5.98 catalogue items, "Waiting for the Sun" and "The Soft Parade," enjoyed at least seven times more sales than the previous year. Even the double albums "Absolutely Live" and "Weird Scenes Inside the Gold Mine" (listing at $12.98 and $11.98, respectively) showed "unbelievable volume" last year, Maglia said, while the Doors' last studio album, "L.A. Woman," sold nearly 200,000 copies at a $7.98 list. Overall, the Doors' albums sold, "altogether, double platinum in 1980 by today's standards."

The "Doors' catalogue will be offered at a discount to retailers from February 23 to March 13, said Maglia, with a dating program allowing 90 days to pay. The three $5.98s will not be included, because "we've already working on a very close margin with them," but "we will include them in the solicitation."

Elektra/Asylum has also prepared a "hit kit" for radio stations, he added, to take advantage of the AM airplay enjoyed by Doors records. Included in the kit, which is packaged in a seven-inch blank tape carton with graphics reproduced from "Greatest Hits," are the new single and three others from E/A's "Spun Gold Series," combining two successful A-sides from the past ("Hello, I Love You," "Touch Me," for example) on one 45 rpm disc.

"Greatest Hits" is actually the fourth Doers compilation album released by Elektra — the others are "13," "Weird Scenes Inside the Gold Mine," and the quadrophonic "Best of the Doors" — but Maglia noted that "it's interesting that this one hasn't interfered with the others." The "Best of the Doors" sold over 100,000 units last year, with 50 percent of those sales coming in the fourth quarter, when "Greatest Hits" was released. "You have to look at where the product is going," he explained. "The new one is going to racks, while the others are in retail catalogue bins."

The "Greatest Hits" album also appeals to "young collectors" who weren't aware of the Doors while the group was active; in addition, the Danny Sugerman/Jerry Hopkins biography of Jim Morrison, "No One Here Gets Out Alive," has stirred up new interest in Morrison and the Doors.

Continued radio exposure has also helped, Maglia said. "If you listen to radio, a lot of AOR stations are getting into earlier product now, rather than just constantly playing cuts from the last few years. It is possible that radio exposure (for the Doors) is tremendous right now; it's definitely a positive sign when AM stations are playing 'Light My Fire.'"

At WPLJ-FM in New York, program director Larry Berger reported tremendous interest in the Doors on the part of the station's listeners, attributing it to a demand for "classic rock 'n' roll." He told RW that a one-hour Doors video will be available to pay TV and the home video market "in the next two to four months." It will be "the definitive Video," he says, and will include concert and television footage, interview segments (including recent interviews with the three remaining Doors), as well as record producer Paul Rothchild, Hopkins and Sugerman), photo montages and so on. As for the eventual availability of unreleased recorded material, Linnel said only that "we might, and we might not" release such material.

Moroder Meets Madleen

Producer/composer Giorgio Moroder, best known for his work with Donna Summer, has signed to produce singer Madleen Kane. Pictured from left are: Jean Claude Friederich, president, Friederich Productions; Kane; and Moroder. Standing is Tom Hayden, Kane's manager.
The New Team at CBS Masterworks

BY SPEIGHT JENKINS

NEW YORK — The exotic, un hurried ambience of Raga, an Indian restaurant on West 48th Street, served as interesting contrast to the practical business plans enthusiastically outlined by Joe Dash, the vice president in charge of CBS Masterworks. Over a two-hour lunch he discussed the future of the label and introduced the executives who make up his team: Christine Reed, director of Masterworks A&R; Bob Campbell, director of Masterworks marketing; and Susan Koscis, manager of Masterworks publicity.

Dash, appointed label chief last June, kept Reed and Campbell in their positions and advanced Koscis to her. “I don’t believe in traditional rules,” Dash said. “In marketing or in any other area, I’m willing to use every fair means to promote and sell our records and our artists. The one rule I have—and everyone here subscribes to it—is that we won’t accept an excuse that something hasn’t been done before.”

Dash came to Masterworks from the position of vice president of business development for CBS Records. M. Richard Asher, the deputy president and chief operating officer of the CBS Records division, said, “Take Frederica von Stade, for instance,” he said. “We’ll record her as much as we can. She’ll have her first disc, Turandot, April 8, recital in Alice Tully Hall which we’ll tape live, and soon we’ll issue both the complete songs of the Aubergne with her and a French disc, including Ravel’s Nuit d’Ete, with Seiji Ozawa conducting the Boston Symphony.”

The live recording of the Verdi Requiem, with Zubin Mehta leading the New York Philharmonic and a quartet of principals, including Montserrat Caballe, Bianca Berini, Placido Domingo and Paul Plishka, will be issued this April, and Lorin Maazel will shortly continue his Puccini cycle for CBS. Next up will be Turandot with Hildegard Bennens in the title role and La Rondine with Kiri Te Kanawa and Placido Domingo as the two lovers.

All four executives were excited over the newest digital release, the live recording of Isaac Stern’s 60th birthday party at the New York Philharmonic. It was a pension fund benefit led by Mehta with Sterns, Itzhak Perlman and Pinchas Zukerman as soloists in a variety of works for violin and viola. Reed pointed out that, because the program the night of

(Continued on page 75)
the next day with the event, her office since 1972 at CBS, whose singing ‘Happy Birthday’ was intended
for a sales and marketing promotion.

th the Casals Festival in York on March 1.

ians and Symphony and the San Francisco's Cow Palace on March 7. The show will be promoted by

rical variety, and just in case Ray needs a little

self-penned standards like “Everything Is Beautiful,” covers of classics like “Sunday Mornin’ Comin’ Down” and a touch of gospel. Still, like it or not, there will always be a special place in our hearts for “Ahab the Arab,” “Harry the Hairy Ape,” “Shriner’s Convention,” and, of course, “The Streak.” Bay’s most recent album, “Night Games,” is a more serious affair, and just in case Ray needs a little new inspiration, we’re appealing for a little help from you, dear readers. Suggestions for the next novelty tune that the world so badly needs should be mailed to the “Five-Cent Cigar Novelty Tune Contest” in care of this column. Winner gets a five-cent cigar of his or her choice and a copy of Ray's most recent album. Naturally, the decision of the judges will be final.

CONGRATULATIONS to Joe Klein and his production firm, L.A. Trax, whose radio spot for Devo’s “Freedom Of Choice” was the only record spot nominated by the Hollywood Radio and TV Society for their 21st annual International Broadcasting Awards.

Inflation: Even the most proficient expense accounters raised an eyebrow or two when industry watering hole Le Dome recently raised the price of their well drinks to $4.00 a pop. The place still attracts a lot of interest, though, with its ideal location in the heart of the entertainment district. The place still attracts a lot of interest, though, with its ideal location in the heart of the entertainment district.

RUMOR AND INNUENDO: No truth, says almost everyone involved, to the rumour that Aaron Russo will get John Travolta to portray Jim Morrison in an upcoming feature film based on the Doors’ saga. According to Travolta's management firm, he has no plans beyond his current project, “Blowout,” and Doors representatives say they won’t work with Russo. Another item—hopefully unfounded—that’s crossed our path recently concerns internal strife within The Who’s organization. The Starship news service claims that the boys have taken to airing their differences on stage and hint darkly at a possible break-up. Say it ain’t so, guys.

SHORTS: February 27 has been declared “Stix Day” in Los Angeles by Mayor Tom Bradley. The date coincides with the group’s five concert appearances here... Al Green, who has a new gospel LP on the Word label, will appear at a gospel show to be held at San Francisco’s Cow Palace on March 7. The show will be promoted by Emmit Powell, who’ll also be appearing with his group the Gospel Elites; other performers will include Dorothy Morrison and saxophonist Vernard Johnson... In case you’re making plans for the end of the world, you should know that Ted Turner’s Cable News Network is doing the same. The Herald-Examiner (a regular fountain of fascinating info) reported that CNN has an “end of the world tape” to be aired when the day of reckoning is at hand. The tape is said to be completed by high school bands from the Atlanta area (where CNN is based) marching around in front of the network’s headquarters playing “Nearer My God to Thee” and the like. Now that has to be comforting news... Chuck Melancon has left Michael Nesmith’s Pacific Arts operation, a casualty of Nesmith’s decision to close Pacific Arts’ record division and concentrate on video product. Melancon can be reached at (213) 855-1010.

Correction

in last week’s listing of the Record World Classical Awards, the Brahms Double Concerto, which was named Best Recording of a String Concerto, should have been attributed to Angel Records.
Paul Richey: 

Mapping a Busy Year for George Jones

By AL CUNNIFF

NASHVILLE—Paul Richey was on the phone with a record promoter who was interested in working a tune that Richey publishes. "You and I met at Bob Montgomery's picnic," Richey said to the promoter. After listening for a few seconds he smiled and said, "No, that's not me—that was my brother.

Paul Richey is accustomed to being mistaken for his older brother George, by industry insiders as well as outsiders. The confusion hasn't stopped him from becoming a successful publisher, recording studio executive, and, for the past year or so, personal manager to an artist who is nothing short of a country music legend: George Jones.

Since December 1979, Paul has devoted his career to putting the career of Epic artist Jones back on the track. Jones was in serious debt and hospitalized for personal reasons with his brother. But the legend: George Jones.

In the late 1950s Paul finished high school and moved to California, where George Jones, four years older than Paul, worked as a shoe salesman by day and piano player in a bar by night. Paul released a single, "Framed," on Richwood, a label he and a friend owned, and attended a DJ convention in Nashville in 1959 to promote his record. At the convention he met Sun owner Sam Phillips, who agreed to sign Paul as an artist. Richey moved back to Memphis and released a few Sun singles, but found no success as an artist. Paul sang in Memphis clubs and even spent a year with the Louisiana Hayride in Shreveport around 1961, but he found himself drawn back to Nashville by 1962. He moved here with his wife, Tammy Wynette, co-owning a few Sun singles, but found no success as an artist. Paul sang in Memphis clubs and even spent a year with the Louisiana Hayride in Shreveport around 1961, but he found himself drawn back to Nashville by 1962. He moved here with his wife, Tammy Wynette, and son Johnny Cash, who soon became a Richy idol.

Terri will take the opportunity to put together a band and a stage sound for her first tour.

The fifth consecutive Jamboree in the Hills will be held July 18 and 19 in Wheeling, W. Va. The event, co-sponsored by WVWA Radio, Jamboree USA, and Columbia Pictures Industries, reportedly drew over 40,000 fans last year. Fourteen artists are slated for this year's Jamboree U.S.A., and Columbia Pictures Industries, reportedly drew

By AL CUNNIFF

ACM Mails Ballots For Annual Awards

LOS ANGELES — The Academy of Country Music has mailed initial ballots in its 16th annual "Hat" awards poll to its more than 2200 eligible voting members.

This balloting will narrow the field to five finalists in each of the ACM's 11 awards categories: entertainer of the year, top female vocalist, top male vocalist, top new female vocalist, top new male vocalist, top vocal group, single record of the year, song of the year, album of the year, and country motion picture of the year. The ACM is also polling for instrumentalists and band of the year awards.

George Jones, Willie Nelson, Kenny Rogers, and Larry Gatlin are each nominated for three vocalist awards. Winners will be announced during the ACM's live NBC-TV broadcast on April 30.

Following the controversy surrounding its 1980 awards, the ACM voted to limit the membership of any individual organization to 10 percent of overall voting membership.

By AL CUNNIFF

CRS Extends Deadline

NASHVILLE—The Country Radio Seminar has extended the deadline for advance registration to the seminar, and has announced that an artist reception and cocktail party will kick off the March 12-14 event at the Hyatt Regency Hotel here.

The new deadline for advance registration at $140 is now Friday (27). After that time registration will cost $175. To register, phone Sandy Smith at (615) 327-4488, or (615) 329-4487.

The CRS also said that Dolly Parton, Dottie West, Crystal Lane, Jacky Ward, Gail Davies and T. G. Sheppard will attend an artist reception which begins at 7:30 p.m. on March 12.

By AL CUNNIFF

PICKS OF THE WEEK

EMMYLYOU HARRIS, "MISTER SANDMAN"

NIGHTSTREETS, "LOOKIN' AT THINGS IN A DIFFERENT LIGHT" (prod.: Jerry Taylor; writer: J. Taylor) (First Lady, BMI) (2.45). A crystal clear lead female vocal, a bright tempo, and a happy, lilting highlight this strong offering from an up-and-coming group. Epic 19-51004.

RAY PRICE, "A TRIBUTE TO WILLIE AND KRS". This is a fine reworking of previously released material which represents nothing short of classic songs, including Willie Nelson's 'Crazy,' 'Night Life,' and 'Funny How Time Slips Away,' and Kris Kristofferson's "For the Good Times" and "Lovin' Her Was Easier." Columbia JC 37061.

19 P M on March 12.
The syndicated TV series "Nashville" was under discussion, with an interview with Jim Stafford and Ronnie Sackelf, Brenda Lee, and Tom T. Hall.Shown backstage during a Country Music Association reception recently at Mama's.

The label "Horizon," has reached Eddie Rabbitt's seventh album for RCA album "Goodbye Marie" success with another dandy, "Alice Doesn't Love Here Anymore" already added at KUUU, WQYK, KGA, KNIX, KSSS, KREC, KGTO, WQQT, KV00, WYDE, KHEE, KBUC, WS05, WQSF, WBAM, WKRMD, Liz Lyndell is doing well with "I'm Gonna Let Go (And Love Somebody)" at WMAY, WTD0, KGA, KFDI, KV00.

Bobby Goldsboro follows his "Goodbye Marie" success with another dandy, "Alice Doesn't Love Here Anymore" already added at KUUU, WQYK, KGA, KNIX, KSSS, KREC, KGTO, WQQT, KV00, WYDE, KHEE, KBUC, WS05, WQSF, WBAM, WKRMD. Liz Lyndell is doing well with "I'm Gonna Let Go (And Love Somebody)" at WMAY, WTD0, KGA, KFDI, KV00.

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Stafford To Co-Host Syndicated TV Series

NASHVILLE — Jim Stafford and a chimpanzee named Golly Dang will co-host the 1981-82 season of the syndicated TV series "Nashville.

Rabbit Goes Platinum

NASHVILLE — Elektra/Asylum Records has announced that Eddie Rabbit's seventh album for the label, "Horizon," has reached platinum status.

Milsap 'Hits' Gold

NASHVILLE — Ronnie Milsap's current RCA album "Greatest Hits" has been certified gold by the RIAA, bringing his total of gold LPs with the label to four.

At CMA Showcase

Shown backstage during a Country Music Association reception recently at Mama's Country Showcase in Atlanta are, from left: CMA president Tandy Rice, Billy Carter, Ronnie Shoklett, Brenda Lee and Tom T. Hall.

Super Strong: Loretta Lynn, Mac Davis, Conway Twitty, Larry Gatlin.

SURE SHOT

Emmylou Harris — "Mister Sandman"
Mae & Joe — "Hey Joe"
Janie Fricke — "Frido"

LEFT FIELDERS

Donna Fargo — "Baptism Of Jesse Taylor"
Cindy Hart — "Single Girl"
Kris Kristofferson — "Nobody Loves Anybody Anymore"

AREA ACTION

Bayou City Beats — "Cotton Eyed Joe" (WMC, WMNI, WHOO, WIRK)
Bill Nash — "Hold Me (Till The Last Waltz Is Over)" (KIKK, KENR, WMQ, WKHH)
Chris Waters — It's Like Falling In Love (Over And Over Again)" (KDJK, KV00, WDEN, KBUC)
COUNTRY SONG OF THE WEEK

JANIE FRICKE—Columbia 11-60509

PRIDE (prod.: Jim Ed Norman) (writers: W. Walker, I. Stanton) (Cedarwood. BMI) (2:19)

Fricke follows her recent top 10 success with this cut perfectly styled for country radio. Her heart tells her stay, but her pride tells her go, as the message is delivered in uptempo fashion.

MOE BANDY & JOE STAMPLEY—Columbia 11-60508

HEY JOE (HEY MOE) (prod.: Ray Baker) (writer: B. Bryant) (Acuff Rose, BMI) (2:16)

This hit duet tailors an old Boudleaux Bryant tune to their current image, with the result being a very commercial country cut.

REX ALLEN, JR.—Warner Bros. 49682

JUST A COUNTRY BOY (prod.: Rex Allen, Jr.) (writer: R. Allen, Jr.) (Boxer, BMI) (3:11)

The mellow-voiced Allen tells us the story of a boy who leaves his small-town home to find out who he really is.

DANNY WOOD—RCA JH-12181


The woman looked great, but she was only fool's gold—nothing but trouble since he found her, Wood says in his latest RCA single.

DONNA FARGO—MCA /Songbird 51066

THE BAPTISM OF JESSE TAYLOR (prod.: Stan Silver) (writers: D. Frazier, S. D. Shafer) (Acuff Rose, BMI) (2:54)

Fargo's uptempo, gospel-flavored story-song celebrates the "reform" of a former hellraiser.

ERNIE ROWELL—Grass 63-06

I WANTA BE YOUR LOVER TONIGHT (prod.: Ernie Rowell) (writers: E. Rowell, V. Warner) (Blue Creek, BMI) (2:45)

Rowell's self-produced cut is a light, pleasant tune about a performer who meets a very direct female fan.

ORION—Sun 1162

CRAZY LITTLE THING CALLED LOVE (prod.: Mac Weiman) (writer: F. Mercury) (Beechwood/Queen, BMI) (2:35)

This rockabilly cover of Queen's pop smash is enhanced by Orion's distinctive vocal approach.

KIERAN KANE—Elektra 47111


Kane's Elektra debut is the story of a single mother-to-be, told from a unique perspective.

CONNIE CATO—MCA 51071

WHAT ABOUT MY HEART (prod.: Blake Mevis) (writer: B. Mevis (Pi-Gem, BMI) (3:48)

Cato offers a solid vocal performance on this tender, intimate ballad penned and produced by Mevis.

AMARILLO—NSD 81

HOW LONG HAS THIS BEEN GOING ON (prod.: not listed) (writer: L. Morris) (Sing Ma, ASCAP) (2:51)

As he uncovers more evidence of cheating, the singer wonders just how long this has been goin' on. The tune is presented in an easy beat, with a full country band sound.

KIRS KRISTOFFERSON—Columbia 11-60507

NOBODY LOVES ANYBODY ANYMORE (prod.: Norbert Putnam) (writer: K. Kristofferson) (Combine/Rosaca, BMI) (3:07)

Life ain't what it used to be, Kris says in this folk-flavored ballad.

Songwriter Award Finalists

The Nashville Songwriters Association Intl. has announced the finalists for the 1981 Songwriter of the Year award. From left are: Kye Fleming, Sonny Throckmorton, Bob Morrison, Bob McDill, and Dennis W. Morgan. Not pictured is Curly Putman. The NSAI also announced that Glenn Sutton and Norra Wilson will co-host a Feb. 27 showcase as part of the third annual Songwriting Symposium in Nashville. Over 20 writers are slated to perform their works in the showcase.

Country Album Picks

CHAIN LIGHTNING

DON McLEAN—Millennium BXL1-7756

The country success of McLean's current single "Crying" and his new approaches to such tunes as "Your Cheating Heart" and "It Doesn't Matter Anymore" will ensure country radio attention to this LP, produced by Larry Butler and recorded in Nashville.

ONLY THE HITS

BILLIE JO SPEARS—Liberty LT-1074

This classic female country vocalist offers her versions of pop and country hits, as well as her latest single, "Your Good Girl's Gonna Go Bad." Other highlights are "Desperado" and "I Fall to Pieces."

"CRASH" CRADDOCK

BILLY "CRASH" CRADDOCK—Capitol ST-12129

Craddock blends rock, R&B, and country styles on the tunes here, with standouts including his current single "It Was You," his previous success "A Real Cowboy," and "You Got What It Takes."

JUICE

JUICE NEWTON—Capitol ST-12136

Spearheaded by the pop and country attention being given Juice's cover of "Angel of the Morning," this album contains other fine material as well, including a nice version of Boudleaux Bryant's "All I Have To Do Is Dream."

Mandrell and Friends

MCA artist Barbara Mandrell is shown with a star-studded lineup on her NBC-TV musical/variety series "Barbara Mandrell and the Mandrell Sisters." From left are label-mate Conway Twitty; ex-Minnesota Viking and "That's Incredible" host Fran Tarkenton; sister Louise; "Mean" Joe Greene, Pittsburgh Steelers; Mandrell; Vince Ferragamo, L.A. Rams; and sister Irlene (front).
Nashville Report  

(Continued from page 76)

Masterfonics (Billy Joe Shaver, B. J. Thomas, Roger Bowling, Hoyt Axton, the Kendalls, Dennis Weaver, Razzy Bailey), sound Emporium (Marshall Tucker Band, Boxcar Willie).

CBS artist Moe Bandy has scheduled a 16-city tour of Great Britain at the Tennessee Performing Arts Center here in a show that was modeled, and reopened last September by owners Henry Hillen-...
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<thead>
<tr>
<th>TITLE, ARTIST, Label, Number</th>
<th>WEEKS ON CHART</th>
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<tbody>
<tr>
<td>ARE YOU HAPPY BABY, DOTTIE WEST/Liberty 1392</td>
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<td>SOUTHERN RAINS, MEL TILLIS/Elektra 47082</td>
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<td>WHO'S CHEATIN', CHARLY McClain/Epic 19 50948</td>
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<tr>
<td>ANGEL FLYING TOO CLOSE TO THE GROUND, WILLIE NELSON/Columbia 11 11418</td>
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<td>CAN I SEE YOU TONIGHT, TERRY TUCKER/MCA 51037</td>
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<td>I'LL BE THERE IF YOU EVER NEED ME, GAIL DAVIDS/Warner Bros 59592</td>
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<td>DO YOU LOVE AS GOOD AS YOU LOOK, BRITISH BROTHERS/Warner/Curb 49639</td>
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<td>HILLBILLY GIRL WITH THE BLUES, LADY J. DALTON/Columbia 11 11410</td>
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<td>CUP OF TEA, REX ALLEN, JARROG SMITH/Warner Bros 49620</td>
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<td>SILENT TREATMENT, EARL THOMAS CONLEY/Sunbird 7555</td>
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<td>DON'T LOOK NOW (BUT WE JUST FELL IN LOVE), EDDY ARNOLD/RCA 12136</td>
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<td>WHAT'S NEW WITH YOU, CONNIE HOLLIER/Warner Bros 49613</td>
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<td>WANDERING EYES, RONNIE McDOWELL/Epic 19 50962</td>
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<td>IF DRINKIN' DON'T KILL ME, GEORGE JONES/Epic 19 50968</td>
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<td>THIRTY-NINE AND HOLDING, WILLIE NELSON &amp; RAY PRICE/Columbia 11 11405</td>
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<td>YOU'RE THE REASON GOD MADE OKLAHOMA, DAVID FRIZZELL &amp; SHELLEY WEST/Warner/GVie 49650</td>
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<td>WHAT I HAD WITH YOU, JOHN CONNIE/Lee/MCA 51044</td>
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<td>SOMETHIN' ON THE RADIO, JACKY WARD/Mercury 57044</td>
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<td>TEXAS WOMAN, HANK WILLIAMS JR/Elektra 47010</td>
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<td>YOUR GOOD GIRL IS GONNA GO BAD, BILLIE JO SPEARS/Liberty 1395</td>
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<td>I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN, JOE STAPLEY/Epic 19 50972</td>
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<td>PICKIN' UP STRANGERS, JOHNNY LEE/Full Moon/Asylum</td>
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<td>I HAVE A DREAM, CRISTY LANE/Liberty 1396</td>
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<td>I FEEL LIKE LOVING YOU AGAIN, T.G. SHEPPARD/Warner/Curb 49615</td>
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<td>OLD FLAME, ALABAMA/RCA 12169</td>
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<td>LOVE IS FAIR, SOMEBODY LED ME AWAY, LORETTA LYNN/MCA 51058</td>
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<td>WILLIE, WON'T YOU SING A SONG WITH ME, GEORGE BROOKS/Mercury 57045</td>
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<td>DOESN'T ANYBODY GET HIGH ON LOVE ANYMORE, THE SHOPP/Epic 19 9980</td>
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<td>MISTER PEEPERS, BILL ANDERSON/MCA 51052</td>
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<td>YOU BETTER MOVE ON, GEORGE JONES &amp; JOHNNY PAYCHECK/Epic 19 50949</td>
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<td>FOLLOWING THE FEELING, MOE BANDY/JUDY BAILY/Columbia 11 11395</td>
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<td>ANYTHING THAT HURTS YOU (HURTS ME), KEITH STEGALL/Capitol 49697</td>
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<td>BETWEEN THIS TIME AND THE NEXT TIME, GENE WATSON/MCA 51039</td>
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<td>I FEEL THAT I AM CIA TIDBALL/A&amp;M 2281</td>
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<td>KILLIN' TIME, FRED KNODLASS &amp; SUSAN ANTON/Scotti Brothers 409 (Atl)</td>
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<td>SHE'S A FRIEND OF A FRIEND, THE BURRITO BROTHERS/Epic/Cleveland Intl.</td>
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<td>WITHOUT LOVE, JOHNNY CARVER/Tanglewood 1905</td>
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<td>WANTED - A PARTY THE ROVERS/Epic/Cleveland Intl. 19 51007</td>
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<td>LOVERS WHO THRASHER BROTHERS/MCA 51049</td>
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<td>BEAUTIFUL YOU OAK RIDGE BOYS/MCA 51022</td>
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<td>ANYTHING BUT YES IS STILL A NO, STEPHANIE WINSLOW/Capitol 49628</td>
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<td>YSLow PAGES, ROGER BOWLING/Mercury 57042</td>
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<td>WITHOUT LOVE, JOHNNY CARVER/Columbia 11 11424</td>
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<tr>
<td>I LOVE A RAINY NIGHT, EDDIE RABBIT/Elektra 47066</td>
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<td>TIE A YELLOW RIBBON AROUND THE OLD OAK TREE, JOHNNY CARVER/MCA 51072</td>
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<td>BETTER SIDE OF THIRTY, BILLY PARKER/Oak 6 54502</td>
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<td>I KEEP COMING BACK, TRUE LIFE COUNTRY MUSIC</td>
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<td>MY SONG DON'T SING THE SAME, KRISS CARPENTER/PolyGram</td>
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<td>SIEGFRIED, JONI &amp; LORRIE LEIGH/Elektra 47032</td>
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<td>COUNTRY, KELLY MCDANIEL/Capitol 4949</td>
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<td>DOWN TO MY LAST BROKEN HEART, JANIE FRICKE/Columbia 11 11384</td>
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<td>TWO OUT OF THREE AIN'T BAD, J.W. THOMPSON/Columbia 11 11424</td>
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<td>GIRLS, WOMEN AND LADIES, ED BRUCE/MCA 51018</td>
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**CHARTMAKER OF THE WEEK:** SOMEBODY LED ME AWAY

**FEBRUARY 28, 1981**

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