SINGLES

SMOKEY ROBINSON, "LET ME BE THE CLOCK" (prod. by Robinson) (writer: Robinson) (Bertam, ASCAP) (3:47). Smokey shows he's back. The LP can be a major hit story & thereby become a success. MCA (8.98). cầm.

FLEETWOOD MAC, "THINK ABOUT ME" (prod. by group) (writer: McVie) (Fleetwood Mac, BMI) (2:39). Christine McVie contributes one of her made-for-radio jewels with the irresistible melody & rich vocal harmonies backed by an incessant rhythm track. Warner Brothers 49196.

JIMMY BUFFETT, "SURVIVE" (prod. by Putnam) (writers: Buffett-Ulley) (Coral Reefer / Crealy, BMI / ASCAP) (3:41). Buffett goes after the third hit from his "Volcano" LP with this powerful ballad about long distance love. A big chorus & strings give extra A/C appeal. MCA 41119.

WARREN ZEVON, "A CERTAIN GIRL" (prod. by Zevon-Ladanyi) (writer: Neville) (UNART, BMI) (2:40). Zevon spins this unknown "60s" tune into a hot rocker. Waddy Wachtel provides the guitar sparks and the Jackson Browne/ Rick Marotta chorus is cute & catchy. Asylum 46610.

SLEEPERS

THE WHISPERS, "LADY" (prod. by Griffey-group) (writer: Caldwell) (Spectrum VII/Ley/Your, Mince & Ours, ASCAP) (5:06). The Whispers are re-writing the black-pop crossover story & thereby become a major success of '80. This could be the biggest hit from their top 10 LP. Solar 11928 (RCA).

THE ISLEY BROTHERS, "DON'T SAY GOODNIGHT. (IT'S TIME FOR LOVE) (PARTS 1 & 2)" (prod. by group) (writers: group) (Bovina, ASCAP) (4:32). From their upcoming "Go All The Way" LP is this soothing late-night love line that's a BOS cinch hit with big pop appeal. T-Neck 9-2290 (CBS).

DARYL HALL & JOHN OATES, "WHO SAID THE WORLD WAS FAIR" (prod. by Foster) (writers: Hall-Allen) (Hot-Cha/Six Continents, BMI) (3:30). Following the top 40 success of their "Wait For Me" ballad is this lively, percussion-clad tune that should have a long multi-format life. RCA 11920.

BLOOD, SWEAT & TEARS, "NUCLEAR BLUES" (prod. by Goldstein) (writer: Clayton-Thomas) (Lady Casey, BMI) (3:43). The title cut from their upcoming LP is a topical spin with David Clayton-Thomas' vocal growls laced by funky horn shots. LAX 41198 (MCA).

ALBUMS

BOB SEGER & THE SILVER BULLET BAND, "AGAINST THE WIND." Seger's reputation as one of rock's finest storytellers is maintained on his long-awaited LP release. Assists from three Eagles make the single "Fire Lake" the blockbuster but the rest of the disc is pure Seger. Capitol SOO-12041 (8.98).

SPYRO GYRA, "CATCHING THE SUN." The Buffalo-based group was one of last year's big "crossover" success stories and one of the few jazz acts to chart big pop. This new LP, on MCA, features more lively (sometimes lively) rhythms and several well-placed guest appearances. MCA 5108 (8.98).

JOURNEY, "DEPARTURE." Drawing from traditional U.S. rock 'n' roll rhythms, Journey here releases another album just chock full of high energy tunes driven by Steve Perry's powerful vocals. "Any Way You Want It" sounds like a Top 40 and AOR hit and "Precious Time" is a mover. Columbia FC 36339 (8.98).

SMOKEY ROBINSON, "WARM THOUGHTS." Robinson remains one of the most imitated vocalists in contemporary music without losing hold of his own moody presentations. All of the tunes here are romantic and luscious with constant reminders of the Motown sound. Tamla TB-367M1 (Motown) (8.98).
AGAINT THE WIND

THE NEW ALBUM

Bob Seger
The Silver Bullet Band

Contains the single
"FIRE LAKE"

Produced by: Bob Seger, Punch, The Muscle Shoals Rhythm Section & Bill Szymczyk.
Counterfeiting Probe Yields 16-Count Charge Against Sam Goody Chain, Two Key Executives

By MARC KIRKBEY

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

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

The grand jury charged that Levy, Stolon and four other men, Norton Verner, Jeffrey Collins, Spencer Pearce and Robert Scar- neti, conspired to transport and sell as authentic counterfeit copies of a dozen best-selling titles, and thereby infringe the copyrights of the artists and record companies involved.

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

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

Sam Goody’s flagship stores.

Sam Goody’s upscale stores.

A Polygram spokesman said

"(Continued on page 87)"

Doobie Bros., Billy Joel, Dionne Warwick Among Grammy Recipients

By LAURA PALMER

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

The Doobie Brothers (WB), with a total of four Grammys, clinched both Record and Song of the Year for "What A Fool Believes," written by Doobie Brothers Michael McDonald and Kenny Loggins, as well as Best Pop Vocal performance by a group for their "Minute By Minute" album (produced by Ted Templeman) and Best Arrangement also for "What A Fool Believes." Joel’s "52nd Street" (Columbia, produced by Phil Ramone) won Best Album of the Year, as well as Best Male Pop Vocal performance, while Warwick’s "I’ll Never Love This Way Again" was named Pop Vocal Performance by female. Warwick’s "Deja Vu" album (Arista) was also the winner in the Best R&B Vocal Performance category. It has been exactly ten years since Warwick’s last Grammy award winning song, "I’ll Never Fall In Love Again." Ricky Lee Jones (WB), coming off an impressive chart success with the "Chuck E’s In Love" single and her self-titled debut LP, was named Best New Artist. Herb Alpert’s "Rise" (A&M) won Best Pop Instrumental Album.

Best Male Pop Vocal performance, while Warwick’s "I’ll Never Love This Way Again" was named Pop Vocal Performance by female. Warwick’s "Deja Vu" album (Arista) was also the winner in the Best R&B Vocal Performance category. It has been exactly ten years since Warwick’s last Grammy award winning song, "I’ll Never Fall In Love Again." Ricky Lee Jones (WB), coming off an impressive chart success with the "Chuck E’s In Love" single and her self-titled debut LP, was named Best New Artist. Herb Alpert’s "Rise" (A&M) won Best Pop Instrumental Album.

Record World Sales Index

By MARC KIRKBEY

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

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

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

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

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

### Departments

- **A/C Chart**
- **Album Airplay Report**
- **Album Picks**
- **Black Oriented Music**
- **Classic**
- **Country**
- **Country Album Chart**
- **Country Hot Line**
- **Country Singles Chart**
- **Cover Story**

### Powerhouse Picks

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

**Blondie** (Chrysalis) "Call Me."

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

### CBS Names Blackburn Nashville VP/GM, Sets Sherrill Pact

- **NASHVILLE —** Bruce Lundvall, president, CBS Records Nashville, has announced a major reorganization and expansion of the company's Nashville operation. Rick Blackburn has been appointed vice president and general manager, CBS Records, Nashville. At the same time, Billy Sherrill, vice president and executive producer, CBS Records Nashville, has launched a production arrangement with CBS Records, under which he will sign and produce new artists as well as continue to produce his artist roster at CBS Records.

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

(Continued on page 93)

### Faraci Named Elektra/Asylum VP

- **LOS ANGELES—** Vic Faraci, executive vice president of Warner/ Elektra/Atlantic Corp., is crossing divisional lines to assume a newly-structured vice presidential post at Elektra/Asylum Records. WEA sources confirmed at mid-week that Faraci would be named head of marketing for Elektra/Asylum, although formal confirmation from both the distribution giant and its sister label would be expected this week. Staff at both companies learned of Faraci's move last Friday (22) in the wake of Stan Marshall's departure from the Elektra/Asylum management team.

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

(Continued on page 84)

### Williams Leads Music Oscar Nominees

**By SAMUEL GRAHAM**

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

Williams' "The Rainbow Connection" (written with lyricist

(Continued on page 85)
#1 On The Radio

Donna, Congratulations from
The Casablanca Record & FilmWorks Family

Produced by Giorgio Moroder
Arranged and Engineered by Harold Faltermeyer
CBS Restructures Masterworks Division

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

**Distribution**

Distribution and sales of Masterworks' releases will be conducted in the U.S. by the domestic marketing organization and in foreign countries by the marketing/sales staff of each individual company. The new organization also includes departments which will handle contract, marketing, and A&R administration.

**Appointments**

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

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

- Campbell has held the position of director, sales/promotion/merchandising product, CBS Records since 1976. From 1975 through 1978 he worked as national sales manager, Columbia Special Products. Prior to joining CBS, he was manager, marketing planning, Hermes Percusa International, S.A., Yverdon, Switzerland. (Continued on page 84)

**CBS Labels Hot On RW Charts**

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

**FBI To Receive RIAA Cultural Award**

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

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

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

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

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

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

**Regional Breakouts**

**Regional Breakouts**

**East:**
- Air Supply (Arista)
- Dr. Hook (Capitol)
- Jimmy Reffin (RSO)

**South:**
- Blondie (Chrysalis)

**Midwest:**
- Bob Seger (Capitol)
- Blondie (Chrysalis)
- Heart (Epic)
- Jimmy Reffin (RSO)

**West:**
- Bob Seger (Capitol)
- Eagles (Asylum)
- Air Supply (Arista)
- Charlie Dare (Island)

**Albums**

**East:**
- Linda Ronstadt (Asylum)
- Andy Gibb (RSO)
- Brothers Johnson (A&M)
- American Gigolo (Polydor)
- Graver Washington, Jr. (Motown)

**South:**
- Linda Ronstadt (Asylum)
- Brothers Johnson (A&M)
- Robin Trower (Chrysalis)
- Chicago Cross (Warner Bros.)

**Midwest:**
- Linda Ronstadt (Asylum)
- Andy Gibb (RSO)
- Brothers Johnson (A&M)
- American Gigolo (Polydor)
- Graver Washington, Jr. (Motown)

**West:**
- Linda Ronstadt (Asylum)
- Andy Gibb (RSO)
- Brothers Johnson (A&M)
- American Gigolo (Polydor)
- Graver Washington, Jr. (Motown)
- Tovaces (Capitol)

**Polygram to Absorb London's Catalogue**

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

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

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

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

**N.Y. Task Force Plans Seminars**

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

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The Big Idea is the one that always strikes a chord with people. Faithful fans never forgot, and are waiting to welcome back, one of the major bands that invented and played progressive rock with big enthusiasm. And now, Gentle Giant returns. With a big sound produced new for today. "Civilian" from Gentle Giant is the right idea now—"Underground" and "Convenience (Clean and Easy)" are two tracks already all over the AOR airwaves.

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

World Tour 1980
Produced by Dick Griffey

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

By SAMUEL GRAHAM and SAM SUTHERLAND

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

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

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

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

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

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

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

“We will serve any one who sends us a legitimate letterhead requesting product for their format,” Bronstein continued. “We probably have one of the most extensive mailing lists of any company. If a station is playing something, there’s no reason it shouldn’t get clean copies, unless they want 10 of something.”

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

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

ASCAP Announces Jazz Workshop

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

Adams’ ASCAP Adieu

ASCAP president Stanley Adams gave a speech at the recently held Los Angeles ASCAP General Membership Meeting, in which he referred to the “open secret” that he would soon be leaving ASCAP. Formerly as the performing rights society he held during the past 24 years. Shown joining in the adieu for Adams are (from left) ASCAP western regional director for business affairs Ted Brodey; western regional director for repertoire Michael Garfain; ASCAP board member Larry Sheyne; ASCAP general counsel Bernard Korman; president Adams; ASCAP board member Hal David; ASCAP managing director Paul Marks; and ASCAP board member Arthur Hamilton; and ASCAP board member George Duning. Among others on the dias joining in the adieu was also elected ASCAP board member Sammy Fain.

Tax Saving Session Scheduled by NARM

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

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

Siegel, who has been involved in both extensive research and practical application of the Code, whereby he has effected considerable tax savings for record and tape merchandisers, will discuss in non-technical, business-minded language, what the tax code revision can mean dollar-wise to them and their operations. Siegel’s discussion will be aimed at assisting the merchandisers in dealing with their tax counselors, many of whom find the Code confusing and frustrating. Tax savings can be effected, not only for the current fiscal year, but carry over to future years.

The NARM Regular Members who will be in attendance are retailers and wholesalers of recorded product.

Popular Music Academy Chooses Award Winners

NEW YORK — The National Academy of Popular Music has announced its list of award winners for 1979. The Academy will present the winners at their annual dinner for the benefit of the Songwriter’s Hall of Fame on March 17 at the New York Hilton. The Hall of Fame will be: Herbert Magidson, who wrote the first song to win an Oscar, “The Continental,” in 1934; Betty Comden and Adolph Green who wrote such standards as “Just in Time” and “Make Someone Happy;” Marilyn and Alan Bergman who wrote “The Way We Were” and “Nice ‘n Easy;” among other standards. A Lifetime Achievement in Popular Music Award will be given to Ethel Merman.

Keogh to Beasrville

LOS ANGELES — Kevin Keogh has been appointed director of national promotion at Beasrville Records, it was announced by vice president and general manager Howard Rosen. Keogh comes to Beasrville from Casablanca Records, where he held the same position; he will report to Paul Pieretti, Beasrville’s national promotion director.
20 NEW HITS by the ORIGINAL ARTIST!!!

On Columbia Records and Tapes.

Produced by Nick Lowe.

"Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.
WASHINGTON—Tom Brennan, the chairman of the Copyright Royalty Tribunal, told RW this past week the reason the Tribunal has asked for comments concerning the royalty claim filed by the American Society of Music Arrangers in late February is that the CRT wants to make sure it has the jurisdiction to deal with the matter of a separate payment within the new mechanical royalty ruling.

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

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

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

Cullen, Wright, Louis
Join Arias II Label

LOS ANGELES—Arias II Records has announced several new appointments. Heading up the label will be longtime Newton record producer Bob Cullen, while Don Wright will serve as national promotion manager and Joe Louis will be VP/national sales mgr.

United Artists Hosts Kenny Rogers

United Artists Records hosted their number one seller Kenny Rogers recently with a party and presentation ceremony at Los Angeles' Benihana restaurant. UA executives presented Rogers with triple platinum awards for his LPs, "The Gambler" and "Kenny" and an advance platinum award for "Gideon." Rogers' next album, due to ship March 10. Pictured from left: Don Gierson, VP, A&R, EMI-America/United Artists Records; Ken Kragen, Rogers' manager; Charlie Minor, VP, promotion, 1MI/UA; Jim Mazza, president, EMII/UA; Rogers; Mark Levison, VP, business affairs, EMI/UA; and Joe Patrone, VP, marketing, EMI/UA.

FBI, RCMP Crack Intl. Bootleg Ring

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

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

It is reputed that the operation has been producing approximately 2,000 bootleg albums a month which were being sold for $10 apiece. Among the albums allegedly bootlegged were performances by The Who, Blondie, Jimi Hendrix, Genesis and Yes.

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

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

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

United Artists Records hosted their number one seller Kenny Rogers recently with a party and presentation ceremony at Los Angeles' Benihana restaurant. UA executives presented Rogers with triple platinum awards for his LPs, "The Gambler" and "Kenny" and an advance platinum award for "Gideon." Rogers' next album, due to ship March 10. Pictured from left: Don Gierson, VP, A&R, EMI-America/United Artists Records; Ken Kragen, Rogers' manager; Charlie Minor, VP, promotion, 1MI/UA; Jim Mazza, president, EMII/UA; Rogers; Mark Levison, VP, business affairs, EMI/UA; and Joe Patrone, VP, marketing, EMI/UA.
IRS & A&M Working Out Snags In Unique Distribution Arrangement

By JEFFREY PEISCH

NEW YORK—Six months ago A&M Records and Miles Copeland's International Record Syndicate (IRS) entered into a distribution deal that is in many ways precedent-setting. IRS is an umbrella company that includes record labels and independent labels. IRS also owns a number of American independent labels, some of which are owned by Copeland; the labels are Illegal Records, Step-Forward Records, Spy Records, Fashion Music Records, Buzzcocks Records, and Rough Trade Records. The A&M/IRS deal is unlike a custom or associated label relationship because A&M has no ownership in IRS. The deal is not like a logo or production deal because IRS all guarantees no financial commitment to the marketing of IRS products.

The contract between A&M and IRS calls for the A&M promotion staff to make sure that all radio stations receive IRS records and for the RCA and A&M and Associated Labels Distribution staff to make sure that IRS product is available to all retail outlets. The marketing and advertising of IRS product is left to the IRS staff. IRS vice president Jay Boberg said that the money spent by A&M at the outset of the relationship was “less than the money they (A&M) spend on any one A&M project—signing, advance, recording and promotion.” A&M gives IRS office space on its west coast lot, free postage, and shares in the manufacturing costs of IRS records. This is not to say that A&M is not actively interested in the development of IRS artists. The IRS/A&M contract states—though not in spirit—that if an IRS artist shows signs of breaking, then A&M will channel marketing money through IRS for the promotion of the specific record. This is exactly what has happened to two current IRS releases, “A Different Kind of Tension” by the Buzzcocks and “Sabotage Live” by John Cale. A&M has given IRS approximately $20,000 for the promotion of “Sabotage Live.” And the A&M promotion staff has been told that these two LPs are now priorities. With the budget comes a shift in royalty points in A&M’s favor.

A&M chairman and co-founder Jerry Moss describes A&M’s scale of involvement with IRS as follows: “Largely we expect the IRS people to get the first few bits on each of their recordings. Once they get that first jump, then it’s up to A&M to follow through. We can take a record on and make it similar to an A&M record at any time in the life of a record.” Although it is popularly believed that if an IRS artist does well he will be “picked up” by A&M and become an A&M artist, both Moss and Copeland said that the specifics of such an arrangement were never discussed. As A&M financial involvement in an IRS artist increases—and the point structure shifts—an artist still remains an IRS artist. Copeland did say however, that if an artist feels that being on A&M gives him greater credibility with American radio and with the trades then he’s not going to stand in his way.”

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

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

The first Buzzcocks LP on IRS, “Single Going Steady” has sold in the vicinity of 35,000 units according to Cale. “A Different Kind of Tension” shipped 16,000 copies and Bobberg said it could “very easily sell 100,000” units. Cale’s “Sabotage Live” is at the 10,000 mark and could “reach 50,000,” according to Boberg. The rest of the IRS LPs currently in the market—by Wazmo Nariz, Fashion, the Fall, Root Boy Slim and the Cramps (an EP)—have sold in the 7500 to 12,500 range. When the albums were released—last September 25—many of the more progressive AOR stations added the records. As all groups on IRS have sizeable cult followings and strong reputations, it is possible that the LPs would have been added to playlists, A&M affiliation or not. Some of the recent adds for the Cale record though—WMMS, WNEW—may not have been secured without the push from A&M. A&M’s Jimmy Smith, head of local promotion for the rocky mountain region, said “Yes I think that because I’m with A&M I was treated better (with my IRS records) than an indie would have been carrying the same records... but there are a lot of people who think that any band on IRS is like the Sex Pistols. Barriers remain to be broken.”

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

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

Atlantic Ups Marks

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

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

MCA Distrib. Sets Regional Mkting. Meet

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

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

Capitol Names O’Neill Law Dept. Director

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

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

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

Skyynrd Platinum

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

RECORD WORLD MARCH 8, 1980
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THE THREE DEGREES—Ariola 801

MY SIMPLE HEART (prod. by Moroder-Faltermeier) (writers: Bugatti-Muskeri/Uncoppell, BMI) (3:32)

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

3-D—Polydor 2069


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

THE UNDERTONES—Sire 49195

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

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

THE CRETONES—Planet 45911 (E/A)

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

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

Pop

MYLON LE FEVRE—Mercury 76047

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

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

TIM BREWER—Novelty 102

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

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

MARC TANNER BAND—Elektra 46614

HOT AND COLD (prod. by Malin) (writers: Tornier-Edwards-Romero) (Otherwise, ASCAP) (3:27)

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

CHERIE AND MARIE CURRIE—Capitol 4841

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

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

DAKOTA—Columbia 1-11195

IF IT TAKES ALL NIGHT (prod. by Sangfabo-Wolinska) (writers: Huidak Kelly) (Skidrow, ASCAP) (3:47)

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

BRIAN BRIGGS—Bearsville 49167 (WB)

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

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

BRUCE WOOLLEY & THE CAMERA CLUB—Columbia 1-11226

ENGLISH GARDEN (prod. by Hurst) (writer: Woolley) (Corbett, BMI) (3:00)

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

HEAD EAST—A&M 2222

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

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

THE METEORS—PVC 1000 (Jem)

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

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

B.O.S./Pop

CHERYL BARNES—Polydor 2059

LOVE AND PASSION (prod. by Moroder-Schrader) (Ensign, BMI) (3:36)

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

PLEASURE—Fantasy 882

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

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

GEORGE DUKE—Epic 9-50853

EVERY LITTLE STEP I TAKE (prod. by Duke) (writers: Mycenae) (ASCAP) (3:46)

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

CON FUNK SHUN—Mercury 76051

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

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

PATRICE RUSHEN—Elektra 46604


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

MANHATTANS—Columbia 1-11222

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

Not the E/W hit, but a moving, though not mauldin, ballard highlighted by sympathetic falsetto vocals and a repetitive acoustic guitar line that becomes an understated hook.

MASS PRODUCTION—Cotillion 45009 (Atlantic)

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

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

JERMAINE JACKSON—Motown 1469

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

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

Country/Pop

ED BRUCE—MCA 41201

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

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

BILLY "CRASH" CRADDOCK—Capitol 48388

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

"Crash" reaches new emotional heights on this tear-drenched ballad. From his upcoming "Changes" LP, it's produced by Jimmy Johnson with his Muscle Shoals expertise. Great for pop-A/C.
There are business people, and there are music business people. And then there are Record People...

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

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

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

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

A Tribute to John Kaplan

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

For further information contact our marketing specialists:
New York—Stan Solfer—(212) 765-5020
Los Angeles—Spence Berland—(213) 465-6126
Nashville—Tom Rodden—(615) 329-1111
PROTECT THE INNOCENT
RACHEL SWEET—Sire/ Columbia
N 143637 (7.98)
Everything moves faster when you’re young and Rachel’s growth between the “Fool Around” LP and this rock powerhouse is remarkable. Picking songs from Graham Parker, Moon Martin and Jimmie O’Neill, cuts such as “Spellbound” and “Fool’s Gold” could establish her, at 17, as one of the most viable rockers in the business.

MATTHEW FISHER
A&M SP-4801 (7.98)
Fisher is known as one of the founders of Procol Harum but his solo works show he’s developed a melodic simplicity and a lyrical maturity since his work with that group. This new solo effort features 10 self-penned songs with the opener “Can’t You Feel My Love” destined for adult contemporary programming. It’s a splendid disc from a veteran performer.

SUZANNE FELLINI
Corabiocn NLP 7205 (7.98)
1979 was the year of the woman rocker and several strong new artists have already been released this year. Fellini’s debut disc ranks in the top of the list. From the punk-ish “Double Take” to the ’50s inspired “First Kiss” the album shows off her vocal interpretations with a flair. Steve Burgh’s production is the ultimate compliment and the whole package is right for radio.

PERISCOPE LIFE
KAYAK—Mercury SRM-1-3824 (7.98)
This Dutch group is one of the biggest in their home country and makes big U.S. inroads with each LP release. This new one features more of their thoughtful, full-bodied melodies with guitars and keyboards sharing the center spotlight. “Astral Aliens” is an AOR rocker and “Anne” is a ballad right for top 40 and adult contemporary play. Ready for mass appeal success.

GRADUALLY GOING TORNADO
BRUFORD—Polydor PD-1-0261 (7.98)
Having worked with Yes, U.K. and others Bill Bruford is known as one of rock’s premiere drummers and this new solo disc gives percussions center stage. The songs are complex and perfectly interpreted by Jeff Berlin’s vocals.

BAND IN BLUE
DUKE JUPITER—Mercury SRM-1-2815 (7.98)
The Rochester-based group’s third album for the label features a healthy dose of good timely rock tunes. “If You Love Her” stands out via Greg Walker’s deep compelling vocals and Steve Katz’ production is on the mark.

SHRINER’S CONVENTION
RAY STEVENS—RCA AJL-3574 (7.98)
Stevens always records songs with a giggle in the theme and the “Shriners Convention” LP features a few hearty belly laughs as well. Definitely makes for infectious programming, particularly the title track.

GARY LAWRENCE & HIS SIZZLING SYNCOPTATORS
Works M 35824 (7.98)
Drawing from such writers as Irving Berlin, Carl Sigman and R.W. Kahn, as well as the Gibb Bros. and Lennon/ McCartney, this big band dishes up absolutely faithful renditions of the music of the ’20s. Unusual and worthy.

10½
THE DRAMATICS—MAC 3196 (7.98)
This veteran R&B group here releases another in their series of glistening albums with the focus on their spine-chilling vocals. Group member Ron Banks produces the powerful “Music Is The People’s Choice.” A stunner.

SURE SHOT
CROWN HEIGHTS AFFAIR—De-Life DSR-9517 (Mercury) (7.98)
Bert Decoteaux gives a particularly classy production to this new LP by the eight man group. The rhythms are decidedly disco with some interesting instrumentation throughout. “I Don’t Want To Change You” is prime.

THE PLANETS
Motown M7-93481 (7.98)
Assists from several of Ian Dury’s Blockheads make this unusual Motown release all the more interesting. Combining eerie rhythms with pop-ish vocals, this debut LP sounds right for fast AOR play. “Iron For the Iron” is prime.

MYSTIC MERLIN
Capitol 12047 (7.98)
As you might imagine, there’s a thread of magic running through all of these brisk disco-ish numbers with lots of instrumentation. Produced by Charles Kipp, “Burned to Learn” could be the winner.

Mystic Merlin
Capitol 12047 (7.98)
As you might imagine, there’s a thread of magic running through all of these brisk disco-ish numbers with lots of instrumentation. Produced by Charles Kipp, “Burned to Learn” could be the winner.

HOT SHOTS
TROOPER—MCA 3222 (7.98)
This group has been churning out rock-solid LPs and hit, mid-charting singles for years and this compilation album of some of their best work is just right. “Raise A Little Hell” could have a whole new life.

CATILLAC
FANDANGO—RCA AJL-3591 (7.98)
This New Jersey band’s fourth LP is a continuation of their good spirited boogie-beat rock and roll with special emphasis on the vocals. Produced by Warren Scratz and Ed Newmark, “Blame It On The Night” is the standout.

ONE OF THE BOYS
ANDY ADAMS—DJM 30 (Photo) (7.98)
New Yorker Adams was once a member of Egg Cream and this debut solo album shows off the same pop-rock sensibilities. Mike Taylor-Corbett’s production is light handed and there’s a bunch of singles to choose from.

TEENAGE HEART
THE METEORS—PCV 7911 (JEM) (7.98)
The group hails from Holland and here displays a variety of musical moods from straight new wave to Phil Specior-ish pop/rock. There’s something for everyone here with “It’s You, Only You” the standout.
New York, NY

By DAVID McGEE

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

What Marcus has done is to prevail upon 20 rock critics to pick one album each to take to a desert island, and then defend and/or explain said choice. The selections are interesting: Would you take Captain Beeheart's "Tent Mask Replica"? Langdon Winner would. How about "Velvet Underground"? Ellen Willis would. The Ramones' "Rocket to Russia?" See Tom Carson. The Ronettes? Jim Miller says so, without hesitation. In what is probably the most logical choice, Dave Marsh properly identifies onanism as the most popular leisure time activity on the island, and picks 12 cuts by 12 different artists (under the title "Onan's Greatest Hits") to facilitate the hand jive.

To Marcus's and the writers' credit, all have remembered that the best rock and roll—or at least that which is most meaningful in their lives—most often springs from the gut and the heart, rather than the head; to intellectualize too much about it is to commit the unpardonable sin.

Thus, these personal essays represent a lot—so seldom if ever practiced anymore: and even if you don't agree with the authors' choices, you have to admire them for tempering their rock-crit ratiocination with a little pure emotion.

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

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

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

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

In the last sentence, McEwen writes, "When listening to 'Little Willie John,' my life passes before me." Each one of the critics represented in "Stranded" knows this feeling well, but none express it (Continued on page 85)

Grustin & Rosen Pursue 'GRP Sound'

By SOPHIA MIDAS

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

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

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

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

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

The demographics that are buying GRP product may broaden with Grusin and Rosen's latest recording project with Scott Jarrett: The younger brother of no virtuoso Keith Jarrett, Scott Jarrett presents a real musical debut (Continued on page 84)
**The Coast**

**By SAMUEL GRAHAM & SAM SUTHERLAND**

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

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

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

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

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

More on the music business: "I know a lot of people are getting laid off and it will be harder for new acts to get deals, but it also means that in order to support themselves, groups are really going to have to go back to the clubs. It's just going to get smaller... I think it will ultimately give music a kick in the pants. I think pop music was commanding a disproportionate influence on culture and now it's getting back to no."

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

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

EL'S REACTION: As everyone must know by now, Ronstadt's new "Mad Love" album features three songs by Elvis Costello, who, she says "is writing the best new stuff around." The ever diplomat and charming Mr. Costello will no doubt accept the royalty checks that will pour in if and when the Ronstadt album takes off, but according to Costello's press service "Starship," he's not wild about Linda's renditions of his tunes. "They seem to be without the sheen of my tortures," the reportedly said of her versions of "Party Girl" and "Talking in the Dark" in particular. "Dreadful. It's a total waste of vinyl." Costello also said that he'd rather give the royalties to Cambodia, which sounds dubious; but if he's really serious about giving the money to a worthy charity, we'd be wise to note that he note that COAST is located at 6255 Sunset Blvd., L.A. 90028.

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

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**Capitol Signs Red Rider**

Red Rider, a five-member, four-voice rock 'n' roll band from the Pacific Northwest, has signed an exclusive worldwide recording agreement with Capitol Records, Inc., announced Rupert Perry, Capitol's vice president of A&R. On Mar. 10, Capitol will release Red Rider's debut LP, "A Tight Little Band," a White Noise Pictures record. Pictured after the signing are, from left: Don Zimmerman, president, Capitol/EMI America/United Artists Group; group's keyboardist Peter Beymont; drummer Rob Krieger; guitarist Jeff Cochrane; bassist Jeff Jenny; Dave Evans, president, Capitol Canada; and Rupert Perry. Not pictured is Red Rider guitarist Ken Green.

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**Sunstorm Mgmt.**

**Taps Ed Conway**

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

**Background**

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

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

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**SRS Open Saturdays; Songbank Fee Upped**

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

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

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**PAT, Monterey Pact**

CARMEL, CA. Pacific Arts television president Michael Nesmith has announced an agreement between P.A.T. and Monterey Peninsula Artists for the latter to exclusively represent Monterey Peninsula songwriters and artists. The agreement, which will cover video/music clips, television specials and other related subjects.

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**Planet Readies New Rock Sampler**

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

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

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

Also on the LP: "Keep It Tight" by Richmond, Va.'s Single Bullet Theory, by Malcolm Pelope and the Planet Group; "I'M Gonna Follow You" by Billy Thermal (of Thermal, California), the nondisc pliers by Billy Steinberg who wrote Linda Ronstadt's current single, "How Do I Make You," and who produced his own "sharp cut" with Craig Hull; "Immune" by Suburban Laws, from Long Beach, Ca., produced by the Planet Group; "Soul Kiss" by New York's dB's, produced by New York Rocker staffer Alan Betrock. Country rockers Jimmie Logan and the Case production, "Kids Just Wanna Dance," by New York's the Fast.
After a sluggish month of chart activity, five exceptionally strong debuts are entering the disco chart this week, one, in fact, is a test pressing that couldn't be kept off the 'reporters' lists' ("Two Tones of Funk"). And at the same time, music as diverse as the Whispers and Boris Midney's Festival is fueling upon the pop chart, following initial exposure in the clubs. Are we happy? You betcha.

NEW ALBUMS: The Dramatics' newest, "1101/2" (MCA), is titled after the group's lifetime as a unit. It's been nearly that long since their top ten pop crossovers appeared on the Volt label ("Whatcha See Is Whatcha Get" and "In the Rain"). They've made good music in the meantime, but, as was true for the Whispers, it took some time for male vocal groups in general to reemerge in the marketplace, and for the Dramatics in particular, to hit the nail right on the head. This one has done it. A 1101/2 album that's phase-matched and polished on both uptempo and ballad material. Of immediate disco interest: "Music is the People's Choice" (5:54), a great anthem-like song that strikes the same chord, fittingly, as "Do It Anyway Ya Wanna," by People's Choice. This funky midtempo track cuts a straight-forward groove; and deeper, led by phasing voices ("You Feel Like You Wanna Dance, Dance") (5:55). With several ballads and a semi-swing "Be With the One You Love" to round out, 1101/2 could well turn out to be a turning point in the Dramatics' career.

First Choice's new album, "Breakaway," their third on Gold Mind, is a worthy successor to "Hold Your Horses," one of last year's most long-lived and rewarding albums. Three standout cuts and three alternates on the new album could well provide even more material for periodic remix. The title cut (5:50), already available on disco disc, brings the group back to their earlier Philadelphia sound and sets the pace for the entire album. New York DJ Tee Scott maximizes the power of what is essentially sturdy stuff in his mix; the group sounds fine, but they've always been lashing out on an incisive love-and-lose song. There are three of these on the second side, and they all do satisfy: "Pressure Point" is the best, with a biting close harmony punches: "You're pushing me beyond my pressure point." An incongruously happy vocal bridge interrupts the mood somewhat, but both hot break s secondary back into action. Inert impact; also mixed by Scott. Almost strong: "I Can Show You" (Better than I Can Tell You") (5:19), a last-straw warning with a fine vocal break, and "You Can't Take It With You" (5:10), a wonderfully schmaltzy plea to slow down and enjoy the attributes of life. If it isn't enough, the high wire act of "Sitting Pretty" and a light "A Happy Love Affair" sound strong enough for eventual remix. "Breakaway" may not reach the intense peaks of previous work, but it's a consistent, well-made album with much to enjoy.

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

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

Awards

Disco File
By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

This week's hot shots: the Whispers, Salsoul, Steel Pulse, and Kiki Dee.

DISCO THEQUE HIT PARADE

 club 4141/New orleans
dj: Al Fair Jr.
and the beat goes on—Whispers—Salsoul
call me night drive—Blondie/Giorgio Moroder—Polydor
festival—Festival—Salsoul (LP)
funkytown—Lipps, Inc.—Casablanca
high on your love—Debbie Jacobs—MCA
hotel paradise—Divas Grey and Olive—Geffen
I can't dance without you—The Commodores
I can't help myself—Bonnie Pointer—Motown
I wanna love you—Natalie Michael-Walden—Atlantic
 Injection—Trussell—Elektra
love's lines—#9-Finder and Lewis—AVI
rife—Ava Cherry—Salsoul (LP)
strong—all-star lineup of Motown
such a feeling—A&M
superfly—Brothers Johnson—A&M
we got the funk—positive forces—Salsoul
you got it what (take me)—the grooves

CATAcombs/philadelphia
dj: Duane Braden
breakaway—LaFlavour—Motown—MCA
close to you/open your mind—Donna Summer
first love—Stevie Wonder
funkytown—Lipps, Inc.—Casablanca
high on your love—Debbie Jacobs—MCA
in the studio—The Whispers
let's get serious—Jermine Jackson
music trance—Bracke-Atlantic
patti labelle—Salsoul (LP)
prehistoric—Brothers Johnson—A&M
shut up and dance—Earth Wind—Century
You don't believe what I really want to say—Motown

Zinda—Talking Heads—Sire
keep it hot—Cheryl Lynn—Columbia
man in the last—Teddy Robinson—Salsoul
satisfied—Sassy—Diana Ross
skyway—Sky—Salsoul (LP)
standing on—Stevie Wonder
storm—Brothers Johnson—A&M
we got the funk—positive forces—Salsoul
you got it what (take me)—the grooves

TodD's/detroit
dj: Duane Braden
afro—Atlantic—African Suite—MCA (LP)
and the beat goes on—Whispers—Salsoul
breakwater—Cat—Thelma Houston—RCA (LP)
cisselin—Hot—Chuck Cissell—Arista
keep it hot—Cheryl Lynn—Columbia
music trance—Bracke—Atlantic
we got the funk—positive forces—Salsoul
you got it what (take me)—the grooves

Record World March 8, 1980

21

www.americanradiohistory.com


### Disco File (Continued from page 21)

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

**NOTE:**
- Harriett Blue 12" rerelease of "Have a Cigar"

### Gold for James

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

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<th>March 8, 1980</th>
<th>WKS. ON CHART</th>
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<td><strong>1</strong></td>
<td>2 FUNKYTOWN LIPS, Inc./Casablanca (12&quot;*) NBLP 7197 7</td>
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<td>1 AND THE BEAT GOES ON WHISPERS/Solar (12&quot;*) BXLX 3521 (RCA) 8</td>
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<td>4 EVITA FESTIVAL/RSO (entire LP/12&quot;*) RS 1 3061 13</td>
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<td>3 VERTICO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12&quot;*) JZ 36302 (CBS) 16</td>
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<td>5 HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12&quot;*) 3202 8</td>
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<td>6 I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTIER/Matown (LP cut) M7 929 R 11</td>
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<td>7 I SHOULD LAID YA/TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN/Atlantic (LP cuts) SD 19252 7</td>
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<td>8 HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra (12&quot;*) 6E 243 12</td>
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<td>9 STOMP! BROTHERS JOHNSON/ABM (12&quot;*) SP 3716 3</td>
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<td>10 WE'RE GONNA ROCK SABU/Ocean (12&quot;*) SW 49902 9</td>
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<td>11 DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox (12&quot;) TCD 105 (RCA) 4</td>
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<td>12 LOVE INJECTION TRUSSELL/Elektra (12&quot;) AS 11435 (RCA)</td>
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<td>13 YOU NEVER LOVED ME/WHERE'S SMOKES THERE'S FIRE/CAN'T SANK THE FEELING AVA CHERRY/ISO (12&quot;*) RS 1 3072 5</td>
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<td>14 WORKIN' MY WAY BACK TO YOU/FORGIVE ME DOLPHI SPINNERS/Atlantic (12&quot;*) 18</td>
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<td>15 MANDOLAY LA FLAVOUR/Sweet City (12&quot;) SCD 5555 10</td>
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<td>16 KEEP IT HOT CHERYL LYNNE/Columbia (LP cut) JC 3614 6</td>
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<td>17 THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12&quot;*)/LP cut BXLX 3479 (RCA) 19</td>
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<td>18 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC THEO VANESS/Prelude (12&quot;*) PRL 12173 10</td>
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<td>19 I ZIMERA/LIFE DURING WARTIME TALKING HEADS/ Sire (12&quot;*) SRK 6076 (WB) 5</td>
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<td>20 ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12&quot;) MPLS 7782 (Island) 1</td>
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<td>21 CALL ME/NIGHT DRIVE BLONDIE/GIORGIO MORODER/ Polydor (12&quot;*) PD 1 6259 1</td>
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<td>22 MUSIC TRANCE BEN E. KING/Atlantic (12&quot;*) 3635 2</td>
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<td>23 TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic (12&quot;*) SD 19258 3</td>
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<td>24 CHECK OUT THE GROCIE/YOU GUESS WHAT IT TAKES BOBBY THURSTON/Prelude (12&quot;*) PRL 12174 2</td>
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<td>25 I WANT YOU FOR MYSELF GEORGE DUKE/Epic (12&quot;*) JE 36263 7</td>
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| 19 | GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion (12"*) |
| 14 | I WANNA BE YOUR LOVER/SEXY DANCER PRINCE/ Warner Bros. (12"*) BSK 3366 17 |
| 29 | STANDING OVATION G.Q./Arista (12") CP 709 3 |
| 33 | IN THE POCKET (MEDLEY)/GRASS/PRYMIG AFRICAN SUITE/ MCA (LP cuts) 3205 4 |
| 30 | QUEEN OF FOOLS JESSICA WILLIAMS/Polydor (entire LP) PD 1 6248 6 |
| 31 | WE GOT THE FUNK POSITIVE FORCE/Sugarhill (12") T 452 8 |
| 24 | JUST A TOUCH OF LOVE S/Cotillion (12") SD 5217 3 |
| 3 | — WALK THE NIGHT SKATT BROS./Casablanca (12"*) NBLP 7191 2 |
| 26 | KIND OF LIFE (KIND OF LOVE) NORTH END/West End (12"*) WES 22125 7 |
| 35 | I GOT THE FEELING/JUST US TWO TONS O'FUN/Honey/ Fantasy (12"*) F 9584 1 |
| 27 | WHAT'S ON YOUR MIND/WAS THAT ALL IT WAS JEAN CARN/Philadelphia International (12"*) JZ 36196 (CBS) 1 |
| 34 | — NOW I'M FINE GREY AND HANKS/RCA (12"*) AFL1 3427 3 |
| 39 | NIGHT'S THE NIGHT SHARON PAIGE/Source (12") SP 13952 (MCA) 2 |
| 36 | — DO YOU WANT THE FEELING RUFUS AND CHAKA/ MCA (12"*) 5103 15 |
| 40 | PLANET CLAIR/ROCK LÖSTER B-52 S/Warner Bros. (12"*) BSK 3355 2 |
| 41 | THE VISITORS GINO SOCIO/Warner Bros./RCA (12") DRCS 8894 6 |
| 42 | YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista (12"*) AL 9509 19 |
| 43 | SHAKE YOUR BAIT/TAKE ALL OF ME BARBARA LAW/ Position (LP cut/12") NJZ 3614B/428 6401 (CBS) 13 |
| 48 | CAN'T STOP DANCING SYLVESTER (Fantasy (12") F 79010 10 |
| 47 | HERE COMES THE SUN FAT LARRY'S BAND/Fantasy/WMOT (KIND F 9587 5 |
| 46 | WILLIE AND THE HAND JIVE RINDER AND LEWIS/AVI (12"*) 6073 1 |
| 40 | BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/Brunswick (12") 211 5 |
| 48 | BODYSHINE/SPLAP, SPLAP LICKEDY LIP INSTANT FUNK/ Salsoul (12"*) SA 8529 (RCA) 14 |
| 35 | DON'T STOP THE FEELING ROY AYERS/Polydor (12"*) PD 1 6246 4 |
| 50 | S/TROPEZ/UP AND DOWN/Hotel Paradise DIVA GRAY AND OYSTER/Columbia (LP cuts) NJC 36265 4 |

(*) Non-commercial 12", *discontinued
Cover Story:

Sister Sledge Is A Family Affair

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

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

Soon they came to the attention of Henry Allen, then senior vice president of Atlantic Records and now Cotillion's president. While still in high school, the girls were signed to their first contract in 1973. After the release of their first album, they began a rigorous touring schedule that won them cheering audiences throughout the U.S. and Europe. In 1975 they won the Fourth Annual Tokyo Music Festival International Contest in Japan.

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

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

Borkum, Schoenbaum
Form Mgmt. Company

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

Schoenbaum was president at Polydor Records for five years. More recently, he has been an A&R consultant for Epic Records. Borkum started at Polydor Records where he handled east coast promotion for the company. Subsequently, he moved to Jerry Weintraub's Management Three, and for the past few years he has managed the Alessi Brothers.

Talmadge Forms Dept.
For Intl. Sale of Unreleased Masters

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

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

Art Talmadge Associates' offices are located at 870 Seventh Avenue, Suite 348, in New York City and the telephone number is (212) 581-6480.

Burnstein Joins Contemporary Comm.

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

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

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

Mobile Fidelity Lab
Names Belkin Pres.

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

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

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

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

Nashville Report

By WALTER CAMPBELL

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

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

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

Rocket Signs Damion & Denita

Recording artists Damion and Denita recently signed with Rocket Records and will debut on the label with the album "Damion And Denita," to be distributed by MCA Records. Damion James, who teamed with Damion Michaels on this release, is also a member of the popular female trio Hedges, James and Smith. Pictured at the signing, from left, are: Damion and Denita; Sonny Alexis, president of Rocket Records; and Denise Jackson, director of R&B for Rocket.
"IT'S LIKE WE NEVER SAID GOODBYE" Reynolds (Cookway/DejaVu, ASCAP)
74 "KEEP THE FIRE BURNING" (With Money/ Tapirijn Tunes, ASCAP)
73 "KISS ME IN THE RAIN" Klein (Bandelier/Meglalou/Emanuel/Orland, ASCAP)
72 "LADIES NIGHT II" E. Deodato (Delightful/King, ASCAP)
71 "LET ME GO" Love (Templevision/Snap/Big Noise, ASCAP)
70 "LETS GO ROCK AND ROLL" Casey/Finch (Sharrick/Marrick, ASCAP)
69 "LOSER" Pappe/Johnson/Lewis (Kicky Grove/April, ASCAP)
68 "LOVE ON A SHOESTRING" Dragon (Vogue/Jackson/ASCAP)
67 "Love on the Phone Bihg (Liedea, ASCAP)
66 "LOVING YOU WITH MY EYES" Beckett (Jerry Lee Lane, ASCAP)
65 "MY HEROES HAVE ALWAYS BEEN COWBOWS" Nelson-Pollack (Jack & Jill, BMI)
64 "9 T. & Knock & Hudmar, (ASCAP)
63 "OFF THE WALL" Jones (Almo, ASCAP)
62 "ONLY A LONELY HEART SEE'S CAVERLIER" (ASCAP)
61 "ON THE RADIO" (Rex/Revelation, BMI)
60 "OUTSIDE MY WINDOW" Johnson (Coldblack, ASCAP)
59 "PILOT OF THE AIRWAVES" Welch-Terney (ASCAP)
58 "REFUGEE" Petty-jove (Skyhill, BMI)
57 "RIDE LIKE THE WIND" Opera" (Pop 'n' Grind, BMI)
56 "ROCKIN' INTO THE NIGHT" (With DobieKoker, BMI)
55 "ROCK WITH YOU" Jones (Almo/Rondon, BMI)
54 "ROMEO'S TUNE" Simon (Rollin Tides, BMI)
53 "SARA" group (Firebird Mat, BMI)
52 "SEPTEMBER MORN" B. Gaudin (Stonehire/DMA, ASCAP)
51 "SET ME FREE" Kundg (Unknown/Unknown, ASCAP)
50 "SILENT NIGHT" (Jimmy Page, BMI)
49 "Solitaire" Castellana (Hab/Black Dark, BMI)
48 "STOMP" Jones (State of the Arts/Big Joes, BMI)
47 "THE LONG RUN" B. Smyczynski (Cass Vine, ASCAP)
46 "THE SECOND TIME AROUND" Silver (ASCAP)
45 "THE WORLD" Brown & Group Core, (CAPAC, ASCAP)
44 "THIS IS IT" Wood (Milk Money, ASCAP/Snap, BMI)
43 "THREE TIMES I LOVE" James & London (Big John, BMI)
42 "TOO HOT DEDUCED" (Delightful/Bang, BMI)
41 "US AND LOVE" Naranjeros of Sound (Known, BMI)
40 "WHAT I LIKE ABOUT YOU" (Forever Eveready, BMI).
40 "WHAT I WOULD DO FOR THE LOVE OF YOU" C. Beaton (Epping Forest, BMI)
39 "WHILE THE LOVING GON" Gates (Kishasha, ASCAP)
38 "WHIP IT AND BLUES SOOTHER Ice Age, ASCAP)
37 "WHY ME" Group (Testing/Alma, BMI)
36 "YOU ARE THE ONLY LOVE I KNOW" (Home Grown, BMI)
35 "YOU CAN'T TEAR MY EYES OFF YOU" MAUREEN McGOVERN/Woman/Curb 49199 (Summer/Seasons Four, BMI)
34 "YOU DON'T BELIEVE ME ANYMORE" Ichiomusk Chisholm & Spencer/Columbia 11191 (April, ASCAP)
33 "YOU DON'T MIGHT IT STONEBOLT/RCA 11910 (Deepove/Donburn Canada Ltd., PROC)
32 "YOU'VE GOT A THING FOR ME"垩 KENNAM DAZZ/20th Century Fox 2434
31 "YOU TOUCH TOO MUCH AC/DC/Atlantic 3644 (Edward B. Marks, BMI)
30 "YOU'RE FOREVER SMITH/Columbia 11163 (Seldek/Birthday Bay, BMI)
29 "YOU'RE MY LITTLE BITCH/ASCAP 41919 (WB, BMI)
28 "YOU'RE ONE OF THE BEST/ASCAP 11910 (Verve, BMI)
27 "YOU'RE SO BEAUTIFUL/ASCAP 11910 (Tropical/Curb, BMI)
26 "YOU'RE THE BEST" Mary J. Blige (Billboard, BMI)
25 "YOU MIGHT NEED SOMEONE NEW" (Bassist/Nevis, BMI)
24 "YOU MIGHT NOT LOVE ME ANYMORE" (Rockwell/RCA, BMI)
23 "YOU MIGHT BE THE ONE/ASCAP 11910 (Warner Bros./A&M)
22 "YOU MIGHT NOT BELIEVE/ASCAP 11910 (Warner Bros./A&M)
21 "YOU MIGHT NOT BELIEVE/ASCAP 11910 (Warner Bros./A&M)
20 "YOU MIGHT NOT BELIEVE/ASCAP 11910 (Warner Bros./A&M)
Flashmaker

Against the Wind
Bob Seger
Capitol

Most Added
Against the Wind—Bob Seger
Capitol

Flashmaker

WNRN-FM/NOVA

Flashmaker

WFMF/MANHATTAN

Flashmaker

WWFM/FM/NEW HAVEN

Flashmaker

WTOP/FM/PHILADELPHIA

Flashmaker

WMAY-FM/ALBANY

Flashmaker

WRRX-FM/NEW YORK

Flashmaker

WFLA-FM/GENERAL

Flashmaker

Record World

March 3, 1980

NEXT

WEATHER: sunny

COUNTRY: Florida

CITY: Orlando

THEME: sunshine

RED ROOM: Florida Sun

FLIGHT: Orlando to Miami

AIRPORT: Orlando International

AIRLINE: Delta

PLANE: Boeing 737

SEAT: 12A

FLIGHT ATTENDANT: John

FLIGHT TIME: 4 hours

DESTINATION: Miami

MARCH 8, 1980

HEAVY ACTION (airplay in descending order):

HEAVY ACTION (airplay in descending order):

HEAVY ACTION (airplay in descending order):

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HEAVY ACTION (airplay in descending order):

HEAVY ACTION (airplay in descending order):

HEAVY ACTION (airplay in descending order):

HEAVY ACTION (airplay in descending order):
The Wall
Pink Floyd
Col

Most Airplay

The Wall-Pink Floyd—Col (27)

DANNY THE TORPEDOES—Tom Petty—Backstreet (27)

LOVE STINKS—J. Geils—EMI America (24)

BEIBE LE STRANGE—Heart

MAD LOVE—Linda Ronstadt—Asylum (20)

PHOENIX—Don Felder—Full Moon (14)

BAD LUCK STREAK—Warren Zevon—Asylum (13)

PERMANENT WAVES—Rush (13)

LONDON CALLING—Clash—Epic (12)

THE PRETENDERS—Sire (12)

WDFN/FT LAUDERDALE

ADD: AGAINST THE WIND—Bob Seger—Capitol

GET HAPPY—Elvis Costello—Col

ON—Off Broadway—Atlantic

HEAVY ACTION (airplay descending order):

THE ISL—Pink Floyd—Col

DANNY THE TORPEDOES—Tom Petty—Backstreet

UNION JACKS—Babys—Chrysalis

CRUISE CORE—Johnny Ace—Capitol

PERMANENT WAVES—Rush

MICHAEL—is:

THE LONG RUN—Eagles—Asylum

THE PRETENDERS—Sire

FREQUENT AT POINT ZERO—Jefferson Starship—Grunt

DEGUEDUO—ZZ Top—WB

WMMS/FM—CLEVELAND

ADD: BRYAN ADAMS—Arms

AGAINST THE WIND—Bob Seger—Capital

DEPARTURE—Journey—Col

SUPERSLO Kleinni—Casablanca

FX—Irene Lovich—Stiff/Epic

GAMES WITHOUT FRONTIERS—Queen—Epic

GOING ON—Various Artists—Capitol

WILLIE NELLE—Arista

SAVE ME—I'm Singin'—EMI America

SMALLCREEK'S DAY—Michael Rutherford—Passport

HEAVY ACTION (airplay in descending order):

BEIBE LE STRANGE—Heart

The Wall—Pink Floyd—Col

LOVE STINKS—J. Geils—EMI America

BAD LUCK STREAK—Warren Zevon—Asylum

BEIBE LE STRANGE—Heart

PERMANENT WAVES—Rush

TUSK—Fleetwood Mac—MCA

NO NUKES—Various Artists—Asylum

FREEDOM AT POINT ZERO—Jefferson Starship—Grunt

THE LONG RUN—Eagles—Asylum

THE PRETENDERS—Sire

KEEP THE FIRE—Kerry Loggins—Col

WQFX/FM—MILWAUKEE

ADD: END OF THE CENTURY—Ramones—Epic

GET HAPPY—Elvis Costello—Col

MAD LOVE—Linda Ronstadt—Asylum

SYLVAIN SYLVAIN—RCA

HEAVY ACTION (airplay in descending order):

THE WALL—Pink Floyd—Col

DANNY THE TORPEDOES—Tom Petty—Backstreet

PHOENIX—Don Felder—Full Moon

PERMANENT WAVES—Rush

MAD LOVE—Linda Ronstadt—Asylum

BEIBE LE STRANGE—Heart

FREEDOM AT POINT ZERO—Jefferson Starship—Grunt

THE LONG RUN—Eagles—Asylum

THE PRETENDERS—Sire

UNION JACKS—Babys—Chrysalis

THE LITTLE GIRLS UNDERSTAND—Knick—Capitol

PERMANENT WAVES—Rush

UNION JACKS—Babys—Chrysalis

KZFW/FM—DALLAS

ADD: AGAINST THE WIND—Bob Seger—Capitol

ANGEL CITY—I'm Singin'—Epic

DEPARTURE—Journey—Col

GET HAPPY—Elvis Costello—Col

PEARL HARBOUR & THE EXPLOSIONS—Sire

PRIVATE LIGHTING—A&M

STREET BEAT—Tom Scott—Col

TWO YEARS IN A PADDED CELL—Earthquakes—Belter/Ryk

HEAVY ACTION (airplay in descending order):

GET HAPPY—Elvis Costello—Col

THE WALL—Pink Floyd—Col

MAD LOVE—Linda Ronstadt—Asylum

ADVENTURES IN UTOPIA—Utopia—Epic

THE SPECIALS—Chrysalis

END OF THE CENTURY—Ramones—Epic

LONDON CALLING—Clash—Epic

DRUNKS & WIRE—K-Tel—Virgin

DEGUEDUO—ZZ Top—WB

WKFD/FM—NASHVILLE

ADD: AGAINST THE WIND—Bob Seger—Capital

CALL ME—I'm Singin'—Epic

DRAPERY—Journey—Col

GET HAPPY—Elvis Costello—Col

BEIBE LE STRANGE—Heart

THE LITTLE GIRLS UNDERSTAND—Knick—Capitol

HEAVY ACTION (airplay in descending order):

MAD LOVE—Linda Ronstadt—Asylum

NO BALLEDS—Rocquets—RSO

PERMANENT WAVES—Rush

THE WALL—Pink Floyd—Col

DANNY THE TORPEDOES—Tom Petty—Backstreet

MALICE IN WONDERLAND—Donna Rice

VICTIMS OF THE FURY—Robin Trower—Chrysalis

HEAVY ACTION (airplay in descending order):

THE WALL—Pink Floyd—Col

DANNY THE TORPEDOES—Tom Petty—Backstreet

THE LITTLE GIRLS UNDERSTAND—Knick—Capitol

THE LONG RUN—Eagles—Asylum

CORNERSTONE—Styx—A&M

THE FLYING LIZARDS—Virgin

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

NIGHT IN THE RUTS—Aerosmith—Col

IN THE HEAT OF THE NIGHT—Pat Boone—Chrysalis

LOVE STINKS—I'm Singin'—EMI America

KZFT/FM—SEATTLE

ADD: AGAINST THE WIND—Bob Seger—Capitol

DEPARTURE—Journey—Col

HEAVY ACTION (airplay in descending order):

THE WALL—Pink Floyd—Col

SUE SAAD & THE NEXT—Planet

LOVE STINKS—I'm Singin'—EMI America

NO BALLEDS—Rocquets—RSO

THE PLEASURE PRINCIPLE—Gary Numan—EM

DEGUEDUO—ZZ Top—WB

THIS DAY & AGE—D.L. Byron—Arista

PERMANENT WAVES—Rush—Mercury

BEIBE LE STRANGE—Heart

ON—Off Broadway—Atlantic

HEAVY ACTION (airplay in descending order):

US UNION JACKS—Babys—Chrysalis

ALARM—Capitol

BUT—EMI America

THE PRETENDERS—Sire

VICTIMS OF THE FURY—Bob Seger—Capitol

DANNY THE TORPEDOES—Tom Petty—Backstreet

THE LITTLE GIRLS UNDERSTAND—Knick—Capitol

ZERO HOUR—Jimi—A&M

HEAVY ACTION (airplay in descending order):

THIS DAY & AGE—D.L. Byron—Arista

BAD LUCK STREAK—Warren Zevon—Asylum

UNION JACKS—Babys—Chrysalis

LONDON CALLING—Clash—Epic

PROTECT THE INNOCENT—Rachael Sweet—Stiff/Col

UNION JACKS—Babys—Chrysalis

PERMANENT WAVES—Rush

THE LITTLE GIRLS UNDERSTAND—Knick—Capitol

THE PRETENDERS—Sire

THE VERRY DAB—Fingerspint—Virgin

END OF THE CENTURY—Ramones—Epic

THE PRETENDERS—Sire

THE LITTLE GIRLS UNDERSTAND—Knick—Capitol

THE BIGGEST PRIZE IN SPORT—900 Manoid

LONDON CALLING—Clash—Epic

EAT TO THE BEAT—Blonde—Chrysalis

THE ROMANTICS—Nemperor

UNION JACKS—Babys—Chrysalis

THE WALL—Pink Floyd—Col

35 stations reporting this week in addition to those printed are:

WBBM/FM—WCMF/FM

WCOZ/FM—WTDF/FM

WKFL/FM—KBQY/FM

WJMK/FM

www.americanradiohistory.com
Radio World

Radio Replay

By MARC KIRKEBY

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

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

ADULT ROCK: Did someone say audience fragmentation? The most intriguing thing about WDIA-FM/Chicago's announcement that it will switch in April from disco to 'adult rock' is the rather fine edge PD Matthew Clenott plans to put on his new format. WDIA faces significant adult/contemporary competition on the FM band from WYFY and WBBM; it must also contend with AOR stations to the left (WXRT) and right (WLUW) of center. So 'DAI will play "the music for adults,"' Clenott says, "what songs are hits with an audience out of high school." His station won't sound as soft as its A/C competitors, and will be set apart by a highly produced presentation that many listeners may take for top 40. The favorite songs of 'DAI's target audience—basically 25-34 year-olds, expanding to 20-35 and 35-44—will be determined by store reports, ears, and questionnaires for record buyers much like the ones used in Burkhardt/Abrams' research. The reason behind the unusual month-early announcement of the format change, Clenott adds, was the keeping of a promise made to advertisers during the disco format's recent troubles, that 'DAI would inform its sponsors of any format change a month in advance and permit them to change their buys if they chose. If you're wondering whether there are enough 18-49-year-old Chicago listeners to keep all these stations happy (let's not forget WGN, either) . . . well, so am I. Watch this space.

MOVES: Clay Gish, PD of KRBE/Houston, resigns after six years, apparently headed for a record company job, although reports of other staff changes at the station, or a move from pop to country, appear to be unfounded. GM Bob Fauser will oversee programming for the time being . . . Captain Ken Shelton, one of Boston's best-known album-rock personalities, joins WBIC-FM there as midday jock, replacing Matt Siegel, who is leaving the station to pursue a career in television. Shelton was most recently music director and afternoon-drive personality at WEEI-FM/Boston . . . Carlos de Jesus is named assistant PD of WKTU-FM/New York in addition to his part-time air duties . . . Don Geronimo moves from WDRQ/Detroit to WPGC/Washington in the evening airt sh . . . Greg Austin named assistant PD at KDWB/Minneapolis, moving from KSTP across town; Pamela Abrash is promoted to MD at KDWB . . . PD Steve Davis is looking for a morning man at WKXK/Birmingham, Ala.; call Steve at (205) 252-2100. Salary is open . . . Matt Clenott is seeking news people for his new format at WDIA/Chicago; if you have a "creative writing style and engaging delivery," send them to Matt at 300 N. Michigan Ave., Chicago 60660 . . . Don Riley becomes PD at WKML/Kalamazoo, replacing Jim Higgs, who continues in morning drive . . . New lineup at KOFM/Oklahoma City; PD Mike Miller 6-10 a.m., Les Michaels 10-2, Pat Murphy 2-6, Ken Barlow 6-10, Lee Taylor 10-2 a.m., and Jeff Edwards 2-6 a.m. . . . another new lineup, this one at WPEZ/Pittsburgh; John DeBell 6-10 a.m., Herb Crowe noon, Pam Godfrey noon-4, Kelly Randall 4-8, Jim (Continued on page 85)

FCC Announces Plans For New FM Assignments

By BILL HOLLAND

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

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

There are three classes of FM stations, A, B and C. In the class A station, the FCC notice of proposed rulemaking, issued this past week, would create two new classes, B1 and C1.

New Classes

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

The FCC plan, based on an equation relating antenna height and power to specific "mileage separations" between the various kinds of stations, would allow more facilities to be created, by carefully determining station ranges so that larger stations and smaller ones would not interfere with each other.

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

"We want stations to be able to upgrade their facilities," an FCC spokesperson told WJW, "but we also want to make room for new stations if they (the established stations) should decide not to come up to their class power ratings." Another aspect of the proposal is the possible re-arrangement of Class A stations into B and C classes. Of the 100 channels on the FM band, the first 20 are for Class A only. There are then 80 channels for B and C classes, the

(Continued on page 85)
We deal in precious metals.

OUR CREATIONS

A FEW CREATIONS...
No More Tears (Enough Is Enough) • Kiss Me In The Rain • Cruel To Be Kind • Hold On • Love Theme From Eyes Of Laura Mars (Prisoner) • Songbird • Heartbreaker • My Heart Belongs To Me • Superman • You Can Do It • I'll Come Running • Groovin' • Candido • Honeybee • I Like Dreamin' • Keep On Singing • Poor Side Of Town • Black Pearl • Up, Up And Away • By The Time I Get To Phoenix

The Entertainment Company
40 West 57 Street • New York, N.Y. 10019 • (212) 265-2600

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

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

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

Record World salutes music publishing with this fourth annual special for the vital part it has played and continues to play in the development of the modern music industry.
Southern-Based Publishers Build on a Firm Foundation

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

Acuff-Rose Publications

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

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

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

One of the expansions taking place at Acuff-Rose was the beginning of Acuff-Rose Musicals, and the first project, "Hank Williams: The Show He Never Gave," is a successful musical play. Don Gibson, part of Acuff-Rose's production arm, Hickory Production, was responsible for a long-term recording contract with Warner/Curb Records. In addition Acuff-Rose writers Eddy Raven and Whitey Shafer had singles released on Dimension and Elektra Records, respectively.

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

Canaanland Music

- The Nashville division of Word Music represents three companies; Canaanland Music (BMI), First Monday Music (ASCAP), and Promising Music (NSM). Joe and Marry Lawler also owns and administers the catalogue of Journey Music, which includes such gospel copyrights as "Who Am I," "What A Beautiful Name," and "Stepping On The Clouds."

Under the direction of general manager Aaron Brown, the Nashville branch, known collectively as Canaanland Music, has enjoyed a profitable seven years since its establishment. One of the biggest successes has been its printing of "The American Country Hymnbook," a sheet music collection containing music for white northern congregations, which has been distributed in the million dollar mark. The company is also active in sheet music production and sales. Besides representing its own writers, Canaanland also represents the songwriting teams of Rowland and Rusty Goodman, which has also represented gospel sheet music for Marjolin Wilkinson, Larry Gatlin and Johnny Cash.

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

More than 50 major label cuts were secured and represented with artists including Doug O'hanian, Lyle Lovett, Wilburn, Ry Cooder, the New Christy Minstrels, the Hoots & Hellmouths, the Scourby River Boys, the Rex Nelon Singers, Micki Fuhrman and the Inspirations. In addition, Rusty Goodman's session writer Larry Stallings' "You Make It Rain For Me" has been nominated for the Gospel Music Association Song of the Year.

Recently general manager Aaron Brown received the Mahalia Jackson Memorial Award for his humanitarian contribution to the career of the late Rev. Clevant Jones (including Aaron "Pee Wee" Jones) for his efforts to further gospel music.

Soon to be released is the latest Canaanland Music project, the publication of "Gospel Greats," which includes Bob Dylan's "Got To Serve Somebody."

Cedarwood Music

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

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

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

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

Cedarwood's current staff of writers includes Dewane Orender, Zack Van Andsdale, Lee Morris, Larry Lee, Duke Faglier, Michael Heaney, Mitchell Torok, Ramona Redd, Dale Royal, Rusty Summerville and Roger Ware. The company is also committed to the development of new songwriters, expecting to sign two new writers this year. Cedarwood also has a catalogue of over 5,000 songs and has earned 67 BMI awards and two Grammy Awards. The company has such publishing agreements in 19 countries.

Coal Miners Music

- Coal Miners Music (BMI) and King All Music, a division of King All, have released four songs on recently released records: "The Room At The Top Of The Stairs," written by Cal Smith and recorded by Lola Jean Doolittle; "I Can't Feel Your Footsteps Anymore," written by Theresa Beatty and Meredith Stewart and recorded by Loretta Lynn; "I've Got A Picture Of Us On My Mind," written by Bobby Harden and recorded by Loreta Lynn; and "Nothing Sure Looked Good On You," written by Jim Rushing and recorded by Jerry Reed.


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

Combine Music Group

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

Last June six Combine songs were honored by BMI for surpassing the one million airplay mark. They include "Help Me Make It Through The Night" and "Me And Bobby McGee" by Kris- tofferson, Billy Swann's "I Can Help," Tony Joe White's "Rain For The Heartsick," Joe Ely's "Caesar's Dreams Of The Everyday Housewife" and Cindy Walker's "Dream Baby."

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

Combine songs were nominated for Grammy Awards in the Country Song of the Year category: "You Decorated My Life," written by Bob Morrison and Joe投入使用; and "I Don't Want To Live Here," by Kenny Rogers and Benmont Tench. "It's A Kind Of Californian," written and recorded by Larry Gatlin.

Three Combine songs were included on Larry Gatlin's new album: "It's A Kind Of Californian," written and recorded by Larry Gatlin. (Continued on page 33)
BLUES • REGGAE • NEW WAVE • ROCK
R&B • ADULT CONTEMPORARY • POP
PUNK • JAZZ • DANCE-ROCK • SOUL
EASY LISTENING • COUNTRY • DISCO
POWER-ROCK • COUNTRY-POP • MOR

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a polygram company

Chappell and RSO voted Record World's Top Publishers for the second consecutive year.

Los Angeles Nashville New York Toronto

www.americanradiohistory.com AmericanRadioHistory.Com
New York-Based Publishers

(Continued from page 4)
written by Austin Graveling.

Carlin Music

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

The year started off on this successful note and soon to follow was the announcement that Carlin Music had extended its agreement with Moby Three Music Group. The deal was finalized in Philadelphia by Freddy and Johnny Bienstock and Paul Rich. Carlin Music continues to handle the Moby Three Music Group, which focuses on the works of writers Kenny Gamble, Leon Huff and Thom Bell. Mighty Three's president, Earl Shelton, described the association in this way: "Our relationship existed without a contract, based on good faith and out of admiration for Carlin. We have now decided to put our relationship on a contractual basis. Carlin, I feel, is proving to be excellent administrators and scored some very important covers for us." An example of this would be the Gamble-Huff song, "Now That We've Found Love," which Carlin placed with Island Records group, Third World, and subsequently became a Top Ten single throughout the world.

Another song that Carlin proved to be excellent administrators and scored some very important covers for us was "The Longest Time," which Carlin placed with ABC Records, a unit of the Australia-based label, Festival Records. This song, which was written and produced by Billy Joel, became a Top Ten hit in Australia.

The year then saw Carlin continue to be a major force in music. Since this technology is confusing, so many different varieties (acid, electric, hard, soft, rock 'n' roll) it's hard to answer the question specifically. However, generally speaking, Carlin and its associated companies are and will continue to be involved in various forms of rock music in an important way. A total of 50 ASCAP and BMI cuts by Carlin were recorded in 1979. In addition to the Pink Floyd signing, we have three rock acts coming out on major labels in April and May and are negotiating with three others.

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

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

Other major writers scoring with songs written by Marvin Hamlisch, Carole Bayer Sager and Sandy Linzer. In line with the Marvin Hamlisch-Carole Bayer Sager Broadway hit "They're Playing Our Song," they were all recording the songs by Carole Bayer Sager. The lyricist had songs recorded by Melissa Manchester, Dolly Parton, Chris Thompson. She also had songs recorded by Judd Collins, the Doobie Brothers, Michael Jackson, Barbra Streisand, Neil Diamond and others. Sager and Hamlisch continued their film success with songs for such major movies as "Stevie" and "Chapter Two." With Chappell collaborator and singer-songwriters Kenny Loggins and J. Geils, Loggins released his debut album which produced the disco chart "Pow Wow/Green Light." He has now a new album, "Teresa." Loggins has sold more than a million copies of the forthcoming Odyssey album. Well-represented in the disco area, Chappell has success with Paul Sabu's written and produced hits by Debbie Jacobs.

Dante Music, Inc.

Dante Music, Inc., publisher of 311 Productions, is still a growing company. Run by Ron Dante, president, and assisted by Gino Esposito, administrative assistant, Dante Music is in the process of acquiring their catalogue. To date, writers signed include Dante, James Jolisi and Kevin Simone.

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

Dante Music's first writers, James Jolisi and Kevin Simone, are a singing-songwriting duo whose debut LP, produced by Dante, was released on Columbia Records late last year. Jolisi, a native of Paris, France, and Simone, from Canton, Ohio, met and joined forces in Cambridge, Mass., three years ago. They were finalists in the American Song Contest (Continued on page 12)
It's true
hit songs do happen over night
but...
how many nights does it take?

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

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

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Tin Pan Alley Is Main Street Now

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

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

The original center was "Tin Pan Alley," which was, in fact, the thoroughfare between Fifth and Sixth Avenues with Broadway running down the middle. Tin Pan Alley was also a way of life and a state of mind.

At some time in the early years of the century, three basic components centered on those two N.Y.C. blocks—songwriter, song publisher and performer. Following the theater center, Tin Pan Alley moved up-town to 42nd Street and then to 39th Street at 1619 Broadway.

There were satellites. One was in Chicago, first a center for vaudeville booking and later impor- tant in the new recording industry. Another was in Hollywood, the film capital that drew in talent and expanded to include major radio and television operations. Later, when broadcasting provided a base for concentration of music men and women in Nashville, now an important center in the pop music world.

Chicago and Hollywood were recording bases before Nashville hit its stride, and what a stride that is today! All three cities shared the same three elements that had made Tin Pan Alley.

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

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

Seizing opportunities and adjusting to change and challenge—economic, political, artistic or technological—is something U.S. publishers have done skillfully and frequently during the past century. We've coped with many challenges since mass marketing of popular music started in this country some 100 years ago, and 1980 offers no respite. We'll be battling for economic justice in adjustment of the mechanical, and individual publishers will be developing their own ideas on licensing videodiscs and videotapes. We'll be continuing our quarter century crusade against the pirates, a battle that has come at a cost of well over a million dollars. We'll be looking for new talents and trends, and we'll be searching and spending for and nurturing new writers and writer-performers.

We'll be building new markets and expanding old ones here and abroad, working creatively for the creators—the magical men and women with their commitment that are the basis of the entire music/record business.

Purposely plans are already in the works for the Entertainment Company's busy 1980 agenda. Along with a program for expanded success on the charts and the development of new associations, they have recently signed: Paul Jabara ("No More Parties!"), Ian Gomm ("Hold On" and "Cruel To Be Kind"), Lisa Ratner and Sandy Farina ("Kiss Me in the Rain"), Jeanne French, Juli Davidson, Sue Sheridan and Stony Browder/August Darnell of Dr. Buzzard's Original Savannah Band. Together, the Entertainment Company has assembled a cross-section of song and talent with musical muscle across the board in country, rock, pop, jazz and adult contemporary.

Add to this the company's catalogue, already including songs by: Bruce Roberts, Jim Webb, Kenny Nolan, the Rascals, REO Speedwagon, John Badfort, Rich Snyder, Peter Allen, Hugh Prestwood, Evie Sands, Ben Weisman and Michaels and Oosterveen.

New York-based Publishers

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

Dante Music is located at 311 West 37th Street, New York, N.Y. 10019, (212) 765-8200.

Dick James Music

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

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

Dick James Music recently entered the development of the Yamaha Music Foundation of Japan, whereby D.J.M. will publish Yamaha artists in the U.S. and place them on record labels. Some of the artists to be involved in the program are Yoko Otomo ("the Suzzo Quarti of Japan"); according to Braun, Ro- wena Cortes and Junko Yagami. Braun says that D.J.M. is now working with these artists in adapting their material to the English language and preparing them for the American market. Braun promises that "their melodies are unbel- ievable."

Dick James Music's extensive catalogue was covered generously during the last year of this column. Last year's Richard Richard album was written by D.J.M. writer Brian Robertson. Dan Fogelberg and Tim Weisberg had a hit with "Tell Me To Live Again," which is coming from the D.J.M. vaults. Crystal Gayle's single "It's Like We Never Said Goodbye" was penned by Geoff Stephens and Roger Green- away. The Cliff Wade-Geoff Gill song "Heartbreaker" was covered by Pat Benatar

Among the newly-signed writers that D.J.M. is excited about is Bill Radics, who wrote "Nothing Like A New Love" and Napoleonic invasion. Asilomar's inception, the companies have signed the following writers: Michael Pace, a member of Aurum recording group Goth- ham, Louis Friedman, former owner of Renato Sweeney's, cur- rent owner of Club Snafu, and leader of the band Lou's Tattoo, and Minasan and Rich. In addition, two songs published by D.J.M.'s music Blue Ace were received

These songs include "Blue Ace" catalogue, ob- tained the first 10 months ago, includes songs by Bruce Bass, Jeff Lutz, and Vinnie Fuller.

The Entertainment Company

"No More Tears (Enough Is Enough)," the classic collaboration of Barbra Streisand and Donna Summer, is the crowning achievement that capped off the new Entertainment Company's 1979. The compa- ny has enjoyed ever. So as the '80s begin, the

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

Forceful plans are already in the works for the Entertainment Company's busy 1980 agenda. Along with a program for expanded success on the charts and the development of new associations, they have recently signed: Paul Jabara ("No More Parties!"), Ian Gomm ("Hold On" and "Cruel To Be Kind"), Lisa Ratner and Sandy Farina ("Kiss Me in the Rain"), Jeanne French, Juli Davidson, Sue Sheridan and Stony Browder/August Darnell of Dr. Buzzard's Original Savannah Band. Together, the Entertainment Company has assembled a cross-section of song and talent with musical muscle across the board in country, rock, pop, jazz and adult contemporary.

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Intersong Music (ASCAP) Rightsong Music (BMI)
A Business-Like Attitude Is the Key For BMI

By EDWARD M. CRAMER
(Edward M. Cramer is president of BMI)

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

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

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

The key to a better, increasingly stable music business is a highly businesslike attitude. By that I mean we must be more deeply aware of cost when it comes to the creation of recordings and more conscious of price at the retail level.

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

A situation out of the recent past clarifies matters regarding waste and total lack of reason. An artist, I was told, selected a particular recording studio in a rather remote location. This meant making living and working arrangements for the artist and musicians, and renting the studio for several days. The estimated cost: $125 thousand. Unfortunately, for all concerned, there was a complete lack of coordination regarding this project. At the time when the artist was scheduled to be in the studio, this person was giving a concert in South America. Ultimately, the album, which didn’t do very well by any criteria, cost $250 thousand.

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

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

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

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

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

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

There is other knowledge to be gained by further examination of the motion picture industry. We can profit not only from the mistakes, but also from the smart moves made by film makers. Picture people, like music people, have tended to overextend themselves, making outlandish deals that are enormously counterproductive. But if we had been paying close attention lately to our film colleagues with the smarts, we could have come away with something quite valuable. There have been several very successful films, both artistically and at the box office—“Breaking Away” and “Ten” are two good examples—where star power was not the key consideration. Indeed, Comparatively new people were employed, for the most part, and an “ensemble” and natural quality was sought and, to a great extent, achieved. These films proved that a heavy concentration of big names was not really necessary. We, in the music business, should think about this.

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

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

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

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

I suggest that today’s music industry can learn a great deal from those who make and market motion pictures and electric typewriter.
ONE GOOD YEAR
DESERVES ANOTHER

Thanks To Our Writers:

Ronnie Brooks  Dennis W. Morgan
Tom DeLuca        Geof Morgan
Dean Dillon       Don Pfrimmer
Kye Fleming       Charles Quillen
Gary Harrison     Kent Robbins
Archie Jordan     John Schweers
Naomi Martin      Harold Tipton
Gene Miller       David Wills

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Even Stevens, for the gold success of his award winning song, When You’re In Love
With A Beautiful Woman.

To Both, Thanks For Another Incredible Year of Great Songs: Suspicions, Gone Too Far,
Pour Me Another Tequila, The Room At The Top Of The Stairs, In Over My Head, What Do You Want.
The Fox Agency Looks Back on the '80s

By SAMUEL GRAHAM

OCPM Stresses Positive Action, Education

By SAMUEL GRAHAM
An exemplary performance.

<table>
<thead>
<tr>
<th>WITER(S)</th>
<th>TITLE</th>
<th>ARTIST(S)</th>
<th>PUBLISHER(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MICHAEL &amp; RICHARD BERARDI</td>
<td>I WANNA COME OVER</td>
<td>ALABAMA</td>
<td>APRIL</td>
</tr>
<tr>
<td>BARRY BLUE</td>
<td>ONE MORE MINUTE</td>
<td>ST. TROPEZ</td>
<td>HEATH LEVY/April</td>
</tr>
<tr>
<td>DAVE JORDAN</td>
<td>WHEN I WANTED YOU</td>
<td>BARRY MANILOW</td>
<td>APRIL</td>
</tr>
<tr>
<td>GINO CUNICO</td>
<td>HOT SUMMER NIGHTS</td>
<td>NIGHT</td>
<td>HICKORY GROVE/April</td>
</tr>
<tr>
<td>WALTER EGAN</td>
<td>JUMP THE GUN</td>
<td>THREE DEGREES</td>
<td>BLOOMFIELD</td>
</tr>
<tr>
<td>HAROLD FALTERMEIER</td>
<td>LONGER</td>
<td>DAN FOGELBERG</td>
<td>BLACKWOOD</td>
</tr>
<tr>
<td>KEITH FORSEY</td>
<td>THAT MAKES TWO OF US</td>
<td>JARRY WARD &amp; REBA McENTIRE</td>
<td>BLACKWOOD</td>
</tr>
<tr>
<td>DAN FOGELBERG</td>
<td>SINNER MAN</td>
<td>SARAH DASH</td>
<td>BLACKWOOD</td>
</tr>
<tr>
<td>JERRY FULLER</td>
<td>HOLD YOUR HORSES</td>
<td>FIRST CHOICE</td>
<td>BLACKWOOD</td>
</tr>
<tr>
<td>CAROL GEORGE</td>
<td>FOR YOUR LOVE</td>
<td>CHILLY</td>
<td>BLACKWOOD</td>
</tr>
<tr>
<td>ROB HEGEL</td>
<td>HERE COMES THAT SOUND AGAIN</td>
<td>LOVE DELUXE</td>
<td>BLACKWOOD</td>
</tr>
<tr>
<td>PETER COSLING</td>
<td>THE ONE THING MY LADY NEVER PUTS INTO WORDS SHIPS</td>
<td>MEL STREET</td>
<td>BLACKWOOD</td>
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<tr>
<td>LESLIE HURDLE</td>
<td>LOVE IS ON THE WAY</td>
<td>BARRY MANILOW</td>
<td>BLACKWOOD</td>
</tr>
<tr>
<td>KATHLEEN EEN POPPY</td>
<td>HOLD YOUR HORSES</td>
<td>SWEET INSPIRATIONS</td>
<td>BLACKWOOD</td>
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<td>FRANK RICOTTE</td>
<td>FOR YOUR LOVE</td>
<td>BILLY JOEL</td>
<td>BLACKWOOD</td>
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<td>GRAHAM GOULDMAN</td>
<td>HERE COMES THAT SOUND AGAIN</td>
<td>RICHIE ROM</td>
<td>BLACKWOOD</td>
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<td>ALAN HAWKSHAW</td>
<td>THE ONE THING MY LADY NEVER PUTS INTO WORDS SHIPS</td>
<td>MIKE HURTT</td>
<td>IMPULSIVE/April</td>
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<td>MIKE HUFFMAN</td>
<td>LOVE IS THE WAY</td>
<td>RICHIE ROME</td>
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<td>IAN HUNTER</td>
<td>BIG SHOT HONESTY MY LIFE</td>
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<td>RICHIE ROME</td>
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<td>BILLY JOEL</td>
<td>SLEEPLESS MY LIFE</td>
<td>TAVARES</td>
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<td>ROGER &amp; TINA MURRAH</td>
<td>MY SILVER LINING THIS MUST BE MY SHIP</td>
<td>MICKEY GILLEY</td>
<td>MAGIC CASTLE BLACKWOOD</td>
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Congratulations to all of our affiliated writers whose songs reached Top-40 status on the charts during the past year.
Coast-Based Publishers (Continued from page 6)

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

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

Casablanca

Since moving to larger quarters at Casablanca Record and Filmworks’ Sunset Boulevard office complex and realigning its management personnel, Casablanca’s music publishing arm has continued to tap new writers and broaden coverage for its existing writers.

Major acquisitions included the purchase of the Ohio Players’ catalogue, which has yielded five platinum and six gold R&B singles and tracks to date, while new writer affiliation includes the team of Ron Fair and Martin Kibbee, Klen Richards, Beckmeier Brothers, Kathy Wakefield, Randy Prentice and Chris Bennett.

Casablanca writers garnering significant activity during ’79 and early ’80 have included Laolome Washburn (covered by Chaka Khan, Journey and Michael Mish (Nan Mancini), Bob Esty and Michele Aller (Stephen Turentine, Joy Severson), Randy Prentice (Mary MacGregor), Donna Summer and Bruce Sudano (Dolly Parton) and Bruce Sudano and Joe Esposito (El Chico).

With many of those representing younger writers, Steve Bedell, vice president in charge of Casablanca’s cataloguing, producers, managers and others in our business will be depending upon us to work closely with the writer in developing his craft, while at the same time exploiting his wares. Music can and should be exposed to a medium which can use it . . . We will not leave any stone unturned in the exploitation of the copyright, and as long as we provide the exploitation that’s needed, we’re going to continue to work with the writer-to-reader, we’re convinced we’ll be able to mutually reap the benefits.”

Chrysalis Music

For the Chrysalis Music Group, administration of the now platinum Blondie catalogue has seen the group’s own success with its “Heart of Glass” single and “Platinum Lines” album, along with the follow-up, “I want You,” augmented by over 25 covers of material by the band. More recently, Debbie Harry co-wrote the theme to “American Gigolo,” “Call Me,” with Giorgio Moroder, and recorded the soundtrack to the motion picture of the same name.

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

Cream

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

Since its formation as an arm of Al Bennett’s Cream-Hi record label, the group has signed key copyrights, and that move has brought AIP’s Dijon Music (BMI) and Harlene Music (ASCAP) under Filmways Music’s administration.

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

Although the company’s ongoing objective to coordinate its music publishing with film and television production activities, Filmways has maintained a high profile through scores and/or songs for such major network films as “Anatomy Of A Seduction” for CBS, “Son-Rise, A Miracle Of Love,” for NBC “Portrait of a Stripper” for CBS, A&M’s “Wanda Coonlin,” and series including ABC-TV’s “200 Robert” and “The Plastic Man Comedy-Adventure Hour.”

Factory-Frees/Cotaba Music

“Frankly, most of the songs I’ve written come from a need to have a song on their album,” explains David Foster, writer / producer / arranger. The current Grammy nominee adds: “A song like ‘After the Love is Gone’ I wrote from a personal experience — it taught me that songwriting should come from the songwriter’s own experience, it sure worked for that song.”

“After the Love is Gone” garnered three Grammy nominations for Foster, and has strengthened his position as one of the most sought-after songwriters in today’s music industry. Yet, David is far from an overnight success. After his early days with Skylark (“Wildflower”) and his songwriting credits have come to include various tunes on Kenny Loggins’ “Celebrate Me Home” album and six tracks on Earth, Wind & Fire’s “I Am.” He has also written or co-written Cheryl Lynn’s “Got to be Real,” Deniece Williams’ “I’m Gonna Make Him Love Me” and Oates’ “It’s a Laugh,” and the theme for “The Urban Cowboy”.

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

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

Gallico Music

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

Although the writers and copyrights comprising Al Gallico Music Corp. and split between its Algee Music and Al Gallico Music divisions continue to cohere around the publisher’s expertise in pop and country crossover material, Gallico was earlier associated with such top English rock acts as The Zombies, Argent and The Love Set. However, produced by Van Morrison, Al Gallico’s first new venture in that field recalls those heydays: shortly after this year’s MIDEM, he huddled with Clive Banks, subsequently signing the UK-based Preachers, whose first American LP was released at the beginning of the year by Sire.

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

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

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

(Continued on page 30)
N.Y.-Based Publishers

(Continued from page 12)

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

Moving ahead, the Entertainment Company is bullishy predicting that it will become more involved with sub-publishing, as evidenced by the signing of Gomm. There will be new album releases by Barbra Streisand (with Barry Gibb producing), Glen Campbell, Sandy Farina, Max De-mian, Billy Falcon, B. J. Thomas, Lynn Anderson, Heat, Roberta Carlos, Jeanne French and Gary Portnoy.

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

Famous Music

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

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

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

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

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

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

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

The Goodman Group

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

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

Intersong Music—U.S.A.

■ The growing dynamism of Intersong Music

(Continued on page 28)
What Do These Publishers Have In Common With Us? The Best Music In Print!

<table>
<thead>
<tr>
<th>ABKCO MUSIC, INC.</th>
<th>AHAH MUSIC</th>
<th>ALAN CARTER MUSIC</th>
<th>SHOALS MUSIC MILL</th>
<th>MCA MUSIC</th>
<th>DUCHESS MUSIC</th>
<th>ARISTA MUSIC, INC.</th>
<th>BARTON &amp; BE MA MUSIC CO.</th>
<th>BIG HEART MUSIC</th>
<th>MERMAID MUSIC</th>
<th>BULLS EYE MUSIC</th>
<th>JOHN LANGE MUSIC</th>
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<td>CAPTAIN CRYSTAL MUSIC</td>
<td>CAREERS MUSIC, INC.</td>
<td>CHICAGO MUSIC</td>
<td>COLGEMS-E.M.I. MUSIC</td>
<td>INC.</td>
<td>DEBDAVE/BRIARPATCH MUSIC</td>
<td>EMMEE MUSIC</td>
<td>FERMATA INTERNATIONAL MELODIES, INC.</td>
<td>GARRETT MUSIC ENTERPRISES</td>
<td>GOLD HORIZON MUSIC CORP.</td>
<td>GOLDEN TORCH MUSIC CORP.</td>
<td>HOUSE OF GOLD MUSIC CO.</td>
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CPP: 40% Popular, 30% Country, 30% Soul Charts!

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<th>JONDORA/PARKER</th>
<th>KAGS MUSIC</th>
<th>LAMBERT AND POTTER TOUCH OF GOLD MUSIC</th>
<th>LARRY SPER INC.</th>
<th>MEMORY LANE MUSIC CORP.</th>
<th>LOWERY MUSIC GROUP</th>
<th>LUCKYU MUSIC</th>
<th>MIGHTY THREE MUSIC</th>
<th>PI GEM/CHESST MUSIC</th>
<th>RFT MUSIC PUBLISHING CO.</th>
<th>SCREEN GEMS-E.M.I. MUSIC</th>
<th>INC.</th>
<th>SHERLYN PUBLISHING CO.</th>
<th>SKYHILL PUBLISHING CO.</th>
<th>INC.</th>
<th>TIMES SQUARE MUSIC</th>
<th>HERALD SQUARE MUSIC</th>
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| TREE PUBLISHING CO., INC. | ZEVON MUSIC | TWENTIETH CENTURY MUSIC CORPORATION | TWITTER BIRD MUSIC | VELVET APPLE MUSIC | WAYLON JENNINGS MUSIC | WILLIE NELSON MUSIC | WISHBONE, INC. | YELLOW BRICK ROAD MUSIC | SPELLING/GOLDBERG MUSIC CO. |"
U.K. Publishers Look To The Future

By VAL FALLOON

British majors have entered the '80s by deciding to put publishing back into what they feel is its rightful place as the originator of the hit, the finder and developer of talent, and the main exploiter of the resulting product. Though the music industry is still reverberating with the echoes of last year's gloom, and the big U.K. record companies are under the cloud of a take-over threat, many are now looking ahead. This is to the shrinkage of the domestic market, the competition with tape, the heavy advertising by consumer goods companies, and the shrinking consumer market, publishers are looking ahead.

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

-where hits can be leased off for tens of thousands of pounds—and general background music in various premises. Said Ron White: "We've got a lot of thoughts on developing a completely new division, using our catalogue material and particularly our library—we have the KPM Library, which is one of the best in the world. As well as keeping in close touch with producers, advertising agencies and so on. We are constantly recording original material in every kind of use throughout the world. We currently make about 16 LPs a year. We give preference to our own writers of course, and it gives them new outlets." EMI, in common with Chappell, has a gigantic catalogue. Both companies talk in terms of a million titles, probably ten percent of modern songs, of which only the current hits are really earning royalty.

Says White: "You never know what is around the corner. Old hits are constantly being covered. The Shadows have charted again this year, and the Sky South and Arista has just re-issued a 'Monkees' E.P.' Over at Chappell, the Tourist's "I Only Want to Be With You" and Dave Edmunds' "Singing the Blues" are just two cover hits which have contributed to the major's 11 chart titles in the week.

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

This doesn't mean there are no good new songs around, simply that publishers are exploiting their catalogue items to the fullest. Chappell's new creative director, Steve Stevenson, says he has spent months coming to grips with the enormous catalogue. Steve's a new face as well as chairman of Polygram Music, and Tony Roberts, creative director, both left last year. New Chappell U.K. management means a new approach to the company. Stevenson stated: "You can't view this huge catalogue as self-generating. We have reorganized

1979 Was The Year of the U.K. Indie

By VAL FALLOON

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

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

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

One publisher—also with a label and a production company now—firmly competing with the majors is Robert Stirling. Robert has been publishing his material for many years. He has set up his own management for the Southern Music, he set up his own management for the Southern Music, he set up his own management for the Southern Music, he set up his own management for the Southern Music, he set up his own management for the Southern Music.
Behind every great songwriter is a great publisher.

We have both.

ASCAP
We've Always Had The Greats
1979—A Banner Year For SESAC

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

Black Music Div.

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

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

1979 was the first year of the New York City Music Task Force and SESAC was an active participant with one of its writer-affiliates, Joe Sclafì, taking top honors in the song competition. The prize winning song was later published by The Entertainment Company. American Gramaphone in Omaha produced and released another LP on the American Gramaphone label, "Fresh Aire III." Last fall, "Fresh Aire" was also performed in live concert by the Omaha Symphony in its pop/concert series and received high acclaim from critics and audiences alike during its world premiere. A national tour is currently in the planning stages. "Fresh Aire" is from the pen of Chip Davis, the creator of numerous nationally aired commercial jingles and works, all published by American Gramaphone.

Latin Publishers

SESAC Latin music publishers, too, were active in 1979. Both Miami based firms, 12 O’Clock Music and Oliva Music were constantly on the Latin and international charts during the year. The Gospel and Sacred Music Division of SESAC, too, had its most eventful year. Harold Lane, writer of "I’m Standing On The Solid Rock," published by Ben Speer Music, won the Singing News Gospel Song of the Year Award. And the second Gospel维度ive was the "Fresh Aire" song.

Gospel

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

In Country Music, SESAC publisher affiliates, Hello Darlin’ Music, and SESAC became independent of Pace Records, and have been active in the country market. Interestingly, SESAC has not just left to earn no new material. What we will do is set up the label, at around £2.99, featuring top artists’ new material—not only by Pendulum writers. We already have agreements with eight writers, mostly radio stations, though the label hasn’t a name yet and distribution is to be finalized. The artists have all agreed to take exactly the same royalty.

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

Another project-minded publisher is Dick James Music. The company qualifies as a major, and its record of international hits is legend. All the Elton John catalogue, several covers of writers’ material by top artists such as Barry Manilow, and a healthy record of foreign language covers. But DJM does not rest on its laurels. Said general manager David Ions, "We use our writers in every facet of the business, and not just in the U.K. market. The most recent example is 'Tell Me On A Sunday,' the Polydor album of Andrew Lloyd Webber's New York. Don Black, one of our writers, is the lyricist. The teaming is, obviously, highly successful. The partnership of Roger Greenaway and Geoff Stephens is also having success in France, Germany and the U.S. Two new signings, Geoff Gil and Cliff Wade, have penned Pat Benatar's new single, and DJM now represents for the U.K. the E. B. Marks catalogue (Meatloaf and Mystic Merlin).

Elton John Catalogue

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

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Movie: "DEER HUNTER"
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Movie: "URBAN COWBOY"
Tree Songs—"Honky Tonk Wine"
"Rockin' My Life Away"

Movie: "MIDDLE AGE CRAZY"
Tree Song—"Middle Age Crazy"

Movie: "COAL MINERS DAUGHTER"
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smash hit “Ain’t Misbehavin’” featuring the songs of Fats Waller.

Kishner Entertainment

A one-stop shop, Kishner has always and a pioneer in the entertainment business, Don Kishner moved into the ‘80s with a number of ventures which are certain to change the presentation and consumption of popular music in the future.

Kishner recently announced his foray into Broadway musicals with the musical rock adaptation of the “Don’t Jekyll & Hyde.” Two Kishner songwriters, Rob Hegel and Amanda George, have penned the musical score and the show will be produced by Kishner and Lee Guber, with a full opening projected. “We’re going to be the ones who put our music to the public rather than sitting around and waiting for someone else to do it,” Kishner. “We create our own vehicle for it.”

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

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

And, one of Kishner’s newly signed bands, Spy, may be just the band to make it. Spy’s first album comes next year. Spy is a New York City sextet that plays high energy rock’n’roll, with its first album due in April. Spy’s three writers, Dave Lebolt, Sarah Melvin, and Dave Nelson, are all signed to Kishner publishing.

Kansas, Kishner’s ten million-selling supergroup, enjoyed a successful July with the release of its seventh album, “Monolith,” the platinum certification of it’s sixth album “Two For The Show,” and two top 20 singles, “People Of The South Wind” and “Reason To Be.” Two of the groups writing, Steve Walsh and Kerry Livgren, worked on solo albums with Walsh’s, “Schermer-Dreamer” released in February of this year. “I believe Steve Walsh will be a tremendous writer/artist in his own right,” said Kishner, “and the sustaining and growing of Kishner has been one of our most satisfying and exciting ongoing projects.”

Sarah Dash, another artist on Kishner Records, has an album due for early spring release with contributions from some of the most influential writers and producers Gene Allen and Gary Knight.

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

MacMillan Performing Arts Music

MacMillan Performing Arts Music, a division of MacMillan Performing Arts, Inc., recently released a number of folios in the Broadway and Plistotic categories.

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

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

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

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

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

Macmusic, a division of MacMillan Performing Arts, also recently released a non-theatrical folio, “Johnny Cash: Songs from the Man in Black.” Included in this folio are such Cash favorites as “A Half A Mile Away,” “Good Morning Friend” and “King of Love.” The book is published by The House of Cash.

“Unfortunately,” said Hersch, “theater music has not been programmed by TV/radio stations in the recent years and performances and arrangements have taken the slack. Perhaps, in the course of time, TV and radio will re-discover the treasures of musical theater.”

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

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


On the disco/R&B side Mique’s “In The Bush” is published. An R&B tradition, other records this year included songs recorded by Candi Staton, Inner Life, Front Page, One Way featuring Al Hudson, Walter Jackson, Millie Jackson & Isaac Hayes and Eddie Kendricks among others.

New signings to the label included Kashif Saleem/Stephen Stone, Ken Morris, Eva Margolies/Lloyd David, Peter Lowery, Kerry Chater, Dana Merino, Robin Lane, Glen Ballard, Deborah Allen and Mike Black.

On the executive level, MCA added new personnel with the (Continued on page 36)
The International World of Dick James Music

IT'S LIKE WE NEVER SAID GOODBYE
by Roger Greenaway/Geoff Stephens
Recorded by Crystal Gayle

C'EST TA CHANSON
(Your Song)
by Elton John/Bernie Taupin
Recorded by Michel Delpech

FERRY 'CROSS THE MERSEY
by Gerry Marsden
Recorded by Howard Carpendale

The Concept Album
TELL ME ON A SUNDAY
by Andrew Lloyd-Webber/Don Black
featuring the hit single
TAKE THAT LOOK OFF YOUR FACE
Recorded by Marti Webb

I'LL PUT YOU TOGETHER AGAIN
(from Dear Anyone)
by Don Black/Geoff Stephens
Recorded by Hot Chocolate

HEARTBREAKER
by Geoff Gill/Cliff Wade
Recorded by Pat Benatar

CANDLE IN THE WIND
by Elton John/Bernie Taupin
Recorded by Udo Lindenberg

DERNIERE NUIT D'UNE EGLISE NOIRE
(I'll Put You Together Again)
(from Dear Anyone)
by Don Black/Geoff Stephens
Recorded by Gerard Lenorman

Dick James Music Ltd.
James House, 5 Theobalds Road,
London WC1X 8SE. Tel: 242 6886
Cables: DEJAMUS LONDON
Telex: 27135 DEJAMUS LONDON

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Jesse Winchester
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Foghat:
Roger Earl
Craig MacGregor
Dave Peverett
Rod Price

Utopia:
Todd Rundgren
Roger Powell
Kasim Sulton
John Wilcox

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

www.americanradiohistory.com
Coast-Based Publishers

(Continued from page 20)

Garrett Music

Garrett Music Enterprises undertook a surge of growth, as well as some reorganization, as a result of producer Snuff Garrett’s agreement with Casablanca Records. Garrett, whose name adorned the Casablanca West label, also directed by Garrett, and two publishing firms jointly owned with Casablanca, Boots and Spurs Music (B&MS) and Happy Trails Music (ASCAP). In addition to the activity generated through Casablanca West’s own writer-artists, Garrett Music has continued to generate outside co-publishing action and is continuing its current emphasis on film exposure for its material (which hit a new peak via Clint Eastwood’s “Every Which Way But Loose,” with its Garrett-produced score). Forthcoming projects include two more Eastwood vehicles and two films with Burt Reynolds.

Top activity during ’79 included five top new and reissue titles, including “I Just Fell In Love Again,” “Every Which Way But Loose,” “Coca-Cola Cowboy,” “Let Me Down To Tucson,” and “I’ll Wake You Up When I Get Home.” Garrett also administers Melissa Manchester’s newest single, “Fire In The Morning,” and has album coverage in LPs by Dionne Warwick, Karen Carpenter and Michael Jackson.

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

Interworld

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

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

Among writers newly signed to Interworld during ’79 and early ’80 are Chris Bennett, who has worked with Giorgio Moroder; Guy Clark, re-signed on an exclusive basis; Susanna Clark, recently covered by artists including Jerry Jeff Walker and Jesse Ed Davis, with his “Shooting Star” an international hit for Dollar, and who has both produced and co-written with Leo Sayer; Nashville writer, Eddie Coletti; C. Al Kooper; Eugene Record, covered in a co-publishing agreement; and Gloria Sklerov, co-writer of “I Just Fall In Love Again.” Anne Murray’s country chart hits.

Both new and catalogue titles yielded activity for the Interworld companies, indicating the young firm’s success in establishing a firmer grip on its catalogue acquisitions. Among the most active copyrights were several by Daryl Hall and John Oates, including “I Don’t Wanna Love You,” “It’s All Right” and “Wait For Me;” “I Don’t Know If It’s Right” by T. Life and John Fitch, and “Music Box,” by the team of Life, Fitch and Peake, both recorded by Evelyn “Champagne” King; Chris Rea’s songs on “Delites,” his most recent LP, all administered by Interworld on this continent for Magnet Music; “I Just Wanna Be The One In Your Life” by Isley Brothers; Michael Price and Daniel Walsh, a past cover item recorded this year by the Manhattans, Eddie Kendricks and St. and Stephania; Bruce Johnston’s “I Write The Songs;” and Harvey Fuqua and Charles Heardrond’s “K-Jee.”

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

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

Island

Recently relocated to a more spacious office complex at the Berlin Entertainment Complex on Sunset Boulevard, Island Music reports an emphasis on both new music development and catalogue items. With Island Music worldwide president Lionel Con- way based here and heading a team including general manager Milt Kunin, the Island imprint in Shannahan, both U.S. and overseas acts have been signed.

Among key acquisitions during 1979, Island signed Jo Allen, the Great White, The Slits, The B-52s, The Buggles, Great Buildings, Dream Team, Charles Dire and Danny Ironstone, while The McCrarys, already signed to the company, moved from Portrait/Epic to Cap.

Overall, the firm’s two companies—Island Music (BMI) and Ackee (ASCAP)—saw 166 copyright rights charting, covering entries in the Billboard, Cashbox, disc-jockey rating and country charts, and including both albums and singles.

Among the most active were Frederick Knight’s “Ring My Bell” by Michael Ward; “Video Killed The Radio Star,” recorded by the Buggles and written by Buggles Geoff Downs and Trevor Horn together with Bruce Woolley, which yielded over 10 million units sold worldwide; “Maybe I’m a Fool,” written by Lee Garrett and Robert Taylor and covered by Eddie Money; Ross Ballard’s “Since You Been Gone” written by Head East and Cherrie and Marie Currie; Ian Matthews’ cover of “Give Me An Inch,” written by Robert Palmer, as well as Palm- er’s “You’re Gonna Get What’s Coming.”

Edited by Bonnie Raiit and French star Johnny Hal- liday; and Dave Townshend’s “Miss You Nights,” recorded by A Garfunkel and Dobie Gray.

During the forthcoming months, Island head Conway sees a major emphasis in attracting active publishers to as many publishers as possible, and copyright exploitation specialists. Like many publishing veterans, he decrees the trend toward es- tablishment of single-writer, artist owned companies lacking proper accounting, administration and promotion avenues. “Our direc- tion now is to find acts before they get to lawyers, before they get to managers, and to sign them early enough to really nur- ture them as both writers and artists,” says Conway, who is in recent singing Great Buildings as an example of that approach. “We signed the band after they had already cut their record, worked with them since. Now there are other labels interested in signing.”

Lexicon

Southern California’s reputa- tion as a creative nerve center for contemporary pop music has been augmented in recent years by its rapid growth as a center for contemporary Christian music. Among the pace-setters is Light Records, and its music publishing affiliate, Lexicon Music, which this year continued to staff up even as the mainstream secular business grappled with much publicized market problems, accord- ing to executive vice president Larry Jordan.

Among key staffers joining the company during ’79 were comp- troller Dale Pettit, director of ad- ministration Jim Garcia, director of music development Gary McCarrie, and Bill Maxwell, co-pro- ducer for Andrae Crouch and di- rector of a&r of both contempo- rary and soul gospel artists for Lexicon-Light.

During the past year, most ac- tive copyrights included the songs on Andrae Crouch’s “I’ll Be Thinking of You” LP, while new copyrights include “Come Messiah, Come,” a music- cal drama for children. Other key Lexicon writers include Jimmy and Carol Owen, now working on a musical, and Walter Hawkins.

Expected to be in a new position Lexicon’s position in the soul gospel fields is now seen as Kristie Murden and Beverly Glenn, who join the company’s existing line-up of Andrae Crouch, Walter Hawkins, Tramaine Hawkins and Jessy Dixon. In the contemporary and MOR area, new talent includes Becky Uganda.

Also due for stepped-up ex- posure are international markets, with Jordan slating the U.K., Eu- rope, Australia, Asia and Central and South America for develop- ment via new distribution deals.

In the last two regions, the Lexi- con-Light combine has already published an edited version of “The New Church Hymnal.”

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

Management III

Already a heavy hand in the management and production field, Management III acquired the music publishing catalogues of First Artists Productions, Ltd., to provide a new vehicle for development of the assets of First Artists’ key companies, First Artists Music (ASCAP) and Primum Artists Music (BMI). Management III also brought aboard the companies of Jody Hinton, Jerry LeMel, vice president of music, along with his administrative as- sistant Sandy Beach.

If the catalogue’s transfer follows management’s decision to concentrate on films, Management III has clearly bolstered its position through an already active (Continued on page 34)
CURRENT RELEASES FROM
THE NEVER ENDING SOURCE

Acuff-Rose Publishing Inc.

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

POP

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

DebDave/Briarpatch Music

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

Current writers at DebDave include even Stevens, Eddie Rabbit, Wood Newton, Paul St. Paul, and David Malloy. Rabbit scored big with "Can't Help Myself," his eleventh number one single, "S lipisions," written by Rabbitt, Stev ens, Malloy and Randy McCormick. Rabbit, who is currently recording his seventh album on Elektra Records, will have his first television special this summer on NBC with Emmylou Harris, Stockard Channing and Henny Youngman.

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

Columbia Pictures Publications published the fi rst Even Stevens-Eddie Rabbit songbook, containing 18 award-winning songs.

Hat Band Music

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

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

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

The fi rst single release from that album, "The Devil Went Down To Georgia," was a number one country hit and rode the number three on the pop charts. Two subsequent singles, "Passing Lane" and "Mississippi," both Hatband songs, went up both the country and pop charts. "Long-Haired Country Boy," from the CDB's 1974 "Fire On The Mountain," has just been released and is currently moving up the charts.

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

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

House of Gold


Under the guidance of writer/producer/pubisher Bob Montgomery, House of Gold and its associated companies have grown now to a staff of 12 writers, including Razzzy Bailey, Bill Boling, Larry Henley, Jim Hurt, Steve Joe, Larry Keith, Sam Lorber, Danny Morrison, Kenny O'Dell, Steve Gipp, Jeff Silber, John Slate, Bobby Springfield, Van Stephenson and John Thompson.

Other writers with songs in the company's catalogue include John Marlin, John Rettig, John Stealey, Bobby Goldsboro, Julie Didier, Casey Kelly, John Wesley Rylies, Austin Roberts, John Reid, Lynda Kay Lance, Ron Oates, Mike Settle, Kenny Walker, Marc Rossi and Aaron Wilburn.

Hit songs on the Country Singles Chart from House of Gold this year include "Playing Hard To Get," recorded by Janie Fricke; "I Got You Burnin' Up," by Stevie Roper; "I'm Ready," by Bobby Goldsboro; "The Face," by Razzzy Bailey; "I'd Do Anything For You" by Jacky Ward; "Sharing" by Kenny Dale; "Come To My Love" by Cristy Lane; "I Ain't Got No Business Doing Business Today" by Razzzy Bailey; "Yours For The Taking" by Jack Greene; "I Lost My Head" by Charlie Rich; "Down On The Rio Grande" by Buck Owens; "It Looks Like A Face" by Razzzy Bailey; "Down To Earth Woman" by Kenny Dale; and "Backside Of Thirty" by John Conlee.

House of Gold songs hitting the pop charts include "Am I Too Late," recorded by Gladys Knight; "Where Were You When I Was Falling In Love" and "Holding On For Dear Love" by Lobo; and "Better Love Next Time" by Dr. Hook.

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

The Lowery Group

Based in Atlanta, the Lowery Group remains one of the South's hottest publishing organizations. "I Love The Night Life," by Alicia Bridges, a cover version by Santana of "Stormy" (which has already passed the one million performance mark) by Buddy Buie and J. R. Cobb, and the resurgent "Mama Told Me Not To Come" by Buie, Cobb and Middlebrooks, thanks to a new release of the song last year by the Atlanta Rhythm Section, all led the way for Lowery's share of the pop audience. Also among the group's leaders is "Do It Or Die," written by Buie, Cobb and Ronnie Hammond, recorded by the ARS.

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

Among the latest Lowery songs released are "Blind Willie," recorded by Otis Williams; "Dancing In My Bed By" by Donna Fargo and "Be Bop A Lula" by Jerry Lee Lewis, Orison and Carl Perkins.

Music Shaols Sound Publishing

In addition to state-of-the-art studio facilities, Music Shaols Sound has a publishing concern growing by leaps and bounds. Chorded songs in the past year from the catalogue of Muscle Shoals Sound Publishing, a BMI and Formula Music (ASCAP) include "Old Time Rock And Roll," by George Jackson and Tom Jones III, recorded by Bob Seger; "A Moment's Pleasure," by Jackson, recorded by Millie Jackson; "(Ooh-Wee) She's Killing Me," by Mickey Buckins and Randy McCormick, recorded by the Oak Ridge Boys; "I Like Being Pretty," by Walter Shaw and Jackson, also recorded by Taylor; "Tonight I Feel Like Dancing," by Peter Alves, Barry Beckelt, Marc Corynell, and Jackson; recorded by Mavis Staples; "It's" (Continued on page 40)
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Record World
Coast-Based Publishers

(Continued from page 30)

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

Although activated under its new name only last November, the Management III publishing combine is already developing three new repertoire enterprises—The Studio City (C.A.) Songs, Inc., and Donna Weiss ("Trust It All To Somebody"), Larry Williams ("Let Your Love Flow") and Mary Unobsky.

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

**Montage**

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

- Front Wheel Music is devoted primarily to U.S. and Canadian administration of copyrights originating abroad, among them the 76 songs comprising Robin Gibb Publishing, which includes "Run To Me," "Can You Feel Me?" ("I'm a Broken Man") and "Lonely Days." Newer Front Wheel entries include songs by the Jam and British rocker John Otway.

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

**Motown/Jobete**

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

- As vice president and general manager Jay Lowy expressed it recently, "What was the greatest soul catalogue of the '60s has become the most recognized pop catalogue of the '70s, what began as hit songs were exploited into major copyrights that are now treated as standards. Thus major hit last year saw long-standing Jobete staples from writers like Smokey Robinson, Stevie Wonder, Holland-Douzier-Holland and founder Berry Gordy keeping pace with the newest generation of songwriters—represented, a group which includes the Commodores' Lionel Richie, Rick James and non-performing writers like Ron Miller, Ken Hensley and Steve Milburn.

- New compositions like the Commodores' "Sail On" and "Still," and Stevie Wonder's "Send One Your Love," were joined by such perennials as "I Can't Help Myself (Sugar Pie, Honey Bunch)," "Dancing In The Street,"

- "Money (That's What I Want)," "Ooh, Baby Baby, You've Really Got A Hold On Me (You've Got To Walk And Don't Look Back)."

- Other top copyrights included "Heaven Must Have Sent You," "Cruise," "You've Been Born Again" and "Three Times A Lady." Although the since-cooled disco boom was one prominent arena for new Jobete covers, the company's publishing catalogues—which include Stone Diamond and Stone/AGate—now generate broad crossover representing virtually every contemporary genre from country and pop to Jobete's original black music power base.

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

**Pasha**

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

- Included are Billy Thorpe, Allan Clarke, Phil O'Keeley, The Wolfs, The New Comets, Phoenix and Dave Lambert. Like Proffer himself—a songwriter and musician, as well as a producer and publisher—those artists cohere around a contemporary rock base. Proffer also collaborates with other writers, as witnessed last year by the activity generated by Cheryl Lynn's cover of "Daybreak," written with David Poole of The Hints.

- Most active copyrights were headed by his collaboration with Billy Thorpe, "Children Of The Sun," which scored on both singles and LP charts. Now located at The Pasha Music House on Melrose Avenue, which also houses Pasha's studio facility, publishing activities are headed by executive director of administration and Ann Sumner-Davis and professional manager Coral Browning.

**Peer Southern Organization**

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

- Included in the PSO major standard catalogue are "Georgia On My Mind" (now the Georgia state song), "Born to Lose," "Got To Be My Sunshine" (the Louisiana state song), "Worried Minds" and hundreds of others to comprise one of the largest catalogues of copyrights by a domestic company.

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

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

- Among the worldwide artists affiliated with PSO are Luis Fernandez whose "Lay Love On You" went to #1 in Germany, and Clay Carroll's "Chamba" which was recently released in the U.S., Spain, Italy and other countries. Brenda Gooch is signed to Salsol Records here.

- Some of the PSO songs which made the charts this year are: "You Are My Sunshine" by Willie and Leon; "Find My Way" by Cowboy; "Georgia On My Mind," "I'll Never Get The Moon If I Don't Get The Time," "Will The Circle Be Unbroken" and "Rollin' In My Sweet Baby's Arms" all by Willie Nelson; "Last Blue Yodel" by Ernest Tubb and "Miss The Mississipi and You" by Crystal Gaye.

- TV themes such as "Mary Hartman, Mary Hartman" are from the Southern Library of Recorded Music. That theme alone has been recorded nine times to date. The past year was also a big year for Buddy Holly material which has been under the PSON banner. The singing Brakeman, Jimmie Rodgers, had a U.S. Postal stamp is sued in his honor and PSO publishes all his material including "Ain't That Hot Blues" and "I For Texas."

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

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

**Perren**

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

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

- With Perren Vibes (ASCAP) and Bull Pen (BMI) now totalling an estimated 350 copyrights, in-house administration was bolstered during '79 by founder and president Christine Perren, headlined by the addition of veteran publisher Len Hodes to the newly-created post of vice president and general manager of the publishing division. Also brought aboard was staff accountant Mary Johnson, with the publishing operation now housed in a recently acquired Studio City facility which also incorporates a re-recording facility, three studio rooms, an A&R facility, and offices.

- Ms. Perren also initiated an in-house songwriter development program and signed several new writers.

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

- Also signed was Gary Lohmann, vocalist and lead guitarist with Mizzou Fox, one of the hottest talent bands. Mizzou Fox, MVP's first rock project for records, is being produced by Fekaris in association with Perren. Other things included Rick Wyatt and Gary Starbuck

**Rocket**

- Now based in new offices on Cahuenga Boulevard, where administrator Paula Pavlik has relocated from the former New (Continued on page 38)
TO: ALL ARTISTS AND PRODUCERS
FROM: THE MIGHTY THREE MUSIC GROUP
RE: "WE HAVE A TUNE FOR YOU"

The Mighty Three Music Group representing a staff of prolific writers acknowledges the fact that we do have tunes for all occasions. These tunes were written by a select group of highly creative music innovators and song stylists.

No matter what your configuration, we can handle the situation........

VOTED THE "NUMBER ONE SOUL MUSIC PUBLISHER - 1979"
"AIN'T NO STOPPIN' US NOW"

Signed: The Administration Company For:

309 S. Broad Street Mezzanine Level Philadelphia, Pennsylvania 19107
(215) 389-8265
N.Y.-Based Publishers

(Continued from page 28)

appointments of Pat Hegdon, associate director of creative services in Nashville; Randy Pitch and Bruce Stone, while publisher of creative services in Los Angeles and Cory Robbins to general manager of the MCA Music owned Panorama Records.

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

Mighty Three Music Group

The system so that it is approach- ed as a standard marketing exer- cise. Weve allocated the various catalogues along the staff roster fashion, as a record company would. Weexploitation and promotion oriented. Naturally, I am actively looking for new writ- ers, but we, in line with other publishers, are now much more selective of who and what we sign."

Emphasized Jonathan Simon: "What we're doing is amalgamat- ing creative and management expertise. In a company this size you have to rationalize how much money you go to as well as working on new songs. Now that Steve has this organized we have more time for acquisi- tion of new talent. We've recently signed Cliche (who recorded for Carrere and Logic). British acts must be a priority simply on the basis of getting in on the ground floor and developing them. I think the state of the business now, is showcasing, artists, ah- head in the lap of the artists and man- agers."

Publishers here are anxious to dispel the image of the "bank- ing" of traditional music. An an- noyed at recent research figures claiming that publishing makes six times the profit of records.

"What wasn't analyzed was the investment required to produce that profit," said Ron White. Echoes Jonathan Simon, "We are going to be seen to be the antithesis of the "parasite myth." Agreees Stevenson: "We hope to get involved in market- ing campaigns for example. It may take some time but this is what we want. Captain Beaty and His Band" is a perfect example. This is a children's LP narr- rated by Keith Michell that was a sleeper. We put pressure on the record company to issue a single, we revitalized the LP, we printed the book and the sheets music. Captain Beaty in four weeks on an LP (it came out from March) is still rising. The album (on Poly- dor) entered the chart at 48."

Last year was independents' year in Britain. Artists resisted the Big Three catalogue and new- bands preferred their own label set ups, their own publish- ing companies, independent dis- tribution and so on. Have the major publishers suffered in the same way as the giant record companies?

"Quite the contrary," said Ron White. "We have a large staff and among them young people who are alive with hope and new sounds. Look at some of the artists we've signed recently: Simple Minds, Punishment of Luxury, the Va- por, the Regents, Gang of Four. All bands got in with record deals. Our policy is to think small and it works."

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

Early Shelley, president of Mighty Three Music Group, the publishing arm of the Gumble/Leon Huff Philadelphia International Records label head- quartered in Philadelphia, com- mented recently that: "There's no doubt about it, music publishers have undergone drastic changes and surgery during the past few years."

While Mighty Three, once again, experienced a full and pro- ductive company of publishing ac- tivity. Shelley contends that more changes are necessary for the future.

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

"The Mighty Three Music Group recently reorganized its structure to provide for increased productivity by its many exclusive and affiliated writers, as well as being more active in the area of 'plugging."

"It's my personal belief that in order for today's publishers to preserve the life blood of the im- portant creations it represents, they must find a new way to gen- erate money. As an example, it means the creation of subsidiar- ies specifically for the production of phonograph masters for place- ment with major labels (using the publishers copyrights, of course)."

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

George Pincus & Sons

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

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

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

RCA Publishing

In the words of Arthur Martine, RCA's division vice presi- dent of international affairs, "RCA Publishing is strong and thriving." Since the sale of Sunbury- Dunbar Music in 1978, the com- pany has been more than bas- iscally an international business. RCA owns subsidiary publishing companies in thirteen foreign countries.

The international group never published under the Thorn banner. All international publishing of RCA International established new record companies.

The Italian publishing com- pany, having existed for twenty- five years, is the oldest and most successful operation. Martinez feels that the greatest strength lies in the Latin catalogue. "There is a tremendous flow of activity in Latin artists. Latin publishing sees the most action."

Another active player in foreign coun- tries is that of the 57th Street Music Company, which includes recordings by Barbra Streisand and Donna Summer who togeth- er scored a big hit internationally with their song "Enough is Enough."

At the same time, however, RCA does have a small hand in domestic publishing. In September, 1978 RCA signed a coopera- tive pact with Mike Stewart's Interworld Music. Through this venture, RCA holds subpublishing rights to all Interworld copyrights in the USA and Europe. Interworld has subpublishing rights to RCA copyrights in the USA.

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

RSO Publishing Group

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

The Bee Gees had another strong year in 1979 with their ad- ditional #1 singles "Tragedy" and "Love You Inside Out" which gave the group six consec- utive #1 singles, four of which were held by the Beatles. Their success was also further sustained by a critically acclaimed major nation- al tour, which was filmed for the Bee Gees' first television special aired in the fall, and their #1 "Bee Gees Greatest" album.

A tribute to the Gibb's songwriting talents was indicated by the success of their catalogue with cover records in virtually all areas. These included such country chart hits as Words by Susie Atkinson, To Love Somebody by Hank Williams, Jr., and Massa- chusetts" by Tommy Roe; the R&B, disco and pop hit version of "You Stepped Into My Life" by Melba Moore; records by such diverse artists as The Osmonds and albums dedicated to the Bee Gees' music by such artists as Ray Coniff, Arthur Fiedler and others. In 1979, these songwriting talents were further spotlighted with numerous awards including four British Ivor Novello awards for International Hit of the Year, Most Performed Work, Best Sell- (Continued on page 41)
Gospel Music: A New Decade

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

Issue Date: March 29
Ad Deadline: March 10

For further information contact our marketing specialists:
New York—Stan Soifer—(212) 765-5020
Los Angeles—Spence Berland—(213) 305-6126
Nashville—Tom Rodden—(615) 329-1111
Coast-Based Publishers
(Continued from page 34)
York base, Rocket Music Publishing incorporates three companies, British Rocket Music (ASCAP) Rocket Songs, Inc. (BMI) and Joe- dril Music, Inc. (ASCAP).
Top songwriters continued to be led by Elton John, represented by his "Victim Of Love" EP and "A Single Man" album during '79, with a new MCA album expected next year. Since leaving A & M, John's most active copyrights included "Victim of Love," "Part-Time Love" and "Song For Guy.
During '79, Bonnie Taiton was represented by her collaboration with Alice Cooper on Cooper's "From The Inside" album, as well as development of material for his forthcoming Elektra/Asylum album this spring.
Newly signed during the year was Judy Tzuke, who made her debut as a recording artist with her first Rocket LP, "Stay With Me Till Dawn." Her copyrights were tapped by the hit single "More Than". More recently, The Contours have released a Rocket single, "I'm A Winner," and Damon & Denita have been signed, with a single from that act to be released shortly. Meanwhile, staff writer Robbie Patton saw covers by artists including Willie Aames, Cheryl Ladd, Dianne Warwick, Dolly Parton, Nona Hendryx and French recording stars Sylvie Vartan and Johnny Hallyday.
Screen Gems/EMI
At Screen Gems/EMI, growth continued apart with a number of important new songwriter signings already generating public acceptance. Former Face and current Rolling Stones guitarist Ron Wood, who resumed an active solo recording and writing career this year via his first Columbia album, was pacted, as was Steve Forbert, whose second Nemperor/CBS album, "Jackrabbit Slim," has recently yielded a single hit in "Romeo's Tune."
Also signed was Beth Nielsen, whose Capitol debut album was produced by Muscle Shoals Sound keyboard ace, producer and founder Barry Beckett, and will be released this spring. Screen Gems/EMI also signed The Headboys, whose debut album was released last year by RSO.
Other new copyrights that proved active for more established writers tied to Screen Gems/EMI were "I Want You To Want Me" (Sam Fox); "Pam Pearch," both by Cheap Trick; The Little River Band's "Lonesome Loser," "Pretty Lady" and "Cool Change;" "Lovin', Touchin', Squeezin;" by Journey; and "Gus & Pea's Bottomed Out" by The Boxtrolls. Other top songs published through Screen Gems/EMI were Nick Gilder's "Rock Me" and "Star Love," recorded by Cheryl Lynn.
With its extensive catalogue of classic '50s, '60s and early '70s pop hits, Screen Gems also saw renewed exposure for such songs as "The Way We Were," newly recorded by Donna Summer; The Spinners' cover of "Working My Way Back To You;" James Taylor's version of "Up On The Roof;" "Hey Girl!" as recorded by George Benson; Anne Murray's cover of "Daydream Believer;" "One Fine Day" by Rita Coolidge, and Isaac Hayes' new version of "Don't Let Go."
That balance of newly-written material and durable catalogue enabled the company to garner nine of the top 100 records during January of this year alone.
Since realigning his top management team nearly two years ago, Lester Sill, president of the company for over 16 years, has seen that executive group consolidated. Current team includes New York VP and director of professional activities Paul Tannen, Ira Jaffe, vice president, creative affairs (Los Angeles), VP/general counsel Vince Perrone, Jack Rosner, vice president, administration and Charles Feldman, general manager of its Nashville office.
Special Music
This year marked the first anniversary of the restructured Special Music Group, an outgrowth of the Special Songs organization. Headed by Evan Arderch, who represented Special Music's principal writers in the earlier Special Songs operation, the Los Angeles-based independent publishing company represents the catalogues of singer-songwriters Lauren Wood, Andrew Gold and Karla Bonoff and a handful of outside copyrights.
Archerd and professional manager Brenda Okrent have breathed a conservative signing policy, beginning with original signees Gold and Bonoff. During '79 they completed major sub-publishing arrangements world-wide, including representation in the U.K., EMI Music, Ltd.; Scandinavia (Intersong Forlagen); Germany (E. R. P. Musikverlag); France (Publications Francis Day); Italy (G. Ricordi & Co. S.P.A.); Holland (Intersong Basart); Japan (Taiyo Music); Australia (Jonathon Music); and other territories licensed through Muziekuitgeverij Artesmus V.
This year also saw the signing of Lauren Wood, Warner Bros. recording artist, whose Creeping, Licking Music is now represented by Special Music worldwide. Also signed were members of EMI-Angel Love; Chuck Panozzo; although since disbanded, Special Music continues to represent its four individual members.
Also enacted during '79 was a more wide-ranging agreement with artist-writer Chris Montan, now acting as a staff writer.
Among most active copyrights this year were Robert Palmer's cover of Moon Martin's "Bad Case of Lovin' You;" Lauren Wood's debut single as a solo act, "Please Don't Leave;" Karla Bonoff's "Isn't It Only Love," recorded by Lynn Anderson and Nicolette Larson; Larson's versions of three Lauren Wood songs, "Fallen;" "Bringing Up Many Heavens;" and in collaboration with Larson and producer Ted Templeman, "Just In The Nick Of Time;" and Anne Murray's version of Andrew Gold's "That's Why I Love You."
Other active copyrights were written by Geoff Leib, Chris Montan and Larry Herbsttrit and Doug Thiele.

20th Century-Fox
During the past year, 20th Century-Fox Music Publishing has pursued the further consolidation of its roster of singer-songwriters, building on a year ago by president Herb Eisemann as a major shift in emphasis for the Los Angeles-based publisher. During the past 18 months, the company has assembled a core group of young writers, nearly all of which have developed by 20th Century-Fox not only as successful songwriters but as artists or producer. That lineup includes Brian Friel; Nick Larso and producer who just wrapped the 20th Century-Fox label debut album for James Photoglo; Bruce Hornsby, a singer and songwriter slated to be produced by David Foster for Foster's new production company; Russell Javors, an artist-writer who has played as a guitarist in Billy Joel's band, was recently represented by two songs on the new Karen Carpenter album, and is currently working on a solo effort with producer Phil Ramone; and Arthur Offen, leader of the 20th Century-Fox label act, Air Raid.
The publishing company's current emphasis on career development does extend to several non-performing or non-producing writers as well, among them Jim Bacon and Steve Nelson, whose material has been covered by Barbra Streisand, among others.
20th Century-Fox's traditional strength in film music publishing and administration of classic pop copyrights is the result of the company's higher profile in writer/artist development.
Last year saw the acquisition of Mercer Music, a catalogue studied with some of the best-known copyrights handled by the late Johnny Mercer, including such standards as "And The Angels Sang," "Day In Day Out," "Fools Rush In" and "P. S. I Love You."
Eisemann also concluded an agreement with Lucasfilm, producer/director George Lucas' production arm, calling for the creation of two publishing companies, Bantha Music (BMI) and Tusken Music (ASCAP), established in partnership between 20th and Lucasfilm. That deal's first priority will, of course, be the John Williams score to "The Empire Strikes Back," the "Star Wars" sequel due for release later this year and slated for an RSO soundtrack LP.
Other high-profile works for 20th Century-Fox last year included various songs from "The Wiz," including its first commercial usage in a television spot, Amanda McBroom's title song from "The Rose," the theme from "A Star Is Born" ("Evergreen") and "It Goes Like It Goes," from the film "Norma Rae."

United Artists Music
Following a year of staff, operations and artist consolidation and realignment in the wake of its separation from the United Artists Records label, sold by parent Transamerica, United Artists Music has kicked off 1980 with a major industry promotion via its new package of professional songbook samplers and supporting promotional materials highlighting its artists. The three-volume package underscores the overall depth and diversity of material now admin-
Everyone's Having Hits

at

House of Gold Music

and

Bobby Goldsboro Music

Better Love Next Time       DR. Hook       Steve Pippin, Larry Keith, Johnny Slate
Cowgirl and the Dandy       Brenda Lee      Bobby Goldsboro
Down on the Rio Grande      Johnny Rodriguez Bill Boling, Johnny Rodriguez, Doug Teasley
Holdin' On for Dear Love    Lobo            Larry Henley, Johnny Slate, Steve Pippin
I Can't Get Enough of You   Razzy Bailey    Johnny Slate, Danny Morrison
I'd Build a Bridge          Charlie Rich    Mike Settle
I'd Do Anything for You     Jacky Ward      Casey Kelley, Julie Didier
Let's Get It While the Gettin's Good      Eddy Arnold    Bobby Springfield
Let Me In                        Kenny Dale    Johnny Slate, Larry Keith, Steve Pippin
Let's Shake Hands and Come Out Lovin'      Kenny O'Dell    Kenny O'Dell
Playin' Hard to Get          Janie Fricke    John Thompson
Perfect Strangers            John Wesley Ryles Sam Lorber, Jeff Silbar
Shotgun Rider                Joe Sun         Larry Henley, Jim Hurt, Johnny Slate
This Time I'm In It for Love  Player        Larry Keith, Steve Pippin
Where Were You When I Was Falling in Love  Lobo        Steve Joe, Sam Lorber, Jeff Silbar
Your Kisses Will             Crystal Gayle    Van Stephenson
Yours for the Taking         Jack Greene     Danny Morrison, Red Lane
Southern Publishers
(Continued from page 32)

Too Funky In Here," by Jackson, Shaw, Brad Shapiro and Robert Miller, recorded by James Brown; and "You Are There," by Phillip Mitchell, recorded by Joe Simon.
In the past year, a number of other artists recorded Muscle Shoals Sound songs, including Melissa Manchester, Ronnie Milsap, Joan Baez, Delbert McClinton, the Starland Vocal Band and Billy "Crash" Craddock.
Under the administration of general manager looking forward to the immediate release of Jackson Highway's debut album on MSS Records/Capitol, produced by Rhythm Section members Jimmy Johnson and David Hood. All the songs were written either by members of the group or other songwriters signed to the publishing companies.
Pi-Gem/Chess Music
With seven number one country singles and more than 20 others charted, the Pi-Gem/Chess Music organization has had one of its best years yet over the past 12 months.
Chess writer Archie Jordan and Pi-Gem writer Ronnie Milsap wrote "I'll Only Know It When It's Too Late," a new single for Faro Young, and "Lost Baler, The Long Way Around The World," a hit for Ronnie Milasap and recently recorded by Floyd Cramer for his new album. Jordan also wrote "No Time At All," for Milsap, and teamed up with Hal David to write and produce an album with Orsa Lia. The LP's first single, "I Never Said I Love You," hit the adult contemporary charts and remained at the top for three weeks.
"Fooled By A Feeling," a number one single for Barbara Mandrell, was recorded by Pi-Gem's Kye Fleming and Dennis Morgan, followed by "Years," another number one country hit for Mandrell by Fleming and Morgan. Wayne Jordan and Floyd Cramer also recorded the song this year. Fleming and Morgan also collaborated on "Missing You," a number one country hit for Charley Pride. "You're My Jamaica," another number one country hit for Pride, was written by Pi-Gem's Kent Robbins. Gary Harrison and John Jordan, who wrote "Endless," was recorded by David Wills. His previous single was "I'm Being Good" by Naomi Martin and Archie Jordan.
Jim Brown and Helen Cornelius had number one country singles with "Fools" by Johnny Duncan and "Living In Love With You" by Dean Dillon and Gary Harrison. Their new single, "I," saw Joe Tom's song (Fleming/Morgan) will be released soon. John Schweens and Hank Martin together wrote "You're The Part Of Me," recorded by Jim Brown. Johnny Koose and Helen Cornelius wrote "It Started With A Smile" which Helen recorded.
Cliff Cochran, produced by John Schweens, recorded "Love Magic," produced by Darrell Strege. Schweens wrote with David Wills. Cochran's second single, "First Thing Each Morning Last Thing At Night" (Morgan/Fleming) went to RW's top 20 as did the first.
Charles Quillen (Chess) and Conrad Pierce wrote "Back On My Mind Again" which was a number one country hit for Ronnie Milsap and is included on the upcoming Floyd Cramer album. Quillen and Pfrimmer co-wrote "My Heart" on the upcoming "Milsap Magic" album which also includes "Silent Night (After The Flight)" by Schweens.
Schweens also wrote two songs for Charley Pride, "There's A Little Bit Of Hank In Me" and "Dallas Cowboys," the new theme song for the Kent Robbins wrote "She Just Won't Be Satisfied," "Like A Rock," "That She's In Love," and "This作 The Song," the latest release on Warner Bros. By John Anderson, and Bud Renacu and Don Goodman, writers of "I'd Rather Go On Hurtin' Than Livin' A Lie," will join the songwriting company.
Pi-Gem staffers and RCA artists Sylvia and Dean Dillon both had immediate success with debut singles this year; Sylvia with "You Don't Miss A Thing" (Morgan/Fleming) and Dillon with "Into The Bottle To Get You Out Of My Mind," which he co-wrote with Steve Abbott. Pi-Gem also had its first disco hit this year with "Got To Give Into Love," recorded by Bonnie Boyer. "I Feel The Hurt Coming On," also recorded by Sylvia, was also included on her album.
The Pi-Gem/Chess staff includes Charley Pride, chairman of the board; Tom Collins, president; Bob Montgomery, general manager; Carolyn Holmes, administrative assistant; Sylvia Allen, receptionist/secretary; Mary Del Frank, administrative secretary; and Gary Harrison, professional department.
Staff writers include Tom DeLuca, Kye Fleming, Gary Harrison, Denis Morgan, George Gipson, Don Primmer, Charles Quillen, Kent Robbins, Dean Dillon, John Schweens, Harold Tipton, David Wills, and newly signed writers Ron Jones, Brooks and Gene Miller.
Southern Writers Group
Located in Berry Hill, Tennessen, Southern Writers Group USA, under the direction of veteran singer-songwriter and producer Buddy Cason, presents ten writer-owned publishing companies which include, in addition to Cason's own companies, Freddy Wellers Young World Music, Steve Gibb's Angel Wing Music, Dan Penn Music, Spooner Oldham Music, Donnie Fritts Music and Let There Be Music, which includes songs by Jimmy Buffett and Elton John. The newest addition to the group is Music, which includes songs by Tom Gmeiner and John Greenebaum.
Recent SWG hits include "She Believes In Me," by Steve Gibb, recorded by Kenny Rogers; "Blue Rose," by Randy Goodrum, recorded by Michael Johnson; "Go For The Night," by Freddy Wellers and Buzz Cason, recorded by Wellers; and "Full Moon Fool," by Todd Cerney, Austin Roberts and Bill Martin, recorded by Bill Medley.
SWG/USA is set up solely for its own writers and does not have an open-door policy for new material.
Tree International
The past year has been one in which Woodrow has tried to reach Nashville for movie music, and Tree International, one of the largest publishers of country music, is playing a major part in this trend. Films already released, featuring Tree songs, include "Electric Horseman" (with "Mamas, Don't Let Your Babies Grow Up To Be Cowboys") and "The Deer Hunter" (with "Tattle Tale Eyes").
Soon to be released for international distribution are "Urban Cowboy" (with "Honky Tonk Wine" and "Rockin' My Life Away") and "Middle Age Crazy," based on the song of the list's title by Sonny Throckmorton; "Steel" (with "Mamas Don't Let Your Babies Grow Up To Be Cowboys"); and "Honeysuckle Rose," which includes nine songs by Hank Cochran and Willie Nelson; and "Ruckus" (with Willie Nelson's "What Can You Do To Me Now," among others).
Tree is also included in plenty of made-for-television movies, including "Girls In The Office," "Freedom Riders," "Murder In Music City," "Resurrection," "Summer Affair" and "American.
Tree's chart activity over the past year has been its best yet. Tree's chairman Bill DeLucca, has placed the number one position on the Country Singles Chart for 11 out of the 52 weeks of 1979. Tree was also named publisher of the year by BMI in Nashville and ASCAP's fastest growing company, winning a total of six awards this past year.
Print sales are also at an all-time high for Tree, and the company's first writer book of the year, Cochran material has broken all sales records for writer books in the history of Columbia Pictures' Print Division. Tree's record production division division is expected to grow, and the newly established television department had its first productions aired, "Christmas At The Grand Ole Opry" and the Crystal Gayle television special.
The past year has been the opening of a Tree west coast office which has resulted in many of Tree's writers going to Los Angeles and getting cuts on their own as well as Tree's professional staff making contacts and obtaining additional cuts.
Most recently, two Tree writers, Sonny Throckmorton and Rafe VanHoy, are in the top five finalists for songwriter presented by the Nashville Songwriters Association, International. VanHoy has just released an album of his own, "Prisoner Of The Sky," on MCA Records. Throckmorton is currently one of Tree's hottest writers. Over three million people bought records of Throckmorton songs in 1979, and if one listens to country music, it is virtually impossible to miss hearing his music. According to performance track systems in a Sonny Throckmorton song averages being played on various country radio stations in the world. New writers signed to Tree in the past year include John Adrian, Sparky Braddock, Rich Carrs, Janis Carrs, Dorothy Deleombus, Nick Hall, Chip Hart, Dian Hudson, Candace Elaine Johnson, Jimmy Johnson, Bucky Jones, Kieran Kane, Dan Keen, Pat Kilgore, Pat Legh, Pat Long. Billy Earl McClelland also made his debut. Mark Paden, Jay Patten, Bobby Bond, Sharon Sanders and Nita Lynn Vossbery.
Though The Walk Music Group
Although the Walk Music Group is headquartered in Santa Monica, its Nashville operations, newly relocated at 1509 Laurel Street, is one of the most active publishing operations in town. Roger Sovine joined Walk as vice president of professional services, based in Nashville, coordinating (Continued on page 43)
N.Y.-Based Publishers

(Continued from page 36)

We started 1980 with DARLIN’ by Barbara Mandrell, which is also included in the movie, “URBAN COWBOY,” starring John Travolta, HASN’T IT BEEN GOOD TOGETHER by Hank Snow / Kelly Foxton and the score to the hit TV series EDWARD & MRS. SIMPSON . . . 1980 looks great for SEPTEMBER MUSIC

250 W. 57th St.
New York, N.Y. 10019

20 select songwriters including Charlie Singleton, Jesse Stone, Berl Keyes and Leroy Kirkland and that they have pending production deals with Polydor and Atlantic Records.

The company has established offices at 211 W. 56th St., N.Y.C., 212-586-8085 and at 5161 Collins Ave., Miami Beach, Fla., 305-864-7775.

September Music

September Music, headed by Stanley Mills, is a publishing company which carries on in the old tradition of the cowpunchers—stargazers—giving its attention to individual songs and writers. “We’re a bit different from other companies in that we work on a song by song basis as opposed to making groups. We’re very much like what the old music publisher used to be.”

This attitude of individual attention has kept September Music busy, particularly in the field of country music. A national impac for RSO during 1979 was recording artist/writer John Stewart, who scored with three back-to-back hits, #1 “Cold,” “Midnight Wind” and “Lost Her in the Sun”—all from his chart album “Bombs Away Dream Babies.” In addition Stewart’s catalogue was covered by such top artists as Tommy Overstreet, who recorded “Lost Her In the Sun” and Eric Clapton also continued his success last year with his hit “Watch Out For Lucy.”

1980 is beginning with Andy Gibb’s first smash single “De-Sire” from his new album “After Dark” plus the excitement of John Stewart’s forthcoming album “Dream Babies Go Hollywood” on the major label release by superstar Eric Clapton. Also, with a number of films in production through RSO’s film division, RSO publishing is looking forward to heightened involvement in the medium, it had with “Saturday Night Fever” and “Grease.” 1980 looks like another SRO year at the top of the charts for RSO Publishing.

Seacoast Music

Seacoast Music, formed by publishing veterans Hal Fein and Robert Uhlman, has shown remarkable progress since opening for business in September of last year.

According to Fein, the company has affiliated with BMI and signed a worldwide sub-publishing agreement with Intersong Music. Chappell Music will be handling Seacoast’s print publications. The company also picked up the sub-publishing on the Bang and Boonta Music catalogue and will publish the Tavares catalogue.

Fein also announced that they have “working agreements” with Warner Records, which joined the “team” in 1978, is now professional manager of Sumac Music, and general manager of Love-Zager Productions. Her duties include screening outside material, acquiring cuts for their publishing companies, and producing demos, which is an invaluable contribution to the growth of all three companies.

Sandra Jones, former director of advertising at Private Stock Records, international coordinator of Millennium Records and press and liaison and international coordinator at Acouin Management, is now holding the newly created position of international manager for Sumac Music and Love-Zager Productions. Besides acting as the liaison officer for the 14 sub-licensees throughout the world, Jones writes the company’s bi-monthly newsletter, which not only maintains a successful and vital line of communications between Sumac and the licensees, but also reflects the “family” aspect of this small (only if compared in size to several other, equally successful publishing companies) and relatively new publishing outfit.

Domestically, the successes of Sumac and Louise-Jack are considerable. To pick this year’s most obvious, there’s the Michael Zager produced Spinners’ Atlantic album, “Dancin’ and Lovin’” with its hit single, “Working My Way Back To You/ Forgive Me, Girl” (medley). “Working My Way Back To You” was written by Michael Zager. As well as their current album.

In the past Sumac Music and Louise-Jack Publishing were known primarily as rhythm and blues, disco publishers, but, as Sue McCusker says, “Times have changed and so have we.” This growth is reflected in the additions to the writing staff (which now numbers a lucky thirteen) and their product. “This is not to put down the success we’ve had in the past,” adds McCusker, “because dance music, no matter what you call it, is still dance music, but we now have a more well-rounded staff of writers who are excellent in all fields, dance, country pop, rock ‘n’ roll, MOR ballads—you name it. No matter what the trends turn to in the future, we have the people to write it all.”

Zomba Enterprises Inc.

Clive Calder, Ralph Simon and Zomba Management and Publishers Limited have created a substantial track record in the U.K. and are on their way to considerable success in America as well. In a period of a little over six months, Zomba Management had three number one singles in the U.K.: “Rat Trap” and “I Don’t Like Mondays” by the Boomtown Rats and “YMCA” by the Village People.

In the U.S., Zomba Enterprises Inc., an American company, has an agreement to publish the catalogue of Zomba Management and Publishers Limited, the English company. The roster of writers the company represents covers many bases, from heavy metal to disco. Joining writer/producer Robert John Lange is an impressive collection of writer/performers including City Boy, the Boomtown Rats, the Rumour and the recently signed Young Ones and Photos. Zomba in the U.S. also has rights to Wreckless Eric’s recorded material.

Calder also has a handle on new music through Street Music Limited, which he co-owns with Dave Robinson, president of Street Records. It is the recently formed American subsidiary of Street Music is Participation Music Inc. which will handle the future material of several Street Music artists including Lene Lovich, Rachel Sweet and Wreckless Eric. And for those wondering what a “Zomba” is . . . Zomba is the administrative capital of Malawi.
Coast-Based Publishers

(Continued from page 38)

istered by UA.

Behind that catalogue is an expanded professional staff and a revamped roster of staff and performing writers on both coasts and in Nashville. Harold Seider, UA president, appointed Barry Bergman as vice president, creative affairs, late last year, with Bergman now heading up the company's New York operation, in tandem with professional staffer Allan Tepper.

Writers working with that office include William Oz, whose Capitol debut album was released earlier this year, and Rob Friedman, a writer-performer, as well as with Bob Halligan and Jeb Guthrie of the Pictures group via new material being produced by Steve Scharf and Neil Teeman.

Key Nashville activity continues to be headed by songwriter Richard Leigh, whose "Your Old Cold Shoulder" proved a major copyright, and who is now working on his debut album, produced by Allen Reynolds. Other Nashville writers working with UA vice president Jimmy Gilmer and his staff are Allan Chapman, Milton Blackford, Hank Martin, Jeff Tweel, Jimmy Pitchett and Mike Hanna.

Meanwhile, home office staff in Los Angeles—including professional staffers Peter Pasternak, Suzanne Logan and Danny Strick—are now operating out of new, expanded offices, including a new inhouse studio facility for writer demos. In addition to Eric Kaz and Jim Grady, both with UA for over a year, Los Angeles-based UA writers include newly-signed talents John Keller and Alex Machin.

With Seider reporting 50 percent of UA Music's income now generated by international usage, the company launched the decade by promoting L.A. staffer Frank Banyai as vice president, international, to further extend that overseas profile.

Warner Bros. Music

1979 saw Warner Bros. Music seeking to continue its dominant market position by incorporating writers from the emerging new rock field now impacting on radio and sales.

Under the supervision of president Ed Silvers and vice president Mel Bly, the publishing giant has sought to augment its extensive roster of artist-writers with major new wave-influenced songwriters in Europe and on both coasts. Among key deals: a publishing agreement with Sire Records' Seymour Stein, covering such self-contained groups as Talking Heads, The Ramones and The Undertones; deals, enacted via WB's English company, with Madness, whose first Sire LP was just released, and the Original Mirrors, newly signed to Aristas; and Sue Saad and The Next, a Los Angeles band that has been working with Warner Bros. for over a year, and has since signed with Planet Records as a result of the publisher's showcasing efforts.

That debut album, recently released, was Richard Perry's first venture into the new rock vein, as well as his first co-production assignment.

Also signed by Warner Bros. Music was Stan Lynch, drummer with Tom Petty and The Heartbreakers, who is currently collaborating with another Warner Bros. writer, Kent Housman.

Several veteran writers pacted to Warner Bros. have also reaped strong copyright activity, including Rupert Holmes, whose "Escape (The Pina Colada Song)" finally brought the highly-rated producer/songwriter to the top of the charts as an artist. Jim Peterik, another WB writer, has surfaced more recently via his band, Survivor, signed to Scotti Brothers Records, and was covered by .38 Special via the hit, "Rockin' Into The Light," on A&M.

Apart from songwriter and catalogue agreements, Warner Bros. Music has also continued its ongoing international expansion, which continues to focus on development of wholly-owned and managed companies in foreign territories. Last January marked the startup of Warner Bros. Music's companies in Brazil, Sweden and South Africa, thus extending coverage from its existing companies in the U.K., France, Germany, Italy, Australia and Holland.

As for Warner Bros. Music's inhouse production profile via its Pacific label, distributed by Atlantic, the first album on Pacific from songwriter David Pomerantz is being produced by Roy Halee. Alan O'Day was also represented via the release of his second album.

Finally, Warner Bros. Music's print arm, Warner Bros. Publications, continued to increase its national distribution coverage and sustain the company's high merchandising and promotion profile for its folios, sheets and special publications.
Southern Publishers (Continued from page 40)

The publishing and production activities of the Hollywood and New York offices.

Welk is getting increasing activity in motion pictures, including "The Electric Horseman" (with "My Heroes Have Always Been Cowboys"), "Urban Cowboy" (with "Could I Have This Dance" and "Heaven Takes a Holiday"), "Hard Country" (with " Somebody Must Have Loved You Right Last Night"), "10" (with "I Want A Girl") and "Here's Johnny," among others.

Welk and its Nashville writers won a total of 14 BMI and five ASCAP awards in 1979, and Wayland Holyfield was presented with the President's Award by the Nashville Songwriters Association, International.

In addition, Welk companies have purchased the catalogues of Bonafied, Troubadour, It Rains, Steel Plate, and Gold Dust music publishing companies.

The Welk Music Group has held the number one position on the Country Singles Chart five times in 1979 with "Tulsa Time," by Danny Fritcher, "Nobody Likes Sad Songs" by Bob McDill, and Wayland Holyfield, "It Must Be Love" by Bob McDill, "Love Me Over Again" by Don Williams, and "Amanca" by Bob McDill, along with at least 13 songs hitting the top 20.

Word Music

Word Music, a division of Word, Inc., is one of the country's largest gospel music publishers, holder of more than 30,000 copyrights. Word's catalogue includes traditional classics, southern gospel, quartet, inspirational, soul and contemporary Christian material. Among Word's most productive copyrights are "Home Where I Belong," "Oh How He Loves You And Me," "Praise The Lord, He Never Changes," "The Old Rugged Cross," and "In The Garden.

The company is directed by Stan Moser, senior vice president of records and music; Buddy Huey, vice president of A&R for Word Records; and Kurt Kaiser, vice president and director of music. The catalogue is supervised by Don Cason, assistant director of A&R and music publishing. Shipping and warehouse operations for all Word Music product is based in Winona Lake, Ind., overseen by senior vice president Bruce Howe.

Word Music has seen more than a 20 percent increase this year in total copyright income over 1978. Under the parent company of Word Music, three divisions have seen marked growth: copyright promotion, printed music divisions of Word Music (Waco) and Canaanland Music in Nashville.

Four major catalogues are promoted out of Waco: Word Music (ASCAP), Dayspring Music (BMI), the Rodeheaver Company (ASCAP) and the Norman Clayton Publishing Company (SESAC). Word Music is planning to expand its publishing offices to Los Angeles and Nashville to join forces with its respective A&R offices within the upcoming year. Word writers include David Meece, Steve Camp, Honeytree, Bruce Hibbard, Kurt Kaiser, Haley Hockensmith, Ron Harris, Ken Medema, Michael and Stormie Omartian, and Andrew Cullerwell.

The past two years have seen Word Music's printed division expanding its market in the area of artist-related folios as well as sustaining its position as a major publisher of church music through choral books, anthems and keyboard literature. Probably the most successful single effort from Word Music product includes the "Sing 'n Celebrate" series, which numbers over two million copies in print.

New York-Based Publishers (Continued from page 41)

Columbia Pictures Publications

According to Frank Hackinson, president and general manager of Columbia Pictures Publications, the Florida-based print rights division of Columbia Pictures Industries has capitalized on the pop charts with at least 40 percent of each week's chart hits.

The company, established nine years ago, experienced sudden growth this year with the acquisition of print rights for three major catalogues. During 1970 CCP became the printing outlet for the A&M Records' Irving/Aimo catalogue, the huge Peer-Southern Music catalogue and the Times Square Music catalogue.

Over the years, CCP has been particularly successful with their personality or matching folios and have recently released, or have on the boards, a number of books that correspond with best selling albums. New releases include Tom Petty & The Heartbreakers' "Damn the Torpedoes" (already in its second printing after one week of release), Stevie Wonder's "The Secret Life of Plants," Warren Zevon's "Bad Luck Streak In Dancing School," The Pointer Sisters debut album, and Cheap Trick's "Dream Police." Due for release in the near future are the matching folio to the upcoming Rolling Stones' album, "The Steve Forbert Songbook Vol. 1," featuring selections from Forbert's two albums, Anne Murray's greatest hits, and new folios on Melissa Manchester, Engelbert Humperdinck and Mcguinn & Hillman featuring Gene Clark.

The company published the sheet music to two Academy Award nominees: "Through The Eyes of Love" from "Ice Castles" and "It Goes Like It Goes" from "Norma Rae.

On the sheet music side, some of CCP's big sellers in 1979 were "Just Fall In Love" recorded by Anne Murray, Kenny Rogers' "The Gambler," The Captain & Tennille's "Do That To Me One More Time," The Commodores' "Still" and Supertramp's "The Logical Song." They also released a best selling folio on Supertramp's "Breakfast In America" album.

Like most print companies, a major part of CCP's operation is in the field of educational music. Dr. Jack Bullock was recently named head of that division and a major project in the next two months will be the release of educational folios on the upcoming "Star Wars II Or the Empire Strikes Back" soundtrack.

Hackinson also pointed out the continuing success of the Columbia Classical Library, a collection of classical works which are big sellers around the world and the extremely popular piano teaching method titled "Creative Keyboard" arranged by Dan Coates.

LEADERS IN THE WORLD OF INTERNATIONAL MUSIC PUBLISHING

EMI MUSIC PUBLISHING

EMI Music Publishing Limited - London

Steen Gane - EMI Music Limited - London

http://www.americanradiohistory.com

Cable Music - Australia

Archiv & Steckbrief - Belgium

Francis Day - Belgium

Sacora - Chile

EMI Music Publishing - Denmark

Publishers Francis Day - France

Francis Day & Hunter - Germany

EMI Music Publishing - Greece

EMI Music Publishing - Holland

Francis Day - Holland

Tephra - Holland

EMI Music Publishing - Hong Kong

La Voce del Padrone - Italy

Francis Day - Italy

Tachikawa EMI Music Publishing - Japan

Beechwood Music

EMI Brigade Music - South Africa

EMI Music Publishing - South Africa

EGO Music - Spain

EMI Music Publishing - Sweden

Sprint Music - EMI Music Inc. U.S.A

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RECORD WORLD MARCH 8, 1980

SECTION II

43
ALMO MUSIC (ASCAP)
IRVING MUSIC (BMI)
RONDOR MUSIC, LONDON, LTD.
MARCH 8, 1980

1 1 LONGER DAN FOGELBERG/Full Moon/Epic 9 50824
2 2 SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175
3 3 DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813
4 4 HIM RUPERT HOLMES/MCA 41173
5 5 DESIRE ANDY GIBB/ISO 1019
6 6 GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211
7 7 AN AMERICAN DREAM DIRT BAND/United Artists 1330
8 8 ON THE RADIO DONNA SUMMER/Casablanca 2236
9 9 WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL (MEDLEY) SPINNERS/Aantic 3537
10 10 YES I'M READY TERI DESARIO With K.C./Casablanca 2227
11 11 THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785
12 12 CRAZY LITTLE THING CALLED LOVE QUEEN/Elektro 46579
13 13 KISS ME IN THE RAIN BARBRA STREISAND/Columbia 1 11179
14 14 TOO HOT KOOL & THE GANG/De-Lite 800 (Mercury)
15 15 LET ME GO, LOVE NICOLETTE LARSON/Warner Bros. 49130
16 16 WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/ Motown 1477
17 17 99 TOTO/Columbia 1 11173
18 18 ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797
19 19 SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033
20 20 IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/ Columbia 1 11198
21 21 WHEN I WANTED YOU BARRY MANILOW/Arista 0481
22 22 LOST IN LOVE AIR SUPPLY/Arista 0479
23 23 I CAN'T TELL YOU WHY EAGLES/Axialum 46608
24 24 WHERE DOES THE LOVIN' GO DAVID GATES/Elektra 46588
25 25 SEXY EYES DR. HOOK/Capitol 4831
26 26 LOVING YOU WITH MY EYES STARLAND VOCAL BAND/ Windsong 11899 (RCA)
27 27 I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011
28 28 SARA FLEETWOOD MAC/Warner Bros. 49150
29 29 RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184
30 30 ONLY A LONELY HEART SEEKS FELIX CAVALIER/Epic 9 50829
31 31 THE VERY FIRST TIME MICHAEL JONES/EMI America 8031
32 32 ROMEO'S TUNE STEVE FORBERT/Nemperor 9 7525 (CBS)
33 33 FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485
34 34 I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053
35 35 WE COULD HAVE IT ALL MAUREEN MCGOVERN/Warner/ Curb 49177
36 48 FIRE LAKE BOB SEGER/Capitol 4836
37 39 US AND LOVE KENNY NOLAN/Casablanca 2234
38 44 PILOT OF THE AIRWAYS CHARLIE DORE/Island 49166 (WB)
39 39 LOVE'S ONLY LOVE ENGELBERT HUMPERDINCK/Epic 9 50844
40 40 MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186
41 41 YEARS WAYNE NEWTON/Aries II 108
42 42 THE SECOND TIME AROUND SHALAHAR/Solar 11709 (RCA)
43 43 DEJA VU DIONNE WARWICK/Arista 0459
44 44 AUTOGRAPH JOHN DENVER/RCA 11915
45 50 CATCHING THE SUN SYPYO GYRA/MCA 41180
46 46 COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327
47 42 DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215
48 43 THIS IS IT KENNY LOGGINS/Columbia 1 11109
49 49 YEARS BARBARA MANDRELL/MCA 41162
50 36 VOICE OF FREEDOM JIM KIRK & THE TM SINGERS/Capitol 4834
SOUTH Unlimited National
AMERICAN GIGODO-Polydor
BAD LUCK STREAK IN DANCING SCHOOL-Warren Zevon
BIGGEST PRIZE IN SPORT-999-Royal
BUT THE LITTLE GIRLS UNDERSTAND-Knock-Capitol
LIGHT UP THE NIGHT-Brothers Johnson & A&M
HANDLANCE NATIONAL
MARCH 8, 1980
A survey of NEW product sales listed alphabetically in the nation's leading retail outlets

RECORD WORLD

SALESMANAGER OF THE WEEK
MAD LOVE-Linda Ronstadt

LINDA RONSTADT
Asylum

TOP SALES
MAD LOVE-Linda Ronstadt
AMERICAN GIGODO-Polydor
BAD LUCK STREAK IN DANCING SCHOOL-Warren Zevon
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RECORD WORLD
1. PINK FLOYD

2. OFF THE WALL

3. PHOENIX

4. DAMN THE TORPEDOS

5. THE LONG RUN

6. THE WHISPPERS

7. BEBE LE STRANGE

8. KENNY KENNY ROGERS

9. PERMANENT WAVE

10. FUN AND GAMES

11. CORNERSTONE STYX

12. SEPTEMBER MORN

13. THE ROSE

14. TUSK

15. LADIES NIGHT

16. IN THROUGH THE OUT DOOR

17. MIDNIGHT MAGIC

18. IN THE HEAT OF THE NIGHT

19. AFTER DARK

20. GOLD & PLATINUM

21. KEEP THE FIRE

22. RAY & BROWN

23. THE GAMBLER

24. PRINCE

25. FUN SHAMALAH

26. DUEGUETTO

27. FREEDOM AT POINT ZERO

28. PIZAZZ PATRICE RUSHEN

29. LOVE STINKS

30. EVERY GENERATION

31. LONDON CALLING

32. HYDRA

33. ADVENTURES IN UTOPIA

34. PRETENDERS

35. LIVE RUST

36. UNION JACKS

37. ANGEL OF THE NIGHT

38. WET BARBRA

39. ONE VOICE

40. BAD LUCK STREAK

41. LIGHT UP THE NIGHT

42. FARTIN' WITH DISASTER

43. MAY 1980

44. Record World

45. PINK FLOYD

46. Columbia PC 36183

47. THE WALL

48. VANISHINGS

49. MISTY

50. BREAKFAST

51. LOVE SOMEBODY

52. EAT TO THE BEAT

53. RISE HERB ALPERT

54. HEAD GAMES

55. TEN YEARS OF GOLD

56. THE ROMANTICS

57. NO BALLADS ROCKETS

58. WHERE THERE'S SMOKY

59. END OF THE CENTURY

60. I'LL ALWAYS LOVE YOU

61. THE SPECIALS

62. AMERICAN GIGOLO

63. THE ELECTRIC HORSEMAN

64. DANCING AND LOVIN'

65. BRASS CONSTRUCTION

66. VICTIMS OF THE FURY

67. THE PLEASURE PRINCIPLE

68. WE'RE THE BEST OF FRIENDS

69. STARDUST

70. BRASS CONSTRUCTION

71. AMERICAN GARAGE

72. EVA ITA FESTIVAL

73. ROCKIN' INTO THE NIGHT

74. THE B-SIDE

75. ON OFF BROADWAY

76. THIS DAY AND AGE

77. DARK SIDE OF THE MOON

78. ROD STEWART

79. MAKE YOUR MOVE

80. YELLOW MAGIC ORCHESTRA

81. THE CARS

82. THE BEST OF GOODBYE
After 21 Weeks of growing airplay and bringing audiences to their feet night after night; .38 SPECIAL HAS COME OF AGE.

ROCKIN' EVERYONE, EVERYWHERE INTO THE NIGHT...

3/6 San Diego, CA  3/10 Forum, CA  3/16 Eugene, OR  3/21 Spokane, WA
3/7 San Bernardino, CA  3/11 Fresno, CA  3/18-19 Seattle, WA

ON TOUR WITH RUSH.

.38 SPECIAL...ROCKIN' INTO THE NIGHT
Includes the single "Rockin' Into The Night"

.38 SPECIAL...REALLY ROCKIN' 'EM ON

Produced by Rodney Mills
Management: Mark Spector and David Passick

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Black Music Report

By KEN SMIRL and LAURA PALMER

EAST COAST. That Dynamic Duo of James Mtume and Reggie Lucas are preparing to bust loose with some outstanding product. The recently released album for Stephanie Mills is a certain chart burner with loads of hot and original material. Set to be released in a matter of weeks is an album they produced for reedman Gary Bartz that is an absolute smash. The album includes a beautiful rendition of "After The Love Is Gone," as well as some good originals. Those of you who have been waiting for a record from Tawatha can cool your anxieties by checking out her solo performances on this LP. Also not to be overlooked is a cut that the pair wrote and produced on Roberta Flack's newly released LP with Donny Hathaway. With "You Are My Heaven" already heading for top ten, look for a solid back-up angle with their "Back Together Again" track.

Columbia Records has issued "Symphonic Spirituals," a collection of tradition songs that feature soloist William Brown and eloquently delivered narration by former Congresswoman Barbara Jordan. Dr. George Butler, who conceived and produced the album with the Dr. Paul Freeman conducting the Royal Philharmonic Orchestra of London.

Hugh Masekela, Quincy Troupe, Sikhulu Shanga and Dennis Armstead are in the planning stage of a new label, Umlilo Records, which will be waxing artists from both Africa and the United States.

Roy Ayers has just produced what has been called the hottest album ever on Edwin Birdsong for Philly International. Watch for its release late in March.

And while we're on the subject of PR, there have been some recent promotions there. Red Forbes is now director of national promotion. Harold Preston was named associate director of national promotion and D ranch Wansel now serves as director of A&R.

Doug Harris, program director at WAOK in Atlanta, has left the station.

Leviticus International was turned out last Sunday by an exciting new group called Jack Sass. Its members, Mike Murphy, Lala Cope, Vic Vaughn, Lizz Chisholm, Lino Reyes and Steve Lucci play a brand of punk rock/funk that is infectious and a sure winner. For those looking for something fresh to sign up, be sure you catch them. Also not to be missed is one of my favorite groups of undiscovered talent. The group is called Works In Progress, and they are one of the freshest things to have happened in the last five years. This trio of talent, Diana Wharton, Carol Maillard and Louise Robinson will be appearing at the Grand Finale on this Friday and Saturday, March 7 and 8. Give them a listen.

WEST COAST. Rock promoter Jim Rissmiller has confirmed and some outstanding statements made during a lecture at UCLA by stating, "Back in the '60s, when I was involved in promoting black shows, some black concert promoters weren't qualified." Now, however, Rissmiller explained that he can't comment about the qualifications of black concert promoters, not only because "I don't know of any black concert promoters with the exception of Larry Bailey," but also because he himself no longer promotes black shows. Rissmiller considers the semantic question of "qualifications" in any business a subjective opinion. He said, "It is up to the individual to decide what Music By The Bay is presenting the David Rubinson as the featured speaker in a seminar discussing the "role of the producer," Thursday, March 20, in San Francisco. Rubinson has worked with Santana, Herbie Hancock, Pheoe Be Snow, Tower of Power and the Pointer Sisters, among others, and is now also credited with the production of the musical score for "Apocalypse Now." For more information call (415) 474-2600. The second annual Black College Convention is scheduled for April 11 and 12 in Atlanta, (Continued on page 80)

Black Oriented Album Chart

MARCH 8, 1980

1. "THE WHISPERS" Solar BNLI 3479 (RCA)
2. "OFF THE WALL" Michael Jackson/Epic FE 53745
3. "RAY, GOODMAN & BROWN" Polydor PD 1 6240
4. "THE GAP BAND II" Mercury SRM 1 2004
5. "LIGHT UP THE NIGHT" The Brothers Johnson/A&M SP 3716
6. "PRINCE" Warner Bros. BSK 3366
7. "HIT THE ROAD SOOOOOPID" Parliament/Casablanca NLBP 7195
8. "LADIES' NIGHT" KOOL & THE GANG/De-Lite DSR 9513 (Mercury)

9. "ANGELS OF THE NIGHT" Angela Bofil/Arista/GRP GRP 5501
10. "BIG FUN" Shalamar/Solar BNLI 3479 (RCA)
11. "EVERY GENERATION" Natalie Lien/United Artists LS 1001
12. "PIZZAZZ" RUSHEN/Atlantic LS 249
13. "I LOVE SOMEBODY TODAY" Sister Sledge/Colition SD 1602 (Ari)
14. "MASTERJAM"碰撞和Chaka Khan/A&M 5103
15. "NO STRANGER TO LOVE" Roy Ayers/Polydor PD 1 6246
16. "JUST A TOUCH OF LOVE" Slave/Colition SD 3127 (Ari)
17. "BRASS CONSTRUCTION II" United Artists LT 972
18. "WE'RE THE BEST OF FRIENDS" Natalie Cole & Peabo Bryson/ Capitol WS 13109
19. "THE DANCE OF LIFE" Narada Michael Walden/Atlantic SD 1925
20. "DANCIN' AND LOVIN'" Sister SLEDGE/Colition SD 1925
21. "LIVE & UNCENSORED" Millie Jackson/Spring SP 2 6725
22. "SIT DOWN AND TALK TO ME" (LO WAXLSI/Philca. Inti. FS 33634 (CBS)
23. "YOU KNOW HOW TO LOVE ME" Phyllis Hyman/Arista AR 5309
25. "SUPERCHARGED" Taxables Capitol ST 12036

PICKS OF THE WEEK

MOVIN' ON A FEELIN' KENNY DOS—Beaville BSK 6997

If Doss' vocal abilities don't conjure up memories of Ali Green, the presence of his producer, Willie Mitchell, certainly should. But make no mistake, this newcomer stands solidly on his own talents, which are best displayed on the cuts "Are You Gonna Be With Me," "Just A Feelin'" and "Do You Remember."

SKYLRarkin' GROVER WASHINGTON, JR.—Motown MT 93381

Grover returns with a strong second album for this label. Backed by Eric Gale, Jon Faddis and others, he gives nice treatments to Stevie Wonder's "I Can't Help Myself," "Bright Moments." This LP is perfect for AOR, A/C, jazz/tusion and black radio formats. Give it a serious listen.

SURE SHOT CROWN HEIGHTS AFFAIR—De-Lite DSR 9517

Always capable of coming up with good in- median music material, this self-contained octet is still turning out hits with this latest release. The title says all for this LP's future, with the cuts "I Don't Want To Change You" and the title track as the strongest potential singles.

GETTING IN THE MOOD MANDRILL—Arista AL 9527

This quintet marks ten years of recording with a terrific new album. As always, the material is all original and produced by the Wilson brothers and Claude Cave. The cuts are all consistently strong and up-tempo. "Dance Of Love" and "My Kind Of Girl" are the leading potential singles. This album is certain to place them at the top of the charts.

www.americanradiohistory.com

RECORD WORLD MARCH 8, 1980

78
### Record World

**Black Oriented Singles**

**MARCH 8, 1980**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL, NUMBER, (Distributing Label)</th>
<th>WKS. ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>AND THE BEAT GOES ON</td>
<td>BROTHERS JOHNSON/A&amp;M 2216</td>
<td>Solar 11894 (RCA)</td>
<td>8</td>
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<tr>
<td>SPECIAL LADY RAY</td>
<td>GOODMAN &amp; BROWN/Polydor 2033</td>
<td>1004</td>
<td>13</td>
</tr>
<tr>
<td>TOO HOT KOLL &amp; THE GANG</td>
<td>De-Lite 802 (Mercury)</td>
<td>1004</td>
<td>9</td>
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<td>THE SECOND TIME AROUND</td>
<td>SHALAMAR/Solar 11709 (RCA)</td>
<td>1004</td>
<td>20</td>
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<td>BOUNCE, ROCK, SKATE, ROLL,</td>
<td>PT. I VAUGHAN MASON AND CREW/</td>
<td>1004</td>
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<tr>
<td>STOMP!</td>
<td>Brunswick 55548</td>
<td></td>
<td></td>
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<tr>
<td>I SHOULD LAID YOU</td>
<td>NARADA MICHAEL WALEN</td>
<td>Atlantic 3631</td>
<td>12</td>
</tr>
<tr>
<td>HAVEN'T YOU HEARD</td>
<td>PATRICE RUSHEL/Elektra 46551</td>
<td>1004</td>
<td>15</td>
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<td>YOU ARE MY HEAVEN</td>
<td>ROBERTA FLACK/Donny HAWAWAY/Atlantic 3627</td>
<td>1004</td>
<td>7</td>
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<td>ROCK WITH YOU/WORKING DAY</td>
<td>MICHAEL JACKSON/Epic 9 50797</td>
<td>1004</td>
<td>18</td>
</tr>
<tr>
<td>JUST A TOUCH OF LOVE</td>
<td>SLAVE/Conillion 45005 (All)</td>
<td>1004</td>
<td>16</td>
</tr>
<tr>
<td>BAD TIMES (THEME FROM</td>
<td>TAVARES/Capitol 4811</td>
<td>1004</td>
<td>11</td>
</tr>
<tr>
<td>WORKING MY WAY BACK TO YOU/FORGET ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637</td>
<td>1004</td>
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<td>THEME FROM THE BLACK HOLE</td>
<td>PARLIAMENT/Casablanca</td>
<td>1004</td>
<td>7</td>
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<td>PEANUT BUTTER TWENTYNINE FEATURING LENNY WHITE</td>
<td>Elektra 46552</td>
<td>1004</td>
<td>16</td>
</tr>
<tr>
<td>CRUISIN'</td>
<td>SMOKEY ROBINSON/Tamla 54006 (Motown)</td>
<td>1004</td>
<td>26</td>
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<td>I WANNA BE YOUR LOVER</td>
<td>PRINCE/Warner Bros. 49050</td>
<td>1004</td>
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<td>ON THE RADIO DONNA SUMMER</td>
<td>Casablanca 2236</td>
<td>1004</td>
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<td>1004</td>
<td>9</td>
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<td>EVERY GENERATION</td>
<td>RONNIE LAWS/United Artists 1334</td>
<td>1004</td>
<td>7</td>
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<td>ANGELA BOHILL/Arista 2503</td>
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<td>O'JAYS/Phil. Intl. 9 3727 (CBS)</td>
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<td>WHY YOU WANNA TREAT ME</td>
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<td>I DON'T BELIEVE YOU WANT TO</td>
<td>KENNY LAMPS/Philadelphia 11109</td>
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<td>5</td>
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<td>WANT TO GET UP AND DANCE</td>
<td>GAP BAND/Mercury 76037</td>
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<td>THIS IS IT</td>
<td>KENNY LOGGINS/Columbia 1 11109</td>
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<td>WELCOME BACK HOME</td>
<td>DRAAMATICS/MCA 41178</td>
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<td>STANDING OVATION</td>
<td>G.A.R. 0483</td>
<td>1004</td>
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<td>SIT DOWN AND TALK TO ME</td>
<td>LOU RAWLS/Phil. Intl. 9 3738 (CBS)</td>
<td>1004</td>
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<td>GIVE IT ALL YOU GOT</td>
<td>CHUCK MANGIONE/A&amp;M 2211</td>
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<td>DON'T PUSH IT, DON'T FORCE IT</td>
<td>LEON HAYWOOD/20th Century Fox 2443 (RCA)</td>
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<tr>
<td>WHAT YOU WON'T DO</td>
<td>NELSON COLE &amp; PEABO BRYSON</td>
<td>Capitol 4826</td>
<td>1004</td>
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<td>FUNK YOU UP</td>
<td>SEQUENCE/Sugarhill 543</td>
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<td>YES I'M READY</td>
<td>TERI DESARIO WITH K.C./Casablanca 2227</td>
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<td>ANY LOVE RUFUS AND CHAKA</td>
<td>KHAN/MCA 41191</td>
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</tbody>
</table>

### CHARTMAKER OF THE WEEK

- **Desire**
  - Masqueraders
  - Bang 9 4806 (CBS)

- **Best of Friends**
  - Lenny White/Elektra 46957 (CBS)
  - You Got What It Takes/Bobby Thurston/Prelude 8009
  - Outside My Window/Stevie Wonder/Tamla 54308
  - (Motown)

- **Oh, Darlin' Brothers**
  - Choice/A/LA 108

- **Can't You Tell Me It's Tyrone Davis**
  - Columbia 1 11992

- **Emotion**
  - Merry Clayton/MCA 41195

- **You and Me**
  - Solaris/Diana 0013

- **Rapper's Delight**
  - Sugarhill Gang/Sugarhill 542

- **Sparkle**
  - Cameo/Chocolate City 3202 (Casablanca)
news. "What's even nicer, though, is that no one is particularly surprised to see those records there (on the chart). This is a leveling-off period, and probably many of your readers expect to see a good proportion of acoustic music on the chart—now it's a matter of course, and that's what it should be."

Keepnews also offers a voice of reason that the traditionalists can't always hear: "There's no question about the fact that more fusion is catching the public's attention, but I don't think the mixture of (electric and acoustic records) right now is unhealthy at all. People who are championing a cause like acoustic music forget that a record's not good just because it's acoustic; there are bad acoustic records and good electric ones."

**NOTES:** Some of the mixture that Keepnews favors will be apparent this spring in one of his own productions, an album on Prestige by pianist MarkSoklin (regularly with Sonny Rollins). "In a sense," says Drs. Keepnews and Rollins, "this would be said to lack real taste but, on the other hand, would be a reflection of the tastes of a huge crosssection of young adults with substantial "disposable incomes"—in short, the folks who buy lots of jazz and whose support is essential to the survival of the record industry. So while you might not like or agree with what you see in the results, particularly in the jazz categories, it's my suspicion that the Playboy poll speaks for many people, and we might do well to pay attention.

Just for the record, here are a few of the more, um, interesting results. Playboy supplied the candidates, which may explain why some of the winners are a little odd: For "best jazz LP," the winner is a surprising "Rickie Lee Jones" (she was also top female jazz vocalist), followed by Chuck Mangione's "Live at the Hollywood Bowl" and Herb Alpert's "Rise" (yes, to some that is jazz). None of the 20 albums listed is a mainstream or even mainly acoustic record. Other jazz categories: For brass, it's Mangione followed by Alpert and Doc Severinsen—"Miles Davis" (!) is fifth, Dizzy Gillespie is sixth and Woody Shaw is twelfth. The startling top three choices for woodwinds (clarinet, sax, flute) are Benny Goodman, Edgar Winter and Tom Scott; Sonny Rollins is ninth, Wayne Shorter eleventh and Dexter Gordon twentieth. Of course, for some people the most amazing winner of all may be in the R&B category, where "The Blues Brothers" is named top album. Now that's frightening.

The OTHER SIDE: Sure, it's easy to be a little distressed, from a traditional jazz lover's point of view, by the above results. Record World's own jazz chart, as you can see below, is dominated by electric and/or fusion titles (some of them are excellent, too). On the other hand, a few other records are making encouraging inroads: on March 1 chart, for instance, Dexter Gordon's "Great Encounters," Ron Carter's "Pick 'Em" (a remarkable album, matching Carter's two bass quartet with four cell players), McCoy Tyner's "Passion Dance," Miroslav Vitous' "First Meeting" and Sonny Rollins' "Don't Ask" were all in the top 30. Does this indicate an acoustic renaissance? Could be—that's been in the wind for a while now. But Fantasy/Prestige/Milestone producer A&R man Orrin Keepnews, an acoustician himself, takes it a bit further: "It's a sign that we've been more recent in the last year. For some time now about the resurgence of acoustic music," says Keepnews.

**Black Music Report**

(Continued from page 78)

Georgia. The convention is again sponsored by stations WAUC-AM and WCLI-FM. Contact Lorenzo Jackles at (404) 523-6136. I've said it once, and now I have said it twice: the Brothers Johnson's "Light It Up" LP is superb—nice. Louis and George are headed for Europe on a Concord Jet.

**Dr. Don Mizell, former Jazz Fusion general manager at E/A, has been named general manager and vice president of KLIL radio by station owner Stevie Wonder. Mizell commented briefly on his new position, saying that "P'jazz will pull KLIL together and make it a much better station"...Will implement Steve's ideas and concepts while taking into consideration the needs, interests and desires of the staff here at KLIL, without jeopardizing the successful formula that the station has used to get to its present status..." Without a doubt, the Two Tons O' Fun immediately bring plumper to mind. But vocalists Martha Wash and Izora Armstead, widely known for their work with Sylvester, will soon release their debut Fantasy/Honey album, "Two Tons O' Fun," produced by Harvey Fuqua. The new LP contains material written by Fuqua, Sylvester and Eric Robinson.

Hundreds of celebrity guests and industry and community leaders will be on hand to help KGBF celebrate its "Next 50 Years," blasting off on Wednesday, March 5th, from 6 to 10 p.m. at Jackie O's, 1056 South La Cienega Blvd. Congratulation go to Bill Cureton, who was recently named director of R&B product, A&R for Atlantic and Cotillion Records. The announcement was jointly made by Henry Allen, president of Cotillion, and Jim Delehant, vice president of A&R for Atlantic...CBS Records, in conjunction with NABOB, the National Association of Black Owned Broadcasters, will hold press reception in the Big Apple to increase the awareness of the 1980 census. For more information call (212) 586-0610.

In other news, namely A&R's lack of regionalism, it seems there is a thing about the letter "A." Aretha recently moved from Atlantic Records to Arista and will have another album soon...The word from the west is that there is a lot of foot stomping action coming out of 20th Century Fox these days. For example, Leon Haywood's "Don't Push It, Don't Force It," is charging up the charts along with another 20th artist, Ahmad Jamal, whose "Genetic Walk" LP covers a lot of ground.
A Brilliant Norma
By SPEIGHT JENKINS

NEW YORK — Recordings are often too tame: either they are very good and acclaimed by press and public alike, second-rate and ignored or terrible. What enlivens the record business is a recording that is lofty and controversial, and that exactly describes Columbia’s new Norma.

I think it is a marvelous recording, the most interesting reading of Bellini’s opera to appear in the last 20 years, but I am well aware of the negative comments it will arouse. This is not a Norma for those who believe bel canto means just beautiful singing. If a buyer wants to hear the Norma and Adalgisa sing with every note equalized and a pearly perfection of sound throughout, they should be directed to London’s Norma, with Dame Joan Sutherland and Marilyn Horne. When the great Australian and Miss Horne came to the Met for this opera in 1970, their performances were memorable, both in their combination and the quality of their singing, but on this recording Dame Joan, particularly, gives almost a blue-print for a smoothly sung, essentially uninvolved performance. The new Norma on Columbia is very different. It has Renata Scotto in the title role and James Levine conducting. Tatiana Troyanos, in superb voice, offers a strong, stylish Adalgisa; Giuseppe Giacomin makes a surprisingly strong Poliomo and Paul Shilka intones a sonorous Oroveso. But the recording lives or dies on the listener’s reaction to Miss Scotto and Maestro Levine.

Rainbow of Emotions
Both artists obviously had the intent to create a Norma that illuminates every word of Romani’s text and finds every nuance in Bellini’s music. Norma is the Italian Briennhilde in that she must ideally show a rainbow of emotions—from maternal love through passionate desire and jealousy to despair—and all this must come strictly from the color of the voice and the phrasing. Miss Scotto never fails to make every point in the libretto. Where she finds a note that must express rage, she sings with that emotion manifest. Though, as a consequence, every tone is not pellucid, her high register is easy when beauty is sought. As is always the case in the great Norma, the recitatives are most important. Note the way Miss Scotto changes the mood and prepares the way for “Casta (Continued on page 90)
Jackson Wins Intl. Honors

While in Los Angeles for a benefit concert, Epic recording artist Michael Jackson was presented with a number of international awards commemorating the success of the album "Off The Wall" and the single "Don't Stop 'Til You Get Enough" throughout the world. Pictured at the presentation are (from left) Dennis Killeen, vice president, CBS Records International; Richard Brooks, CBS Records, International, administration; Dick Ashley, deputy president and chief operating officer, CBS Records Group; Michael Jackson (holding a gold plaque for sales in South Africa); Bruce Lundevall, president, CBS Records Division (holding a gold album for sales in the U.K.); Freddy DeMann, Michael's management (holding a silver single for sales in the U.K.); and Ron Weisner, Michael's management (holding a gold single for sales in New Zealand).

England

By VAL FALLOON

LONDON — The Decca record division was quietly sold off to Polygram at an extraordinary general meeting for shareholders on Monday (25). Though pickets protesting against potential redundancies lined up outside the meeting hall, there were no scenes as Decca stockowners accepted the Polygram offer of fourteen million pounds, around 2.5 of which is for the U.K. music division. The sum is provisioned on catalogue earnings over the next few years. Polygram is expected to announce details of the takeover shortly and said that a number of redundancies in the Decca music division were "inevitable" . . . Meanwhile former Polygram U.K. leisure chief Steve Gottlieb has announced his new position. He is the new senior vice president of international operations for Musak. He will operate from London but head all activities for Europe and territories outside the U.S. Musak wants to change its image and has had several complaints from retailers here that the music is bland and dated, according to "The Times."

MONSTER DEAL: Rocket Records chairman John Reid and Eric Hall, publishing MD have set up a new production company called Monster Monster and licensed product through Pye (worldwide outside the U.S.). First release is "Give Me Love" by Garth Hewitt. Hewitt was formerly on Cliff Richard's own label. All Monster Monster titles will appear on the Pye label (or Precision, should that name be finalized) . . . A tiny British record company, Worldwide Audio Products, is to be presented with eight gold discs by German distributors Miller International. Over two million German sales have been achieved with discs of the "Hanni and Nani" children's books, based on the U.K. E.K. Betts book "The Twins of St. C" . . . "Worldwide acquired production rights for all Enid Blyton's books five years ago. Blyton is still the world's third most translated author, after the bible and Lenin. She died in 1968. The company's overall sales have passed the two million mark . . . Heavy rock band Rainbow have sold out all fourteen dates of its U.K. tour. With two nights at Wembley Stadium this makes it the heaviest heavy rock tour for some years . . . Immediate Records, Britain's first independent label launched in 1965 by Andrew Loog Oldham, folded in 1970. Tapes were sold to Nems, and have now been signed to Virgin Records, who will release the original albums as well as some new compilations. This is a timely move in view of the mod revival here. First product will include "Ogdens' Nut Gone Flake," the famous Small Faces LP which was number one in 1968. Other artists include Amen Corner (home of Andy Fairweather Low), the Nice, Eric Clapton, and Chris Farlowe . . . Also aimed at the mod trend is WEA's project of ten EPs from the sixties compiled from the Atlantic catalogue. Artists include Otis Redding, Sam and Dave and Percy Sledge.

Germany

By JIM SAMPSON

MUNICH — Deutsche Grammophon Gesellschaft, the Polydor company in Germany, has presented the first platinum award in its 82 year history to Barclay James Harvest for the album "Gone To Earth," which has been on the German top 50 chart for over two years. In breaking a policy of awarding multiple gold instead of platinum, DG thus honored a unique English act which sells more recordings in Germany than in the rest of the world combined. The secret of Barclay's success remains just that—a secret. Polydor's PRD's Ruediger Litz credits years of hard work by DG, adding that special efforts will be made to break the group in other markets, especially France and Australia. Ray Schmidt-Walk, DG's international chief, thinks Barclay "has become a cult thing, taking their fans into a dream world of escapism." The age of fans at the current SRO concerts in Germany has been in the 12 to 30 range (wide enough to explain the phenomenal sales). Comparisons are made with the Moody Blues, but there's closer musical similarity with early Pink Floyd. For whatever reason, Barclay James Harvest is a certified platinum smash in Germany.

TELYONIC TELEX: WEA Germany MD Siggi Loch has signed an agreement with George Nassar bringing fast-rising star Helen Schneider to the label. Over the last 18 months on RCA, Schneider attracted national media attention and a wide following through TV and concert appearances. Manager Nassar says there was particular interest from German labels in the New York singer, who last year was mentioned as a possible replacement for Grace Slick in Jefferson Starship. Schneider's first WEA single, the Bruce Springsteen song "Stay Away," comes out next week, followed by an album in April and a German tour in May . . . Mike Karnstedt's Peer Music in Hamburg reports its Goombay Dance Band single "Sun Of Jamaica" on CBS has passed the golden 500,000 mark . . . DG/Polydor has assembled a soundtrack album of the hit TV series "Grizzly Adams," which returns to German screens next month. The set includes Don Perry's instrumental music plus Thom Pace's charttopper single "Nothin.'" Due out this week is PACE's first solo album on Capitol/EMI. Ed Heine of Warner Bros. Music has picked up rights to the PACE album.

Japan

(This column appears courtesy of Original Confidence magazine)

Video Disc has been attracting the attention of both the domestic and foreign electrical industries as the next potential product.

Matsushita Electrical Industrial Co., Ltd. (MEI) and JVC (Victor Company Japan, Ltd.) have recently decided to adopt the JVC VHD (Video High Density) discs system as the system by which to base their video disc system for consumer use. Both companies see this as being a stepping stone toward standardizing video disc technology.

VHD system was developed by JVC, and was formally announced in Sept. 78. MEI had been researching independently and had developed its own VISC system. Based on the result of the investigation comparing VISC with VHD, MEI decided to adopt VHD because of its greater possibilities.

The following are the concepts that guided the development of the VHD system: 1) a system that is compact, easy to handle, and requires fewer materials for manufacturing; 2) adaptability to various types of software programs by utilizing a wide range of functions; 3) realization of mass production by applying conventional disc manufacturing processes; 4) a single basic design suitable for both consumer and industrial applications; 5) a system that is economical to manufacture and yet highly reliable.

The outstanding features of this system are as follows:

1) Disc and Player Size Significantly Reduced—without any loss of excellent video/audio qualities inherent in video discs the diameter of the disc was reduced to only 10 inches. Even though the overall (Continued on page 87)
Grammy Winners (Continued from page 3)
single was named Best Pop Instrumental performance, closing out the pop nominations.

Dolby, a newcomer this year, was named Best Female Rock Vocal performer, for her Casablanca single, "Hot Stuff," while Bob Dylan (Columbia), for his first individual Grammy for the single "Gotta Serve Somebody," was named Best Male Vocal performer. In the category of Best Rock Vocal performance by a group or duo, The Eagles won with their "Heartache Tonight" (Asylum) single, while Wings' "Rockstar Theme" (Columbia) was named Best Rock Instrumental performance.

Michael Jackson was named Best R&B Vocal performer for his single, "Don't Stop 'Til You Get Enough," which is his first Grammy award, while Earth, Wind & Fire was awarded their fourth Grammy for Best R&B Vocal performance on "After the Love Is Gone" (ARC-CBS), which also won Best Rhythm & Blues Song of the Year. Written by David Foster, Jay Graydon and Bill Champlin. In addition to those awards, Earth, Wind & Fire was also named as the Best R&B Instrumental performance on their ARC-CBS single, "Boogie Wonderland."

The Best Disco Recording award was launched with "I Will Survive" (Polydor), produced by Dina Fekaris and Freddie Perren.

In the country sector, Emmylou Harris was named Best Country female vocal performer for her Warner Bros. album "Blue Kentucky Girl," while Kenny Rogers' "The Gambler" (UA) was awarded Best Country Male performer, along with producer Larry Butler, who was named producer of the year for "The Gambler."

Named in the Best Country Vocal performance by a duo or group category was the Charlie Daniels Band for their single "The Devil Went Down To Georgia" (Epic), and Doc and Merle Watson were awarded a Best Country Instrumental Grammy for "Big Sandy/Leather Britches" (UA). This year's Best Country Song, written by Bob Morrison and Debbie Hupp, was "You Deco-rated My Life."

For the seventh year, NARAS named new choices from classic older recordings released prior to 1958 to the Hall of Fame, with this year's winners including Paul Robeson's "Ballad For Americans" (Victor, 1940). "In A Mist" (Okeh, 1927) by Bix Beiderbecke, and "Jelly Roll Morton: The Saga of Mr. Jelly Lord" as performed by Ferdinand "Jelly Roll" Morton (Circle-1949-50). This year a new category, Jazz Fusion, was introduced by an academy, with the winner in the Best Jazz Fusion performance, vocal or instrumental, named as Weather Report's "8:30" (ARC-CBS). The Best Jazz Vocal performance was Ella Fitzgerald's "Fine and Mellow" album by Pablo Records, while Oscar Peterson was named Best Jazz Instrumental soloist for his Pablo LP "Jousters" and Gary Burton and Chick Corea were named Best Jazz Instrumental performance by a group for their "Duct" album on E.C.M.

Other Winners
BEST JAZZ INSTRUMENTAL PERF. - BIG BAND - "At Fargo, 1940 Live," Duke Ellington;
BEST INSTRUMENTAL ARRANGEMENT - "Soulful Strut," George Benson;
BEST ACOUSTIC ENSEMBLE ACCOMPANYING VOCALIST(S) - "What A Fool Believes," The Doobie Brothers;
BEST ALBUM PACKAGE - "Breakfast In America," Supertemple;
BEST ALBUM NOTES - "Charlie Parker: The Complete Savoy Sessions;"...
MEXICO—"Que fácil es decir" (Que perdone tu señora) en la voz de Lila Deneken, se constituye en uno de los temas que mayores posibilidades de éxito lleva en esta primera etapa de la temporada que recién se inicia. La difusión, en apoyo de la canción de la artista de Orfeón, se extiende agresivamente tanto en la capital como en el interior, vislumbrándose que Lila con esta excelente producción, tiene todo a su favor como para debutar en su nueva compañía con un hit de enormes proporciones. Las circunstancias que están rodeando el debut discográfico de Lila en el sello que dirige Rogerio Azcáraga, son indisputables propicios como alcanzar un sólido hit, ya que de primera intención, ha tenido la fortuna de haber grabado una producción fácil de digerir y que tanto los programadores radiales como el consumidor, la están asimilando con simpatía, ciertamente que lógicamente hay que adjudicarlo a Orfeón; y por otro lado, el apoyo promocional desplegado en favor de Lila, es notable en todas las emisoras que difunden el género moderno en español, quienes anuncian el tema como un futuro éxito. De esta forma, Lila Deneken está viendo recompensados sus esfuerzos y aspiraciones, que se iniciaron hace varios años atrás y que hoy se comienzan a cristalizar en Orfeón.

Continúa al rojo vivo el pleito legal entre Mélyod (Nachos Morales) y Caytronics (Joe Cayre). La demanda que inicio el litigio interpuesta por Caytronics, se ha enfrentado a la defensa que está haciendo la oficina legal que representa a Mélyod. Mientras esto ocurre en la corte de New York, el producto Mélyod que en la actualidad está representado en la unión americana por la empresa Profono Internacional que dirige Guillermo Santiso, se ha favorecido por la promoción desplegada en toda el área latina de USA, ya que los artistas mexicanos del elenco Mélyod figuran en las listas de éxito que confeccionan las emisoras que transmiten en español, tal es el caso de Los Bukis con el tema "Triste imaginarte," Angélica Maria con "Mi amor prohibido," Raúl Vale con "Te voy a querer" y Alvaro Dával con "Amarrado," quienes acapan difusión en las ciudades de Indiana, San Antonio, El Paso, San José, Chicago, Hollister, Houston y Los Angeles —por citar algunos ejemplos.

'Si Me Dejas Ahora'
Para Mayo el primer elepe de Miguel Gallardo en Ariola. El autor-intérprete hispano, acaba de incorporarse al elenco de Ariola España y su futuro discográfico está siendo preparado para un lanzamiento internacional sincronizado. Daré los detalles más adelante... Que bombarzo el de José José con el tema de Claro que me dejas ahora! Convertido ya en enorme hit nacional, las ventas en Ariola están sobrepasando todos los cálculos establecido.

Y SERAS MUJER
Betty Missiego—Alhambra ACS 52
Con "Te amaré de mil maneras" (J. J. Pericon) vendiendo fuerte en varias áreas, Betty Missiego asegura fuertes ventas de esta grabación, en la cual también se han incluido temas muy comerciales y románticos como "Su canción" (F. Moreno), "Me aferro a ti" (F. Moreno-L. Navarro) y "Maldito amor" (Herrero-Escobar). Excelentes orquestaciones.

With "Te amaré de mil maneras" "selling big in several areas, Betty Missiego could easily make a record breaking album out of this package. Other tunes are "Tan solo una mujer" (Noreno-Navarro), "Nuestra noche" (Moreno-Pacheco) and "Me aferro a ti." (Continued on page 90).

Rachel American
Album Picks

Crillez y Diener

Desde Nuestro Rincon
Internacional

By TOMAS FUNDORA
(This column appears first in Spanish, then in English)

Hace algunos años comenzamos la campaña, a favor de mencionar el nombre de los autores, cada vez que un tema va al aire a través de las emisoras latinas en Estados Unidos y por ende, en todas las emisoras de Latinoamérica, radiando musica de autores latinos y españoles. Me siento satisfecho por la reacción, sin unánime, por lo menos "in crescendo." Los amigos de la radio han tomado el asunto en serio en su gran mayoría. Claro, siempre existen los recalcitrantes y amigos de no darle crédito a nadie, pero en este caso se van convirtiendo en los menos. Han habido países en los cuales el asunto ha logrado legislación. En otros, las asociaciones de autores se han unido a la idea y han logrado grandes adelantos. La tarea es inmensa, pero sigue su camino, por lo honesta y bella de su proyección. Generalmente, los autores y compositores no suelen todo tipo de prevendas con sus derechos (royalties) y en la mayoría de los casos, lo único que les queda es su crédito y reconocimiento por la paternidad de la obra. Los compositores son como niños. Viven de pequeños detalles. Llorando cuando se les reconoce. Sufren cuando oyen su tema y alguien les increpa: "No puedo creer que eso sea tuyo, a ver, donde lo dice." Entre las casas discográficas que ignoran darle su crédito, los que no pagan sus royalties y la radio que les ignora, la vida del composito e vuelve una "cagada." Amigos míos, insistan en dar el crédito al autor, cada vez que un número salga al aire, a lo mejor es lo único que ese creador reciba como producto de su creación. Deseo felicitar a los amigos de FM92 y WCMQ Radio, de Miami, Florida, por estar llenando este requisito en sus transmisiones de modo voluntario. En especial a sus programadores, Betty Pino de Clavel y Hector Viera.

Al fin alieron de Miami los convencionistas CBS, con su cinta de la nueva grabación de Julio Iglesias bajo el brazo... Se aproxima el concierto "Salsa's Perfect Combinación IV," que se celebrará el próximo 7 de Marzo en el Madison Square Garden de Nueva York. Se presentará un desfile impresionante de intérpretes salseros, entre los cuales se destacan Tito Puente y su Orquesta, Cheo Feliciano, Ismael Miranda, Hector Casanova, Ismael Quintana, Adalberto Santiago, Junior Gonzalez, Frankie Figueroa, Willie Colon, Ray Barretto y su Rican/struction Orchestra, Celia Cruz, y Hector Lavoe... Se presentará Jorge Vargas en el "Million Dollar" de Los Angeles, la semana pasada. Su éxito actual "Dime que me quieres," tema central de la telenovela "Una mujer marcad" le está brindando gran promoción... Caytronics Corp., acaba de anunciar el nombramiento de Liberato Garced, como Director de Promoción y Relaciones Públicas para el área de Puerto Rico. Garced es conocida figura de la industria, farándula y periodismo especializado, habiendo sido Director y Vice Presidente del prestigioso Kiwani Club de Puerto Rico. Segunda voz y guitarra del Trío de Félix Caballero, ejecutivo de la productora Tommy Muñiz y Director y Editor del periodico La Voz de Cidra, a más de presentarse en la radioemisora WBBQ Rústica de Puerto Rico. Garced reportará a Rinel Sousa, vicepresidente de la empresa. Otro nombramiento es el de José Climent, como Supervisor Promocional y de Ventas en el Sureste de Estados Unidos, así como supervisor de la promoción y línea de ventas en el territorio de Puerto Rico. Climent reportará a Sousa en el capítulo promocional y a Lee Schapiro en el de ventas. Felicidades a todos... Me encantó la nueva producción de Betty Missiego en el...
Ontario, Cal.

By KINSE (BARDO SANCHEZ)
1. Nuestro Ritmón (Hate) (Beto Barrientos)–RTM
2. Oye Mi Reggaeton (Hate)–RTM
3. El presentador (El Muley)–RTM
4. Mi Pareja (Marcos)–RTM
5. El Reggae (Marcos)–RTM
6. La Banda (Marcos)–RTM
7. Mi Reggaeton (Marcos)–RTM
8. Mi Pareja (Marcos)–RTM
9. El presentador (El Muley)–RTM
10. Nuestro Ritmón (Hate) (Beto Barrientos)–RTM

Tampa

By KTOY
1. La Musiquera (Los Huracanes del Norte–Luna)
2. Superman Es Legal (Los Hermanos Ortiz–Luna)
3. El Dejar de Ser (Los Hermanos Ortiz–Luna)
4. La Banda (Marcos)–RTM
5. Mi Pareja (Marcos)–RTM
6. El Reggae (Marcos)–RTM
7. La Banda (Marcos)–RTM
8. Mi Pareja (Marcos)–RTM
9. El presentador (El Muley)–RTM
10. Nuestro Ritmón (Hate) (Beto Barrientos)–RTM

San Antonio

By KFXM (ANGEL TOLEDO)
1. Laura Ya no Vive Aqui (Grupo Maza–Cara)
2. Para Ti Siempre Fui Un Nino (Victor Iniguez–Mecury)
3. Atevete a Negar (Mancio Munoz–Cans)
4. Libre (Los Huracanes del Norte–Luna)
5. Los 3 Menudos (Los Huracanes del Norte–Luna)
6. Los Sobrinos de Fama (Los Hermanos Ortiz–Luna)
7. Los Hermanos Ortiz (Los Hermanos Ortiz–Luna)
8. Los Mecury (Los Hermanos Ortiz–Luna)
9. Los Hermanos Ortiz (Los Hermanos Ortiz–Luna)
10. Los Hermanos Ortiz (Los Hermanos Ortiz–Luna)

Miami

By FM 92 (BETY PINO)
1. Si Me Dejas Ahora (Jose Jose)
2. Corazon Cubano (Valen)
3. Desamor (Roberto Carlos)
4. Sabor Amargo Dulce Amor (Cuban Sexto)
5. Te Amare de Mil Maneras (Betty Muser)
6. Me Estoy Acostumbrando a Quererte (Jose Veix)
7. Tu Tambien Me Haces Falta (Angela Carobacco)
8. Chiquillo de Buen Andar (Betina Maria)
9. Amor Maldito (Claudio del Villar)
10. Eres (Napoleon)

Ventas (Sales)

1. CALLATE CARON (ROBY VALENCE–Broco)
2. MIS HIJOS (Oscar Olen–T.H.)
3. CARTAS MARCADCAS (Vicente Olson/Emanuel Miranda–Fania)
4. YO SOY DE LEY (Gonzalez/Roberto Rina–Fania)
5. AMOR MANCHADO (Olofo–Luna)
6. BRUJERIA (Zacarias–Cub)
7. CUCHUCUCHA (Patricia Quince–Gema)
8. NOVENA MANDAMIENTO (Lisel Molina–Cub)
9. DONDE TU IRAS (Sanny Gonzalez–Funic)
10. CHICUQUITOS (Los Hijos del Rey–Karen)

Nuestro Rincon

(Continued from page 88)

sello Alambahra. Por supuesto, los números “Te amaré de mil maneras” (J. Pericon) y “Me Aferré a ti” (Moreno-Fabbri) son los más fuertes... Me escribo Maura Donohue de Radio Ambiente WOJO de el área de Chicago de la siguiente manera: “Querido Fundora: WOJO Radio Ambiente, se lanza en una nueva aventura en la programación en Español en Chicago. La programación no será hecha más a través de “compradores de tiempo” o “Programaciones Independientes” como en el pasado. Como tales, estos segmentos eran muy a menudo, no balanceados, y seían enfoque central. Bajo el lema “Radio Ambiente” estaríamos dirigidos a los, más de un millón de latino, residentes en el área. Programación musical, noticias y programas educacionales llegará a la población Hispánica dentro del área metropolitana de Chicago, a través de nuestra fuerza en FM, que cubre un territorio de ochos conoados. Es la única estación radiando totalmente en Español, dirigida a las necesidades de la comunidad Hispánica del Medio Oeste. Espero que compartan Ud. con nosotros el entusiasmo pleno estas noticias nos brindan a todos.” Toda correspondencia y envío de muestras a WOJO Radio Ambiente, debe ser dirigida a Maura Donohue, 2425 Main Street, Evanston, Illinois 60906... 

Radio Action

Most Added Latin Record (Tema más programado)

(Internacional)
1. “El Amor de mi Vida” (Camilo Blanes) 
2. “La Musiquera” (Rodolfo Olivares) 
3. Los Huracanes Del Norte (Luna)

(Regional)
1. “El Amor de mi Vida” (Camilo Blanes) 
2. “Lo Musiquera” (Rodolfo Olivares) 
3. Los Huracanes Del Norte (Luna)
Club Review

Specials in Brilliant U.S. Debut

NEW YORK — After witnessing the Specials' performance at New York's Hurrah (26) it is tempting to suggest all sorts of grandiloquent and heavy-handed revelations. For example, the Specials, a multi-racial band that plays a black roots music (skka) with a white (punk) energy, may be the most successful mixture of black and white music, after years of confusion by hybrids.

Or, for example, the rock dance club circuit (of which Hurrah is the leader) has not only gained legitimacy, but it has, for all intents and purposes, replaced the traditional sit-down club as the showcase for newly-signed bands. Hurrah, once an alternative, cult new wave club, was visited by record company limousines at the Specials' show. To add credibility to the event, the set was taped by WPX-FM for a broadcast.

Or, for example, the show emphasized the large role that video will play in the record industry in the near future. Before the Specials' set, the audience watched—danced to—videotapes of bands over the club's myriad TV screens hanging from the ceiling. And during the set, the band was televised over the screens.

But as Specials singer Terry Hall said midway through the set, "Don't try to analyze it, just dance." Dance we did. The Specials' 90-minute set was one of the sweetest, funkiest, rip-roping, ingest dances in ages, and the Specials are the most exciting and intriguing band to emerge from across the Atlantic in some time. The fact that the band is thought provoking is a bonus, without a hint of didacticism.

The Specials' music is, rhythmically, rooted in ska, the Jamaican dance music of the early '60s that is less rhythmically complex than reggae. But the band's attitude is purely contemporary (read: punk). Each of the 7 members of the band dances constantly in a kind of pogo and rasta melanage. The Specials are intensely visual. When their music really shines, like 'Teenage Kicks,' it's hard to pinpoint a highlight—the band came on like gangsters and never let up.

Jeffrey Peisch

Nuestro Rincon

(Continued from page 89)

Colon, Ray Barretto and his Rican/strucction Orchestra, Celia Cruz and Hector Lavoe . . . Jorge Vargas performed at the Million Dollar in Los Angeles last week. His latest hit, "Dime que me Quieres," theme from the TV soap opera "Una Mujer Marcada," is enjoying a heavy promotion . . . Cyantrix Corp. has just announced the appointment of Libertato Carced as promotion and public relations director in Puerto Rico. He is well known in the industry, show business, and trade press. He was director and vice president of the Kiwanis Club in Puerto Rico; second voice and guitar player with Felix Caballero's Trio; top executive from Tommy Muniz Production Co. and director and editor for the newspaper La Voz de Cidra, as well as a personality at WWRB in Puerto Rico. He will report directly to Rinel Sousa, Cyantrix vice president. Another appointment is the one of Jose Climent as promotion and sales supervisor in southeastern states, as well as promotion and sales supervisor of Puerto Rico. He will report to Sousa in the promotion field to Lee Shapiro in sales . . . I enjoyed listening to Betty Misiego's latest LP, released in the States by Alhambra Records. Of course, the heaviest tunes are: "Te Amaré de mil Maneras" (J. Pericon) and "Me Afiero a Ti" (Moreno-Fabri) . . . I received a letter from Maura Donohue from WOJO Radio in Chicago which stated: "WOJO Radio Ambiente has embarked upon a new venture in Spanish language programming for Chicago. Radio Ambiente programming will not be done through the services of time brokerage, or the independently programmed time segments. In the past, this has been the manner of WOJO programming. Under the theme or slogan of Radio Ambiente, WOJO now meets the challenge of the ever increasing Hispanic audience in the Metro Chicago area. WOJO Radio Ambiente broadcasts with WOJO FM power in the Chicago area, covering the southwestern area. It is the only full time Spanish language station programmed to the needs of the Hispanic community in the midwest." Donohue would appreciate promo copies sent to: Maura Donohue, 2425 Main St., Evanston, Ill. 60206.

Bloom Taps Two

NEW YORK — The Howard Bloom Organization, Ltd. has tapped two new staff members. Jody Teich has been appointed publicity trainee. Teich comes to the Howard Bloom Organization after working at ATI in New York, and at TK Records in Florida.

Eric J. Lindsey has been appointed financial coordinator. Lindsey has been a research analyst for the brokerage firm of Dean Witter and an accountant at the brokerage firm of De Coppet and Doremus.

Aurum Names Beigel

Vice Pres./Gen. Mgr.

NEW YORK—Ron Beigel has been named vice president and General Manager of Aurum Records by Aurum principals Bill Radics and Richard Bradley.

Beigel, who was recently Aurum's director of A&R, originally came to Aurum's parent company, RBR Communications, as a member of the sales dept.

Latin American

Album Picks

(Continued from page 88)

TONY YANS O Y ENA CINACMINO—TH THS 7084

With "Ponle on se vende" in plena promoción and generando fuertes ventas en Puerto Rico, Tony Yans obtendrá fuertes ventas con este programa interpretado por Israel Pérez como vocalista. Muy buenos arreglos. La mezcla pudiera ser mejor. "Ponle un se vende" (T. Yanz), "Ala chicar" (Yanz), "Abarolea" (Yanz) y "Las mujeres y las novelas" (B. Cepeda).

With "Ponle un se vende" in plena promoción and generando fuertes ventas en Puerto Rico, Tony Yans could easily see record breaking sales figures with this salsa package. "Nacimiento" (Yanz), "Los Atropellos" (Yanz), others.

WORLD

VOICE OF THE SENTIMENTS

NEW YORK—Mercedes Castro is selling nicely with "Vuelve Gaviota" included in this package of rancheras. Also good are "Carta Juagada" (J. Cabral), "Me voy a dar a la" (M. Castro) and "Ya me levanté" (Navarrete-Almada).

Rican/strucction

BARRETTO—tonio JM 552

With Adalberto Santiago handling the vocal chores, very talented salsa musicians and arrangers, Ray Barretto is back with one of his salsa masterpieces. "Tumbao Africano," "Algo nuevo" and "Pienso en mi.'
Gospel Album Picks

A PORTRAIT OF US ALL
FARRELL & FARRELL—NewPax NP 33076 (Word)
Superb contemporary Christian albums are like a breath of fresh air, so take a deep breath of "A Portrait Of Us All." This husband and wife duo has put together an exceptionally pleasing album, packed with songs that hit the mark under the timely production guise of Brown Bannister. "Boundless Love," "All You Need," "Can't Ask Anything More" and "Fallen" are prime; "Jailhouse Rock" evokes a smile.

(Continued on page 92)

Contemporary & Inspirational Gospel

MARCH 8, 1980
MAR. FEB.
8 23
1 1 YOU GAVE ME LOVE
B. J. THOMAS/Myrrh MSB 6630 (Word)
2 2 MY FATHER'S EYES
AMY GRANT/Myrrh MSB 6625 (Word)
3 3 NEVER THE SAME
EVIE TORKU:ST/Word WSB 8894
4 4 GO TO TELL SOMEBODY
DON FRANCISCO/NewPax NP 33077 (Word)
5 5 HOLD ON TIGHT
SWEET COMFORT BAND/Light LS 5762 (Word)
6 6 I'LL BE THINKING OF YOU
ANDREA CROUCH/Light LS 5762 (Word)
7 7 FORGIVEN
DON FRANCISCO/NewPax NP 33042 (Word)
8 8 SLOW TRAIN COMING
BOB DYLAN/Columbia FC 4310 (Word)
9 9 ONE MORE SONG FOR YOU
IMPERIAL/BaySpring DST 4013 (Word)
10 10 NEED THE CALL
IMPERIAL/BaySpring DST 4012 (Word)
11 11 NO COMPROMISE
KEITH GREEN/Sparrow SPR 1024 (Word)
12 12 DALLAS HOML AND PRAISE
LIVE
GreenTree R 3461 (Great Circle)
13 13 AMY GRANT
Myrrh MSB 6586 (Word)
14 14 TOWARD ETERNITY
MATTHEW WARD/Sparrow SPR 1012 (Word)
15 15 HEAVENLY LOVE
THE BOOGIES/Lamb & Lion LL 1044 (Word)
16 16 HOME WHERE I BELONG
B. J. THOMAS/Myrrh MSB 6574 (Word)
17 17 ALL THAT MATTERS
DALLAS HOML & PRAISE/
GreenTree K 3558 (Great Circle)
18 18 HAPPY MAN
B. J. THOMAS/Myrrh MSB 6635 (Word)
19 19 MUSIC MACHINE
CANDLE/Binding BWR 2004 (Sparrow)
20 19 PRAISE III
MARIANATHA SINGERS/
Marianatha NM00348 (Word)
21 24 FOR HIM WHO HAS EARS
TO HEAR
KEITH GREEN/Sparrow SPR 1015
22 22 WE ARE PERSUADED
BILL GAITHER TRIO/Word WSB 8829
23 23 PRAISE STRINGS III
MARIANATHA NN0058 (Word)
24 24 SIR OLIVER'S SONG
CANDLE/Binding BWR 2017 (Sparrow)
25 25 WINDSOR
BOB & JOY CULL/Chalice CTR 1030
26 29 IN THE AIR
ISAAC AIR FREIGHT/ABB NN0060 (Word)
27 27 THE MASTER AND THE MUSICIAN
PHIL KAGST/New Song NS 006 (Word)
28 31 THE VERY BEST OF THE VERY BEST
BILL GAITHER TRIO/Word WSB 8804
29 29 BULLFROGS AND BUTTERFLIES
CANDLE/Binding BWR 2010 (Sparrow)
30 28 RAINBOW'S END
HESONRICH BAND/Star Song SSR 0015
31 31 GENTLE MOMENTS
EVIE TORKU:ST/Word WST 8714
32 31 FIRST THINGS FIRST
BOB BENNET/Marianatha NM0031 (Word)
33 30 MAKE IT EASY
CHUCK GRAND/Good News GNS 1018 (Word)
34 30 MIRROR
EVIE TORKU:ST/Word WSB 8735
35 35 SHALLOW WATER
SERVANT/Tunstall TS 6000 (Praise)
36 39 THE NEST
ERICK NELSON & MICHELE
PILLA:CRABBW/ABB NM0037 (Word)
37 38 MARIANATHA MARATHON
HONEYBEE/Sparrow MSB 6629 (Word)
38 38 HAMANIEL THE GRUBLER
CANDLE/Binding BWR 2018 (Sparrow)
39 39 ORDINARY MAN
DOGWOOD/Myrrh MSB 6510 (Word)
40 30 STANDIN' IN THE LIGHT
DENNY CORRELL/Marianatha NM0036 (Word)

Paragon, Lamb & Lion Merge, Form Marketing Department

NASHVILLE—Paragon Associates and Pat Boone have announced the joint ownership of the Lamb & Lion label. Previously owned solely by Boone and operated from offices in Los Angeles, Lamb & Lion has moved its main offices to Nashville under the supervision of Dan Raines, label vice president and general manager. The west coast office will remain open on a scaled down level.

In light of the Lamb & Lion addition to Paragon Assoc., which also houses the NewPax and Paragon labels and Paragon Publishing Group, the company has announced a restructuring of its marketing efforts to meet the needs of its rapid expansion. Included is the formation of in-house marketing, advertising and promotion departments.

To implement the program Bob MacKenzie, Paragon president, announced the appointments of Mike Blines as director of marketing and Don Klein as director of advertising and promotion. Artist and product promotion will be directed by the Paragon marketing staff. MacKenzie commented that the staff will be committed to creating the largest possible awareness of the work created by the Paragon family of Christian artists and writers.

Print

Printed music created by the Paragon organization is distributed by Alexandria House in Indiana. The Paragon marketing staff will consult with Alexandria House in the marketing, advertising and promotion of these products. The Paragon, NewPax and Lamb & Lion labels are distributed in the U.S. and Canada by Word, Inc. of Waco, Tex., and Word/Canda.

Both Blines and Klein worked for Tempo Inc. just prior to coming with Paragon.

Gospel Educators Plan First Natl. Convention

DAYTON, OHIO—The Gospel Music Educators Seminar, founded by Donald Watkins and Rev. Kenneth McEastland, will hold its first national convention Sept. 24-28 at the Ramada Inn, Downtown here. Some one thousand gospel music enthusiasts, singers, producers, musicians, songwriters and ministers are expected.

Watkins & McEastland Association felt that there is a need to present methods of improvement and presentation polish to minority cultured art forms including the medium of inspirational music. Through the seminars they have set out to aid church choirs, community groups and singers in the areas of music business songwriting, choir decorum, choral directing, vocal techniques, teaching, worship music and music Clinics.

Artists

Nationally-known artists slated to perform and conduct classes during the seminar include Walter and Edwin Hawkins, the Don DeGrate Delegation, Bobby Jones and Jessy Dixon among a host of other industry instructors.
Birdwing Creates Easter Display

LOUIS ANGELES — The Birdwing label of Sparrow Records has created a new Easter display for the upcoming season. The self-sustaining floor display features a bright red, blue and yellow header card, holds 80 records and tapes, and is designed to feature six albums — John Michael Talbot's "Come To The Quiet" and "The Lord's Supper," the London Philharmonic Orchestra & Choir's "The Messiah," the New Creation Singers' "New Every Morning" and the "Joy Of The Lord" and "Communion" collections.

The display is free with any order of 50 or more pieces of these albums.

Tempo Names Rayborn Music Publications Dir.

MISSION, KANSAS — William H. (Bill) Rayborn has been promoted to director of music publications for Tempo, Inc., according to company president Dr. Jesse Peterman. Rayborn, who was formerly director of advertising and promotion for Tempo, will continue with some of his former duties in relation to the company, including contract negotiations and consulting on basic advertising and promotional planning. His new duties include overseeing of the music publications program, including the music preview plan "Music in Review," and Church Music America.

ALWSTARTEDHOME
JACOCKSON SOUTHERNARS/ Malaco M 4266

19 20
17 GIVE ME SOMETHING TO HOLD ON TO MYRNA SUMMERS/Savoy SL 14220 (Arista)
21 20 TOGETHER 24 YEARS ANGELIC GOSPEL SINGERS/ Nashboro 7207
22 24 GRACE ARETHA FRANKLIN/Atlantic SD 2907
23 24 SHOW ME THE WAY WILLIE BANDS & THE MESSAGERS/ MSE 1932
24 24 TO ALL GENERATIONS MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 2391 (Nashboro)
25 26 YOU BRING THE SUN OUT JESSI DIXON/LS 1274 (Word)
26 29 THERE IS HOPE FOR THIS WORLD BOBBY JONES & NEW LIFE/ Creed 3005 (Nashboro)
27 26 LIVE IN CONCERT THE DIXIE HUMMINGBIRDS/ Gospel Roots 5041 (TK)
28 22 EVERYTHING WILL BE ALRIGHT REV. CLAY EVANS/Javel/ 0146 25TH SILVER ANNIVERSARY INSTITUTIONAL RADIO CHOIR/ Savoy SSL 1704 (Arista)
29 28 I'VE BEEN TOUCHED JOHNSON ENSEMBLE/Tomato tom 0270
30 31 AT THE MEETING ERNEST FRANKLIN/Javel/ 0151 30 GOD'S GOT EVERYTHING YOU NEED MILLED CLARK & THE MELODY-ARIES Savoy SL 14529 (Arista)
31 23 MORE THAN ALIVE SLIM & THE SUPREME ANGELS/ Nashboro 7509
32 32 HEAVEN IS MY GOAL CHARLIE HAYES & THE COSMOPOLITAN CHURCH OF CHRIST/ Savoy SSL 1704 (Arista)
33 35 YOU CAN'T WASH THE BLOOD OFF YOUR HANDS C.L. FRANK/Javel/ 0153 36 COME LET'S REASON TOGETHER FLORIDA MASS CHOIR/ Savoy SSL 7003 (Arista)
34 37 WHAT A WONDERFUL SAVIOR I'VE FOUND DONALD VALLS & THE VOICES OF DELIVERANCE/ Savoy SSL 2025 (Arista)
35 38 THE PROMISE JAMES CLEVELAND & THE PHILADELPHIA MASS CHOIR/ Savoy SL 14525 (Arista)
36 39 YOU LIGHT UP MY LIFE ISAAC DOUGLAS/Cred 3006 (Nashboro)
37 40 DR. JESUS THE SWANEE QUINTET/Cred 3088 (Nashboro)

RCA recording artist Waylon Jennings was presented with both gold and platinum discs for the album "Waylon—Greatest Hits." The presentation, made by J. Edward Preston, vice president and general manager of RCA Records, Canada, in Atlanta, Georgia where Jennings was performing recently. Also on hand for the presentation was Vite Blonde, manager, regional sales, Atlanta, Georgia. Pictured here are Waylon Jennings flanked by Preston (right) and Blonde (left).

Waylon Wins Canadian Gold, Platinum

Gospel Album Picks (Continued from page 91)

DOWN ON MY KNEES
REV. WILLINGHAM—Nashboro 7219
Rev. Willingham's gravelly vocals add a point of special interest on this album. Backed by female vocalists, Willingham stands out on "Won't It Be Grand," "Save Me Jesus" and the title cut.

SOJOURNING
CHALICE—Star Song SBR 8016
Chalice's debut LP is chock full of the group's rich harmonies and light rock music. Variety is sparked by "Yodelullia" and "Psalm 98." Other top cuts include "My Eyes Are Open" and "In His Arms."

COME TO THE QUIET
JOHN MICHAEL TALBOT—Birdwing SWR 2019 (Sparrow)
There is nothing commercial about this album; instead it is a full-fledged worship collection, musically reflecting inherent simplicity and quietness. This LP is a natural addition to Talbot's "The Lord's Supper."

Soul & Spiritual
Gospel

MARCH 8, 1980

MAR. FEB.
5 25
2 1
1 2 IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/ Savoy SSL 2025 (Arista)
1 2 LOVE ALIVE III WALTER HARRIS & THE LOVE CENTER CHOIR/Light LS 5702 (Word)
1 3 I'LL BE THINKING OF YOU ANDREG NICHOLS/Light LS 5702 (Word)
1 4 AIN'T NO STOPPING US NOW WE'RE ON THE MOVE WILLIE LEWIS JOHNSON & THE GOSPEL KEYNOTES Nashboro 27217
3 3 PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)
6 6 CHANGING TIMES MIGHTY CloudS OF JOY/ City Lights/Epic JE 3957
7 7 LORD, LET ME BE AN INSTRUMENT JAMES CLEVELAND & THE CHARLES FOLD SINGERS Vol. IV Savoy SSL 7038
8 8 I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEMS INSPIRATIONAL CHOIR/SL 7014 (Arista)
9 6 LEGENDARY GENTLEMEN JACKSON SOUTHERNARS/ Malaco 4662
10 11 FIRST CLASS GOSPEL THE WILLIAMS BROTHERS/ Tomato 7096
11 10 THE FOUNTAIN OF LIFE JOY CHOIR/ GOSPEL ROOTS/5044 (TK)
12 12 HEAVEN GORDON JETER/ Savoy SL 14547 (Arista)
13 13 WE'LL LAY DOWN OUR LIVES FOR THE LORD JULIUS CHEEKS & THE YOUNG ADULT CHOIR/ SSL 7014 (Arista)
14 14 BECAUSE HE LIVES INTERNATIONAL MASS CHOIR/ Tomato TOM 2 9005G
15 20 TRY JESUS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213
16 16 IN GOD'S OWN TIME, MY CHANGE WILL COME JAMES EVELAND & THE TRIBBIO MASS CHOIR/ Savoy SL 14525 (Arista)
17 17 ON LORD, YOU SAID SO REV. EPHRIIM ROBINSON & THE ST. LOUIS COMMUNITY CHOIR/SL 14523 (Arista)
18 19 HOMEcomings PILGRIM JUBILEE SINGERS/ Nashboro 27212
19 19— IT STARTED AT HOME JACKSON SOUTHERNARS/ Malaco M 4266
20 17 GIVE ME SOMETHING TO HOLD ON TO MYRNA SUMMERS/Savoy SL 14220 (Arista)
21 17 TOGETHER 24 YEARS ANGELIC GOSPEL SINGERS/ Nashboro 7207
22 17 AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2907
23 21 SHOW ME THE WAY WILLIE BANDS & THE MESSAGERS/ MSE 1932
24 21 TO ALL GENERATIONS MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 2391 (Nashboro)
25 25 YOU BRING THE SUN OUT JESSI DIXON/LS 1274 (Word)
26 29 THERE IS HOPE FOR THIS WORLD BOBBY JONES & NEW LIFE/ Creed 3005 (Nashboro)
27 24 LIVE IN CONCERT THE DIXIE HUMMINGBIRDS/ Gospel Roots 5041 (TK)
28 22 EVERYTHING WILL BE ALRIGHT REV. CLAY EVANS/Javel/ 0146 25TH SILVER ANNIVERSARY INSTITUTIONAL RADIO CHOIR/ Savoy SSL 1704 (Arista)
29 28 I'VE BEEN TOUCHED JOHNSON ENSEMBLE/Tomato tom 0270
30 30 AT THE MEETING ERNEST FRANKLIN/Javel/ 0151 32 GOD'S GOT EVERYTHING YOU NEED MILLED CLARK & THE MELODY-ARIES Savoy SL 14529 (Arista)
31 23 MORE THAN ALIVE SLIM & THE SUPREME ANGELS/ Nashboro 7509
32 32 HEAVEN IS MY GOAL CHARLIE HAYES & THE COSMOPOLITAN CHURCH OF CHRIST/ Savoy SSL 1704 (Arista)
33 35 YOU CAN'T WASH THE BLOOD OFF YOUR HANDS C.L. FRANK/Javel/ 0153 36 COME LET'S REASON TOGETHER FLORIDA MASS CHOIR/ Savoy SSL 7003 (Arista)
34 37 WHAT A WONDERFUL SAVIOR I'VE FOUND DONALD VALLS & THE VOICES OF DELIVERANCE/ Savoy SSL 2025 (Arista)
35 38 THE PROMISE JAMES CLEVELAND & THE PHILADELPHIA MASS CHOIR/ Savoy SL 14525 (Arista)
36 39 YOU LIGHT UP MY LIFE ISAAC DOUGLAS/Cred 3006 (Nashboro)
37 40 DR. JESUS THE SWANEE QUINTET/Cred 3088 (Nashboro)

and after the first set was tallied, Pink Floyd won. Would you believe that someone called and requested the original soundtrack to 'Oklahoma'...? Ovation Records continues to aggressively promote Tantrum's recent album "Rather Be Rockin'" by telling retailers that they will win sums of money if the album is being played in a store, if the Tantrum display is in a store, or if a retailer answers his phone saying, "Rather Be Rockin'..." The Long Island-based Record World-TSS stores are involved with a consumer and in-store Molly Hatchet promotion. According to Ira Rolatstein, the consumer who wins the first prize will receive a Molly Hatchet picture disc and gold record. Other winners will receive picture discs, some of which will be autographed, as well as free copies of the album. The store employees who conceive of the best displays will win a gold record by the group... WEA is offering a precedent-setting three-way label tie-in promotion with Atlantic's Led Zeppelin album, Warner Brother's Fleetwood Mac album and Elektra's "No Nukes" album. Prizes will be awarded regionally, and display winners will be judged upon creativity, as well as quantity of displays.

WINNERS: Eucalyptus' Steve Nikkel, winner of Polydor's national display contest for recording artist Tony Banks, won a trip to London. Bon voyage, Steve.
CBS Names Blackburn Nashville VP/GM, Announces Production Pact with Sherrill

(Continued from page 4) services, Blackburn will also work closely with independent producers in Nashville while developing additional east and west coast production ties.

Logo Deal

Sherrill has launched an exclusive, long-term production deal with CBS Records. The arrangement provides Sherrill with the opportunity to sign and produce new artists for CBS Records under his own production logo, the name of which will be announced shortly. The first artist recorded through this new arrangement is Lacy J. Dalton. Sherrill will continue to fulfill his responsibilities as vice president and executive producer for his roster of artists in Nashville.

(Continued on page 95)

CBS Records Nashville Unveils 1980 'People's Choice' Marketing Campaign

By WALTER CAMPBELL

HOU STON - CBS Records' Nashville division is initiating a marketing campaign for 1980 to include album releases from the fourth quarter of 1979 and the first quarter of 1980 and $5.98 catalogue product. Keying on the national political scene and upcoming 1980 presidential elections, the campaign carries the theme of "the people's choice" and includes radio and television spots, print ads, point of purchase displays and campaign hats.

The marketing campaign was unveiled at a meeting at the Astrovillage in Houston last week, attended by CBS Nashville marketing executives; national, regional and local distribution, sales and promotion personnel; and local radio and account representatives. Guests were greeted by Columbia artist Larry Gatlin, who performed along with the Gatlin Brothers Band later that evening at the Houston Livestock Show and Rodeo in the Astrodome. A video presentation, utilizing the political campaign theme, was shown at the meeting to explain the details of the March 3-21 campaign, to be shown by CBS branches in markets around the country.

Included in the program are five 60-second radio spots, four of which will feature three artists each, and one to feature the Willie Nelson catalogue. Specific artists on the spots are Larry Gatlin, Mickey Gilley and George Jones; Willie Nelson, Johnny Paycheck and Bobby Bare; Crystal Gayle, Johnny Duncan and Freddy Fender, and Johnny Rodriguez, the Charlie Daniels Band and Moe Bandy & Joe Stampley. In the Willie Nelson catalogue spot are featured the "Electric Horseman" sound track, "Stardust," "Willie and Family Live," "One For The Road," "Willie Sings Kristoffer son" and "Red Headed Stranger.

For television advertisement, a 30-second multi-artist spot will be available for account customi-

(Continued on page 94)

Dates Set for '80 Fan Fair

NASHVILLE - The 9th Annual Country Music Fan Fair will take place June 9-15 in the Municipal Auditorium here. Co-sponsored by the Country Music Association and the Grand Ole Opry, Fan Fair is expected to draw a record number of participants this year —approximately 15,000.

Registration ($35 per person) is being handled by the Grand Ole Opry staff. Persons wishing registration information should write: Fan Fair, 2804 Opryland Drive, Nashville, Tenn. 37214.

CMA is coordinating exhibit areas and booth spaces. Although many requests for booths have already been received, CMA is still accepting applications. The organization will begin sending out booth approval notices in March, so it is imperative that all further requests be received as soon as possible. Those interested in being Fan Fair exhibitors this year should contact Debra Towesley, c/o CMA, P.O. Box 22299, Nashville, Tenn. 37202; phone: (615) 244-2840.

In conjunction with Fan Fair, CMA is currently producing promotional discs which will be sent out to more than 1500 country radio stations, urging people to attend the festival and giving registration information.

PICKS OF THE WEEK

DOLLY PARTON, "STARTIN' OVER AGAIN" (prod.: Gary Klein/Barbour, BMI/Sweet Summer Night ASCAP) (3:55). Dolly does an emotion-filled song about a family breakup here, co-written by Donna Summer. It has been a while since her last release, and she sounds as sweet and strong as ever. RCA PB-11926.

SONNY THROCKMORTON, "FRIDAY NIGHT BLUES" (prod.: Jim Ed Norman) (Cross Keys, ASCAP/Tree, BMI) (3:37). In addition to his proven songwriting talents, Throckmorton shows strength as an artist here, singing about housewives and week ends with a convincing sound. It could be his hottest single yet. Mercury 57018.

JERRY LEE LEWIS, "WHEN TWO WORLDS COLLIDE." Now produced by Eddie Kilroy, the Killer includes a Dixieland flavored sound here after rocking strong the last time out. There are a few rockers here, too, notably "Rockin' Jerry Lee" and "Good News Travel. Fast." Along with solid country tunes, like "Will Buy The Wine" and the title cut, Elektra 6E-254.
Country Hotline
By MARIE RATLIFF

MOST ADDED CHART CONTENDERS
Billy "Crash" Craddock — "I Just Had You On My Mind"
Eddie Rabbitt — "Done Too Far"
Merle Haggard — "The Way I Am"
John Anderson — "She Just Started Likin' Cheatin' Songs"
Eddy Raven — "Dealin' With The Devil"

Look for big things for Janie Fricke's version of the Johnny Rodriguez hit "Pass Me By." It's pure country and it's dynamite!

Johnny Russell has early action on "While The Choir Sang The Hymn (I Thought of Her)" at WQIK, KV00, KRMD, WXCL, KFDI, WPNX, WDEN, KRK, WSDS, KSOP, KFDI. Jerry Naylor's "Cheating Eyes" looking good at KKYX, WTOD, KFDI, KV00, MSCL, WFA1, WSDS.

Eddy Raven is "Dealin' With The Devil" successfully at WSM, KMPS, KHEY, WTSO, KFDI, WBAM, WPNX, KKYX, KEBE, WGT0, KV00, KSOP, WTOD, WTMT, WWVA, WDEN. Little Jimmy Dickens is back on the record scene with "Another Hell Of A Night In Dixie" playing at WSLC, KEBE, WSDS, KFDI.

Stu Stevens' "Hello Pretty Lady" added at KSSS, KRMD, WSDS, WSM, WPNX, KEBE, WGTI. Tommy James' "Three Times In Love" playing at KLZ, KENR, WNNC, WCMS, KSSS, KSOP.

John Anderson has an early start at WSM, WPNX, KRMD, KOK7, WSLR, WTMT, WTOD, KFDI, KBUC, KSOP, WBAM, WJZC, KV00, KEBE, KSO, WTSO, WGT0.

Ed Bruce racks up numerous adds on "Diane." Among the first-week listings are KRAK, KNEW, KSOP, WIRK, WMZQ, KDJW, KMPS, KCKN, WSM, WBAM, KBUC, WPNX, KWM7, KKYX, KEBE, WIVK, KV00, KFDI, KRMD, WDEN.


Bobby Hooch getting play on "When She Falls" at KV00, KSOP, WSLC, WSDS, KFDI. Jeanne Pruett's "Temporarily Yours" listed at WYDE, WMZQ, KEBE, WSLC, WIRK, WJZC, WGT0, WBAM, WXCL, WTO, WTMT, WWVA, WSLR, WPNX.

SURE SHOTS
Gail Davies — "Like Strangers"
Janie Fricke — "Pass Me By"
Merle Haggard — "The Way I Am"

LEFT FIELDERS
Leona Williams — "Any Part In A Storm"
Chip Taylor — "Stealin' Each Other Blind"
Sonny Throckmorton — "Friday Night Blues"

AREA ACTION
Tanya Tucker — "Better Late Than Never" (WIRK, WSDS)
Shaun Neilson — "Lights Of L.A." (WJZC, KFDI)
Debbie Peters — "I Can't Ever Get Enough Of You" (KV00, KFDI, WSLC)

Mercury Begins Promo For Russell Single

NASHVILLE—Phonogram, Inc./Mercury Records has launched a promotional campaign to spotlight recording artist Johnny Russell's new single, "While The Choir Sang The Hymn (I Thought of Her)."

The first step was a mailer sent to radio and key store accounts: "The Official Johnny Russell Choir Book," patterned after old-time church songbooks, which announced the single's scheduled release. Next, a week prior to the official release date, test pressings of the single were sent out to 100 key reporting radio stations.

The week the single was released, Mercury put Johnny Russell on a rap tour, visiting southeastern radio stations with Doyal McCollum, assistant national country promotion manager for the label. Among the stations and markets covered were: WSUN, Tampa; WGTK, Cypress Gardens; WBAM, Montgomery; WYDE and WVOK, Birmingham; and WPLO, Atlanta.

CBS Unveils 'Peoples Choice' Campaign

(Continued from page 93)

zation, and a spot is being produced on the $5.98 catalogue.

Point of purchase materials specifically designed for the campaign include a white waterfall (stepdown) bin, a 2 x 2 sticker logo has been developed which, when affixed to the product in the program, will identify it at retail.

The product included in the campaign are the new front line releases which shipped or will ship in the first quarter of 1980, the selected giveaway releases from 1979, and a list of catalogue selections on which list prices will be reduced to $5.98. "This is one of the biggest and, because of the current situation of a sensitive economy, one of the most carefully planned marketing campaigns CBS Nashville has undertaken," said director of marketing Roy Wunsch. "It includes a limited selection of releases. On the $5.98 releases, it is similar to how they deal in the book business with paperback releases after a hardcover has been out for a while."

The new releases are by Willie Nelson, Crystal Gayle, Larry Gatlin, George Jones, Johnny Paycheck, the Charlie Daniels Band, Mickey Gilley, Johnny Duncan, Moe Bandy & Joe Stampley, David Allan Coe, Rosanne Cash, Johnny Cash, Moe Bandy, Kris Kristofferson, Ronnie McDowell, Janie Fricke, Freddy Fender, Johnny Rodriguez, Lacy J. Dalton, Freddy Weller and Bobby Bare.

The $5.98 catalogue selections include releases by Nelson, Paycheck, Bandy, Duncan, Tanya Tucker, Marty Robbins, Jones, Tammy Wynette, Cash, the Oak Ridge Boys, Charlie Rich, Cole, Sonny James, Stampley, and Ray Price.

Gathered at the CBS 1980 country campaign kick-off reception last week in Houston are (front, from left): Danny Yarbrough, Dallas branch manager; Ron Pewk, St. Louis branch manager; Jim Carlisle, CBS product manager, Nashville; Larry Moore, E/P/A product manager, Nashville; Hershel Orr, local E/P/A promotion manager, Houston; Luke Lewis, sales manager, southwest region; (standing, from left) Ed Clime, Columbia regional promotion manager, southwest; Mary Ann McCready, director of artist development, Nashville; Roy Wunsch, director of marketing, Nashville; John Madison, Houston branch manager; Rick Blackburn, vice president and general manager, CBS Records, Nashville; Jack Chase, regional vice president, southwest; Columbia artist Larry Gatlin; Frank Mooney, vice president of marketing, branch distribution, CBS Records, New York; Joe Casey, director of promotion, Nashville; Berry Mag, Memphis branch manager; Jay Jensen, regional country marketing manager, southwest; and Norman Hurt, Columbia local promotion manager, Houston.

www.americanradiohistory.com
CBS Ups Blackburn, Pacts Sherrill
(Continued from page 93)

Blackburn joined CBS Records in 1966 as midwest regional sales manager, Epic Records following a brief period as a radio air personality in Cincinnati. In 1968 he was named director, merchandising, Epic and Associated Labels, and a year later was appointed director, national promotion, Epic and Associated Labels. In 1970 Blackburn joined Ode Records as vice president and general manager. In 1970 he returned to Epic Records as director, national sales. In 1974 he was named vice president and general manager, Monument Records, based in Nashville, and in 1976 he returned to CBS as vice president, marketing, CBS Records Nashville.

Sherrill joined CBS Records Nashville in 1963 as a producer, and in 1966 was named executive producer. In 1967 he was appointed director, Epic A&R, Nashville and a year later was named director, Columbia and Epic A&R, Nashville. In 1972 he was named vice president, Nashville A&R, CBS Records.

Nashville Report
(Continued from page 23)

It's Only Rock and Roll, but here comes another Nashville-based music organization: the International Rock 'n Roll Music Association. Among its goals, according to promotional material, are the preservation, promotion and protection of the interests of rock 'n roll, establishment of a scholarship program, organization and presentation of an annual IRMA awards program, the documentation and preservation of the history of rock 'n roll through a museum, and the establishment of a top 100 for rock 'n roll differentiating from pop music. Bernard G. Walters is listed as president of the organization, at P.O. Box 50111, Nashville, Tenn. 37205; (615) 352-1443.

IN THE STUDIO around town lately are Mel Tillis at Sound Stage with Jimmy Ravon producing: Taffy (new with Casablanca West) at Creative Workshop with Rob Galbraith; Don Williams at Jack Clement Studios; Kenny Rogers also at Clement; Steve Wariner at Music City Music Hall (RCA); Brenda Lee at Sound Stage; and John Anderson at Columbia. Speaking of studios, that studio opening up in Ashland City, just outside of Nashville, is called Bull Run Studios; three words there, Elmo.

REMEMBER the Nashville Music Festival in July 1978? (Some folks would just as soon not.) The same site, in Columbia, 30 miles south of Music City, may be used again for a country festival June 7-8, immediately preceding Fan Fair. The Wild Turkey Jamboree of Country Music, sponsored by Austin/Nichols, makers of the noted whiskey of the same name, the event has been said to feature some of the top names in country music. In addition, a national search is underway for the "Country Stars of the Future," conducted by a network of 20 country stations and including local auditions around the country in March, April and May.

FEBRUARY is over, finally, and so is February, not one of the most smashing concert successes in history in terms of attendance, but (Continued on page 96)
Nashville Report

(Continued from page 95)

some of the artists performing showed plenty. Among them, Joe Sun was one of the standouts. A unique artist in more than one respect, he and his band, Shotgun, play country/rock/blues, etc. with polished style, although visually there isn’t a hint of unnecessary flash. Also hot around town in clubs and elsewhere are the Piggys, an eclectic and refreshingly weird group playing pop sounds reminiscent of early Beatles, among others, including the Jim Quick Band (now temporarily out of action). Also temporarily (we hope) out of action is Dave Oilny, in the hospital after being hit by a car. Some guys have all the luck.

ON, OFF, AND BACK ON AGAIN: Dolly Parton and Burt Reynolds will head the cast of Universal Pictures’ “Best Little Whorehouse in Texas” film, according to Universal president Ned Tanen. It had earlier been reported that Dolly and Burt were asking too much for Universal to agree, but they have now been tipped to do it, says Tanen.

Going the reverse route, possibly, is Kris Kristofferson, who was back in Nashville last week with possible plans to record in Music City. According to yet another rambling’ RW source, Kris says he’s getting back into being a songwriter.

At WSM, Ed Stone, director of marketing and public relations at Opryland, has been named second vice president at WSM, Inc. Also at WSM (Radio), the “DJ, USA” promotion is being revived next month. In the program, which was discontinued a couple of years ago, country music disc jockies from around the US and Canada will be brought in as guests of WSM and the Grand Ole Opry. They will be introduced onstage at the Opry and will serve as guest hosts on WSM Radio. Winners are chosen from tapes and resumes submitted to the station.

31 56 DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS/RCA AHLL 3549 2
32 33 Y’ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 3601 3 2993 125
33 37 BEST OF BARBARA MANDRELL/MCA AY 1119 56
34 44 M-M-MEL TILLIS AND THE STATESIDERS/MCA 3208 5
35 30 DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G 115
36 49 ENCORE JEANNE PRUETT/IBC 1001 2
37 38 PORTRAIT DON WILLIAMS/MCA 3192 16
38 35 MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Elektra KE 36751 43
39 40 DOWN & DIRTY BOBBY BARE/Columbia JC 36323 3
40 47 THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016 46
41 47 EVERYBODY’S GOT A FAMILY JOHNNY PAYCHECK/Epic JE 36200 13
42 38 BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros.
BSK 3318 43
43 46 I DON’T WANT TO Loose YOU CON HUNLEY/Warner Bros.
BSK 3378 6
44 45 Moods BARBARA MANDRELL/MCA AY 1088
72
45 46 HEART & SOUL CONWAY TWITTY/MCA 3210 1
46 41 JUST GOOD OL’ BOYS MOE BANDY & JOE STAPLEY/Columbia JC 36202 21
47 48 AUTOGRAF JOHN DENVER/RCA AQ1 3449 1
48 49 THERE’S A LITTLE BIT OF HANK IN ME CHET ATKINS/PRIDE/
RCA AHLL 3548 4
49 29 3/4 LONELY T. G. SHEPPARD/Warner/Curb BSK 3353 30
50 51 FOREVER JOHN CONLEE/MCA 3174 24
51 48 THROUGH MY EYES JOHNNY RODRIGUEZ/Epic JC 36274 3
52 54 HEART OF THE MATTER THE KENDALLS/Ovation OV 1746 12
53 54 LOVELINE EDDIE RABBIT/Elektro 66 181 40
55 55 OL’ TS IN TOWN TOM T. HALL/RCA AHLL 3495
56 56 THE GAME GAIL DAVIES/Warner Bros. BSK 3395 6
57 61 YOU CAN GET CRAZY BELLAMY BROTHERS/Warner Bros.
BSK 3408 2
58 75 ONE OF A KIND MOE BANDY/Columbia JC 3622B
16
59 60 SHRINER’S CONVENTION RAY STEVENS/RCA AHLL 3574 1
60 40 EVEN BETTER BRENDA LEE/MCA 3211 5
61 39 MY MUSIC ROY CLARK/MCA 3189 5
62 54 FROM THE HEART JANIE FRICKE/Columbia JC 36256 5
63 57 NASHVILLE MIRRORS BILL ANDERSON/MCA 3214 14
64 55 BEST OF CHET ON THE ROAD . . . LIVE CHET ATKINS/
RCA AHLL 3515 5
65 60 BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037
213
66 66 JERRY CLOVER’S GREATEST HITS/MCA 3092 24
67 59 STANDING TALL BILLIE JO SPEARS/United Artists LT 1018 24
68 50 SHOULD I COME HOME GENE WATSON/Capitol ST 11947 21
69 69 TOO OLD TO CHANGE JERRY JEFF WALKER/Elektro 66 239 10
70 72 TEAR ME APART TANYA TUCKER/MCA 5106 15
71 66 VOLCANO JIMMY BUFFETT/MCA 5102 25
72 72 THE LEGEND AND THE LEGACY, VOL. 1 ERNEST TUBB/
Cochet CL 3001 31
73 71 YOU’RE MY JAMAICA CHARLEY PRIDE/RCA AHLL 3441 29
74 64 DIAMOND DUET CONWAY TWITTY & Loretta LYNN/
MCA 3190 16
75 72 RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155 23