

Record World

FEBRUARY 28, 1981 \$2.50



UNLIMITED GOLD RECORDS
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Special: Publishing

Hits of the Week

SINGLES

GARLAND JEFFREYS, "96 TEARS" (prod. by Jeffreys-Clearmountain) (writer: Martinez) (ABKO, BMI) (3:06). 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.

DAN HARTMAN, "HEAVEN IN YOUR ARMS" (prod. by Hartman) (writer: Hartman) (Silver Steed, BMI) (3:34). Hartman does it all—writer/producer/vocalist/instrumentalist—on this initial release from his upcoming "It Hurts To Be In Love" LP. A multi-format smash. Blue Sky 6-70053 (CBS).

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

SLEEPERS

EMMYLOU HARRIS, "MISTER SANDMAN" (prod. by Ahern) (writer: Ballard) (Edwin H. Morris & Co. MPL, ASCAP) (2:20). Put it on and watch your speakers float away. Emmylou's luscious vocals manage to recreate the Chordettes' full sound. Great for any taste. WB 49684.

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.

HAWKS, "RIGHT AWAY" (prod. by Werman) (writer: Steen) (Junior Wild, ASCAP) (3:39). Based in Iowa, this quintet specializes in bouncy pop-rock featuring soaring harmony confection and a big hook—all deftly produced by Tom Werman. An instant add on pop/A/C radio. Col 11-60500.

THE PLIMSOULS, "NOW" (prod. by Holloway) (writers: Case-Alkes-Fradkin) (Skyhill, BMI) (2:58). L.A.'s latest offering in the hillmaker derby is this exciting quartet and its initial single from the new self-titled LP. Ringing guitars & defiant vocals spell hit. Planet 47923 (E/A).

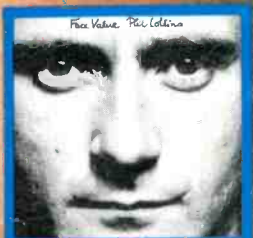
ALBUMS

RUSH, "MOVING PICTURES." Nearing greatness with "Permanent Waves," this trio continues to satisfy heavy metal tastes while developing in progressive directions. The new length "The Camera Eye" and "Red Barchetta" (another an antique can be played) are staples. Mercury 50M-14013 (WBL)

GARLAND JEFFREYS, "ESCAPE ARTIST." From the first chord of "Modern Lovers," it's obvious that this prolific songwriter and dramatic performer has melded the two talents into his ideal album. Reggae pop like "Christine" and chilling finales like "Mystery Kids" will corner airplay. Epic JE 36983 (7.98)

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 SD 16029 (8.98)

JUICE NEWTON, "JUICE." This country-flavored pop LP, produced by Richard Landis, is well-suited to this lady's voice and right in step with the times. "Angel Of The Morning" is a bulleting single, and songs like "Queer O' Hearts" will keep the LP alive on the airwaves. Capitol ST-1-12136 (7.98)



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Manufactured and Distributed by RCA Records



Record World



FEBRUARY 28, 1981

RCA Unveiling Videodiscs, Player

By SOPHIA MIDAS

■ NEW YORK—Years of research, marketing and planning will culminate this week as RCA unveils its catalogue of a hundred videodiscs to over 200 members of the press at the Belvedere Suite of the RCA Building on Monday (23) and also introduces its SelectaVision CED 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-

(Continued on page 17)

'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 both PBS television and National Public Radio, the Reagan administration has gone ahead with a proposal to cut CPB funding by 25 percent for this fiscal year.

The cut would mean CPB's budget would be slashed from \$172 million to \$129 million, and would mean the end of many PBS and NPR-sponsored broadcasts, including many musical programs.

The cut, formally announced in President Reagan's nationwide State of the Economy speech last Wednesday (18) on Capitol Hill, was criticized by CPB because it feels it violates the principle of "advance funding" set up by the Congress to insulate public broadcasting from political pressures. For several years, the size and scope of the CPB budget has been established two years in advance.

The Office of Management and Budget report on public broadcasting, however, would make even further cuts in 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 reductions," 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 percent over the 1979 total of \$127,935,000.

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)

Bogart Outlines Boardwalk's Strategy

By ELIOT SEKULER

■ LOS ANGELES — The mass entertainment business has always been led by a handful of visionaries, from its inception with such pioneers as Mayer and Thalberg right along through record men such as Ahmet Ertegun and Jerry Wexler. It's a list of names as short as it is prestigious, and it would have to include Neil Bogart, former king of bubblegum, king of disco and currently the overseer of the Boardwalk Entertainment Company.

Although the firm is actually a partnership whose principals include film producers Jon Peters and Peter Guber, the initial thrust of its development has been in its record division, with Bogart at the helm. Within a comparatively brief span of time, the company has announced an unusual pressing and distribution arrangement with CBS Records, has assembled a promising artist roster of both newcomers and established artists, and is currently enjoying its first major hit with Phil Seymour's solo debut. In a recent freewheel-

(Continued on page 18)

AFM Members Ratify Pact With Producers

■ LOS ANGELES — By a vote of 1112 to 375, members of the American Federation of Musicians have ratified their new contract with motion picture and television producers, officially ending a strike that had begun on July 31. The strike, which came to a halt when a tentative agreement was reached in mid-January, was one of the longest in the history of the entertain-

(Continued on page 71)

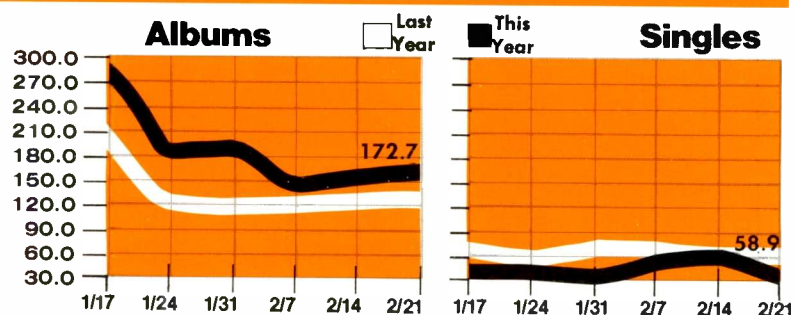
Despite Snags, Goody Trial To Start

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)

Record World Sales Index



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

Contents



■ **Page 19.** "And the winner is, (insert album title) on Sesame Street Records." On the eve of the Grammy Awards this much was certain, as Sesame Street Records had captured all five nominations in the children's records category. This week RW takes a look at this unique label and at some of its projects for the coming year.



■ **Opposite page 27.** Like the rest of the music industry, music publishers had a rollercoaster year in 1980. But when the final tallies were in, the ups outnumbered the downs, and the publishers seemed set for a rousing 1981. This week's special section details the previous year in publishing.

departments

A/C Chart	Page 60
Album Airplay Report	Pages 24-25
Album Chart	Page 62
Album Picks	Page 14
Black Oriented Music	Pages 57-58
Pick of the Week	Page 57
Black Oriented Singles Chart	Page 58
Black Oriented Album Chart	Page 57
Black Music Report	Page 57
Classical	Page 74
Coast	Page 15
Country	Pages 76-80
Country Album Chart	Page 79
Country Album Picks	Page 78
Country Hot Line	Page 77
Country Picks of the Week	Page 76
Country Singles Chart	Page 80
Country Singles Picks	Page 78

Cover Story	Page 16
Disco	Page 20
Disco File	Page 20
Disco File Top 40	Page 20
International	Pages 65-66
Canada	Page 66
England	Page 65
England's Top 25	Page 66
Germany	Page 65
Japan	Page 65
Jazz	Page 72
Jazz LP Chart	Page 72
Latin American	Pages 68-70
Album Picks	Page 68
Hit Parade	Page 69
Nuestro Rincon	Page 68
Radio Action	Page 70
Nashville Report	Page 76
New York, N.Y.	Page 13
Radio World	Page 26
Retail Rap	Page 60
Retail Report	Page 61
Singles Chart	Page 23
Singles Picks	Page 12

Powerhouse Picks

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

Grover Washington, Jr. (Elektra) "Just The Two Of Us" A major hit is in the making. Pop and black programmers are reporting excellent audience response.

Steve Winwood (Island) "While You See A Chance" This single has taken impressive strides at radio within the last two weeks. Follow-up sales are confirmed in various markets.

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 the

(Continued on page 59)

RIAA To Issue Gold and Platinum Videocassettes, 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 Gortikov said the gold and platinum awards are "based on meaningful yet attainable levels of sales."

RIAA/Video's gold and platinum awards will be applicable 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)

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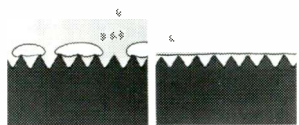
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3M

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 Killeen 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

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 one 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, but we don't have a choice as I see it. 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 en-

(Continued on page 59)

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.



Jack Forsythe

Forsythe was most recently marketing director for *Record World*. He also has managerial experience at such radio stations as 96X in Miami; WAIV in Jacksonville, Florida; 13Q and WZUM in Pittsburgh.

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, seated: Jerry 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; Clarence Avant, Tabu; Gil Friesen, A&M, 1979 honoree. Standing, from left: Tony Martell, CBS Associated Labels, Foundation president; Floyd Glinert, Shorewood Packaging, 1981 dinner chairman; Don Dempsey, Epic/Portrait/CBS Associated Labels; Bob Fead, Alfa; Sal Licata, Chrysalis; Mel Posner, 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 Droz, 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 Communications 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 Subcommittee on Telecommunications, Consumer Protection and Finance.

The jurisdiction of the com-

mittee will consist of interstate and foreign telecommunications, including all telecommunications and information transmission by broadcast radio, wire, microwave, satellite and any other mode. It will also deal with consumer protection in general and motor vehicle safety, as well as securities and finance issues of the SEC.

There are 17 Congressmen on the new subcommittee — 10 Democrats and seven Republicans. The subcommittee is part of the Committee on Energy and Commerce.

On the Senate side, the corresponding subcommittee is still called the Communications Subcommittee. It is chaired by Sen-

(Continued on page 59)

Regional Breakouts

Singles

East:

Barbra Streisand & Barry Gibb
(Columbia)
Sheena Easton (EMI-America)
Steve Winwood (Island)
Grover Washington, Jr. (Elektra)

South:

Bruce Springsteen (Columbia)
Steve Winwood (Island)
Eric Clapton (RSO)
Donna Summer (Geffen)

Midwest:

Leo Sayer (Warner Bros.)
Sheena Easton (EMI-America)
Grover Washington, Jr. (Elektra)
Elvis Presley (RCA)
Phil Seymour (Boardwalk)
Rovers (Epic/Cleve. Intl.)

West:

Sheena Easton (EMI-America)
Grover Washington, Jr. (Elektra)
Champaign (Columbia)

Albums

East:

Rush (Mercury)
T. S. Monk (Mirage)
Sister Sledge (Cotillion)
Nazareth (A&M)

South:

Rush (Mercury)
Sister Sledge (Cotillion)
Rainbow (Polydor)

Midwest:

Rush (Mercury)
T. S. Monk (Mirage)
Sister Sledge (Cotillion)
Nazareth (A&M)
Emmylou Harris (Warner Bros.)
Rainbow (Polydor)

West:

Rush (Mercury)
T. S. Monk (Mirage)
Sister Sledge (Cotillion)
Hank Williams (Elektra/Curb)
Emmylou Harris (Warner Bros.)

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 Rothfeld, 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.

Tom Browne. Bernard Wright. Dave Grusin. 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.

ARISTA

Several Labels High On Reggae Signings

By NELSON GEORGE

■ NEW YORK — "Chris Blackwell has done well by reggae in America. He promoted it and gave it exposure here," said Bob Marley about the Island records founder this summer. But, he added, "reggae will never be 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 validity 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 Kwame Heshimu, vocalist Dennis Brown is on A&M, MCA has signed vocalist Jimmy Cliff, and Atco, through a distribution deal with Modern Records, is marketing a four-piece band from New York, Jah Malla.

These signings are seen as significant by many in the industry, suggesting a widespread willingness to present reggae to a heretofore reluctant American public. The #1 pop 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 were 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 A&M act the Police "really helped break down a lot of resistance to reggae in America" through their reggae-tinged bass and drum interplay.

According to Clark, "Dennis' upcoming album 'Foul 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, needs to be 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 the company has been real 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 Toots 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 Kwame's album was how he communicates 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 Kwame into the company, Fine . . . is sure the keyboardist "can sell 300,000 to 400,000 albums" and his music is real commercial, exploring many areas of music with reggae underpinning. Currently the 'Follow I' 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 around and R&B other cuts." The first single, "Hellhounds," will be released shortly.

"I've passed on many reggae acts before Kwame because they were too political," said Fine. "I wanted an act with across-the-board appeal, and I think Kwame, 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)

Atlanta Murders Prompt Industry Fund Drive

■ NEW YORK — In an effort to raise funds for a special investigation, preventative programs and psychological counseling concerning the recent murders of 17 children in Atlanta, LeBaron Taylor, vice president and general manager, divisional affairs, CBS Records, has announced the formation of Concerned Members of the Recording Industry, of which he will be general chairman.

East coast co-chairmen of the group are Ahmet Ertegun, Atlantic Records, and Henry Allen, Cottillion Records, and west coast chairman is Joe Smith, Elektra/Asylum Records. Industry figures and artists who have joined the committee include: M. Richard Asher, CBS Records Group; David Braun, PolyGram; Joe Cohen, NARM; Allen Davis, CBS Records International; Clive Davis, Arista Records; Larry Depte, Kenny Gamble and Leon Huff, Philadelphia International Records; Stan Gortikov, RIAA; Michael Jackson; Gladys Knight; Bruce Lundvall, CBS Records; Rod McGrew and Barry White, Unlimited Gold Records; Mel Posner, Elektra/Asylum Records; and Walter Yetnikoff, CBS Records Group.

The committee will work in conjunction with a special benefit concert on March 10 at the Atlanta Civic Center, featuring Frank Sinatra and Sammy Davis, Jr. Donations will be sought on an ongoing basis from all areas of the music industry. Corporate donations will be officially recognized by the City of Atlanta.

Donations

Company and personal donations should be sent and made payable to: Concerned Members of the Recording Industry—APB Investigative Benefit Fund, c/o Mayor Maynard Jackson, City Hall, Atlanta, Georgia 30335. For further information contact LeBaron Taylor at (212) 975-4407.

CRT Sets Conference On Jukebox Royalty

■ WASHINGTON — The Copyright Royalty Tribunal will hold a conference with ASCAP, BMI and other jukebox royalty claimants to discuss the structure and procedures of royalty distribution.

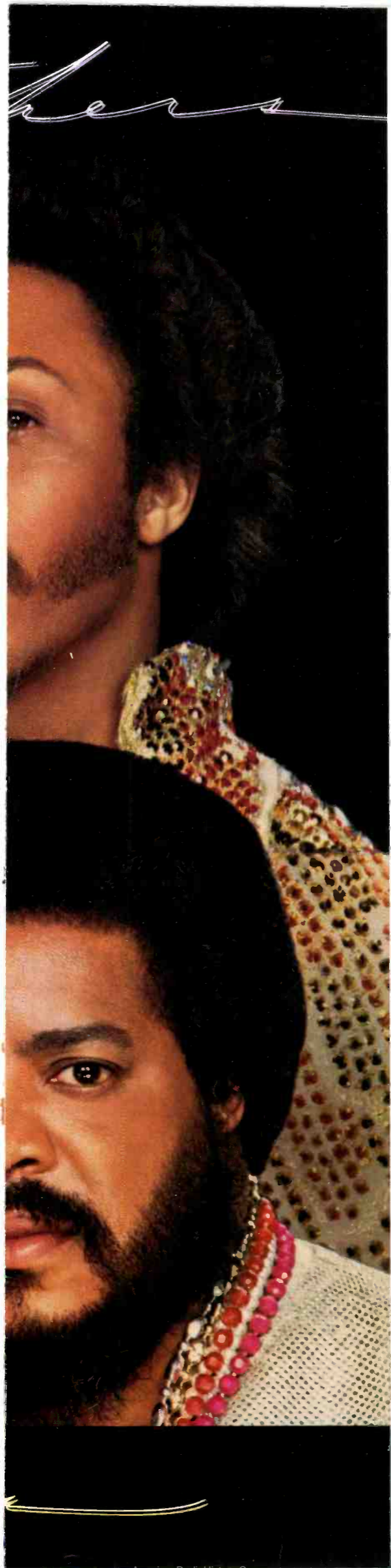
The Tribunal has asked the claimants to submit proposals on distribution structures.

The \$1.1 million 1979 jukebox royalty fees paid by those machine owners who hold licenses have been deposited, but have not yet been distributed, due to a controversy on the method of distribution. ASCAP and BMI will each receive 47.5 percent of the royalty; SESAC has agreed to five.

Screen Gems/Colgems-EMI Reception



Lester Sill, president of Screen Gems/Colgems-EMI Music, recently hosted a reception during a week of professional staff meetings held in Los Angeles. Among those in attendance were, from left: Rupert Perry, vice president, A&R, Capitol Records; Paul Tannen, vice president, creative, Screen Gems; Rick Riccobono, director of professional activities, Screen Gems; Bhaskar Menon chairman of the board, Capitol Industries-EMI; and Don Grierson, vice president, A&R, EMI-Liberty Records.



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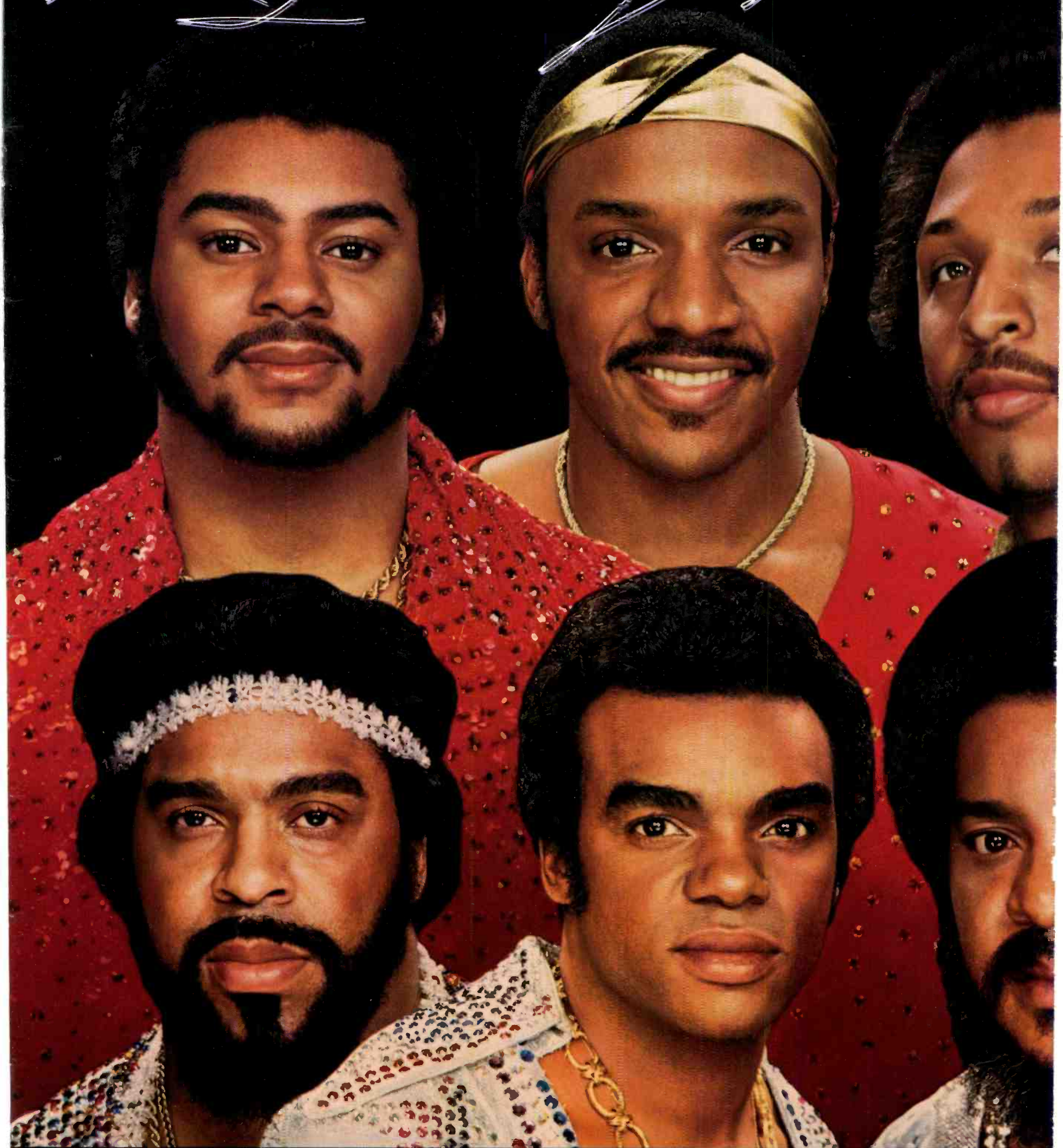
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The Isley Brothers



Grand Slam

The Isley



**You
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In a league of their own.
On T-Neck Records
and Tapes.**

Grand

T-NECK

All songs Arranged and Produced by Ernie Isley, Marvin Isley, Chris Jasper, Rudolph Isley, O'Kelly Isley, Ronald Isley. Distributed by CBS Records



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AFM President Objects To California Ruling

■ NEW YORK — Victor W. Fuentelba, 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."

Fuentelba 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 unenforceable" 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 \$53,000, Graham appealed the decision. The case will now be re-submitted to an independent arbitrator.

The California Court objected to the AFM's practice of designating the "union of one of the parties of a contract as the arbitrator of all disputes," but Fuentelba 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 immediately preceding 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, including bookstores.

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-stops, 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, B.W. 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 Kershenbaum, vice president/A&R; James Carmichael, producer of the album; Carl Harris, engineer of the album; Harold Childs, senior vice president of sales and promotion; Jerry Moss, chairman of A&M; and Barry Korbin, associate director of A&R.



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Record World Single Picks

SHERBS—Atco 7325



I HAVE THE SKILL (prod. by group-Lush) (writers: Porter-Mitchell-Braithwaite) (Sherbert ASCAP)

The Australian music scene continues to blossom, and here's another hot band from the land down under that's likely to score big with American audiences. The quintet offers this initial release from the new, self-titled LP. Soaring harmonies on the chorus hook spring from dynamic guitar/keyboard interaction.

THE BOOMTOWN RATS—Col 11-60512



UP ALL NIGHT (prod. by Visconti-group) (writer: Geldof) (Zomba, BMI) (3:33)

The buzz on this cut at dance clubs is already exploding into a pop phenomenon. Rat ringleader Bob Geldof writes of nocturnal rewards in the city and the rest of the gang lays down a thick, percussive rhythm track that's right on the urban-contemporary mark. Perfect for AOR-pop radio.

DIANA CANOVA—20th Century Fox 2486 (RCA)



WHO YOU FOOLIN' (prod. by Nelson) (writers: Canova-Nelson) (20th Century/Finally Vinyl, ASCAP) (2:53)

Canova is a multi-talented singer/songwriter/keyboardist who at this point is best known for her acting talents ("Soap," "I'm A Big Girl Now"). This single could take her from tube to turntable with its lively pop sound. She belts out a stunning hook with convincing self-assuredness.

LENNY LeBLANC—Capitol/MSS 4979



SOMEBODY SEND MY BABY HOME (prod. by Beckett) (writers: LeBlanc-Aldridge) (Muscle Shoals Sound, BMI) (3:38)

LeBlanc had a top 20 hit with "Falling" in '78. Backed by members of the Muscle Shoals Rhythm section, he uses the pretty keyboard-layered melody as a backdrop for his poignant vocals. From his forthcoming "Break-through" LP, it's great for pop and A/C listeners.

Pop

AMY HOLLAND—Capitol 4964

I'M WONDERING (prod. by McDonald-Henderson) (Jobete/Stone Agate, ASCAP/BMI) (3:07)

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

THE GIRLS FROM TEXAS (prod. by Cooder) (writers: Lewis-Holiday-Chambers) (Unart, BMI) (4:08)

Cooder hits the good-time Tex-Mex music trail on this irresistible spin from the "Borderline" LP. Backing vocals and a rock-steady rhythm bottom keep things cookin'.

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 Glasser) (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—U.S. APE 3

ACCEPTED (prod. by Goodkind) (writers: Goodkind-Laurie) (Laurie 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 boss bass. Laurie's keyboard pulse adds tension.

JULIE BUDD—A&M 2315

ROSES AND RAINBOWS (prod. by Hamlich) (writers: Hamlich-Sager) (Walt Disney/Wonderland/Red Bullet/Chappell/Begonia Melodies) (3:12)

Budd makes her label debut with this well-crafted pop piece from the film "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 Ezrin) (writers: Diamond-Zero) (Diamond-Zero, BMI) (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'

MEAN LITTLE MAMA (prod. by Weiser) (writer: Phillips) (Hi-Lo, BMI) (3:00)

The Seattle-based quintet is causing quite a stir in the northwest with its firebrand rockabilly-roots music like this update of a Roy Orbison record. Great for clubs, country and AOR.

GEORGE THOROGOOD & THE DESTROYERS—Rounder 4540

I'M WANTED (prod. by group) (writer: Dixon) (Willie Dixon/Arc & 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 Falsia) (writers: Barr-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 harmonies that should attract pop-A/C attention.

BRIAN BRIGGS—Bearsville 49653 (WB)

SEE YOU ON THE OTHER SIDE (prod. by Holbrook-Kimmet-Vanwarmer) (Fourth Floor, ASCAP) (3:33)

Briggs, a/k/a John Holbrook, plays just about any instrument, and quite well. This solo debut finds him creating an infectious rhythm gallop with interesting keyboard textures flowing smoothly alongside his detached, eccentric vocal.

THE DAMNED—I.R.S. 9022

DR. JEKYLL & MR. HYDE (prod. by group) (writers: group) (Rock, BMI) (2:45)

One of the first bands to come out of the British punk explosion of '76, the Damned is still looking for its first stateside hit with this demonic yet alluring brand of rock.

ADRIAN JOHN LOVERIDGE—Sutra 105

TABLES TURNING (prod. by Wonderling) (writer: Loveridge) (Big Seven/Woodbourne/Morganic, BMI) (3:07)

Based in southern Cal, Loveridge debuts with this bittersweet pop-rocker from his new "Square One" LP. A smart arrangement features pulsating keyboards and his vocal fervor.

B.O.S./Pop

MANHATTANS—Col 11-60511

DO YOU REALLY MEAN GOODBYE? (prod. by Graham) (writers: Gramam-Richmond) (Content, 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 Manhattans.

RUFUS—MCA 51070

TONIGHT WE LOVE (prod. by group-Sronach) (writer: Wolinski) (Overdue, ASCAP) (3:17)

From the "Party 'Til You're Broke" LP comes this punchy spin with Tony Maiden's centerstage vocal. Lead/chorus trades and bright horns shots capture the excitement.

GENE DUNLAP featuring the Ridgeways—Capitol 4978

BEFORE YOU BREAK MY HEART (prod. by Dunlap) (writers: Dunlap-Hemphill-Præg) (Akerue, ASCAP) (4:19)

Jazz-fusion drummer Dunlap (Grant Green, Roy Ayers, Earl Klugh) joins forces with the Ridgeway Sisters on this debut cut from the "It's Just The Way I Feel" LP. The Ridgeways' vocal acrobatics and Dunlap's tasteful production make this a winner.

DEE DEE SHARP GAMBLE—

Phila. Intl. 6-70058 (CBS)

I LOVE YOU ANYWAY (prod. by Gamble-Wansel) (writers: Gamble-Wansel-Biggs) (Mighty Three, BMI) (3:14)

Dee Dee gives a heartwarming vocal performance on this initial release from her self-titled LP. Showing inspired emotional depth and vocal range, she's decorated with angelic choral backing and refreshing production.

SUN—Capitol 4981

REACTION SATISFACTION (Jam Ya'll: Funk It Up) (prod. by Fleming-Byrd) (writer: Byrd) (Glenwood, ASCAP) (3:55)

Culled from the forthcoming "Sun: Force of Nature" LP, this hot dancer does just as its title says. A prominent rhythm guitar blends well with the bass propulsion while multi-vocal chants direct the movement.

THE DAZZ BAND—Motown 1507

INVITATION TO LOVE (prod. by group) (writers: Calhoun-DeMudd) (Three Go/Jazzy Autumn, ASCAP) (3:28)

The title track from their latest LP spotlights trumpet player "Skip" Martin's deep soulful vocal, surrounded by swirling choruses.

CAROL DOUGLAS—20th Century Fox 2484 (RCA)

MY SIMPLE HEART (prod. by O'Loughlin) (writers: Bugatti-Musker) (Pendulum/Unichappell, BMI) (3:39)

Douglas garnered a top 15 hit in '75 with her "Doctor's Orders." That sweet, agile vocal makes its presence felt on this Bugatti/Musker-penned tune.

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 violating the Racketeer Influenced 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.

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 east coast publicist, Mer-

cury / Phonogram Records, who have both been named national press and artist relations manager; Ken Reynolds, formerly national publicist, special markets, Polydor Records, who has been named national black music manager, press and artist relations; and Dan Pine, formerly a member of the Casablanca Records Publicity department, who has been named 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.

New York, N.Y.

By DAVID MCGEE

■ A CONVERSATION WITH ROGER MCGUINN: New York, N.Y. caught up with Roger McGuinn last week, via telephone, to find out more about what is sure to be a controversial—and probably very popular—new song of his, "America For Me," a turn-of-the-century poem written by Henry Van Dyke and set to music by McGuinn. As mentioned here last week, the song is staunchly pro-America: not "love 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 McGuinn-Hillman Band's tour. In the interview that follows, McGuinn 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?

Roger 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 upon that one. At first we 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?

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 was 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 I really believe that. There are nice things around the world, but there's nothing like living in the United States. It's not just a corny sentiment that doesn't ring true. I think it's something people want to hear and something they believe. I couldn't believe the response in Albany. It almost brought me to tears the first time I heard the audience yelling in the middle of the song!

Q: At the Bottom Line the reaction didn't begin until the second verse.

McGuinn: Just about everywhere we've played it's taken until the second verse to get through. The audience has to figure it out—is this guy kidding? They have to sort out a lot of different things until they understand that it's a sincere song about the country I love.

Q: Is the song a reflection of your political views at the moment?

McGuinn: I think it is. I believe what the song says. And I feel my political views have changed quite a bit since the '60s. I'm not really radical or anything.

Q: What caused the change?

McGuinn: I think it's just a matter of hangin' around and . . . I
(Continued on page 70)



Eileen Schneider, Susan Goldman, Roy Trakin

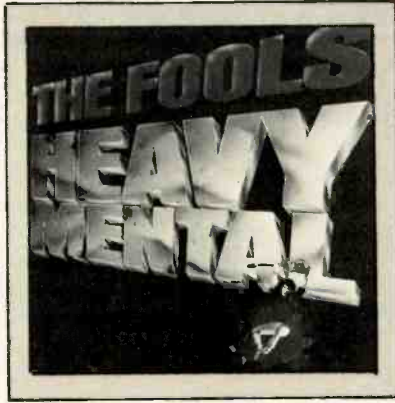
Record World Album Picks



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," and the Selecter's "Too Much Pressure."



HEAVY MENTAL

THE FOOLS—EMI-America SW-17046
(7.98)

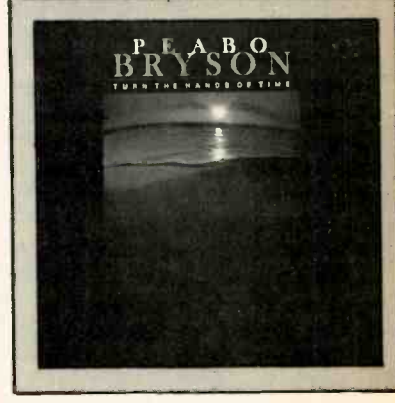
The second album from this east coast quintet has attracted early AOR attention with a balanced rock package that's heavy on rhythm without sacrificing melody. Mike Girard's agile voice is the key: he hits the high notes on a cover of Orbison's "Running Scared," and shapes clever lyrics like "What I 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," "Hollywood 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 peppy shuffles like "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 clubs, 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)



Ritchie 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 jam-boree played by some of the best jazz stick, mallet and hand players, led by master drummer Max 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, "Am I Dreaming."

A DIFFERENT KIND OF BLUES

ITZHAK 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 Hypstrz 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 session musicians. The title cut has a Latin tint, while "Thank-song" is a sensitive acoustic solo.

HEARTS ON THE LINE

BURRITO BROTHERS—Curb JZ 37004
(CBS) (7.98)



John Beland, Skip Battin, Gib Guilbeau 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—Angelco 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

By SAMUEL GRAHAM

■ 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 Rosenkrantz, added that the only additional "Gaucho" singles that have been discussed are the title track and "Babylon Sisters."

'Screaming Objections'

"Gaucho" 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 both to the label's dispute with the Tower chain (Tower stores are not currently carrying MCA product) and the \$9.98 price.

They Believe in Don



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 Foglesong, president of MCA Records, Nashville division; and Williams.

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ PEACEFUL, EASY FEELING: Well, not exactly peaceful, maybe, but the recent punk show at the Stardust Ballroom here was happily devoid of most of the Clockwork Orange-style ultraviolence that's been the subject of much fear and loathing in the local media lately. The show featured **Black Flag**, **Fear**, the **Circle Jerks**, the **Adolescents**, **China White** and the **Minutemen**, groups who have been banned from many of this area's clubs because of the chaos that's often accompanied their appearances. **Charlie Gilreath** and **Steve Bard** of Climax Productions, who promoted the event, reported a paid capacity attendance of 1600 with tickets going for \$6 in advance and \$6.50 at the door. By 10 p.m., the show was sold out and over 500 punksters were 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 those events seem to enjoy that sort of thing. And for a 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, at least in the L.A. area, and these bands have a right to be heard. So hats off to Climax Productions for taking the risk, handling it professionally and responsibly and pulling it all together. The company plans on promoting similar events again both here and in Phoenix; we wish them the best of luck and thank the Lord we don't have to be there.

CALM DOWN: Meanwhile, on a radically different note, **Don Williams** came into the Roxy last week and played a couple of relaxed, effortless sets filled with songs about as comfortable and well-worn as Williams' old hat and denim clothes. Ole Don's a genial but laconic sort; instead of talking a lot, he just throws out an "Aw, shucks" or two before easing into the next tune. The folks loved it—and well they should have, for most of Williams' songs are simple, affecting little gems, performed utterly without pretension. And it's nice to hear a five-piece, mostly electric band that doesn't leave you with your ears ringing when the show's over.

Another couple of guys who kill you softly, **John Prine** and **Steve Goodman**, have been touring together lately and doing great business, even without much in the way of hit product or airplay. On February 5, they sold about three-quarters of the available seats for two shows at the Hyatt Regency Ballroom in Vancouver, grossing over \$20,000; the next night they sold out Seattle's Paramount Theater and grossed over \$28,000, with similar figures reported for their February 7 date at the Paramount in Portland. Nice to see that there's an audience for two performers who deserve it.

NEWS BULLETIN: The local media here were abuzz last week with a UPI report from Ankara, Turkey, on the findings of experiments with high frequency sound. According to the report, astute Turkish scientists have found that the high frequencies of disco music can cause homosexuality in mice and deafness in pigs. So if you've been doing a lot of dancing lately and thought you might simply be turning Japanese, you could be in for a big surprise. **George Lear**, who handles publicity chores for Hollywood's Circus Disco, was caught completely off guard by the news, and claims that the mice in attendance there on a typical evening are generally a pretty mixed Circus Disco, by the way, is celebrating its fifth anniversary on February 25 with a Mardi Gras costume party (hmmm) but if you're planning on showing up, please play it safe and leave the pigs at home.

Those disco dancing rodents and porkers may have their problems, but so, it seems, do urban cowpersons and good ole boys. We learned from the L.A. Herald-Examiner last week that people with a fondness for riding those mechanical bulls one finds in bars these days run the risk of contracting a disease called rhabdomyolysis, which "chews up" one's muscles and can lead to one's urine turning red—even kidney failure can result, according to doctors. The Herald also reported that singers **Moe Bandy** and **Joe Stampley** have plans to augment the mechanical bulls in their bars (located in Texas and Louisiana, respectively) with—get this—mechanical armadillos and crocodiles. We can only guess what hazards will accompany a ride on those creatures.

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," Chrysalis recording artists Blondie display diverse talents, creating a record which is a total departure from their previous formats. 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 generation, was found dead last Sunday (15) in San Francisco. A preliminary autopsy report released by the city's deputy coroner indicated the possibility of an accidental drug overdose, although a final report will not be completed for another one to three weeks.

At the time of his death, Takoma Records was preparing to release his fourth album for the label, titled "Cruisin' for a Bruisin'."

Bloomfield first rose to prominence with the original Paul Butterfield Blues Band, with whom he recorded two seminal albums for Elektra, "The Paul Butterfield Blues Band" and "East-West." Shortly afterwards, he formed the Electric Flag with drummer Buddy Miles, remaining with the band for a single album on Columbia that was a prototype of the rock 'n' roll horn format that became popular during the late '60s and early '70s. Among his other recorded performances of the era were the notable "Super Sessions" with Al Kooper, the less successful "Adventures of Al Kooper and Mike Bloomfield" and "Triumvirate," a critically well-received LP that blended the considerable talents of Bloomfield, John Paul Hammond and Dr. John.

In 1975, Bloomfield formed KGB with Ray Kennedy and Barry Goldberg but departed from the band after one album and considerable controversy to embark on a solo career. In addition to the Takoma LPs, he recorded an instructional album for blues guitar in association with Guitar Player Magazine and an album for TK Records. Some of the material from the sessions for the latter LP is currently being prepared by Waterhouse Records for a new LP release.

A native of Chicago, Bloomfield was a resident of Marin County at the time of his death. Funeral services were held at Sinai Mortuary in San Francisco.

called upon proven producer Michael Chapman for "Autoamerican" (he had previously produced "Parallel Lines" and "Eat to the Beat"). With styles ranging from the reggae-flavored number one hit, "The Tide Is High," to the R&B-oriented rap of "Rapture," Blondie have placed themselves in the enviable position of being exempt from categorizing.

With appearances by Deborah Harry on "Solid Gold," "Saturday Night Live," "Merv Griffin," "The Muppet Show," and "Kids Are People Too," and the group's numerous video endeavors, Blondie have managed to remain highly visible without touring. The band members have also assisted other groups on special projects. Chris Stein has been actively involved with the New York music scene and has worked on an LP with avant garde violinist Walter Steding; Jimmy Destri produced Joey Wilson's debut album on Modern Records; Clem Burke has been working with New York band the Colors, and Nigel Harrison recently played and wrote for Michael Des Barres' album on Dreamland.

With so many creative talents in one band, it's difficult to predict what Blondie will do next. Whatever it turns out to be, it will surely be done with total professionalism and without compromise.

(The cover photo of Deborah Harry is by Martin Hoffman.)

20th Music Pacts With Video Gram Co.

■ LOS ANGELES—Herb Eiseman, president, 20th Century-Fox Music Publishing, has concluded an agreement with David Mook's Video Gram Company, calling for the production of a series of stereo visual music presentations.

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 Camroux, president, CKLW (Detroit/Windsor); Joe Millar, Will Millard, and Jimmy Ferguson, all of the Rovers; Tom Williams, VP, Attic Records, the group's Canadian label; (kneeling) Rovers Wilcil McDowell and George Millar.

Headfirst Label Bows; Fusion Is Its Specialty

By SAMUEL GRAHAM

■ LOS ANGELES — The formation of Headfirst Records, a new label specializing in jazz-fusion, was announced here last week. Headfirst's distribution will be handled by MCA Distributing Corporation, with the first product, trumpeter Allen Vizzutti's "Everything'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 marketing, distribution and manufacturing operations, as well as personnel and budget management.

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

producer, personal manager, business consultant, agent or attorney for such acts as Styx, the Ohio Players, the Impressions, Joe Farrell, Oregon and others.

Pell told RW that Headfirst's decision to concentrate on fusion-oriented product was based on his feeling that "this is the direction the music is going," as well as practical economic factors. "To fool around with mainstream jazz and sell maybe ten thousand records just isn't worth it," he said. "We've got too much invested to do that."

Part of Headfirst's investment is for promotion, which Pell said will sometimes "cost us more than the records themselves." Promotion chores will be handled by the firm Push, headed by Mark Meinhardt. Said Pell, noting that he expects to pull "a commercial single" from every album released (singles that will be mastered "strictly for radio play"): "The usual jazz stations and so on will take care of themselves, we think. Push will be working the college market, which is where we really want to go, as well as AOR stations and A/C stations. That's where the people are who we feel will buy these records."

Quality control, Pell continued, is a particularly personal concern. "All of us have worked for a lot of other labels. But when you first start your own, you insist on controlling your own product — pressing, mastering, artwork, all of it." Every Headfirst record will be digitally mastered, he said, pressed on 100 percent pure vinyl and packaged in rice paper sleeves and loose shrink drape, to prevent warpage; digital cassettes are a future possibility. "It will be first class as far as we can go," said Pell. "It's treating jazz like Fleetwood Mac or something, which is the only way I'd do this."

Headfirst expects to release an album each month in 1981, with perhaps 18 to follow in 1982 and 24 the following year. Other Headfirst artists include the Ross-Levine Group, whose album will feature a guest appearance by guitarist Pat Metheny; bass player Bunny Brunel, who, like Vizzutti, has played frequently with Chick Corea; keyboardist Brian Auger and his band Search Party; Earth, Wind & Fire trumpeter Rahmlee Michael Davis; and Osamu Kitajima, who performed the music in the television mini-series "Shogun." All albums will be priced at \$8.98.

Other Headfirst executives are vice presidents Ron Moss and John VanHorn and chief financial officer Jim Golden.

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. "Pat" 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)

tractive package for the consumer and that RCA will be able to benefit from the publicity which the film is generating at the box office. Shortal also noted 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 marketplace to establish itself before including it in our disc catalogue."

Herbert S. Schlosser, executive vice president of RCA SelectaVision Videodisc, and Robert Summer, president of RCA Records, also announced that RCA SelectaVision 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 its recording artists to develop creatively in the new world of video art."

Seth M. Willenson, staff vice president for programs and business affairs of RCA SelectaVision Videodisc, and Richard Thorward, newly appointed marketing vice president at RCA Records, have been given responsibility for implementing the joint undertaking.

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

Brown, Azoff, district attorney John Van de Kamp and others addressed a gathering of industry figures and press representative last Tuesday (17) in order to discuss the possible nature of such an initiative, 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 served to focus attention on the handgun issue both within and outside of the recording industry, Azoff said, adding that "now is a great time (for industry people) to do something specific, as opposed to something general."

'Do The Politically Possible'

The exact nature of the anti-handgun law has yet to be determined. "We should do the 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 misdemeanants previously convicted on a handgun possession charge. According to Van de Kamp, "somewhere around the Washington model" is the form a California law 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, Galanty 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 general manager Varner Paulsen. 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 is seeking \$10,716,799 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 presently "inadequately capitalized . . . 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 hearing a 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 Myrrh Records, which he said "somewhat 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.



Bill Bennett

Neil Bogart

(Continued from page 3)

ing interview with *Record World*, Bogart outlined the structure of his relationship 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. "In the sixties, when 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 him both the flexibility and the muscle to build that special artist's career quickly when he or she does walk 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.

"What CBS has always excelled in has been 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, all making 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 very well-staffed," Bogart asserted, "and I think we have some very, very creative people. In the marketing and promotion areas, we have Scott Kranzberg 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 Rubin 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 would not be doing as much business, at least not in terms of the volume of product that his former firm released during the latter part of his tenure there. At the time of his departure, there were about 45 artists on the Casablanca roster. "It'll never get that big again, at least not in numbers — and at this point, everyone reading this will say 'we'll see, Bogart' — but really, I learned a very valuable lesson, and that's that big is not necessarily better; sometimes — small is better. Would I like to have five acts selling a million albums tomorrow? Yes, but five acts out of fifteen, not five out of 50."

For Bogart, being small has meant being able to hand-pick his artists, work closely with his producers and involve himself with every aspect of the firm's marketing campaigns. "I've been in the studio with almost every act and I have time now to deal with the business on a day-to-day basis. I've gone over albums song by song and I've been able to spend two months on getting ready for an artist's campaign. Boardwalk has product ready to go scheduled right through December of this year. That much lead time is a luxury I've never enjoyed before."

The Boardwalk artist roster currently includes Phil Seymour, Carole Bayer Sager, Tierra, Harry Chapin, the Ohio Players, Joan Jett and new bands the States, Rocks and Get Wet. In addition, the firm released the soundtrack LP to the film "Popeye."

"For some reason," Bogart said, "I'm getting turned on by music more than I ever was; I have more time to enjoy it now for its own sake rather than for the sake

of survival. I've felt some emotional tie with every act we've signed, and that's an exciting thing because I really want to make it happen for them as well as for me. I don't need to find a hit record now; I want to, and that's a big difference." Bogart predicted that Boardwalk would have a roster of approximately 12 artists by the year's end.

During his Casablanca days, Bogart was a pioneer of the multimedia campaign that often tied 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 been involved with in the past. It will have a pre-sell built in, a 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 marketing 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 will 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 Enio's in Portland, Oregon. Flanking Siegel (second from left) and the fan are, from left: Deb Flanagan, promotion director at Everybody's; Bill Minkler, 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*, "and 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 at-

tuned to the children's market as we may be so therefore we diversify 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 Roposo, Jeffrey Moss, Jon Stone, and Arthur Shimkin, 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.

Among Sesame Street's clean sweep of nominees for a Grammy this year are: "Big Bird's Birdtime Stories," produced by the late Jim Timmens; "Christmas Eve on Sesame Street," produced by Jon Stone; "Love," produced by Arthur Shimkin; "The People in Your Neighborhood," produced by Jeffrey Moss; and "In Harmony," produced by Lucy Simon and David Levine.

"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/adult crossover 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 Warners' 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, as indicated by the Grammy nomination, positive print re-

views 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' "Wynken, Blynken and Nod" was released as a special holiday single, meeting 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 Parnes, the album will include all-new material written by Scott and Norman Stiles, head writer for the Sesame Street television series. "There will be 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 produced 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.

Showco & Showlites Name Randy Reeder

■ NEW YORK—Randy Reeder has been appointed director of sales for Showco, Inc., and Showlites, Inc., it was jointly announced by Showco president Rusty Brutsche and Showlites president Eric Pearce.

In his new position, Reeder will be responsible for both domestic and international sales and client relations for the affiliated sound reinforcement and lighting companies. He can be reached at Showco, 9011 Governors Row, Dallas, Texas 75247; Phone: (214) 630-1188.

RCA Signs Karen Lawrence



Karen Lawrence, former lead singer of the rock group 1994 and co-writer of the theme for the movie "The Eyes of Laura Mars," which was sung by Barbra Streisand, 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 album, "Girl's Night Out," which is scheduled to be released in April. Pictured at the signing are, from left (seated): Jack Craig, division vice president, RCA Records—U.S.A. and Canada; Douglas; Lawrence; Fred Hostetler, 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.

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ **OLD SCHOOL MAKES GOOD:** Two well-respected names out of soul's recent (and not-so-recent) past have new records out this week. With black music's history gaining so much attention lately (refer to Nelson George's appraisal of the "soul revival," RW Feb. 14), it's particularly interesting to see how these artists have come to terms with the current music.

Wilson Pickett, the stormy, charismatic shouter of "In the Midnight Hour," among others, had been foundering of late. In recent interviews, he's bitterly blamed disco for crowding him out of the marketplace, but that's really neither here nor there, because, from the sound of "Right Track," his second album for EMI-America, the disco clubs and black urban progressive radio may now be among his key supporters. **Jeff Lane** is his new producer, and it's an appropriate pairing, considering the progressive R&B Lane made in the early '70s with B. T. Express and Brass Construction. Accordingly, the sound on the all-uptempo first side is a careful balance of "now" R&B with Pickett's immortal soul style that benefits both. The well-oiled rhythm work (synthesizer is noticeably absent) harkens back to Memphis and Muscle Shoals simplicity on "Back on the Right Track" (5:17) and "If You Can't Beat 'Em, Join 'Em" (6:19), both of them sparse, biting boogies that seem to tell Pickett's own story. He treats the extended concluding tags like stage workouts, adlibbing and growling furiously: still a master, this one. Even more telling are two downtempo cuts: "Help Me Be Without" (5:14), Pickett's own song of struggle, is a steadily pumping gospel-flavored track which ends in a preachy vocal passage of trades between him and a chorus. "Don't Underestimate the Power of Love" (5:11), our favorite, is a Steals Brothers song, a low-key cooker full of fine soul poetry, as sweetly sexy as Al Green or Teddy ever get: "Before this night is over, I'm gonna be your lover... I'm gonna get it," he repeats, with no hint of arrogance. So, even Pickett's macho "Midnight Mover" persona seems changed with time; he sounds well, and ready to succeed again. Have mercy...

Denise LaSalle's first pop hit, the exquisite "Trapped by a Thing Called Love," was among the last of the Memphis soul hits in 1970, but since then, she's been able to welcome, and, indeed, master every new wrinkle in black music: disco ("Freedom To Express Yourself"), synthesizer funk ("Try My Love") and rap, which she'd been doing all along. Her new "Guaranteed" album (MCA) is a fittingly confident set, a definite peak in a generally high standard of work. On it, LaSalle is more than true to southern soul on a couple of risque blues-flavored cuts ("Tighten Up on Your Good Thing," "Got Myself a Handyman"), but she also slips into today's thing faultlessly. The standout, inevitably, is the rap "E.R.A. (Equal Rights Amendment)" (5:30), so fast and cogent a series of rhymes that she totally outdistances her well-known competitor. This cut is "Career Girl" radicalized, with a truly militant shout of "E! R! A!" sparking a tough, tough rhythm track. Sounds like a natural single... "I'm Trippin' on You" (4:56) is the other club possibility, Chic-influenced and not nearly as ingenious, with an obvious high-on-love motif. But as the album title says, Denise LaSalle's good for her word any day: the versatile, authoritative "Guaranteed" is everyone's ticket to a good time.

DISCO DISCS: Two commercially available standouts this week. **Taana Gardner's** "Heartbeat" (West End) is certainly her best single since her 1979 "Work That Body" hit, though in a totally different vein: this one's a deep, steady groove, Philly-beat in slow-motion, almost, with addictive hooks and a melodious arrangement. Listen especially for the subtle, warm keyboard chords and synthesizer counterpoint; Gardner sounds great, too—mature and sure of herself, pausing midway for a short talk. Hypnotic, progressive, daring—our personal pick this week. New York DJ **Larry Levan** mixed; there's a 9:34 "club" version and a 6:30 "party" version included the latter with hotter handclaps, more guitar and added instrumental breaks. **The Strikers'** "Body Music" was one of the winter's true underground hits: its first run, on Cesaree, was only 1,500, we're

told, and it became heavy-duty peak material in New York black clubs while a number of labels attempted closing a distribution deal. Ever-in-the-right place Prelude signed the cut, and it appears in the stores this week in a remixed and augmented version, completely redone by Levan and Prelude's **Francois Kevorkian**. They've added numerous keyboard tracks and cleaned up the sound tremendously, so what was once aggressively sloppy and freaky is now more direct and listenable—but still a hell of a smoker, of course. Runs 9:48; it's a tumbling, rough-house street boogie, certain to score.

Pavillion Names Peter Napoliello

■ **NEW YORK** — Pavillion Records president John Luongo has announced the appointment of Peter Napoliello to national AOR promotion. Napoliello has been with Pavillion for over a year, working in promotion and marketing.

Dick Fox Joins ICM

■ **NEW YORK** — Dick Fox has joined International Creative Management's New York locations department, it was announced by ICM vice president Shelly Schultz.

Fox had been at William Morris for over 14 years in their personal appearances and television department in New York.

Listening to Hartman



Blue Sky recording artist Dan 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 with Hartman (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.

Disco File Top 40

FEBRUARY 28, 1981

- 1. RAPTURE**
BLONDIE/Chrysalis (LP cut) CHE 1290
- 2. YOU'RE TOO LATE**
FANTASY/Pavillion (12") 4Z8 6408 (CBS)
- 3. HILLS OF KATMANDU/WISHBONE**
TANTRA/Importe/12 (LP cuts) MP 310
- 4. CAN YOU HANDLE IT**
SHARON REDD/Prelude (LP cut) PRL 12181
- 5. BREAKING AND ENTERING**
DEE DEE SHARP GAMBLE/Phila. Intl. (12") JZ 36370 (CBS)
- 6. IT'S A LOVE THING**
WHISPERS/Solar (12") BZL1 3578 (RCA)
- 7. LOOK UP/NEVER GONNA GIVE YOU UP**
PATRICE RUSHEN/Elektra (12") 6E 302
- 8. LET'S DO IT**
CONVERSION/Sam (12") S 12336
- 9. I HEAR MUSIC IN THE STREET**
UNLIMITED TOUCH/Prelude (12") PRLD 605
- 10. FANCY DANCER**
TWENNYWINE FEATURING LENNY WHITE/Elektra (12") 6E 304
- 11. FULL OF FIRE/MAKE THAT MOVE**
SHALAMAR/Solar (12") BZL1 3577 (RCA)
- 12. ALL AMERICAN GIRLS**
SISTER SLEDGE/Cotillion (12") SD 16027 (Ari)
- 13. BON BON VIE/CANDIDATE FOR LOVE**
T.S. MONK/Mirage (12"/LP cut) WTG 19121 (Ari)
- 14. SOUL/HEAVEN ABOVE ME**
FRANKIE VALLI/MCA (LP cuts) 5134
- 15. YOUR LOVE**
LIME/Prism (12") PDS 409
- 16. SET ME FREE**
THREE DEGREES/Ariola (LP cut) OL 1501 (Arista)
- 17. CELEBRATION/LOVE FESTIVAL**
KOOL & THE GANG/De-Lite (12"/LP cut) DSR 9518 (Polygram)
- 18. LAY ALL YOUR LOVE ON ME**
ABBA/Atlantic (LP cut) SD 16023
- 19. PARTYUP/HEAD/DIRTY MIND**
PRINCE/Warner Bros. (12") BSK 3478
- 20. HEARTBREAK HOTEL/CAN YOU FEEL IT**
JACKSONS/Epic (12"/LP cut) FE 26424
- 21. VOICES INSIDE MY HEAD**
POLICE/A&M (12") SP 4831
- 22. FANTASTIC VOYAGE**
LAKESIDE/Solar (12") BXL1 3720
- 23. LOVE (IS GONNA BE ON YOUR SIDE)**
FIREFLY/Emergency (12") EMDS 6515
- 24. WON'T YOU LET ME BE THE ONE**
MICHAEL McGLORY/Airwave (12") AW12 94964
- 25. GIVE ME A BREAK/REMEMBER**
VIVIEN VEE/Launch (12") NC 1003
- 26. THIGHS HIGH (GRIP YOUR HIPS AND MOVE)**
TOM BROWNE/Arista/GRP (12") 5503
- 27. BURN RUBBER**
GAP BAND/Mercury (12") SRM 1 4003 (PolyGram)
- 28. GET TOUGH**
KLEENER/Atlantic (LP cut) SD 19288
- 29. DANCE**
SILVER PLATINUM/Spector Intl. (12") 00009 (Capitol)
- 30. GIVE ME YOUR LOVE**
SYLVIA STRIPLIN/Uno Melodic (12") JMD 7001
- 31. WIND ME UP**
R. J.'s LATEST ARRIVAL/Buddah DSC 144
- 32. DON'T STOP THE MUSIC**
YARBROUGH & PEOPLES/Mercury (12") SRM 1 3834 (PolyGram)
- 33. FEEL IT**
REVELATION/Handshake (12") JW 36963
- 34. GOT THE TIME**
HOLT '45/Sutra (12") SUD 002
- 35. HERE'S TO YOU**
SKYY/Salsoul (12") SG 339 (RCA)
- 36. DANCE TO THE FUNKY GROOVE**
MAURICE STARR/RCA (12") JD 12162
- 37. CHILL-OUT!**
FREE EXPRESSION/Vanguard (12") SPV 39
- 38. LOVE LINE**
FORECAST/Ariola (12") OP 2206 (Arista)
- 39. IT'S A WAR/I'M READY**
KANO/Emergency (12") EMLP 7505
- 40. ALL MY LOVE**
L.A.X./Prelude (12") PRL D 604

(* 12" non-commercial, • 12" discontinued)

Manufacturers, Distributors and Smaller Labels Begin To Exploit The 'Beautiful Music' Market

By PHIL DIMAURO

■ 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 do not record or market music of the type heard on beautiful music stations anymore.

There are manufacturers, distributors and smaller labels that believe the market is waiting to be exploited. The one music merchant who seems to be tapping into the beautiful music consumer market at nearly every level is Jim Schlichting. Owner of a retail store in Sherman Oaks, California called the Easy Listening Den, and operator of Disc Locations, a mail order firm specializing in the types of records heard on beautiful music stations, Schlichting is also the founder of Starborn Productions, a licensing and production firm that has actually begun getting "custom music" specially recorded by beautiful music syndicators onto records and available to the consumer.

Schlichting's background is in radio. He was at WLAK, Chicago, when the station went on the air with the Schulke beautiful music format in 1969, and later worked for Schulke Radio Productions from 1972-76. "It was evident," said Schlichting, "that people

were asking for this kind of music (on records), and they certainly couldn't get it in the corner head shop." He wanted to rectify that situation, at the same time realizing his major challenge in reaching the vast numbers of beautiful music listeners whom he felt were his potential customers: the stations do not identify the artists they play.

Schlichting decided that he had to offer a high level of service targeted specifically to the person who listens to beautiful music stations. He tries to maintain 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 drove down 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 16 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 Chacksfield, 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 contemporary and soft-rock figures like John Denver, Barry Manilow and Kenny Rogers. Among people aged 40 to 50, Mantovani was ranked tenth.

According to LaRosa, Audiofidelity 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 European imports. At Peters International, 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 Delgado 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 doesn't discount the power of syndicated programming, however, insisting that "if it's played, it will sell; it just takes a little bit longer." Spinozza feels that the "grueling research ordeal" that beautiful music listeners go through to find the records they want doesn't hamper sales. "Once he calls,

(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 five new board members: in the advisory associate members category, Ampex Corp., Magnetic Tape Division, represented by Richard Antonio, and MCI, G.C. "Jeep" Harned; in the affiliate member category, Strawberry Jamm Recording Studio (West Columbia, S.C.), represented by Bob Curlee; and in the associate member category, Hamilton H. Brosious of Stamford, Connecticut's Audiotechniques and Vipin Sahgal of V. Sahgal and Associates, Beverly Hills. Other attendees at the meeting included newly-elected president Murray R. Allen, Universal Recording Corporation; VP/secretary David Teig, Atlantic Studios; regional VPs C. Nicholas Collieran, Alpha Audio; Mack Emerman, Criteria Recording Studios; Robert Liftin, Regent Sound Studios; and Terry Stark, Wally Heider Recording, as well as board chairman Joseph Tarsia, Sigma Sound Studios. The remaining SPARS officer is 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 James E. Lara as vice president, marketing. Lara had been senior vice president and general merchandise manager for the Pickwick Distribution Companies.

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 Intersong Music. The announcement was made by Irwin Robinson, president of the PolyGram publishing companies.

Alfa Names Molzan

■ LOS ANGELES—Caroline Molzan has been appointed production manager at Alfa Records by Pete Jones, marketing VP. Molzan has worked in production management with Liberty, Dot, MGM and 20th Century Records. She was most recently accounting supervisor 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.

Record World Singles 101-150

FEBRUARY 28, 1981

FEB. 28	FEB. 21	Artist	Title	Label
101	102	DON'T YOU KNOW WHAT LOVE IS TOUCH/Atco 7311 (Thames, ASCAP)		
102	101	LONG TIME LOVIN' YOU McGUFFEY LANE/Atco 7319 (McGuffey Lane, BMI)		
103	110	IT'S MY JOB JIMMY BUFFETT/MCA 51061 (I've Got The Music, ASCAP)		
104	105	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS) (Rightsong/Pavillion/Listi, BMI)		
105	104	EUGENE CRAZY JOE AND THE VARIABLE SPEED BAND/Casablanca 2298 (Polygram) (Madam Palm, BMI)		
106	111	LET ME GO RINGS/MCA 51069 (Face Down, ASCAP)		
107	108	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587 (Rumanian Pickleworks, BMI/Leon Ware, ASCAP)		
108	109	GENERALS AND MAJORS XTC/Virgin/RSO 300 (Nymph/Unichappell, BMI)		
109	—	GAMES PHOEBE SNOW/Mirage 3800 (Atl) (Jasper Jeeters, BMI/Black Platinum/Analog, ASCAP)		
110	113	BLACKJACK RUPERT HOLMES/MCA 51045 (WB/The Holmes Line, ASCAP)		
111	112	LET'S DO IT CONVERSION/Sam 81 5017 (Calebur Composition/Leeds/P.A.P./Mideb, ASCAP)		
112	—	OUTSIDE AMBROSIA/Warner Bros. 49654 (Rubicon, BMI/Genevieve, ASCAP)		
113	119	HOLD ON BADFINGER/Radio 3793 (Atl) (Dung, ASCAP)		
114	115	8TH WONDER SUGARHILL GANG/Sugarhill 753 (Commodores/Jobete, BMI)		
115	116	FANCY DANCER LENNY WHITE/Elektra 47087 (Mchoma, BMI/Cherubim, ASCAP)		
116	118	PROUD JOE CEMAY BAND/Unicorn 3 95001 (RCA) (Publisher not listed)		
117	117	BETCHA CAN'T LOVE JUST ONE FINAL EDITION/VAP 19813 (Virgin Archer/Staffoly, ASCAP)		
118	106	CAFE AMORE SPYRO GYRA/MCA 51035 (Harlem/Crosseyed, BMI)		
119	114	CAN YOU HANDLE IT SHARON REDD/Prelude 8024 (Trumar/Diamond in the Rough, BMI)		
120	122	WHERE DID THE TIME GO? POINTER SISTERS/Planet 41925 (Atl) (Unichappell/Begonia Melodies/Braintree, BMI/New Hidden Valley/Porcheste, ASCAP)		
121	103	THEME FROM RAGING BULL JOEL DIAMOND/Motown 1504 (United Artists, ASCAP)		
122	123	CAREER GIRL CARRIE LUCAS/Solar 12143 (RCA) (Spectrum VII/Carrific/My Kinda, ASCAP)		
123	124	SUKIYAKI TASTE OF HONEY/Capitol 4953 (Beechwood, BMI)		
124	127	BIRTHDAY PARTY RHYME GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 759 (Sugarhill, BMI)		
125	120	I'M READY KANO/Emergency 4504 (Emergency/Farfalla, ASCAP)		
126	—	WHERE'S YOUR ANGEL LANI HALL/A&M 2305 (Irving/Baby Shoes/Poppy's, BMI)		
127	—	REMEMBER WHEN THE MUSIC HARRY CHAPIN/Boardwalk 8 5705 (Chapin, ASCAP)		
128	128	LOVE ON THE AIRWAVES NIGHT/Planet 47921 (E/A) (No Sheet, ASCAP)		
129	130	BE ALRIGHT—PART I ZAPP/Warner Bros. 49623 (Rubber Band, BMI)		
130	121	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023 (Unlimited Touch/Phylmar, ASCAP)		
131	139	PERFECT FIT JERRY KNIGHT/A&M 2304 (Almo/Crimasco, ASCAP)		
132	138	HERE'S TO YOU SKYY/Salsoul 2132 (RCA) (One to One, ASCAP)		
133	—	WHAT'S IN A KISS GILBERT O'SULLIVAN/Epic 19 50967 (Pending)		
134	140	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista) (Almo/Ray Jay/Similar/Lucky Break, ASCAP/Irving, BMI)		
135	141	LOVE CALLING ZINGARA/Wheel 5001 (Platinum Ear, BMI)		
136	132	TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436 (Duchess/MCA/BMI)		
137	129	LET'S PICK IT UP (WHERE WE LEFT IT OFF) CHRIS MONTAN/20th Century Fox 2480 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Libraphone, BMI)		
138	137	JANUARY, FEBRUARY BARBARA DICKSON/Columbia 1 11225 (ATV, BMI)		
139	126	YOU'RE THE BEST THING IN MY LIFE DRAMATICS/MCA 51041 (Groovesville/Supercloud/Arcturus II, BMI)		
140	142	EVERYTHING IS COOL T-CONNECTION/Capitol 4968 (T-Conn./Irving, BMI)		
141	145	CHEATIN' HIS HEART OUT AGAIN JOHN FARRAR/Columbia 11 11429 (John Farrar, BMI)		
142	134	SKATEAWAY DIRE STRAITS/Warner Bros. 46932 (Straightjacker/Rondor/PRS/Almo, ASCAP)		
143	131	ALL MY LOVE L.A.X./Prelude 8019 (O'Lyric/Evan Paul/Libraphone, BMI)		
144	143	WAITING FOR A FRIEND ROGER DALTRY/Polydor 2153 (PolyGram) (Twickenham Tunes)		
145	150	HAVE YOU SEEN HER CHI-LITES/20th Century Fox/Chi-Sound 2481 (RCA) (Six Continents, BMI)		
146	—	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (Songpainter, BMI)		
147	146	IT'S GONNA HURT JIMMY MACK/RCA 12151 (Alysonne, ASCAP)		
148	133	HERE IS MY LOVE TOMMY DEE/A&M 2282 (United Artists/Unart, BMI)		
149	136	LITTLE GIRL DON'T WORRY JERMAINE JACKSON/Motown 1499 (Jobete, ASCAP/Boots May, BMI)		
150	144	COW PATTI JIM STAFFORD/Warner Bros. 49611 (Senor/Sibie, ASCAP)		

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

Artist	Title	Label	Producer, Publisher, Licensee
AHI LEAH Avsec (Bema/Sweet City, ASCAP)		40	JUST THE TWO OF US Washington, Jr. MacDonald (Antisia, ASCAP)
AIN'T EVEN DONE WITH THE NIGHT Cropper (H.G., ASCAP)		55	KEEP IT HOT Blackmon (Better Days, BMI/Better Nights, ASCAP)
A LITTLE IN LOVE Tarney (ATV, BMI)		11	KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP)
ALL AMERICAN GIRLS Walden (Walden/Gratitude Sky, ASCAP/Irving/Kejoc, BMI)		78	KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)
AND LOVE GOES ON White (Almo/Verdanel/Cherubim, ASCAP/Foster Frees, BMI)		63	LADY RICHIE (Brockman, ASCAP)
ANGEL OF THE MORNING Landis (Blackwood, BMI)		52	LIPSTICK Chapman (Chinnichap, BMI)
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI)		26	LIVING IN A FANTASY Tarney (Rare Blue, ASCAP/ATV, BMI)
BACK IN BLACK Lange (J. Albert Ltd./Margo, BMI)		54	LOVE OVER AND OVER AGAIN DeBarge-Williams (Jobete, ASCAP)
BEING WITH YOU Tobin (Bertam, ASCAP)		66	LOVE ON THE ROCKS Gaudio (Stonebridge/EMA-Suisse, ASCAP)
BON BON VIE (GIMME THE GOOD LIFE) Linzer (Unichappell/Featherbed/Larball, BMI)		89	LOVE T.K.O. Wansel-Biggs-Womack (Assorted, BMI)
BOOGIE BODY LAND Jones (Barkays/Warner-Tamerlane)		91	MISS SUN SCHNEE (Hudman, ASCAP)
BURN RUBBER Simmons (Total Experience, BMI)		65	MORE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI)
CELEBRATION Deodato (Delightful/Fresh Star, BMI)		2	MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI)
CRYING Butler (Acuff Rose, BMI)		12	MY MOTHER'S EYES Kirk (Almo/Only Child/Mel-Dav, ASCAP)
DE DO DO DO, DE DA DA DA Group-Gary (Virgin/Chappell, ASCAP)		59	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI)
DON'T STAND CLOSE TO ME Group (Virgin/Chappell, ASCAP)		41	ONE STEP CLOSER Templeman (Noodle Tunes/Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP)
DON'T STOP THE MUSIC Simmons-Ellis (Total X, BMI)		25	PASSION Harry The Hook (Riva/WB, ASCAP)
DREAMER Howe (Rockslam/Bug, BMI)		90	PRECIOUS TO ME Podolor (Hearmore/On The Boardwalk, BMI)
EVERY WOMAN IN THE WORLD Porter-Maslin (Pendulum/Unichappell, BMI)		21	RAPTURE Chapman (Rare Blue/Monster Island, ASCAP)
FADE AWAY Springsteen (Bruce Springsteen, ASCAP)		31	SAME OLDE LANG SYNE Fogelberg-Lewis (Hickory Grove/April, ASCAP)
FANTASTIC VOYAGE Group (Spectrum VII/Circle L, ASCAP)		47	SEVEN BRIDGES ROAD Szymczyk (Irving, BMI)
FIREFLIES Reynolds (Duchess/MCA, BMI)		71	SHINE ON Martin (Almo/McRouscod, ASCAP/Irving/Buchanan/Kerr, BMI)
FLASH'S THEME AKA FLASH May-Mack (Queen/Wide/Beechwood, BMI)		57	SMOKY MOUNTAIN RAIN Collins (Pi-Gem, BMI)
FLY AWAY Foster (Irving/Woolnough/Unichappell/Begonia/Foster Bed, BMI)		99	SOMEBODY'S KNOCKIN' Penny (Chiplin/Tri-Chappell)
FOOL THAT I AM Anderle (Unichappell/Begonia Melodies/Fedora, BMI)		98	STAYING WITH IT Lehning (ATV/Braintree/Snow, BMI)
FULL OF FIRE Sylvers (Spectrum VII/My Kinda, ASCAP)		82	SUDDENLY Farrar (John Farrar, BMI)
GAMES PEOPLE PLAY Parsons (Woolfsongs/Careers/Irving, BMI)		13	TELL IT LIKE IT IS Group (Conrad/Olap, BMI)
GUITAR MAN Jarvis (Vector, BMI)		44	THE BEST OF TIMES Group (Stygian/Almo, ASCAP)
GIVING IT UP FOR YOUR LOVE Beckett (Blackwood/Urge, BMI)		17	THE PARTY'S OVER (HOPELESSLY IN LOVE) Elson (Weed High Nightmare, BMI)
(GHOST) RIDERS IN THE SKY Lyons (Edwin H. Morris Co., ASCAP)		46	THE WINNER TAKES IT ALL Anderson-Ulvaeus (Artwork, ASCAP)
GUILTY Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)		58	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI)
HEARTBREAK HOTEL Group (Mijac, BMI)		29	THE TIDE IS HIGH Chapman (Gemrod, BMI)
HEARTS ON FIRE Garay (Nebraska/United Artists/Glasco, ASCAP)		27	THE WANDERER Moroder-Bellotte (Cafe American/Revelation/Ed. Intro./Intersong, ASCAP)
HE CAN'T LOVE YOU Group (Keira/Bema, ASCAP)		62	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) Grusen-Rosen (Browne, Roaring Fork, BMI)
HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) Gaudio (Stonebridge, ASCAP)		8	TIME IS TIME Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)
HEY NINETEEN Katz (Zeon/Free Junket, ASCAP)		36	TOGETHER Sales (Razor Sharp/Double Diamond, BMI)
HIT ME WITH YOUR BEST SHOT Olsen (ATV, BMI)		18	TOO TIGHT Group (Val-le-Joe, BMI)
HOW 'BOUT US Graham (Dana Walden, licensee not listed)		60	TREAT ME RIGHT Olsen (Blackwood/White Dog, BMI)
HUNGRY HEART Springsteen-Landau-Van Zandt (Bruce Springsteen, ASCAP)		56	TURN ME LOOSE Fairbairn (Blackwood/Dean of Music, BMI)
I AIN'T GONNA STAND FOR IT Wonder (Jobete/Black Bull, ASCAP)		24	UNITED TOGETHER Jackson (Jays Enterprises/Baby Love/Chappell/Philvin Intl., ASCAP)
I BELIEVE IN YOU Williams-Fundis (Roger Cook/Cook House, BMI)		80	WASN'T THAT A PARTY Richardson (United Artists, ASCAP)
I CAN'T STAND IT Dowd (Stigwood/Unichappell, BMI)		72	WATCHING YOU Douglas-Washington (Steve Song/Cotillion, BMI)
I DON'T WANT TO KNOW YOUR NAME Klein (Seventh Son, ASCAP)		86	WHAT KIND OF FOOL Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)
I JUST LOVE THE MAN Gamble-Huff (Assorted, BMI)		76	WHILE YOU SEE A CHANCE Winwood (Island/Irving/Blue Sky/Rider Songs, BMI)
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI)		3	WHIP IT Margouloff-Group (Devo/Nymph/Unichappell, BMI)
I LOVE YOU Ryan (C.B.B., ASCAP)		87	WHO DO YOU THINK YOU'RE FOOLIN' Moroder-Bellotte (First Night/SUIZA)
I MADE IT THROUGH THE RAIN Manilow-Dante (Unichappell, BMI)		38	WHO'S MAKING LOVE Tischler-Shaffer (East Memphis, BMI)
IT'S A LOVE THING Group-Griffey-Sylvers (Spectrum VII/My Kinda, ASCAP)		64	WOMAN Lennon-Ono-Douglas (Lenono, BMI)
IT'S MY TURN Masser (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)		81	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME Zager (Almo/Harmer & Nails, ASCAP/Sumac, BMI)
(JUST LIKE) STARTING OVER Lennon-Ono-Douglas (Lenono, BMI)		16	
JUST BETWEEN YOU AND ME Goodwyn-Stone (Northern Goody Two-Tunes Ltd., ASCAP-CAPAC)		50	

Singles



FEBRUARY 28, 1981

TITLE, ARTIST, Label Number, (Distributing Label)

FEB. 28	FEB. 21		WKS. ON CHART
1	1	9 TO 5 DOLLY PARTON RCA 12133 (2nd Week)	11
2	2	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	17
3	3	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	14
4	4	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	11
5	6	WOMAN JOHN LENNON/Geffen 49644 (WB)	7
6	5	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	14
7	7	THE BEST OF TIMES STYX/A&M 2300	6
8	16	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	5
9	9	SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/ Epic 19 50961	10
10	22	RAPTURE BLONDIE/Chrysalis 2485	5
11	12	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	9
12	15	CRYING DON McLEAN/Millennium 11799 (RCA)	6
13	14	GAMES PEOPLE PLAY ALAN PARSONS PROJECT/Arista 0573	11
14	8	PASSION ROD STEWART/Warner Bros. 49617	13
15	17	TREAT ME RIGHT PAT BENATAR/Chrysalis 2487	7
16	10	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	16
17	13	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/ Capitol/MSS 4948	11
18	20	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464	20
19	26	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	5
20	23	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	11
21	11	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	17
22	27	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	11
23	29	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	6
24	18	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	10
25	32	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/ Mercury 76085 (PolyGram)	6
26	25	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	27
27	30	HEARTS ON FIRE RANDY MEISNER/Epic 19 50964	6
28	21	TOGETHER TIERRA/Boardwalk 8 5702	15
29	19	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	11
30	34	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	6
31	39	FADE AWAY BRUCE SPRINGSTEEN/Columbia 11 11431	4
32	31	SEVEN BRIDGES ROAD EAGLES/Asylum 47100	8
33	44	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI- America 8071	3
34	35	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	8
35	45	WHILE YOU SEE A CHANCE* STEVE WINWOOD/Island 49656 (WB)	4
36	24	HEY NINETEEN STEELY DAN/MCA 51036	12
37	28	MISS SUN BOZ SCAGGS/Columbia 11 11406	11
38	33	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566	13
39	36	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	16
40	43	AH! LEAH DONNIE IRIS/MCA 51205	10
41	50	DON'T STAND SO CLOSE TO ME POLICE/A&M 2301	4
42	37	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	21
43	59	JUST THE TWO OF US* GROVER WASHINGTON, JR./ Elektra 47103	3
44	51	GUITAR MAN ELVIS PRESLEY/RCA 12158	5
45	52	PRECIOUS TO ME PHIL SEYMOUR/Boardwalk 8 5703	5
46	46	(GHOST) RIDERS IN THE SKY OUTLAWS/Arista 0582	7
47	49	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	8
48	57	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	5
49	38	LADY KENNY ROGERS Liberty 1380	20
50	61	JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975	3
51	40	TIME IS TIME ANDY GIBB/RSO 1059	13



52	80	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	2
53	58	STAYING WITH IT FIREFALL WITH LISA NEMZO/Atlantic 3791	6
54	55	BACK IN BLACK AC/DC/Atlantic 3787	8
55	62	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/ Riva 207 (PolyGram)	5
56	42	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391	15
57	53	FLASH'S THEME AKA FLASH QUEEN/Elektra 47092	6
58	41	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	16
59	48	DE DO DO DO, DE DA DA DA POLICE/A&M 2275	17
60	70	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	4
61	47	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067	22
62	56	HE CAN'T LOVE YOU MICHAEL STANLEY BAND/EMI- America 8063	12
63	66	AND LOVE GOES ON EARTH, WIND & FIRE/ARC/Columbia 11 11434	3
64	71	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	4
65	68	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	6
66	78	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	2
67	54	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	17
68	63	WHIP IT DEVO/Warner Bros. 49550	25
69	60	TELL IT LIKE IT IS HEART/Epic 19 50950	13
70	74	LIPSTICK SUZI QUATRO/Dreamland 107 (RSO)	3
71	73	FIREFLIES FLEETWOOD MAC/Warner Bros. 49660	4

CHARTMAKER OF THE WEEK

72	—	I CAN'T STAND IT ERIC CLAPTON & HIS BAND RSO 1060	1
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73	82	WASN'T THAT A PARTY ROVERS/Epic/Cleveland Intl. 19 51007	2
74	83	TURN ME LOOSE LOVERBOY/Columbia 11 11421	3
75	89	WHO DO YOU THINK YOU'RE FOOLIN' DONNA SUMMER/ Geffen 49664 (WB)	2
76	77	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	6
77	75	WATCHING YOU SLAVE /Cotillion 46006 (Atl)	8
78	87	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	2
79	88	MEDLEY: YESTERDAY ONCE MORE (NOTHING REMAINS THE SAME) SPINNERS/Atlantic 3798	2
80	64	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	22
81	65	IT'S MY TURN DIANA ROSS/Motown 1496	17
82	85	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)	7
83	81	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	9
84	67	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	17
85	72	SHINE ON LTD /A&M 2283	12
86	76	I DON'T WANT TO KNOW YOUR NAME GLEN CAMPBELL/ Capitol 4959	4
87	—	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	1
88	—	THE PARTY'S OVER (HOPELESSLY IN LOVE) JOURNEY/ Columbia 11 60505	1
89	—	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/ Mirage 3780 (Atl)	1
90	90	DREAMER ASSOCIATION/Elektra 47094	3
91	91	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)	7
92	92	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	10
93	93	WHO'S MAKING LOVE BLUES BROTHERS/Atlantic 3785	9
94	94	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622	13
95	95	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771	13
96	84	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	22
97	—	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	1
98	79	FOOL THAT I AM RITA COOLIDGE/A&M 2281	9
99	69	FLY AWAY PETER ALLEN/A&M 2288	6
100	100	KEEP IT HOT CAMEO/Chocolate City 3219 (PolyGram)	7

* Denotes Powerhouse Picks.

PRODUCERS AND PUBLISHERS ON PAGE 22.

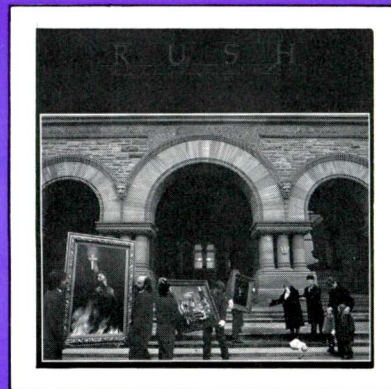
Record World Album Airplay

FEBRUARY 28, 1981

FLASHMAKER

MOVING PICTURES

RUSH—Mercury



All listings from key progressive stations around the country are in descending order unless otherwise noted

WNEW-FM/NEW YORK

ADDS:
GAMES (single)—Phoebe Snow—Mirage
I CAN'T STAND IT (single)—Eric Clapton—RSO
GERARD McMAHON & KID LIGHTNING—ARC/Col
EVE MOON—Capitol
96 TEARS (single)—Garland Jeffreys—Epic
RAINBOW (12'')—Polydor
RUSH—Mercury
THRILLS—G&P
EDGAR WINTER—Blue Sky

HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
ROCKPILE—Col
POLICE—A&M
ELVIS COSTELLO—Col
CLASH—Epic
STYX—A&M
DIRE STRAITS—WB
BOOMTOWN RATS—Col
JOHN LENNON/YOKO ONO—Geffen
WALKING ON THIN ICE (single)—Yoko Ono—Geffen

WBCN-FM/BOSTON

ADDS:
BRAINS—Mercury
SHEENA EASTON—EMI-America
ELLEN FOLEY (ep)—Cleve. Intl.
FOOLS—EMI-America
GAP BAND—Mercury
I CAN'T STAND IT (single)—Eric Clapton—RSO
LIVING IN A FANTASY (single)—Leo Sayer—WB
96 TEARS (single)—Garland Jeffreys—Epic
JUICE NEWTON—Capitol
RUSH—Mercury

HEAVY ACTION:
RINGS—MCA
CLASH—Epic
ELVIS COSTELLO—Col
BRUCE SPRINGSTEEN—Col
JAM—Polydor
POLICE—A&M
FOOLS—EMI-America
U2—Island
JIM CARROLL—Atco
STEVE WINWOOD—Island

WLIR-FM/LONG ISLAND

ADDS:
JIMMY BUFFETT—MCA
J.J. CALE—Shelter
I CAN'T STAND IT (single)—Eric Clapton—RSO
GERARD McMAHON & KID LIGHTNING—ARC/Col
EVE MOON—Capitol
ELLIOT MURPHEY (ep)—Courtisane
NEW RIDERS OF THE PURPLE SAGE—A&M
RAINBOW (12'')—Polydor
RUSH—Mercury
EDGAR WINTER—Blue Sky

HEAVY ACTION:
GOOD RATS—Great American
POLICE—A&M
JORMA KAUKONEN—RCA
RUSH—Mercury
TODD RUNDGREN—Bearsville

CLASH—Epic
BRUCE SPRINGSTEEN—Col
STEVE WINWOOD—Island
4 OUT OF 5 DOCTORS—Nemperor
IN THE AIR TONIGHT (import single)—Phil Collins—Virgin

WBAB-FM/LONG ISLAND

ADDS:
FOOLS—EMI-America
I CAN'T STAND IT (single)—Eric Clapton—RSO
GERARD McMAHON & KID LIGHTNING—ARC/Col
EVE MOON—Capitol
NEW RIDERS OF THE PURPLE SAGE—A&M
RAINBOW (12'')—Polydor
RUSH—Mercury

HEAVY ACTION:
JOHN LENNON/YOKO ONO—Geffen
POLICE—A&M
BLONDIE—Chrysalis
PAT BENATAR—Chrysalis
STYX—A&M
BRUCE SPRINGSTEEN—Col
ALAN PARSONS PROJECT—Arista
ELVIS COSTELLO—Col
REO SPEEDWAGON—Epic
STEELY DAN—MCA

WAAF-FM/WORCESTER

ADDS:
I CAN'T STAND IT (single)—Eric Clapton—RSO
RUSH—Mercury
STEVE WINWOOD—Island

HEAVY ACTION:
DONNIE IRIS—MCA
JOURNEY—Col
38 SPECIAL—A&M
ALAN PARSONS PROJECT—Arista
RINGS—MCA
REO SPEEDWAGON—Epic
STYX—A&M
OUTLAWS—Arista
JOHN LENNON/YOKO ONO—Geffen
MAX WEBSTER—Mercury

WPLR-FM/NEW HAVEN

ADDS:
FOOLS—EMI-America
I CAN'T STAND IT (single)—Eric Clapton—RSO
IRS GREATEST HITS VOLS. 2 & 3—IRS
MESSAGE OF LOVE (import single)—Pretenders—Real
NEW RIDERS OF THE PURPLE SAGE—A&M
96 TEARS (single)—Garland Jeffreys—Epic
RAINBOW (12'')—Polydor
RUSH—Mercury
EDGAR WINTER—Blue Sky

HEAVY ACTION:
REO SPEEDWAGON—Epic
STEVE WINWOOD—Island
POLICE—A&M
STYX—A&M
38 SPECIAL—A&M
JOURNEY—Col
STEELY DAN—MCA
J.J. CALE—Shelter
DIRE STRAITS—WB
DOC HOLLIDAY—A&M

WBLM-FM/MAINE

ADDS:
DON'T STAND SO CLOSE TO ME (single)—Police—A&M
FOOLS—EMI-America
I CAN'T STAND IT (single)—Eric Clapton—RSO
MAJORS & GENERALS (single)—XTC—Virgin
96 TEARS (single)—Garland Jeffreys—Epic
RAINBOW (12'')—Polydor
RUSH—Mercury
U2—Island

HEAVY ACTION:
STYX—A&M
DOORS—Elektra
RINGS—MCA
REO SPEEDWAGON—Epic
ROD STEWART—WB
BILL CHINNOCK—North Country
PAT BENATAR—Chrysalis
JOURNEY—Col
DIRE STRAITS—WB
BRUCE SPRINGSTEEN—Col

WQBK-FM/ALBANY

ADDS:
DANCE CRAZE—Various Artists—Chrysalis
FOOLS—EMI-America
GAMES (single)—Phoebe Snow—Mirage
GOOD RATS—Great American
EVE MOON—Capitol
96 TEARS (single)—Garland Jeffreys—Epic
RUSH—Mercury
TOOTS & THE MAYTALS—Mango
WALKING ON THIN ICE (single)—Yoko Ono—Geffen
EDGAR WINTER—Blue Sky

HEAVY ACTION:
MESSAGE OF LOVE (import single)—Pretenders—Real
CLASH—Epic
BRUCE SPRINGSTEEN—Col
STEVE WINWOOD—Island
TEARDROP EXPLODES—Mercury
JIM CARROLL—Atco
ANY TROUBLE—Stiff America
ELVIS COSTELLO—Col
DIRE STRAITS—WB
POLICE—A&M

WCMF-FM/ROCHESTER

ADDS:
4 OUT OF 5 DOCTORS—Nemperor
I CAN'T STAND IT (single)—Eric Clapton—RSO
IRS GREATEST HITS VOLS. 2 & 3—IRS
LOVERBOY—Col
NAZARETH—A&M
96 TEARS (single)—Garland Jeffreys—Epic
RUSH—Mercury

HEAVY ACTION:
JOHN LENNON/YOKO ONO—Geffen
STYX—A&M
REO SPEEDWAGON—Epic
POLICE—A&M
PAT BENATAR—Chrysalis
BRUCE SPRINGSTEEN—Col
AC/DC—Atlantic
JOURNEY—Col

ROD STEWART—WB
OUTLAWS—Arista

WMJQ-FM/ROCHESTER

ADDS:
I CAN'T STAND IT (single)—Eric Clapton—RSO
RUSH—Mercury

HEAVY ACTION:
REO SPEEDWAGON—Epic
CHEAP TRICK—Epic
ALAN PARSONS PROJECT—Arista
STYX—A&M
JOURNEY—Col
CLASH—Epic
OUTLAWS—Arista
NIGHT—Planet
DONNIE IRIS—MCA
POLICE—A&M

WAQX-FM/SYRACUSE

ADDS:
I CAN'T STAND IT (single)—Eric Clapton—RSO
96 TEARS (single)—Garland Jeffreys—Epic
RUSH—Mercury
SHERBS—Atco

HEAVY ACTION:
STYX—A&M
AC/DC—Atlantic
REO SPEEDWAGON—Epic
OUTLAWS—Arista
JOURNEY—Col
RUSH—Mercury
STEELY DAN—MCA
BRUCE SPRINGSTEEN—Col
JOHN LENNON/YOKO ONO—Geffen
POLICE—A&M

WOUR-FM/UTICA

ADDS:
FOOLS—EMI-America
GAMES (single)—Phoebe Snow—Mirage
I CAN'T STAND IT (single)—Eric Clapton—RSO
96 TEARS (single)—Garland Jeffreys—Epic
RUSH—Mercury

HEAVY ACTION:
REO SPEEDWAGON—Epic
BRUCE SPRINGSTEEN—Col
ALAN PARSONS PROJECT—Arista
STEVE WINWOOD—Island
DIRE STRAITS—WB
STEELY DAN—MCA
OUTLAWS—Arista
JOHN LENNON/YOKO ONO—Geffen
STYX—A&M
CLASH—Epic

WHFS-FM/WASHINGTON, D.C.

ADDS:
MONTY BROOKS—Alligator
DANCE CRAZE—Various Artists—Chrysalis
FOOLS—EMI-America
EVE MOON—Capitol
NEW RIDERS OF THE PURPLE SAGE—A&M
RAINBOW (12'')—Polydor
RUSH—Mercury
SORROWS—Pavillion

HEAVY ACTION:
ELVIS COSTELLO—Col
CLASH—Epic
4 OUT OF 5 DOCTORS—Nemperor
POLICE—A&M
STEVE WINWOOD—Island
JAM—Polydor
XTC—Virgin
RY COODER—WB
TALKING HEADS—Sire
TEARDROP EXPLODES—Mercury

WKLS-FM/ATLANTA

ADDS:
I CAN'T STAND IT (single)—Eric Clapton—RSO
RUSH—Mercury
PHIL SEYMOUR—Boardwalk
WALKING ON THIN ICE (single)—Yoko Ono—Geffen

HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
PAT BENATAR—Chrysalis
JOHN LENNON/YOKO ONO—Geffen
POLICE—A&M
JOURNEY—Col
HOT 'LANTA HOME COOKING—Local
STEELY DAN—MCA
ALAN PARSONS PROJECT—Arista
BRUCE SPRINGSTEEN—Col

ZETA 7-FM/ORLANDO

ADDS:
ANY TROUBLE—Stiff America
ELVIS COSTELLO—Col
FOOLS—EMI-America
DOC HOLLIDAY—A&M
I CAN'T STAND IT (single)—Eric Clapton—RSO
NEW RIDERS OF THE PURPLE SAGE—A&M
RUSH—Mercury
SWEETHEART (single)—Franke & the Knockouts—Millennium

HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
STYX—A&M
OUTLAWS—Arista
JOURNEY—Col
REO SPEEDWAGON—Epic
JIMMY BUFFETT—MCA
APRIL WINE—Capitol
DELBERT McCLINTON—Capitol
WARREN ZEVON—Asylum
ROD STEWART—WB

WSHE-FM/FT. LAUDERDALE

ADDS:
I CAN'T STAND IT (single)—Eric Clapton—RSO
RUSH—Mercury
SHERBS—Atco

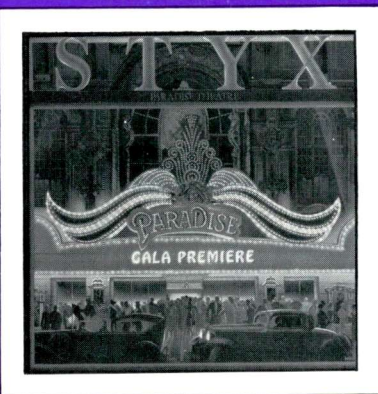
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
STYX—A&M
REO SPEEDWAGON—Epic
JOHN LENNON/YOKO ONO—Geffen
ALAN PARSONS PROJECT—Arista
POLICE—A&M
STEELY DAN—MCA
JOURNEY—Col
DELBERT McCLINTON—Capitol
RANDY MEISNER—Epic

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)
 HEAVY MENTAL—Fools—EMI-America
 (12)

TOP AIRPLAY

PARADISE THEATER
 STYX—A&M



MOST AIRPLAY

PARADISE THEATER—Styx—A&M (26)
 HI INFIDELITY—REO Speedwagon—Epic
 (24)
 CAPTURED—Journey—Col (21)
 THE RIVER—Bruce Springsteen—Col (20)
 DOUBLE FANTASY—John Lennon/Yoko
 Ono—Geffen (18)
 ZENYATTA MONDATTA—Police—A&M
 (18)
 ARC OF A DIVER—Steve Winwood—
 Island (16)
 GHOST RIDERS—Outlaws—Arista (15)
 GAUCHO—Steely Dan—MCA (14)
 THE TURN OF A FRIENDLY CARD—Alan
 Parsons Project—Arista (12)

All listings from key progressive stations around the country are in descending order unless otherwise noted

WMMS-FM/CLEVELAND

ADDS:
 FIREFALL—Atlantic
 FOOLS—EMI-America
 JOAN JETT—Boardwalk
 96 TEARS (single)—Garland
 Jeffreys—Epic
 RUSH—Mercury
 SWEETHEART (single)—Franke &
 the Knockouts—Millennium
 U2—Island
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 PAT BENATAR—Chrysalis
 BLONDIE—Chrysalis
 PRIDE OF CLEVELAND—Buzzard
 JOURNEY—Col
 DONNIE IRIS—MCA
 JOHN LENNON/YOKO ONO—
 Geffen
 TODD RUNDGREN—Bearsville
 STYX—A&M
 STEVE WINWOOD—Island

Y95-FM/ROCKFORD

ADDS:
 RAINBOW (12")—Polydor
 RUSH—Mercury
 RICK SPRINGFIELD—RCA
HEAVY ACTION:
 RUSH—Mercury
 REO SPEEDWAGON—Epic
 STYX—A&M
 JOHN LENNON/YOKO ONO—
 Geffen
 JOURNEY—Col
 RANDY MEISNER—Epic
 STEVE WINWOOD—Island
 OUTLAWS—Arista
 APRIL WINE—Capitol
 MANFRED MANN'S EARTH BAND
 —WB

WXRT-FM/CHICAGO

ADDS:
 DANCE CRAZE—Various Artists—
 Chrysalis
 IRS GREATEST HITS VOLS. 2 & 3—
 IRS
 MESSAGE OF LOVE (import single)
 —Pretenders—Real
 WALKING ON THIN ICE (single)—
 Yoko Ono—Geffen
HEAVY ACTION:
 ELVIS COSTELLO—Col
 STEVE WINWOOD—Island
 TODD RUNDGREN—Bearsville
 DIRE STRAITS—WB
 XTC—Virgin
 ANY TROUBLE—Stiff America
 ROCKPILE—Col
 CLASH—Epic
 POLICE—A&M
 BRUCE SPRINGSTEEN—Col

WLUP-FM/CHICAGO

ADDS:
 I CAN'T STAND IT (single)—Eric
 Clapton—RSO
 IN THE AIR TONIGHT (import
 single)—Phil Collins—Virgin
 NAZARETH—A&M
 TODD RUNDGREN—Bearsville

RUSH—Mercury
 SHERBS—Atco

HEAVY ACTION:
 REO SPEEDWAGON—Epic
 STYX—A&M
 RUSH—Mercury
 JOURNEY—Col
 STEVE WINWOOD—Island
 DONNIE IRIS—MCA
 ALAN PARSONS PROJECT—Arista
 AC/DC—Atlantic
 MANFRED MANN'S EARTH BAND
 —WB
 STEELY DAN—MCA

KSHE-FM/ST. LOUIS

ADDS:
 ELVIS COSTELLO—Col
 FOOLS—EMI-America
 HOLD ON (single)—Badfinger—
 Radio
 DOC HOLLIDAY—A&M
 I CAN'T STAND IT (single)—Eric
 Clapton—RSO
 RAINBOW (12")—Polydor
 RUSH—Mercury
HEAVY ACTION:
 APRIL WINE—Capitol
 STYX—A&M
 JOURNEY—Col
 MANFRED MANN'S EARTH BAND
 —WB
 LOVERBOY—Col
 STINGRAY—Carrere
 TOTO—Col
 UFO—Chrysalis
 REO SPEEDWAGON—Epic
 BRUCE SPRINGSTEEN—Col

WQFM-FM/MILWAUKEE

ADDS:
 I CAN'T STAND IT (single)—Eric
 Clapton—RSO
 RAINBOW (12")—Polydor
 RUSH—Mercury
HEAVY ACTION:
 RUSH—Mercury
 REO SPEEDWAGON—Epic
 STYX—A&M
 JOHN LENNON/YOKO ONO—
 Geffen
 JOURNEY—Col
 AC/DC—Atlantic
 ALAN PARSONS PROJECT—Arista
 PAT BENATAR—Chrysalis
 OUTLAWS—Arista
 STEVE WINWOOD—Island

KQRS-FM/MINNEAPOLIS

ADDS:
 NONE
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 BRUCE SPRINGSTEEN—Col
 DIRE STRAITS—WB
 STYX—A&M
 ALAN PARSONS PROJECT—Arista
 OUTLAWS—Arista
 MANFRED MANN'S EARTH BAND
 —WB
 JOURNEY—Col
 LOVERBOY—Col
 MAX WEBSTER—Mercury

KXXY-FM/ OKLAHOMA CITY

ADDS:
 NONE
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 STYX—A&M
 JOHN LENNON/YOKO ONO
 —Geffen
 STEELY DAN—MCA
 POLICE—A&M
 AC/DC—Atlantic
 LOVERBOY—Col
 PAT BENATAR—Chrysalis
 MANFRED MANN'S EARTH BAND
 —WB
 ROD STEWART—WB

KZEW-FM/DALLAS

ADDS:
 RUSH—Mercury
 PHIL SEYMOUR—Boardwalk
 38 SPECIAL—A&M
HEAVY ACTION:
 POLICE—A&M
 REO SPEEDWAGON—Epic
 STEELY DAN—MCA
 DIRE STRAITS—WB
 ROD STEWART—WB
 STYX—A&M
 BRUCE SPRINGSTEEN—Col
 CARS—Elektra
 PAT BENATAR—Chrysalis
 STEVE WINWOOD—Island

KL0L-FM/HOUSTON

ADDS:
 ELVIS COSTELLO—Col
 I CAN'T STAND IT (single)—Eric
 Clapton—RSO
 96 TEARS (single)—Garland
 Jeffreys—Epic
 RAINBOW (12")—Polydor
 RUSH—Mercury
HEAVY ACTION:
 JOURNEY—Col
 REO SPEEDWAGON—Epic
 STYX—A&M
 BRUCE SPRINGSTEEN—Col
 ALAN PARSONS PROJECT—Arista
 OUTLAWS—Arista
 STEVE WINWOOD—Island
 AC/DC—Atlantic
 MICHAEL STANLEY—EMI-America
 38 SPECIAL—A&M

KFML-AM/DENVER

ADDS:
 I CAN'T STAND IT (single)—Eric
 Clapton—RSO
 PATRICK D. MARTIN—IRS
 NEW RIDERS OF THE PURPLE SAGE
 —A&M
 JUICE NEWTON—Capitol
 96 TEARS (single)—Garland
 Jeffreys—Epic
HEAVY ACTION:
 RY COODER—WB
 J.J. CALE—Shelter
 PEARL HARBOUR—WB
 JOHN LENNON/YOKO ONO
 —Geffen
 DONNIE IRIS—MCA

STEVE WINWOOD—Island
 STEVIE WONDER—Tamla
 WARREN ZEVON—Asylum
 ELVIS COSTELLO—Col
 STEELY DAN—MCA

KOME-FM/SAN JOSE

ADDS:
 BOOMTOWN RATS—Col
 FOOLS—EMI-America
 DOC HOLLIDAY—A&M
 RAINBOW (12")—Polydor
 U2—Island
HEAVY ACTION:
 BLONDIE—Chrysalis
 JOURNEY—Col
 JOHN LENNON/YOKO ONO
 —Geffen
 POLICE—A&M
 REO SPEEDWAGON—Epic
 STEELY DAN—MCA
 STYX—A&M
 STEVE WINWOOD—Island
 DIRE STRAITS—WB
 OUTLAWS—Arista

KSJO-FM/SAN JOSE

ADDS:
 ADAM AND THE ANTS—Epic
 I CAN'T STAND IT (single)—Eric
 Clapton—RSO
 96 TEARS (single)—Garland
 Jeffreys—Epic
 NUNS—Bomp
 RAINBOW (12")—Polydor
 RUSH—Mercury
HEAVY ACTION:
 STYX—A&M
 JOURNEY—Col
 JOHN LENNON/YOKO ONO
 —Geffen
 DONNIE IRIS—MCA
 REO SPEEDWAGON—Epic
 BRUCE SPRINGSTEEN—Col
 ALAN PARSONS PROJECT—Arista
 STEELY DAN—MCA
 PAT BENATAR—Chrysalis
 BLONDIE—Chrysalis

KLOS-FM/LOS ANGELES

ADDS:
 RUSH—Mercury
HEAVY ACTION:
 DONNIE IRIS—MCA
 AC/DC—Atlantic
 OUTLAWS—Arista
 STYX—A&M
 ROD STEWART—WB
 TOTO—Col
 JOURNEY—Col
 APRIL WINE—Capitol
 REO SPEEDWAGON—Epic
 JOHN LENNON/YOKO ONO
 —Geffen

KWST-FM/LOS ANGELES

ADDS:
 FOOLS—EMI-America
 NOW (single)—Plimsouls—Planet
 RAINBOW (12")—Polydor
 RUSH—Mercury

HEAVY ACTION:
 POLICE—A&M
 JOHN LENNON/YOKO ONO
 —Geffen
 BRUCE SPRINGSTEEN—Col
 ROD STEWART—WB
 AC/DC—Atlantic
 PAT BENATAR—Chrysalis
 STEELY DAN—MCA
 OUTLAWS—Arista
 HEART—Epic
 CARS—Elektra

KZAM-AM/SEATTLE

ADDS:
 ADAM AND THE ANTS—Epic
 HOOVERS—Airstrip
 LOVE'S MELODY (single)—
 Searchers—Sire

HEAVY ACTION:
 CLASH—Epic
 BOOMTOWN RATS—Col
 ELVIS COSTELLO—Col
 SHOES—Elektra
 JAM—Polydor
 WALKING ON THIN ICE (single)—
 Yoko Ono—Geffen
 PHIL SEYMOUR—Boardwalk
 BLONDIE—Chrysalis
 ECHO & THE BUNNYMEN—Sire
 JOAN JETT—Boardwalk

KZOK-FM/SEATTLE

ADDS:
 I CAN'T STAND IT (single)—Eric
 Clapton—RSO
 LIVING IN A FANTASY (single)—
 Leo Sayer—WB
 DELBERT McCLINTON—Capitol
 96 TEARS (single)—Garland
 Jeffreys—Epic

HEAVY ACTION:
 JOHN LENNON/YOKO ONO
 —Geffen
 REO SPEEDWAGON—Epic
 STYX—A&M
 DIRE STRAITS—WB
 OUTLAWS—Arista
 ALAN PARSONS PROJECT—Arista
 STEELY DAN—MCA
 BRUCE SPRINGSTEEN—Col
 STEVE WINWOOD—Island
 JOURNEY—Col

KQFM-FM/PORTLAND

ADDS:
 I CAN'T STAND IT (single)—Eric
 Clapton—RSO
 RUSH—Mercury
HEAVY ACTION:
 STYX—A&M
 JOURNEY—Col
 AC/DC—Atlantic
 PAT BENATAR—Chrysalis
 RUSH—Mercury
 POLICE—A&M
 OUTLAWS—Arista
 LOVERBOY—Col
 BLONDIE—Chrysalis
 ROD STEWART—WB

34 stations reporting this week.

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 six 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 at the other end. 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 he wishes 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 album 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 sister station KDUK, in Honolulu. Along with Mims, KDUK will also get most of Zeta 7's 12-year-old record library, which is full of classics that the Hawaii station just doesn't have.

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 to the use of the materials, 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 wailing 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 195 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

(Continued on page 67)

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 (WKHK) last fall.

Resolution #1346, proposed by City Council member Ruth Messenger (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).

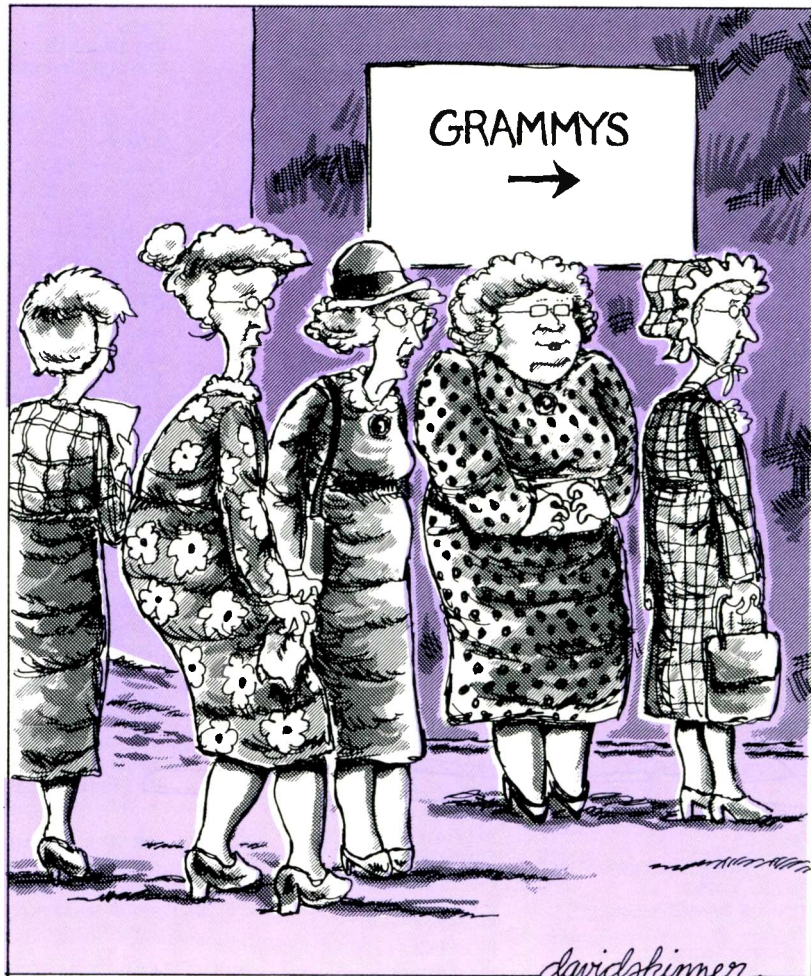
"The entire City Council understands that New York City has

lost a major underpinning for its very important music economy," Messenger 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-time, 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."



Record World Presents

Music Publishing

February 28, 1981

*f*or 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. 🎵

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It All Begins With A Song

(The following is an edited version of remarks delivered at the Hall of Fame Induction Ceremony of the Nashville Songwriters Association, International, on Oct. 12, 1980)

By HAL DAVID

(Hal David is president of ASCAP)

■ 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 violin 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 imagined 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 like last 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 fail I might 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 into his own as a 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.

From 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 getting on to the next song. Every once in a while the pressure of
(Continued on page 10)

Publishers Lead The Way

(Frances Preston is BMI Nashville vice president)

By FRANCES PRESTON

■ Today's creative music publishers are catalysts guided by memories of the past, knowledge of the present and ideas for the future.

These ingenious men and women are vital elements in today's multi-billion dollar music industry. They have grown, adapted and expanded the scope of their activities to meet the challenges of new artistic, technological and political developments. They have learned to anticipate change in the public's taste for music. They are ever-alert to new methods or uses for the music and fresh means of exploitation for the songwriters they represent. They protect and promote the songs they have acquired. And they care, in almost a parental way for their people — the writers who originate songs from experience, fragments from lives they are willing to share with us. Often publishers' offices become a second home to their songwriters.

Modern music publishers are entrepreneurs with the vision to showcase their material in every area, be it Broadway, films, television, recordings, sheet music, hymnals, stadiums, commercials, night clubs, songbooks, or the

field of education. Perceptive publishers realize that having that big record by a major artist is the beginning, not the culmination, of a song's public exposure. They then explore every avenue which might lead to the establishment of a copyright as a standard — the bread and butter song which is recorded year after year after year.

Today's astute publishers know they must present a song in the most attractive musical setting possible. The true professional tailors his "demo" with a sharp eye to prevailing trends. Such ornamentation doesn't come cheaply. The successful publishers know they owe their songs the chance to shine, like diamonds on velvet. They tirelessly pitch their songs to artists, managers and label executives, always with an ear open to the specific remarks which might lead to further song placements in the future. They constantly monitor the popular singers of the day to see who is recording, when the sessions are scheduled and what type of material is preferred. They continually peruse trade publications, consumer magazines and daily newspapers for any clues

that might help guide their copyrights to just the right artist at just the right time. When the leading publishers do obtain a significant recording for one of their songs, more hard work follows. Quite often a little discreet "lobbying" for the song's consideration as a single may be necessary. If the song is released as a single, the smart publishers add their own promotional efforts to augment the campaign mounted by the record company.

The most diligent publishers are forever searching for more ways to exhibit their copyrights. They are aware that a good love song can be a hit when sung by a male artist, by a female artist, by a duet or by a vocal group. If the song has an outstanding melody it could also become popular as an instrumental and burst forth in the international marketplace. These publishers know that a song can be a hit in one type of popular music one year — then hit again in another style the next.

But songs are not the only province of interest to creative music publishers. In many cases the songwriter also shows promise as a performer. The publishers with foresight lend aid, advice and encouragement to these writ-

ers since a recording contract for the writer will guarantee exposure of the writer's best material. 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 while exporting 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 for greater success in the '80s. Their summaries of the year's activity convey 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 catalogs for 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 records.

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 catalog; Jack Tempchin, who wrote "Peaceful Easy Feelin'" for the Eagles and the title track to Randy Meisner's LP "One More Song;" Drenna & Asilomar Music division's of RBR Communications, the catalog of Mryna March and Bobby London and selected tunes of Philip Namenworth 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 continuing 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 the platinum "Glass Houses" 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

brought a flurry of new hits to the firm. Last year's toppers included Dan Fogelberg's own "Longer" and "Heart Hotels," along with such readings as Dr. Hook's "Sexy Eyes" (written by Bob Mather, Chris Waters, 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 Geyer and Bill La Bounty); and the Doobie Brothers' "Real Love" (co-written by Patrick Henderson and Michael McDonald).

In the area of signings, the company pacted 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 company under Stewart's leadership will be a greater expansion into the areas of motion pictures, television, and Broadway music. 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 a score utilizing 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," "Solitude" and "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 Chartbusters and Horslips; "Smoke Rings" by the Manhattan Rhythm Kings; and a unique rendition of the favorite "Sleigh Ride" sung by America's favorite robots C3PO and R2D2, arranged by Meco Menardo, on the Star Wars Christmas album.

Belwin-Mills exclusively signed two exciting new artist/songwriters: Brian Kent and Marshall Crenshaw. Three of Crenshaw's songs will appear on Robert Gordon's forthcoming album.

Blendingwell Music, Inc.

Cashwest'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 a co-publishing interest in the current Oak Ridge Boys hit "Beautiful You" on MCA Records (a top 10 single) the firm has representation on LPs recorded by Chaka Khan on 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' role.

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 other key artists have recorded Blendingwell songs. Conrad expects a better output for 1981. Their first cover recording for the new year is with new hit artist Terri Gibbs on MCA Records.

Bourne Publishing Company

The Bourne Publishing Company, established in 1981 by Saul Bourne and Irving Berlin, with

a list of copyrights including "The Superman Theme," "Smile," "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, this vitality is generated by a combination of factors, including new covers by Willie Nelson ("San Antonio Rose" and "I'm Confessin' That I Love You"), Engelbert Humperdinck ("Unforgettable" and "Mary's Boy Child"), and Lou Rawls ("Be Anything But Be Mine"), among others. The company also marks the year with the expansion of Bourne's extensive educational 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 Werle and the Honorable J. William Middendorf. A rental library has been established for both the International Music Company (Bourne's classical music affiliate) and Bourne, incorporating 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.

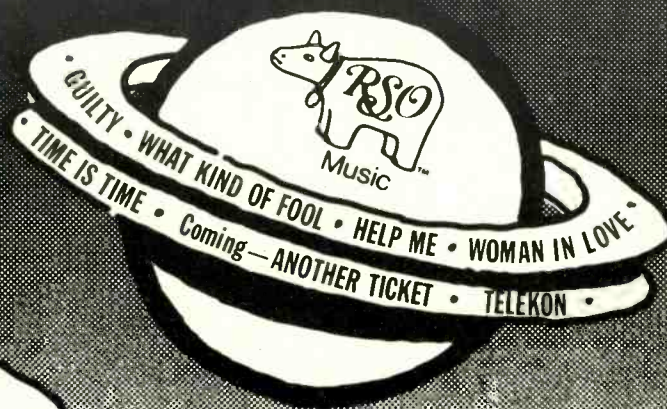
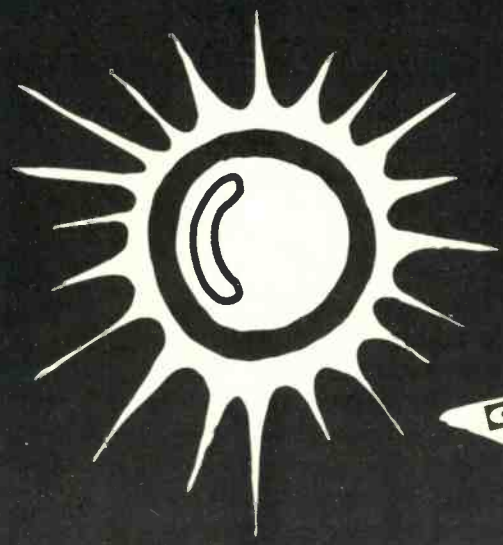
"I am on the go," declares Camerica president Victor Benedetto, in a determinedly upbeat voice, saying that he's "going all the way," despite the economy, exploring new areas of endeavor while continuing to score covers and hits by Robbie Dupree, Eric Carmen and Kenny Dale. Camerica, one of the first 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 reports, adding that he's concluding two major label artist signings. "I like the difficult work of producing unknown artists rather than buying someone (with a name) . . . I strongly suggest new artist development for the industry. Lots of talent today

(Continued on page 15)

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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 rundowns 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 Hobbs, Mercury artist, who is one of the initial nominees for this year's CMA best new female vocalist award; RCA artist Norman Saleet, 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 re-activated his L&G production and

is re-entering record production through writer / artists Mark Creamer and Terry Gregory. (Produced by Gallico's Nashville staff writer Mark Sherrill). Both have been pacted to Ron Alexenburg's Handshake Records.

For the pop side of Al Gallico Music, 1980 was the year of the Pretenders, where the tireless co-ordinated efforts of Al Gallico, in co-operation with Real Records' Clive Banks, Sire / Warner 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 Ariola umbrella, itself a subsidiary of the giant Bertelsmann entertainment complex, the challenge of merging two publishing houses has been presented to Billy Meshel, 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." Careers writer / 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 Rockie Robbins, GQ, Chaka Khan, Norman Connors and Natalie Cole. Pop and R&B crossover performances underscored Chaka Khan's "Naughty" and GQ's "GQ Two" LPs. 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 activity.

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 Jack White to an administration deal.

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

Backed by a solid base of catalogs, World 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 List." LPs and singles by Evelyn "Champagne" King, the Dells and the Chi-Lites (featuring Arista/Interworld writer Gene Record) all reached the R&B charts. Charted country movement included Floyd Cramer's look at the "Dallas" theme.

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 an airplay 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 Muppet 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, scored with 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 can point to several John Lewis Parker cuts due for release in '81 (including Firefall's latest single "Staying With It") and writer Harry Shannon is represented, often with Parker, via recordings by the Spinners, Glen Campbell and Tanya Tucker, and Dave and Sugar.

ATV's New York office, under Marv Goodman, reports that Ellison Chase, with partners Bill Hoberman 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 Kahn, and many others.

ATV's Nashville office, under Gerry Teifer, closed a new co-publishing deal with Ronnie Mil-sap's company Mad Lad Music; and producer/writer Brent Maher teamed with Randy Goodrum for three huge hits in a row for Dottie West, "Leavin's For Unbelievers," "A Lesson In Leavin'" 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 Publications, headed by Eileen Michael, is preparing perhaps the most definitive collection of songs written and performed by The Beatles ever assembled for the forthcoming publication of the "Compleat Beatles," scheduled to be released this fall.

ATV Music Ltd.-U.K., headed by Peter Phillips, had three smash hits by Alan Tarney for Cliff Richard—"We Don't Talk Anymore," "Dreaming" and "A Little In Love." Tarney also produced, and wrote songs for albums by Barbara Dickson and Leo Sayer.

ATV Northern Songs Pty. Ltd., under managing director Chris Gilbey, entered into a production deal with EMI Australia, and is currently shopping U.S. deals for artists Edith Bliss and the Church. Staff writer Allan Caswell, composer of "On The Inside," the theme from the widely
(Continued on page 12)

"..... Give me the making of the songs of a nation, And I care not who makes its laws....."

—Andrew Fletcher, 1703



The Lowery Group

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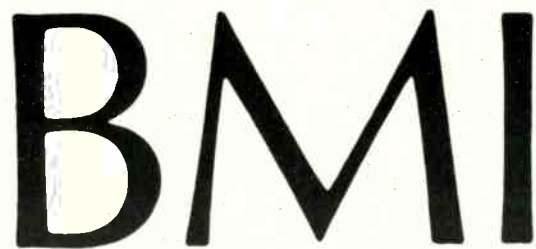
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BMI

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 growing popularity of country music in areas beyond traditional country outlets, country music publishers look ahead to 1981 with an optimism grounded in solid accomplishments in the past year. Here are the staffs, 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 featured in the movie "Roadie." 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.

McLean's cut reached the number-one spot in six foreign countries before its U.S. release. It will soon be released in Japan. CMA duo of the year Moe Bandy 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 co-hosted the annual Music City Tennis Tournament.

April/Blackwood

"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 promising. With the enthusiasm 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 for launching a new artist, and I'm comfortable with my situation right now."

Keith Stegall, who records for Capitol Records and is also a writer for April/Blackwood, had three chart singles 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 last year and recently celebrated his first hit record from his self-penned Sunbird Records LP "Blue Pearl."

"We're also proud to have Stewart Harris (co-writer with Stegall 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 co-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 two songs on the new Nigel Olsson album on Bang Records, and who are the writing team behind the group Razzz.

Producer/writer Brent Maher also joined ATV, writing and producing six songs on Dottie West's "Special Delivery" album. He is also producing Razzz 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 others; and Byron Hill, professional manager for ATV Music, who has had songs recorded by Juice Newton, Tommy Overstreet, Mel McDaniel, Joe Sun, and Johnny Lee's "Pickin' Up Strangers." ATV's J. Remington Wilde has had songs recorded by Juice Newton, Tommy

Overstreet, David Niblock, Renate Kern, and Jim Seal.

Dayspring gospel recording artist Micki Fuhrman also writes for ATV, and has just completed her second gospel album, produced by Tony Brown. Fuhrman is also signed with MCA Records for her country product, produced by Jim Foglesong. Also on ATV's writing staff is Mike Reid, former defensive tackle with the Cincinnati Bengals. Mike has had songs recorded by Jerry Jeff Walker, Roger Bowling and Juice Newton. The newest addition to ATV's writing staff is Jerry Barlow.

Blendingwell Music Sister John Music

Blendingwell Music (ASCAP) and Sister John Music (BMI) have already enjoyed significant success in 1981, according to Karen Conrad, general professional manager of Nashville operations.

In addition to a co-publishing interest in the Oak Ridge Boys' number one country single "Beautiful You," the company has secured a cut by new hit artist Terri Gibbs on MCA Records. Also, Sister John Music publishes five tracks on Gail Davies' latest Warner Bros. album and has interests in copyrights recently recorded by Mel Tillis, Hank Williams Jr., Alabama, and Don Williams.

Conrad said that in addition to exploiting a strong catalogue of copyrights by established writers Jim Croce, Terry Cashman, Tommy West, Dion DiMucci, Gail Davies and Henry Gross, she also works with newer writers Mary Beth and Carol Anderson, Carbaugh Mann, Bob Landrigen, Jeanne Bare, Randy Hatch, and Jerry Derstine.

Blendingwell/Sister John recently secured an agreement with Fourth Floor/Fiction Music (Bearsville Records' publishing division) to exploit compositions by such writers as Jesse Winchester, Todd Rundgren, Randy Vanwarmer and Russell Smith. As a result of this agreement, cuts have been secured by Ed Bruce, including his next MCA single release.

The Blendingwell/Sister John publishing operation had chart activity in 1980 with Mel Tillis' "Blind in Love" and "Proof of My Love," Gail Davies' "Good Lovin' Man," Ed Bruce's "Dianne," the Oak Ridge Boys' "Beautiful You," and Jerry Reed's "Workin' at the Carwash Blues" and "Age." The operation has also earned cuts on these 1980-charted LPs: Hank Williams Jr.'s "Habits Old and New," Mel Tillis's "Mr. Entertainer," Gail Davies' "The Game," Ed Bruce's "Ed Bruce" and the Oak Ridge Boys' "Together."

Cedarwood Publishing

Staff and writer additions, new song activity in the U.S. and abroad, and increased jingle and studio activity have highlighted recent months at Cedarwood Publishing Co., which is entering its 28th year as a leading music publisher. Cedarwood has a catalogue of over 5,000 songs, which have earned 67 BMI Awards and two Grammys.

Domestic cuts include recordings by Moe Bandy, Amazing Rhythm Aces, Joe Stampley, Mel Tillis, Dolly Parton, Joe Sun, and others. Foreign releases include covers of "Ruby Don't Take Your Love To Town," "Are You Sincere" 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 exploitation of the older songs in the catalog. "Ruby" is included in Kenny Rogers greatest hits album, as well as Rogers' "Ten Years Of Gold." "Think It Over" by Buddy Holly and reissues by Faron Young, Webb Pierce, Loretta Lynn and Kitty Wells also helped generate activity.

Cedarwood has been concentrating on the development of writers as artists, with production on Zack Van Arsdale and DeWayne Orender.

Loney Hutchins, John Moffat and Jackson Leap have been added to Cedarwood's staff of exclusive writers. Production of "Nashville: 1780-1980," an album celebrating the city's history, has been completed, using a collection of Mitch Torok and Ramona Redd material produced by Michael Heeney.

Chappell

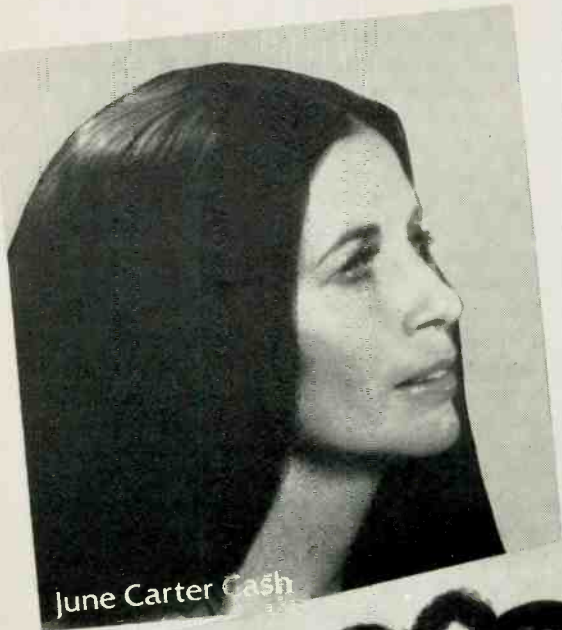
Chappell/Intersong's Nashville office staff includes Henry Hurt, VP and GM, Nashville division; Pat Rolfe, VP; Celia Hill, general professional manager; Charlene Dobbins, administrative assistant; and Sharon Percifull, executive secretary.

Writers include Charlie Black, Rory Bourke, Tim Daniels, Layng Matrine Jr., Tommy Rocco, Suzy Storm, Rafe Van Hoy, and Barbara Wyrick.

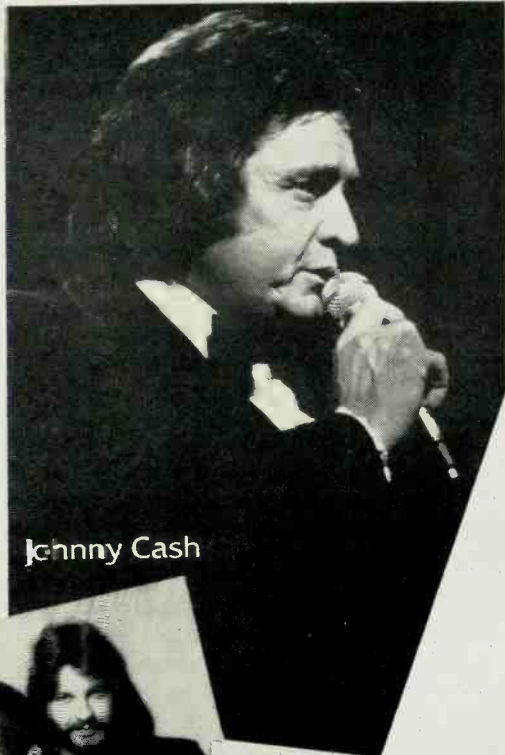
Chappell Music's Nashville division was responsible for these hits over the past year, as well as other significant cuts: Willie Nelson and Ray Price, "Faded Love;" George Jones, "I'm Not Ready Yet;" Terri Gibbs, "Somebody's Knockin';" Johnny Lee, "One in a Million;" Bellamy Brothers, "Do You Love as Good as You Look;" Dottie West, "A Lesson in Leavin'" and "Leavin's for Un-

(Continued on page 19)

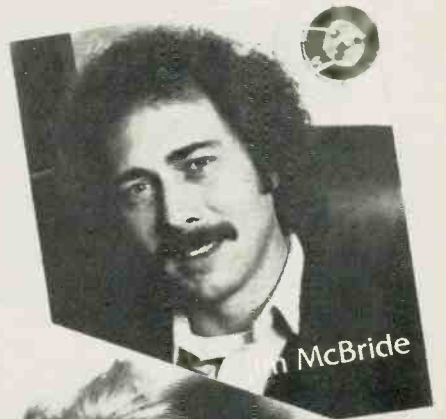
THE LATEST TO JOIN THE GREATEST



June Carter Cash



Johnny Cash



John McBride



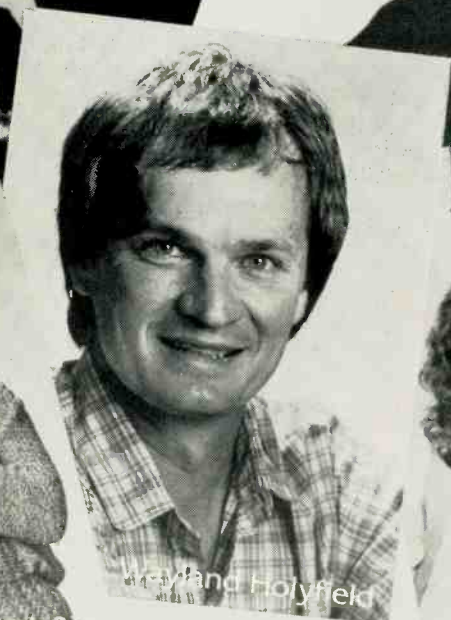
The Oak Ridge Boys Band



Margo Smith



Reba Rambo



Wayland Holyfield



Patti Ryan

Wanda Mallett

ASCAP

WE'VE ALWAYS HAD THE GREATS

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 of 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 videodisc?

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, 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.

Thoughts on Entering a Centennial Decade

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

By LEONARD FEIST

Modern popular song publishing in America will be a century old some time during the 1980s. There are no identifiable parents, nor is there any specific date; 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 hearing a performance, a revolutionary 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 airways 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 those in the course of 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 which are created by breathing living songwriters available to the public.

A central objective of our second century will continue to be fair compensation for the use of 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).

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 applications 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 songs promotes their copyrights on a massive scale. They are aware of further 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 never lose the enthusiasm, 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 extent of their 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, BMI's creative music publishers march on into the '80s—the catalysts of today's music business.



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The Combine Music Group
Nashville/Los Angeles

Coast Publishers

(Continued from page 6)
syndicated television series "Prisoner, Cell Block H," was recently voted country 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," says Sam 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 "an 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, Bug copyrights also 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 songs, "Drivin' Wheel" and "Power of Love," will appear this year on albums by Robert Gordon and Arlo Guthrie, respectively.

In addition, the biggest single song in Bug's catalogue, Del Shannon's "Runaway," achieved gold status twice in 1980, on Bonnie Raitt's "Sweet Forgiveness" album and the "No Nukes" soundtrack. Bug has also begun to reactivate its catalogue of instrumental tunes by Johnny and the Hurricanes, securing covers of Hurricane tunes by the Silcon Teens and Blue Angel.

Chrysalis Music Group

Last year was an extremely exciting year for Chrysalis Music Group, and 1981 already promises to be the same. Blondie's success as one of the world's top groups increased. Pat Benatar saw her first album go platinum and her second go triple platinum.

During the latter part of the year, the publishing company signed Martin Briley, J. D. Nicholas (singer with Heatwave), and Gary Benson. Each got off to a great start in 1981. Briley is expected to sign a record deal shortly, and Carla Di Vito's debut album contains two of his songs. Apart from continuing his songwriting, Briley will become involved with production work this year.

Leo Sayer climbed back into the charts in 1981, as both artist and writer. His version of "More Than I Can Say" got to number two in the singles charts and the song he co-wrote with producer Alan Tarney, "Dreamin'," recorded by Cliff Richard, was a major pop hit. Currently, Leo is again climbing the charts with his co-written, "Living In A Fantasy." Carlere Carter, who co-wrote the Doobie Brothers' recent hit, "One Step Closer" and the title track to their current album, will shortly be back into the studio to record her next album.

Cream Publishing Group

Al Bennett's Cream Publishing Group continued to show growth and success in 1980, under the direction of publishing head Bob Todd.

The Cream Publishing Group includes such catalogues as: East Memphis Music/Birdees Music/Deerwood Music/Butter Music/Churn Music/Jec Publishing and Fi Music.

Todd credits the most successful year C.P.G. has had, to the staying power of songs by such writers as Steve Cropper, Isaac Hayes, Duck Dunn, Rufus Thomas, Booker T. Jones, Otis Redding, Eddie Floyd, William Bell, Al Green, Willie Mitchell, Homer Banks, Carl Hampton and David Porter.

Hit singles in 1980 resulted from covers by Bernadette Peters ("Gee Whiz"), ZZ Top ("I Thank You"). K.C. & the Sunshine Band ("I Betcha Didn't Know That"), the Blues Brothers ("Who's Making Love"), Lou Rawls ("Ain't That Loving You"), Genty ("You Don't Know Like I Know"), and Conway Twitty ("Happy Birthday Darlin'"). Other artists who recorded Cream Publishing Group songs in 1980 include: Aretha Franklin, Delbert McClinton, the Clash, Ry Cooder, Al Green, Bob Seger, Elvis Costello, Pat Travers Band, James Cleveland, Roxy Music, Johnny Van Zant, Jimmy Hall, Stanley Turrentine, Nighthawks, William Devaughn, Humble Pie, Barbara Mandrell, and Millie Jackson.

C.P.G. expanded into the country market last year with the acquisition of the Music Publishing Group in Nashville. Its companies include: Singletree Music/Doubltree Music/Harken Music/

Lariat Music/Latigo Music/Sage & Sand Music/Rawhide Music.

Creative Music Group

With its doors open less than a year, the Creative Music Group, the publishing arm of K-Tel International, has acquired over 400 copyrights, and administers the catalogues worldwide for another four hundred. Headed since its inception by Jay Warner, the Los Angeles-based company, whose primary outlets are Over the Rainbow Music (ASCAP) and Council Rock Music (BMI), has moved quickly in opening offices in New York and some twenty foreign countries.

The company's aggressive stance has secured 41 recordings—22 on seven LPs and 19 on twelve singles. Seven of the singles charted, spanning the pop, country and R&B areas. Moreover, the Creative Music Group is the only publisher that is tied to a major marketing organization, K-Tel, which is an additional outlet for cover recordings.

The major publishing acquisition for the company came with the RIP/KECA (Jim Weatherly) catalogue, which contains such Weatherly compositions as "Midnight Train to Georgia" and "The Best Thing That Ever Happened to Me." The company also represents writer/producer Bob Gaudio standards such as "Can't Take My Eyes Off of You" and "Dawn," as well as new Gaudio and Frankie Valli material. Staff writers include Elektra recording artist Jim Weatherly, Elektra act Shadow, producer John Davis, Evie Sands and Ben Weisman, and Venture recording artist Jackie English.

Foster Frees Music

David Foster's song writing ability has branched into the theatrical realm this past year as co-author of "Look What You've Done To Me" from the movie "Urban Cowboy." He also co-wrote with Gerry Goffin the title theme from a movie soon to be released, entitled "King Of The Mountain." This January, David enjoyed chart success of three singles—Earth, Wind & Fire's "You" and "And Love Goes On," and Peter Allen's "Fly Away," which he produced as well. Another Peter Allen song co-written and co-published by David, "Bi-Coastal," was recently licensed for a Japanese commercial. Foster Frees Music's catalogue is a popular entity with Japanese artists, to the point where artists have been recording in Los Angeles specifically to work with David and have material written expressly for them.

Garrett Music Enterprises

After several years of consistent catalogue success, Garrett Music Enterprises is now moving into the areas of movie soundtracks and the further development of new writers. Currently in release

are the soundtrack albums to Clint Eastwood's "Bronco Billy" and "Any Which Way You Can." Also included last year was the highly successful "Smokey and the Bandit 2," featuring "Pecos Promenade," "Charlotte's Web," and Burt Reynolds' "Let's Do Something Cheap and Superficial." "Smokey 2" wasn't the only album to produce hit records, however. "Bronco Billy" scored with two big hits, the Ronnie Milsap single, "Cowboys and Clowns," and Merle Haggard/Clint Eastwood's "Bar Room Buddies."

Garrett's string of hits has continued with the Glen Campbell single, "Any Which Way You Can," Gene Watson's "Any Way You Want Me," Johnny Duncan's "Acapulco," and the David Frizzell/Shelly West recording of "You're the Reason God Made Oklahoma." These songs are all included in the soundtrack of "Any Which Way You Can," also featuring a new single from Fats Domino, "Whiskey Heaven." Viva Records has been formed with Warner Bros. and Clint Eastwood for the production of certain soundtrack albums. The first release on this label is "Any Which Way You Can."

There is more to the publishing company, however, than in-house productions. Garrett Music enjoyed much success with outside recordings by such artists as Johnny Mathis ("Never Givin' Up on You"), Dionne Warwick ("Easy Love"), Anne Murray ("I Just Fall In Love Again") and Melissa Manchester ("Any Kind of Fool"). They also share in the success of Tom Bahler's "She's Out Of My Life," with the Michael Jackson, Barbara Mandrell and Johnny Duncan/Janie Fricke versions all showing strong crossover potential.

Island Music

Island Music president Lionel Conway announced that while the rest of the industry may have been suffering cutbacks, layoffs and loss of revenue in 1980, Island has enjoyed its best year. Charlie Dore's "Pilot of the Airwaves," the Blues Brothers' "Gimme Some Lovin'," the Invisible Man's Band's "All Night Thing," Average White Band's "Let's Go Round Again," and the B-52s' two singles, "Rock Lobster" and "Private Idaho," all made the top 40 singles charts. Island copyrights also charted on 22 top 100 albums, including LPs by Earth, Wind & Fire, the Blues Brothers, Yes, the Specials, the Clash, and Robert Palmer. Conway also captured administration of the Skyhill catalogues for the U.S. and Canada. The first product released through the deal between Conway and Skyhill's Denny Cor-

(Continued on page 14)



THE
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TRFEMENDOUSLY
TALENTED
FAMILY OF WRITERS

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Gay Black, Norman Connors, Spider, Holly
Knight, Holly Penfield, Susie Allanson,
Bruce Johnston*

P.S. There's still plenty of room.



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 signings in '80 were the Plastics from Japan, Scott Shelly, writer/guitarist with the Strand, and the Rockats.

Internationally, Island scored heavily with the Sparks' "When I'm With You" and Robert Palmer's "Johnny & Mary," which both sold 500,000 units in France, while cover versions of "Pilot of the Airwaves" 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 Danny 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 all facets of music. "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. Publishing, 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 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 anymore; everyone from the Beatles and the Rolling Stones to Linda Ronstadt and the Doobie Brothers has covered our songs."

Popular Jobete copyrights in 1980 included "More Love," recorded by Kim Carnes; "Money (That's What I Want)," by the Flying Lizards; "Can't We Try"

(Teddy Pendergrass); "My Guy/My Girl" (Johnny Bristol and Amii 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 Teena Marie. Jobete staged a campaign to make "standard copyrights" out of recent hits as well, Lowy said, securing "many cover recordings" of such tunes as "With You I'm Born Again," "Still" and "Three Times a Lady."

Lowy also noted that a "special emphasis" was made in the area of motion picture exploitation. Jobete landed ten songs in the film "More American Graffiti," as well as six in "The Hollywood Knights," four in "Where the Buffalo Roam" and two in "Roadie." Other films with Jobete copyrights included "American Gigolo," "Brubaker," "Boulevard Nights," "Die Laughing," "Small Circle of Friends," "Times Square," "Up in Smoke" and "The Warriors." These included both old and newer songs, Lowy said. This year, such films as "Hard Country," "American Pop" and "The Fan" will feature Jobete material.

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, the 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 "Anything But Yes Is Still a No." His staff writer Leslie Pearl wrote both hits and has had recordings with Johnny Mathis and Mary MacGregor. She also penned the new single out by the Scotti Brothers artist Clif 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 over the last year.

The Montage Music Group

The Montage Music Group is

comprised of two major publishing firms, Front Wheel (BMI) and Deep Canyon (ASCAP). New 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 and singles by Flower, Shotgun, Barbara Mason, Frankie Smith, and the Thompson Brothers. Front Wheel is also currently involved in co-publishing ventures with producers Pete 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 copyrights are featured on recent product by Flower, Native, and Bobbi Walker. Staff writer Dennis Belfield has seen recent cover activity with records by Claudia, and Photoglo.

Perhaps 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 of Perren-Vibes Music. The Montage Music Group is headed by chairman David Chackler.

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 music 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 Syreeta tracks, "And So It Begins" (by Karlin and Gimbel) and "Turn Up the Music" (by Pitchford and Karlin).

Other activity generated through the key outlets of MCI, Adamsongs (ASCAP) and Pzazz Music (BMI), included EMI-America recording artist Kim Carnes' cut of "Don't Call It Love" by Pitchford and Snow; EMI artist Michael Johnson's recording of "You, You, You," also by Pitchford and Snow; and the co-publishing of writers Stephen Schwartz ("Godspell," "Pippin") and Kathy Wakefield's "Never Have I" and "Lady Fantasy," recorded by Columbia artist Jane

Olivor.

Chubby Checker, whose MCI-produced LP is in the works, has 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 Holden Raphael).

The Music Umbrella

Approaching its first anniversary, The Music Umbrella has announced the addition of John Mahan, who joins Glenn H. Friedman, Umbrella founder, at the 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 Welk Music Co.

Initial clients a year ago, including Elliot Roberts' Big E And Little E Music, Jim Ed Norman's Jen Music, and Al Bunetta's Big Ears Music, reaped the benefits of The Music Umbrella through cover recordings by such artists as Lenny Williams, Gene Chandler, and producer Tim Rice's latest protege, Elaine Page. Shortly afterwards, The Music Umbrella was consulted on the soundtrack music and album to the motion picture "Coast To Coast," indicative of Friedman's commitment to across-the-board involvement, including film, video, and television.

The Music Umbrella then added Irwin 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 Cunico, as well as the Earth, Wind & Fire catalogue and their writers, most notably Jon Lind. More covers, by artists such as Betty Wright, the Manhattans, England Dan, and DeBarge, followed.

In addition, The Music Umbrella represents the interests of Pierce-Arrow Entertainment Group, a multi-faceted company based in Evanston, Illinois. Pierce-Arrow has its own recording facility, writers (including Michael Smith, writer of the hit "The Dutchman" a few years ago), and recording acts.

The most recent client additions to The Music Umbrella are the Nashville-based House Of Gold Music, Morris Music, and George Weiner's Wemar Music. The Music Umbrella plans a special campaign on House Of Gold's behalf due to the current interest
(Continued on page 20)

Nashville Publishers (Continued from page 8)

believers;" Jim Reeves and Deborah Allen, "Take Me in Your Arms and Hold Me;" Anne Murray, "Lucky Me;" Conway Twitty and Loretta Lynn, "It's True Love;" Mickey Gilley, "Stand by Me;" Jeanne Pruett, "It's Too Late;" and Dolly Parton, "Old Flames Can't Hold a Candle to You."

Coal Miners Music Group

The Coal Miners Music Group has experienced a year of productivity in the U.S. and abroad, with the local recording of "Nothing Sure Looked Good on You," penned by Jim Rushing and recorded by Gene Watson; "I've Got a Picture of Us on My Mind," released by Loretta Lynn and written by staffer Bobby Harden; and "While the Choir Sang the Hymn," by Johnny Russell, also penned by Harden and Lola Jean Dillon. Loretta Lynn has released "Somebody Led Me Away," written by Lola Jean Dillon.

In the Canadian market, Coal Miners Music, Inc., represented by Sunbury/Dunbar Canada Limited, had number one records in "Hollywood Love" and "Still Falling in Love," written by James K.C. Ross and recorded by RCA artist Carroll Baker. Ross also wrote Carroll's latest release, "Breaking and Entering," with co-writer Sally Coker.

Coal Miners Music, represented worldwide, has recently had significant activity in Japan, Germany and Australia. GM Meredith Stewart cites the foreign market as a major priority for this next year. Stewart said, "No longer can one truly be a viable publisher if the emphasis is only on one or two markets. Music is truly a universal language and we have the opportunity to make each copyright a much more valuable commodity."

Staff writers include Theresa Beaty, Tom Damphier, Bobby Harden, Jean Henderson, Fred Koller, Vince Poole, and Hank Riddle. Mitch Johnson was recently appointed assistant manager.

Combine Music Group

The past year will be tough to beat for the Combine Music Group, because during that time the company charted 34 singles on RW's country charts, including 11 top ten songs and five number ones. But, Combine's executive staff stresses, "you ain't seen nothin' yet."

Combine is expanding its in-house R.A.T. Hole studio to a 24-track operation, and the company hopes soon to announce recording deals for some of its major writers. West coast director of operations Bill Anthony also re-

ports upcoming news in securing cuts on motion picture soundtracks.

Some of Combine's most successful cuts last year resulted from movie soundtrack albums. "Urban Cowboy" included a pair of Combine tunes ("Lookin' for Love" and "Love the World Away"), "Honeysuckle Rose" contained a trio ("Loving Her Was Easier," "If You Could Touch Her at All," and "You Show Me Yours"), and "Coast to Coast" featured "Send Me Somebody To Love."

Combine Music Group writer Bob Morrison was nominated for a Grammy for "Lookin' for Love," which he co-wrote with Wanda Mallette and Patti Ryan (he won one last year for "You Decorated My Life"). Current Combine releases include Jacky Ward's "Somethin' on the Radio" (written by Pat McManus) and Kathy Walker's "Send Me Somebody To Love."

Additional recent Combine Music Group chart activity included Bobby Goldsboro's "Goodbye Marie," Reba McEntire's "You Lift Me Up to Heaven," the Kendalls' "Put It Off Until Tomorrow," and Larry Gatlin and the Gatlin Brothers Band's "Takin' Somebody With Me When I Fall," as well as the group's current single. "It Don't Get No Better Than This."

DebDave/Briarpatch Music

With releases high on RW's country, A/C, and pop charts, DebDave Music, Inc. and Briarpatch Music are starting 1981 with high hopes for continued chart success.

Writers Eddie Rabbitt, Even Stevens and David Malloy have recently scored with two number one country records, both of which also achieved top five pop status. "Drivin' My Life Away," the first single from Rabbitt's near-platinum "Horizon" LP, earned the three writers Grammy nominations for country song of the year.

"I Love a Rainy Night," Rabbitt's second gold single from "Horizon," topped A/C and pop charts as well as country. As Miller Beer's spokesman for 1981, Rabbitt has also found mass exposure on this single through its performance on TV and radio commercials which began in January. Rabbitt, Stevens, and Malloy are also responsible for penning the other jingles that Rabbitt sings for Miller.

The three writers were honored at the October, 1980 BMI awards with the Robert J. Burton award for the most-performed country song of 1980, "Suspicions." Co-writer Randy McCormick, a Muscle Shoals piano player, also accepted his share (Continued on page 22)

Producers, Artists, Writers

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Dixie Gamble-Bowen
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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 building year for Spencer Proffer's Pasha Music Organization and group of related publishing entities — namely SashaSongs, UnLtd. and The Grand Pasha Publisher. Among the rock/pop oriented artists in which Pasha has a publishing interest are Billy Thorpe, Devin Payne, Roderick Taylor, Randy Bishop, Alan Green, the band Legs, and Ronn Price. Proffer'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 individual writing for new acquisitions to the Pasha Production and label roster of artists.

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 selection has now sold over 500,000 copies worldwide and was the cornerstone song to chapter two of the Billy Thorpe extraterrestrial saga entitled "21st Century Man," recently released on Elektra Records.

Peer-Southern Organization

Long established as the leading independent international publishing group, Peer-Southern marked its 53rd year with an increasing emphasis on its emerging role in international production operations. The firm has active operations in 23 countries, with U.S. offices in New York, Los Angeles, Nashville, Miami and San Juan.

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

Highlighting publishing operations was the recent recognition of cover record "Les Jardins du Ciel" as France's largest-selling single of the year. On the other side of the globe, Southern Music New Zealand had the publish-

ing on the New Zealand Recording Industry Association record of the year for its second straight year, for its group the Crocodiles. There was also continued strong activity for the Buddy Holly catalogue throughout the world.

It was an important year for the Peer-Southern worldwide organization, with cooperation between 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. Parise) in Italy, "Pieteroliekar" (Broker Trio) 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 Craddock 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 release of the Dutch group Diesel in the U.S. and the opening on Broadway of "Piaf." (PSO publishes much of Piaf's music worldwide).

Plain Great Music

Los Angeles-based Plain Great Entertainment Corporation, founded in mid-1980 and specializing in film and record production, talent management and publishing, is placing heavy emphasis on the latter in 1981.

The company, under the overall leadership of Robert H. Becker and Ron Henry, has appointed Dale Tedesco to direct all publishing activity generated from Plain Great Music's writer contractees.

Diverse composers have provided the publishing division with original material covering all areas of music, as well as motion picture scores. Writers under exclusive long term agreements include recording artist Marc Allen Trujillo, who has collaborated on albums with Michel Legrand, Melissa Manchester and Alan Jay 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 Moon Martin; and Shelly Markham, who has worked on a number of Broadway plays including "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.

Solar Music

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

Catalogues whose publishing is now administered by the firm include Carrific, Circle L, Hindu, My Kinda Music, Yours Mine & Ours, and Whispdex.

Solar Music and its writers gained high visibility during 1980 with a significant number of copyrights represented on the pop, R&B and disco charts. Two of the most active copyrights were certified gold: "The Beat Goes On," written by producer Leon Sylvers along with staff writers William Shelby and Steve Shockley, recorded by the Whispers; and "Second Time Around," written by Sylvers 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 Caldwell. The newly charted LP, "Fantastic Voyage," recorded and written by the group Lakeside (consisting of staff writers Mark Wood, Thomas Shelby, Tiemeyer McCain, Otis Stokes, Norman Beavers, Steve Shockley, Fred Lewis, Fred Alexander and Marvin Craig), has been recently certified gold. These most active copyrights, 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 operation, The Special Music Group took significant steps toward becoming one of the major independent publishers in the U.S.

Through song exploitation, record production, forays into television and motion picture licensing and significant international success, the company, 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 Montan and Geoffrey Leib (as well as representing the catalogues of Andrew Gold and Karla Bonoff), the company has a broad base of musical styles upon which to draw. This was apparent in the chart 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 ("You Can Call Me Blue"), Mary Macgregor ("Dancin' Like Lovers"), Chris Montan with Lauren Wood ("Is This The Way Of Love"), Maxine Nightingale ("All Night With Me") and L.A.X. ("All My Love"), the latter reaching #1 on the RW Disco Chart.

In television, Archerd successfully negotiated with the ABC network to use Lauren Wood's composition "Hollywood" as one of their fall promotional themes. Additionally, songs in the catalogue have been licensed by a number of major shows, including "B.J. and The Bear," "Days of Our Lives," "Solid Gold" and "Don Kirshner's Rock Concert." The forthcoming feature film "The Personals" is also licensing Special Music material.

Of all the 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 Records. The album, containing ten Montan originals, was 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 development continues to be the cornerstone of 20th Century-Fox Music Publishing's activities in the '80s. In recent years, president Herb Eiseman has been expanding the firm in an effort to provide aspiring and accomplished composers with a multi-faceted approach to their publishing needs.

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

Last year, 20th appointed industry veteran Eddie Lambert creative vice president. His knowledge of record company and publishing operations has been 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 songwriter/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 relationship with David Mook's Video Gram Co.

In the coming months, 20th plans to announce the completion of label deals for their most promising composers: Joseph Williams (son of Academy

(Continued on page 27)

ATV MUSIC
THE GROUP

"HIT ME WITH YOUR BEST SHOT" EDDIE SCHWARTZ
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"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
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Nashville Publishers *(Continued from page 19)*

of the Burton award. Rabbitt, Stevens and Malloy also received BMI citations for "Pour Me Another Tequila," a recent Rabbitt hit.

With the gold status of the "Best of Eddie Rabbitt" album, Columbia Pictures Publications is coordinating, with DebDave/Briarpatch's Keni Wehrman, a deluxe printed folio of Rabbitt's top hits. The latest Dr. Hook album, "Rising," includes DebDave/Briarpatch compositions "S.O.S. for Love," "Do You Right Tonight," and "Before the Tears."

Drake Music Group

The Drake Music Group consists of ten publishing companies, led by Window Music (BMI) and Tomake Music (ASCAP). Drake administers Ernest Tubb Music, Cary & Mr. Wilson Music, Brushape Music, Speak Music, United Steel Music, Taylor Made Music, Powdermill Music, and Tomcat Music.

Window is the publishing arm of Pete Drake Productions, headed by famed steel guitarist and producer Pete Drake. Drake is aided by Rose Trimble, managing director; Rick Sanjek, VP; and assistants Sandy Calvin and Betty Howard.

Drake and Trimble recently took part in Musexpo, and Trimble 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 Beresford, Darrell Puckett, John Howard, and Dallas Daughtry. 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 existence under the direction of GM Dixie Gamble-Bowen. The firm has acquired the talents of eleven writers and is negotiating administration deals with two major writer-artists.

Signed to the company as exclusive writers are Sterling Whipple, Margo Pendarvis, 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 several non-exclusive writers, includ-

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 Johnny 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 to be used 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 Williams, all of which will appear on Elektra Records.

Al Gallico Music Corp.

The Al Gallico Music Corporation feels that "awards" and "rewards" are the company's encouragement for the future, and is more than ready to tackle 1981 with enthusiasm.

Gallico writer and Columbia artist Lacy J. Dalton was recently voted RW's top new female vocalist. Writer/artist John Anderson, 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-recorded by George Jones, as well as many other chart records in the past year.

Gallico earned BMI awards through staff writers Mark Sherrill, Billy Sherrill, Linda Kimball, and Norro Wilson, with an ASCAP award going to staff writer Josh Whitmore.

Noted writer / producer Billy Sherrill scored and produced the sound track album for the AVCO /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 sang three songs for the soundtrack of the critically acclaimed movie "Melvin and Howard," recently relocated to L.A. to concentrate on writing music and developing scripts for TV and movies, including a special for cable TV with Roger Gallaway entitled "For Country Music Ladies." Al Gallico has been working closely with film producer Robert Papazian and director Jerry Jamison on the Boardwalk Entertainment movie for television on country great Tammy 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, based on total 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 and a TV series as well, and George Jones' single "I'm Not Ready Yet." Six of Hallnote's nationally charted singles 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 Rita Coolidge, who cut his "Hello Love, Goodbye."

Other exclusive Hallnote writers are Jay Marshall, Gary Sergeants, Michael Talley, and Jim Kelly. The company's executive staff includes Judi Simmons, general operations manager; Clarence R. Selman, copyright manager; Glennise K. Perkins, accounting and bookkeeping; and Margaret Bessone, foreign language translator, fan club liaison and coordinator.

Hat Band Music

Hat Band Music (BMI), formed in 1976 by Charlie Daniels and Joe Sullivan, has enjoyed considerable success in a relatively short period of time, with 1980 proving to be the firm's most successful year to date. Buoyed by the chart success of the Charlie Daniels Band, the company has entered into agreements to administer and/or co-publish material by other artists and performers.

The companies that Hat Band administers include Franklin Limestone Music, CDB guitarist Tommy Crain's company; Tazmanian Music, owned by CDB keyboardist Taz DiGregorio; Sienna Music, publisher of songs written by Atlantic recording artist Henry Paul and his band members; and a recent agreement with McGuffey Lane Music for all material written by the members of Atco group McGuffey Lane.

The principals of Hat Band, in addition to Daniels and Sullivan, include GM and administrator Pat Halverson; professional manager Jody Williams; and Bob Johnston, consultant to the publishing operation.

The past year's activity for the company includes pop and country hits for the Charlie Daniels Band, "The Devil Went Down to Georgia," "In America," and "The Legend of Woolly Swamp." CDB country activity includes "Mississippi" and "Carolina (I Remember You)." Additionally, the Charlie Daniels Band's "Full

Moon" has enjoyed activity on pop and country charts. The publishing company was also represented in the film "Urban Cowboy" with three songs, including "The Devil Went Down to Georgia."

Additional Hat Band cuts during 1980 include "Willie Jones" recorded by Lee Hazelwood and Bobby Bare; "It'll Be Him" recorded by Debby Boone; "Semi-Happy" by Jerry Reed; and Sammi Smith's rendition of "The Legend of Woolly Swamp."

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

House of Bryant Publications

Nona Thomas, who manages House of Bryant Publications' office for owners Felice and Boudleaux Bryant, reports that 1980 was a "history-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 has since become a 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 Osbornes' 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 recorded by Tony Orlando and Ben Vereen for their recent LPs, and Billy Walker and Barbara Fairchild recently released the standard as a single on P.A.I.D. Records.

Gospel act Erick Nelson and the Misfits included "Love Hurts" on their two most recent albums. Bryant songs from the 1940s and 1950s have recently enjoyed revivals: "It's a Lovely, Lovely World," on Gail Davies' latest Warner Bros. album, and "Hey Joe," recently cut by Moe Bandy and Joe Stampley.

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 five House Of Gold staff writers secured recording contracts of their own. The firm's three publishing operations include House Of Gold (BMI), Bobby Goldsboro Music (ASCAP) and Hungry Mountain Music (BMI).

House Of Gold's 17 writers have provided songs for such artists as Kenny Rogers, Charlie Rich, Crystal Gayle, Delbert McClinton, Dr. Hook, George Jones 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 To Shoulder;" many songs on the upcoming Engelbert Humperdinck album; albums from new signings such as the Dillman Band (RCA) and Michael Smotherman (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 Rose and Heat (Tom Saviano, 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, Eddy Arnold, America, Thelma Houston, Ray Charles, Keith Barrow, Carmen McRae, etc.—and, of course, Pat Benatar. With the increased trend in covers, and the wealth of diversified material, the company's cover activity will no 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."

Cotillion/Walden Music

"Since the revitalization of Cotillion Music 18 months ago, we have become known as a selective publisher of quality material." So states Linda Wortman, vice president/general manager of Cotillion/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 long-term career. It is our job to build the writer's reputation by finding the best outlets for his or her abilities."

Included in the new Cotillion's stable of writers at this point are 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 Sister Sledge, Stacy Lattisaw, Amii Stewart and others. Among Wendy Waldman's numerous credits is the song she wrote for the upcoming motion picture "Sphinx," entitled, "Just For A Day"—to be sung on the soundtrack by George Benson.

Famous Music

Marvin Cane, president and chief operating officer of Famous Music, sees 1981 as a continuation of the banner year 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 by many the movie song of the year. Another song from "American Gigolo," James Last's "The Seduction Love Theme," also hit high on the charts. "Pop-eye," scored by Harry Nilsson, closed out 1980. In between, 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 of its foreign contracts. Sid Herman, executive vice president for Famous, signed long term, world-wide agreements with Chappell International, Nichon, Inc. and Melodie Der Welt for rights to the catalogues of Famous Music, Paramount Pictures and their associated companies.

On the personnel front, Julie Chester was made vice president of west coast operations. Allan McDougall was appointed Los Angeles creative director and Chuck Neese joined Judy Gottier 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.

Barry Manilow recorded "I Don't Want To Walk Without You" which became the March of Dimes "Song Of The Year." The standard "Hey There Lonely Girl" had another go at the pop charts via the hit single by Robert John. The Bellamy Brothers had a string of country hit singles with "Sugar Daddy," "Dancing' Cowboys" and "Lovers Live Longer." Roberta Flack and Donny Hathaway had a smash R&B single on Atlantic, "Back Together Again." Revenues from theater, commercials and industrial shows continued to rise, as well.

Goodman Group

1980 was a banner year for the Goodman Group (Arc Music, Conrad Music, Regent Music and Jewel Music), reports Buddy Robbins, general manager. "We had our biggest single chart record since Linda Ronstadt's 'Back In The U.S.A.,' with Heart's cut of 'Tell It Like It Is,' which hit the top ten," Robbins said. In addition we had cuts on albums by such artists, as Linda Ronstadt, Heart, George Thorogood, Eric Clapton, the Blues Brothers, Warren Zevon, Lou Rawls, and Delbert McClinton. We have earned a Grammy nomination for the cast album of our score from the hit musical 'Day In Hollywood/Night In The Ukraine' on D.R.G. Records. In the print field, our best sellers were, 'Tell It Like It

Is' and our Christmas songs 'Do You Hear What I Hear,' and 'I Saw Mommy Kissing Santa Claus.'"

Kirshner/CBS Music Publishing

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

Now in 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 score 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 new cable TV projects employing musical themes makes for a busy year ahead for the Don Kirshner Entertainment Corporation.

Largo Music

Largo Music a recently-formed division of Lehar-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 Fontana.

Largo has entered the pop, R&B and gospel fields, has the score 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 release this year.

Largo operations are being directed by Norman Weiser, formerly president of Chappell Music and president of SESAC. Liz Sexauer is the administrative assistant for the company. Functioning 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, formerly with TRO; and Richard Weiser, west coast creative director. Rickie Garfinkle holds the position of copyright/royalty administrator. President of Largo is J. Roger Friedman, president of Lehar-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 Macmusic Company, the theatrical music divisions of G. Schirmer, 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 Kyte and Gary Perle, is set to open at the Mark Taper Forum in Los Angeles. The show originated 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 Waldman and lyrics by Alfred Uhry, 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?" with music and lyrics by Craig Carnelia. 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 Danny Goggin and book and lyrics by Robert Lorrick, 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: "You're Breaking My Heart," "Stranger on the Shore," "A Little Bit of Soap," "My Only Love," "Hang On Sloopy," "Twist and Shout," "I'm Yours" and many more. Robert Mellin is president of the firm, located at 1841 Broadway, New York City.

Mighty Three Music Group

"You'll never forget our tunes..." So say the associates at the Mighty Three Music Group and, thus far, truer words 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 O'Jays' "Backstabbers" 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 Kenneth Gamble, Leon Huff and Thom Bell. The concern is an integral part of the entire Gamble-Huff organization, the umbrella under which Philadelphia International Records/The Sound of Philadelphia operates, and is composed of 16 exclusive 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 begun to branch out by submitting tunes to artists other than those rosters

(Continued on page 26)

Nashville Publishers *(Continued from page 22)*

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

Bob Montgomery, executive vice president of House of Gold, one of the largest publishing operations in Nashville, credits the company's creative atmosphere for its continuing yearly successes. "We just opened a second building which we call our Writers' House, which 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 pre-demo recorder and offices for House Of Gold executive Kenny O'Dell and professional manager Jeff Silbar. The new writers' house was officially opened in September 1980.

The original House Of Gold building still contains writers' rooms, plus an eight-track demo studio headed by chief engineer Ben Hall, assisted by engineer Jim Baird, 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 Sun, Billy Burnette, Exile, the Pointer Sisters, Terry Reid, plus three House Of Gold writers who recently issued records: Larry Keith, Jim Hurt, and Bobby Springfield.

Razzy Bailey's last eight RCA singles were top 10 hits (including two number one records), and all were House Of Gold songs. Bobby Goldsboro's CBS/Curb album produced by Larry Butler, contains five House Of Gold compositions. Levon Helm recorded two of the company's compositions, as did Donna Fargo.

New additions to the writing staff in the past year include Wood Newton, Tim DuBois, Quenton Powers, and Kathy Barnes. The staff also boasts Kenny O'Dell, Larry Henley, Johnny Slate, Larry Keith, Steve Pippin, Bobby Springfield, Van Stephenson, Jeff Silbar, Sam Lorber, Razzy Bailey, Danny Morrison and Steve Jobe.

Of the writers Razzy Bailey and Larry Keith have recording pacts with RCA Records, Bailey on the label's country roster and Keith recently signed to the pop roster. Jim Hurt has recently joined the Scotti Brothers label, and Bobby Springfield has joined NewPax Records. House Of Gold writers Van Stephenson and Kathy Barnes have also been signed to record deals. House Of Gold's Ben Hall is producing country/pop artist

Diana for Sunbird Records.

Jensing/Jensong Music

Celebrating 1981 with a top five country hit, Jensing Music (BMI) and Jensong Music (ASCAP) are off and running with increasing activity and plans for new growth.

"Down to My Last Broken Heart," the first single taken from Janie Fricke's latest Columbia album was written by Chick Rains. The song has proved to be Janie's biggest hit to date, moving to number four on the RW Country Chart.

Rains has also scored with several recent album cuts, including "It's Raining Too" on the Fricke LP and "Dreams Die Hard" on Johnny Lee's Full Moon/Asylum album, "Looking For Love." Gary Nicholson, another Jensing writer, has "Jukebox Argument" included on two recent albums, Mickey Gilley's "That's All That Matters To Me" (Epic) and the Urban Cowboy II LP (Columbia).

The Lowery Group

The past year has seen an expansion of The Lowery Group of Music Publishing Companies from its pop base into other areas of music, most notably country, with future ventures into the rhythm & blues field being planned. Known primarily for such pop/rock hits as "Be-Bop-A-Lula," "Young Love," "Rose Garden," "Games People Play," "Traces," and others, the Lowery catalogue's biggest song for 1980 was the Jerry Reed composition "Misery Loves Company," an across-the-board number one country single for Ronnie Milsap.

The Atlanta-based Lowery Group turned closer to Nashville in 1980, with a number of songs being covered and several chart singles resulting. "Misery Loves Company" was covered by John Conlee, and "Love Can Move Mountains" by Eddy Arnold. Other country chart singles included Donna Fargo's cover of "Walk On By," Chet Atkins' version of "Blind Willie," and Razzy Bailey's "9,999,999 Tears." The Atlanta Rhythm Section charted country with their "Silver Eagle" single.

Of special interest in 1980 was the release of "25 Golden Years In Lowery Country," a limited edition two-record set of Lowery-published traditional and contemporary country music. Pressed for broadcast use only, "25 Golden Years" was serviced to country radio stations across the U.S.

In the pop/rock field, 1980 saw the release of the first Atlanta Rhythm Section LP in two years, "The Boys From Doraville," which produced the chart singles "I Ain't Much" and "Silver Eagle." Other charting singles included Korona's top 40 hit "Let Me Be,"

and Sammy Johns' "Falling Far You." Billy Joe Royal returned with his first Mercury album. The Atlanta Rhythm Section, Korona (Bruce Blackman), Sammy Johns and Billy Joe Royal are all recording material for 1981 projects. Alicia Bridges has finished an album's worth of material and is negotiating a new record deal. Covers of the Joe South-penned classic "Down in the Boondocks" were released in 1980 by D. L. Byron and Ry Cooder.

MCA Music

MCA Music feels that if 1980 is an indication of things to come, 1981 should be a banner year for the company. During the past 12 months, MCA Music, led by veteran producer Jerry Crutchfield, consistently attacked the pop, country, and gospel charts with cuts by such artists as Crystal Gayle, Willie Nelson, John Conlee, Terry Bradshaw, the Hemphills, Cristy Lane, Jerry Lee Lewis, the Statler Brothers, Doug Oldham, Tanya Tucker, Glen Campbell, Dave & Sugar, Jimmy Buffett, the Amazing Rhythm Aces, the Bellamy Bros., Dottie West, Joe Sun, and others. Crutchfield led this attack with his productions of MCA Music songs by Tanya Tucker, Terry Bradshaw, Doug Oldham, and the Hemphills.

The MCA professional staff, consisting of Pat Higdon and Ted Barton, aggressively plugged the tunes from the current writing staff and the catalogue. Catalogue cuts on tunes by Delbert McClinton were covered by several artists this year, including a smash single by Crystal Gayle on the McClinton tune "Take It Easy." The MCA writing staff, already strong with veteran writers Jan Crutchfield, Dave Loggins, Deborah Allen, Mike Black, and Claire Cloninger, was bolstered this year with the addition of Larry Stewart, Josie Kuhn, Mike Campbell, Kelly Delaney, Jeff Moseley, and John Lincoln Wright.

Pi/Gem/Chess

In keeping with the Pi-Gem/Chess organization's history of success, 1980 was a year of continued growth and accomplishment.

Kent Robbins and Gary Harrison (Pi-Gem) wrote "Out Where The Bright Lights Are Glowing" and Kye Fleming and Dennis Morgan (Pi-Gem) wrote "Dear Friend," which are both included on Ronnie Milsap's album saluting the songs of Jim Reeves.

Kye Fleming and Dennis Morgan wrote Milsap's country hit "Smoky Mountain Rain," which is also a pop hit. This single follows "My Heart/Silent Night" (Pfrimmer, Quillen/Schweers), a former country number one.

Charles Quillen and David Wills (Chess) had top ten success with "They Never Lost You," recorded by Warner Bros.' Con

Hunley. Quillen also teamed up with Dean Dillon (Pi-Gem) to open Hunley's top 20 single "What's New With You."

MCA artist Barbara Mandrell hit the top of the charts with the Grammy-nominated composition "The Best Of Strangers" (Fleming, Morgan) and has just released "Love Is Fair/Sometime, Somewhere, Somehow" (Fleming, Morgan/Beene, Turner). Kye and Dennis also wrote the theme song for the Mandrell's TV show.

Archie Jordan, who has written such songs as "What A Difference You've Made in My Life" and "It Was Almost Like a Song," teamed up with Bob Brabham and Linda Brown to write "A Man Just Don't Know What a Woman Goes Through," a country hit for Charlie Rich, that has since been cut by the Spinners. Archie is also looking forward to the March release of Anne Murray's cut of his composition "It's All I Can Do." Archie and Pi-Gem's Don Pfrimmer have written the latest Sylvia single "Drifter," which is doing even better than her last single "Tumbleweed" (Fleming / Morgan), which hit the country top 10.

Chess writers, John Schweers and Charles Quillen teamed to write "Your Memory," the first top 10 single for RCA's Steve Wariner.

Jim Reeves Enterprises

The year 1980 found Jim Reeves' recording of "Don't Let Me Cross Over," featuring Deborah Allen, again riding high on the country charts. "Take Me in Your Arms and Hold Me," also featuring the voice of Deborah Allen, was another hit recording for the duo. July 31 marked the 16th anniversary of Reeves' untimely death, and most of his recordings still make top chart showings.

Mary Reeves, president of Jim Reeves Enterprises and its affiliated companies, spent another year traveling across the country, attending CMA meetings (she is one of the VPs) and NMPA meetings (she is still the only woman on the board of directors). She also played in several charity golf tournaments.

Mary once again attended the Wembley Festival this year, promoting Jim's music and visiting with the many friends she has made over the years in England. Jim Reeves Enterprises includes Tuckahoe Music, Open Road Music, Acclaim Music, Ma-Ree Music, and Shannon Records.

This spring will mark the opening of the company's Jim Reeves Museum.

Sabal Sawgrass

Sabal Music (ASCAP) and Sawgrass Music (BMI), the publishing divisions of the Mel Tillis Companies, opened 1981 with "Beau-

(Continued on page 29)

Acuff-Rose Publishing Inc.

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A. GRAMMY NOMINATION

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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)

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N. Y. Publishers

(Continued from page 23)

ered 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 Shelton, "particularly in light of the most recent weekly creative session in which the staff of writers—Gene McFadden, John Whitehead, Jerry Cohen, Dexter Wansel, Cynthia Biggs, Sherman Marshall, Ted Wortham, Bobby Bennett, Janice Gugliuzza, Darnell Jordan and Joel Bryant—gathered for the exchange of thoughts and ideas, and rendered some of their most recent creations that, without a doubt, will make musical history."

The most recent addition to the staff of prolific writers in Philadelphia has been that of Cecil Womack. Womack was responsible for such tunes as "It's All Over Now," "My Favorite Song," "Put Something Down On It," and the now-classic "Love TKO," taken from Teddy Pendergrass' platinum selling LP "TP."

MCA Music

1980 was a year of growth and activity for MCA Music. The mid-year move of Leeds Levy, vice president and assistant to president San Chiantia, led the expansion of MCA Music's west coast operations. West coast writers Dana Merino, Mark Mueller and Glen Ballard had songs recorded by such important artists as George Benson, The Carpenters and Barbara Mandrell.

The east coast offices worked hard for the success of such writer/artists as Robin Lane, whose first LP received critical acclaim and whose first single was quick to hit the pop charts. Robin had a cover on the current Night LP and will have a new LP on WB Records. Other east coast activities included an agreement between MCA Music and writer/artist Felix Cavaliere's company Ki Music containing the hit single "Only A Lonely Heart Sees." 1980 gained for exclusive writer David

Finnerty a first recording of one of his compositions by artist Peter Frampton. Frank Hooker emerged as an accomplished R&B artist on MCA Music's own Panorama Records with two charted singles and an LP scheduled for release in early 1981.

In the R&B vein, MCA Music's exclusive writers, One Way featuring Al Hudson, proved to be a successful acquisition by yielding a consistent string of singles on the R&B charts. MCA also had hot soul singles by Rufus & Chaka, Isaac Hayes & Millie Jackson, Lipps, Inc. and others. Future prospects include a solo LP by One Way member Alicia Myers and a forthcoming LP by the newly signed Denise LaSalle ("I'm So Hot").

MCA Music's past has always served as prologue to its continuous 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 Beatle 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. Represented on the country charts by Hank Snow (RCA Records), and both pop & country LP charts with "Urban Cowboy," in which the publication "Darlin'" was included, "Darlin'" was also making 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 very soon. Sub-publishing rights have also been recently acquired for the soundtrack of "Lion of the Desert," which is being released through United Artists Distributors, starring Rod Steiger, Anthony Quinn, Oliver Reed & John Gielgud.

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 show won an Emmy, and will be re-aired this year on the PBS Network. September also sub-publishes the music from "The Smurf Sing Song" LP. From this world famous children's LP, a half-hour 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 producers Michael Zager and Jerry Love, heads the firm. In the past year, Sumac's 15-member writing staff has been responsible for songs appearing on records by Brass Construction, Odyssey, T. S. Monk, Wilson Pickett, Esther Phillips, Fat Larry's Band and a pair of top ten singles for the Spinners. McCusker terms such activity characteristic of Sumac's evolution into a company increasingly independent of the Love-Zager production company. "I have to pitch cuts to Michael and Jerry like anyone else," McCusker remarks. "But the whole bottom line of the company is to write good songs. If the song is good, someone will cut it." That someone may well be the writers themselves, in the near future, as a number of Sumac writers are expected to sign artist deals.

Sumac's 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 hash it all out — it gives us all direction and a good line of communication."

Sumac also maintains the international presence it established with its first hit, the worldwide 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 to date have some 270 song titles in catalogue and an exclusive staff of seven songwriters: Andy Christie, Dan Daley, Lewis Friedman, Vinny Fuller, Lars Hanson and the team of Minasian and Rich.

According to Radics, Dreena and Asilomar Music are looking for "songs that we feel are coverable and that we feel we can work with. We don't restrict ourselves to any one style." 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 distributor of April/Blackwood songbooks and sheet music.

Zomba Music Publishers, Ltd.

Zomba Music Publishers Limited, headed by Clive Calder 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, and 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 co-owned by Calder and Robinson, to make demos of their material.

1980 was a great year for
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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 division of the company continues to blossom. Last year's soundtrack to "The Empire Strikes Back" received a variety of interpretations worldwide. Fox Music's agreement with Lucasfilms calls for 20th's involvement in all future "Star Wars" films through the partnership in Bantha 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 promotional materials. According to Harold Seider, president of United Artists Music, trade distribution has already begun on a 10-volume professional song library, a master alphabetical and classified catalogue of United Artists copyrights and a historical discography of the publishing company's major recorded songs. This newest professional set has been assembled in a special United Artists Music canvas tote bag. In a desire to improve their marketing reach, United Artists professionals are delivering the tote bags to show and film producers and advertising agency account executives as well as to their record field contacts. The 10-volume library contains songs from the Robbins/Feist/Miller/Unart Music and United Artists Music Co. catalogues. The alphabetical/classified catalogue features hundreds of working categories of these songs while the special United Artists Music discography is music history itself. The discography includes written profiles by Alan Warner with such facts as where and when specific songs were introduced and chart and sales activity.

Seider, justly proud of the strikingly attractive new package, calls it "a physical representation of the intent to develop new marketing techniques." He notes that the folio's format, researched with the help of a user survey, was conceived "rationally, from the perspective of the user." The careful cross-referencing, and the accessibility of including detailed

recording history as well as full lead sheets, he says, makes the song folio fully usable for instant, impulse pickups in the studio: "It's also for people who love records; they can flip through and catch a song." For the advertisers and film, television, record and commercial producers provided with the material, the detailed format "makes it easy to trigger an idea in the mind of potential users," thereby offering not only convenience, but, just as likely, creative assistance.

Internal enthusiasm for the package is also high, reports Seider, among professional staff members who also find it easy to work with. The open-ended format of the folio'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, too, is conceived with the purpose of providing a better feel for the songs involved.

Walt Disney/Wonderland Music Company

The golden age of Disney Music produced such titles as "Zip-a-Dee-Doo-Dah," "Chim-Chim-Cher-ee," "It's a Small World" and "The Ballad of Davy Crockett," which have become important contributions to the entire American musical heritage. Those songs, and numerous others in the Disney catalogue, have been translated into virtually every language in the world, assuring Disney music widespread international coverage.

The Disney tradition of excellence in music continues to be evident in motion pictures such as the newly released "The Devil and Max Devlin," featuring "Roses and Rainbows" by Marvin Hamlisch and Carole Bayer Sager, and "Any Fool Could See," by Marvin Hamlisch and Allee Willis. It is also reflected in the triple platinum status of the "Mickey Mouse Disco" album, which has become the top selling record in the company's history.

Warner Bros. Music

Mel Bly, president of Warner Bros. Music, reports that 1980 was "the biggest year ever, by far" in the company's ten-year existence. "It was a record year for us," said Bly, "and in the face of the obvious woes with the economy and general problems within the industry, we're real proud of that."

The copyrights of the group Chic, featuring songwriters/producers/instrumentalists Nile Rodgers and Bernard Edwards, paid off considerably for Warner Music in 1980, particularly through their own recordings and Diana Ross' hit versions of "Upside Down" and "I'm Coming Out." According to Bly, Edwards and Rodgers have now moved into film as well,

and will be writing and producing 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, added Bly, included 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 Seals; and in the field of pop, Giorgio Moroder is an important new addition.

Welk Music Group

Representing such catalogues as T.B. Harms Company, Vogue Music, Bibo Music Publishers, Hall-Clement Publications, Jack and Bill Music Company, Harry Von Tilzer Music Publishing and Champagne Music Corp., the Welk Music Group can look back on a successful year marked by major inroads on the pop charts, increased activity in the motion picture and soundtrack fields and continued strengthening of the firm's commitment and influence in the country music market. 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 Chick Music, the signing of an administration co-publishing 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 enjoyed major activity with "Hurt So Bad," which was included on Linda Ronstadt's "Mad Love" LP and became one of the most played records in the U.S. during 1980.

In the motion picture and soundtrack area, Welk Music Group compositions were included in a wide variety of films, including "Urban Cowboy" (Hollywood House's "Could I 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"); "Smokey and The Bandit 2" ("Danny Flowers' "Tulsa Time" and Flowers' and Don Williams' "To Be Your Man"); "Somewhere In Time" (Von Tilzer'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" (Boyz Scaggs), "Dreamer" (Supertramp), "Don't Fall In Love With A Dreamer" (Kenny Rogers), "One In A Million You" (Larry Graham), "Babe" (Styx), "Take Your Time" (S.O.S. Band), "I Shoulda Loved Ya" (Narada Michael Walden), "Take A Little Rhythm" (Ali Thompson), "Breakdown Dead Ahead" (Boyz Scaggs), "Rock With You" (Michael Jackson), and "Look What You've Done To Me" (Boyz Scaggs).

Some of the more successful albums of last year to which Almo/Irving writers contributed were "Making Movies" (Dire Straits), "Middle Man" and "Hits" (Boyz Scaggs), "Paris" (Supertramp), "Cornerstone" (Styx), "Off The Wall" (Michael Jackson), "Breakfast In America" (Supertramp), "Dionne Warwick," "Beyond" (Herb Alpert) and "Gideon," written entirely by Kim Carnes and Dave Ellingson for Kenny Rogers.

Almo/Irving also made a number of staff changes following the succession of Lance Freed to president of Almo/Irving Music and Bob Grace to president of Rondor Music International. Brenda Andrews became vice president of professional, Ira Selsky left Warner Bros. Records to join the company as vice president of business affairs, and Allan Rider was appointed professional manager.

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Nashville Publishers (Continued from page 24)

tiful You," a number one song by the Oak Ridge Boys, and "Lovin' What Your Lovin' Does to Me," a Conway Twitty/Loretta Lynn duet.

"Beautiful You" was written by Sabal's Dave Hanner, and the Twitty/Lynn song was penned by Sawgrass' Jane Crouch and Toni Dae.

Coming off the best year in their history, the Tillis publishers are awaiting single or album releases by Joe Stampley, Vern Gosdin, David Allan Coe, Loretta Lynn, Mando Earwood, Faron Young, Mel Tillis and Nancy Sinatra, Ray Pillow, Joe Simon, and others.

By the end of January, the companies had already obtained cuts by the Oaks, Ray Price, and Don Williams, as well as a unique release in Norway of "Naked in the Rain" by artist Lillian Askeland. Written by Buddy Cannon and Kenny Starr and published by Sabal/Sawgrass, the song was a 1980 single for Loretta Lynn.

Screen Gems-EMI

The Nashville operations of Screen Gems-EMI/Colgems-EMI Music publishing companies, under the direction of GM Charlie Feldman, has grown steadily over the past year with additions to its songwriting staff, extensive catalogue activity, and the sustained activity of its writers in the pop and country markets.

Charlie Craig, signed to Screen Gems-EMI, and Austin Roberts, signed to Colgems-EMI, are the newest additions to the publishing firm. Craig has had songs recorded by Moe Bandy, including the title song on Bandy's latest album, plus Billie Jo Spears, Kenny Rogers, Johnny Cash, Sheila Andrews, Ed Bruce, and John Anderson. Roberts, who just released his first album for MCA/Songbird Records, has had numerous cuts over the years, including his own pop hit "Rocky." Since joining Colgems just a few months ago, Roberts has had songs cut by Lobo, Dickey Lee and Oak.

Screen Gems/Colgems writers have scored with album action, including product by Gail Davies, Charlie Rich, Gene Watson, George Jones and Johnny Paycheck, Johnny Rodriguez, Waylon Jennings, Hank Williams, Jr., Willie Nelson, Bobby Bare, Conway Twitty, John Conlee, John Anderson, Ronnie Milsap, Nana Mouskouri, John Wesley Ryles, Crystal Gayle, Faron Young, and Billy "Crash" Craddock.

Songs For Today

Celebrating this year a quarter of a century of international publishing is British entrepreneur Jeffrey Kruger. Currently on one of his eight annual U.S. trips, Kruger, who heads Songs For

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 internationally represents the catalogues 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, Sean Neilson, Paul Anka, and a cut on the upcoming "Uforia" soundtrack by Eddy Raven.

Buzz Cason, who heads the writer-owned group of companies, cites the operation's "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 Lindsey, who also administrates foreign activity, and Richard E. Carpenter. Southern Writers, in addition to Cason, includes Steve Gibb, Freddy Weller, Dan Penn, Spooner Oldham, Donnie Fritts, Todd Cerney, Tom Gmeiner, 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 a successful 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 songplugger; 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" becoming the title for a major film; "Mamas Don't Let Your Babies Grow Up To Be Cowboys" in "The Electric Horseman;" "Tattle Tale Eyes" in "Deer Hunter;" "Honky 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 Nashville operations, the publishing company is enjoying its 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 a 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 a segment of record buyers to pop-country / country-pop songs also seems to have sparked an even broader use of UA songs with multiple cuts in albums by Kenny Rogers, Ronnie Milsap, Crystal Gayle, Mickey Gilley, Fred Knobloch, Charlie Daniels, Debbie Boone, Doctor 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 Wiperman.

Wiperman told RW, "Warner Bros. Music added as staff writers Warner/Curb artist Chuck Howard, Elektra artist Troy Seals, Troy's partner Eddie Setser, 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 Capitols; 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 Nashville music community a total publishing company in terms of knowledge of domestic, foreign, and audiovisual medias," Wiperman said. He, Becky Jones, and Johnny Wright run an office that brought forth such 1980 chart 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 included major inroads on the pop charts, major motion picture soundtrack activity, 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," co-written by Wayland Holyfield, went number 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 the company on such LPs as "Urban Cowboy," "Electric Horseman," and "Smoky and the Bandit 2." Other significant LP activity 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 Chips Moman and Toni Wine. Moman, Wine, and Bobby Emmons continue to write for Welk's Vogue Music. The company also entered into an administration/copublishing agreement with Danor Music, owned by 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 lucrative 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 Bears-ville 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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Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ Ron Banks and Lenny Mayes of the Dramatics stopped by our offices last week. Along with teammates Willie Ford and Craig Jones they were in New York to appear at the Leviticus entertainment complex as part of their promotional tour for their album "The Dramatic Way, and the BOS-charted "You're the Best Thing in My Life."

Both Banks and Mayes said they feel the "sweet soul" sound of harmony groups is experiencing a commercial re-birth both on record and in clubs. "What goes around comes around," Banks said. "People still enjoy coming to a nice club, having a drink and being entertained." Certainly the Dramatics have no trouble entertaining; their show at Leviticus was a classic example of harmony singing and old-school showmanship. Running from early material, like the Stax classics "Whatcha See Is Whatcha Get" and "In the Rain" (it still elicits screams from female fans), to contemporary tunes from the current MCA album, this quartet was in top form. Sometimes the pure, almost other-worldly charm of fine group singing gets lost in the blast of contemporary arrangements. But the Dramatics' skill was as clear as white wine and just as smooth.

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 Ashford & Simpson, Al Jarreau, and George Benson, who played material from his then-new "Breezin'" LP. That album and the amazing single "This Masquerade" were the great success story of 1975 and established pop-jazz as an important commercial force for the 1970s.

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 Quincy 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 "Saturday Night Live" (Feb. 14) and did their current single "That's the Joint." It was the first network television exposure for any rap performers. 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 Oriented Album Chart

FEBRUARY 28, 1981

- GAP BAND III**
Mercury SRM 1 4003 (PolyGram)
- HOTTER THAN JULY**
STEVIE WONDER/Tamla T8 373 M1 (Motown)
- THE TWO OF US**
YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)
- FANTASTIC VOYAGE**
LAKESIDE/Solar BXL1 3720 (RCA)
- IMAGINATION**
WHISPERS/Solar BZL1 3578 (RCA)
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- IN OUR LIFETIME**
MARVIN GAYE/Tamla T8 474M1 (Motown)
- STONE JAM**
SLAVE/Cotillion SD 5224 (Atl)
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- TOUCH**
CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)
- THREE FOR LOVE**
SHALAMAR/Solar BZL1 3577 (RCA)
- TRIUMPH**
JACKSONS/Epic FE 36424
- LIVE AND MORE**
ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004
- AS ONE**
BAR-KAYS/Mercury SRM 1 3844 (PolyGram)
- FACES**
EARTH, WIND & FIRE/ARC/Columbia KC2 36795
- CITY NIGHTS**
TIERRA/Boardwalk FW 36995
- ARETHA**
ARETHA FRANKLIN/Arista AL 9538
- FEEL ME**
CAMEO/Chocolate City CCLP 2016 (PolyGram)
- SKYYPORT**
SKYY/Salsoul SA 8537 (RCA)
- HOUSE OF MUSIC**
T.S. MONK/Mirage WTG 19121 (Atl)
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- ALL AMERICAN GIRLS**
SISTER SLEDGE/Cotillion SD 16027 (Atl)
- LET'S BURN**
CLARENCE CARTER/Venture VL 1005
- JERMAINE**
JERMAINE JACKSON/Motown M8 948M1
- D'IRTY MIND**
PRINCE/Warner Bros. BSK 3478
- VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
- AT PEACE WITH WOMAN**
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- KANO**
Emergency EMLP 7505
- I HAD TO SAY IT**
MILLIE JACKSON/Spring SP 1 6730 (PolyGram)
- GUILTY**
BARBRA STREISAND/Columbia FC 36750
- AUTOAMERICAN**
BLONDIE/Chrysalis CHE 1290
- GAUCHO**
STEELY DAN/MCA 6102
- THIS IS MY DREAM**
SWITCH/Gordy G8 999M1 (Motown)
- LICENSE TO DREAM**
KLEENER/Atlantic SD 19288
- THERE MUST BE SOMETHING BETTER**
B.B. KING/MCA 5162
- ELOISE LAWS**
Liberty LT 1603
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- BETTER DAYS**
BLACKBYRDS/Fantasy F 9602
- TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- ALL AROUND THE TOWN**
BOB JAMES/Columbia/Ippan Zee C2X 36786
- THE DRAMATIC WAY**
DRAMATICS/MCA 5146
- TROMBIPULATION**
PARLIAMENT/Casablanca NBLP 7249 (PolyGram)
- SHADES OF BLUE**
LOU RAWLS/Phila. Intl. JZ 36774 (CBS)
- GOLDEN TOUCH**
ROSE ROYCE/Whitfield WHK 3512 (WB)
- IRONS IN THE FIRE**
TEENA MARIE/Gordy G8 997M1 (Motown)
- CANDLES**
HEAVYWEAVE/Epic FE 36873
- LOVE IS**
ONE WAY/MCA 5163
- THE BOYS ARE BACK**
STONE CITY BAND/Gordy G8 100 (Motown)
- DEE DEE**
DEE DEE SHARP GAMBLE/Phila. Intl. JZ 36370 (CBS)
- TURN THE HANDS OF TIME**
PEABO BRYSON/Capitol ST 12138

PICKS OF THE WEEK

RIGHT TRACK

WILSON PICKETT—EMI-America SW-17043



Pickett has one of the most easily identifiable voices in popular music, and this Jeff Lane-produced

LP showcases it on seven contemporary R&B songs. Three cuts—the single "Ain't Gonna Give You No More," "Help Me Be Without," and "Maybe This Time"—recall the soulfulness of Pickett's classic recordings, while "Back on the Right Track" "If You Can't Beat 'Em, Join 'Em" reflect the producer's disco background.

RADIANT

ATLANTIC STARR—A&M SP-4833



Commodores producer James Anthony Carmichael guides this New York-based nine-

piece band through eight tunes, his production polish evident throughout. While some songs are contributed by such veteran writers as Sam Dees ("Am I Dreaming," "Send For Me") and Jon Lind ("Under Pressure"), it is group members David and Wayne Lewis who provide the best tune, "When Love Calls."

UNLIMITED TOUCH

Prelude PRL 12184



Spurred by the success of its top five disco hit, "I Hear Music in the Street," this six-member band has released its debut album. Not surprisingly, "I Hear Music" is the LP's highlight, though there are other worthwhile selections. The mellow "Carry On" and the mid-tempo dance tune "In the Middle" have BOS potential. A typical example of New York's current sound.

DELEGATION II

Mercury SRM1-14004 (PolyGram)



The gentlemen who brought you "Heartache #9" have returned with a pop-tinged collection of ten songs, recorded in London. "I Wantcha Back," "Dance, Prance, Boogie," and "Feels So Good (Loving You So Bad)" all reflect current trends in rhythm and arrangement. The ballad "12th House" features a pretty synthesizer interlude, and Andy Mackintosh provides a slinky sax to "Free To Be Me."

Black Oriented Singles

FEBRUARY 28, 1981

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

FEB. 28	FEB. 21		WKS. ON CHART
1	1	DON'T STOP THE MUSIC YARBROUGH & PEOPLES Mercury 76085 (PolyGram) (2nd Week)	12
2	2	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	10
3	4	ITS A LOVE THING WHISPERS/Solar 12154 (RCA)	7
4	3	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	13
5	5	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	11
6	6	TOGETHER TIERRA/Boardwalk 8 5702	13
7	7	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	18
8	9	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	10
9	8	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	9
10	10	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	13
11	17	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	5
12	20	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	6
13	14	8TH WONDER SUGARHILL GANG/Sugarhill 753	9
14	12	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)	12
15	11	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	12
16	16	MAKE THE WORLD STAND STILL ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775	11
17	18	WHO SAID? ISLEY BROTHERS/T-Neck 6 2293 (CBS)	8
18	13	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	14
19	26	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/Mirage 3780 (Atl)	7
20	15	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	15
21	19	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	19
22	24	FANCY DANCER TWENNYNINE FEATURING LENNY WHITE/Elektra 47087	7
23	25	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023	8
24	29	AND LOVE GOES ON EARTH, WIND & FIRE/ARC/Columbia 11 11434	4
25	32	PERFECT FIT JERRY KNIGHT/A&M 2304	4
26	27	HERE'S TO YOU SKYY/Salsoul 2132 (RCA)	9
27	30	SUKIYAKI A TASTE OF HONEY/Capitol 4953	4
28	28	YOU'RE THE BEST THING IN MY LIFE DRAMATICS/MCA 51041	8
29	45	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	4
30	43	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	3
31	34	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	5
32	41	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	4
33	42	EVERYTHING IS COOL T-CONNECTION/Capitol 4968	3
34	21	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581	11
35	37	LOVE CALLING ZINGARA/Wheel 5001	7
36	39	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS)	4

37	31	BE ALRIGHT (PART I) ZAPP/Warner Bros. 49623	7
38	38	DANCE SILVER PLATINUM/Spector Intl. 00009 (Capitol)	8
39	50	AI NO CORRIDA QUINCY JONES/A&M 2309	2
40	40	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)	7
41	35	GLAD YOU CAME MY WAY JOE SIMON/Posse 5005	8
42	22	KEEP IT HOT CAMEO/Chocolate City 3219 (PolyGram)	16
43	23	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	18
44	44	I'M READY KANO/Emergency 4504	14
45	33	SHINE ON LTD/A&M 2283	14
46	51	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	3
47	36	WHAT WE HAVE IS RIGHT BLACKBYRDS/Fantasy 904	8
48	56	FEEL ME CAMEO/Chocolate City 3222 (PolyGram)	2
49	67	WHAT A FOOL BELIEVES ARETHA FRANKLIN/Arista 0591	2
50	48	I AIN'T JIVIN', I'M JAMMIN' LEON HUFF/Phila. Intl. 63122 (CBS)	7
51	47	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398	15
52	61	PRAISE MARVIN GAYE/Tamla 54322 (Motown)	2

CHARTMAKER OF THE WEEK

53	—	TAKE IT TO THE TOP KOOL & THE GANG De-Lite 810 (PolyGram)	1
54	60	RAPTURE BLONDIE/Chrysalis 2485	3
55	52	PASSION ROD STEWART/Warner Bros. 49617	10
56	62	HAVE YOU SEEN HER CHI-LITES/20th Century Fox/Chi-Sound 2481 (RCA)	2
57	49	LOOK UP PATRICE RUSHEN/Elektra 47067	16
58	53	YOU EARTH, WIND & FIRE ARC/Columbia 11 11407	13
59	—	ONE WAY LOVE AFFAIR SADANE/Warner Bros. 49663	1
60	—	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	1
61	—	BE YOURSELF DEBRA LAWS/Elektra 47084	1
62	—	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503	1
63	—	FEELIN' CAMERON/Salsoul 2134 (RCA)	1
64	—	NEVER GONNA GIVE YOU UP PATRICE RUSHEN/Elektra 47113	1
65	—	MEDLEY: YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME SPINNERS/Atlantic 3798	1
66	66	NEVER LIKE THIS TWO TONS/Fantasy/Honey 906	3
67	46	AGONY OF DEFEET PARLIAMENT/Casablanca 2317 (PolyGram)	13
68	54	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581	18
69	55	LITTLE GIRL DON'T WORRY JERMAINE JACKSON/Motown 1499	12
70	72	CAN YOU HANDLE IT SHARON REDD/Prelude 8024	2
71	71	MESSING WITH MY MIND LENNY WILLIAMS/MCA 51033	6
72	57	UNDERSTANDING TRUTH/Devaki 4002	6
73	58	TURN OUT THE LAMPLIGHT GEORGE BENSON/Qwest/WB 49637	7
74	59	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	21
75	63	JESUS IS LOVE COMMODORES/Motown 1502	8

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 gainers 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 included **Sister Sledge** (#17 to #11), **Tom Browne** (#20 to #12), **T.S. Monk** (#26 to #19), **A Taste of Honey** (#30 to #27), **Smokey Robinson** (#43 to #30), **Grover Washington** (#45 to #29). Biggest jump was by **Aretha Franklin** (#67 to #49).

Record Bar

(Continued from page 6)

entertainment centers. It is also in keeping with Bergman's harsh assessment of manufacturers' views of record retailing. "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 cannot figure out why time after time after time manufacturers raise the price to us without any increase in consumer prices. It's become a major problem. And we've had a real hard time trying to reflect manufacturer price increases in our prices to consumers. So what we've been doing is trying to find items that raise our gross margin. This isn't high-priced stuff we're offering, but it sells.

"Over the last year," he continued, "it's become difficult to keep the margins where they were a couple of years ago. You're going to see, in the middle of this year, a list price rise, there's no doubt about it. I can't tell you at this point how it's going to affect us because I don't know what the manufacturers are going to do exactly. I don't know where they're going to take the next increase; one would hope they'd throw a few pennies our way. But you never know. I think manufacturers have forgotten that record stores are in business to make a profit."

While stressing Record Bar's reluctance to retail video hardware ("I feel about that as I do about audio equipment in a record store: it doesn't belong there."), Bergman said plans are being made to stock pre-recorded tapes. "I think we'll be heavily involved in video software," he added. "The next question is when, and I don't have the slightest idea. The question that follows that is what, and I also don't know the answer to that. It becomes more confusing on a daily basis. We get ready to test things in our stores about every 15 minutes and then something else happens. We're at a loss to know what to sell."

Bergman said once the decision is made to go into pre-recorded software the chain would do so full-throttle, with "a library" of titles available to consumers. "If we're going to get into video I want to get into it the same way we do with records. I'm not going to go in with just 20 titles. We may be a little late in video, but I'm willing to take that risk. The placement of our stores is so

good that we should do well with it once it's in place."

Record Bar's annual convention, held in mid-August in recent years, has been moved up to July 26 through 29 and will again convene on Hilton Head Island at the Palmetto Dunes Hyatt. August being one of Record Bar's top sales months, Bergman prefers to have managers in their stores at that time rather than frolicking on the beach.

Always a loosely-structured affair, the convention will be even more relaxed this year, although manufacturer representatives will be in attendance and the schedule will include the requisite number of morning business sessions.

Bergman, who says he has a commitment from Delbert McClinton to play at this year's convention, advised that he is adopting a new approach to securing entertainment for these gatherings. "What we've decided now is that if people want to come play for us, that's fine; and if they don't, they don't. I'm tired of badgering companies for artists. Also, we're not going to accept acts that don't appeal to our company, just for the sake of having someone there."

Upcoming are the first releases on the Triangle (Steve Bassett & Virginia Breeze) and Dolphin (Brice Street Band) labels. Record Bar is the majority owner of Triangle and the sole owner of Dolphin. As of this writing, plans

RIAA Gold & Platinum for Video

(Continued from page 4)

dollars at retail list price. To qualify for a platinum award, a program will be required to sell 50,000 units within the same specifications, with a value of at least two million dollars at retail list price.

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-

Peer-Southern Names Nordstrom

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

are for product on both labels to be independently distributed.

His CBS-distributed City Lights label now defunct, Bergman says the current projects are "small situations" designed to appeal to a "fairly limited area" of the country. Bassett's record, for example, is "beach music," thinly-disguised roots rhythm and blues that is popular on the eastern seaboard from Washington, D.C. to Florida ("if that far"). "I have an idea it's going to be very successful," Bergman said, "because it's good-time, danceable music that takes the place of disco very nicely. And you don't have those damn lights flashing in your eyes all the time."

While stressing Record Bar's seriousness in pursuing these label projects, Bergman admitted that for him the pleasure is in being involved on the creative end. "Obviously I have to make a decision about where we put our money. But for me it's just fun to be around it. At best I'm in an executive producer situation. I don't feel I have a great musical ear or anything like that. It just makes sense to me to get the people around here involved in creative projects like these. We have people from sales and purchasing involved, and Ralph King is heavily involved. What I'm hoping is that the excitement for the albums will come from Record Bar first and then spread to the rest of the country."

grams or membership enrollment packages will not be included. At least 50 percent of the video recordings sold must go through regular retail channels, and special packages sold only through clubs or the mail will not be eligible. After official certification by an independent CPA firm, only the rights holder — manufacturer of licensee — will be authorized to order the official RIAA/Video gold or platinum award, carrying the RIAA/Video certified sales seal. Finally, any company or division of a firm that manufactures or is licensed to manufacture and/or market video recordings solely in the family entertainment home market is eligible to apply for awards certification.

Costs related to the audit and the awards, and other information on applying for certification, are available from Stephen Traiman, executive director, RIAA/Video, at 1633 Broadway, New York 10019.

He replaces Dagmar Sjogren, who is retiring.

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

Postal Rates

(Continued from page 4)

Postal Service asked to be 54¢ for the first pound, was set at 58¢ by the Commission.

Each additional pound up to seven pounds for non-pre-sorted special fourth-class mail went from 22¢ for each additional pound to 23¢. Over seven pounds, 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 Reagan 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)

tor Barry Goldwater (R-Ariz.), and falls under the Senate Committee on Commerce, Science and Transportation.

Goldwater will preside over two days of hearings later this week on S. 270, the Radio Deregulation bill, which would amend certain broadcast sections of the 1934 Communications Act. That subcommittee will hear testimony from broadcasters, government officials and public interest groups on the repeal of news requirements, format changes, program logs, community ascertainment and commercial length, as well as broadcast license renewals.

Equal Time

In a related Goldwater development, the FCC's broadcast bureau said in a report last week on the equal time provision requested by the Senator that despite a record number of complaints stemming from broadcast coverage of the 1980 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 access 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 broadcasting station can lose its license if it willfully or repeatedly refuses to provide free or paid air time to federal candidates.

Broadcasters argue that the laws curtail their First Amendment rights, and are hopeful Goldwater and the other members of the subcommittee will add a repeal section to the new communications bill dealing with the laws. At present, the bill does not address those issues.

A/C Chart

FEBRUARY 28, 1981

FEB. 28	FEB. 21	WKS. ON CHART
1	1	9 TO 5 DOLLY PARTON RCA 12133
2	2	WOMAN JOHN LENNON/Getten 49644 (WB) 6
3	3	THE TIDE IS HIGH BLONDIE/Chrysalis 2465 12
4	4	THE WINNER TAKES IT ALL ABBA/Atlantic 3776 12
5	8	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960 5
6	6	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084 12
7	10	CRYING DON McLEAN/Millennium 11799 (RCA) 6
8	5	HEY NINETEEN STEELY DAN/MCA 51036 11
9	12	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430 5
10	11	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068 7
11	7	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066 14
12	17	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309 5
13	16	THE BEST OF TMES STYX/A&M 2300 5
14	9	SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/ Epic 19 50961 9
15	28	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/ EMI-America 8071 2
16	27	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657 4
17	19	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram) 7
18	18	SEVEN BRIDGES ROADS EAGLES/Asylum 47100 7
19	24	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142 4
20	26	JUST THE TWO OF US GROVER WASHINGTON, JR./ Elektra 47103 3
21	21	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown) 8
22	22	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/ Capitol/MSS 4948 7
23	13	MISS SUN BOZ SCAGGS/Columbia 11 11406 8
24	14	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564 16
25	15	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566 13
26	29	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953 4
27	20	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390 16
28	31	GUITAR MAN ELVIS PRESLEY/RCA 12158 3
29	30	CAFE AMORE SPYRO GYRA/MCA 51035 3
30	23	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939 16
31	25	LADY KENNY ROGERS/Liberty 1380 19



CHARTMAKER OF THE WEEK

32	—	ANGEL OF THE MORNING JUICE NEWTON Capitol 4976	1
33	32	TOGETHER TIERRA/Boardwalk 8 5702	7
34	—	DARE TO DREAM AGAIN PHIL EVERLY/Curb 5401	1
35	33	IT'S MY TURN DIANA ROSS/Motown 1496	16
36	—	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	1
37	34	(JUST LIKE) STARTING OVER JOHN LENNON/Getten 49604 (WB)	15
38	35	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	17
39	47	HOW 'BOUT US CHAMPAIGN/Columbia 11 11434	2
40	36	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771	11
41	41	SEND A LITTLE LOVE MY WAY STEPHEN BISHOP/Warner Bros. 49595	3
42	37	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/ Scotti Brothers 609 (Atl)	11
43	—	KEEP THIS TRAIN A-ROLLIN' DOOBIE BROTHERS/Warner Bros. 49670	1
44	—	WHAT'S IN A KISS GILBERT O'SULLIVAN/Epic 19 50967	1
45	38	FOOL THAT I AM RITA COOLIDGE/A&M 2281	13
46	39	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	20
47	40	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	18
48	42	SEASONS CHARLES FOX/Handshake 8 5307	13
49	43	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	24
50	44	TIME IS TIME ANDY GIBB/RSO 1059	11



Retail Rap

By SOPHIA MIDAS

■ **WORLD'S LARGEST CHOCOLATE CREAM PIE:** Mother's Record and Tape Company of Virginia recently hosted their third annual "Goodby 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 and 50 pounds of graham cracker crumbs. All pie specification, witnessing information and documentation have been sent to the Guinness Book of World Records for final verification. Mother also had Arista recording 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 the cover graphics include 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" . . . Warner Bros. Records has announced that we can look forward to the release of new music by the following artists in the next few months: **Leon Russell**; **the Jags**; **the Searchers**; **Brain Eno** and **David Byrne** (of **Talking Heads**); **Funkadelic**; and **the Who**.

TEST TUBE BABY BLUES: 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 re-releasing his "Test Tube Baby Blues" single on Wanna Records. Here's a sampling of the lyrics: "When I was just a baby/My robot doctor came to say/Said son your mix was bad/A created monster til your dying day/Pappy was an X97/Mamma from the Y82's/A match not made in heaven/Computers got to choose . . ." I'm sure you folks could come up with some interesting merchandising plans for this record, and it might interest you to know that the record is being played at radio stations throughout the country, including **Dr. Demento's** syndicated show and San Francisco's **KSFO** . . . Animal promotions, anyone? We couldn't help noticing the wave of animal-oriented groups that have been coming our way, including **Adam & the Ants**; **the Boomtown Rats**; **the Good Rats**; and **Echo and the Bunnymen**.

PROMOTIONS: A **Popeye** look-alike will be stopping by the Record World/TSS stores on February 19 and 20 and customers are invited to bring their cameras with them to have their photograph taken with the king of sailors . . . Crazy Eddie promoted the **Loverboy** album for two hours on radio on Valentines Day and was swamped.

Plain Great Names Hoffman

■ **LOS ANGELES**—Ron Henry, executive vice president and general manager of Plain Great Entertainment Corporation, has announced the appointment of Jane Hoffman as marketing coordinator.

Alfa Names Two

■ **LOS ANGELES**—Bernie Grossman, vice president promotion, Alfa Records, has announced two appointments to the label's promotion staff: Mike Martin as southern regional promotion director based in Atlanta, and Rickie Gale as midwestern regional promotion director based in Chicago.

Record World

Retail Report

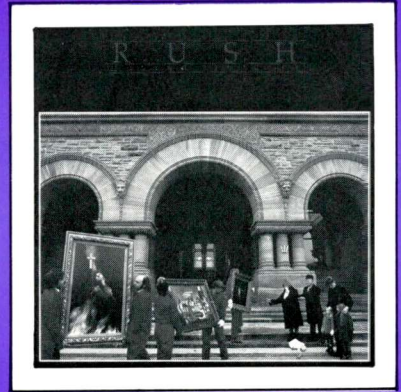
FEBRUARY 28, 1981

SALESMAKER

MOVING PICTURES
RUSH
Mercury

TOP SALES

MOVING PICTURES—Rush—Mercury
COCONUT TELEGRAPH—Jimmy Buffett—MCA
ALL AMERICAN GIRLS—Sister Sledge—Cotillion
MAGIC—Tom Browne—Arista/GRP



A survey of NEW product sales listed alphabetically in the nation's leading retail outlets

HANDLEMAN/NATIONAL

APRIL WINE—Capitol
TOM BROWNE—Arista/GRP
JIMMY BUFFETT—MCA
MARVIN GAYE—Tamla
JOURNEY—Col
LAKESIDE—Solar
DON McLEAN—Millennium
STYX—A&M
UFO—Chrysalis
HANK WILLIAMS JR.—Elektra

MUSICLAND/NATIONAL

APRIL WINE—Capitol
CON FUNK SHUN—Mercury
ELVIS COSTELLO—Col
GAP BAND—Mercury
HALL & OATES—RCA
JOURNEY—Col
LAKESIDE—Solar
DOLLY PARTON—RCA
GROVER WASHINGTON JR.—Elektra
YARBROUGH & PEOPLES—Mercury

PICKWICK/NATIONAL

APRIL WINE—Capitol
JIMMY BUFFETT—MCA
CLASH—Epic
ELVIS COSTELLO—Col
MARVIN GAYE—Tamla
JOURNEY—Col
NAZARETH—A&M
TOTO—Col
STEVE WINWOOD—Island

RECORD BAR/NATIONAL

TOM BROWNE—Arista/GRP
J.J. CALE—MCA
CLARENCE CARTER—Venture
ELVIS PRESLEY—RCA
TODD RUNDGREN—Bearsville
DAN SIEGEL—Inner City
SISTER SLEDGE—Cotillion
GRACE SLICK—RCA
TIERRA—Boardwalk
DON WILLIAMS—MCA

SOUND UNLIMITED/NATIONAL

APRIL WINE—Capitol
CREEDENCE CLEARWATER REVIVAL—Fantasy
MARVIN GAYE—Tamla
B.B. KING—MCA
OUTLAWS—Arista
PEABO BRYSON—Capitol
RAINBOW—Polydor
RUSH—Mercury
SISTER SLEDGE—Cotillion
38 SPECIAL—A&M

WHEREHOUSE/NATIONAL

ADAM & THE ANTS—Col
JIMMY BUFFETT—MCA
MANFRED MANN—WB
TODD RUNDGREN—Bearsville
RUSH—Mercury
SHOES—Elektra
38 SPECIAL—A&M
U2—Island
HANK WILLIAMS JR.—Elektra

DISC-O-MAT/NEW YORK

APRIL WINE—Capitol
JIMMY BUFFETT—MCA
ELVIS COSTELLO—Col
JAM—Polydor
JOURNEY—Col
JOHN LENNON & YOKO ONO—Geffen
SHARON REDD—Prelude
GRACE SLICK—RCA
38 SPECIAL—A&M
YARBROUGH & PEOPLES—Mercury

KING KAROL/NEW YORK

TOM BROWNE—Arista/GRP
PEABO BRYSON—Capitol

JIMMY BUFFETT—MCA
EARTH, WIND & FIRE—ARC/Col
RANDY MEISNER—Epic
RUSH—Mercury
SISTER SLEDGE—Cotillion
GRACE SLICK—RCA
THREE DEGREES—Ariola
WHISPERS—Solar

SAM GOODY/EAST COAST

SHEENA EASTON—EMI-America
LOVERBOY—Col
DON McLEAN—Millennium
EDDIE RABBITT—Elektra
REO SPEEDWAGON—Epic
CLIFF RICHARD—EMI-America
RUSH—Mercury
38 SPECIAL—A&M
YARBROUGH & PEOPLES—Mercury
WARREN ZEVON—Asylum

STRAWBERRIES/BOSTON

ADAM & THE ANTS—Col
TOM BROWNE—Arista/GRP
JIMMY BUFFETT—MCA
DELEGATION—Mercury
SHEENA EASTON—EMI-America
ECHO & THE BUNNYMEN—Sire
ELOISE LAWS—Liberty
38 SPECIAL—A&M
U2—Island
GROVER WASHINGTON JR.—Elektra

CUTLER'S/NEW HAVEN

AC/DC—Atlantic
TOM BROWNE—Arista/GRP
CLASH—Epic
ELVIS COSTELLO—Col
T.S. MONK—Mirage
RAINBOW—Polydor
REO SPEEDWAGON—Epic
RUSH—Mercury
SISTER SLEDGE—Cotillion
STEVE WINWOOD—Island

FOR THE RECORD/BALTIMORE

TOM BROWNE—Arista/GRP
PEABO BRYSON—Capitol
RAINBOW—Polydor
SHARON REDD—Prelude
RUSH—Mercury
SISTER SLEDGE—Cotillion
BARBRA STREISAND—Col
TASTE OF HONEY—Capitol
T-CONNECTION—Capitol
BERNARD WRIGHT—Arista/GRP

RECORD & TAPE COLLECTOR/BALTIMORE

ATLANTIC STARR—A&M
TOM BROWNE—Arista/GRP
JIMMY BUFFETT—MCA
EMMYLOU HARRIS—WB
DONNIE IRIS—MCA
BOB JAMES—Col/Tappan Zee
KLEER—Atlantic
RAINBOW—Polydor
RUSH—Mercury
SISTER SLEDGE—Cotillion

WAXIE MAXIE/WASH., D.C.

APRIL WINE—Capitol
TOM BROWNE—Arista/GRP
ELVIS COSTELLO—Col
JOURNEY—Col
RAINBOW—Polydor
RUSH—Mercury
SISTER SLEDGE—Cotillion
GRACE SLICK—RCA
38 SPECIAL—A&M
BERNARD WRIGHT—Arista/GRP

PENGUIN FEATHER/NO. VIRGINIA

JIMMY BUFFETT—MCA
J.J. CALE—MCA
PEARL HARBOUR—WB
DONNIE IRIS—MCA
JOURNEY—Col

LOVERBOY—Col
IAN McLAGAN—Mercury
DON McLEAN—Millennium
RAINBOW—Polydor
RUSH—Mercury

FATHERS & SUNS/MIDWEST

TOM BROWNE—Arista/GRP
JIMMY BUFFETT—MCA
CREEDENCE CLEARWATER REVIVAL—Fantasy
EMMYLOU HARRIS—WB
JOURNEY—Col
TODD RUNDGREN—Bearsville
RUSH—Mercury
DAN SIEGEL—Inner City
SISTER SLEDGE—Cotillion
38 SPECIAL—A&M

NATL. RECORD MART/MIDWEST

TOM BROWNE—Arista/GRP
DANCERCISE—Vintage
MARVIN GAYE—Tamla
DON McLEAN—Millennium
RANDY MEISNER—Epic
NAZARETH—A&M
DOLLY PARTON—RCA
RUSH—Mercury
38 SPECIAL—A&M
STEVE WINWOOD—Island

RECORD RENDEZVOUS/CLEVELAND

ADAM & THE ANTS—Col
BOOMTOWN RATS—Col
DANCE CRAZE—Chrysalis
(Soundtrack)
SHEENA EASTON—EMI-America
M—Sire
COZY POWELL—Polydor
TODD RUNDGREN—Bearsville
PHIL SEYMOUR—Boardwalk
SHOES—Elektra
U2—Island

RECORD REVOLUTION/CLEVELAND

JIMMY BUFFETT—MCA
J.J. CALE—MCA
ELVIS COSTELLO—Col
DANCE CRAZE—Chrysalis
(Soundtrack)
PEARL HARBOUR—WB
JAM—Polydor
BOB JAMES—Col/Tappan Zee
RUSH—Mercury
TEARDROP EXPLODES—Mercury
U2—Island

WHERE HOUSE RECORDS/MICHIGAN

ATLANTIC STARR—A&M
PEABO BRYSON—Capitol
EMMYLOU HARRIS—WB
BOB JAMES—Col/Tappan Zee
KLEER—Atlantic
ONE WAY—MCA
RUSH—Mercury
SISTER SLEDGE—Cotillion
BILL SUMMERS—Prestige
HANK WILLIAMS JR.—Elektra

RECORD CITY/CHICAGO

TOM BROWNE—Arista/GRP
DANCE CRAZE—Chrysalis
(Soundtrack)
DANCERCISE—Vintage
DAVE GRUSIN—Arista/GRP
JAZZ SINGER—Capitol (Soundtrack)
MAGIC—RAL
RAINBOW—Polydor
RUSH—Mercury
SISTER SLEDGE—Cotillion
U2—Island

ROSE RECORDS/CHICAGO

ATLANTIC STARR—A&M
TOM BROWNE—Arista/GRP

JIMMY BUFFETT—MCA
CLARENCE CARTER—Venture
RY COODER—WB
ELVIS COSTELLO—Col
JOURNEY—Col
T.S. MONK—Mirage
RUSH—Mercury
TOTO—Col

RADIO DOCTORS/MILWAUKEE

PEABO BRYSON—Capitol
CREEDENCE CLEARWATER REVIVAL—Fantasy
DANCE CRAZE—Chrysalis
(Soundtrack)
EAST OF EDEN—Elektra
(Soundtrack)
SHEENA EASTON—EMI-America
JOAN JETT—Boardwalk
KANO—Emergency
KENT STATE—RCA (Soundtrack)
SISTER SLEDGE—Cotillion
EDGAR WINTER—Blue Sky

GREAT AMERICAN/MINNEAPOLIS

HALL & OATES—RCA
EMMYLOU HARRIS—WB
JOURNEY—Col
JORMA KAUKONEN—RCA
KOOL & THE GANG—De-Lite
GRACE SLICK—RCA
RICK SPRINGFIELD—RCA
TEARDROP EXPLODES—Mercury
38 SPECIAL—A&M
YARBROUGH & PEOPLES—Mercury

LIEBERMAN/MINNEAPOLIS

BOOMTOWN RATS—Col
DANCE CRAZE—Chrysalis
(Soundtrack)
TERRI GIBBS—MCA
DON McLEAN—Millennium
RUSH—Mercury
DAN SIEGEL—Inner City
SISTER SLEDGE—Cotillion

MUSICLAND/ST. LOUIS

BOOMTOWN RATS—Col
RITA COOLIDGE—A&M
ELVIS COSTELLO—Col
JOURNEY—Col
JOHN LENNON & YOKO ONO—Geffen
REO SPEEDWAGON—Epic
TODD RUNDGREN—Bearsville
RUSH—Mercury
GRACE SLICK—RCA
STEVE WINWOOD—Island

STREETSIDE RECORDS/ST. LOUIS

APRIL WINE—Capitol
JIMMY BUFFETT—MCA
J.J. CALE—MCA
PEARL HARBOUR—WB
LOVERBOY—Col
RAINBOW—Polydor
RUSH—Mercury
SHOES—Elektra
TOOTS & THE MAYTALS—Mango
U2—Island

TURTLES/ATLANTA

BRAINS—Mercury
PEABO BRYSON—Capitol
DEXTER GORDON—Col
JUICE NEWTON—Capitol
RAINBOW—Polydor
RUSH—Mercury
SISTER SLEDGE—Cotillion
RAY STEVENS—RCA
BILL SUMMERS—Prestige
CONWAY TWITTY & LORETTA LYNN—MCA

EAST-WEST RECORDS/CENTRAL FLORIDA

TOM BROWNE—Arista/GRP
BUS BOYS—Arista
B.B. KING—MCA

LOVERBOY—Col
NOLAN & CROSSLEY—Gordy
ONE WAY—MCA
RAINBOW—Polydor
RUSH—Mercury
SHERBS—Atco
SISTER SLEDGE—Cotillion

SPEC'S MUSIC/FLORIDA

JIMMY BUFFETT—MCA
DON McLEAN—Millennium
EDDIE RABBITT—Elektra
RUSH—Mercury
JOE SAMPLE—MCA
VIOLA WILLS—Ariola

POPLAR TUNES/MEMPHIS

TOM BROWNE—Arista/GRP
PEABO BRYSON—Capitol
MARVIN GAYE—Tamla
B.B. KING—MCA
DON McLEAN—Millennium
WILLIE MITCHELL—Bearsville
WILSON PICKETT—EMI-America
GRACE SLICK—RCA
38 SPECIAL—A&M
BERNARD WRIGHT—Arista/GRP

INDEPENDENT RECORDS/COLORADO

JIMMY BUFFETT—MCA
MARVIN GAYE—Tamla
TERRI GIBBS—MCA
DON McLEAN—Millennium
T.S. MONK—Mirage
ONE WAY—MCA
ESTHER PHILLIPS—Mercury
GRACE SLICK—RCA
TANTRA—Imparte/12
38 SPECIAL—A&M

CIRCLES/ARIZONA

TOM BROWNE—Arista/GRP
JIMMY BUFFETT—MCA
DELEGATION—Mercury
PEARL HARBOUR—WB
JOURNEY—Col
KLEER—Atlantic
ONE WAY—MCA
RINGS—MCA
SISTER SLEDGE—Cotillion
GRACE SLICK—RCA

TOWER/PHOENIX

PETER ALLEN—A&M
SHEENA EASTON—EMI-America
EMMYLOU HARRIS—WB
JOURNEY—Col
ELVIS PRESLEY—RCA
TODD RUNDGREN—Bearsville
RUSH—Mercury
SHERBS—Atco
SISTER SLEDGE—Cotillion
TOTO—Col

MUSIC PLUS/LOS ANGELES

ATLANTIC STARR—A&M
TOM BROWNE—Arista/GRP
JIMMY BUFFETT—MCA
DAVE GRUSIN—Arista/GRP
ELOISE LAWS—MCA
RUSH—Mercury
JOE SAMPLE—MCA
GRACE SLICK—RCA
SWITCH—Motown
38 SPECIAL—A&M

EVERYBODY'S RECORDS/NORTHWEST

BOOMTOWN RATS—Col
JIMMY BUFFETT—MCA
JIM CARROLL BAND—Atco
EMMYLOU HARRIS—WB
HEATS—Albatross
JOHNNY & THE DISTRACTIONS—Tuff Boot
RUSH—Mercury
JOE SAMPLE—MCA
STEVE WINWOOD—Island



Albums

PRICE CODE: F — 6.98
 G — 7.98
 H — 8.98
 I — 9.98
 J — 11.98
 K — 12.98
 L — 13.98

FEBRUARY 28, 1981

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

FEB. 28 FEB. 21

1 **6** **HI INFIDELITY**
 REO SPEEDWAGON
 Epic FE 36844



WKS. ON CHART

10 | H

2	1	DOUBLE FANTASY	JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	11	H
3	3	THE JAZZ SINGER (ORIGINAL SOUNDTRACK)	NEIL DIAMOND/Capitol SWAV 12120	12	I
4	4	PARADISE THEATER	STYX/A&M SP 3719	5	H
5	2	KENNY ROGERS' GREATEST HITS	Liberty LOO 1072	18	H
6	5	CRIMES OF PASSION	PAT BENATAR/Chrysalis CHE 1275	26	H
7	7	GUILTY	BARBRA STREISAND/Columbia FC 36750	19	H
8	8	BACK IN BLACK	AC/DC/Atlantic SD 16018	27	H
9	10	AUTOAMERICAN	BLONDIE/Chrysalis CHE 1290	11	H
10	11	GAUCHO	STEELY DAN/MCA 6102	11	I
11	12	ZENYATTA MONDATTA	THE POLICE/A&M SP 4831	17	G
12	13	CELEBRATE	KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	17	H
13	9	HOTTER THAN JULY	STEVIE WONDER/Tamla T8 373M1 (Motown)	15	H
14	15	THE TURN OF A FRIENDLY CARD	ALAN PARSONS PROJECT/ Arista AL 9518	14	H
15	14	FOOLISH BEHAVIOUR	ROD STEWART/Warner Bros. HS 3485	11	H
16	22	CAPTURED	JOURNEY/Columbia KC2 37616	2	L
17	19	GAP BAND III	/Mercury SRM 1 4003 (PolyGram)	7	G
18	20	THE TWO OF US	YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)	6	G
19	16	THE RIVER	BRUCE SPRINGSTEEN/Columbia PC2 36854	16	X
20	23	9 TO 5 AND ODD JOBS	DOLLY PARTON/RCA AHL1 3852	6	G
21	24	HORIZON	EDDIE RABBITT/Elektra 6E 276	24	G
22	21	FANTASTIC VOYAGE	LAKESIDE/Solar BXL1 3720 (RCA)	12	G
23	25	WINELIGHT	GROVER WASHINGTON, JR./Elektra 6E 305	14	G
24	17	THE GAME	QUEEN/Elektra 5E 513	31	H
25	18	LIVE	EAGLES/Asylum BB 705	12	L
26	28	TRUST	ELVIS COSTELLO/Columbia JC 37051	3	G
27	27	CHRISTOPHER CROSS	/Warner Bros. BSK 3383	49	G
28	32	GHOST RIDERS	OUTLAWS/Arista AL 9542	9	H
29	31	SUPER TROUPER	ABBA/Atlantic SD 16023	10	H
30	30	MAKING MOVIES	DIRE STRAITS/Warner Bros. BSK 3480	14	G
31	35	ARC OF A DIVER	STEVE WINWOOD/Island ILPS 9576 (WB)	6	G
32	29	GREATEST HITS/LIVE HEART	/Epic KE2 36888	11	L
33	26	TRIUMPH	JACKSONS/Epic FE 36424	18	H
34	36	NO TURNING BACK	TOTO/Columbia FC 36813	4	H
35	37	BARRY BARRY	MANILOW/Arista AL 9537	11	H
36	40	IMAGINATION	WHISPERS/Solar BZL1 3578 (RCA)	7	H
37	41	THE NATURE OF THE BEAST	APRIL WINE/Capitol SOO 12125	5	H
38	42	IN OUR LIFETIME	MARVIN GAYE/Tamla T8 474M1 (Motown)	4	H
39	38	ANNE MURRAY'S GREATEST HITS	/Capitol SOO 12110	20	H
40	44	SANDINISTA!	CLASH/Epic E3X 37037	4	X
41	46	CITY NIGHTS	TIERRA/Boardwalk FW 36995	4	H
42	34	HITS!	BOZ SCAGGS/Columbia FC 36841	12	H
43	33	LOST IN LOVE	AIR SUPPLY/Arista AB 4268	34	H
44	39	FLASH GORDON (ORIGINAL SOUNDTRACK)	/Elektra 5E 518	8	H
45	43	GLASS HOUSES	BILLY JOEL/Columbia FC 36384	48	H
46	51	VOICES IN THE RAIN	JOE SAMPLE/MCA 5172	3	H
47	52	WELCOME TO THE WRECKING BALL	GRACE SLICK/RCA AQL1 3851	3	H
48	47	XANADU (ORIGINAL SOUNDTRACK)	/MCA 6100	31	I
49	49	MICKEY MOUSE DISCO	/Disneyland/Vista 2504	47	X
50	62	GREATEST HITS	RONNIE MILSAP/RCA AHL1 3722	9	G
51	93	COCONUT TELEGRAPH	JIMMY BUFFETT/MCA 5169	2	H
52	56	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY/Columbia S2 36752	24	L

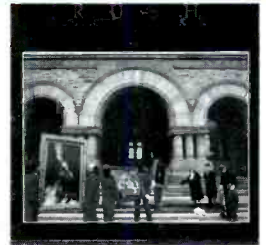
53 55 TOUCH CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram) 10 G

CHARTMAKER OF THE WEEK

54 — MOVING PICTURES

RUSH

Mercury SRM 1 4013 (PolyGram)



I | G

55	54	ONE STEP CLOSER	DOOBIE BROTHERS/Warner Bros. HS 3452	19	H
56	67	WILD-EYED SOUTHERN BOYS	38 SPECIAL/A&M SP 4835	3	G
57	58	STONE JAM	SLAVE/Cotillion SD 5224 (Atl)	6	G
58	53	FACES	EARTH, WIND & FIRE/ARC/Columbia KC2 36795	13	L
59	70	THREE FOR LOVE	SHALAMAR/Solar BZL1 3577 (RCA)	4	G
60	90	MAGIC	TOM BROWNE/Arista/GRP 5503	2	H
61	48	GREATEST HITS	OAK RIDGE BOYS/MCA 5150	13	H
62	50	URBAN COWBOY (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/Full Moon/Asylum DP 90002	39	X
63	68	GREATEST HITS	DOORS/Elektra 5E 515	16	H
64	64	RADIOLAND	NICOLETTE LARSON/Warner Bros. BSK 3502	6	G
65	73	BORDER LINE	RY COODER/Warner Bros. BSK 3489	5	G
66	116	HOUSE OF MUSIC	T.S. MONK/Mirage WTG 19121 (Atl)	1	G
67	45	FLEETWOOD MAC	LIVE/Warner Bros. 2WB 3500	8	X
68	—	ALL AMERICAN GIRLS	SISTER SLEDGE/Cotillion SD 16027 (Atl)	1	H
69	76	THE JEALOUS KIND	DELBERT McCLINTON/Capitol/MSS ST 12115	4	G
70	72	THE WILD, THE WILLING AND THE INNOCENT	UFO/Chrysalis CHE 1307	5	H
71	65	FEEL ME	CAMEO/Chocolate City CCLP 2016 (PolyGram)	16	G
72	75	AGAINST THE WIND	BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	49	H
73	66	GREATEST HITS—VOLUME II	LINDA RONSTADT/Asylum 5E 516	15	H
74	79	BI-COASTAL	PETER ALLEN/A&M SP 4825	5	G
75	83	LOVERBOY	/Columbia JC 36762	4	G
76	87	SOUND AFFECTS	JAM/Polydor 1 6315 (PolyGram)	3	G
77	91	HEALING	TODD RUNDGREN/Bearsville BHS 3522 (WB)	2	H
78	81	CARNAVAL	SPYRO GYRA/MCA 5149	4	H
79	60	ARETHA	ARETHA FRANKLIN/Arista AL 9538	16	H
80	61	LIVE & MORE	ROBERTA FLACK AND PEABO BRYSON/ Atlantic SD 2 7004	9	L
81	69	POPEYE (ORIGINAL SOUNDTRACK)	/Boardwalk SW 36880	6	H
82	57	STAND IN THE FIRE	WARREN ZEVON/Asylum 5E 519	6	H
83	105	CHAIN LIGHTNING	DON McLEAN/Millennium BXL1 7756 (RCA)	1	G
84	92	CHANCE	MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3498	2	G
85	63	THE BEATLES '67-'70	/Capitol SKBO 3404	8	L
86	78	CHIPMUNK PUNK	CHIPMUNKS/Excelsior XLP 6008	29	G
87	59	ANDY GIBBS' GREATEST HITS	/RSO RX 1 3091	9	H
88	71	TP TEDDY	PENDERGRASS/Phila. Intl. FZ 36745 (CBS)	27	H
89	94	I BELIEVE IN YOU	DON WILLIAMS/MCA 5133	16	H
90	99	BLACK SEA	XTC/Virgin RSO VA 13147	2	G
91	82	DIANA	DIANA ROSS/Motown M8 936M1	36	H
92	85	KENNY LOGGINS	ALIVE/Columbia C2X 36738	20	J
93	89	GIVE ME THE NIGHT	GEORGE BENSON/Qwest/WB HS 3453	27	H
94	98	SKYYPORT	SKYY/Salsoul SA 8537 (RCA)	5	G
95	80	ABBEY ROAD	BEATLES/Capitol SO 383	7	G
96	88	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378	91	G
97	96	SHAVED FISH	JOHN LENNON/Capitol SW 3421	3	G
98	113	THE FOOL CIRCLE	NAZARETH/A&M SP 4844	1	G
99	108	ROWDY	HANK WILLIAMS, JR./Elektra/Curb 6E 330	1	H
100	110	KANO	/Emergency EMLP 7505	1	G

#1 R/W album chart
~~STEREO~~

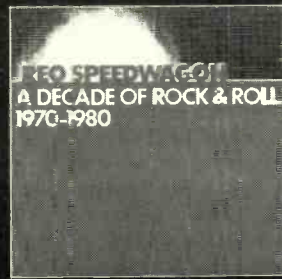


**SPEEDWAGON
 DOES IT AGAIN.**

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. Hi fidelity is in the great tradition of REO Speedwagon. A well-earned name in the best game there is.



FE 25988



FE2 36144



FE 36844



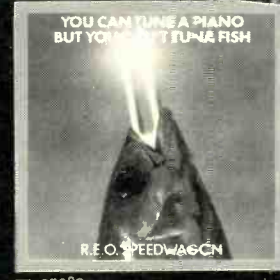
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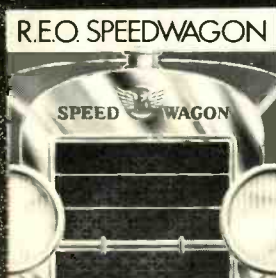
FE 34143



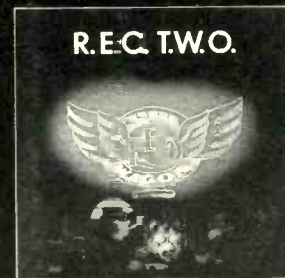
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FE 35082



FE 31089



FE 31745



FE 22778



FE 32948

ONEPIC RECORDS AND TAPES.
 * Produced by Kevin Cronin, Gary Firth, Kevin Eamish. Co-produced by Alar Cratzer. Management: John Baruck Management.

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Record World Albums 101-150

FEBRUARY 28, 1981

- | | | | |
|---------|---------|---|--|
| FEB. 28 | FEB. 21 | | |
| 101 | 109 | HIGHWAY TO HELL AC/DC/Atlantic SD 19244 (G) | |
| 102 | 111 | CATHOLIC BOY JIM CARROLL BAND/Atco SD 38 132 (G) | |
| 103 | 107 | LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079 (G) | |
| 104 | 74 | AS ONE BAR-KAYS/Mercury SRM 1 3844 (PolyGram) (G) | |
| 105 | 101 | STARDUST WILLIE NELSON/Columbia KC 35305 (G) | |
| 106 | 100 | POSH PATRICE RUSHEN/Elektra 6E 302 (G) | |
| 107 | 102 | IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236 (G) | |
| 108 | 77 | THE BEATLES '62-'66/Capitol SKBO 3403 (L) | |
| 109 | 121 | EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508 (G) | |
| 110 | 126 | OFF THE WALL MICHAEL JACKSON/Epic FE 35745 (G) | |
| 111 | 130 | ALL AROUND TOWN BOB JAMES/Columbia/Tappan Zee C2X 36786 (J) | |
| 112 | 120 | FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080 (H) | |
| 113 | 123 | SHARON REDD/Prelude PRL 12181 (G) | |
| 114 | 117 | CREEDENCE CLEARWATER REVIVAL: THE CONCERT/Fantasy MPF 4501 (G) | |
| 115 | 115 | IMAGINE JOHN LENNON/Capitol SW 3379 (G) | |
| 116 | 128 | BACK ON THE STREETS DONNIE IRIS/MCA 3272 (G) | |
| 117 | 127 | DIRTY MIND PRINCE/Warner Bros. BSK 3478 (G) | |
| 118 | 129 | I'M NO HERO CLIFF RICHARD/EMI-America SW 17039 (G) | |
| 119 | 119 | ELOISE LAWS/Liberty LT 1063 (G) | |
| 120 | 114 | TONGUE TWISTER SHOES/Elektra 6E 303 (G) | |
| 121 | 97 | JERMAINE JERMAINE JACKSON/Motown M8 948M1 (H) | |
| 122 | 124 | FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435 (G) | |
| 123 | 103 | ALL SHOOK UP CHEAP TRICK/Epic FE 36498 (H) | |
| 124 | 134 | MONDO BONGO BOOMTOWN RATS/Columbia JC 37062 (G) | |
| 125 | — | DIFFICULT TO CURE RAINBOW/Polydor PD 1 6316 (PolyGram) (G) | |
| 126 | 95 | FULL MOON CHARLIE DANIELS BAND/Epic FE 36571 (H) | |
| 127 | 86 | THE BEATLES/Capitol SWBO 101 (L) | |
| 128 | 84 | MADE IN AMERICA BLUES BROTHERS/Atlantic SD 16025 (H) | |
| 129 | 139 | LICENSE TO DREAM KLEEER/Atlantic SD 19288 (G) | |
| 130 | 112 | SGT. PEPPER'S LONELY HEARTS CLUB BAND BEATLES/Capitol SMAS 2653 (G) | |
| 131 | 132 | AT PEACE WITH WOMAN JONES GIRLS/Phila. Intl. JZ 36767 (CBS) (G) | |
| 132 | — | TURN THE HANDS OF TIME PEABO BRYSON/Capitol ST 12138 | |
| 133 | 135 | THIS IS MY DREAM SWITCH/Gordy G8 999M1 (H) | |
| 134 | 138 | YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082 (G) | |
| 135 | 136 | KIL!MANJARO TEARDROP EXPLODES/Mercury SRM 1 4016 (PolyGram) (G) | |
| 136 | 137 | 4 OUT OF 5 DOCTORS/Nemperor NJZ 36575 (G) | |
| 137 | 140 | THE WANDERER DONNA SUMMER/Geffen GHS 2000 (WB) (H) | |
| 138 | 142 | CIVILIZED EVIL JEAN-LUC PONTY/Atlantic SD 16020 (H) | |
| 139 | 147 | I HAD TO SAY IT MILLIE JACKSON/Spring SP 1 6730 (PolyGram) (G) | |
| 140 | 143 | GOTHAM CITY DEXTER GORDON/Columbia JC 36853 (G) | |
| 141 | 145 | ODORI HIROSHIMA/Arista AL 9541 (H) | |
| 142 | 144 | DEE DEE DEE DEE SHARP GAMBLE/Phila. Intl. JZ 36370 (CBS) (G) | |
| 143 | 148 | LET'S BURN CLARENCE CARTER/Venture VL 1005 (G) | |
| 144 | 149 | LOOKING FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309 (G) | |
| 145 | — | BOY U2/Island ILPS 9646 (WB) (G) | |
| 146 | 106 | INHERIT THE WIND WILTON FELDER/MCA 5144 (H) | |
| 147 | — | DANCE CRAZE VARIOUS ARTISTS/Chrysalis CHR 1299 (G) | |
| 148 | — | ONE MORE SONG RANDY MEISNER/Epic NJE 36748 (G) | |
| 149 | 104 | PARIS SUPERTRAMP/A&M SP 6702 (L) | |
| 150 | 122 | NIGHT PASSAGE WEATHER REPORT/ARC/Columbia JC 36793 (G) | |

Record World Albums 151-200

FEBRUARY 28, 1981

- | | | | |
|-----|---|-----|---|
| 151 | IRONS IN THE FIRE TEENA MARIE/Gordy G8 997M1 (Motown) | 175 | INTO THE FIRE RUSS BALLARD/Epic NJE 36993 |
| 152 | CLOUDS ACROSS THE SKY FIREFALL/Atlantic SD 16024 | 176 | LUMINOUS BASEMENT TOURISTS/Epic NJE 36757 |
| 153 | BETTER DAYS BLACKBYRDS/Fantasy F 9602 | 177 | GOLDEN TOUCH ROSE ROYCE/Whitfield WHK 3512 (WB) |
| 154 | ANNIE (ORIGINAL CAST ALBUM) Columbia JS 34712 | 178 | CANDLES HEATWAVE/Epic FE 36873 |
| 155 | PLASTIC ONO BAND JOHN LENNON/Capitol SW 3372 | 179 | DANCERSIZE CAROL HENSIL/Mirus/Vintage VNJ 7701 |
| 156 | THE BOYS ARE BACK STONE CITY BAND/Gordy G8 100 (Motown) | 180 | PORTRAIT OF CARRIE CARRIE LUCAS/Solar BXLI 3579 (RCA) |
| 157 | DON'T FOLLOW ME, I'M LOST TOO PEARL HARBOUR/Warner Bros. BSK 3515 | 181 | VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646 |
| 158 | MOUNTAIN DANCE DAVE GRUSIN/Arista/GRP 5010 | 182 | LIVING IN A FANTASY LEO SAYER/Warner Bros. BSK 3483 |
| 159 | RADIANT ATLANTIC STARR/A&M SP 4833 | 183 | SHADES OF BLUE LOU RAWLS/Phila. Intl. JZ 36774 (CBS) |
| 160 | DR. HOOK'S GREATEST HITS/Capitol SOO 12122 | 184 | REAL EYES GIL SCOTT-HERON/Arista AL 9540 |
| 161 | SHADES J. J. CALE/Shelter/MCA 5158 | 185 | CORNERSTONE STYX/A&M SP 3711 |
| 162 | THE AWAKENING REDDINGS/Believe in a Dream JZ 36875 (CBS) | 186 | AEROSMITH'S GREATEST HITS/Columbia FC 36865 |
| 163 | THE HOT SHOT DAN SIEGEL/Inner City IC 1111 | 187 | SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5173 |
| 164 | THE SECOND ALBUM 707/Casablanca NBLP 7248 (PolyGram) | 188 | EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 (A&I) |
| 165 | LOVE IS... ONE WAY/MCA 5163 | 189 | RINGS/MCA 5165 |
| 166 | ONE-TRICK PONY PAUL SIMON/Warner Bros. HS 3472 | 190 | OVER THE TOP COZY POWELL/Polydor PD 1 6312 (PolyGram) |
| 167 | KINGS OF THE WILD FRONTIER ADAM & THE ANTS/Epic NJE 37033 | 191 | CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 5178 |
| 168 | BUMP IN THE NIGHT IAN McLAGAN/Mercury SRM 1 4007 (PolyGram) | 192 | PLAYING TO WIN RICK NELSON/Capitol SOO 12109 |
| 169 | PHIL SEYMOUR/Boardwalk FW 36996 | 193 | IT'S JUST THE WAY I FEEL GENE DUNLAP/Capitol ST 12130 |
| 170 | NARD BERNARD WRIGHT/Arista/GRP 5011 | 194 | DELEGATION/Mercury SRM 1 3821 (PolyGram) |
| 171 | THERE MUST BE A BETTER WORLD SOMEWHERE B. B. KING/MCA 5162 | 195 | GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917 |
| 172 | HOLD OUT JACKSON BROWNE/Asylum 58 511 | 196 | JOY AND PAIN MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087 |
| 173 | SECONDS OF PLEASURE ROCKPILE/Columbia JC 36886 | 197 | VERISMO ARIAS LUCIANO PAVAROTTI/London Digital LDR 10020 (PolyGram) |
| 174 | BACKATCHA TWO TONS/Fantasy/Honey F 9605 | 198 | HAWKS & DOVES NEIL YOUNG/Reprise HS 2297 (WB) |
| | | 199 | THE SKILL SHERBS/Atco AD 38 137 (A&I) |
| | | 200 | AUDIO VISIONS KANSAS/Kirshner FZ 36588 |

Album Cross Reference

ABBA	29	DON McLEAN	83
AC/DC	8, 101	DELBERT McCLINTON	69
AIR SUPPLY	43	BARRY MANILOW	35
PETER ALLEN	74	MANFRED MANN	84
APRIL WINE	37	RANDY MEISNER	148
BAR-KAYS	104	RONNIE MILSAP	50
BEATLES	85, 95, 108, 127, 130	T.S. MONK	66
PAT BENATAR	6, 107	MICKEY MOUSE DISCO	49
GEORGE BENSON	93	ANNE MURRAY	39
BLONDIE	9	NAZARETH	98
BLUES BROS.	128	WILLIE NELSON	105
BOOMTOWN RATS	124	OAK RIDGE BOYS	61
TOM BROWNE	60	ORIGINAL SOUNDTRACK:	
PEABO BRYSON	132	FAME	112
JIMMY BUFFETT	51	HONEYSUCKLE ROSE	52
CAMEO	65	POPEYE	81
JIM CARROLL BAND	102	URBAN COWBOY	62
CLARENCE CARTER	143	XANADU	48
CHEAP TRICK	123	OUTLAWS	28
CHIPMUNKS	86	ALAN PARSONS PROJECT	14
CLASH	40	DOLLY PARTON	20
CON FUNK SHUN	53	TEDDY PENDERGRASS	88
RY COODER	65	POLICE	11
CREEDENCE CLEARWATER REVIVAL	114	JEAN-LUC PONTY	138
CHRISTOPHER CROSS	27	PRINCE	117
CHARLIE DANIELS	126	QUEEN	24, 44
ELVIS COSTELLO	28	EDDIE RABBITT	21
DANCE CRAZE	147	SHARON REDD	113
DEVO	122	RAINBOW	125
NEIL DIAMOND	3	CLIFF RICHARD	118
DIRE STRAITS	34	TODD RUNDGREN	77
DOOBIE BROTHERS	55	REO SPEEDWAGON	1, 134
DOORS	63	KENNY ROGERS	5
EAGLES	25	LINDA RONSTADT	73
EWF	58	DIANA ROSS	91
WILTON FELDER	146	RUSH	54
ROBERTA FLACK & PEABO BRYSON	80	PATRICE RUSHEN	106
FLEETWOOD MAC	69	JOE SAMPLE	46
4 OUT OF 5 DOCTORS	136	BOZ SKAGGS	52
ARETHA FRANKLIN	79	BOB SEGER	72
DEE DEE SHARP GAMBLE	142	SHALAMAR	49
GAP BAND	17	SHOES	120
MARVIN GAYE	38	SISTER SLEDGE	68
ANDY GIBB	87	SKYY	94
DEXTER GORDON	140	SLAVE	57
EMMYLOU HARRIS	109	GRACE SLICK	47
HEART	32	BRUCE SPRINGSTEEN	19
HIROSHIMA	141	SPYRO GYRA	78
DONNIE IRIS	116	STEELY DAN	10
JACKSONS	33	ROD STEWART	15
JERMAINE JACKSON	121	BARBRA STREISAND	7
MICHAEL JACKSON	110	STYX	4
MILLIE JACKSON	139	DONNA SUMMER	137
JAM	76	SUPERTRAMP	149
BOB JAMES	111	SWITCH	133
WAYLON JENNINGS	96	TEARDROP EXPLODES	135
BILLY JOEL	45	3B SPECIAL	56
JONES GIRLS	131	TERRA	41
JOURNEY	16	TOTO	34
KANO	100	UFO	70
KLEEER	129	U2	145
EARL KLUGH	103	GROVER WASHINGTON, JR.	23
KOOL & THE GANG	12	WEATHER REPORT	150
LAKESIDE	22	WHISPERS	36
NICOLETTE LARSON	64	DON WILLIAMS	89
ELOISE LAWS	119	HANK WILLIAMS	99
JOHNNY LEE	144	STEVE WINWOOD	31
JOHN LENNON	97, 115	STEVIE WONDER	13
JOHN LENNON/YOKO ONO	2	XTC	90
KENNY LOGGINS	92	YARBROUGH & PEOPLES	18
LOVERBOY	75	WARREN ZEVON	82

Record World International

Phonogram U.K. Taps Shepherd as MD

■ 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.

Past

Ramon Lopez, MD of PolyGram Records U.K., who announced the appointment, had been running Phonogram with Shepherd as his deputy for the short period after Maliphant's departure.

Shepherd has worked for Radio

Luxembourg, CBS, Phonogram (as Vertigo label manager), Capitol Records (L.A.), and Capitol (Holland) and was A&R director at EMI Records from 1978 until June last year. He left EMI shortly after Lopez' departure as MD of the record company, and joined Phonogram as A&R director last August.

As a result of his move, other new appointments are: Chris Briggs to A&R director; and Roger 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 video market here. By comparison, the U.S. is said to have 1.75 million video homes, and average ownership of 4.3 cassettes. Over here, top titles are expected to sell 5000 units, while major features, for example "The Alien," have sold 60,000 units. Thorn EMI is set to beat the recession with its huge campaign, involving TV, radio and press starting in March. One hundred new movies are in the launch package including "The Deer Hunter." The tie—announced last week—with EMI records will give Thorn EMI the biggest video sales force in the U.K. Some of these titles will appear on the JVC VHS videodiscs when they are launched, apart from certain product which will be held for that launch. And the company is investing heavily in producing special programs for video only. The programs would also be made with cable and syndicate television in mind . . . But the other sort of prerecorded cassette is still causing problems. Island U.K. has issued a statement on the lines of **Chris Blackwell's** comments to *Record World* last week, and has received unexpected support from the retail trade. Tough Boots, the multiple chain, will not stock the "One Plus One" cassettes. The HMV stores—owned by EMI—have hailed Island's controversial scheme as "a creative approach to marketing cassettes." Other store chains such as Virgin will stock the product on the basis that they cannot ignore anything the public wants. . . . A harder knock for the BPI's continuing and unrelenting fight against home taping comes as the result of a court decision in favor of record dealer **Philip Ames**. Ames started a disc library and as his store also stocks blank tape was taken to court by the BPI on the grounds that his action encouraged home taping and was therefore in infringement of the copyright. But the case was dismissed as the dealer claimed he was merely trying to earn extra revenue from rentals because of the drop in disc sales. But having won his case, Ames now says he may drop the lending library because of the pressure on him and his staff. The BPI, incidentally, reports that nearly 160 cases of piracy were brought to their attention last year, a hundred of these charges against bootleggers. Damages won over the year were 55,000 pounds, the highest figure anywhere in the world. The biggest "win" was in the case of a dealer who ended up with a bill for 28,000 pounds—ten thousand for giving a false name and the rest in costs.

(Continued on page 66)

Germany

By JIM SAMPSON

■ MUNICH—Clarification is due concerning **Peter Kirsten's** operations in the U.K. His Altus Music, which controls many Global Music copyrights, is being re-named Global Music Ltd., with administration handled by **Stephen James** and DJM. Some Global material, now subpublished in the U.K. by Rondor, will remain with Rondor for the duration of the contract. This has no bearing on Rondor's representation in German-speaking countries, which remains with Global.

HALEY LOSS FELT: He didn't sell nearly as many records here as **Elvis Presley**, but **Bill Haley** still shared the title "king of rock 'n' roll." His influence on German youth in the late fifties and sixties was significant. Because Germans are traditionally a very loyal audience, his records continued to sell over the years. In 1968, a re-issue of "Rock Around The Clock" stayed on the charts for 12 weeks. There probably was no year since 1955 when that song was not charted in some country around the world. Stung by criticism of its handling of **John Lennon's** death, ZDF-TV quickly aired a quarter-hour appreciation of Haley by Germany's top rocker **Udo Lindenberg**, while ARD-TV reran some old Haley feature films. Teldec immediately issued a tribute single by **Ted Herold**.

TEUTONIC TELEX: Quarterly nominees for the German Record Critics' Prize include **Dr. Hook**, **Joe Sun**, the **Clash** and **Bruce Springsteen**, whose German tour has finally been confirmed. Promoter

(Continued on page 67)

Japan

(This column appears courtesy of *Original Confidence magazine*)

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 got 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.

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 day—February 23—The **Paul McCartney** interview album, recorded for American Musician, Player and Listener magazine. The interview was in London last year and the album has been selling here for more than double the 2.50 tag EMI has put on it now . . . WEA has signed Birmingham band the **Bureau**, produced by **Pete Wingfield** . . . Heath Levy Music adds the Italian catalogue Cam to its ever-growing roster. Other additions for the U.K. are **James Brown's** publishing, **Willie Nile** and **Mac Davis** and the local Romantic label and publishing. Romantic is distributed by MCA . . . Ariola U.K. next week releases **Kevin Peek's** solo LP "Awakening." Peak is guitarist with the label's top band **Sky** . . . Gem Records has split with RCA after two years with some chart success, particularly the **Patrick Hernandez** hits. Future distribution plans to be announced . . . Bronze heavy metal band **Motorhead** is driving through Europe for a massive promo tour prior to series of summer dates. The band's new EP, charted top 20 this week as a new entry and European success is expected to follow fast . . . **Allan Watson** is leaving his post as head of Ariola 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 at the end of March . . . **Tony Clark** has been appointed commercial director of A&M Records . . . **Steve 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 **Deserters** . . . Attic's the **Numbers** have changed their name to **Hot Tip** and are due to release a new album, titled "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, Ontario. Release date is scheduled for May. The LP will be titled "No Head No Backstage Pass" . . . Indie label Rio has released an LP by Toronto artist **Vezi** titled "Quantum." Package was produced by the artist himself and bassist **Prakash John** (of **Alice Cooper**) and recorded at Kensington Sound . . . Another new indie label has surfaced—Concerts North Records, debuting with local band **Scandal** and a single, "Look At Me," produced by veteran hitmaker **Jack Richardson** . . . Quebec market is giving superstar status to **Plastic Bertrand** with ten percent SRO shows and a single "Stop Ou Encore" just reaching platinum status . . . Kitchener-based **Major Hooply's Boarding House** is recording on LP with their long-time producer **Greg Hambleton** for the Axe label. Axe has also released new product from **Steel River** including an LP, "Armoured Car," and a single, "We Want You To Love Us" . . . Manta Sound's **Andy Hermant** has opened a label, Duke Street Records, and the first signing is **Cheeky**, consisting of well-known session singers **Diane Pirie**, **Elaine Overholt** and **Annie Ryan**. First Cheeky release is a 10-inch single consisting of three songs produced by Hermant and **Jim Pirie**: "It's The Falling In Love," "I Believe When I Fall In Love," "You Are On My Mind" . . . Guitarist **Gord Lewis**, injured several months ago in a car accident, has returned to **Teenage Head**. The controversial band has completed writing new material and is looking for a producer . . . Phonodisc is now handling distribution of the Fantasy catalogue here . . . Insight Films of Toronto has been given the go-ahead from CBC-TV for a two-hour documentary on the history of the Canadian music industry. Budget for the project is an estimate half-million dollars . . . Attic Records returned from MIDEM with distribution of F-Beat, the English label. First release here is "Mad About The Wrong Boy," the solo LP by **The Attractions** (**Elvis Costello's** back-up band) . . . New single from **Marc Jordan** is from his "Live" LP on Rio.

England's Top 25

Albums

- 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/Arista
- 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** BOOMTOWN 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 **SHADDUP YOU FACE** JOE DOLCE/Epic
- 4 **IN THE AIR** PHIL COLLINS/Virgin
- 5 **I SURRENDER** RAINBOW/Polydor
- 6 **ANT 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** SPANAU BALLETT/Reformation
- 18 **WE'LL BRING THE HOUSE DOWN** SLADE/Cheapskate
- 19 **A LITTLE IN LOVE** CLIFF RICHARD/EMI
- 20 **SGT. ROCK (IS GOING TO HELP ME)** XTC/Virgin
- 21 **I'M IN LOVE WITH A GERMAN FILM STAR** PASSION/Polydor
- 22 **MESSAGE OF LOVE** PRETENDERS/Real
- 23 **I AM THE BEAT** THE LOOK/MCA
- 24 **IT'S MY TURN** DIANA ROSS/Motown
- 25 **CAR TROUBLE** ADAM AND THE ANTS/Do It

(Courtesy: Record Business)

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 videocasting 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 conducted for an up-and-down permanent satel-

Audiofidelity Acquires Charlie Parker Records

■ NEW YORK — Dan Pugliese, chairman of Audiofidelity Enterprises, Inc. has announced the signing of an agreement with Aubrey Mayhew 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 air personality, will host the third annual North American Rock Radio Awards, produced by DIR Broadcasting for exclusive airing over the ABC 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, personnel from more than 300 stations participated in the voting.

The categories of the 1980 Rock Radio Awards are: Favorite Male Singer, Favorite Female Singer, Favorite All-Time Album, Favorite Debut Album, Favorite Concert Performer, Favorite Group, Favorite Single, Favorite Album.

A special ninth award, the Tom Donahue Memorial Award, named in memory of the man who pioneered the progressive format in radio, will be presented for significant contributions to the FM radio medium.

lite feed-and-receive dish, with the signal originating from the Opryland complex.

WSM, through its Opryland Productions, serves as a major facility for network television specials for NBC, CBS, ABC, PBS, Home Box Office and Showtime shows. Through its Opryland Radio Productions launched last fall, the company is serving weekly programming on over 200 radio stations nationwide. The company plans to enlarge its facilities and add personnel to handle its increased syndication, cable networking and tape duplication business.

WB Readies Who Push

■ LOS ANGELES — Warner Bros. Records has announced a major advertising campaign on behalf of "Face Dances," The Who's debut release for the label, scheduled for March release.

Unique artwork by sixteen renowned graphic artists and painters will be utilized in Warners' merchandising effort. The artwork will include portraits of the band members which will comprise the album's front cover as well as a special poster insert. Group photos and a high visibility stencil-styled type face will also be used among point-of-purchase merchandising aids.

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 campaign 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-U.S.A., it was announced by Intersong vice president and general manager Don Oriolo.

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 catalogues.

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.

Lamb Launches Label



Bob Lamb, producer of hit British act UB40, has formed his own label, Romantic Records, with publishing through Heath Levy and worldwide licensing placed with MCA. The label's first release, in March, will be by Lamb's own band, Reality. Pictured from left are: Eddie Levy of Heath Levy; Lamb; Liam Teeling of Heath Levy; Roy Featherstone, managing director, MCA Records; John Wilkes, international manager, MCA; and Geoffrey Heath.

Germany (Continued from page 65)

Fritz Rau has booked the biggest halls in Hamburg, Berlin, Frankfurt and Munich for the April shows . . . Considerable activity for sheet music publishers reported from the Frankfurt Music Fair. UFA head Dr. Joe Bamberger got strong response to his new songbooks for Peter Maffay and Angelo Branduardi . . . The TV merchandisers continue to dominate the German album charts. Last week, eight of the top ten were TV-advertised (exception: ABBA and Maffay). Also on the chart, golden French A/C pianist Richard Clayderman passed 100 weeks on the chart with his Teldec album "Traumereien" . . . Ginger Baker and Jack Bruce joined Alexis Korner for a short jam session last week in a Baden-Baden TV studio . . . Barclay James Harvest in Munich for recording sessions . . . If you want to record in Munich's Musicland studio during the next four months, forget it. Queen and the Electric Light Orchestra have again booked the studio out.

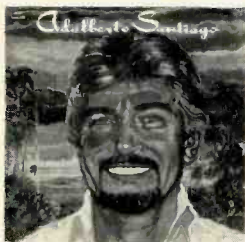
RW CHARTS IN BOOK FORM: Guenter Ehnert of Taurus Press in Hamburg has compiled and published the first in a series of books tracing performance in the RW charts. "Hit Guide" lists over 5000 singles which made the RW Singles Chart between 1964 and 1970, including date of entry, highest position, weeks on the chart and in the top ten. The 263-page volume costs DM 39 in Germany, \$23 for air mail foreign delivery. Address: Taurus Press, Hebbelstrasse 8, 2000 Hamburg 76. The little red book is an invaluable source.

Radio Replay (Continued from page 26)

Hilton Hotel there. Renovation of the damaged wing will be completed at that time, according to the city convention bureau . . . the NAB has launched a new program of special services to small market radio broadcasters, beginning on April first with the publication of Radiogram, a special small-market newsletter mailed free every sixty days. NAB vice president Wayne Cornils described the publication as a "concise, down-to-earth, where-to-find-it, here's-how-someone-else-is-doing-it" guide for small-market radio operations. The NAB radio department also plans to publish a series of small-market radio operational handbooks, a source guide for promotional materials especially for small markets and a seasonal promotional merchandise service. Cornils welcomes all suggestions on other potential projects.

EXTRAS: WCIN, Cincinnati and sister FM station WOKV will combine forces as of March 9 under WCIN PD Mike Roberts. WOKV will abandon its album rock format for a black format more similar to WCIN's and the stations will simulcast mornings and afternoon drive . . . Atlanta recording group Ziggurat, who recently attained national distribution through a recording contract with Robox Records, were featured in interviews and music on a recent Thirsty Ear special, syndicated to 75 college stations. Initial promotional efforts on the group's behalf will be concentrated at the college radio level.

Latin American Album Picks



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. Vazquez) "Se seca el mar," (Ch. Marquetti) "Fuego y Candela" (J. Vazquez) y otras.

■ Produced by Javier Vazquez, Adalberto Santiago reaffirms his great talent as a salsa performer. Great Boleros and uptempo numbers. "No me perturbes," (D.R.) "La Bonita," (Villalon-Revuelta-Vazquez) "Se seca el mar," more.



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," (Sabaeth) "El Pilón," (D.R.) "Martin Eguayabao" (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.

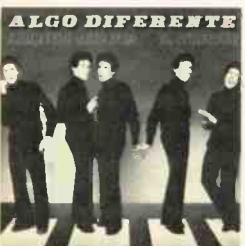


MERENGUE 81

Alhambra ALS 169

Musica dominicana grabada en Miami por Merengue 81. Bailable y muy movido con buena base ritmica. "Papa Liborio," (R. González) "La mujer de Ramoncito," (M. González) y "El Cabo Miguel." (R. González)

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



ALGO DIFERENTE

ARMANDO MIRANDA—Suave K 13

En producción y arreglos de German Pifferrer, 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 miao" (J Morales) y "La maestranza." (D.R.)

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

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

(This column appears first in Spanish, then in English)



■ Si bien es cierto que los logros obtenidos a través de grandes luchas, por la comunidad latina de Miami, Florida, han sido en extremo plausibles, todo ello ha conllevado también grandes complicaciones y situaciones incómodas para todos aquellos que resaltan en esta lucha (ya casi encarnizada) entre los que hablan Inglés y los que hablan Español. El Dade County, territorio bilingüe en Estados Unidos desde hace algunos años, vió su ley como tal afectada, ante la votación en un referéndum que determinó que debía dejar de serlo. Esto ha avivado las llamas ya crecientes, entre las comunidades anglo (blancos que hablan Inglés) latina y negra. Miami metropolitano ha dejado de ser un sitio plácido donde vivir. Poniendo aparte el período que me ha tocado vivir recientemente y que vibra acechadamente cada noche en mis oficinas y residencia, ante el temor de volver a ser blanco de ataques incendiarios y de destrucción, condenamos profunda y enérgicamente la total destrucción de los equipos transmisores de las populares emisoras latinas (24 horas al día) de Miami, Super Q (FM) y Radio Hit (WHHT) esta semana, reduciendo a cenizas el edificio que ambas emisoras compartían con sus equipos. **Herb Lévin**, Gerente de Radio Super Q y **David Gleason** de WHHT, han impartido una agresividad fantástica a sus acciones, que ha permitido que ambas emisoras salieran al aire tras varios días de ausencia. La palabra que más se oye entre los que mantene-



Boby Capo

mos contacto casi diario en esta comunidad, dentro de posiciones directrices de radio y prensa es: "frightening." (da miedo) La comunidad, ejemplo de superación latina, con siete emisoras radiando en Español y una nueva concedida a **Emilio Milián**, que perdió sus piernas recientemente al salir de la WQBA Radio, de la cual era Gerente y principal comentarista, como resultado de una bomba colocada en su automóvil, más de una docena de periódicos y revistas editados en Español y cuyo diario de mayor circulación, Miami Herald, ha tenido que lanzar su edición en Español titulada "El Miami Herald," es blanco de situaciones catastróficas, tanto políticas como comunitarias. Nuestro mundo en América es compartido por dos idiomas, ya enseñados de movimientos apasionados. El destino regirá el futuro ineludible. Yo llevo como enseña y motivo de vida mi Español. Y ustedes, qué me dicen de ello?



Beth Carvalho

Cuando la semana pasada, la RCA de México fué asaltada por cuatro enmascarados, que se llevaron los dineros necesarios para hacerle frente al pago de nómina, que ascendió a más de dos millones y medio de pesos, (110,000.00) **Louis Couttelenc** y **Guillermo Infante**, movieron enérgicamente sus recursos, para que el cajero **Carlos Gallardo Ruiz**, tuviera los fondos necesarios para hacerle frente a las necesidades. Muy lamentable el hecho y encomiable la labor de los ejecutivos involucrados... Con la salida de **Bob García**, Gerente de Crédito de Caytronics de Nueva York, el retiro anunciado por **Lee Schapiro** a multitud de sus cuentas y la inminente renuncia de **Rinel Sousa** como vicepresidente a cargo de Promoción, me da la impresión de que al hombre, que más ha subestimado a todo el mundo en la industria, se le avecinan días cruciales... La presentación de los **Fania All Stars**, en la Gala de MIDEM, fué un absoluto triunfo, a juzgar por los comentarios recibidos de varias fuentes, ajenas por supuesto a Fania, lo cual es para mí muy im-



ABBA

(Continued on page 69)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Mexico

By VILO ARIAS SILVA

1. **LO SIENTO MI AMOR**
LUPITA D'ALESSIO—Orfeon
2. **PERDONAME**
CAMILO SESTO—Ariola
3. **YO QUISIERA QUE TU**
DIEGO VERDAGUER—Melody
4. **LO NUESTRO ERA AMISTAD**
SONIA RIVAS—Microfon
5. **TODO SE DERRUMBO DENTRO DE MI**
EMMANUEL—RCA
6. **MORIR DE AMOR**
MIGUEL BOSE—CBS
7. **LENA VERDE**
NAPOLEON—Cisne RAFF
8. **EL FAROLITO**
EL GARRAFON Y SUS CINCO MONEDAS—Accion
9. **QUIERO DORMIR CANSADO**
EMMANUEL—RCA
10. **ADIVINA DE DONDE SOY**
JOSE LUIS RODRIGUEZ—Musart

Puerto Rico

By FRANKIE BIBILONI

1. **LA RUEDA**
ORQ. LA SOLUCION—LAD
2. **NO ME ARREPIENTO DE NADA**
ESTELA NUNEZ—Pronto
3. **AMADA MIA**
CHEO BLADES—Fania
4. **MANUELA**
RUBEN BLADES—Fania
5. **REMEMBRANZAS**
SONORA PONCENA—Inca
6. **MI AMIGO EL PAYASO**
WILLIE ROSARIO—T.H.
7. **LA MUJER Y LA PRIMAVERA**
BOBBY VALENTIN—Bronco
8. **INOCENTE POBRE AMIGA**
LUPITA D'ALESSIO—Orfeon
9. **CRECERAS**
CONJUNTO CANAYON—T.H.
10. **EL GALLO MOJADO**
STO. DOMINGO ALL STARS—Borinquen

Peru

By RADIO PANAMERICANA
(ALBERTIN RIOS)

1. **FELICIDADES**
ABBA
2. **HOLA 19**
STEELY DAN
3. **CELEBRACION**
KOOL AND THE GANG
4. **LA MAREA ESTA ALTA**
BLONDIE
5. **MISS SUN**
BOZ SCAGGS
6. **PASION**
ROD STEWART
7. **PEDRO**
RAFAELLA CARRA
8. **CORAZON HAMBRIENTO**
BRUCE SPRINGSTEEN
9. **ATOMICO**
BLONDIE
10. **DE REPENTE**
OLIVIA NEWTON-JOHN

Chicago

BY WOJO FM
(CARLOS ROJAS DE MORELOS)

1. **DEMASIADO AMOR**
ESTELA NUNEZ
2. **ALMA DE NINA**
JOAN SEBASTIAN
3. **EL COBARDE DEL CONDADO**
BANDA MACHO
4. **HOMBRE MACHO**
ANGELA CARRASCO
5. **EL SUSTITO**
LOS YUMAS DE ZACATECAS
6. **DE MUJER A MUJER**
SOPHY
7. **HOY**
GRUPO MAZZ
8. **ASI CANTABA PAPA**
CELIA, JOHNNY & PETE
9. **TU HOROSCOPO**
RIVIERA 76
10. **QUE BONITO AMANECER**
MANOELLA TORRES

Ventas (Sales)

Sao Paulo

By NOPEM

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

Mexico

By VILO ARIAS SILVA

1. **PERDONAME**
CAMILO SESTO—Ariola
2. **LO SIENTO MI AMOR**
LUPITA D'ALESSIO—Orfeon
3. **TODO SE DERRUMBO DENTRO DE MI**
EMMANUEL—RCA
4. **MORIR DE AMOR**
MIGUEL BOSE—CBS
5. **YO QUISIERA QUE TU**
DIEGO VERDAGUER—Melody
6. **AMOR, AMOR**
JOSE JOSE—Ariola
7. **LO NUESTRO ERA AMISTAD**
SONIA RIVAS—Microfon
8. **EL PAVO REAL**
JOSE LUIS RODRIGUEZ—Musart
9. **NEGRURA**
LOS BABY'S—Peerless
10. **AHORA NO**
MANOELLA TORRES—CBS

San Jose

1. **EL CHUBASCO**
CARLOS Y JOSE—T.H.
2. **TODO SE DERRUMBO DENTRO DE MI**
EMMANUEL—Arcano
3. **LO SIENTO MI AMOR**
LUPITA D'ALESSIO—Orfeon
4. **PERDONAME**
CAMILO SESTO—Pronto
5. **ESPERANZAS**
YURI—Profono
6. **PALABRAS TRISTES**
LOS YONICS—Atlas
7. **INOCENTE POBRE AMIGA**
LUPITA D'ALESSIO—Orfeon
8. **ESTRELLAS DE ORO (LP)**
VOL. III—Telediscs
9. **UN DIA A LA VEZ**
LOS TIGRES DEL NORTE—Fama
10. **...**
DANIEL SALAZAR—Musart

Houston

1. **PERDONAME**
CAMILO SESTO—Pronto
2. **AMOR, AMOR**
JOSE JOSE—Pronto
3. **QUIERO DORMIR CANSADO**
EMMANUEL—Arcano
4. **PALABRAS TRISTES**
LOS YONICS—Atlas
5. **AHORA O NUNCA**
ANGELA CARRASCO—Pronto
6. **LA DIFERENCIA**
JUAN GABRIEL—Pronto
7. **LO NUESTRO ERA AMISTAD**
SONIA RIVAS—I.H. Mex
8. **AYUDAME**
JOSE LUIS RODRIGUEZ—Velvet
9. **MISERIA**
CHELO—Musart
10. **ABRAZAME Y PERDONAME**
SAMUEL—Helix

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 neoyorkina llegó en fuerte en Europa. Y le "salsa Masucci," porque... comprenderá Jerry el porqué insistí en no llamarle meramente salsa al pionera en este ritmo tropical, malísimamente mal llamado "salsa" y que yo bauticé un día como "salsoul," ante el disgusto total y enérgico de Jerry Masicci. Ahora todo el mundo produce este ritmo especial latino y por supuesto, le llama "salsa," sea o no producida pretado o no por los músicos y artistas latinos de la Babel de Hierro.

LuFrali Records de Nueva York, acaba de lanzar un larga duración del eternamente talentoso **Boby Capó**. Entre los números se destacan "Pegaditos," "Juana," "Gracias corazón" y "Pelo de Alambre." La dirección de LuFrali es 722 10th Avenue, New York, N.Y. 10019... Asistí a un "mini cocktail" que Peerless ofreció a su artista **Jorge** de grabar con espectacular sonido. Jorge también produjo un larga duración a sus hijos, que me sonó extremadamente bueno. Presentes estaban altos ejecutivos de Peerless, Sunshine Records, y prominentes figuras de la radio de México, que volaron especialmente para la ocasión. El "champagne californiano" inundó el ambiente, bajo el comentario constante de Jorge de "que no haya escasez." Bueno, menzar a pasar cosas muy interesantes con la etiqueta, en el plano internacional... **Jorge Pino** de RCA, Brasil, me informa que los Discos de Oro en la empresa se entregan a los artistas que vendan más de 250,000 el de Oro y de 350,000 el de Platino. Bueno, este mes, **Rita Lee**, que commociona Brasil con "Lanza Perfume," vendió más de 600,000 copias de su nuevo long playing, **Beth Calvarlho** superó los 350,000 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 **ABBA**, "The Winner Takes All" ha vendido por arriba de las 290,000 copias. ¡Felicidades Adolfo!... Y

ahora... ¡Hasta la próxima, desde México, a donde acudiré aceptando una invitación para la inauguración del nuevo estudio "Mariano Rivera Conde" que RCA pone esta semana en operaciones!

Two Latin radio stations in Miami, WHTT (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 on the air again due to the aggressive steps taken by their managers, **Herb Levin** of Super Q and **David Gleason** of WHTT.

RCA Records in Mexico was held up by four individuals who took payroll funds totalling more than \$110,000. RCA México executives **Louis Couttelenc** and **Guillermo Infante** worked quickly 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 **Rinel Sousa**, 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 a smash, as reported by the local newspaper La Vanguardia.

LuFrali Records in New York has released an album by the talented Puerto Rican composer **Boby Capó**. Among the best tunes are: "Pegaditos," "Juana," "Gracias Corazón" and "Pelo de Alambre." LuFrali is located at 722 Tenth Avenue, New York, N.Y. 10019... I attended a cocktail party that Peerless from México gave last week in 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 en Puerto Rico

By FRANKIE BIBILONI

■ Lamentablemente, pero año con año desmerece cada vez más la entrega de los "Agueybana de Oro," premio que se otorga a los valores artísticos del año. En el último hubo 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 más reciente grabación de **Willie Rosario** y su Orquesta, y a pocas semanas de haber salido al mercado se está convirtiendo en un éxito más en la carrera ascendente de esta popularísima orquesta. Es de notarse 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, motivo por el cual están muy contentos en discos T.H., que es la firma para la cual ellos graban en exclusiva... **Lupita D'Alessio** en la antesala 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 indiscutible hechura de triunfadora que derrocha **Lupita D'Alessio**... Otro artista Orfeón que ha despertado como un gran vendedor, es **Ian Simmons**, con el tema de su propia autoría, "Solo con la Soledad"... **Danny Rivera** ha alcanzado uno de los mayores éxitos en su carrera discográfica con el tema "No Quiero Nada Sin Ti," que el sello T.H. lanzó hace varias semanas y va ascendiendo paulatinamente hasta alcanzar ventas muy considerables. Danny es poseedor de un estilo inconfundible en el género romántico y sus éxitos se han multiplicado al paso de los años... **Estela Núñez** (Ariola) ingresando muy fuerte y consistente con "No Me Arrepiento de Nada." La simpatía que existe en Puerto Rico por la intérprete mexicana es avasalladora, por lo que el éxito de este número está asegurado... **Sabú**, ahoa maneja su garganta con la maestría de un veterano.

Lo contrató para Puerto Rico el sello Borinquen y ha lanzado un disco que contiene "Quizás Sí, Quizás No," un tema que tiene fuerza emotiva y posibilidades de gustar en la radio. Es por eso que no dudamos que ésta sea una de las canciones más exitosas de su carrera, pues es realmente muy original... La que no pega una en discos es **Nidia Caro**... como ya la época de las voces chillonas pasó de moda... ¡verdad!... **Gilberto Monroig** (Arto-max) vive lo que es el mejor momento de su carrera discográfica. Su bombazo, "Mi Jaragual" alcanza un impacto de enormes proporciones en todo el país... **Cheo Feliciano** está vendiendo fuerte su interpretación de "Amada Mía," 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 Tuesday, 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.

BBC 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 UK 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 and I feel optimistic about the country.

Q: Are you more conservative now than you were in the '60s?

McGuinn: I guess so, although I was never really political. I was apolitical. I never voted. So I don't know how liberal I was in the '60s. Superficially I was a liberal because I was into the drug culture and long hair 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 selfish, 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 Sloopy, Sleepy, Droopy, and so forth. Among British rock aficionados, however, it is reported to be one of the rarest of collector's items. Sloopy, 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.

This is 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," "Lawdy Miss Clawdy" and **Joe South's** "Walk A Mile in My Shoes" are among the cuts. Explained Chapero: "It was one of those situations where the musicians wanted to do some songs that were old favorites of theirs instead of, say, another album of Deep Purple material. They also felt that the album would sell because of who they were rather than the quality of the music. So someone said, 'I bet if we didn't put our names on the album it wouldn't even sell.' Decca released it without the names on it, and it didn't sell. It was cut out immediately. And it's not in print anywhere in the world."

According to Chapero, "Green Bullfrog" is being independently distributed by Record Runner in New York City; MJS in Long Island City; Disc Trading in Carboro, North Carolina; and by JEM.

Chapero can be reached at (212) 255-4280.

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, MF'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 McLean** is set to begin touring at the end of March. His band will include drummer **Bob Henrit** (formerly of Argent), **Fred Snel**, **Bob Metzger** (formerly with **Ian Matthews**) and none other than **Garth Hudson** on keyboards... **Leon Redbone's** first album for Emerald City Records (distributed by Atlantic) is due out on February 27... Robox 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** (né **Dixie Dregs**) are completing their second Arista album at Axis Sound Studios in Atlanta. Guitarist **Steve Morse** is producing.

Radio Action

Most Added Latin Record

(Tema más programado)

(International)
"Amor, Amor"
 (R. Perez Botija)
 JOSE JOSE
 (Ariola)

(Salsa)
"Mi Amigo El Payaso"
 (F. Castrillón-L. Ruiz)
 WILLIE ROSARIO
 (T.H)

ASCAP Receipts Up (Continued from page 3)

report said, totalled \$28,003,000. Of that amount, salaries for 716 employees in 19 offices made up \$13,194,000, and other expenses accounted for \$14,809,000.

The remaining \$126,118,000 was available for distribution to ASCAP writers through four regular quarterly distributions of domestic receipts (\$17,683,000 in March 1980, \$20,192,000 in June,

Oscar Nominees

(Continued from page 3)

the best original score category. It is the first time in the history of the awards that more than one song from a single motion picture has been nominated in the best song category.

The nominations of Dolly Parton's "9 to 5" theme song and Willie Nelson's "On the Road Again" from "Honeysuckle Rose" in the best song category made for high country music representation. The fifth song nominated was "People Alone," from "The Competition," written by Lalo Schiffrin and Wilbur Jennings.

Besides "Fame," the nominations for the best original score were: "Altered States," by John Corigliano; "The Elephant Man," by John Morris; "The Empire Strikes Back," by John Williams, and "Tess," by Philippe Sarde.

In the past year, film soundtracks have achieved increasingly consistent commercial success: "Fame," for example, was a top 20 single and album. Of other successful soundtrack albums observers found Giorgio Moroder's score for "American Gigolo" and the song "Call Me," co-written by Deborah Harry, conspicuously absent from the list of nominations. Moroder won a best score Oscar two years ago for the music of "Midnight Express." The year's top selling soundtrack, "Urban Cowboy," was not submitted in the best score category, although four songs were submitted for best song nomination. The score of "Xanadu" was submitted in a category for adaptation scores, but was found ineligible because more than one team of writers was responsible for the score. Because of a lack of eligible adapted scores, no nominations were made for this year. Of the remaining best-selling soundtrack albums of the past year, "One-Trick Pony" was submitted and eligible in the best score category; "The Blues Brothers" was a collection of non-original soul music covers and "The Rose" was released in the previous awards year.

The winners will be announced and awards presented March 30, on a live telecast over ABC-TV from Los Angeles Music Center.

\$23,731,000 in September and \$26,541,000 in December, totalled \$88,147,000), two foreign distributions and a special distribution of fees and interest received from the CBS television network amounting to \$9,270,000.

Foreign distributions, made in July and December, totalled \$25,914,000 and were detailed as follows: \$5,444,000 due ASCAP members from England; \$3,156,000 from France; \$2,902,000 from Germany, \$627,000 from Sweden; \$241,000 from South Africa; \$1,554,000 from Australia; \$671,000 from Austria; \$528,000 from Belgium; \$4,411,000 from Canada; \$390,000 from Denmark; \$1,215,000 from Holland; \$1,382,000 from Italy; \$1,069,000 from Japan; \$287,000 from Norway; \$442,000 from Spain and \$645,000 from Switzerland. Not itemized were prior period adjustments of \$193,000 and receipts from other countries totalling \$760,000.

The report stated that 18.2 percent of revenues collected by ASCAP were absorbed by the cost of operation in 1980.

ASCAP president Hal David, concluding his first year in that post, welcomed the members, saying, "You have made me very proud and very happy... we had a great year in 1980." Noting that the month of February marks ASCAP's anniversary, he continued, "now, at 67 years of age, when most people think of retiring, we are getting younger and younger."

AFM Pact

(Continued from page 3)
ment industry.

Although full terms of the new agreement were not available at press time, it is widely known that the contract calls for a nine percent annual increase in wages compounded over the three years covered by the new pact. Many of the key ancillary issues—most importantly, the issue of home TV and cable residuals—were not resolved.

Buchanan at Pickwick



Waterhouse recording artist Roy Buchanan recently paid a visit to the headquarters of Pickwick International in Minneapolis. Buchanan was in town for a concert in support of his current Waterhouse album, "My Babe." Pictured from left are: (standing) Greg Snyder, Pickwick singles buyer; Dean Mickelson, Pickwick senior buyer; Mike Meyer, Minneapolis branch manager of distribution; Paul Jacobs of Buchanan's band; John Grady, Pickwick promotion manager; (seated) Buchanan; Kevin St. John, Waterhouse promotion director; Todd Rose, Pickwick, promotions assistant.

Goody Trial (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 aren't biased, Platt said he will order 200 people to be available as jurors when the selection starts on Monday.

At last week's session Jacobs and Goody lawyer William Warren discussed the delivery 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 subpoena; Jacobs claimed he knew of no others that were not already turned over to the defense.

On the RIAA papers issue, Holmes has still only 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, "We'll cross that bridge when we come to it."

During the last six months, Holmes has repeatedly made references 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. At another point he produced two RIAA memos that he said should also have been turned over. RIAA lawyer Roy Kulcsar 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 we're likely to find out 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 Jamaica Chris Blackwell pays cash 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 of a loyal 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. The 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."

Record World Jazz

By SAMUEL GRAHAM

■ **TUBE TIME:** One hears people crowing all the time about the importance of jazz (as well as other black musics) 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 a microscope to find jazz programming amidst 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 Concerts 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 Mulcahy** 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 Who Rate a 10."

NEW STUFF: The new Muse album by **Richie Cole**, "Side By Side," matches him with another hot alto player, **Phil Woods** — and between the two of them there are more chops than you'll find in a lumber yard. They take bebop standard like "Scrapple from the Apple" and "Donna Lee" at inhumanly fast tempos, but the proceedings are thoroughly cooking and under control. **John Hicks, Walter Booker** and **Jimmy Cobb** are the rhythm section, while **Eddie "Lockjaw" Davis** plays tenor on one track . . . Also on Muse: "Catalyst," a 1972 session featuring **Eddie Green** (piano), **Al Johnson** (bass player for a considerable period with **Weather Report**), **Sherman Ferguson** (drums) and **Odean Pope** (woodwinds); and tenor saxophonist **Dave Schnitter's** "Glowing" . . . One of the better recent fusion entries is **Dave Grusin's** "Mountain Dance" (Arista/GRP). The music is completely keyboard-based—no horns and very little guitar—and while it isn't as stimulating as **Weather Report** or some other artists, the tunes are nice and the variety of keyboards available these days makes for a lot of interesting textural possibilities. And it's digitally recorded, so it sounds great . . . Blues lovers will want to check out **Sonny Terry** and **Brownie McGhee's** "Hootin'," from Muse's blues series, and the **Lonnie Brooks Band's** "Turn on the Night," on the Alligator label.

NOTES: **Jeffrey Kruger** of London's Kruger Organisation writes that following discussions at this year's MIDEM, he has entered into a licensing deal with Reno/Metz, Inc. for Kruger's product (including some reportedly rare jazz masters) to be made available on the

Bulldog label here and in Canada. Kruger's material is previously unreleased and features musicians like **Count Basie, Duke Ellington, Fats Waller, Stan Kenton, Artis Shaw, Woody Herman** and **Jimmy Dorsey**. Initial releases here are scheduled for April, with CBS distributors to handle the Bulldog line, according to Kruger . . . Detroit-based vibes player **Jack Brokensha** has formed his own label, M.S.I. Records, with a date by alto player **Larry Norezo** and his quartet the first release. The album, "Island Fever," will be available outside the Detroit area by mail order. For info contact Brokensha at 6400 Navajo Court, Birmingham, Mich. 48010 . . . **Ambiance**, a fusion group led by Nigerian-born reedman **Daoud Balewa**, performed at UCLA's Ackerman Hall on February 19. The performance was in connection with the university's department of black studies. The group has two LPs on the DaMon label, the first called "Ebun" and the second self-titled.

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.

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.

The Jazz LP Chart

FEBRUARY 28, 1981

1. **WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
2. **VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
3. **LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1079
4. **GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
5. **MAGIC**
TOM BROWNE/Arista/GRP 5503
6. **ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee C2X 36786
7. **CARNAVAL**
SPYRO GYRA/MCA 5149
8. **INHERIT THE WIND**
WILTON FELDER/MCA 5144
9. **NIGHT PASSAGE**
WEATHER REPORT/ARC/Columbia JC 36793
10. **ODORI**
HIROSHIMA/Arista AL 9541
11. **CIVILIZED EVIL**
JEAN-LUC PONTY/Atlantic SD 16020
12. **THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
13. **POSH**
PATRICE RUSHEN/Elektra 6E 302
14. **GOTHAM CITY**
DEXTER GORDON/Columbia JC 36853
15. **MR. HANDS**
HERBIE HANCOCK/Columbia JC 36578
16. **MOUNTAIN DANCE**
DAVE GRUSIN/Arista/GRP 5010
17. **THE HOT SHOT**
DAN SIEGEL/Inner City IC 1111
18. **FAMILY**
HUBERT LAWS/Columbia JC 36396
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 5157
22. **80/81**
PAT METHENY/ECM 2 1180 (WB)
23. **SEAWIND**
A&M SP 4824
24. **'NARD**
BERNARD WRIGHT/Arista/GRP 5011
25. **TWENNYNINE WITH LENNY WHITE**
Elektra 6E 304
26. **ROUTES**
RAMSEY LEWIS/Columbia JC 36423
27. **RODNEY FRANKLIN**
Columbia JC 36747
28. **OUTUBRO**
AZYMUTH/Milestone M 9097 (Fantasy)
29. **4 x 4**
MCCOY TYNER/Milestone M 55007 (Fantasy)
30. **DIGITAL AT MONTREUX 1980**
MATRIX/Pablo D 2308226 (RCA)

Beautiful Music

(Continued from page 21)

and the information is given, that is 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 cost of recording new music 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 vast number of titles that have been deleted from existing record company catalogues, or entirely defunct catalogues. Stan Marshall, a former national sales executive for Elektra/Asylum, has taken advantage of such an opportunity by forming his own label, Bainbridge Records. So far, Bainbridge has reissued many titles from the catalogue of Time Records, an active label during the 1960s, with artists including Gordon Jenkins, Hugo Montenegro and Al Caiola. Bainbridge now has about 30 \$7.98-list repackages.

Marshall is convinced that he's barely scratched the surface of a "huge promotable market that has been ignored for at least 15 years," and he would still like to cooperate in some sort of promotional effort with program syndicators, though he realizes it's probably a lost cause. He has worked with the "30 or 40" less formatted stations that do play music of this type.

Yet another ready source of music is the "custom" recording done by beautiful music syndicators. Through his company, Starborn Productions, Jim Schlichting has begun to exploit this source through a year-old agreement with TM Productions. In addition to its other activities, Starborn licenses TM's original music to other broadcasters, and has begun making arrangements with record labels release of TM music on phonograph records. The biggest participant so far is the Excelsior label, owned by Pickwick International, which has released eleven easy listening LPs of music licensed through Starborn.

Schlichting has approached other labels, and says he's gotten a cold reception from most of them. "We will cooperate with any record company that's looking to get into this area of music," he promises. "There's a lot of material going out on the air, yet no label wants to release it, because practically nobody is interested in easy listening.

"I'm not going to give my sources away," he says, "but I know from research that the number of bodies out there (potential beautiful music customers) is just as large as the number of bodies for contemporary records."

Ten Years Later, the Hits Keep Coming for the Doors

By SAMUEL GRAHAM

■ LOS ANGELES — With a recent "Greatest Hits" album leading 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—ten of those albums are now RIAA-certified 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 ten 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 any 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 more of a catalyst" than a hindrance for catalogue sales.

Every Doors album 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, "alto-

gether, 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're already working on a very close margin with them," but "we will include them in the solicitation."

Elektra/Asylum has also prepared a "hits kit" for "key AM 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" and "Touch Me," for example) on one 45 rpm disc.

"Greatest Hits" is actually the fourth Doors 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" album 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 seems 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" in the market. "I have a son 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 . . . when the Doors were popular, he was three. There is obviously something more than nostalgia going on here."

Rich Linnell, who manages current Doors activities with Sugerman, 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 statement" on film regarding the Doors, Linnell said, 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, Linnell 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 Vogel-sang, president of PolyGram Record Operations International, and Richard Busch, executive vice president of PRO and president of Polydor 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' pop products. He will be supported by Michael Hoppe, director of Polydor International's popular repertoire department in Hamburg.

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

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 Freiderich, president, Friederich Productions; Kane; and Moroder. Standing is Tom Hayden, Kane's manager.

Classical Retail Report

FEBRUARY 28, 1981

CLASSIC OF THE WEEK



VLADIMIR HOROWITZ
1979-80 CONCERTS
RCA

BEST SELLERS OF THE WEEK

- VLADIMIR HOROWITZ: 1979-80 CONCERTS**—RCA
- PAVAROTTI'S GREATEST HITS**—London
- ITZHAK PERLMAN AND ANDRE PREVIN PLAY A DIFFERENT KIND OF BLUES**—Angel
- ROSSINI: L'ITALIANA IN ALGERI**—Horne, Ramey, Scimone—RCA
- VERDI: AROLDI**—Caballe, Queler—CBS
- VERDI: FALSTAFF**—Tadde; Panerai, Karajan—Philips Digital

SAM GOODY/EAST COAST

- GIUSEPPE DI STEFANO SINGS NEAPOLITAN SONGS**—Angel
- BARTOK: DUOS**—Perlman, Zukerman—Angel
- MIRELLA FRENI AND RENATA SCOTTO SING DUETS**—London
- HOROWITZ, '79-'80**—RCA
- PERLMAN & PREVIN: BLUES**—Angel
- KATIA RICCIARELLI AND JOSE CARRERAS SING DUETS**—Philips
- ROSSINI: L'ITALIANA IN ALGERI**—RCA
- ARTHUR RUBINSTEIN PLAYS SCHUMANN, OTHER PIECES**—RCA
- VERDI: AROLDI**—CBS
- WEBER: DER FREISCHUETZ**—Kubelik—London

KING KAROL/NEW YORK

- GOUNOD: MIREILLE**—Freni, Vanzo, Plasson—Angel
- HOROWITZ, '79-'80**—RCA
- JANACEK: FROM THE HOUSE OF THE DEAD**—Mackerras—London
- LEHAR: THE MERRY WIDOW**—Moser, Prey, Wallberg—Angel
- MOZART: DIE ZAUBERFLOETE**—Mathis, Araiza, Karajan—DG Digital
- RAVEL: BOLERO, DAPHNIS ET CHLOE**—Slatkin—Telarc
- ROSSINI: L'ITALIANA IN ALGERI**—RCA
- ARTHUR RUBINSTEIN PLAYS SCHUMANN, OTHER PIECES**—RCA
- VERDI: AROLDI**—CBS
- VERDI: FALSTAFF**—Philips Digital

RECORD & TAPE COLLECTORS/BALTIMORE

- BRAHMS: PIANO CONCERTO NO. 1**—Pollini, Boehm—DG
- HOROWITZ, '79-'80**—RCA
- MAHLER: SYMPHONY NO. 3**—Tennstedt—EMI (Import)
- PAVAROTTI'S GREATEST HITS**—London
- PERLMAN & PREVIN: BLUES**—Angel
- RAVEL: BOLERO**—Comissiona—Vanguard
- SHOSTAKOVICH: SYMPHONY NO. 7**—Haitink—London
- STRAUSS: ELEKTRA EXCERPTS**—Borkh, Schoeffler, Reiner—RCA
- VERDI: AROLDI**—CBS
- VERDI: FALSTAFF**—Philips Digital

HARMONY HOUSE/DETROIT

- BEETHOVEN: ARCHDUKE TRIO**—Beaux Arts Trio—Philips
- JAMES GALWAY PLAYS STAMITZ**—RCA
- HOROWITZ, '79-'80**—RCA
- JANACEK: FROM THE HOUSE OF THE DEAD**—Mackerras—London
- MORENA-TOROBA: GUITAR CONCERTO**—Romero—Philips
- PAVAROTTI'S GREATEST HITS**—London
- PERLMAN & PREVIN: BLUES**—Angel
- STRAVINSKY: RITE OF SPRING**—Ozawa—Philips
- VERDI: AROLDI**—CBS
- VERDI: FALSTAFF**—Philips Digital

STREETSIDE/ST. LOUIS

- BRUCKNER: SYMPHONY NO. 5**—Solti—London Digital
- HOROWITZ, '79-'80**—RCA
- PAVAROTTI'S GREATEST HITS**—London
- LUCIANO PAVAROTTI: VERISMO ARIAS**—London Digital
- PERLMAN PLAYS KREISLER**—Angel
- KATIA RICCIARELLI AND JOSE CARRERAS IN DUETS**—Philips
- ROSSINI: L'ITALIANA IN ALGERI**—RCA
- ROSSINI: OVERTURES**—Marriner—Philips
- TCHAIKOVSKY: VIOLIN CONCERTO**—Kremer, Maazel—DG Digital
- VERDI: FALSTAFF**—Philips Digital

TOWER RECORDS/LOS ANGELES

- BRAHMS: LIEBESLIEDER WALTZES**—Schwarz—Nonesuch
- MIRELLA FRENI AND RENATA SCOTTO IN DUETS**—London
- JAMES GALWAY PLAYS STAMITZ**—RCA
- GOLDMARK: QUEEN OF SHEBA**—Ungaraton
- HOROWITZ, '79-'80**—RCA
- PACHELBEL: KANON**—Paillard—RCA
- PAVAROTTI'S GREATEST HITS**—London
- PERLMAN & PREVIN: BLUES**—Angel
- STRAUSS: ELEKTRA EXCERPTS**—Borkh, Schoeffler, Reiner—RCA
- VERDI: AROLDI**—CBS

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 hers. "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 Group, has supported him in all his ideas at Masterworks.

According to Dash, Asher is dedicated to classical music and has particular interest in Master-Sound, CBS' digital process which has, over the past half year, proved a big success. The sales of the first digitals, such as Leonard Bernstein's recording of the Shostakovich Fifth Symphony, were excellent. "We believe we are shipping more digitals than we would have, had the same pieces been recorded in the traditional method," said Dash, "and we have definitely attracted the audiophile audience we set out to reach."

With worldwide marketing, CBS is as international as its European competitors. "We have offices in London, Paris and the other major European cities, staffed with sales and marketing executives, plus producers ready to record," said Dash. Reed added, "We now approach classical music on a worldwide basis to insure worldwide support." She also pointed out that the A&R representatives in Eu-

rope report to her and give their opinion on artist popularity in their countries as well as information on qualified young artists they have discovered.

There has been much alarm in the classical record field over the prospective sale of CBS's 30th Street studio in Manhattan, where many of its records and many by other companies were made. "Within the next 30 days," said Dash, "CBS records will announce where its new recordings will be made. It will be in New York, and the acoustics and the whole setup will be as good if not better than those at 30th Street." Questioned about the loss to the industry as a whole, Dash said, "People complain now that we're selling it, but other companies basically did not use it enough. The facility was vastly under-utilized."

When Marvin Saines came to CBS a number of years ago, he announced his plans to put the company back in the vocal scene. He succeeded in this aim, and Dash now wants to make CBS even more active. "Take Frederica von Stade, for instance," he said. "We'll record her as much as we can. She'll give an April recital in Alice Tully Hall which we'll tape live, and soon we'll issue both the complete songs of the Auvergne 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 Benrens 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 Issac 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)

asterworks

from page 74)

indicated that CBS the event, her office and the next day with the record.

a sales and market- e since 1972 at CBS, bent on his plans for bum. All 21 market- s in the U.S. will be t of the performance Sette to interest and e who will be selling And the cassette will for key buyers. "We ed local advertising pots to help the al- ave made a single tern speaking about of the event to him ience's singing 'Hap- on one side. Some om the Vivaldi Con- tern, Zukerman and on the other." The nd promotion will

ie experience before included managing branch of the Spo- nd working for sev- th the Casals Fes- Rico, pointed with increasing number contracts CBS is The cellist Yo-Yo- ne consider to be ist of his genera- aps the finest to Rostropovich, has exclusive contract as has the young Varsano, a highly an set for a U.S. York on March 1. hael Tilson Tho- ciated with CBS, e his relationship e will be record- from opera to th Symphony and onies of Charles Concertgebouw.

has collected two nations this year RW Critics Award f Charles Ruggles" re of CBS' prize- said he was very is year, CBS re- Grammy nomina- more RW Critics y other label.

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deo Communica-) has announced of a full-service and promotion ording to execu- Blair, the depart- eloped with the blishing a mer- promotion cen- alers and distri- ent is headed by e assistance of

Cool Karla on Cleveland Int'l



Karla DeVito, who has been the featured female vocalist with Meat Loaf and appeared in the Broadway musical, "Pirates of Penzance," will release her first solo album on Epic/Cleveland International Records. The LP, entitled, "Is This A Cool World Or What?," is produced by Bill House. Pictured at Epic's New York offices are, from left: (seated) Dick Wingate, director, talent acquisition, Epic; DeVito; Don Dempsey, senior vice president and general manager, Epic/Portrait; CBS Associated Labels; House; (standing) Al Gurewitz, vice president, national promotion, E/P/A; Winston Simone, manager; Sam Ellis, manager; and Dennis Katz, attorney.

The Coast

(Continued from page 15)

to is the living legend of the genre, **Ray Stevens**. With that in mind, we trekked down to Disneyland last week with notebook in hand to see if we could catch a drift of what might be on the horizon.

Stevens, as everyone knows by now, is more than just a master of the comedy tune, and his set was a well-balanced mix of humor, 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'll always be a special place in our hearts for "Ahab the Arab," "Harry the Hairy Ape," "Shriner's Convention," and, of course, "The Streak." Ray'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 profligate expense accountants 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 has some of the most attractive barflies in town, but we know one unfortunate soul who contracted an unmentionable disease after an evening there and had to go to Gucci for penicillin.

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 "Styx 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 consist of 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," the national anthem 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.

HOT FLASH: After months of slugging it out on the local club scene, **Mondo Connie** (love that name) has just been signed to a development deal by Rubicon Productions' **Freddie Piro**. The group features flaxen-haired lead singer **Connie McIndo**, who just may be one of the sexiest and most personable performers on the local scene.

Reagan Proposals

(Continued from page 3)

possible," it added.

Non-commercial stations, the OMB report states, "should determine the need for and type of programs they require and finance their productions." The report assumes that the private sector will assume the financial input: "This pattern of reductions will provide a (sic) opportunity for private and corporate donations to play a greater role" in financing local shows.

OMB also reported that some CPB productions at the national level "have been of questionable value," although no specifics were mentioned, and added that "high unit production costs have plagued many projects."

The Reagan administration stated that reduced Federal contributions to CPB will bring a savings of \$337 million.

Reagan also cut back the budgets, at OMB's suggestion, of the National Endowment for the Arts and Humanities by 50 percent (RW, Feb. 21), many of whose programs provide the public broadcasting system with a total of \$16.5 million in fiscal 1981.

Public Criticism

Also the victims of budget cuts would be many musical programs in the schools and the cities, and other visual and performing arts projects.

OMB Director David Stockman has described the arts endowment as his "lowest priority agency" in the budget-cut proposal. The Carter Administration had requested that the NEA and NEH receive budgets of \$169 million and \$175 million respectively. The OMB report asks for a reduction to \$85 million and \$87 million dollars.

The public broadcasting and endowment cuts are receiving a lot of public and Congressional criticism, and more is expected when the actual budgets are brought to Congress for debate. Even though Reagan challenged the Congress with a velvet glove not to "continue with business as usual, exempting this program and that program" from his budget cuts, one can expect the Congress in the months to come to fling back the glove by doing just that, including perhaps revised budget estimates for public broadcasting and the endowment programs.

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.

Record World Country

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 on the track. Jones was in serious debt and hospitalized for personal problems when Richey took over Jones' personal management. Since then Jones has won two CMA awards, topped *Record World's* Country Singles Chart, and approached his concert appearances with a new seriousness.

In addition, Richey told *RW* that 1981 should bring an authorized Jones biography, a motion picture based on Jones' life, and numerous major TV appearances.

Explaining Paul Richey's business career almost creates more confusion than it clears, because he has frequently co-owned businesses with his brother. But the simplest way to separate the brothers in your mind is to remember that George manages Tammy Wynette (his wife), and Paul manages Jones. (Jones, formerly married to Wynette, has been known to call George his "husband-in-law.")

The Richey brothers, along with Tammy, co-own First Lady Music (BMI), Sylvia's Mother Music (BMI), and Tapage Music (ASCAP). Milestones in Paul's recent past include owning Richey House Studios (since sold to Island Studios) and co-owning Brougham Hall (since sold to ATV Music) with brother George.

Youngest of Seven

Paul, 42, was born the youngest of seven children in Promised Land, Ark., near Truman. His father was a Baptist minister, and the family traveled in Arkansas, Missouri, and Tennessee, Paul attended high school in Memphis, and worked in a supermarket frequented by then-Sun artist Johnny Cash, who soon became a Richey idol.

In the late 1950s Paul finished

high school and moved to California, where George Richey, 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

(Continued on page 77)

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 duet, 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.

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, Cristy Lane, Jacky Ward, Gail Davies and T. G. Sheppard will attend an artist reception which begins at 7:30 p.m. on March 12.

Nashville Report

By AL CUNNIFF

■ The Academy of Country Music has confirmed the hosts of its 16th annual awards show, to be televised nationally on April 30: **Larry Gatlin, Tammy Wynette** and **Don Meredith**... MCA artist **Terri Gibbs** (who is up for an ACM award as new female vocalist of the year) will perform in the newly-renovated lounge of the Radisson Hotel here March 9-April 6. 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 WWVA Radio, Jamboree U.S.A., and Columbia Pictures Industries, reportedly drew over 40,000 fans last year. Fourteen artists are slated for this year's Jamboree, including **Emmylou Harris, George Jones, Alabama, Conway Twitty** and **Tammy Wynette**.

IN THE STUDIO: CBS (Bobby Bare, George Jones, Dave Olney, Billy Walker, Kin Vassey), Creative Workshop (Riders in the Sky, Razz), Audio Media (Steve Vining, Ricky Scaggs), Hilltop (the Stonemans, Peggy Forman), Island (Rafe Van Hoy, Billy Edd Wheeler, Blackwood Brothers), Chips Moman (Billy Joe Royal), LSI (Jim Chesnut), Quadraphonic (Donna Fargo, Troy Seals, Don King), RCA's Music City Music Hall (Sue Powell, Jerry Reed, Gary Stewart), Marty Robbins (Melba Montgomery), Soundshop (Ronnie McDowell), Sound Stage (Dave Rowland & Sugar, Becky Hobbs, Sonny Curtis, Reba McEntire),

(Continued on page 79)

PICKS OF THE WEEK

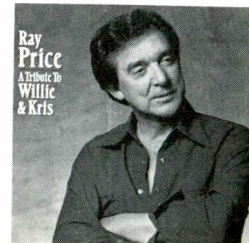
SINGLE **EMMYLOU HARRIS, "MISTER SANDMAN"** (prod.: Brian Ahern) (writer: P. Ballard) (Edwin H. Morris, ASCAP) (2:20). Harris will strike at several formats with this lively remake of a highly appealing standard. Warner Bros. 49684.



SLEEPER **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 lyric highlight this strong offering from an up-and-coming group. Epic 19-51004.



ALBUM **RAY PRICE, "A TRIBUTE TO WILLIE AND KRIS."** This is a fine repackaging 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.



Country Hotline

BY MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Charley Pride — "Roll On Mississippi"

Leon Everette — "If I Keep On Going Crazy"

Sammi Smith — "Cheatin's A Two-Way Street"

Juice Newton — "Angel Of The Morning"

Juice Newton has an excellent version of the Chip Taylor-penned "Angel of The Morning." It's new at KHEY, WKKN, WDEN, KSSS, WSOC, KRMD, WTSO, KSOP, KRAK, KSO, WDLW, WBAM, WPLO, KVOO, KCKN, WXMS, WWVA, WIRE, WKDA.



Sammi Smith

KFDI, KVOO.

Sammi Smith's "Cheatin's A Two-Way Street" is happening at WQYK, WTOD, KKYX, KBUC, WMAY, KFDI, KVOO, KSOP, KTTS, WPNX, WWVA, WSLC, KWKH, KEBC, KFDI, WBAM, KNIX, WYDE, KYNN. Jeanne Pruett has play on "Sad Ole Shade Of Gray" at KOKE, KKYX, KFDI, KVOO, WQYK, WCXI, KSOP, KEBC, KHEY, WTOD.



Jody Payne has play on "There's A Crazy Man" at KSSS, KCKN, WSOC, WFAI, KEBC, KYNN, WKKN, WSLC, WPNX, KWKH, KRMD, WDLW, KVOO. Randy Parton's "Hold Me Like You Never Had Me" is a new add at WWVA, KUUY, WFAI, WUBE, WESC, KEBC, WMNI, KSOP, KSOP, KGA, KWKH, KRMD.

Juice Newton

The Capitals have a strong start with "Bridge Over Broadway" at WPNX, KEBC, KFDI, KSOP, KUUY, WSLR, WMNI, KWJJ, WMAY, WDLW, WGTO, KWKH. Baxter, Baxter & Baxter's debut charter, "John," playing at KWKH, KEBC, KRMD, KFDI, WKKN, WPNX, WFAI, KXLR, WMAY, KSSS, KYNN.

Lou Hobbs has good initial action on "Loving You Was All I Ever Needed" at KD JW, KYNN, WPNX, KEBC, KWKH, KFDI.

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

SURE SHOT

Emmylou Harris — "Mister Sandman"

Moe & Joe — "Hey Joe"

Janie Fricke — "Pride"

LEFT FIELDERS

Donna Fargo — "Baptism Of Jesse Taylor"

Cindy Hurt — "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, WMZQ, WKHK)

Chris Waters — "It's Like Falling In Love (Over And Over Again)" (KD JW, KVOO, WDEN, KBUC)

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he said. "I

think I can teach someone to write hit songs, even though I can't write them myself. If someone has the dedication, I can help them learn."

After selling Brougham Hall to ATV, Paul opened Richey House studios and soon found the operation mastering music for Willie Nelson, the "Urban Cowboy" soundtrack, and other projects. But recording was not his primary interest, so he sold that out. By late 1979 he had decided to take on the challenging task of pulling George Jones' career together, and Jones' transformation since then has been startling, with respect to his personal and business lives.

"George looks so good now that I've said that if I entered him in a George Jones look-alike contest, he'd lose" Paul said. Paul traveled with Jones to virtually every concert performance the artist made in the first ten months of 1980, but has since found a road manager, Wayne Oliver.

Paul can devote new attention to discovering and pitching songs, and handling Jones' media exposure. He said Jones will star in an April HBO special that will also feature Waylon Jennings, Tammy Wynette Emmylou Harris, and two other artists. Jones will also be featured on a TV special in Germany in April, during a European tour that will take him to Wembley, England, plus Sweden and Holland.

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 Shaklett, Brenda Lee and Tom T. Hall.

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 "Nash-

ville on the Road," according to a recent announcement by Reg Dunlap, president of Show Biz, Inc., which produces the series.

Rabbitt Goes Platinum

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

Co-starring with Stafford on the series will be RCA artist Sue Powell and Warner Bros. artist Rex Allen Jr. Dunlap said the series will continue to be shot on location throughout the United States and, beginning this season, in other countries as well.

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.

Dunlap said the series, which is syndicated to 130 TV stations, will feature "major country entertainers who fit the young, fun image of the new 'Nashville on the Road' concept."

Country Single Picks

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

FOOL'S GOLD (prod.: Jim Vienneau) (writers: J. Abbott, C. Stewart, D. Wood, V. Stewart) (Hall-Clement/Upstart, BMI) (2:26)

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

THE BABY (prod.: Jimmy Bowen) (writer: K. Kane) (Cross Keys, ASCAP) (3:20)

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 Me, 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.

KRIS KRISTOFFERSON—Columbia 11-60507

Nobody Loves Anybody Anymore (prod.: Norbert Putnam) (writer: K. Kristofferson) (Combine/Resaca, BMI) (3:07)

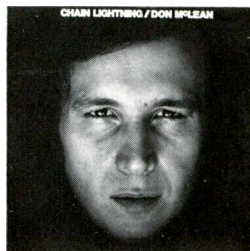
Life ain't what it used to be, Kris says in this folk-flavored ballad.

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 Norro 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 insure country radio attention to this LP, produced by Larry Butler and recorded in Nashville.

ONLY THE HITS

BILLIE JO SPEARS—Liberty LT-1074

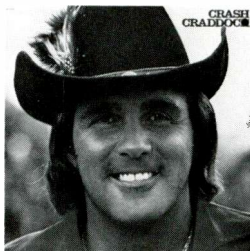
This classic female country vocalist offers her versions of pop and country hits, as well as her latest single, "Your Good Girl's Gonna Go Bad." Other highlights are "Desperado" and "I Fall to Pieces."



"CRASH" CRADDOCK

BILLY "CRASH" CRADDOCK—Capitol ST-12129

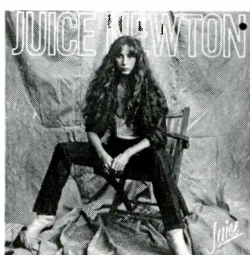
Craddock blends rock, R&B, and country styles on the tunes here, with standouts including his current single "It Was You," his previous success "A Real Cowboy," and "You Got What It Takes."



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).

Record World Country Albums



FEBRUARY 28, 1981

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

FEB. 28	FEB. 21				WKS. ON CHART
1	1	KENNY ROGERS' GREATEST HITS	Liberty LOO 1072		19
					
2	2	HORIZON EDDIE RABBITT/Elektra 6E 276			33
3	4	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3378			12
4	3	ANNE MURRAY'S GREATEST HITS /Capitol SOO 12110			21
5	9	RONNIE MILSAP'S GREATEST HITS /RCA AHL1 3772			19
6	6	I BELIEVE IN YOU DON WILLIAMS/MCA 5133			19
7	7	THE OAK RIDGE BOYS GREATEST HITS /MCA 5150			16
8	5	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752			25
9	8	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002			41
10	11	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330			4
11	10	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378			94
12	12	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)/Warner/Viva HS 3499			11
13	13	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309			16
14	17	STARDUST WILLIE NELSON/Columbia KC 35305			145
15	14	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5236			22
16	16	I AM WHAT I AM GEORGE JONES/Epic JE 36586			23
17	18	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571			29
18	15	LOVE IS FAIR BARBARA MANDRELL/MCA 5136			16
19	26	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5137			4
20	21	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476			36
21	24	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239 (PolyGram)			20
22	22	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602			38
23	19	URBAN COWBOY II (ORIGINAL SOUNDTRACK)/Full Moon/Epic SE 36921			8
24	28	ENCORE MICKEY GILLEY/Epic JE 36851			15
25	29	BEST OF EDDIE RABBITT /Elektra 6E 235			66
26	20	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644			37
27	25	THE BEST OF THE KENDALLS /Ovation OV 1756			10
28	34	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508			2
29	33	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642			116
30	30	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H			114
31	27	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H			165
32	32	INVICTUS MEANS UNCONQUERED DAVID ALLAN COE/Columbia JC 36970			3
33	35	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic JE 36730			12
34	23	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512			23
35	38	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250			71
36	36	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982			68
37	42	GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917			2

38	39	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488			99
39	31	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland Intl. JE 36786			19
40	37	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582			19
41	43	GIDEON KENNY ROGERS/United Artists LOO 1035			45
42	40	DREAMLOVERS TANYA TUCKER/MCA 5140			17
43	44	KENNY KENNY ROGERS /United Artists LWAK 979			74
44	48	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)			28
45	49	TOGETHER OAK RIDGE BOYS/MCA 3220			51
46	55	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037 (PolyGram)			263
47	50	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492			34
48	53	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751			93
49	54	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422			40
50	56	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7202 (PolyGram)			47
51	47	IT'S THE WORLD GONE CRAZY GLEN CAMPBELL/Capitol SOO 12124			3
52	61	HANK WILLIAMS, SR. 24 GREATEST HITS /MGM SE 4755			28
53	41	SONS OF THE SUN BELLAMY BROTHERS/Warner/Curb BSK 3491			11
54	46	HARD TIMES LACY J. DALTON/Columbia JC 36753			21
55	59	OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135			98
56	63	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb BSK 3423			2
57	66	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138			27
58	67	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686			50
59	57	ELECTRIC HORSEMAN FEATURING WILLIE NELSON (ORIGINAL SOUNDTRACK)/Columbia JS 36327			58
60	58	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188			66
61	70	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096			70
62	51	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II /Mercury SRM 1 5024 (PolyGram)			57
63	45	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H			97
64	73	JUST GOOD OLE BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202			70
65	65	TO THE BONE KRIS KRISTOFFERSON/Columbia JZ 36885			2
66	52	SOUTHERN RAIN MEL TILLIS/Elektra 6E 277			11
67	69	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278			36
68	71	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246			34
69	68	BEST OF BARBARA MANDRELL /MCA AY 1119			106
70	72	A WOMAN'S HEART CRYSTAL GAYLE/Liberty LOO 1080			12
71	60	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101			26
72	62	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107			48
73	64	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318			93
74	75	LOOKIN' GOOD LORETTA LYNN/MCA 5148			16
75	74	RAZZY BAILEY /RCA AHL1 3688			25

Nashville Report (Continued from page 76)

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

CBS artist Moe Bandy has scheduled a 16-city tour of Great Britain for March . . . RCA artist Ray Stevens is supporting his "One More Last Chance" single by taping the John Davidson show, "Pop! Goes the Country," and "Solid Gold" . . . Crystal Gayle, Johnny Paycheck, Ronnie Prophet and Porter Wagoner performed in concert Saturday (21) at the Tennessee Performing Arts Center here in a show that was broadcast live over Radio Luxembourg. With 1.3 million watts, the station covers all of Europe, and is the most powerful commercial station in the world.

Boxcar Willie recently performed at Gilley's Club in Pasadena, Texas . . . Chardon, Inc. has signed Sunbird artist Earl Thomas Conley to open the Charley Pride show this year . . . Laredo Western Boots

has inked RCA artist Jerry Reed as its spokesman . . . The Exit/In showcase club here has closed its doors for "an interim period of re-evaluation." The 10-year-old club was bought in late 1979, remodeled, and reopened last September by owners Henry Hillenmeyer, Wayne Oldham, Joe Sullivan, Steve Greil, and Charlie Daniel. The owners cited rising talent costs, less than adequate attendance, and other factors in their decision to close for now.

"Ray Price's Country Starsearch '81" is a new national search for country talent that offers as its first prize \$50,000 plus a one-year record contract with a national record release, and a booking agreement with a Nashville talent agency. Radio stations are being signed to promote preliminary contests at local levels. For more facts call (713) 898-0812.

MCA artist John Conlee recently became the 59th member of the Grand Ole Opry . . . George Hamilton IV is on his seventh major concert tour of Great Britain . . . The Nashville office of the William Morris Agency has signed racecar driver Darrell Waltrip for representation of his commercial and career interests.



Record World Country Singles

TITLE, ARTIST, Label, Number
FEB. 28 FEB. 21

WKS. ON
CHART

FEBRUARY 28, 1981

1	6	ARE YOU HAPPY BABY DOTTIE WEST Liberty 1392	11
2	2	SOUTHERN RAINS MEL TILLIS/Elektra 47082	11
3	1	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic 19 50948	13
4	10	ANGEL FLYING TOO CLOSE TO THE GROUND WILLIE NELSON/Columbia 11 11418	8
5	8	CAN I SEE YOU TONIGHT TANYA TUCKER/MCA 51037	10
6	3	I'LL BE THERE IF YOU EVER WANT ME GAIL DAVIES/ Warner Bros. 59592	13
7	15	DO YOU LOVE AS GOOD AS YOU LOOK BELLAMY BROTHERS/Warner/Curb 49639	7
8	9	HILLBILLY GIRL WITH THE BLUES LACY J. DALTON/ Columbia 11 11410	11
9	14	CUP OF TEA REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49626	11
10	11	SILENT TREATMENT EARL THOMAS CONLEY/Sunbird 7556	14
11	12	DON'T LOOK NOW (BUT WE JUST FELL IN LOVE) EDDY ARNOLD/RCA 12136	13
12	18	GUITAR MAN ELVIS PRESLEY/RCA 12158	7
13	16	WHAT'S NEW WITH YOU CON HUNLEY/Warner Bros. 49613	10
14	17	WANDERING EYES RONNIE McDOWELL/Epic 19 50962	10
15	22	DRIFTER SYLVIA/RCA 12164	7
16	19	IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) GEORGE JONES/Epic 19 50968	7
17	4	1959 JOHN ANDERSON/Warner Bros. 49582	14
18	23	THIRTY-NINE AND HOLDING JERRY LEE LEWIS/Elektra 47095	7
19	7	DON'T YOU EVER GET TIRED OF HURTING ME WILLIE NELSON & RAY PRICE/Columbia 11 11405	13
20	29	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49650	7
21	26	WHAT I HAD WITH YOU JOHN CONLEE/MCA 51044	6
22	27	SOMETHIN' ON THE RADIO JACKY WARD/Mercury 57044 (PolyGram)	6
23	31	TEXAS WOMAN HANK WILLIAMS, JR./Elektra/Curb 47102	4
24	28	YOUR GOOD GIRL IS GONNA GO BAD BILLIE JO SPEARS/ Liberty 1395	8
25	33	LOVIN' WHAT YOUR LOVIN' DOES TO ME CONWAY TWITTY & LORETTA LYNN/MCA 51050	5
26	30	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic 19 50972	7
27	34	PICKIN' UP STRANGERS JOHNNY LEE/Full Moon/Asylum 47105	3
28	32	I HAVE A DREAM CRISTY LANE/Liberty 1396	7
29	5	I FEEL LIKE LOVING YOU AGAIN T. G. SHEPPARD/ Warner/Curb 49615	12
30	37	OLD FLAME ALABAMA/RCA 12169	3
31	36	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW BARBARA MANDRELL/MCA 51062	4
32	20	WILLIE JONES BOBBY BARE/Columbia 11 11408	11
33	41	CRYING DON McLEAN/Millennium 1799	5
34	39	TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436	4
35	38	PEACE OF MIND EDDY RAVEN/Dimension 1017	6
36	40	DIXIE MAN RANDY BARLOW/P.A.I.D. 116	6
37	45	A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT) MICKEY GILLEY/Epic 19 50973	3
38	43	EVERY NOW AND THEN BRENDA LEE/MCA 51047	5
39	42	TOO LONG GONE VERN GOSDIN/Ovation 1163	7
40	47	LEONARD MERLE HAGGARD/MCA 51048	3
41	46	PERFECT FOOL DEBBY BOONE/Warner/Curb 49652	4
42	50	FALLING AGAIN DON WILLIAMS/MCA 51065	2
43	53	REST YOUR LOVE ON ME/I AM THE DREAMER CONWAY TWITTY/MCA 51059	2
44	49	ANY WAY YOU WANT ME GENE WATSON/Warner/Viva 49648	4
45	57	IT DON'T GET NO BETTER THAN THIS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 11438	3
46	66	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram)	2
47	52	20/20 HINDSIGHT BILLY LARKIN/Sunbird 7557	8
48	55	IT WAS YOU BILLY "CRASH" Craddock/Capitol 4972	3
49	51	COMPLETELY OUT OF LOVE MARTY ROBBINS/Columbia 11 11425	4
50	56	IT'S A HEARTACHE DAVE & SUGAR/RCA 12168	4



51	60	STORMS NEVER LAST WAYLON & JESSI/RCA 12176	2
52	58	I REMEMBER YOU SLIM WHITMAN/Epic/Cleveland Intl. 19 50971	4
53	13	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC RAZZY BAILEY/RCA 12120	14
54	61	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	3
55	62	BLUE COLLAR BLUES MUNDO EARWOOD/Excelsior 1005	3
56	67	ARE WE DREAMIN' THE SAME DREAM CHARLIE RICH/ Elektra 47104	3
57	59	MY TURN DONNA HAZZARD/Excelsior 1004	6
58	63	DIXIE ROAD KING EDWARD IV AND THE KNIGHTS/ Soundwaves 4626	4
59	65	ONE MORE LAST CHANCE RAY STEVENS/RCA 12170	3
60	21	YOUR MEMORY STEVE WARINER/RCA 12139	15
61	64	I DON'T WANT TO KNOW YOUR NAME GLEN CAMPBELL/ Capitol 4959	5
62	24	9 TO 5 DOLLY PARTON/RCA 12133	13
63	25	ANY WHICH WAY YOU CAN GLEN CAMPBELL/Warner/ Viva 49609	14
64	54	SEVEN BRIDGES ROAD EAGLES/Asylum 47100	7
65	48	A LOSER'S NIGHT OUT JACK GRAYSON/Koala 328	11

CHARTMAKER OF THE WEEK

66	—	SOMEBODY LED ME AWAY LORETTA LYNN MCA 51058	1
67	75	WILLIE, WON'T YOU SING A SONG WITH ME GEORGE BURNS/Mercury 57045 (PolyGram)	3
68	—	DOESN'T ANYBODY GET HIGH ON LOVE ANYMORE THE SHOPPE/NSD 80	1
69	80	MISTER PEEPERS BILL ANDERSON/MCA 51052	2
70	44	YOU BETTER MOVE ON GEORGE JONES & JOHNNY PAYCHECK/Epic 19 50949	12
71	35	FOLLOWING THE FEELING MOE BANDY & JUDY BAILEY/ Columbia 11 11395	13
72	86	ANYTHING THAT HURTS YOU (HURTS ME) KEITH STEGALL/ Capitol 4967	3
73	—	BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON/ MCA 51039	1
74	71	FOOL THAT I AM RITA COOLIDGE/A&M 2281	6
75	68	KILLIN' TIME FRED KNOBLOCK & SUSAN ANTON/ Scotti Brothers 609 (Atl)	10
76	70	SHE'S A FRIEND OF A FRIEND THE BURRITO BROTHERS/ Curb 6 5402	7
77	69	READY FOR THE TIMES TO GET BETTER JOE SUN/Ovation 1162	9
78	76	S.O.S. JOHNNY CARVER/Tanglewood 1905	6
79	—	WASN'T THAT A PARTY THE ROVERS/Epic/Cleveland Intl. 19 51007	1
80	—	LOVERS LOVE THRASHER BROTHERS/MCA 51049	1
81	72	BEAUTIFUL YOU OAK RIDGE BOYS/MCA 51022	15
82	74	ANYTHING BUT YES IS STILL A NO STEPHANIE WINSLOW/ Warner Bros. 49628	11
83	73	YELLOW PAGES ROGER BOWLING/Mercury 57042 (PolyGram)	12
84	79	WITHOUT LOVE JOHNNY CASH/Columbia 11 11424	5
85	83	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	16
86	90	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE JOHNNY CARVER/MCA 51072	2
87	89	BETTER SIDE OF THIRTY BILLY PARKER/Oak 47565	2
88	99	MY SONG DON'T SING THE SAME KRIS CARPENTER/ Door Knob 81 146	2
89	88	HONKY TONK SATURDAY NIGHT BECKY HOBBS/Mercury 57041 (PolyGram)	4
90	77	COUNTRYFIED MEL McDANIEL/Capitol 4949	13
91	81	DOWN TO MY LAST BROKEN HEART JANIE FRICKE/ Columbia 1 11384	17
92	78	TWO OUT OF THREE AIN'T BAD J. W. THOMPSON/ NSD 75	6
93	82	GIRLS, WOMEN AND LADIES ED BRUCE/MCA 51018	16
94	87	CAROLINA (I REMEMBER YOU) CHARLIE DANIELS BAND/ Epic 19 50955	9
95	85	IT TOOK US ALL NIGHT LONG TO SAY GOODBYE DANNY WOOD/RCA 12123	12
96	96	TEXAS PROUD CURTIS POTTER/Hillside 81 01	3
97	—	I THINK I COULD LOVE YOU BETTER THAN SHE DID AVA BARBER/Oak 1029	1
98	—	I WANT TO SEE ME IN YOUR EYES GENE KENNEDY & KAREN JEGLUM/Door Knob 81 145	1
99	92	REACHIN' FOR FREEDOM RON SHAW & THE DESERT WIND BAND/Pacific Challenger 1639	4
100	94	NEW YORK COWBOY NASHVILLE SUPERPICKERS/ Sound Factory 426	3



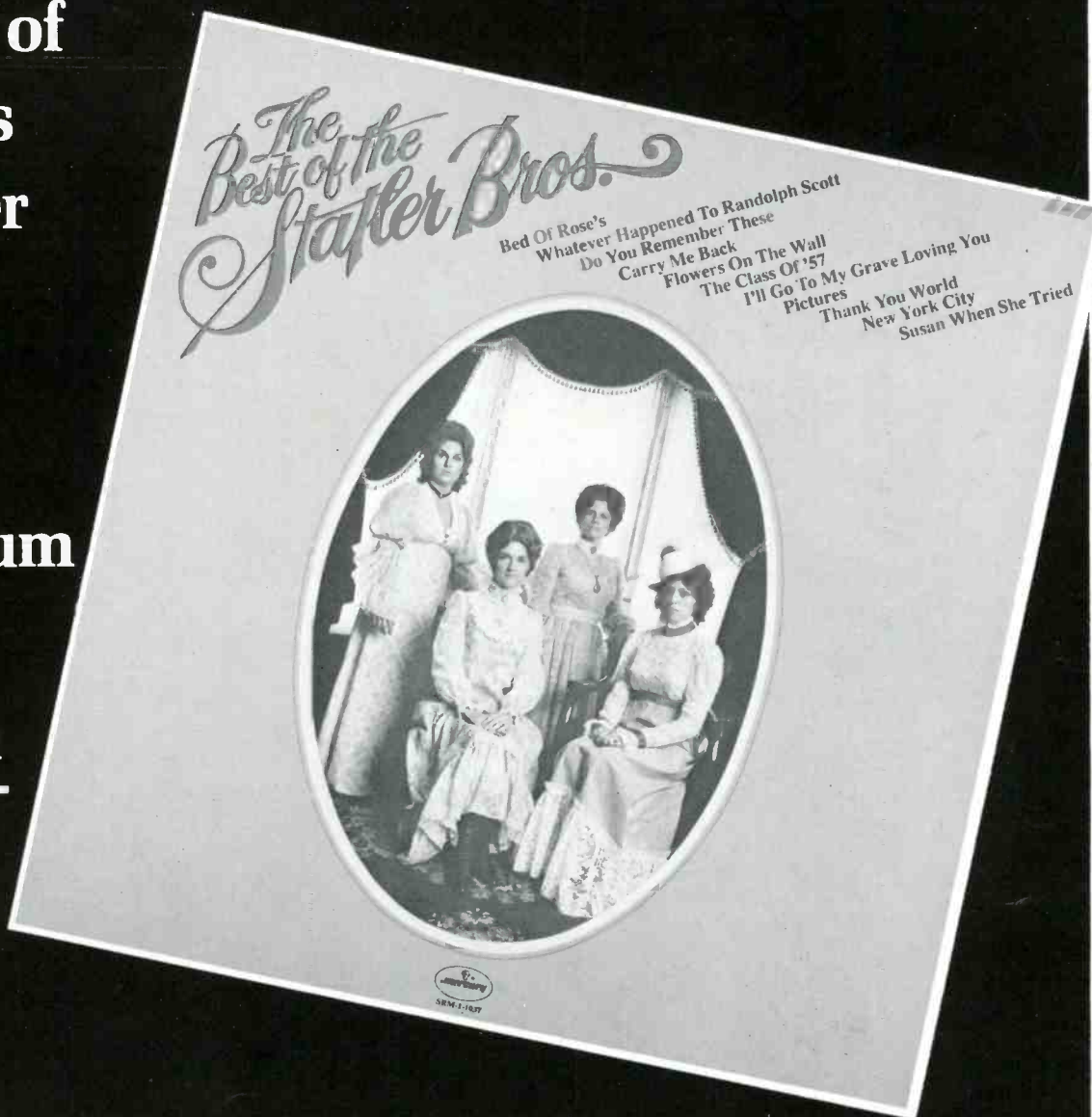
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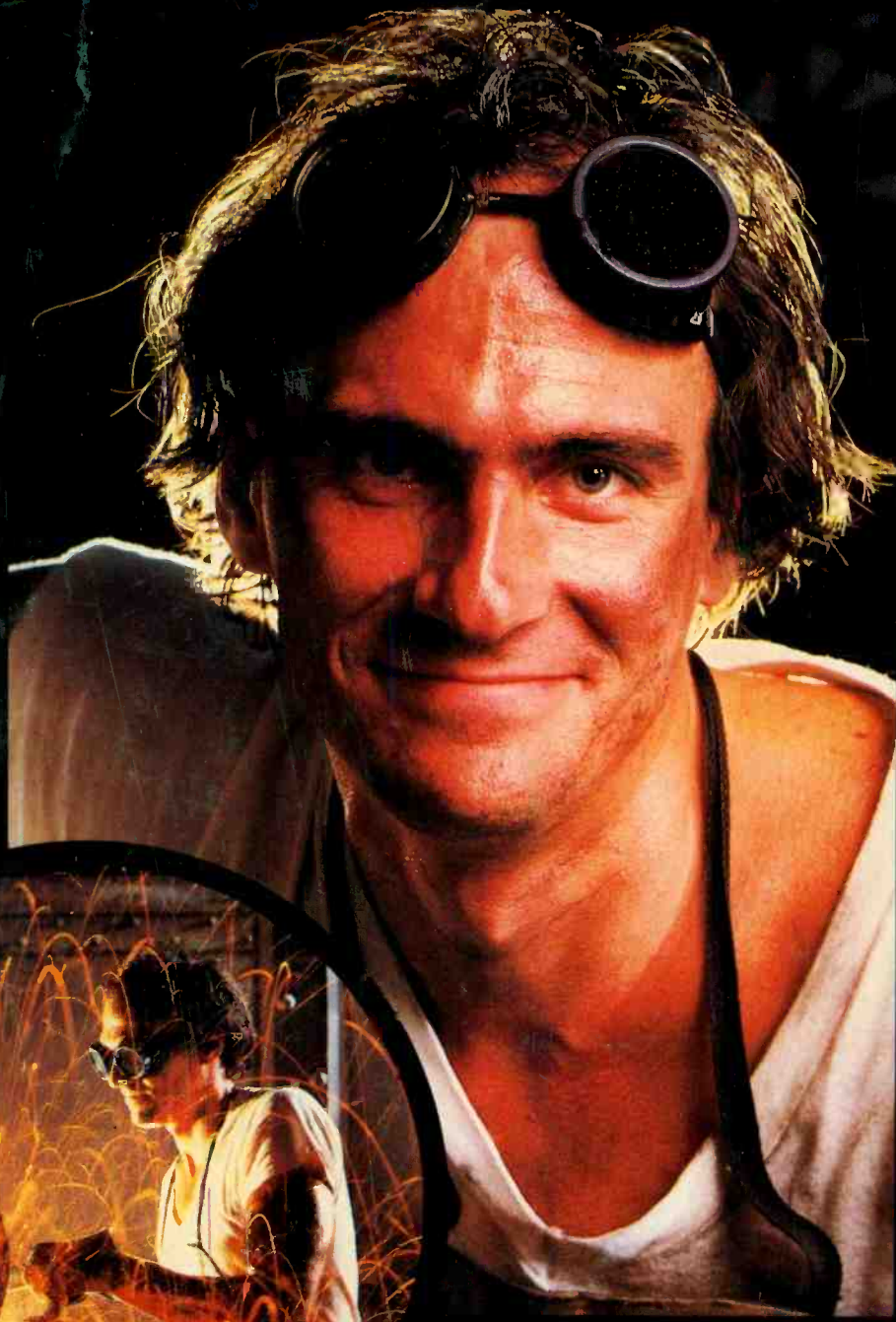
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