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POPULAR MUSIC

VOLUME 9
1980-1984

Bruce Pollock,
Editor

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1980-1984

POPULAR MUSIC

An Annotated Guide to American Popular Songs,
Including Introductory Essay, Lyricists and Composers
Index, Important Performances Index, Chronological
Index, Awards Index, and List of Publishers

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POPULAR MUSIC

The Popular Music Series

Popular Music, 1920-1979 is a revised cumulation of and supersedes Volumes 1 through 8 of the *Popular Music* series, all of which are still in print:

Volume 1, 2nd ed., 1950-59	Volume 5, 1920-29
Volume 2, 1940-49	Volume 6, 1965-69
Volume 3, 1960-64	Volume 7, 1970-74
Volume 4, 1930-39	Volume 8, 1975-79

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Other Books by Bruce Pollock

In Their Own Words: Popular Songwriting, 1955-1974

The Face of Rock and Roll: Images of a Generation

When Rock Was Young: The Heyday of Top 40

When the Music Mattered: Rock in the 1960s

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Acknowledgments

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About the Book and How to Use It

This volume is the ninth of a series whose aim is to set down in permanent and practical form a selective, annotated list of the significant popular songs of our times. Other indexes of popular music have either dealt with special areas, such as jazz or theater and film music, or been concerned chiefly with songs that achieved a degree of popularity as measured by the music-business trade indicators, which vary widely in reliability.

Convenient Alphabetical Arrangement, New Chronological Index

The first eight volumes in the *Popular Music* series (identified opposite the title page in this volume) presented the song listings arranged under the year of original copyright. Users had to consult the Title Index to determine where a song could be found, since a song associated with a given year was, in many cases, written a year or more earlier. When the Gale Research Company published a revised cumulation of those original volumes under the title *Popular Music, 1920-1979*, the songs were presented in a more convenient alphabetical sequence. Volume 9 of *Popular Music* follows this new format, but also includes a Chronological Index. Thus readers can go directly to the citation for the song they want, but can follow songwriting trends by consulting the year-by-year index. The Chronological Index lists songs registered for copyright between 1980 and 1984 under the year of registration; songs with earlier copyright dates are listed under the year in which they were important.

Other New Indexes Provide Additional Access

In addition to the new Chronological Index mentioned above, three other indexes make the valuable information in the song listings even more accessible to users. The Lyricists & Composers Index shows all the songs represented in *Popular Music, 1980-1984*, that are credited to a given individual. The Important Performances Index (introduced in *Popular Music, 1920-1979*) tells at a glance what albums, musicals, films, television shows, or other media featured songs that are represented in the volume. The index is arranged by broad media

About the Book and How to Use It

category, then alphabetically by the show or album title, with the songs listed under each title. Finally, the Awards Index (also introduced in the 1920-1979 revised cumulation) provides a year-by-year list of the songs nominated for awards by the American Academy of Motion Picture Arts and Sciences (Academy Award) and the American Academy of Recording Arts and Sciences (Grammy Award). Winning songs are indicated by asterisks.

List of Publishers

The List of Publishers is an alphabetically arranged directory providing performing rights affiliation (ASCAP, BMI, or SESAC) and addresses for the publishers of the songs represented in this ninth volume of *Popular Music*.

Tracking Down Information on Songs

Unfortunately, the basic records kept by the active participants in the music business are often casual, inaccurate, and transitory. There is no single source of comprehensive information about popular songs, and those sources that do exist do not publish complete material about even the musical works with which they are directly concerned. Two of the primary proprietors of basic information about our popular music are the major performing rights societies—the American Society of Composers, Authors, and Publishers (ASCAP) and Broadcast Music, Inc. (BMI). Although each of these organizations has considerable information about the songs of its own writer and publisher members and has also issued indexes of its own songs, their files and published indexes are designed primarily for clearance identification by the commercial users of music. Their publications of annual or periodic lists of their “hits” necessarily include only a small fraction of their songs, and the facts given about these are also limited. Both ASCAP and BMI are, however, invaluable and indispensable sources of data about popular music. It is just that their data and special knowledge are not readily accessible to the researcher.

Another basic source of information about musical compositions and their creators and publishers is the *Catalog of Copyright Entries* issued by the Copyright Office of the Library of Congress. Each year, two massive volumes are published by the Copyright Office, listing each published, unpublished, republished, and renewed copyright of songs registered with the Office. While these volumes are helpful in determining the precise date of the declaration of the original ownership of musical works, they contain no other information, are unwieldy, and, lacking a unified index, difficult to use. To complicate matters further, some authors, composers, and publishers have been known to employ

About the Book and How to Use It

rather makeshift methods of protecting their works legally, and there are a number of songs listed in *Popular Music* that are not to be found in the Library of Congress files.

Selection Criteria

In preparing this series, the editor was faced with a number of separate problems. The first and most important of these was that of selection. The stated aim of the project—to offer the user as comprehensive and accurate a listing of significant popular songs as possible—has been the guiding criterion. The purpose has never been to offer a judgment on the quality of any songs or to indulge a prejudice for or against any type of popular music. Rather, it is the purpose of *Popular Music* to document those musical works that (1) achieved a substantial degree of popular acceptance, (2) were exposed to the public in especially notable circumstances, or (3) were accepted and given important performances by influential musical and dramatic artists.

Another problem was whether or not to classify the songs as to type. The first half of the 1980's was characterized by a continuation of the integration of several divergent streams of creative musical activity—country songs, rhythm 'n' blues, folk music, and jazz and new permutations and combinations of styles. (These significant developments are discussed in the introductory essays covering the 1960's and 1970's in *Popular Music, 1920-1979*). Under these circumstances, it seemed arbitrary and misleading to label a given song as "rhythm 'n' blues," "country," "folk," or "jazz." Most works of music are subject to any number of interpretations and, although it is possible to describe a particular performance, it is more difficult to give a musical composition a label applicable not only to its origin but to its subsequent musical history. In fact, the most significant versions of some songs are often quite at variance with their origins. It is believed, however, that the information in *Popular Music* for such songs indicates the important facts about not only their origins but also their subsequent lives.

Research Sources

The principal sources of information for the titles, authors, composers, publishers, and dates of copyright of the songs in this volume were the Copyright Office of the Library of Congress, ASCAP, BMI, and individual writers and publishers. Data about best-selling recordings were obtained principally from two of the leading music business trade journals—*Billboard* and *Cash Box*. For the historical notes; information about foreign, folk, public domain, and classical origins; and identification of theatrical, film, and television introducers of songs, the editor relied upon his own and the New York and Bridgeport,

About the Book and How to Use It

Connecticut, public libraries' collections of record album notes, theater programs, sheet music, newspaper and magazine articles, and other material.

Contents of a Typical Entry

The primary listing for a song includes

- Title and alternate title(s)
- Country of origin (for non-U.S. songs)
- Author(s) and composer(s)
- Current publisher, copyright date
- Annotation on the song's origins or performance history

Title: The full title and alternate title or titles are given exactly as they appear on the Library of Congress copyright card or, in some cases, the sheet music. Since even a casual perusal of the book reveals considerable variation in spelling and punctuation, it should be noted that these are neither editorial nor typographical errors but the colloquialisms of the music trade. The title of a given song as it appears in this series is, in almost all instances, the one under which it is legally registered.

Foreign Origin: If the song is of foreign origin, the primary listing indicates the country of origin after the title. Additional information may be noted, such as the original title, copyright date, writer, publisher in country of origin, or other facts about the adaptation.

Authorship: In all cases, the primary listing reports the author or authors and the composer or composers. The reader may find variations in the spelling of a songwriter's name. This results from the fact that some writers used different forms of their names at different times or in connection with different songs. These variants appear in the *Lyricists & Composers Index* as well. In addition to this kind of variation in the spelling of writers' names, the reader will also notice that in some cases, where the writer is also the performer, the name as a writer may differ from the form of the name used as a performer.

Publisher: The current publisher is listed. Since *Popular Music* is designed as a practical reference work rather than an academic study, and since copyrights more than occasionally change hands, the current publisher is given instead of the original holder of the copyright. If a publisher has, for some reason, copyrighted a song more than once, the years of the significant copyright subsequent to the year of the original copyright are also listed after the publisher's name.

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Annotation: The primary listing mentions also the musical, film, or other production in which the song was introduced or featured and, where important, by whom it was introduced in the case of theater and film songs; any other performers identified with the song; first or best-selling recordings, indicating the performer and the record company; awards and other relevant data. The name of a performer may be listed differently in connection with different songs, especially over a period of years. The name listed is the form of the name given in connection with a particular performance or record. It should be noted that the designation "best-selling record" does not mean that the record was a "hit." It means simply that the record or records noted as "best-selling" were the best-selling record or records of that particular song, in comparison with the sales of other records of the same song. Dates are provided for important recordings and performances.

Cross-References

Any alternate titles appearing in bold type after the main title in a primary listing are also cross-referenced in the song listings.

Popular Music 1980-1984

When last considered in these pages, popular music offered indications that diversity, creativity, “a cross-cultural renaissance of form and feeling” lay just around the bend, perhaps to become evident sometime around 1986. That target date now seems but a hopeful, if not entirely unfounded, projection. The recent arrival of such joyful hybrids as the Bangles, the Hooters, R.E.M., the Three O’Clock, Cyndi Lauper, Prince, Suzanne Vega, Ferron, Claudia Schmidt, The Eurythmics, and Tears for Fears, recalls the folk/ pop literacy that infused the mid-sixties to mid-seventies period with so much style and energy, briefly fueling fantasies of a new and improved sensibility of the masses—heart, soul, beat, and lyrics united in a common drive for meaning, mystery, and movement. But, as if to take the wind out of even this relatively mild heroic squall, one must take note of the overwhelming dominance (enough, in fact, virtually to define the period) of pop music’s heretofore untapped visual element.

Since its advent in the summer of 1981, a cable network called MTV (Music Television), using short, filmed presentations of the latest Top 40 contenders, has changed the nature of pop music, giving it a face, legs, and dozens upon dozens of dancing feet. By removing the song from the purely aural, MTV has both enhanced and diluted the tradition. It has taken mere superstars and, with constant TV exposure and an endless variety of seductive poses, turned them into demigods (Michael Jackson, Bruce Springsteen). It has transformed successful albums into long-playing TV series, as works by Huey Lewis & The News, Z.Z. Top, Van Halen, Billy Joel, Tina Turner, and others secured renewal well beyond the usual hit song or two, producing on the average three or four singles—and videos—per LP. MTV took colorful newcomers who were gifted with the savvy and intuition to master the new rules and made them into overnight role models (Madonna, Cyndi Lauper, Boy George & Culture Club, Prince, Duran Duran).

Music videos did not exclude the many aging worthies who had performed their services to pop music song after song and yet remained unheard on radio. Unlike the Mickey Mantles and Joltin’ Joe DiMaggios of yore, who could only sigh when commenting on the seven-figure contracts of today’s ballplayers, pop’s veterans capitalized on the new exposure to lengthen shadowy careers, in some cases

Popular Music, 1980-1984

exploding beyond their youthful prominence. (Examples include Tina Turner, Rod Stewart, David Bowie, John Fogerty, Olivia Newton-John, Paul McCartney, and Elton John). Black performers, however, benefitted somewhat less than their contemporaries through MTV exposure. While Lionel Richie, Michael Jackson, Prince, Donna Summer, and the Pointer Sisters made strong moves toward the mainstream (and their own variety shows someday), rhythm 'n' blues was not a priority on the videoized rock 'n' pop mix. In the movies, on network television, and on Broadway, however, the Motown sound of the Supremes, the Temptations, Smokey Robinson, and the Four Tops experienced a creative coming of age, as demonstrated with the soundtrack to *The Big Chill*, the *Motown 25th Anniversary Special*, and *Dreamgirls*.

As with the small screen, so with the large. During the 1980-1984 period there were at least forty songs from movies that occupied slots in the Top 10 of their respective years. Many movies, in fact, were little more than excuses for soundtrack albums featuring material of varying quality from big-name acts. Other movies seemed to be nothing more than elaborate and elongated soundtrack albums themselves. As in the preceding five years, rock stars, now even more primed by their experience romping through the mini-movies of the MTV realm, jumped to the silver screen much as sports stars were moving from the field to the broadcast booth, and with results that were just as erratic (Rick Springfield in *Hard to Hold*, Dolly Parton in *9 to 5*, Olivia Newton-John in *Xanadu*, Bette Midler in *The Rose*, Willie Nelson in *Honeysuckle Rose*, Debbie Harry in *Videodrome*, and Neil Diamond in *The Jazz Singer*). The songs themselves generally fared better, with tunes like "Fame," "Up Where We Belong," "Eye of the Tiger," "Chariots of Fire," "It's My Turn," "Arthur's Theme," "I Just Called to Say I Love You," and "The Rose" offering a better showcase than much of the acting on the screen. And, lest we forget, among his other accomplishments of the period, Michael Jackson made a short movie of his song "Thriller" and sold many copies of it on video cassette. Jackson's *Thriller* album, in addition to producing a record seven Top 10 singles ("Beat It," "Billie Jean," "Human Nature," "PYT," "Thriller," "The Girl Is Mine," and "Wanna Be Startin' Something"), also went on to become the largest-selling album of all time (aided and abetted, of course, by constant MTV exposure).

With such imposing media guns falling in behind the mere song, equipping it and adorning it with technical values far beyond simple words and music, it is not surprising that a discussion of the period's song output should take such a backseat to matters of image and exposure, technical expertise, and abject self-promotion. These issues