

Record World

JANUARY 19, 1980 \$2.50



Journey

Hits of the Week

MIDEM '80 | Spotlight on Germany

SINGLES

DONNA SUMMER, "ON THE RADIO" (prod. by Moroder) (writers: Moroder-Summer) (Rick's / Revelation, BMI / Sweet Summer Night, ASCAP) (3:59). Radio reaction to this album cut has been fantastic so why not make it her first #1 single of 1980! Casablanca 2236.

RUPERT HOLMES, "HIM" (prod. by Holmes-Boyer) (writer: Holmes) (WB/The Holmes Line, ASCAP) (3:34). Holmes closed '79 with his #1 "Escape" and this successor is another acute view of adult relationships. A melodic, bouncy slice that'll hook on several formats. MCA 41173.

K.C. AND THE SUNSHINE BAND, "LET'S GO ROCK AND ROLL" (prod. by Casey-Finch) (writers: Casey-Finch) (Sherlyn / Harrick, BMI) (3:35). "Please Don't Go" returned K.C. to the top and this good-time rocker should follow suit with its strong appeal for several formats. TK 1036.

ANDY GIBB, "DESIRE" (prod. by Gibb-Richardson-Galuten) (writers: B.-R.-M. Gibb) (Stigwood/Unichappell, BMI) (3:36). From his forthcoming "After Dark" LP comes this temptingly exotic single. Andy's soft and lush vocal, with some intelligent percussion, incites. RSO 1019.

SLEEPERS

TOM PETTY AND THE HEARTBREAKERS, "REFUGE" (prod. by Petty-Iovine) (writers: Petty-Campbell) (Skyhill, BMI) (3:21). Petty's "Don't Do Me Like That" hit put him back on the right track and this follow-up keeps him there. A perfect union of power and passion. Backstreet/MCA 41169.

TOMMY JAMES, "THREE TIMES IN LOVE" (prod. by James) (writers: James-Serota) (Big Teeth / Tommy James, BMI) (4:09). It's been a long time since the Shondells, but James still has the pop magic. Sweet vocals deliver the monster hook on any format. Millennium 11785 (RCA).

ROGER McGUINN and CHRIS HILLMAN Featuring GENE CLARK, "ONE MORE CHANCE" (prod. by R.-H. Albert) (writers: McGuinn-Levy) (McGuinn/Jackelope, BMI) (3:29). McGuinn's pen & voice are pop-rock institutions. On this initial cut from the upcoming "City" LP, they sparkle. Capitol 4821.

MILLIE JACKSON, "DIDN'T I BLOW YOUR MIND" (prod. by Jackson-Shapiro) (writers: Bell-Hart) (Mighty Three/Bellboy, BMI) (3:50). Millie's reworking of this top 10 Delfonics hit is remarkable. From her "Live And Uncensored" LP, it's a black cinch hit with pop appeal. Spring 3007 (Polydor).

ALBUMS

GARY NUMAN, "THE PLEASURE PRINCIPLE." Numan was one off the first artists to create something of a new wave electronic sound and this second album is as eerily complex as "Tubeway Army." It entered the British charts in the #1 spot and it's sure to get AOR support here. Atco SD 38-120 (7.98).

"THE ROMANTICS." Relying on what is becoming the new American sound of rock 'n' roll, the Detroit quartet has already scored heavily at the AORs with this debut disc. The melodies are popish and the lyrics very teen oriented. This is an act to watch. Nemperor NJ 36273 (CBS) (7.98).

THE ROCKETS, "NO BALLADS." The title here is apt (although "Sad Songs" is close) and the group's second album shows off some crafty metal rock sensibilities. Keyed by the opener, "Desire," the guitar work is on center stage throughout. This is a strong follow-up to a successful debut. RSO RS 1-3071 (8.98).

"TOGETHER?" Original Motion Picture Soundtrack. Burt Bacharach & Paul Anka collaborated on the writing and production of this soundtrack and their romantic works are interpreted beautifully by Jackie De Shannon, Michael McDonald and Libby Titus. For collectors plus. RCA ABL1-3541 (8.98).



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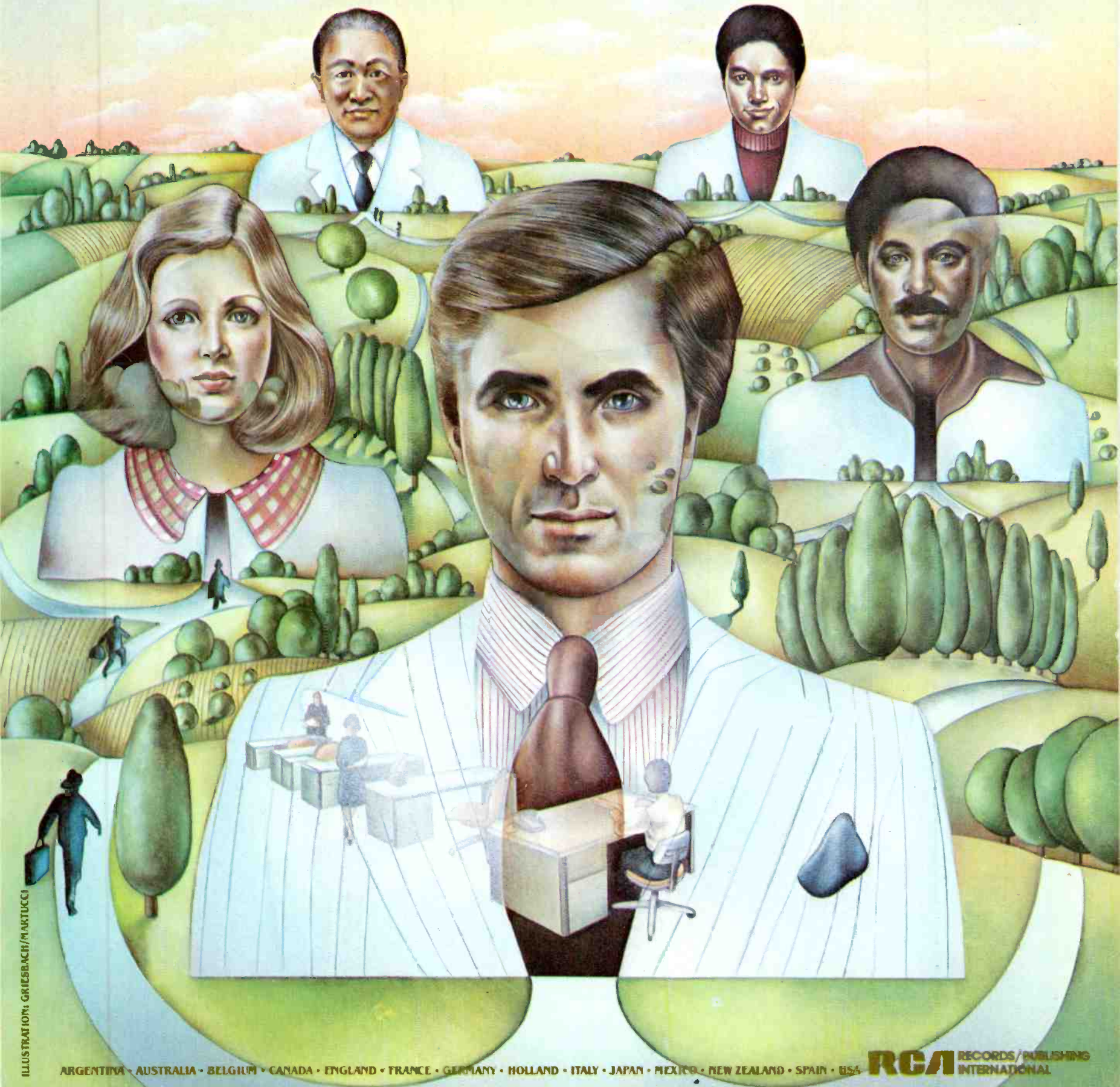


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RCA RECORDS/PUBLISHING INTERNATIONAL

Record World



JANUARY 19, 1980

A&R for the '80s: Old Values Stressed, With New Emphasis on Live Presentation

By JEFFREY PEISCH & SAMUEL GRAHAM

■ NEW YORK — Cautious optimism is by now an industry byword, but it is still the correct phrase for describing how label executives view talent acquisition and marketing at the start of a new year and a new decade. And while the criteria for hit material continues to broaden and trends come and go like glances in a singles bar, A&R executives still stress the same qualities in looking for new talent: good writing, exciting songs and a lively visual presentation.

"I don't think any of the rules have changed," said Bruce Harris, director, A&R, east coast, Epic Records. "We're still seeking the best we can find, artists who will be successful for a long period of time."

"I've always looked for, and I'll continue to look for new exciting artists," said Gregg Geller, VP, contemporary music east coast A&R, Columbia Records, "artists who can come up with hit material — and I don't just mean Top 40. I mean radio programmable material."

British Dealers Report Christmas Sales Boom

By VAL FALLOON

■ LONDON—British record dealers have reported an expected boom in sales over the Christmas vacation period. Contrary to all expectations, sales in some stores were up on the 1978 figure, and this is despite BPI

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The same sentiments were voiced by virtually all the A&R executives *Record World* contacted in a survey. An important factor mentioned often as a criterion is a band's live performance. "The most obvious change of recent years," said

(Continued on page 33)

RCA, CBS Set Videodisc Pact

■ NEW YORK — CBS and RCA announced a major agreement whereby CBS is licensed to manufacture and distribute videodiscs using the RCA SelectaVision System. CBS said the agreement is its first major step toward full participation in all of the new audio/visual technologies of the 1980s.

In the joint announcement, CBS president John D. Backe and RCA chairman Edgar H. Griffiths said that under the terms of the agree-

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Lundvall Looks Ahead With Cautious Optimism

By DAVID MCGEE

■ NEW YORK—At a time when trade and consumer press reports on the state of the music industry dwell on the last year's sales slump, it becomes increasingly difficult and perhaps increasingly important, to recall the few bright spots of 1979. As with every other major company, the CBS Records Division felt the effects of a depressed economy; but in the midst of the turmoil, the company, without much fanfare, managed to put itself in a position to allay the losses of '79 by starting the new decade on sounder footing from a business practices standpoint.

Many of the moves made by the Division are obvious: executive shifts (CBS/Records Group president Walter Yetnikoff's additional responsibilities in the New Ventures Division; M. Richard Asher's appointment as deputy president and chief operating officer of CBS's worldwide records and tape operation; and Allen A.

Davis's appointment as Asher's successor as president of CBS Records International); introduction of a \$5.98 album series; increasing involvement with new wave music; and implementation of a new returns policy. There are, however, other less-publicized but no less positive factors which appear to be paying off, or already have paid off, in the form of increased market share.

In an exclusive interview with *Record World*, Bruce Lundvall, president, CBS Records Division, spoke of the events of the previous year, the problems confronting the industry, and the outlook for the Division. During a wide-ranging conversation, Lundvall cited more than a dozen areas in which CBS effectively shored up day-to-day operations. The common thread was his faith in the ability of CBS Records executives to make both rational and bold decisions, shirking immediate but

(Continued on page 68)

Video, Audio Innovations Highlight CES

By SAM SUTHERLAND

■ LAS VEGAS—Previews of new audio and video technology, the unveiling of several major video software catalogues, and miles of exhibits featuring other new wrinkles in consumer electronics were among the highlights of the 1980 International Winter Consumer Electronics Show, which concluded here Tuesday (8) at the Las Vegas Convention Center.

Those features underscored a

long-range forecast, explored during morning and afternoon business seminars calling for the convergence of different media technologies already visible in such coming innovations as stereophonic video software, improved sound reproduction in television receivers, and the kindred digital basis for several of the home entertainment configurations showcased during the four days of the annual trade gathering.

Helping swell attendance beyond the record 50,000 projected prior to the show's official

opening Saturday (5) was the most visible representation of music industry interests in years. Traditionally a showcase for electronics manufacturers, distributors, suppliers and related

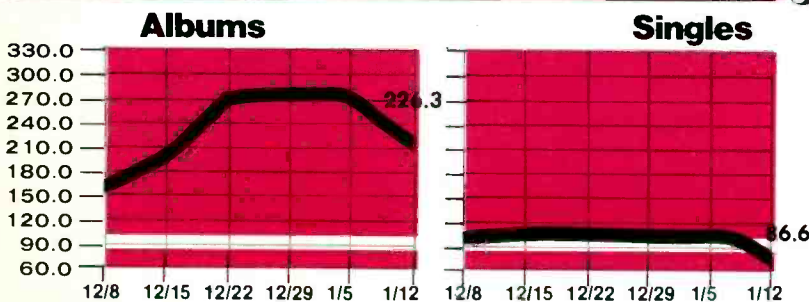
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EWf, Rogers Lead Grammy Nominations

■ NEW YORK—Earth, Wind & Fire and Kenny Rogers led the list of artists receiving multiple citations in the final nominations for the 22nd annual Grammy awards an-

(Continued on page 58)

Record World Sales Index



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

MIDEM Expects Record-Breaking Turnout

By PAT BAIRD

■ NEW YORK—With attendance expected to match last year's record-breaking 5500, MIDEM '80 convenes Friday, January 18th with the U.S., once again, having the largest contingent.

According to John Nathan, MIDEM's United States representative, "Attendance from North America, despite this past year's crisis in the industry, will be up about seven or eight percent in terms of companies re-

gistered. Overall, I believe last year's attendance will be matched. Trite as it may seem, many people are now concentrating on their international business, especially companies from the States."

There have been a number of changes in the record industry over the past year and Nathan expects the MIDEM gathering to reflect those changes.

"I think that last year you

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■ **Page 18.** Announcement was made last week of a five-week tour by the New York City Opera beginning next October and covering New York State and the midwest. Details of the precedent-setting tour, as outlined by Beverly Sills in a press conference, are provided in this issue of RW.



■ **Opposite page 36.** This week's RW spotlights the ever-expanding German music industry. Special features are devoted to label and publishing activity, the boom in video and country and the major legal issues of the day.

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Powerhouse Picks

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

Neil Diamond (Columbia) "September Morn."

This record broke out strongly for the new year with numerous major adds complementing excellent station moves and good sales development.

Dan Fogelberg (Full Moon/Epic) "Longer."

Significant playlist jumps and additions at primary and secondary outlets indicate this record's radio strength as sales continue upward.

Polygram Record Oper. Restructures Top Mgmt.

■ **NEW YORK**—The top management of PolyGram Record Operations (PRO), the central commercial, technical and administrative organization of the PolyGram Group's two international record divisions, has been restructured, according to Coen Solleveld, president of the worldwide music and entertainment organization.

Vogelsang

As of January 1, 1980, PolyGram vice president Dr. Werner Vogelsang, previously president of Polydor International, became president of PRO, succeeding Kurt Kinkele, PolyGram executive vice president, who had headed up the organization as chairman since its formation in January, 1978. Solleveld said the move will allow Kinkele to devote more time to the group's business activities in all music and entertainment media.

At the same time, Pieter R. Schellevis, PolyGram vice president and president of Phonogram International, was promoted to executive vice president of PRO.

Succeeding Vogelsang as president of Polydor International and also named executive vice president of PRO is Richard Busch, chairman of Deutsche Grammophon Gesellschaft (DGG), the oldest record company of the Group. Busch will continue as head of DGG for the time being.

Louis Kwiker Named Integrity President, Chief Oper. Officer

■ **LOS ANGELES**—Leon C. Hartstone, one of the founders and president since its inception of Integrity Entertainment Corp., has announced that Louis Kwiker has been elected president and chief operating officer of the company by its board of directors. Hartstone was elected to the newly created position of chairman of the board and chief executive officer.

Kwiker had been retained by Integrity as a consultant in 1979. Kwiker, for the last three years was president and major shareholder of Music Stop, Inc., a record retailer in the Detroit area.

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Who To Warners

■ *Record World* has learned that The Who have recently signed a recording contract with Warner Brothers Records. Details regarding the signing were not available at press time.

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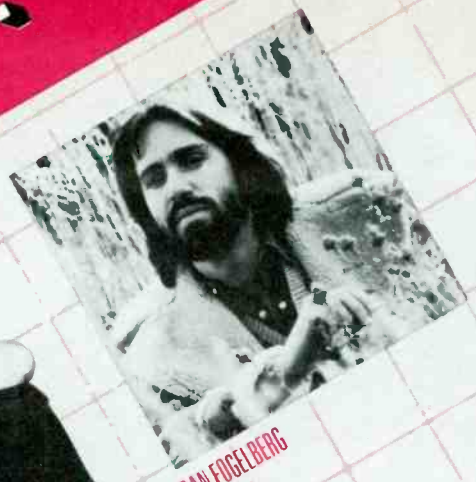
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TOTO

1978



DAN FOGELBERG



KARLA BONOFF



JOURNEY



BILLY JOEL



CHERYL LYNN



MOTHER'S FINEST



RED SPEEDWAGON



TEDDY PENDERGRASS



ELVIS COSTELLO



KENNY LOGGINS



EDDIE MONEY



MEAT LOAF



GEORGE DUKE



DAN HARTMAN

1979



CHEAP TRICK



STEVE FORBERT



THE JACKSONS



MOLLY HATCHET



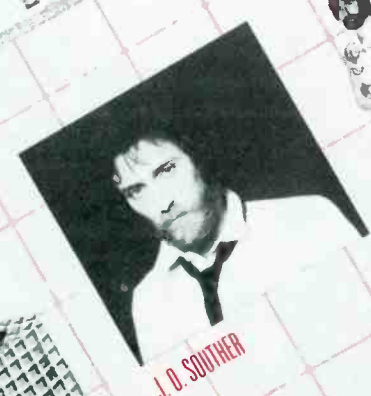
LARRY GATLIN



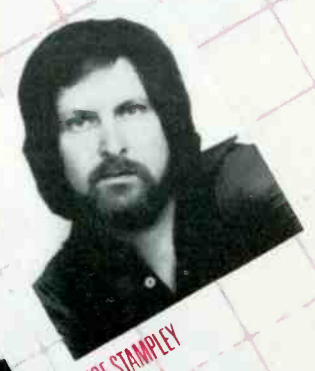
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THE CHARLIE DANIELS BAND



J. D. SOUTHER



JOE STAMPLEY



REX SMITH



NICK LOWE



MOE BANDY



THE JONES GIRLS



PATRICK HERNANDEZ



CRYSTAL GAYLE



RON WOOD



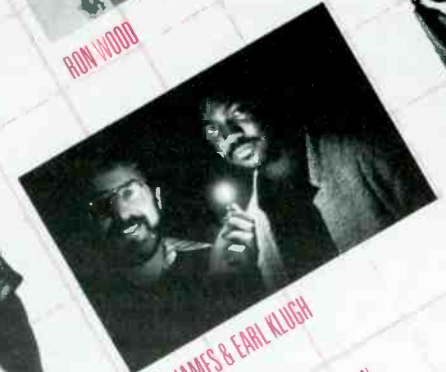
FLASH AND THE PAN



THE BOOMTOWN RATS



TYRONE DAVIS



BOB JAMES & EARL KLUGH

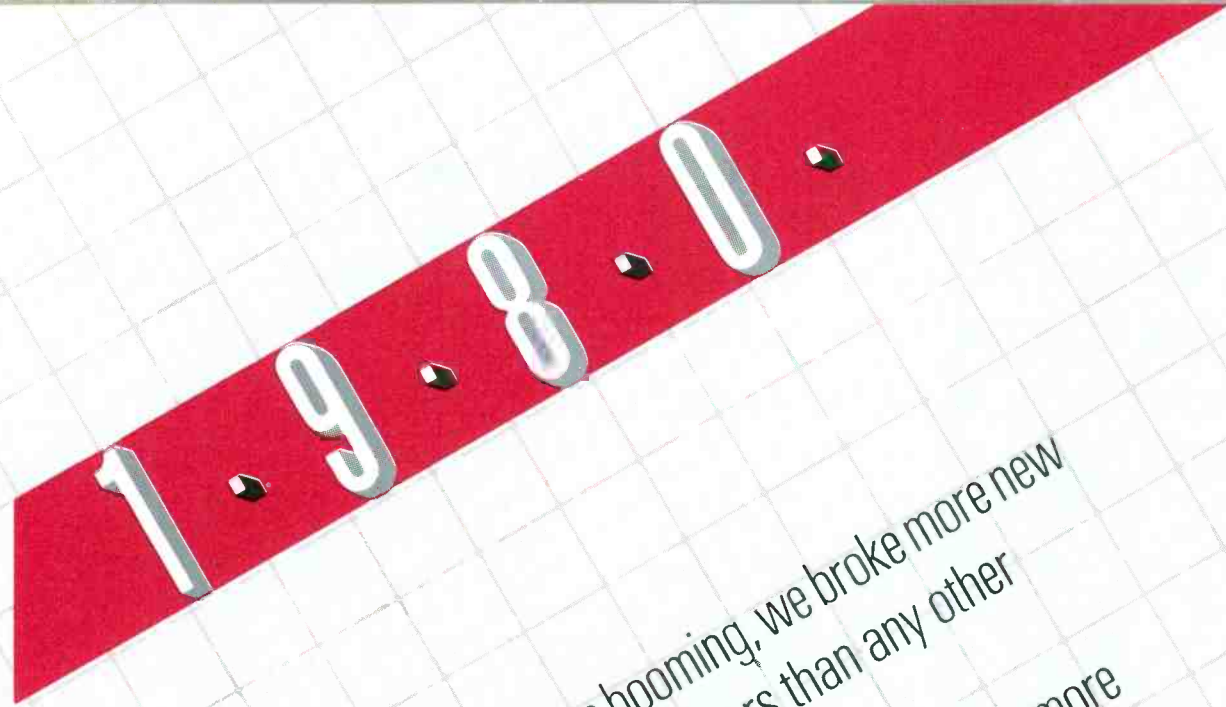


JUDAS PRIEST

IAN GOMM



MCMAULIFFE & WHITEHEAD



During 1978, when record sales were booming, we broke more new artists and helped develop more superstars than any other record company. And during 1979, with all the problems in the industry, we still broke more new artists...and we still helped more superstars take that crucial "next step" than any other record company. (Did you know that 1979 was Barbra Streisand's best year, ever?) In 1980 and throughout the decade, Artist Development will be our Number One priority.

AD
IN
'80

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Chart Analysis

Jackson Single Surges to Top of Chart; Donna Summer Disc Is Week's Chartmaker

By JOSEPH IANELLO

Michael Jackson (Epic) rings in the new year with the second #1 single from his "Off The Wall" album. Jackson bulleted five places to the coveted #1 position on the basis of a potent black/pop sales combo and numerous chart-topper ratings including the RW BOS list. Five other records earned bullets in the top 10 while K.C. & the Sunshine Band (TK) continues to hold the #2 position in its twentieth week on the chart.

Kenny Rogers (UA), at #3, and the Captain & Tennille (Casablanca), at #4, made impressive gains at radio while rack and retail sales climb steadily. Rogers is currently the #1 record on the RW Country Singles Chart. With very few holes left in the radio picture and retail/rack sales

coming on strong, Eagles (Asylum) is making a strong bid for its second consecutive #1 record from their #1 LP "The Long Run." Eagles jumped five slots to the #7 spot after only six weeks on the chart. Following closely is Smokey Robinson (Tamla) at #8 behind adds at WLS, WZZP and Q102. This two-place climb was fueled by pop sales with strength at retail and rack locations.

Tom Petty (Backstreet/MCA) heads the second ten at #13 bullet, a six post move, with strong chart jumps where played. Fleetwood Mac (WB) is right on his tail with a seven place jump to #14 bullet. Mac has a great radio picture with sales beginning to look just as healthy. Significant sales activity and important adds at WMC-FM and KVIL boosted Teri DeSario with K.C. (Casablanca) ten places to #16 bullet. Prince (WB) nailed down the #19 post with a bullet behind strong black sales action (he's rated at

#2 BOS and #4 Discofile) and an add at KGW. Most of the gaps in Dionne Warwick's (Arista) radio picture are filled with the addition this week of 92X, WLS, KVIL, and WMC-FM. That consistently strong radio reaction and building sales are the story behind her eight slot jump to #20 bullet.

Three records in the twenties deserve special mention: Queen (Elektra) at #21 bullet, a nine place move in its third week on the chart with a half dozen adds and big sales in the south, east and midwest; Steve Forbert (Nemperor) enjoying upward radio activity with big adds at WNBC and WMC-FM for #26 bullet; and Styx (A&M) scoring seven adds for an eight slot hike to #29 bullet.

Checking in at #32 bullet is one of this week's Powerhouse Picks, Dan Fogelberg (Full Moon/Epic). His 13 place jaunt was made possible by an amazing list of 11 radio adds. The O'Jays (Phila. Intl.) also had a big radio week with six adds and top 10 ratings in N.Y. and L.A. for a seven place move to #34 bullet.

The Dirt Band (UA) continues to impress with its first big single in six years. Six radio adds fueled the 10 post jump to #38 bullet.

Donna Summer (Casablanca) has her first big record of the new year with an entry bullet at #43 for this week's Chartmaker honor. She's already top five in Boston, D.C. and L.A.

The Spinners (Atlantic) are enjoying great pop activity with five big radio adds while the black side kicks in to boost the record 12 places to #42 bullet. The other important bullet in the forties is Anne Murray (Capitol) at #49, a 12 place jump behind breakout sales in the east, midwest and west, and a dozen adds.

Neil Diamond (Col) is this week's other Powerhouse Pick with nine adds and breakout sales in the midwest, west and east coast for a 12 place move to #52 bullet. Toto (Col) garnered 14 adds to make a 10 place hike to #53 bullet, Barry Manilow (Arista) added at 13 stations for a 15 place move to #55, and Pat Benatar (Chrysalis) closed out the heavy movement in the fifties

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Singles

Eagles LP Maintains Strong #1 Position As Top 10 Holds Steady During Holidays

By SAMUEL GRAHAM

The top five of the Album Chart held steady this week, as #1 Eagles (Asylum) maintains a very comfortable margin at the top and is showing no signs of slowing up. Elsewhere in the top ten, the only significant move was recorded by Pink Floyd (Col), jumping to #6 bullet as the fastest-moving product in the top 20. The group's "The Wall" was one of the holiday period's best-selling albums, a status that has obviously continued into the new year.

Foreigner (Atlantic) is bulleting at #12, with very strong racks and good sales at key retail accounts, while Dan Fogelberg (Full Moon/Epic) is at #15 bullet with exceptional retail, good racks and help from the bulleting "Longer" single.

Bullets in the twenties include Lynyrd Skynyrd's double album package (MCA), at #24 with solid retail and improving racks throughout the country, and Neil Young (Reprise), at #26 with retail. In the thirties, Teddy Pen-

dergrass (Epic), with a combination of racks and retail/one-stops sales, is at #36 bullet, followed by Elektra/Asylum's "No Nukes" package at #39 bullet. The latter continues to sell well in its two original sources of strength, LA and NY, while also now breaking into the midwest and the south.

This week's Chartmaker is Neil Diamond (Col), at #50 bullet based predominantly on sizable retail activity across the nation and with the help of the bulleting "September Morn" single. Also in the fifties, Steve Forbert (Nemperor), at #51 bullet, is showing retail sales along the east coast from NY to Boston, as well as Nashville/Memphis and Indianapolis, while Parliament (Casablanca), at #56 bullet, is selling well (as expected) in the principal black markets, especially NY, Washington and Detroit, as well as Phoenix, Milwaukee, Portland and Memphis/Nashville. ABBA's new "Greatest Hits Vol. 2" (Atlantic) is also bulleting in the fifties, at #58 with racks way out in front of retail.

Natalie Cole/Peabo Bryson (Capitol) are at #62 bullet with retail/one-stop sales in such areas as Houston, northern California,

Boston, Indianapolis, Detroit, New Orleans, Atlanta and Washington/Baltimore. Atlantic's "The Rose" is bulleting at #68 with developing racks and retail on both coasts, as well as Houston,

Cleveland, Seattle, Memphis, Detroit and Indianapolis.

In the seventies, bullets include Lenny White (Elektra), at #72 with a combo of retail and on-

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Albums

Regional Breakouts

Singles

East:

Styx (A&M)
Spinners (Atlantic)
Anne Murray (Capitol)
Neil Diamond (Columbia)
Barry Manilow (Arista)
Shalamar (Solar)

South:

Queen (Elektra)
Isaac Hayes (Polydor)
Commodores (Motown)

Midwest:

Queen (Elektra)
Dan Fogelberg (Full Moon/Epic)
Anne Murray (Capitol)
Neil Diamond (Columbia)
Toto (Columbia)

West:

Spinners (Atlantic)
Anne Murray (Capitol)
Neil Diamond (Columbia)
Barry Manilow (Arista)
Pat Benatar (Chrysalis)
Bonnie Pointer (Motown)

Albums

East:

Neil Diamond (Columbia)
Star Trek (Columbia)
Whispers (Solar)
Shalamar (Solar)
Babys (Chrysalis)
Roy Ayers (Polydor)

South:

Neil Diamond (Columbia)
Babys (Chrysalis)
Star Trek (Columbia)
Whispers (Solar)
Gap Band (Mercury)
UFO (Chrysalis)

Midwest:

Neil Diamond (Columbia)
Star Trek (Columbia)
Whispers (Solar)
Gap Band (Mercury)
UFO (Chrysalis)
Babys (Chrysalis)

West:

Neil Diamond (Columbia)
Star Trek (Columbia)
Whispers (Solar)
Gap Band (Mercury)
UFO (Chrysalis)
Babys (Chrysalis)

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RAY DANNELS/VIC WILSON

RUSH APPEARS ON ANTHEM RECORDS IN CANADA.



MIDEM Expects Record Breaking Attendance

(Continued from page 3)

could expect a dominance of disco product," he said, "but this year I think you can expect it to be more open, with a fair amount of activity with new wave product."

CBS Booth

Of the major American companies scheduled for booth space at The Palais, CBS Records will, for the first time, have the key location. "CBS used to take booth space in the recess of the building," Nathan explained. "Now they're smack in the middle of the Palais."

Support

Nathan feels that American companies and executives are continuing their support of MIDEM this year for a number of reasons. "It is quite difficult to make deals here now," he said. "Producers are now interested in making deals outside the U.S. first, then making deals in the States later. We also have a lot of first time companies attending this year, small labels, producers and publishing companies. There's a slightly heavier emphasis on

A&M Intl. Reports Best Year Ever

■ LOS ANGELES—The past year was a record year in the history of A&M International, with overall sales more than doubling over 1978, up 110 percent, according to Jack Losmann, managing director, international.

Healthy Increase

Losmann stated that income rose 85 percent over 1978 during the first six months of 1979, with an extremely healthy increase for the second half of the year, realizing more than double the earnings over the previous 12 months. He attributed this substantial increase to the worldwide success of Supertramp, along with the breakout successes of the Police, Styx, Joe Jackson, Rita Coolidge and Herb Alpert.

Supertramp Tour Cited

Losmann stressed Supertramp's record-breaking World Tour in 1979, which included 16 concerts in Canada that set new attendance and revenue levels for that nation, as well as the band's 46-concert tour of the U.K. and Europe, which helped push sales of "Breakfast In America" to an estimated ten million units worldwide.

The breakout success of the Police worldwide, particularly in England and Holland (where both of their albums, "Outlandos d'Amour" and "Regatta de Blanc," have achieved platinum status as well as chart-topping positions

(Continued on page 77)

management companies and we'll have a large contingent of lawyers, as usual."

As in previous years, a number of galas have been scheduled including those by Europe #1 (radio) Awards gala, France-Inter (radio) gala featuring new French artists, the annual Variety Club charity gala and a jazz gala from the U.S. featuring Sarah Vaughn and Stan Getz. Additionally, "The Rose" film will be premiered for Europe in Cannes and there will be a screening of the English film "Blue Suede Shoes" featuring Bill Haley.

Lawyers, Publishers Meet

The International Association of Entertainment Lawyers will hold their annual meeting in Cannes on the 18th and the Second Annual Congress of the International Popular Music Publishers will take place Sunday the 20th at 3 p.m. at the Salle Miramar.

All galas, as well as the opening day cocktail party on the 18th, will be held at the Palma Beach Casino.

Registration

Registration for MIDEM '80 will begin at 9 a.m. Jan. 18 at the Palais de Festivals where the exhibits will be held. The meet is scheduled to close Thursday, Jan. 24.

WEA Intl. Posts Strong '79 Gains

■ NEW YORK — WEA International continued its unbroken growth pattern by once again increasing its worldwide sales, it was announced by Nesuhi Ertegun, president of the company. Despite the industry-wide loss in revenue due to piracy and home-taping, and the effects of a general recession, WEA International posted year-end net sales figures, in dollars worldwide, that represent an increase of 31 percent over net sales in 1978 and of 63.5 percent over 1977. Ertegun stated, "WEA International's continued growth in the face of changing market conditions is especially impressive. A large measure of our success stems from the increase in sales of repertoire originating from our local companies. This 25 percent increase in net sales of local product is coupled with an 18 percent increase in the sale of American product overseas. Such balanced growth will be a key to WEA International's future growth as we discover new sources of repertoire abroad while continuing to meet the needs of an increasingly important international market."

In particular, Ertegun cited the purchase of Metronome Records in Sweden, the first instance

in which WEA International has bought an already-established company; the purchase of the Ina-Nacional pressing plant in Sao Paulo, Brazil; the purchase of "Govi," a chain of 19 retail stores in Germany; the establishment of the Disco WEA of Argentina division of an existing company; the formation of a new company, Diski WEA, A.E., in Greece; the opening of a new administration and distribution complex in Sidney, Australia; and the establishment of Artists Service International (ASI), the new Dutch-based company.

Ertegun also mentioned the impact of a number of local artists whose product gained prominence in the record industry during 1979. Among these are Gary Numan of Tubeway Army, Elvis Costello and Nick Lowe, all product released through WEA U.K. According to Ertegun, Numan's upcoming album "Pleasure Principle," is set for a U.S. release this month and will be given top priority by Atco Records. Ertegun reported that Veronique Sanson, one of France's top female performers, songwriter and vocalists, completed an extremely successful tour of Germany shortly after signing a new long-term recording contract with WEA France. In addition, it was reported that Maggie MacNeal has been chosen to represent the Netherlands in the Eurovision competition. Other local artists achieving international recognition in 1979 were Streetheart of Canada, Elis Regina of Brazil and Cold Chisel of Australia. In Japan, female singer Sachiko Kobayashi

(Continued on page 77)

MIDEM Agenda

January 18

International Lawyers Meeting
Opening Day Cocktail Party, Palm Beach Casino

January 20

Second Annual Congress of the International Federation of Popular Music Publishers, 3 p.m., Salle Miramar
French-Inter Gala featuring new French artists, Palm Beach Casino
European premiere of the feature film "The Rose"

January 21

Variety Club Charity Gala, Palm Beach Casino

January 22

Europe #1 Awards Gala, Palm Beach Casino

January 23

Jazz Gala featuring Sarah Vaughn and Stan Getz, Palm Beach Casino

IFPMP Meet Set

■ CANNES — The second annual Congress of the International Federation of Popular Music Publishers will be held January 20th in Cannes, it was announced by IFPMP secretary-general Leonard Feist. The meeting is set for 3 p.m. at Salle Miramar and many publishers in Cannes for the 14th annual Midem are expected to attend.

There will be five minute reports on important publishing developments in more than a dozen nations, and subjects such as the licensing of videograms and royalties on imported records will receive special attention. More than 250 publishers participated in last year's IFPMP Congress and an open invitation has been extended to all song publishers attending MIDEM to join the 1980 session.

UNIVERSAL PICTURES PRESENTS
A LAWRENCE GORDON PRODUCTION

OLIVIA NEWTON-JOHN - JOHN
GENE KELLY

IN

XANADU

A MUSICAL FANTASY

SONGS BY JEFF LYNNE AND BY JOHN FARRAR

ORIGINAL SCORE BY JEFF LYNNE FOR

ELECTRIC LIGHT ORCHESTRA



OLIVIA NEWTON-JOHN · GENE KELLY IN XANADU ALSO STARRING MICHAEL BECK

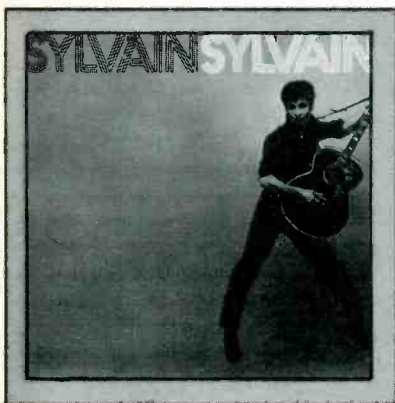
EXECUTIVE PRODUCER LEE KRAMER DIRECTOR OF PHOTOGRAPHY VIC KEMPER SCREENPLAY BY RICHARD CHRISTIAN DANUS, MICHAEL KANE,
AND MARC REID RUBEL PRODUCED BY LAWRENCE GORDON DIRECTED BY ROBERT GREENWALD

PREMIERING AUGUST 8TH, 1980



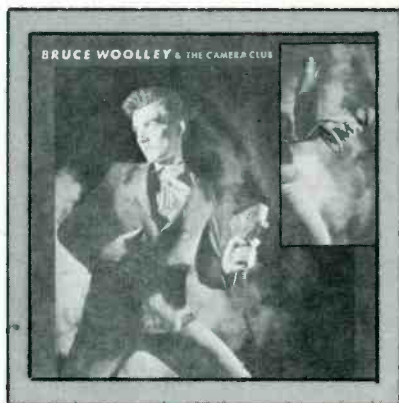


Record World Album Picks



SYLVAIN SYLVAIN
RCA AFL1-3475 (7.98)

Sylvain was a member of the New York Dolls and his first solo album has been eagerly anticipated for some time. Relying on some old time rock rhythms and songs with a healthy dose of contemporary lyrics on the new ones, this debut shows the guitarist off as one of the first surprises of 1980. The back-up musicians are absolutely splendid.



BRUCE WOOLLEY & THE CAMERA CLUB

Columbia NJC 36301 (7.98)

Woolley was one of the writers of the U.K. hit "Video Killed the Radio Star" and the song is included on this debut album. While the rhythms are intensely English, the diversity of the material here should insure strong AOR programming. The lyrics are especially interesting and "English Garden" demands attention.



STONECHASER

JESS RODEN—Island ILPS 9531 (8.98)

Roden is well known as a singer in England and has, in the past, been a member of Bronco, The Butz Band and his own Jess Rodden Group. This new LP shows him off as a song stylist of particular merit. While the tunes here are basically pop, a few have some intricate jazz cadence and his selection of support musicians is impeccable.



BAD BOY

ROBERT GORDON—RCA AFL1-3523 (8.98)

Contrary to rumors that reported Gordon was moving away from rockabilly, this new album is another collection of tunes in that genre, featuring perhaps a bit more traditional country. Gordon has been a cult artist for years and this LP, under the direction of Richard Gottetner, should give him even wider acceptance.

BREAKWATER CAT

THELMA HOUSTON—RCA AFL1-3500 (8.98)



Houston is one of the most admired female vocalists working today and this new collaboration with

Jimmy Webb shows off her considerable talents with elan. The arrangements are lush and the message is clearly about romance.

VARIOUS ARTISTS

ONE BIG HAPPY FAMILY—Mango MPLS 9530 (Island) (7.98)



This compilation album is something of a "best of" the most commercial reggae released recently.

Features outstanding cuts by Marley & The Wailers, Third World, Toots & The Maytals, Burning Spear and several others.

JUST FOR YOU

CHUCK CISSEL—Arista AB 4257 (8.98)



Skip Scarborough and David Crawford handled the production on this very romantic disc by the new artist. The discified "Cisselin' Hot" will get the most attention but a number of the ballads are simply beautiful.

MELODIES

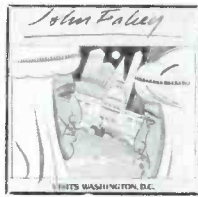
GENE PARSONS—Sierra SR5 8703 (7.98)



Parsons was a member of both The Byrds and The Burritos and anyone yearning for the sounds of country/rock will scoop up this LP. The selection of tunes (his and others) is on the mark and the production has so much clarity discophiles will want it too.

VISITS WASHINGTON, D.C.

JOHN FAHEY—Takama TAK 7069 (7.98)



As a stage performer, Fahey is known more for his eccentric behavior than his music. Lest his audience forget, however, this new disc shows off some of the finest virtuoso guitar work you're likely to hear this year.

CASTLES IN THE AIR

FELIX CAVALIERE—Epic NJE 35990 (7.98)



As the driving force behind The Rascals, Cavaliere's development of rock/R&B hits were admired and often imitated. This new album shows he's continued in that vein with a more sophisticated ear. "People Got To Be Free" is revised.

THE CRACK

RUTS—Virgin Intl. V12132 (JEM) (7.98)



This new English band is already a staple at the mod clubs in England and the material here has much of

the anger and power of the latest crop of groups to emerge from there. Mick Glossop's production is minimal and just right.

TYRONE DAVIS

CAN'T YOU TELL IT'S ME—Columbia JC 36230 (7.98)



Davis' dreamy, masculine vocals are the key to this new collection of sultry love songs. The title cut is the stand-out and the female chorus accompaniment adds the right touch throughout.

FEEL THE FIRE

CLAUDJA BARRY—Chrysalis CHR 1251 (8.98)



Barry established herself over the past two years with lush disco tunes but she takes some interesting chances here. Her version of Ian Dury's "Wake Up and Make Love With Me" should get cross-over attention.

CITADEL

Boltax BOL 711 (7.98)



David Kuhn's vocals are the centerpiece of this debut album. The songs are traditional U.S. rock with some surpris-

ingly complex arrangements. The Springsteen-ish "Stompin' Ground" is the stand-out.

... LIVE AT LAST

GOOD RATS—Rat City RCA 998 (JEM) (9.98)



The Rats can, and do, pack 'em in every venue in the N.Y.C. area and this double live album was recorded at one of them. Features their popular "Tasty," "Taking It To Detroit," "Fred Upstairs" and "Ginger Snappers" and lots more.

NEVER BUY TEXAS FROM A COWBOY

THE BRIDES OF FUNKENSTEIN—Atlantic SD 19621 (7.98)



The distaff side of George Clinton's funk masters here release a lively new collection of tunes. They're funky, of course, but the Brides smooth it all out with some astonishing harmony parts.

Record World Single Picks

PARLIAMENT—Casablanca
2235



THEME FROM THE BLACK HOLE (prod. by Clinton) (writers: Collins-Clinton-Theracon) (Rick's/Malbiz/Rubberband, BMI) (4:35)

Life is a carnival for Parliament and this first single from the aptly titled "Gloryhallastoopid" LP expresses that idea well. Having nothing to do with the current film, it features Clinton's crazy cast with everyone knowing and playing their parts perfectly. The baritone, tenor, soprano and outer space vocals are funky fun.

ZZ TOP—Warner Brothers
49163



I THANK YOU (prod. by Ham) (writers: Porter-Hayes) (Birdees/Walden, ASCAP) (2:58)

This Sam & Dave classic was a top 10 smash in '68. ZZ Top proves it's just as timely in '80 with this sharp update. Billy Gibbons growls with soulful authority and matches his stellar vocal work with a stinging guitar. The power trio has always come through with a big sound and this is no exception.

ROBERTA FLACK with Donny Hathaway—Atlantic 3627



YOU ARE MY HEAVEN (prod. by Flack-Mercury) (writers: Wonder-Mercury) (Black Bull, ASCAP) (4:10)

This is the first single from a forthcoming LP which evolved from sessions with Donnie Hathaway just before his untimely death. The rhythm, melody and lyrics show a strong Stevie Wonder influence (he co-wrote). The Flack & Hathaway vocal duet was made in heaven and right for pop or black.

GIL SCOTT-HERON—Arista
0844



SHUT 'UM DOWN (prod. by Scott-Heron-Jackson-Cecil) (writer: Scott-Heron) (Brouhaha, ASCAP) (3:36)

This is a fantastic record. From his forthcoming '1980' LP, it's appropriately titled with important lyrics delivered by Scott-Heron's typical conviction. Energetic brass and female gospel background vocals are marvelous as they groove with the snappy dance beat. The piano-guitar interplay completes this tour de force.

Pop

VAN MORRISON—Warner
Brothers 49162

FULL FORCE GALE (prod. by Morrison) (writer: Morrison) (Essential, BMI) (3:12)

Van's stirring vocal has a great mate in the person of Toni Marcus and her heavenly electric violin. The second single from his "Into The Music" LP, it's an AOR must and a pop sleeper.

IAN LLOYD—Scotti Brothers
515 (Atl.)

LOVE STEALER (prod. by Fairbairn) (writers: Wainman-Myhill) (Utopia/Dejamus, ASCAP) (2:44)

While the roughhouse rhythm section goes about its business, Lloyd works the hook with a compelling vocal that may make this his biggest success from the "Goose Bumps" LP.

AMERICA—Capitol 4817

ALL AROUND (prod. by Martin) (writers: Beckley-Bunnell) (Twenty-Nine/Poison Oak, ASCAP) (3:20)

The America soft-rock sound is simple, well-executed and produced. The lead and harmony vocals drift over punchy drumming. For top 40 and adult formats.

WAYNE NEWTON—Aries II
108

YEARS (prod. by Collins) (writers: Fleming-Morgan) (Pi-Gems, BMI) (3:38)

Newton knows how to pick a song and get the most from every word and note. This fragile ballad is arranged so the emphasis is where it belongs, on Newton's vocal.

BLACKJACK—Polydor 2046

WITHOUT YOUR LOVE (prod. by Dowd) (writer: Bolotin) (Emboe, ASCAP) (3:35)

Grisley vocals and sweltering guitars surge over a rockin' rhythm on this no-nonsense cut that's got a great chance at breaking the new group.

JEFF CONWAY—Columbia
1-11192

CITY BOY (prod. by Appel-Lahav) (writers: Floyd-Ellis-Appel) (Laurel Canyon, ASCAP) (4:33)

Bobby, on TV's "Taxi" series, turns into a rocker with this first cut from his new self-titled LP. The tough, young urban male image fits well & should carry his video fans over to radio.

WALTER MURPHY—New York
International 11907 (RCA)

BOLERO (prod. by Murphy-Burgess) (writer: Ravel) (Durand/C.I.E./Theodore Presser, ASCAP) (3:28)

One of several covers from the hit movie "10," this version has an innovative arrangement which makes the most of the melody line, and an infectious dance beat.

THE RATTLERS—Ratso 401

ON THE BEACH (prod. by Stasium-Schneider-group) (writer: Leigh) (Fine Tuning, ASCAP) (2:58)

This debut by the N.Y.-based trio has the right sound and connections. Exciting, power-pop rock is the sound. Joey Ramone sings back-up vocals and is the older brother of lead guitarist Mitch, and bassist David Merrill, the son of opera star Robert.

T.H.P.—Atlantic 3646

TWO HEARTS, ONE LOVE (prod. by Morrison) (writers: Morrison-Ley) (Ample Parking, ASCAP) (3:41)

This is the first single from the Toronto-based, Ian Guenther-Willi Morrison team's "Good To Me" LP. Heading an impressively produced studio group is Joyce Cobb and her energized vocals.

B.O.S./Pop

LINDA WILLIAMS—Arista 0489

CITY LIVING (prod. by Evans) (writer: Williams) (Ivtsda, BMI) (3:10)

The title cut from her latest LP is a percussion-clad, up-tempo workout with the big bass anchoring Linda's sultry vocals. A busy, joyous sound that's an immediate radio and club add.

WILBERT LONGMIRE—Tappan
Zee/Columbia 1-11189

MUSIC SPEAKS LOUDER THAN WORDS (prod. by James-Chattaway) (writers: Payne-Pease III-Scarpicello) (Warner-Tamerlane/Crank, BMI) (3:35)

Longmire's relative pop anonymity should end with this beautiful side from his upcoming "With All My Love" LP. The touching vocal and flute work make this a BOS sure-shot and a great pop bet.

JIMMY "BO" HORNE—

Sunshine 1015 (TK)

WITHOUT YOU (prod. by Casey-Finch) (writers: Casey-Finch) (Sherlyn-Harrick, BMI) (3:33)

The combination of Horne's warm, silky vocal, a swaying rhythm and some very subtle tension makes this an awesome single that's not to be missed.

KOCKY—Windsong 11889
(RCA)

REMOVE (prod. by Watkins, Jr.) (writers: Watkins-Watkins, Jr.) (Kocky, ASCAP) (3:30)

Featuring lead vocalist Brenda Watkins (formerly of Undisputed Truth) and her husband Eddie, this L.A.-based quartet debuts with joyous sound that's sure to keep 'em listerin' and dancin' long into the night. A knockout.

MIGHTY FIRE—Zephyr 001

COUNTRY FREAKIN' (prod. by Bolton) (writers: group-Atkins-Richardson) (Arcturus II/Sheinger, ASCAP) (3:56)

Terry Payton's lead vocals and some interesting keyboard pyrotechnics are in the spotlight on this first single from the funky, L.A.-based group. A great dance song that should take them a long way.

STARGARD—Warner Brothers
49165

RUNNIN' FROM THE LAW (prod. by Davis-White-Wright) (writer: Runnells) (Ellehecor, BMI) (3:16)

This is one of the funkier female trios around. Here they add a soulful touch as their vocals merge into one bold sound.

CLIFTON DYSON—All-American
3737

YOU GOTTA KEEP DANCIN' (prod. by Dyson-Holmes) (writers: Harrington-Dyson-Harrington) (Mighty Lamp/Pretty P, ASCAP) (3:27)

The deceptive piano/string intro leaps into a raucous dancer with Dyson's lead vocals calling the shots and female back-up vocals keeping the hectic pace.

Country/Pop

WILLIE NELSON—Columbia
1-11186

MY HEROES HAVE ALWAYS BEEN COWBOYS (prod. by Nelson-Pollack) (writer: Vaughan) (Jack & Bill, BMI) (3:02)

Culled from the "Electric Horseman" film soundtrack, this country evergreen will undoubtedly become a big pop record as the movie continues to generate excitement. Besides, Willie's vocal is great.

JUICE NEWTON—Capitol 4818

SUNSHINE (prod. by Young) (writer: Edwards) (Castle Hill, ASCAP) (2:57)

Newton has the talent for a major crossover success and this cover of the Jonathan Edwards hit should do it. A perky vocal performance supported by a fine arrangement.

RAZZY BAILEY—RCA 11885

I CAN'T GET ENOUGH OF YOU (prod. by Montgomery) (writers: Slate-Morrison) (House of Gold, BMI) (3:29)

P/A formats will grab this as fast as Bailey's country loyalists. Smart keyboard riffs and a crystalline production aid Bailey's superb vocal effort.

CHARLEY McCLAIN—Epic
9-50825

MEN (prod. by Rogers) (writers: Scaife-Hayes) (Algee/Partner, BMI) (2:27)

Feminists may disagree but I'm sure the subject of this lively and talented lady's latest feel the same about her. A delightful, mid-tempo tune that's headed for the top.

By LAURA PALMER

By DAVID MCGEE

■ THE MAJ STRIKES AGAIN: Leave it to **Major Bill Smith** to outdo himself once again. On December 27, he phoned in an emergency dispatch regarding his new "last record" and won an award from New York, N.Y. as American of the Year. Herewith the story of the genesis of that record.

The Maj, who has retired and unretired more times than has **Muhammad Ali**, recently received a phone call from a St. Louis newspaper reporter who wanted to know what Smith was going to do with his earnings from "Take Your Crude and Shove It, Baby." The Major told him the money would probably go to some skid-row mission or community project (unbeknownst to many, Smith is the guiding force behind Fort Worth's God's Rescue Mission, which offers free bed and board to the dispossessed). The reporter then had the gall to ask the Maj how it felt "making money off the hostages." To say that the ol' Maj exploded is putting it lightly.

"Man, if he'd been here I'd have hit him right between the eyes!" exclaimed the Maj. "I got my right arm shot up, I spilled blood for this country! I don't need the cotton-pickin' money, man! You're talking to Major Bill Smith, a worldwide legend! 'Hey Paula' is the biggest selling record of all-time next to 'White Christmas,' 'Jingle Bells' and 'Rudolph the Red Nosed Reindeer!'"

So incensed was the Maj that he decided to go out in a blaze of glory (again) with a new record on LeCam called "Thank You, Mr. **Khomeini**." "All of the sneak attacks, Pearl Harbors, World Wars, Bull Runs, Bunker Hills, Alamos—nothing has brought Americans together like he has," the Maj explained. "I don't care if I sell one copy of this thing, the first one's gonna go to Khomeini himself. And I'm not gonna sing it, I'm gonna Baptist preach it! I did a take of it on my home recorder and played it for a friend and he said 'Don't touch it—God inspired you to do that.'"

"I may not be the only person to write a song about his oil," the Maj said in closing, "but I know dadgum well Mr. McGee that I'm the first person to thank him. Us veterans don't have to wave the flag to get patriotic—we wake up saluting it every morning. But you young people need something to get you inspired, and I think this record's gonna do it."

Also, the Maj has announced that he is teaming up with another Texas legend, **Huey Meaux**, and releasing an album (probably on the Maj's LeCam label) called "Texas Gold as Mined by Major Bill Smith and Huey Meaux." The contents: "Hey Baby," by **Bruce Chanel**; "Hey Paula," by **Paul and Paula**; "Last Kiss" by **J. Frank Wilson and the Cavaliers**; "Peanuts" by **Rick and the Keens**; "Matilda" by **Delbert McClinton**; "If You Really Want Me To I'll Go" by the **Rondels** with Delbert McClinton; "Wasted Days and Wasted Nights" by **Freddy Fender**; "She's About A Mover" and "The Rains Came" by the **Sir Douglas Quintet**; "I'm So Lonesome I Could Cry" by **B.J. Thomas**; "Talk To Me" by **Sonny and the Sunlighters**. Said the Maj of his new album: "It should be the greatest record of all time."

HOW TO GET A LAW PASSED IN YOUR NAME: From Cleveland comes news that the city of Parma, a largely-Polish, conservative suburb of Cleveland, has passed the Peter Schliewen Law. The Parma city council met last week and voted to bar the sale of paraphernalia in Parma. Schliewen owns the Record Revolution record store in one of the city's biggest malls, and a large percentage of his business is in paraphernalia sales. Until now, that is. The Parma council ruled he couldn't even have the goods on display, much less sell them. Is he being singled out? Yes—Record Revolution is the only store in town that sells paraphernalia. "All the others have been legislated against," claims Schliewen.

The meeting itself had some poignant moments, such as when the Mayor of Parma stood next to Schliewen and allegedly said: "I think it's disgusting that someone in my community can make a living selling drugs." A woman in the audience complained she went in the store to look for a Christmas record ("A Christmas record by some Hungarian choir or folk singer or something like that," says Schliewen. "That's something I'm gonna have a lot of, right?" Record Revolution sells rock music virtually to the exclusion of all else), and found the employees more interested in selling paraphernalia than records. Another source alleges to have heard the Mayor say: "We look at this like a jaywalking law: It applies to who we want it to apply to."

At any rate, Schliewen and his attorney are seeking a temporary restraining order so Record Revolution can remain open for business for another 30 days while fighting this ruling. If he can't get it, says Schliewen, "I don't know what's going to happen. This is a giant-

(Continued on page 65)

■ LOS ANGELES—Elektra/Asylum Records recently appointed Oscar Fields, former VP of merchandising and marketing for WEA, to the newly-created position of VP of special markets, which encompasses black music, jazz fusion, jazz and disco.

According to Fields, the fact that "E/A's undergoing a departmental name change from jazz fusion to special markets," is not nearly as important as "the company's ability to increase the amount of commercial music suited for AM black radio formats. Currently, Patrice Rushen and Lenny White are our hottest cross-over artists, and the future looks bright for both of these artists."

"We have many artists with tremendous potential," Fields stated, "but what we need to do is bring it to the front. I must commend Don Mizell and Joe Smith, chairman of E/A, on signing an artist roster that has provided us with such a great base to work from. Presently Joe Smith, Kenny But-tice, VP of A&R and myself are working with the current artist roster. First and foremost, we must give the current artists the opportunity to succeed, and exhaust every possible opportunity to bring them up to their fullest potential while making the transition from jazz fusion."

Still very committed to the jazz artists on the label, Fields commented that, "We will always promote, market, and merchandise to our fullest potential. Our entire staff is equipped to deal with black music marketing, and the staff functions as I would have suggested it had," he said. "That is gratifying."

The marketing team consists of Stan Marshall, VP of sales, Lou Maglia, national sales manager and David Cline, national accounts manager.

Fields noted that the success of E/A's special marketing division is dependent upon how well each department communicates with each other. "If we do a good job of communicating with our staff, and our artists, there is no way not to be successful. We will then become a viable entity in black music for the '80s and beyond," he said.

Fields oversees the promotion, merchandising, marketing, sales and artist development, and essentially every other aspect pertaining to black music at Elektra/Asylum.

Since there seems to be a lessening of interest in the development of disco, E/A has discontinued the disco department on a national level, but, according to Fields, "Disco will be handled on a regional level. We are keeping the current regional staff, because they are the best in the country, and plan only to add to the promotion staff in Houston, New Orleans and the Ohio Valley markets."

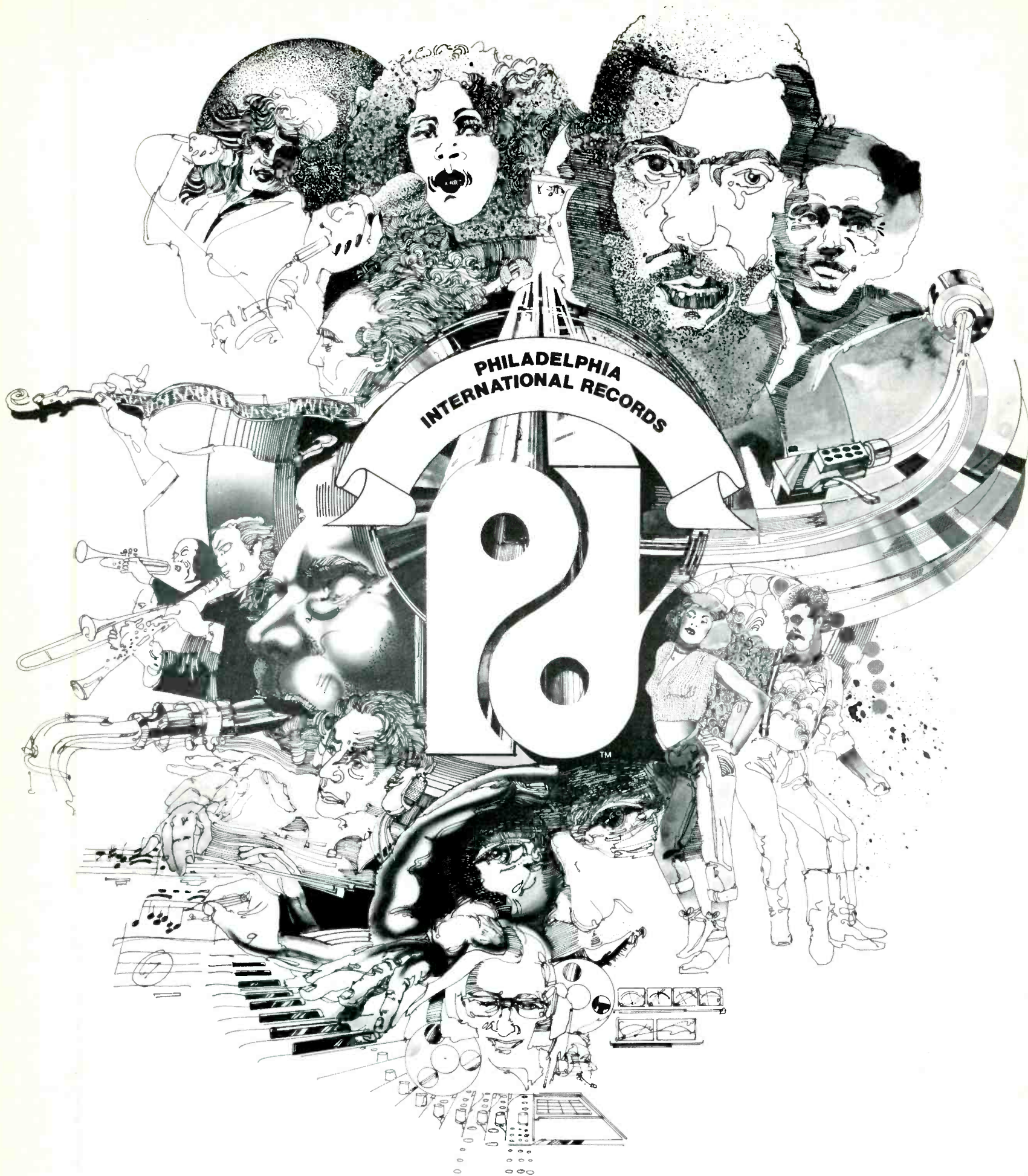
Atlantic Releases 4

■ NEW YORK — Dave Glew, senior vice president/general manager, Atlantic Records has announced the release of four albums. Titles include "The Steve Howe Album," "Never Buy Texas From A Cowboy" by the Brides Of Funkenstein, "On," the debut album of Off Broadway USA and "The Pleasure Principle" by Gary Numan.

BMI Inks Infante, Harrison



Frank Infante and Nigel Harrison, writers of the Blondie hits "I Know But I Don't Know" and "One Way or Another" respectively, have signed with BMI as writers and publishers. Shown at BMI's New York offices are (from left): Joe Serling, attorney for the writers; Elizabeth Granville, asst. vice president, publisher relations; Infante; Harrison; Theodora Zavin, senior vice president, performing rights; and Stanley Catron, asst. vice president, writer relations.



**PHILADELPHIA
INTERNATIONAL
RECORDS**

The Record Company Of The 80's

New York City Opera To Tour Next Fall

By JEFFREY PEISCH

■ NEW YORK — The New York City Opera will take a 63-member touring company on a five-week tour of the United States next fall, according to Beverly Sills, general director of the company. The tour will concentrate in New York State and the midwest. The following spring, the company will make a three-week swing through the southeast. Four performances of the fall tour (Cincinnati, Omaha, Wichita, Oklahoma City) will be sponsored by George Wein's Kool Super Nights.

The company, which will include a 27-piece orchestra, will be performing Frank Corsaro's production of "La Traviata."

In making the announcement in New York City last Tuesday (8) Sills said that "it has been a dream of mine for a long time to see a touring company of the New York City Opera." One of Sills' earliest roles as an opera singer was with the precedent-setting tour by the Charles Wagner company in the '50s.

Several singers will share the lead role of Violetta during the tours; one or two conductors will be used. Sills said that the company will attempt to give "as many talented young people a chance to sing as possible."

Aside from the four dates sponsored by Kool, Sills said that the tour will be self-sufficient. She also said, however, that the company will welcome other outside funding.

First Date in the Bronx

The tour will begin next October 5 at the new Lehman Center for the Performing Arts at Lehman College in the Bronx. From there, the company will travel to: Providence, Rhode Island; Utica, New York; Ithaca; Elmira; Akron, Ohio; Cincinnati; Columbus; West Lafayette, Indiana; Decatur, Illinois; Madison, Wisconsin; Iowa City and Ames Iowa; Omaha, Nebraska; Kansas City and Wichita Kansas; Oklahoma City; Albuquerque, New Mexico; Las Vegas; and Tempe, Arizona. The fall tour will close in southern California, where it will meet the mother company at the Dorothy Chandler Pavillion in Los Angeles.

In the spring of 1981, the company will perform in Columbia, S. Carolina; Anniston, and Birmingham Alabama; Sarasota, Ft. Lauderdale, Daytona Beach and West Palm Beach, Florida; and New Orleans. Other dates may be added. The tour is represented by Royal Artists Management.

Perren Plans Expansion for MVP

■ LOS ANGELES—MVP Records president Freddie Perren has announced a major expansion for his company in 1980 which will include artist acquisition, the development of his own in-house writers and producers, and the expansion of in-house recording staff and facilities.

Perren's immediate thrust will be in the area of artist acquisition. "We want to maintain a small artist roster," emphasizes Perren, "but we anticipate three or four top quality acts will be signed during 1980. We want to continue with crossover related product, but we're also looking to diversify the label."

According to Perren, at least one new act will be rock-based. "We're looking for artists we feel have the right chemistry," says Perren, "whether they're unknown or established."

Perren's plan to sign and further develop his staff of in-house writers and producers began last year when he inked songwriter/producer Dino Fekaris who co-wrote albums for Peaches & Herb and Gloria Gaynor, and Gary Loham, who penned Barbara Law's recent hit single, "Take All Of Me." Perren and Fekaris en-

joyed a banner year in 1979 as songwriters / producers, receiving a total of eight different Grammy nominations for "Reunited" and "I Will Survive."

MVP has already undergone some in-house expansion in preparation for more product and a larger artist roster. In the past year, Jimmy Kirk, formerly an in-house legal advisor, was promoted to vice president, and Lenny Hodes was hired in the newly created position of vice president of the publishing division. In addition, Chris Perren, executive vice president of MVP records, has added eight additional staff members including John Butler as controller.

Expansion

Initial expansion has also included a complete in-house computerized system, a fully-staffed maintenance department, and renovation of Perren's Mom & Pop's Company Store recording facilities. "We are in the process of obtaining another studio," says Perren. "We currently have three full-time staff engineers, and with the acquisition of new artists, we want to insure that we have the studio capacity to handle our expansion."

LP From Evita Composer



Fred Haayen, president, Polydor Records, has announced the release of the album "Tell Me On Sunday," a cycle of songs sung by Marti Webb. Music for the record was composed by Andrew Lloyd Webber, who created the scores for "Jesus Christ Superstar" and "Evita." The lyrics were written by Don Black who has contributed songs to movies such as "Thunderball," "To Sir With Love" and "Born Free," for which he won an Academy Award. Pictured (from left) are: Dr. Ekke Schnabel, senior vice president, business affairs, Polydor Records; Don Black, Andrew Lloyd Webber, Fred Haayen, president, Polydor Records and Harry Anger, senior vice president, marketing, Polydor Records.

MCA Ups Barnes

■ LOS ANGELES—Jan Barnes has been named national director of black product and promotion at MCA Records, according to Bob Siner, president of the label.

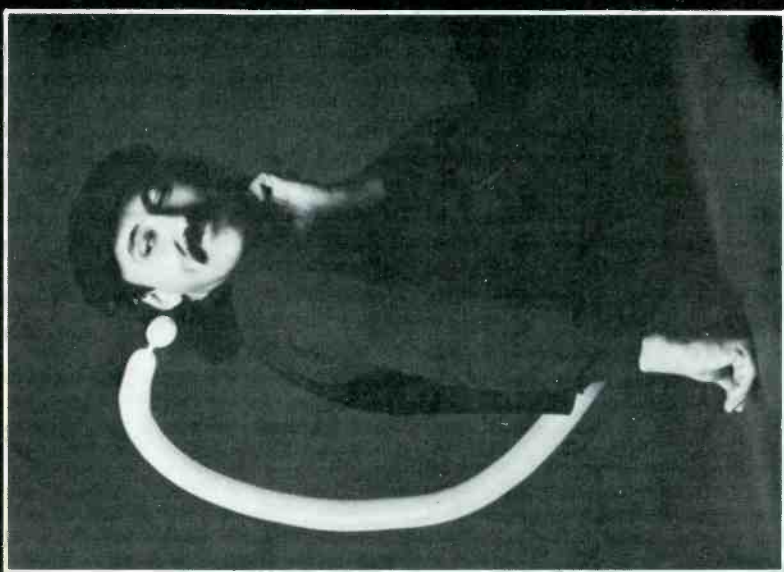
Barnes, who had previously been director of black product for MCA, will expand her scope of influence to encompass all black product promotion, as well as overseeing the continuous development of each record from inception to final product.

Barnes, previous to her MCA affiliation, was with ABC Records and Polydor.

Talbert Exits Arista, Forms Own Company

■ NEW YORK — Hank Talbert has announced that, effective this week, he will be leaving his position as Arista Records vice president of national R&B promotion to head his own management and production consulting firm, Media Balance Inc., which will be involved in all areas of artist development.

Media Balance Inc. will have its offices in the New York Coliseum Building, 20 West 60th Street, and can be reached at (212) 535-8384.



"The guy who said a bird in the hand is worth two in the bush, ain't been puttin' his bird in the right bushes."

GALLAGHER—the comic of the 80's—on United Artists Records and Tapes.



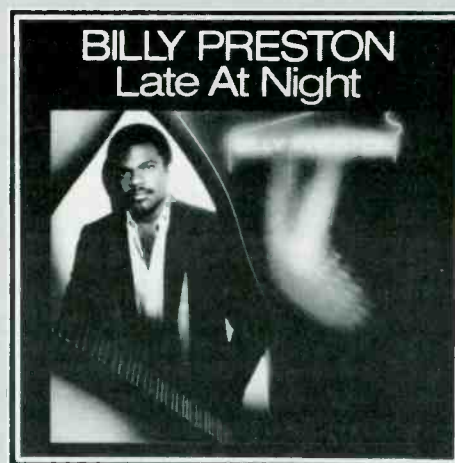
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BMA PR Committee Names New Members

■ NEW YORK — Bob Jones and Bob Altshuler, co-chairmen of the Black Music Association's standing committee for public relations and publicity, have announced the appointment of seven new members to the committee.

The new members are: Stu Segal, director of corporate public relations, Polygram Corporation; Robert Rolontz, director of corporate information, Warner Communications, Inc.; Herb Helman, division vice president, RCA Records; Tim Barker, public relations officer, Garrett/Simes; Dennis Fine, vice president, publicity and press services, Arista Records; Eliot Horne, manager, black music publicity, RCA Records; and Howard Bloom, president, The Howard Bloom Organization, Ltd.

The appointments were made at a meeting of the standing committee for public relations and publicity in Philadelphia, the first BMA committee meeting to determine directions for 1980. The meeting, co-chaired by Motown Records PR head Bob Jones, BMA senior vice president Jules Malamud and BMA executive director Glenda Gracia, discussed the role of BMA's advisors.

WCI, WEA Appoint Representatives For Consumer Electronics

■ NEW YORK—WCI Home Video and WEA Corp., divisions of Warner Communications Inc., will use 17 consumer electronics manufacturers rep companies to spearhead the domestic distribution of pre-recorded videocassettes.

WCI Home Video unveiled its catalogue of 21 motion picture titles on both Beta II and VHS cassette formats last weekend at the Consumer Electronics Show in Las Vegas. WEA Corp., U.S. distributor for Warner Bros. Records, Elektra/Asylum Records and Atlantic Records, will be the primary sales and distribution channel.

The companies representing WCI Home Video are: California Sales and Marketing, L. J. Paul Company, Sunshine Audio Sales, Inc., New Dimensions, Kuhn Marketing, Inc., McAfee Marketing, The Alexander Company, Paston-Hunter Company, Inc., Sound Marketing Associates, E. P. Turner and Associates, Inc., Richard Dean Associates, Inc., Shardon Marketing, Inc., L. M. F. and Company, Wilkins-Mason Associates, A. C. E. Division, B and B Electronic Products, Inc., Brennan and Howard, Inc., Top Sales Company, Inc.

Warner Bros. Forms Video/TV Department

■ LOS ANGELES—A comprehensive and complete service television and video department has been formed at Warner Bros. Records' Burbank headquarters. The department was created to coordinate all aspects of domestic television and video exposure for Warner Bros. artists, including guest TV appearances, the production and marketing of all promotional video product, the placement of existing promotional video, the development of new markets as well as input at the conceptual and production levels of such product.

According to Jo Bergman, di-

rector of department, other responsibilities will include working with video production companies and television producers, keeping up with new technologies, as well as maintaining close ties with WCI's recently established home video division and Warners' pay cable operation.

Working with Bergman, who reports to Bob Regehr, Warner Bros. vice president and director of artists relations and publicity, are Linda York, assistant director; Dori Accordino, video librarian; Karen Cobb, administrative assistant and Pat Bjorklund, television booking.



(From left) Pat Bjorklund, Linda York, Karen Cobb, Jo Bergman, Dori Accordino.

Musexpo '80 Set

■ NEW YORK—The 6th Annual International Record and Music Industry Market—Musexpo '80—will take place from September 26-30, 1980 in Miami Beach at the Americana Bal Harbour Hotel, it was announced by Roddy S. Shashoua, Musexpo president.

To better accommodate Musexpo's growth and the added requirements of new participants, the 700 room Americana at Bal Harbour has been selected.

IRS Names Accardo Natl. Publicity Dir.

■ LOS ANGELES—Jay Boberg, vice president of the International Record Syndicate, has announced the appointment of Andrea Accardo to the post of national publicity director.

In her new capacity Accardo will be responsible for complete media representation for the IRS label. She was formerly a publicist with A&M Records and can be reached at (213) 469-2411 X474.

ATV/Wooded Lake Inks Steve Cropper

■ NEW YORK—Songwriter, musician, record producer Steve Cropper has entered into an exclusive, long term, worldwide co-publishing deal with ATV/Wooded Lake Publishing. Jeff Franklin is president of Wooded Lake Music Publishing.

Col. Names Williams To Coast A&R Post

■ NEW YORK — Warren Williams has been appointed to the position of associate director, talent acquisition, A&R, west coast, Columbia Records. The announcement was made by Michael Dilbeck, vice president, A&R, west coast, Columbia Records.

In his new position, Williams will be responsible for seeking out and evaluating new talent as well as coordinating the recording activities of selected Columbia Records west coast artists. He will report directly to Dilbeck.

Williams began at CBS Records in 1970 as college promotion representative at the University of Arizona. From 1973 through 1976 he worked at Elektra Records in local promotion, and rejoined CBS in 1976 as local promotion manager, Los Angeles, Columbia Records. In 1977 he was named regional promotion marketing manager, west coast, Columbia Records, the position he has held until his current move.

Eddie Lambert

Exits Interworld

■ LOS ANGELES—Eddie Lambert has announced that he will be leaving Interworld Music to pursue other interests. Lambert had been with Interworld since the pubbery's inception. He can be reached at (213) 980-3872.



"The bigger the crowd, the more people show up for it."

GALLAGHER—the comic of the 80's—on United Artists Records and Tapes.



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RCA International Names Giuseppe Ornato Vice President, Europe

■ NEW YORK—The appointment of Giuseppe Ornato to the newly created position of vice president-Europe for RCA Records, International, has been announced by Arthur C. Martinez, division vice president, RCA Records, International, to whom he will report.



Giuseppe Ornato

In his new position, Ornato will have full responsibility for all of RCA Records' activities in Europe, with general management responsibility for overseeing performance and developing short and long range plans for all of RCA Records' subsidiary companies and in directing liaison with RCA's licensees.

Ornato has been vice chairman and president of RCA S.P.A. in Italy, responsibilities he will retain. In his new position he will continue to headquarter in Rome. He joined RCA in 1956 as managing director of RCA (Italy). In 1959, he was named to the position of vice chairman and managing director of RCA S.P.A. and subsequently became president.

Pickwick Intl. Sets Reorganization

■ LOS ANGELES — Theodore Deikel, chairman and chief executive officer of Pickwick International, has announced a realignment of Pickwick's senior management structure, which includes the appointment of three executive vice presidents: Scott Young, Dave Ehlen and James Moran.

Young becomes executive vice president in charge of retail. In that post he will be responsible for Pickwick's retail stores, which are operated under the names of Musicland, Sam Goody, Discount and Aura Sounde. Young joined Pickwick in 1977 and previously was vice president and general manager of the company's retail division.

Ehlen becomes executive vice president in charge of wholesale. As such, his responsibilities include Pickwick's rack services division, independent distribution headed by Jack Bernstein and the accessories and music products divisions. Ehlan joined Pickwick in 1979 as vice president, marketing.

Church Group Withdraws Suit Against FCC; Court To Decide on 'Unique Format' Case

By BILL HOLLAND

■ WASHINGTON — Two court cases involving the Federal Communications Commission took some surprising turns this past week.

The first involved a lawsuit filed in the U.S. District Court by the United Church of Christ under the Freedom of Information Act. The church group has unsuccessfully requested all files and data relating to the FCC's upcoming deregulation hearings scheduled for January 25. The FCC has supplied the group with what it considered to be relevant data, but did not forward records such as inter-office memos and staff meeting notes (RW, January 12).

The suit was filed December 26, but then on January 3 the group followed up with a "show cause" order to be met by January 8 for an inspection on January 11.

Just as the FCC was beginning to react to the group's newest move, it was withdrawn.

The reason for the turnabout was a concurrent move from within another branch of the FCC—the announcement of an extension of the deregulation hearings from January 25 to February 25.

The main reason for the suit filed by the United Church of Christ was its insistence on the release of full documentation so it would be prepared for the "comments" stage of the FCC hearings. The time factor was also a consideration, so that when the ex-

Moran was formerly group vice president, operations and administration at Fingerhut Corporation. He becomes executive vice president in charge of operations, I.S. & S., human resources, non-resale purchasing and Keel Manufacturing.

George Port continues as Pickwick's general counsel and takes on the additional responsibility of vice president, corporate relations. Pickwick Records will continue to report to him.

David Monaghan continues as vice president of finance and Tom Worthen as vice president of operations.

The management committee will consist of Theodore Deikel, Dave Ehlen, Dave Monaghan, James Moran, George Port, Tom Worthen and Scott Young.

Led Zep Platinum

■ NEW YORK—"In Through The Out Door," the current album by Swan Song recording group Led Zeppelin, has been certified platinum by the RIAA.

tra month's extension was announced, the group backed off from the "show cause" order they had obtained from the court.

In related FCC court matters, the Supreme Court, according to a spokesperson in the clerk's office, is expected to decide whether or not to hear a "unique format" case this week involving the Listeners' Guild of WNCN in New York and the FCC. The Commission doesn't feel it should be required to hold hearings concerning all format changes (RW, December 15).

The Listeners' Guild has another case on the Supreme Court docket involving related "unique format" changes of classical music stations in New York, Connecticut and California. The court will also decide this month whether or not to hear these cases.

RIAA Forms PR Committee

■ LOS ANGELES—Stanley Gortikov, president of the Recording Industry Association of America (RIAA), has announced the formation of a public relations committee designed to represent the industry as a whole to the national media.

The committee is the result of the first industry-wide RIAA public relations conference held in Los Angeles last year, with representatives from 15 record companies attending. Also in attendance were executives from seven independent public relations companies who regularly provide professional services to the recording industry.

The conference discussions focused on a number of issues affecting communications in the recording industry, including the negative bias prevalent in public awareness of the industry, insufficient focus on positive aspects of the industry, and the lack of knowledge within the industry of various RIAA functions.

The conference participants also formed volunteer support committees to implement specific activities and named Mike Gormley of A&M Records as chairman pro tem. Committees formed a television committee, with chairmen Bob Levinson and Richard Lippin; sourcebook committee, chairman Stu Segal; finance media committee, chairmen Bob Altshuler and Bob Rolontz; technology committee, chairman Dennis Fine; film committee, chairman Norm Winter; and government relations committee, chairman Stan Gortikov.

PolyGram Nominates Baenge, Haas as VPs

■ NEW YORK—George Baenge, president of the PolyGram Direct Marketing and Trading Division and Dr. Eckart Haas, president of the PolyGram Film-TV Division, have been nominated as vice presidents of the international entertainment enterprise, according to PolyGram Group president Coen Solleveld.

Solleveld said that Baenge, who has led the Direct Marketing and Trading Division since its formation in 1974, has successfully developed PolyGram's music club business and trading activities via operating companies in Europe, New Zealand and the U.S.

The PolyGram chief executive noted that Haas joined PolyGram as joint managing director of Polytel International, the group's television and film sales organization. In 1971, he was appointed managing director of the then newly-formed Polymedia organization, specializing in the home video field, which has since become a leading European producer and distributor of audio-visual training materials. Five years later, Haas was appointed to his present position. Under his direction, PolyGram recently embarked on a large scale feature and television film program in the United States and Europe, involving more than 40 major projects.

Smith To Leave Pickwick Intl.

■ MINNEAPOLIS — C. Charles Smith, president, Pickwick International, a subsidiary of American Can Company, has announced that he has resigned his position, effective January 31, 1980.

Smith stated that he would reveal his future affiliation in April when certain contractual commitments expire.

Smith expressed appreciation for the support which American Can Company provided to him for the firm's various expansion programs during his tenure with Pickwick. However, he noted, his intention is to pursue interests in other areas of the record business.

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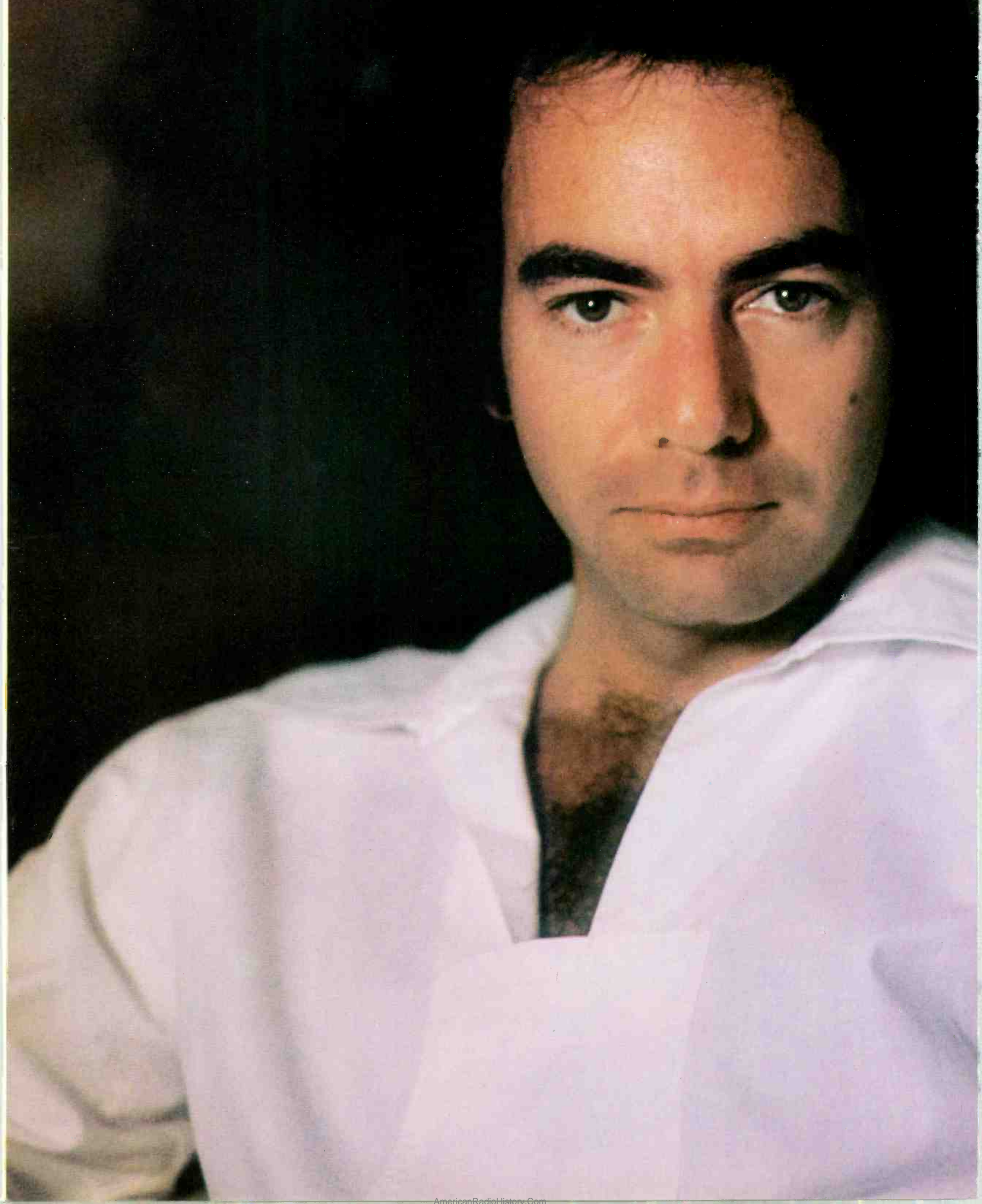
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Radio World

Radio Replay

By MARC KIRKEBY

■ **HEY BARTENDER:** Surely the most fascinating news story of recent weeks was the December 30 AP dispatch about a University of Minnesota study which linked country music and excessive drinking. **Dr. James Schaefer** of that school spent two years studying bar patrons in western Montana (ah, for the academic life) and concluded, according to AP's summary, that "country music, dim lights, macho decorations, a small dance floor, an unequal distribution of the sexes and a tolerance of disorderly behavior encourage bar patrons to overdrink." Schaefer also suggested that "music with a fast beat and happy lyrics is generally safer than slow songs about people who feel they do not have control over their lives." Granted, when most of us hear **Gary Stewart's** "She's Actin' Single and I'm Drinkin' Doubles" we don't reach for a Perrier, but is it fair to blame the song? Can we expect further studies connecting rock music with marijuana overuse, disco with cocaine, MOR with Ovaltine? Perhaps what's called for is a public-service campaign coordinated by country stations and artists. **Waylon and Willie**, for example, might be asked to cut a song titled, "Mamas Don't Let Your Babies Grow Up to Be Barflies." Or how about "What Made **Anita Bryant** Famous Has Made a Juicer Out of Me"? Country programmers take note.

MOVES: **Raymond A. Yorke** has been appointed GM of WPIX-FM/New York, replacing **Vince Cremona**. Cremona, who had been GM of both WPIX and the PIX-owned WICC/Bridgeport, will now devote all his time to WICC as VP and GM. Yorke was formerly GM at WKYS-FM/Washington, D.C. . . . **KROY-AM** and **FM/Sacramento** report a few changes: **Bob Malik** moves from MD to PD on the AM band. Malik will retain his 10 a.m.-2 p.m. shift on the air. He replaces **Chuck Hale**. Moving into the MD spot is **Rick Shannon**, who will also remain on the air, from 6-10 p.m. At **KROY-FM** **Dennis Newhale** has been upped to a newly-created MD spot. He'll stay on the air from 7 p.m.-midnight . . . **Barry Rose**, sales manager at **WINS Radio** in New York for the past year, has moved to **KYUU-FM/San Francisco** as general sales manager . . . **Jeff Pollack** has resigned as PD at **WMMR/Philadelphia** to form Pollack Communications, a consulting firm to be based in Los Angeles. No replacement yet . . . **John Long**, who recently stepped down as PD at **WHBQ/Memphis**, has formed a consulting firm, **John Long Enterprises** . . . **Joel Denver** has left his position as PD at **KSLQ/St. Louis**; no replacement has been named yet . . . **Dave Thomson** has departed his PD spot at **KDWB/Minneapolis**, to be replaced by **Dave Hamilton** . . . **John Debella** has moved from **WLIR/Long Island** to a morning position at **WPEZ/Pittsburgh** . . . Changes at **WIFI/Philadelphia**: **Jeff Robbins** leaves the station as MD to form **Jeff Robbins Mgt.**, an artist management company based in Los Angeles. He'll be replaced by **Liz Kiley**, who will relinquish her 10 p.m.-2 a.m. shift. That shift will be taken over by **Ted Hudson**, who passes on his swing position to **Andre Gardner**, formerly of **WZZD** . . . Send moves and changes to RW east c/o Marc (ski bum) Kirkeby.

FUTURECASTING: Predictions about the moods and trends of the 1980s have been as numerous of late as rehashes of the seventies—remember them?—and **RADIO REPLAY**, which knows a bandwagon when it sees one, climbed aboard with a survey of a few astute programmers on their forecasts for radio in the next decade:

Bill Tanner, program director, **Y100/Ft. Lauderdale-Miami**: "AOR as a general rule is on the upswing and has been for some time. I think what we've always called top 40, contemporary radio is going to have to find some means of supporting itself beyond the music if it's going to have a chance at retaining mass appeal. There's where the personality element comes in—the radio stations that are essentially time, temperature and one-liners are going to find themselves very hard going. Fractionalization is already causing quarter-hour shares to be more and more split, and boredom with the 'same old same old,' which is a continual problem that any top 40s have, is going to reflect in continuing diminishing of quarter-hour shares. Some supplement is going to be necessary, and I believe in that supplement being personality."

Tony Berardini, PD, **WBCN/Boston**: "I think we have gone through

the seventies during a very boring time in FM radio. I would hope to see FM radio breaking out of the white superstar rock 'n' roll syndrome, into a wider variety of music and truly becoming the mainstream they were supposed to have been during the mid-seventies and weren't. In terms of presentation, a little more human approach to programming, a little more personality."

Ray Quinn, PD, **WFIL/Philadelphia**: "I think we've already seen some of the changes taking place in the latter part of the seventies, with program managers in the place of program directors. The programming person is becoming more of a part of the management team at the radio station, rather than this crazy guy down the hall. The survivors will be the more business-type programmers, rather than just the artistic people."

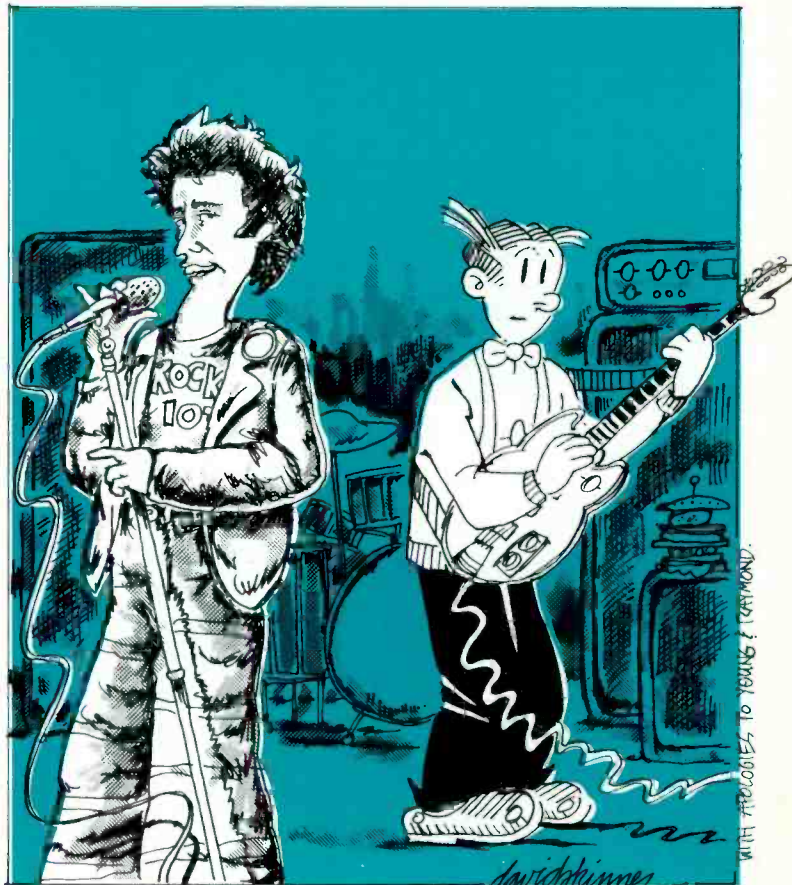
Eric Stevens, VP/PD, **WBBG/Cleveland**: "I think that the 25-plus, or specifically the 25 to 49 demo, is going to be the growth demo for radio in the next five years. I don't think the people in that age group have been served as well as they should have, and people are waking up to the fact that that group contains the most people."

Mike McVay, PD, **WAXY/Louisville**: "I don't think we will have top 40 as we know it now in the eighties. It's either going to be A/C or hit album cuts, if you want to call it that. The singles-oriented top 40 as we know it—I don't think it's going to continue."

Rob Sisco, PD, **WPEZ/Pittsburgh**: "The sixties ended with people landing on the moon, and an incredible war that nobody wanted to be in, and the bigger-than-life gathering in upstate New York. Woodstock became a part of the American language. Recently I was walking out of Madison Square Garden and hundreds of young people were chanting, 'Bring our hostages home.' I really think we're heading into a very reactionary time in the eighties."

Island Music Ups Patricia Shannahan

■ **LOS ANGELES**—Patricia Shannahan has been promoted to vice president, U.S. publishing, at **Island Music**, it was announced by **Lionel Conway**, president, **Island Music (Worldwide)**. She has been with **Island Music** for 2½ years in the capacity of director of administration. Prior to **Island**, Shannahan was copyright administrator at **ABC's** music publishing companies and was previously with **Sunbury/Dunbar Music Inc.**



"Due to circumstances beyond our control, **Blondie** will not be appearing tonight. However . . ."

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ The year-end doldrums are over; the records in this week's release run from rap to pop.

Frankly, we were pleasantly surprised by the **Lipps, Inc.** album, "Mouth to Mouth" (Casablanca). Never having been fond of the summertime regional hit, "Rock It," we're all the more impressed by the flair of the three new cuts here. "Funkytown" (7:51) is the disco disc breakout, and typical of the album's light pop style: its synthesizers borrow much from Giorgio Moroder, but, while the effects are familiar, they never seem grossly derivative, thanks to producer **Steven Greenberg's** restrained hand. He wrote most of the album as well, in a rather disjointed style that occasionally makes the transitions within the cuts a bit uneasy, but in "Funkytown," they become enjoyable changes once one gets used to them. Also on "Mouth to Mouth": a very hookish "All Night Dancing" (8:00), whose ungimmicky string and drum arrangement is highlighted with a great vocal break, and the very engaging "Power" (7:59), an ode to the disco DJ. The fairly speedy pace and hysterical shouting chorus give the cut an off-the-wall freneticism that might even allow it to pass for new wave fusion. Rock clubs: speed it up; disco clubs: slow it down. All in all, "Mouth to Mouth" is an appealing, solid album (produced in Minneapolis, of all places). Another synthesizer-based album that succeeds through a carefully conceived light approach is "We Can Fly," the second by **Paradise Express**, out this week on Fantasy. A clean, almost sparse sound becomes highly atmospheric on the album's two disco-length cuts (besides "You Set Me On Fire" and "We are One," mentioned previously in this space). "Let's Fly" (6:36) falls between the deep-space chill of Kebekelektrik and the jet surge of Rosebud; as if she herself were flying through an enormous vacuum, **Vi Ann Jimmerson's** voice reverberates in and envelops the total sound. It's noticeable that Jimmerson is placed center stage in the mix, never in danger of being overwhelmed by electronics. This is especially important in her moody rendering of the Motown classic, "Nowhere to Run" (5:53). Her voice phased slightly, Jimmerson has the space to lay back occasionally, and really rework the song. Added plus: a synthesizer break in the fashion of Sylvester's hits. The album's comparatively spare sound will require careful timing for maximum floor impact, but it's worth the effort.

Two other new albums offer unusual and highly enjoyable sounds: **Teresa's** "Class Reunion" (Dream, distributed by Salsoul) couples Teresa Torian's strong, youthful voice with wonderful pop arrangements by **Paul Schaffer** and **Charles Calello**. **Sandy Linzer's** production

most often recalls sixties orchestrated top 40, but for one glittery, delirious cut, Linzer goes after the older swing sound that made the Savannah Band hits so captivating. "Just Like an Old Time Melody" (5:54) is set to appear soon on a disco disc, and will doubtless carry everyone off in a swirl of music and romance. The album's remaining six cuts are all in the three minute range (making for awfully short 13-14 minute sides), but, really, gems don't have to be large. Among them are two strong remix possibilities: the bopping "South Side High School Class Reunion" and "The Happiest Day of My Life," which includes a vocal break guaranteed to lift the lowest spirits: "Oh, happy day!" The very best thing about Teresa's debut, though, is her own total freedom from cliched vocal mannerisms. As on the Shirelles and Chantels sides of old, she just sings, with a fresh, genuine openness that's just adorable. **Claudja Barry's** "Feel the Fire," her second on Chrysalis, is a rather spotty affair; nonetheless, it includes one inspired choice: a remake of **Ian Dury's** dance-rock "Wake Up and Make Love to Me" (5:45). Barry leaves synthesizer disco completely for a cool nearly-jazz, nearly-reggae arrangement of organ and guitar, showing off her pretty vibrato very nicely. One short passage resembles a break, but, for the most part, the cut emulates new wave style down to the offhanded end-in-confusion. Very smooth, very likable. Elsewhere on the album, the best moments occur in the middle of a three-song medley: "One Night Queen" runs about three minutes; it alludes faintly to "Louie, Louie" in the same way that last spring's "Boogie Woogie Dancin' Shoes" did to "A Little Bit of Soul." May we suggest a remix to back "Wake Up" on a disco disc?

NEW DISCO DISCS: Already on its way as a cross-market chart-maker, **Sister Sledge's** "Got to Love Somebody" is available promotionally on Cotillion, timing 6:50. This long version appear commercially on the forthcoming album only. Lead **Kathi Sledge** sounds stronger than ever here, not surprisingly, and seems capable of greater nuance as well—for further details, turn on your radio. **Fat Larry's Band** has broken "Here Comes the Sun" out of their new album, on Fantasy/WMOT; two versions are offered on the promotional disc, 6:51 with more break and bass for clubs, and a conventionally structured 5:28 mix for radio. The cut is a bright cross between Earth, Wind and Fire and Chic styles—what isn't these days?—and achieves a lovely, buoyant, spiritual feel. Listen for the nifty doo-wop break late in the cut. Also played as an album cut and now on disco disc: **Rozalin Woods' "Flashback"** (A&M), with a hotter mix, in its 6:50 album length. As on her previous "Whatcha' Gonna Do About It," Woods has the ability to take charge in the middle of a crescendo of music and make a dramatic point.

TO THE BEAT, Y'ALL: The week's new rap records include a newly mixed version of our favorite, **Joe Bataan's "Rap-O Clap-O"** (Salsoul), now a perfectly timed 6:00, punched up with new breaks and one rousing line in Spanish. Retitled, "El Rap-O Clap-O." Also, Jocko offers a rap version of **McFadden and Whitehead's "Ain't No Stoppin' Us Now,"** which is backed by the original Philadelphia International rhythm track, in a 7:15 edit. We were left nonplussed by a third rap record, out on Prism by newscaster/commentator **David Lampell**, called, "I Ran Iran." The track (7:16) is laid-back and Lampell smooth

(Continued on page 27)

Discotheque Hit Parade

GREAT GATSBY'S/PORTLAND

DJ: BILL ALLMAN
AND THE BEAT GOES ON—Whispers—Solar
BLOW MY MIND—Celi Bee—APA/TK
BODY SHINE/SLAP LICKEDY LAP—
Instant Funk—Salsoul
BURN ME UP (WITH YOUR LOVE)—Frisky—
Vanguard
DON'T STOP THE FEELING—Roy Ayers—
Polydor
DO YOU LOVE WHAT YOU FEEL—Rufus and
Chaka—MCA
GOOD TO ME—THP—Atlantic
I CAN'T DANCE WITHOUT YOU/THANK
GOD THERE'S MUSIC—Theo Vaness—Prelude
I WANNA BE YOUR LOVER/SEXY DANCER—
Prince—WB
JUMP THE GUN—Three Degrees—Ariola
LOVE GUN—Rick James—Gordy
MANDOLAY—La Flavour—Sweet City
ROCK WITH YOU—Michael Jackson—Epic
SMACK DAB IN THE MIDDLE—Janice McClain
—WB/RFC
VERTIGO/RELIGHT MY FIRE—Dan Hartman—
Blue Sky

(Listings are in alphabetical order, by title)

JUGGERNAUT/PITTSBURGH

DJ: RICK ROSS
DANCE YOURSELF DIZZY—Liquid Gold—
Parachute
DO YOU LOVE WHAT YOU FEEL/ANY LOVE
—Rufus and Chaka—MCA
(EVERYBODY'S) DANCING ALL OVER THE
WORLD—Busta Jones—Spring
HAVEN'T YOU HEARD—Patrice Rushen—Elektra
LONELY NIGHT/I JUST WANNA WANNA—
Linda Clifford—RSO
LOVE GUN—Rick James—Gordy
MANDOLAY—La Flavour—Sweet City
ON THE RADIO—Donna Summer—Casablanca
PUT YOURSELF IN MY PLACE/I DON'T NEED
NO MUSIC—T.J.M.—Casablanca
SMACK DAB IN THE MIDDLE—Janice McClain
—WB/RFC
THANK GOD THERE'S MUSIC—Theo Vaness—
Prelude
THE SECOND TIME AROUND—Shalamar—
Solar
VERTIGO/RELIGHT MY FIRE—Dan Hartman—
Blue Sky
WE'RE GONNA ROCK—Sabu—Ocean
WORKIN' MY WAY BACK TO YOU/FORGIVE
ME, GIRL, BODY LANGUAGE—Spinners—
Atlantic

VAMPS/NEW ORLEANS

DJ: TOM QUINN
BURN ME UP (WITH YOUR LOVE)—Frisky—
Vanguard
DEPUTY OF LOVE—Don Armando's Second
Avenue Rhumba Band—ZE/Buddah
DO YOU LOVE WHAT YOU FEEL—Rufus and
Chaka—MCA
GOOD TO ME—THP—Atlantic (LP)
HAVEN'T YOU HEARD—Patrice Rushen—
Elektra
I WANNA BE YOUR LOVER/SEXY DANCER—
Prince—WB
LADIES' NIGHT—Kool and the Gang—De-Lite
ON THE RADIO—Donna Summer—Casablanca
PUMP IT UP/BEAT OF THE NIGHT—Fever—
Fantasy
RAP-O CLAP-O—Joe Bataan—Salsoul
STRAIGHT FROM THE HEART—Loose Change—
Casablanca
THE SECOND TIME AROUND—Shalamar—Solar
THIS IS HOT—Pamala Stanley—EMI/America
VERTIGO/RELIGHT MY FIRE—Dan Hartman—
Blue Sky
YOU KNOW HOW TO LOVE ME—Phyllis
Hyman—Arista

XENON/NEW YORK

DJ: TONY SMITH
AND THE BEAT GOES ON/OUT THE BOX—
Whispers—Solar
BUENOS AIRES/I'D BE SURPRISINGLY GOOD
FOR YOU/DON'T CRY FOR ME ARGENTINA
Festival—RSO
BODYSHINE/SLAP LICKEDY LAP—
Instant Funk—Salsoul
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
I CAN'T DANCE WITHOUT YOU/THANK GOD
THERE'S MUSIC/MAGIC DANCER—Theo
Vaness—Prelude
I CAN'T HELP MYSELF (SUGAR PIE, HONEY
BUNCH)—Bonnie Pointer—Motown
I ZIMBRA/LIFE DURING WARTIME—Talking
Heads—Sire
NO MORE TEARS (ENOUGH IS ENOUGH)—
Donna Summer/Barbra Streisand—
Casablanca/Columbia
PUMP IT—David Hudson—Alston/TK
QUEEN OF FOOLS—Jessica Williams—Polydor
(LP)
SING, SING, SING—Charlie Callallo Orchestra
—Midsong
SMACK DAB IN THE MIDDLE—Janice McClain
—WB/RFC
THE SECOND TIME AROUND—Shalamar—Solar
TONIGHT I'M ALRIGHT/I SHOULD'A LOVED
YA—Narada Michael Walden—Atlantic (LP)
VERTIGO/RELIGHT MY FIRE—Dan Hartman—
Blue Sky

Record World Disco File Top 50

JANUARY 19, 1980				
JAN. 19	DEC. 29			WKS. ON CHART
1	1	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"★) JZ 36302 (CBS)		9
2	2	THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"/LP cut) YD 11733/BXL1 3479 (RCA)		12
3	3	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA/MCA (12"★) 5103		8
4	5	I WANNA BE YOUR LOVER/SEXY DANCER PRINCE/Warner Bros. (12"★) BSK 3366		10
5	7	CAN'T STOP DANCING SYLVESTER/Fantasy (12"★) F 79010		9
6	9	SMACK DAB IN THE MIDDLE JANICE McCLAIN/Warner Bros./RFC (12") DRCS 8893		8
7	12	I'M CAUGHT UP INNER LIFE/Prelude (12") PRLD 519		11
8	18	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra (12"★) 6E 243		5
9	8	WORKIN' MY WAY BACK TO YOU/FORGIVE ME GIRL/BODY LANGUAGE SPINNERS/Atlantic (12"★) SD 19256		11
10	11	ON THE RADIO DONNA SUMMER/Casablanca (LP cut) NBLP 2 7189		7
11	16	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista (12") AL 9509		9
12	30	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929R1		4
13	4	WEAR IT OUT STARGARD/Warner Bros. (12"★) BSK 3386		15
14	22	EVITA FESTIVAL/RSO RS 1 3061 (entire LP)		6
15	17	(EVERYBODY'S) DANCING ALL OVER THE WORLD BUSTA JONES/Spring (12") 4366 (Polydor)		8
16	23	LOVE INJECTION TRUSSEL/Elektra (12") AS 11435		5
17	—	AND THE BEAT GOES ON WHISPERS/Solar (12"★) BXL1 3521 (RCA)		1
18	40	THANK GOD THERE'S MUSIC/I CAN'T DANCE WITHOUT YOU THEO VANESS/Prelude (12"★) PRL 12173		3
19	6	NO MORE TEARS (ENOUGH IS ENOUGH) DONNA SUMMER/ BARBRA STREISAND/Casablanca/Columbia (12") NBD 20199		12
20	10	DEPUTY OF LOVE DON ARMANDO'S SECOND AVENUE RHUMBA BAND/ZE/Buddah (12") ZEA 12003 (Arista)		14
21	21	MUSIC ONE WAY FEATURING AL HUDSON/MCA (12"★) 3178		7
22	29	ROCK WITH YOU/DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic (12"★) FE 35745		21
23	19	STRAIGHT FROM THE HEART/ALL NIGHT MAN LOOSE CHANGE/Casablanca (12"★) NBLP 7189		7
24	13	DON'T LET GO ISAAC HAYES/Polydor (12"★) PD 1 6224		14
25	45	WE'RE GONNA ROCK SABU/Ocean (12"★) SW 49902		3
26	—	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12") L33 1857		1
27	15	ROCK IT DEBORAH WASHINGTON/Ariola (12"★) SW 50066		10
28	20	BODYSHINE/SLAP SLAP LICKEDY LAP INSTANT FUNK/Salsoul (12"★) SA 8529 (RCA)		7
29	48	MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555		3
30	14	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425		17
31	47	GOOD TO ME THP/Atlantic SD 19257 (entire LP)		5
32	39	READY FOR THE 80'S VILLAGE PEOPLE/Casablanca (12"★) NBLP 2 7183		4
33	—	MONEY FLYING LIZARDS/Virgin (12") DK 4809 (Atlantic)		1
34	36	WILLIE AND THE HAND JIVE/LOVE POTION #9 RINDER AND LEWIS/AVI (12"★) 6073		4
35	—	JUST A TOUCH OF LOVE SLAVE/Cotillion (12"★) SD 5217 (Atlantic)		1
36	—	I SHOULDA LOVED YA NARADA MICHAEL WALDEN/Atlantic SD 19252 (LP cut)		1
37	33	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW SCOTT ALLEN/TK (12") TKD 426		6
38	38	ROCK AROUND THE CLOCK/MOSKOW DISKOW TELEX/Sire (12") DSRS 8896		4
39	49	LOVE GUN RICK JAMES/Gordy (12"★) G8 990M1 (Motown)		3
40	28	DISCO POWER/HOT LOVER U.N./Prelude (12"★) PRL 12168		6
41	37	TAKE ALL OF ME BARBARA LAW/Pavillion (12") 4Z8 6401 (CBS)		6
42	24	NIGHT DANCER JEANNE SHY/RSO (12") RSS 308		12
43	—	BLOW MY MIND CELI BEE/APA (12"★) 77005 (TK)		1
44	—	DANCE, FREAK AND BOOGIE/LOVE IS IN YOU NIGHTLIFE UNLIMITED/Casablanca (12") NBD 20204		1
45	27	DANCE YOURSELF DIZZY LIQUID GOLD/Parachute (12") RRD 20527 (Casablanca)		7
46	—	HOW'S YOUR LOVE LIFE, BABY JACKIE MOORE/Columbia (12") 43 11136		1
47	31	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill (12") 542		13
48	—	FLY TOO HIGH JANIS IAN/Columbia (12") 43 11123		1
49	44	PUT YOURSELF IN MY PLACE/I DON'T NEED NO MUSIC T.J.M./Casablanca (12"★) NBLP 7172		12
50	35	LADIES' NIGHT KOOL & THE GANG/De-Lite (12"★) DSR 9513 (Mercury)		19

(★ non-commercial 12", • discontinued)

Disco File (Continued from page 26)

as silk—note, though, that his comments are extremely explicit politically, so it seems a particularly interesting effort in this field. In fact, our Philadelphia radio correspondent, WCAU's Roy Perry, foresees in this record the seed of an entirely new medium for news dissemination. The mind boggles . . .

NOTES: Last call, folks, for our reader's poll of last year's most popular songs. All are invited to send a list of personal top 25 favorites to Disco File, in care of RW. The Southern California Disco DJ Association will hold a fundraising party at Los Angeles' Studio One, to benefit their annual awards banquet. This "3-D" party (disco, dancing and drinking) will be held on January 21, from 9-2. The fourth annual awards are scheduled for 8 p.m. on February 10, at the Biltmore Hotel, with a post-party at the Fantasy Garage. In other west coast news, we were delighted to hear that San Francisco DJ Tim Rivers is about to go into the studio to record with such session luminaires as Patrick Cowley and Tip Werrick; included in their repertoire will be a revival of Diana Ross' "Surrender."

'Reel'-ing



Arista recording group GQ, whose debut LP, "Disco Nights," has been certified platinum, were winners of the Ampex Corporation's "Golden Reel Award" for tape sales. GQ and Tony Productions presented the \$1,000 check that goes with the award to Junior High School 22 in the Bronx. The presentation was made to school principal William Green at an assembly attended by students and faculty. GQ manager Tony Lopez was at one time vice-principal of the school, and the band uses the building's facilities for rehearsing material and playing basketball. "GQ Two," the quartet's second album, is scheduled for release in February. Shown at the J.H.S. 22 ceremony (from left) are: (front) Emmanuel Raheim LeBlanc, GQ; Keith "Sabu" Crier, GQ; William Green, Principal, J.H.S. 22; (back) Paul Service, GQ; Tony Lopez, Tony Productions; "Paco" of WKTU Radio.

The Coast

BY SAMUEL GRAHAM & SAM SUTHERLAND

■ **VITAL INFORMATION**—We understand that the U.S. Air Force has been testing a new cruise missile off the west coast recently, which sounds like fun. **Maynard Ferguson** didn't find it too hilarious, however, when one of the missiles crashed within three or four miles of his house, spreading debris over an area half a mile wide. Luckily, it didn't explode, and we're assuming Maynard knew it was nothing personal . . . **Alice Cooper** wants to know if Monaco's **Princess Caroline** really wants to be a rock and roll singer, as she claimed to the French magazine *Elle* last week. We're not sure what role in the Cooper stage show has been offered to her by Alice and manager **Shep Gordon** (maybe she could get together with the performing dogs that accompanied him on his last tour?), but we sure hope she'll take them up on their offer . . . Now that the Tropicana has been re-painted, giving it a totally improper veneer of respectability, **Tom Waits** has decided to relocate to New York. We wish him well . . . If you thought it was strange that San Francisco's **The Mutants** were up for a possible Grammy nomination (they didn't get one), try this one: **Ray Campi** was pre-nominated no less than 14 times (he didn't get one, either), in every conceivable category short of best classical vocal soloist performance. Our favorite pre-nomination, though, went to a modern classic, **Alvis Wayne's** "I Wanna Eat Your Puddin'," which was a candidate in the song of the year category. We can't understand why, but it didn't win a nomination either . . . So you thought that all **Charo** could do is giggle, shake her ample booty and answer questions on "Hollywood Squares"? Well, the *cuchi-cuchi* girl recently took third place in *Guitar Player's* annual best flamenco guitarist poll, if you can believe that. The first two places were occupied by **Paco De Lucia** and **Sabicas**.

MORE—Programmers everywhere will want to make note of the following suggestions for a nice sequence of tunes, we're certain: **Keith's** "98.6" followed by **Toto's** "99" and **Wilson Pickett's** "Ninety-Nine and One-Half (Just Won't Do)." Of course, you could wind it up with **Gene McDaniels'** "Hundred Pounds of Clay" . . . **Herb Eiseman**, president of 20th Century-Fox Music Publishing, is hosting the European premier of **Bette Midler's** "The Rose," at MIDEW on January 20. Fox publishes a number of tunes from the film, including the title number . . . The American Guild of Authors and Composers' "ASKAPRO" lineup for February is as follows: Herb Eiseman on the 7th; Interworld Music's **Jeff Brabec** and **Rick Riccobono** on the 14th; professional manager/attorney **Al Schlesinger** on the 21st, and **Max Herman**, president of the Local 47 Musicians Union, on the 28th. Call AGAC for a reservation at (213) 462-1108 . . . Pierce College in Woodland Hills will again offer its music business course during the winter quarter, beginning on February 14 and meeting for six consecutive Thursdays from 7-10 p.m. Speakers during the quarter will include Interworld's Brabec, songwriter **Al Kasha**, producer **Nick Venet**, ASCAP's **Mike Gorfaine** and **Todd Brabec**, BMI's **Doug Davis** and **Mike Siteman** and SESAC's **Rick Weiser**. Registration for the course, which costs \$20, will begin on January 19 at the college, at 6201 Winnetka Ave., Woodland Hills 91373 . . . Current Record Plant activity includes **Grace Slick** and **Rick James' Stone City Band** in Sausalito and **Angel**, **Bernadette Peters**, **Ozark Mountain Daredevils**, the **Cretones** and **Eric Carmen** in LA.

R.I.P.—One of the nicest parts about the Christmas season is that it offers the chance to listen to the great "Rhythm and Blues Christmas" album, a genuine classic that features, among other gems, a couple of swell performances by Texas bluesman **Amos Milburn**. With the holidays just ended, we were particularly saddened to learn that Milburn died in a Houston hospital just a couple of weeks ago. Milburn, who was in his early-to-mid fifties, labored in obscurity most of his life, but he was one of the many singers and players who is credited by experts with defining the style that eventually became rock and roll in the hands of **Elvis Presley** and others. He reached his peak in the late '40s, with tunes like "Hold Me Baby"; recently, his "One Scotch, One Bourbon, One Beer" was resurrected by **George Thorogood** . . . Although the name **Larry Williams** might not ring an immediate bell, song titles like "Slow Down," "Matchbox," "Dizzy Miss Lizzy" and "Bad Boy" probably will—and all of those songs, made famous by the **Beatles** and others, were written by Williams, who died in L.A. not long ago. Williams, who was 44, was last represented on a Fantasy LP, "That's Larry Williams," which featured some of the sides he had recorded for Specialty Records in the '50s and '60s . . . **George Kindler**, fiddler and mandolinist with the **David Bromberg Band** over the past four and a half years, was killed in a motorcycle accident on December 29 in Sonoma. He was 36.

MCA Signs Garrett Morris



MCA Records has announced the signing of Garrett Morris to an exclusive recording contract with the label. His debut album on MCA is currently in production. Shown at the signing are (from left): Bob Siner, president of MCA Records; Lynn Kellermann, east coast artist relations & publicity director; Ray D'Ariano, vice president/general manager, east coast, for MCA; Sammy Vargas, regional promotion director for MCA; Garrett Morris; David Jackson, vice president of business affairs for MCA; Harold Fein, MCA Records, New York.

E/A Names Hanna To Merch. Post

■ **LOS ANGELES** — Al Hanna, a former Warner Communications trainee assigned to Elektra/Asylum Records, has joined the company as merchandising coordinator, it was announced by Jerry Sharell, vice president/creative services.

Based in the label's Los Angeles headquarters, Hanna will report to Randy Edwards, E/A merchandising and advertising director. In his new post, he will be involved in all merchandising campaigns mounted by E/A. He will act as liaison between the label and the WEA branches about the distribution of display materials, and will deal with vendors on the creation and production of the materials.

Hanna came to E/A under the auspices of the Warner Communications management trainee program, in which he spent a block of time working in each department of the company. He had previously been an account executive for KEZY-FM in Los Angeles, and a communications major at Ohio State College.

CBS Ups DiCesare

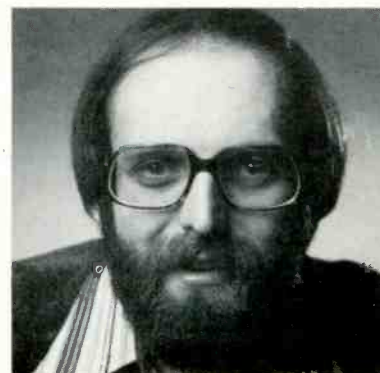
■ **NEW YORK**—Debbie DiCesare has been appointed to the position of manager, artist development, east coast, Epic/Portrait/Associated Labels. The announcement was made by Al DeMarino, vice president, artist development, Epic / Portrait / Associated Labels.

In her new position, DiCesare will be responsible for career guidance to a number of assigned artists, including live presentation, as well as liaison with television and cable shows, major theatrical agencies, and personal managers for E/P/A artists.

Most recently, DiCesare has been functioning as coordinator, east coast artist development, E/P/A.

CBS International Taps Julian Shapiro

■ **NEW YORK** — Joe Senkiewicz, vice president, artist development, CBS Records International, has announced the appointment of Julian Shapiro to the position of associate director of press and public information, CBS Records International.



Julian Shapiro

In his new position, Shapiro will be responsible for insuring press coverage for CBS Records International, its affiliates and its artists abroad and in the U.S.

Shapiro has been involved with CBS Records more than two years in numerous free-lance projects as well as serving as director of field communications for the U.S. marketing arm of CBS Records earlier this year. Prior to that, he worked as a staff reporter for *Cash Box* magazine, rising to the position of east coast editor in 1976.

Chappell Taps Leff

■ **LOS ANGELES** — Robbie Leff has joined the professional department of Chappell Music, west coast division. The announcement was made by Roger Gordon, vice president and general manager of the division.

In his new position, Leff will be responsible for general professional activity. He comes to Chappell from Bicycle Music Company where he was a professional manager.

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

AN AMERICAN DREAM Hanna-Edwards (Jolly Cheeks, BMI) 38	MOVE YOUR BOOGIE BODY Jones (Bar-Kays/Warner Tamerlane, BMI) 62
ANOTHER BRICK IN THE WALL (Part II) Ezrin-Gilmour-Waters (Pink Floyd, BMI) 80	99 T. Knox & Group (Hudmar, ASCAP) 53
BABE Group (Stygan/Almo, ASCAP) 6	NO MORE TEARS (ENOUGH IS ENOUGH) G. Klein (Olga/Fedora, BMI) 11
BETTER LOVE NEXT TIME Haffkin (House of Gold, BMI) 17	ON THE RADIO Moroder (Ricks/Revelation, BMI) 43
CAN WE STILL BE FRIENDS Palmer (Earmark, BMI) 66	PEANUT BUTTER Dunn-White (Nodlew/McHoma, BMI) 87
CHIQUITITA B. Ulvaeus & B. Andersson (UNICEF, ASCAP) 47	PLEASE DON'T GO Casey/Finch (Sherlyn/Harrick, BMI) 2
COOL CHANGE Boylan & Group (Screen Gems-EMI, BMI) 12	POP MUZIK Midascore (Robin Scott, ASCAP) 28
COWARD OF THE COUNTY Butler (Roger Bowling, BMI/Sleepy Hollow, ASCAP) 3	RAPPER'S DELIGHT S. Robinson (Sugarhill, BMI) 60
CRAZY LITTLE THING CALLED LOVE Group (Queen/Beechwood, BMI) 21	REMEMBER (WALKING IN THE SAND) G. Lyons & Group (Trio/Robert Mellin/Tender Tunes, BMI) 79
CRUISIN' S. Robinson (Bertham, ASCAP) 8	ROCK WITH YOU Jones (Almo/Rondor, ASCAP) 1
DAYDREAM BELIEVER J. Norman (Screen Gems-EMI, BMI) 49	ROCKIN' INTO THE NIGHT Mills (WB, ASCAP/Friest/Saber Tooth, BMI) 92
DEJA VU B. Manilow (Ikeco/Angela, BMI) 20	ROMEO'S TUNE Simon (Rolling Tide, ASCAP) 26
DIM ALL THE LIGHTS Moroder-Belotte (Sweet Summer Night, BMI) 40	ROTATION Alpert-Badazz (Almo/Badazz, ASCAP) 59
DIRTY WATER Maile (Equinox, BMI) 48	SARA Group (Fleetwood Mac, BMI) 14
DON'T DO ME LIKE THAT Petty-Iovine (Skyhill, BMI) 13	SAVANNAH NIGHTS T. Templeman (Windecor, BMI) 39
DON'T LET GO I. Hayes (Screen Gems-EMI, BMI) 24	SAY HELLO Goodwyn-Blagona (Goody Two-Tunes, BMI) 94
DON'T MAKE ME OVER Fraboni (Jac/Blue Seas, ASCAP) 67	SEND ONE YOUR LOVE S. Wonder (Jobete/Black Bull, ASCAP) 37
DO THAT TO ME ONE MORE TIME D. Dragon (Moonlight & Magnolias, BMI) 4	SEPTEMBER MORN B. Gaudio (Stone-bridge/EMA-Suisse, ASCAP) 52
DO YOU LOVE WHAT YOU FEEL Jones (Overdue, ASCAP) 41	SHE'S IN LOVE WITH YOU Chapman (Chinnichap/Careers, BMI) 54
ESCAPE (THE PINA COLADA SONG) Holmes-Boyer (WB/Holmesline, ASCAP) 5	SHIPS Manilow-Dante (Ian Hunter/April, ASCAP) 45
FLIRTIN' WITH DISASTER T. Werman (Mister Sunshine, BMI) 74	SPARKLE Blackmon (Better Days, BMI/Better Nights, ASCAP) 90
FOOL IN THE RAIN Page (Flames of Albion, ASCAP) 51	STAR White (Saggifire, ASCAP/Ninth/Irving/Criga, BMI) 95
FOREVER MINE Gamble-Huff (Mighty Three, BMI) 34	STILL Carmichael & Group (Jobete/Commodore Entertainment, ASCAP) 15
GLIDE McClain-Kaffel-Group (Three Hundred Sixty, ASCAP) 98	TAKE THE LONG WAY HOME P. Henderson & Group (Almo/Delicate, ASCAP) 33
GOODNIGHT MY LOVE B. Spector & M. Pinera (Bayard, BMI) 83	TAKIN' IT BACK D. Gehman (G. Jonah Koslen/Bema, ASCAP) 86
HALF THE WAY Reynolds (Chriswood, BMI/Murfeszongs, ASCAP) 50	THE LONG RUN B. Szymczyk (Cass County/Red Cloud, ASCAP) 7
HEAD GAMES R. T. Baker (Somerset Songs/Evansongs, ASCAP) 25	THE SECOND TIME AROUND Sylvers (Spectrum VII/Rosy, ASCAP) 68
HEARTACHE TONIGHT Szymczyk (Cass County/Red Cloud/Gear/Ice Age, ASCAP) 27	THIRD TIME LUCKY Outeda & Group (Riff Bros., ASCAP) 23
HEARTBREAKER Coleman (Dick James, BMI) 58	THIS IS IT T. Dowd (Milk Money, ASCAP/Snug, BMI) 15
HIM Holmes-Boyer (WB/Holmes Line, ASCAP) 63	THREE TIMES IN LOVE James (Big Teeth/Tommy James, BMI) 76
HOLDIN' ON FOR DEAR LOVE B. Montgomery (House of Gold, BMI) 78	TOO HOT Deodato (Delightful/Gang, BMI) 71
I CAN'T HELP MYSELF J. Bowen (Stone Agate, BMI) 65	TOO LATE Baker (Weed High Nightmare, BMI) 70
I DON'T WANT TO TALK ABOUT IT T. Dowd (Crazy Horse, BMI) 61	TRAIN, TRAIN Nalli-Week (Bobnal, BMI) 96
I'D RATHER LEAVE WHILE I'M IN LOVE Anderle & Jones (Irving/Woolnough/Unichappell/Begonia, BMI) 44	TRUST ME Bullens-Doyle (Gooserock/Fleur, BMI) 85
I'M ALIVE Scott (Camelback Mountain, ASCAP) 72	UNDER MY THUMB Lesser (ABKCO, BMI) 100
I STILL HAVE DREAMS Garay (Batroc/Song Mountain, ASCAP) 83	VOLCANO Putnam (Coral Reefer/Keith Sykes, BMI) 73
I THANK YOU Ham (Birdees/Walden, ASCAP) 99	VOICES T. Werman (Screen Gems-EMI/Adult, BMI) 31
I WANNA BE YOUR LOVER Prince (Ecnirp, BMI) 19	WAIT FOR ME Foster (Hot-Cha/Six Continents, BMI) 35
I WISH I WAS EIGHTEEN AGAIN Kennedy (Tree, BMI) 88	WE DON'T TALK ANYMORE B. Welch (ATV, BMI) 10
JANE R. Nelson (Pods/Lunartunes/Little Dragon, BMI) 22	WHEN A MAN LOVES A WOMAN Rohchild (Pronto/Quinvy, BMI) 84
LADIES' NIGHT E. Deodato (Delightful/Gang, BMI) 9	WHEN I WANTED YOU Manilow-Dante (Home Grown, BMI) 55
LAST TRAIN TO LONDON J. Lynne (Unart/Jet, BMI) 57	WHY ME Group (Stygan/Almo, ASCAP) 29
LET ME GO, LOVE Templeman (Snug/Big Stroke, BMI) 77	WONDERLAND Carmichael-Group (Jobete/Commodores Entertainment, ASCAP) 89
LONELY EYES Tobin (High Sierra/World Song, ASCAP) 46	WORKING MY WAY BACK TO YOU Zager (Screen Gems-EMI/Seasons Four, BMI) 42
LONGER Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP) 32	YES I'M READY Casey (Dadelia, BMI) 16
LOOKS LIKE LOVE AGAIN Gardiner (Duchess, BMI) 69	YOU DECORATED MY LIFE L. Butler (Music City, ASCAP) 97
LOST HER IN THE SUN J. Stewart (Bugle/Stigwood/Unichappell, BMI) 56	YOU KNOW THAT I LOVE YOU Olsen-Devore-Group (Light, BMI/Urmila, ASCAP) 36
MAKE BELIEVE IT'S YOUR FIRST TIME Bielar (Music City, ASCAP) 81	YOU KNOW HOW TO LOVE ME Mtume-Lucas (Frozen Butterfly, BMI) 91
MEMORIZE YOUR NUMBER Lloyd (Scott-Tone, ASCAP) 75	YOU'RE GONNA GET WHAT'S COMING Asher (Ackee, ASCAP) 82
MONEY Cunningham (Jobete, ASCAP) 64	YOU'RE ONLY LONELY J. D. Souther (Ice Age, ASCAP) 30

Record World Singles

101-150

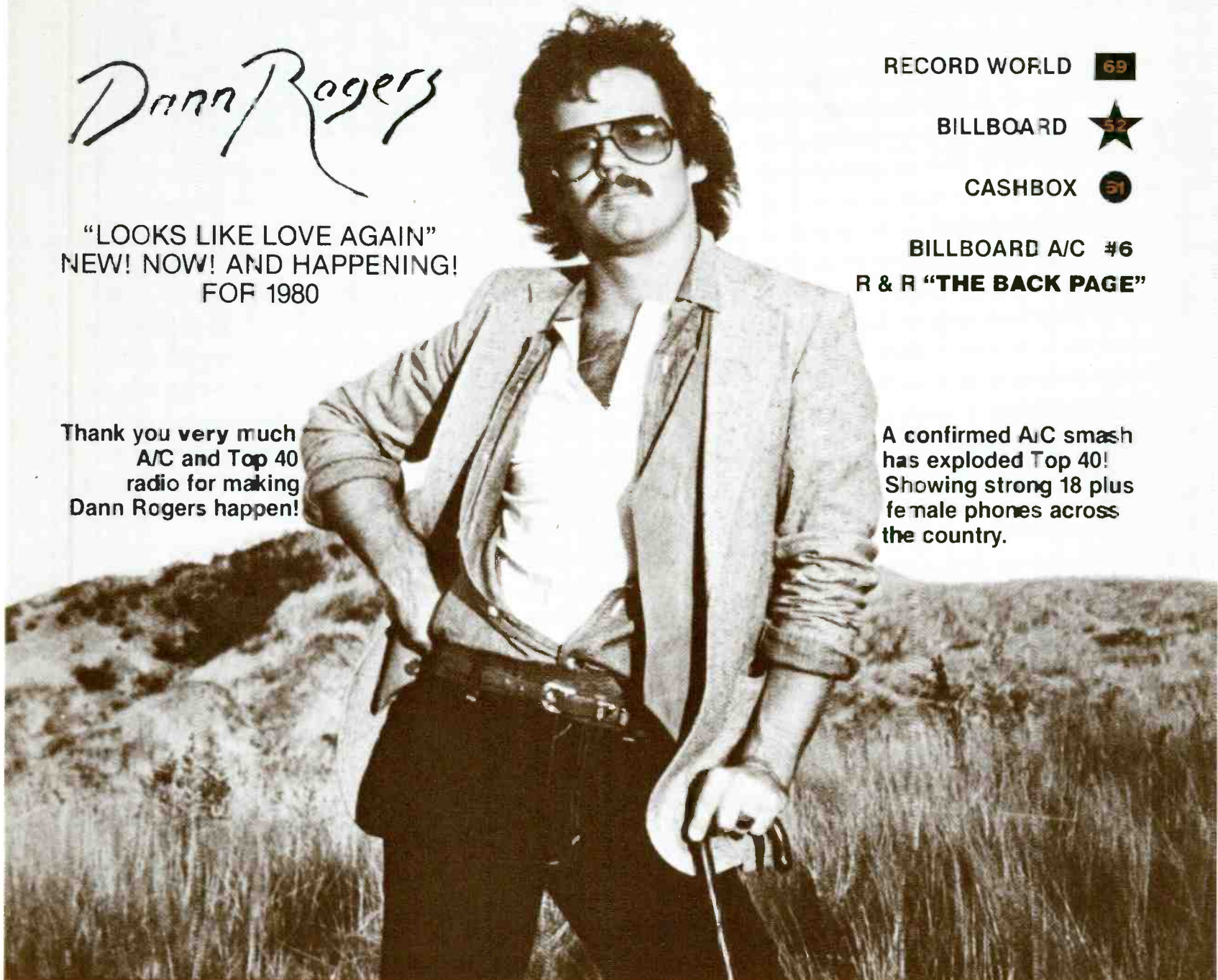
JANUARY 19, 1980

JAN. 19	DEC. 29	
101	104	DIG THE GOLD JOYCE COBB/Cream 7939 (Birdees/Fallin' Arches, ASCAP)
102	103	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/Motown 1477 (Check Out, BMI)
103	107	JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)
104	106	SHOOTING STAR DOLLAR/Carrere 7208 (Atl) (World Song/Facehaze, ASCAP)
105	105	STARGAZER PETER BROWN/Drive 6281 (TK) (Sherlyn/Decibel/Penguin, BMI)
106	102	COLD WIND ACROSS MY HEART NIGHT/Planet 45907 (Elektra/Asylum) (Braitree/Snow, BMI)
107	109	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551 (Baby Fingers/Mims/Shoenbrere, ASCAP/Freddie Dee, BMI)
108	113	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033 (HAB/Dark Cloud, BMI)
109	110	GIMME SOME TIME NATALIE COLE & PEABO BRYSON/Capitol 4804 (Cole-Arama, BMI)
110	—	YOU MIGHT NEED SOMEBODY TURLEY RICHARDS/Atlantic 3645 (Braitree/Snow/Neches River, BMI)
111	112	FOREVER REX SMITH/Columbia 1 11163 (Seldak/Birthday Boy/Factory Fresh, ASCAP)
112	111	MOVIN' RIGHT ALONG KERMIT & FOZZIE/Atlantic 3642 (Welbeck, ASCAP)
113	114	MANDOLAY LE FLAVOUR/Sweet City 7376 (Bema, ASCAP)
114	124	I SHOULD LOVED YA NARADA MICHAEL WALDEN/Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)
115	116	CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox 2435 (RCA) (20th Century/All Sun Ray, ASCAP)
116	123	IT'S MY HOUSE DIANA ROSS/Motown 1471 (Nick-O-Val, ASCAP)
117	118	WHEN YOU WALK IN THE ROOM KARLA BONOFF/Columbia 1 11130 (Unart, BMI)
118	—	AUTOMOBILE HANSIE/Millennium 11783 (RCA) (Bandora, BMI)
119	117	I JUST WANNA WANNA LINDA CLIFFORD/RSO/Curtom 1012 (Baldursson, ASCAP)
120	121	I WANT YOU FOR MYSELF GEORGE DUKE/Epic 9 50792 (Mycenae, ASCAP)
121	126	WHAT I WOULDN'T DO FOR YOU (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503 (Roaring Fork/Purple Bow, BMI/Twelf Street/Whiffle, ASCAP)
122	—	I CAN'T TAKE ME EYES OFF OF YOU MAUREEN McGOVERN/Warner/Curb 49129 (Saturday/Seasons Four, BMI)
123	108	LET ME SLEEP ALONE CUGINI/Scotti Bros. 503 (Atl) (Saber Tooth, BMI)
124	125	STEPPING GAP BAND/Mercury 76021 (Total Experience, BMI)
125	120	YOU'RE SO GOOD TO ME CURTIS MAYFIELD/RSO/Curtom 941 (Mayfield/Andrask, BMI)
126	127	WHAT'S YOUR NAME LEON WARE/Fabulous 748 (TK) (Almo, ASCAP)
127	130	PULL MY STRINGS LAKESIDE/Solar 11746 (RCA) (Spectrum VII, ASCAP)
128	128	REASONS TO BE CHEERFUL, PT. 3 IAN DURY/Stiff/Epic 9 50800 (Blackhill/Geoff & Eddie/Blackwood, BMI)
129	131	STAY WITH ME TILL DAWN JUDIE TZUKE/Rocket 41133 (MCA) (Unart, BMI)
130	—	I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude 8004 (Pop/Vision-Leeds/Amerade, ASCAP)
131	119	NOBODY KNOWS ASHFORD & SIMPSON/Warner Bros. 49099 (Nick-O-Val, ASCAP)
132	—	SHOUT AND SCREAM TEDDY PENDERGRASS/Phila. Intl. 9 3733 (CBS) (Mighty Three, BMI)
133	136	HOLIDAYS SCORPIONS/Mercury 16029 (Summer Breeze, ASCAP)
134	134	FLY TOO HIGH JANIS IAN/Columbia 1 11111 (Mine, ASCAP/Revelations A.G./Rick's, BMI)
135	135	NEW AND DIFFERENT WAY JIMMY MESSINA/Columbia 1 11094 (Jasperillo, ASCAP)
136	138	I BELIEVE IN YOUR SWEET LOVE BONNIE TYLER/RCA 11763 (Scott-Wolfe/Prince of Wales, ASCAP)
137	—	BLAME IT ON THE NIGHT FANDANGO/RCA 11761 (Life and Times, BMI)
138	139	THE DAY THE EARTH CAUGHT FIRE CITY BOY/Atlantic 3612 (City Boy/Zambo, BMI)
139	132	MEAN TO YOUR QUEENIE POINT BLANK/MCA 41119 (Hamstein, BMI)
140	142	KARI BOB JAMES/EARL KLUGH/Tappan Zee/Columbia 1 11154 (United Artists/Earl Klugh, ASCAP)
141	—	I DON'T LIKE MONDAYS BOOMTOWN RATS/Columbia 1 11117 (Zomba, BMI)
142	144	PARADISE FAITH BAND/Mercury 76024 (Canal, BMI)
143	143	TOMORROW NIGHT SHOES/Elektra 46571 (Shoetunes, BMI)
144	133	IT'S ALL OVER MOLLY HATCHET/Epic 9 50809 (KAGS, BMI)
145	122	MY FLAME BOBBY CALDWELL/Clouds 18 (TK) (Sherlyn/Lindseyanne, BMI)
146	145	DRAW THE LINE OAK/Mercury 76014 (Critique, BMI)
147	137	(BRINGING OUT) THE GIRL IN ME MAXINE NIGHTINGALE/Windsong 11729 (RCA) (Roydiola, ASCAP)
148	140	END OF THE WORLD EUCLID BEACH BAND/Epic/Cleve. Intl. 9 50782 (Camex, BMI)
149	129	IT'S DIFFERENT FOR GIRLS JOE JACKSON/A&M 2186 (Albion/Almo, ASCAP)
150	146	CRAWLING FROM THE WRECKAGE DAVE EDMUNDS/Swan Song 71002 (Atl) (Intersong, ASCAP)

Dann Rogers

"LOOKS LIKE LOVE AGAIN"
NEW! NOW! AND HAPPENING!
FOF 1980

Thank you very much
A/C and Top 40
radio for making
Dann Rogers happen!



RECORD WORLD **69**

BILLBOARD **52**

CASHBOX **31**

BILLBOARD A/C #6
R & R "THE BACK PAGE"

A confirmed A/C smash
has exploded Top 40!
Showing strong 18 plus
female phones across
the country.

THANKS TO THESE NEW BELIEVERS:

KLIF WZZP WOKY WFFM WZUU KYYX-FM KEEL KCAQ-FM WMC-FM KXOK
WYSL KCPX KRSP-FM WKY KYA WIFE KCBQ KSTP KULF-FM WHHY WKIX
KAAY KLAZ-FM KKYK-FM KELI KWEN KENO KCBN WFL3 AFOM WIVY-FM
WQXQ WICC KREM KC-101 KHSN KSLY KOBO KYNO KNX-FM KZLA
WSEZ WMOH WKWK WXIL WXXX WGSV WHNY WFSY KJQQ
WTAC KZZK WLAV WHEB WPTR KNOW WBGM WGNi KSXO
WING WFIC KDZA KMFk KKUA KORL KJCK-FM WEAM WROV
KEWI WPTR WJAD KQEO WDFD WRKR WQTC KPRQ KJAQ KWSL KSKG KRKE
KQWB KRIB KYLT WGGG KIKI WHBB WCIL-FM KOKK KCRG WTOB WDAK
WVLK WKLN-FM KCLD-FM WALG WDEC WKKY WKYB KKOA KITI KCAP KBRC
WNEX KAKC WGOW WIRK WBSR KALB WWKE WTMC

"LOOKS LIKE LOVE AGAIN" AS 501

FROM HIS DEBUT ALBUM

"HEARTS UNDER FIRE" A 5000

produced by Ian Gardiner



INTERNATIONAL ARTISTS RECORDS, TAPES & FILM WORKS 16200 VENTURA BLVD., ENCINO, CA 91436

Record World Singles

JANUARY 19, 1980

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

JAN. 19	DEC. 29		WKS. ON CHART
1	6	ROCK WITH YOU MICHAEL JACKSON Epic 9 50797	10
2	2	PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	20
3	4	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327	8
4	5	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215	12
5	1	ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES/ MCA/Infinity 50,035	11
6	3	BABE STYX/A&M 2188	14
7	12	THE LONG RUN EAGLES/Asylum 46569	6
8	10	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	13
9	8	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	14
10	9	WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America 8025	12
11	7	NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/ Casablanca NBD 20199	12
12	13	COOL CHANGE LITTLE RIVER BAND/Capitol 4789	12
13	19	DON'T DO ME LIKE THAT TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 41138	8
14	21	SARA FLEETWOOD MAC/Warner Bros. 49150	4
15	11	STILL COMMODORES/Motown 1474	15
16	26	YES I'M READY TERI DeSARIO WITH K.C./Casablanca 2227	8
17	18	BETTER LOVE NEXT TIME DR. HOOK/Capitol 4785	12
18	20	THIS IS IT KENNY LOGGINS/Columbia 1 11109	13
19	25	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	10
20	28	DEJA VU DIONNE WARWICK/Arista 0459	8
21	30	CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579	3
22	14	JANE JEFFERSON STARSHIP/Grunt 11750 (RCA)	10
23	27	THIRD TIME LUCKY (FIRST TIME I WAS A FOOL) FOGHAT/ Bearsville 49125 (WB)	9
24	29	DON'T LET GO ISAAC HAYES/Polydor 2011	11
25	15	HEAD GAMES FOREIGNER/Atlantic 3633	9
26	33	ROMEO'S TUNE STEVE FORBERT/Nemperor 9 7525 (CBS)	6
27	16	HEARTACHE TONIGHT EAGLES/Asylum 46545	14
28	22	POP MUZIK M/Sire 49033 (WB)	22
29	37	WHY ME STYX/A&M 2206	3
30	17	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 10079	18
31	34	VOICES CHEAP TRICK/Epic 9 50814	6
32	45	LONGER DAN FOGELBERG/Full Moon/Epic 9 50824	4
33	23	TAKE THE LONG WAY HOME SUPERTRAMP/A&M 2193	12
34	41	FOREVER MINE THE O'JAYS/Phila. Intl. 9 3727 (CBS)	6
35	35	WAIT FOR ME DARYL HALL & JOHN OATES/RCA 11747	10
36	40	YOU KNOW THAT I LOVE YOU SANTANA/Columbia 1 11144	6
37	24	SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)	10
38	48	AN AMERICAN DREAM DIRT BAND/United Artists 1330	5
39	39	SAVANNAH NIGHTS TOM JOHNSTON/Warner Bros. 49096	9
40	31	DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201	20
41	46	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/ MCA 41131	8
42	54	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	4



CHARTMAKER OF THE WEEK

43	—	ON THE RADIO DONNA SUMMER Casablanca 2236	1
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44	44	I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE/ A&M 2199	9
45	36	SHIPS BARRY MANILOW/Arista 0464	13

46	51	LONELY EYES ROBERT JOHN/EMI-America 8030	6
47	47	CHIQUITITA ABBA/Atlantic 3629	9
48	53	DIRTY WATER INMATES/Polydor 2032	5
49	61	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	3
50	32	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087	15
51	57	FOOL IN THE RAIN LED ZEPPELIN/Swan Song 71003 (Atl)	3
52	64	SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175	3
53	63	99 TOTO/Columbia 1 11173	3
54	56	SHE'S IN LOVE WITH YOU SUZI QUATRO/RSO 1014	7
55	70	WHEN I WANTED YOU BARRY MANILOW/Arista 0481	3
56	62	LOST HER IN THE SUN JOHN STEWART/RSO 1016	4
57	59	LAST TRAIN TO LONDON ELO/Jet 9 5067 (CBS)	5
58	69	HEARTBREAKER PAT BENATAR/Chrysalis 2395	4
59	60	ROTATION HERB ALPERT/A&M 2202	6
60	50	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	11
61	66	I DON'T WANT TO TALK ABOUT IT ROD STEWART/ Warner Bros. 49138	3
62	58	MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	9
63	—	HIM RUPERT HOLMES/MCA 41173	1
64	67	MONEY FLYING LIZARDS/Virgin 67003 (Atl)	5
65	73	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown 1478	3
66	74	CAN WE STILL BE FRIENDS ROBERT PALMER/Island 49137 (WB)	4
67	68	DON'T MAKE ME OVER JENNIFER WARNES/Arista 0455	5
68	85	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	2
69	75	LOOKS LIKE LOVE AGAIN DANN ROGERS/IA 500	4
70	79	TOO LATE JOURNEY/Columbia 1 11143	3
71	—	TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury)	1
72	78	I'M ALIVE GAMMA/Elektra 46555	3
73	83	VOLCANO JIMMY BUFFETT/MCA 41161	2
74	84	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic 9 50822	2
75	77	MEMORIZE YOUR NUMBER LEIF GARRETT/Scotti Bros. 510 (Atl)	3
76	—	THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA)	1
77	—	LET ME GO, LOVE NICOLETTE LARSON/Warner Bros. 49130	1
78	86	HOLDIN' ON FOR DEAR LOVE LOBO/MCA/Curb 41152	2
79	81	REMEMBER (WALKING IN THE SAND) AEROSMITH/ Columbia 1 11181	3
80	—	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/ Columbia 1 11187	1
81	82	MAKE BELIEVE IT'S YOUR FIRST TIME BOBBY VINTON/ Tapestry 002	3
82	72	YOU'RE GONNA GET WHAT'S COMING BONNIE RAITT/ Warner Bros. 49116	6
83	88	GOODNIGHT MY LOVE MIKE PINERA/Spector 0003	3
84	—	WHEN A MAN LOVES A WOMAN BETTE MIDLER/Atlantic 3643	1
85	89	TRUST ME CINDY BULLENS/Casablanca 2217	2
86	87	TAKIN' IT BACK BREATHLESS/EMI-America 8020	4
87	92	PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/ Elektra 46552	2
88	90	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011	2
89	—	WONDERLAND COMMODORES/Motown 1479	1
90	91	SPARKLE CAMEO/Chocolate City 3202 (Casablanca)	2
91	95	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/ Arista 0463	2
92	97	ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M 2205	2
93	49	I STILL HAVE DREAMS RICHIE FURAY/Asylum 46534	12
94	—	SAY HELLO APRIL WINE/Capitol 4802	1
95	76	STAR EARTH, WIND & FIRE /ARC/Columbia 1 11165	4
96	42	TRAIN, TRAIN BLACKFOOT/Atco 7207	10
97	38	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315	18
98	98	GLIDE PLEASURE /Fantasy 874	5
99	—	I THANK YOU Z Z TOP/Warner Bros. 49163	1
100	—	UNDER MY THUMB HOUNDS/Columbia 1 11159	1

PRODUCERS & PUBLISHERS ON PAGE 29



Record World Album Airplay

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

JANUARY 19, 1980

FLASHMAKER



UNION JACKS
BABYS
Chrysalis

MOST ADDED

- UNION JACKS—Babys—Chrysalis (28)
- ADVENTURES IN UTOPIA—Utopia—Bearsville (25)
- THE ROMANTICS—Nemperor (24)
- NO PLACE TO RUN—UFO—Chrysalis (21)
- THE PRETENDERS—Sire (16)
- PEARL HARBOR & THE EXPLOSIONS—WB (14)
- BRUCE WOOLLEY & THE CAMERA CLUB—Col (12)
- SPECIALS—Chrysalis (9)
- IN THE '80S (single)—Graham Nash—Capitol (7)
- LIVE AT LAST—Good Rats—Rat City (7)

WNEW-FM/NEW YORK

- ADDS:**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
 - GIVE IT ALL YOU GOT (single)—Chuck Mangione—A&M
 - LIVE AT LAST—Good Rats—Rat City
 - RATHER BE ROCKIN—Tantrum—Ovation
 - SPECIALS—Chrysalis
 - THE PRETENDERS—Sire
 - THE ROMANTICS—Nemperor
 - TROUBLEMAKER—Ian McLagan—Mercury
 - UNION JACKS—Babys—Chrysalis
 - BRUCE WOOLLEY & THE CAMERA CLUB—Col
- HEAVY ACTION (airplay in descending order):**
- DAMN THE TORPEDOES—Tom Petty—Backstreet
 - THE LONG RUN—Eagles—Asylum
 - I'M THE MAN—Joe Jackson—A&M
 - THE WALL—Pink Floyd—Col
 - REGGATA DE BLANC—Police—A&M
 - X-STATIC—Hall & Oates—RCA
 - THE FINE ART OF SURFACING—Boomtwn Rats—Col
 - EAT TO THE BEAT—Blondie—Chrysalis
 - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
 - TUSK—Fleetwood Mac—WB

WPIX-FM/NEW YORK

- ADDS:**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
 - BOYS DON'T CRY (single)—Cure—Fiction (import)
 - CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektra
 - SPECIALS—Chrysalis

- SYLVAIN SYLVAIN—RCA
 - THAT'S IT (single)—Cars—Elektra
 - THE CRACK—Ruts—Virgin Intl.
 - THE PRETENDERS—Sire
 - THE SEARCHERS—Sire (import)
 - BRUCE WOOLLEY & THE CAMERA CLUB—Col
- HEAVY ACTION (airplay in descending order):**
- DAMN THE TORPEDOES—Tom Petty—Backstreet
 - SPECIALS—Chrysalis
 - DRUMS & WIRES—XTC—Virgin
 - NO NUKES—Various Artists—Asylum
 - ONE STEP BEYOND—Madness—Stiff (import)
 - I ONLY WANT TO BE WITH YOU (single)—Tourists—Logo (import)
 - DOWN ON THE FARM—Little Feat—WB
 - HOT TRACKS—John Hammond—Vanguard
 - LONDON CALLING—Clash—CBS (import)
 - THE WALL—Pink Floyd—Col

WBCN-FM/BOSTON

- ADDS:**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
 - ARE YOU READY—ARS—Polydor
 - PEARL HARBOR & THE EXPLOSIONS—WB
 - LIVE & SLEAZY—Village People—Casablanca
 - NO PLACE TO RUN—UFO—Chrysalis
 - PRESS COLOR—Lizzy Mercier Descloux—ZE
 - SPECIALS—Chrysalis
 - THE ROMANTICS—Nemperor
 - TROUBLEMAKER—Ian McLagan—Mercury
 - UNION JACKS—Babys—Chrysalis
- HEAVY ACTION (airplay in descending order):**
- THE WALL—Pink Floyd—Col
 - CANDY-O—Cars—Elektra
 - EAT TO THE BEAT—Blondie—Chrysalis
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - TUSK—Fleetwood Mac—WB
 - THE FINE ART OF SURFACING—Boomtwn Rats—Col
 - DRUMS & WIRES—XTC—Virgin
 - BROKEN ENGLISH—Marianne Faithfull—Island
 - THE B-52's—WB
 - REGGATA DE BLANC—Police—A&M

WLIR-FM/LONG ISLAND

- ADDS:**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
 - CARS (single)—Gary Numan—Atco
 - ETON RIFLES (single)—Jam—Polydor
 - MOODSWING—Robert Kraft & Ivory Coast—RSO
 - LIVE AT LAST—Good Rats—Rat City
 - SPECIALS—Chrysalis
 - THE PRETENDERS—Sire
 - THE ROMANTICS—Nemperor
 - THE UNDERTONES—Sire
- HEAVY ACTION (airplay in descending order):**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
 - THE WALL—Pink Floyd—Col

- DAMN THE TORPEDOES—Tom Petty—Backstreet
- DOWN ON THE FARM—Little Feat—WB
- LIVE AT LAST—Good Rats—Rat City
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- NO NUKES—Various Artists—Asylum
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- HERE COMES THE NIGHT (single)—Sheiks—Hor Throb
- FIRST OFFENCE—Inmates—Polydor

WBAB-FM/LONG ISLAND

- ADDS:**
- A GUY LIKE ME—Roger Voudouris—WB
 - ADVENTURES IN UTOPIA—Utopia—Bearsville
 - IN THE BEGINNING—Journey—Col
 - LIVE AT LAST—Good Rats—Rat City
 - NO PLACE TO RUN—UFO—Chrysalis
 - PEARL HARBOR & THE EXPLOSIONS—WB
 - SPECIALS—Chrysalis
 - THE PRETENDERS—Sire
 - UNION JACKS—Babys—Chrysalis
 - BRUCE WOOLLEY & THE CAMERA CLUB—Col
- HEAVY ACTION (airplay in descending order):**
- THE LONG RUN—Eagles—Asylum
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - THE WALL—Pink Floyd—Col
 - NIGHT IN THE RUTS—Aerosmith—Col
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - PHOENIX—Dan Fogelberg—Full Moon
 - DEGUELLO—ZZ Top—WB
 - DOWN ON THE FARM—Little Feat—WB
 - FLIRTIN WITH DISASTER—Molly Hatchet—Epic
 - HYDRA—Toto—Col

WCOZ-FM/BOSTON

- ADDS:**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
 - BOMB, BOMB IRAN (single)—Baritone Dwarfs—Sait
 - ETON RIFLES (single)—Jam—Polydor
 - NOBODY TELLS THE U.S. WHAT TO DO (single)—Defenders—Salsoul
 - PEARL HARBOR & THE EXPLOSIONS—WB
 - SHUT 'EM DOWN (single)—Gil Scott Heron—Arista
 - SPECIALS—Chrysalis
 - THE PRETENDERS—Sire
 - THE ROMANTICS—Nemperor
 - UNION JACKS—Babys—Chrysalis
- HEAVY ACTION (airplay in descending order):**
- THE LONG RUN—Eagles—Asylum
 - TUSK—Fleetwood Mac—WB
 - NIGHT IN THE RUTS—Aerosmith—Col
 - NO NUKES—Various Artists—Asylum
 - THE WALL—Pink Floyd—Col
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - LIVE RUST—Neil Young—Reprise
 - THE FINE ART OF SURFACING—Boomtwn Rats—Col
 - REGGATA DE BLANC—Police—A&M
 - LONDON CALLING—Clash—CBS (import)

WBLM-FM/MAINE

- ADDS:**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
 - AUTOMOBILE (12" single)—Hansie—Millennium
 - IN THE '80S (single)—Graham Nash—Capitol
 - NO PLACE TO RUN—UFO—Chrysalis
 - PEARL HARBOR & THE EXPLOSIONS—WB
 - THE PRETENDERS—Sire
 - THE ROMANTICS—Nemperor
 - UNION JACKS—Babys—Chrysalis
- HEAVY ACTION (airplay in descending order):**
- THE LONG RUN—Eagles—Asylum
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - HYDRA—Toto—Col
 - TUSK—Fleetwood Mac—WB
 - LIVE RUST—Neil Young—Reprise
 - THE WALL—Pink Floyd—Col
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - CANDY-O—Cars—Elektra
 - IN THE EYE OF THE STORM—Outlaws—Arista
 - NO NUKES—Various Artists—Asylum

WOBK-FM/ALBANY

- ADDS:**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
 - LIVE AT LAST—Good Rats—Rat City
 - NO PLACE TO RUN—UFO—Chrysalis
 - PEARL HARBOR & THE EXPLOSIONS—WB
 - SETTING SONS—Jam—Polydor (import)
 - THE CRACK—Ruts—Virgin Intl.
 - SPECIALS—Chrysalis
 - THE PRETENDERS—Sire
 - THE ROMANTICS—Nemperor
 - UNION JACKS—Babys—Chrysalis
- HEAVY ACTION (airplay in descending order):**
- DAMN THE TORPEDOES—Tom Petty—Backstreet
 - THE WALL—Pink Floyd—Col
 - TUSK—Fleetwood Mac—WB
 - I'M THE MAN—Joe Jackson—A&M
 - DOWN ON THE FARM—Little Feat—WB
 - ZOOM—Root Boy Slim—IRS
 - THE LONG RUN—Eagles—Asylum
 - THE FINE ART OF SURFACING—Boomtwn Rats—Col
 - THE MOTELS—Capitol
 - NO NUKES—Various Artists—Asylum

WCMF-FM/ROCHESTER

- ADDS:**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
 - CARS (single)—Gary Numan—Atco
 - LIVE AT LAST—Good Rats—Rat City
 - LIVE FROM TOKYO—Flying Burrito Brothers—Regency
 - THE ROMANTICS—Nemperor
 - UNION JACKS—Babys—Chrysalis
- HEAVY ACTION (airplay, sales, phones in descending order):**
- THE WALL—Pink Floyd—Col
 - TUSK—Fleetwood Mac—WB
 - THE LONG RUN—Eagles—Asylum
 - CORNERSTONE—Styx—A&M
 - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - HEAD GAMES—Foreigner—Atlantic
 - FLIRTIN WITH DISASTER—Molly Hatchet—Epic
 - PHOENIX—Dan Fogelberg—Full Moon
 - DOWN ON THE FARM—Little Feat—WB

WOUR-FM/UTICA

- ADDS:**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
 - CARS (single)—Gary Numan—Atco
 - CHRISTOPHER CROSS—WB
 - PEARL HARBOR & THE EXPLOSIONS—WB
 - STONECHASER—Jess Roden—WB
 - THE DUKES—WB
 - THE PRETENDERS—Sire
 - THE ROMANTICS—Nemperor
 - THE UNDERTONES—Sire
 - BRUCE WOOLLEY & THE CAMERA CLUB—Col
- HEAVY ACTION (airplay in descending order):**
- THE WALL—Pink Floyd—Col
 - NIGHT IN THE RUTS—Aerosmith—Col
 - JOHN COUGAR—Riva
 - PHOENIX—Dan Fogelberg—Full Moon
 - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
 - LIVE RUST—Neil Young—Reprise
 - NO NUKES—Various Artists—Asylum
 - CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektra
 - FLIRTIN WITH DISASTER—Molly Hatchet—Epic
 - HEAD GAMES—Foreigner—Atlantic

WIOQ-FM/PHILADELPHIA

- ADDS:**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
 - UNION JACKS—Babys—Chrysalis
- HEAVY ACTION (airplay in descending order):**
- THE LONG RUN—Eagles—Asylum
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - CANDY-O—Cars—Elektra
 - TUSK—Fleetwood Mac—WB
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - THE WALL—Pink Floyd—Col
 - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
 - HEAD GAMES—Foreigner—Atlantic
 - CORNERSTONE—Styx—A&M
 - NO NUKES—Various Artists—Asylum

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- AUTOMOBILE (12" single)—Hansie—RCA
 - PEARL HARBOR & THE EXPLOSIONS—WB
 - LEISURE SUIT—Country Joe MacDonald—Fantasy
 - LIVE AT LAST—Good Rats—Rat City
 - LONDON CALLING—Clash—CBS (import)
 - SPECIALS—Chrysalis
 - STONECHASER—Jess Roden—WB
 - THE PRETENDERS—Sire
 - THE ROMANTICS—Nemperor
 - BRUCE WOOLLEY & THE CAMERA CLUB—Col
- HEAVY ACTION (airplay in descending order):**
- IN THE SKIES—Peter Green—Sail
 - FIRST OFFENCE—Inmates—Polydor
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - REGGATA DE BLANC—Police—A&M
 - AMERICAN GARAGE—Pat Metheny—ECM
 - DOWN ON THE FARM—Little Feat—WB
 - DEGUELLO—ZZ Top—WB
 - IT'S ALL ROCK 'N' ROLL—Steve Nardella—Blind Pig
 - TROUBLEMAKER—Ian McLagan—Mercury
 - EXTENSIONS—Manhattan Transfer—Atlantic

A&R for the '80s (Continued from page 3)

Bobby Colomby, VP, pop division A&R, Capitol Records, "is in the presentation of the music. Bands pay more attention to the visual possibilities. I'd never sacrifice good music for good looks, but you have to take into account what can be done visually with a band."

Of the many things that can be done visually with a band, the future of videodiscs and videocassettes is foremost on label executives' minds. "We are particularly conscious now of the visual possibilities of an act," said Don Grierson, VP of A&R, EMI-United Artists. "I think audio and visual will be a very important tandem; music will still be the basis, of course, but there'll be more to it now, and as the visual technology opens up it will become an enormously important aspect. A&R people will be looking for more than just the singer and the song."

Taking the video possibilities a step further, a band's live presentation may become less important, argue some executives. An act's involvement in video will become very important, but that involvement may or may not feature the act performing on a video. "Using video only to showcase a live performance cheats the medium," said Ken Kushnick, executive VP, Sire Records. "The best videos today are those that show a band acting or playing as their song is heard—not playing their instruments. If videos like this are used as a major promotional tool, and considering the skyrocketing costs of touring, an act's live performance may become less important." David Kershenbaum, VP of A&R for A&M Records, even went so far as to say that, in the future, "We may be signing acts solely on their video talents, acts that may or may not be based in music."

While label executives will not go so far as to say that, considering the economics today, they'll be more selective — this implies that they weren't selective before — everyone agrees that there will be fewer pot-luck signings. "The days of the taking-a-shot signings are over," said Lenny Waronker, Warner Brothers Records VP, director of A&R.

This type of mentality — attempting to cash in on a passing fancy—cost labels a lot of money during the last year and caused a lot of embarrassment. (Does anyone remember the Witch Queen?) In talking about new signings, A&R executives speak in terms of artists with long-term careers, ideally artists who are part of a trend but who will grow as their audience does, and as styles change.

In today's market though, the artist who is groomed and nurtured for five or six albums, before he pays off, may be a luxury labels can't afford. "We used to sign someone and say 'Well, they need work but let's sit with it and see what happens.' You can't do that now," said Waronker.

"Also," said Waronker, "the signings of great talents who deserve to make records and be heard, but may not sell, will diminish. We've all become sort of bottom lined-out — and that concerns me."

This is not to say that labels still won't take chances. "I think labels will be in and out of situations more quickly," said Harris. "I'm not saying we'll sign acts just to capitalize on a certain trend, but the pressure to make decisions more quickly—to decide whether to stick with an act or not—is stronger."

This very sort of practice will be tested this March when Epic releases five 10" EPs of four songs each by new artists, for \$3.98. The move, according to Harris, is a way of "testing the waters. We hope it will be successful unto itself, but it is an alternative to making an album commitment or merely releasing a single."

"It's a different way of looking at the market. The problem during the last year was a hesitancy to buy. People may have heard an album cut they liked, but they didn't take a chance on a whole album. We're trying to make it easier for people to respond at retail to music they hear on radio that they like."

Another measure of labels' caution is their attitudes towards recording budgets and advances. Although conservatism may be more and more prevalent, the

days of the hundred thousand dollar album are far from over.

It's a "lucky coincidence," according to one executive, as many of the new and recently-signed bands lend themselves to low recording budgets. "The current fashion is to record more simply and quickly and therefore the records won't cost as much," said Geller, "but there are certain kinds of albums and musicians that call for—realistically—spending a lot of time in the studio. That costs a lot of money and I don't expect that to go away. And I think this period of extreme minimalism now can only get more complex. As people's ideas evolve and their knowledge of studio techniques improve, their albums are going to cost more money."

"Some acts' music just takes a lot of time to record," said Kershenbaum, "but to just waste money in a studio is terrible. In harsher terms, Harris said "The idea of coked-up clones in a studio spending months making a record is immoral."

MCA Distribution Names Urbaetis VP

■ LOS ANGELES—Frank Urbaetis has been named vice president of plant operations for MCA Distributing Corp., according to Dan Westbrook, vice president of manufacturing. In his new position, he will be responsible for the operation of both the Gloversville and Pickneyville factories.

Westbrook also announced the appointment of Darrel Conder as plant manager of MCA's Pickneyville factory. Conder previously had been involved in various areas of plant management and general operations at the Illinois facility. He will report to Urbaetis.

Polydor Signs 3-D



New York-based rock band 3-D, whose self-titled debut album was produced by Ken Scott, has been inked to Polydor Records, it was announced by Fred Haayen, president, Polydor Records. Their initial LP is slated for release January 21. Pictured at the signing are, from left: (bottom row) Rick Stevens, vice president, A&R, Polydor Records; Ted Wender, band; Nick Stevens, band; John Doumanian, manager, 3-D; Dick Kline, executive vice president, Polydor Records; Stu Fine, director of east coast A&R, Polydor Records; and Jerry Voisin, international exploitation manager, Polydor Records; (top row) Keiv Ginsberg, band; Mike Fink, band; Rick Zivic, band; Andy Justin, road manager, 3-D; and Fred Haayen, president, Polydor Records.

Big 3 Names Cotler Vice Pres./Gen. Mgr.

■ NEW YORK — Harold Seider, president of United Artists Music, has announced the appointment of Stephen L. Cotler as vice president and general manager of the publishing company's music print division—The Big 3 Music Corporation. Cotler will assume the post January 14 and will operate from Big 3's New York headquarters. He will succeed Herman Steiger, who is leaving after 53 years of service with the company.

For the last eight months Cotler has been working closely with Steiger and with other print division personnel to effect an orderly management transition of Big 3 operations. According to Harold Seider, the new appointment is a reaffirmation of UA's commitment to continued growth in the sheet music and music book field. Seider stated that "Stephen Cotler will carry forward Big 3's extensive music licensing activities and the key marketing development programs which have been so productive for the company in recent years."

Both Seider and Cotler also expressed their deep appreciation for the major contributions made by Herman Steiger during his many years with the company.

The 35-year old Cotler is a MBA graduate of the Harvard Business School. Most recently he operated Cotler & Brothers Productions, a creative services group involved in motion picture, television and recording projects. Prior to heading his own company, Cotler was a senior executive at Savin Corp.

RIAA To Certify Videocassettes, Discs

■ NEW YORK—Extension of its gold and platinum awards certification program to include videocassettes and videodiscs has been announced by the Recording Industry Association of America. According to president Stanley M. Gortikov, the program will not be activated until "some future time when player population and videogram sales levels warrant this recognition of achievement."

"The RIAA board of directors," Gortikov said, "has approved the expansion of our certification program in response to the burgeoning role of video product and the desirability of recognizing achievement of uniquely high sales levels within that important new arena."

Eventually, the RIAA board will develop certification standards and will call for the creation of a uniquely-designed gold and platinum award for videocassettes and videodiscs.

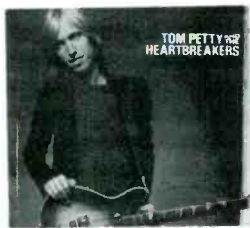


Record World Album Airplay

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

JANUARY 19, 1980

TOP AIRPLAY



DAMN THE TORPEDOES
TOM PETTY
Backstreet

MOST AIRPLAY

- DAMN THE TORPEDOES—Tom Petty—Backstreet (35)
- THE WALL—Pink Floyd—Col (34)
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt (25)
- THE LONG RUN—Eagles—Asylum (25)
- CORNERSTONE—Styx—A&M (18)
- DEGUELLO—ZZ Top—WB (17)
- TUSK—Fleetwood Mac—WB (17)
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song (16)
- NIGHT IN THE RUTS—Aerosmith—Col (16)
- NO NUKES—Various Artists—Asylum (16)
- PHOENIX—Dan Fogelberg—Full Moon (16)

WQDR-FM/RALEIGH

- ADDS:**
- CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektra
 - IN THE '80S (single)—Graham Nash—Capitol
 - PEARL HARBOR & THE EXPLOSIONS (aor sampler)—WB
- HEAVY ACTION (airplay in descending order):**
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
 - KEEP THE FIRE—Kenny Loggins—Col
 - CORNERSTONE—Styx—A&M
 - THE GLOW—Bonnie Raitt—WB
 - THE LONG RUN—Eagles—Asylum
 - DEGUELLO—ZZ Top—WB
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - TUSK—Fleetwood Mac—WB
 - IN THE NICK OF TIME—Nicolette Larson—WB
 - PHOENIX—Dan Fogelberg—Full Moon

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- LONDON CALLING—Clash—CBS (import)
 - PEARL HARBOR & THE EXPLOSIONS—WB
- THE PRETENDERS—Sire**
- THE ROMANTICS—Nemperor**
- THE UNDERTONES—Sire**
- BRUCE WOOLLEY & THE CAMERA CLUB—Col**
- HEAVY ACTION (airplay in descending order):**
- DAMN THE TORPEDOES—Tom Petty—Backstreet
 - THE WALL—Pink Floyd—Col
 - DEGUELLO—ZZ Top—WB
 - REGGATTA DE BLANC—Police—A&M

- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- THINK PINK—Fabulous Poodles—Epic
- LIVE RUST—Neil Young—Reprise
- NIGHT IN THE RUTS—Aerosmith—Col
- NO NUKES—Various Artists—Asylum
- DOWN ON THE FARM—Little Feat—WB

WMMS-FM/CLEVELAND

- ADDS:**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
 - CASTLES IN THE AIR—Felix Cavaliere—Epic
 - NO PLACE TO RUN—UFO—Chrysalis
 - THE MAFIA STOLE MY GUITAR—Alex Harvey—RCA (import)
 - THE PRETENDERS—Sire
- HEAVY ACTION (airplay, sales in descending order):**
- THE WALL—Pink Floyd—Col
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - DEGUELLO—ZZ Top—WB
 - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
 - NO NUKES—Various Artists—Asylum
 - LIVE RUST—Neil Young—Reprise
 - THE LONG RUN—Eagles—Asylum
 - TUSK—Fleetwood Mac—WB
 - HEAD GAMES—Foreigner—Atlantic
 - IN THE SKIES—Peter Green—Sail

WABX-FM/DETROIT

- ADDS:**
- UNION JACKS—Babys—Chrysalis
- HEAVY ACTION (airplay, sales in descending order):**
- DAMN THE TORPEDOES—Tom Petty—Backstreet
 - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
 - THE LONG RUN—Eagles—Asylum
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - CORNERSTONE—Styx—A&M
 - DEGUELLO—ZZ Top—WB
 - NIGHT IN THE RUTS—Aerosmith—Col
 - IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
 - MARATHON—Santana—Col
 - THE WALL—Pink Floyd—Col

WWW-FM/DETROIT

- ADDS:**
- JACKRABBIT SLIM—Steve Forbert—Nemperor
 - NO PLACE TO RUN—UFO—Chrysalis
 - PEARL HARBOR & THE EXPLOSIONS—WB
 - THE PRETENDERS—Sire
 - THE ROMANTICS—Nemperor
 - THE UNDERTONES—Sire
 - THE VERY DAB—Fingerprintz—Virgin Intl.
 - UNION JACKS—Babys—Chrysalis
 - BRUCE WOOLLEY & THE CAMERA CLUB—Col
- HEAVY ACTION (airplay, sales in descending order):**
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
 - CORNERSTONE—Styx—A&M
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - NIGHT IN THE RUTS—Aerosmith—Col
 - DEGUELLO—ZZ Top—WB
 - THE LONG RUN—Eagles—Asylum
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - LIVE RUST—Neil Young—Reprise

- THE WALL—Pink Floyd—Col
- NO NUKES—Various Artists—Asylum

WXRT-FM/CHICAGO

- ADDS:**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
 - JOHNSON WHACKS—Jimmy Johnson Band—Delmark
 - KIDNEY STEW IS FINE—Eddie "Cleanhead" Vinson—Delmark
 - NO PLACE TO RUN—UFO—Chrysalis
 - SPECIALS—Chrysalis
 - THE ROMANTICS—Nemperor
 - UNION JACKS—Babys—Chrysalis
- HEAVY ACTION (airplay, sales, phones in descending order):**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
 - THE WALL—Pink Floyd—Col
 - NO NUKES—Various Artists—Asylum
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - GOMM WITH THE WIND—Ian Gomm—Sire/Epic
 - AMERICAN GARAGE—Pat Metheny—ECM
 - DOWN ON THE FARM—Little Feat—WB
 - REGGATTA DE BLANC—Police—A&M
 - THE FINE ART OF SURFACING—Boomtown Rats—Col

KSHE-FM/ST. LOUIS

- ADDS:**
- FACE TO FACE—Trevor Rabin—Chrysalis
 - NO PLACE TO RUN—UFO—Chrysalis
 - THE CRACK—Ruts—Virgin Intl.
 - UNION JACKS—Babys—Chrysalis
- HEAVY ACTION (airplay, sales in descending order):**
- PHOENIX—Dan Fogelberg—Full Moon
 - THE BEAT—Col
 - THE LONG RUN—Eagles—Asylum
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - DEGUELLO—ZZ Top—WB
 - GUITARS & WOMEN—Rick Derringer—Blue Sky
 - LIVE RUST—Neil Young—Reprise
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - THE WALL—Pink Floyd—Col
 - TROUBLEMAKER—Ian McLagan—Mercury

KQRS-FM/MINNEAPOLIS

- ADDS:**
- CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektra
 - NO PLACE TO RUN—UFO—Chrysalis
 - RATHER BE ROCKIN—Tantrum—Mercury
 - UNION JACKS—Babys—Chrysalis
- HEAVY ACTION (airplay in descending order):**
- LIVE RUST—Neil Young—Reprise
 - NIGHT IN THE RUTS—Aerosmith—Col
 - THE WALL—Pink Floyd—Col
 - DEGUELLO—ZZ Top—WB
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - TUSK—Fleetwood Mac—WB
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - THE LONG RUN—Eagles—Asylum
 - IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
 - FLIRTIN WITH DISASTER—Molly Hatchet—Epic

KZEW-FM/DALLAS

- ADDS:**
- A CURIOUS FEELING—Tony Banks—Charisma
 - ADVENTURES IN UTOPIA—Utopia—Bearsville
 - IN THE '80S (single)—Graham Nash—Capitol
 - NO PLACE TO RUN—UFO—Chrysalis
 - THE ROMANTICS—Nemperor
 - UNION JACKS—Babys—Chrysalis
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DEGUELLO—ZZ Top—WB
 - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - THE WALL—Pink Floyd—Col
 - THE LONG RUN—Eagles—Asylum
 - DREAM POLICE—Cheap Trick—Epic
 - REGGATTA DE BLANC—Police—A&M
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - TUSK—Fleetwood Mac—WB
 - CORNERSTONE—Styx—A&M

KFML-AM/DENVER

- ADDS:**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
 - FELIX CAVALIERE—Epic
 - CHRISTOPHER CROSS—WB
 - ETON RIFLES (single)—Jam—Polydor
 - JOIN ME IN L.A.—Boulder—Elektra
 - LEISURE SUIT—Country Joe MacDonald—Fantasy
 - THE DUKES—WB
 - THE PRETENDERS—Sire
 - THE UNDERTONES—Sire
 - WHERE TO NOW—Charlie Dore—Island
- HEAVY ACTION (airplay in descending order):**
- PHOENIX—Dan Fogelberg—Full Moon
 - DOWN ON THE FARM—Little Feat—WB
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - THE WALL—Pink Floyd—Col
 - THE LONG RUN—Eagles—Asylum
 - TUSK—Fleetwood Mac—WB
 - I CAN SEE YOUR HOUSE FROM HERE—Camel—Arista
 - THINK PINK—Fabulous Poodles—Epic
 - AMERICAN GARAGE—Pat Metheny—ECM
 - REGGATTA DE BLANC—Police—A&M

KAWY-FM/WYOMING

- ADDS:**
- GARRISON & VAN DYKE—Atco
 - HOT TRACKS—John Hammond—Vanguard
 - LEISURE SUIT—Country Joe MacDonald—Fantasy
 - NIGHT RAINS—Janis Ian—Col
 - NO MORE INTERVIEWS—John Mayall—DJM
 - NO PLACE TO RUN—UFO—Chrysalis
 - THE ROSE (original soundtrack)—Atlantic
 - TROUBLEMAKER—Ian McLagan—Mercury
 - UNION JACKS—Babys—Chrysalis
 - VITAL SIGNS—Faith Band—Mercury
- HEAVY ACTION (airplay in descending order):**
- DAMN THE TORPEDOES—Tom Petty—Backstreet
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - PHOENIX—Dan Fogelberg—Full Moon

- TUSK—Fleetwood Mac—WB
- THE WALL—Pink Floyd—Col
- DOWN ON THE FARM—Little Feat—WB
- AMERICAN GARAGE—Pat Metheny—ECM
- THE LONG RUN—Eagles—Asylum
- THE OTHER ONE—Bob Welch—Capitol
- HYDRA—Toto—Col

KOME-FM/SAN JOSE

- ADDS:**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
 - PEARL HARBOR & THE EXPLOSIONS—WB
 - THE PRETENDERS—Sire
 - THE ROMANTICS—Nemperor
 - BRUCE WOOLLEY & THE CAMERA CLUB—Col
- HEAVY ACTION (airplay in descending order):**
- NIGHT IN THE RUTS—Aerosmith—Col
 - THE LONG RUN—Eagles—Asylum
 - HEAD GAMES—Foreigner—Atlantic
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - THE WALL—Pink Floyd—Col
 - CORNERSTONE—Styx—A&M
 - DEGUELLO—ZZ Top—WB
 - DREAM POLICE—Cheap Trick—Epic

KWST-FM/LOS ANGELES

- ADDS:**
- IN THE '80S (12" single)—Graham Nash—Capitol
 - UNION JACKS—Babys—Chrysalis
- HEAVY ACTION (airplay, sales in descending order):**
- THE WALL—Pink Floyd—Col
 - TROUBLEMAKER—Ian McLagan—Mercury
 - NIGHT IN THE RUTS—Aerosmith—Col
 - DREAM POLICE—Cheap Trick—Epic
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - FIRST OFFENCE—Inmates—Polydor
 - HYDRA—Toto—Col
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - DEGUELLO—ZZ Top—WB
 - REGGATTA DE BLANC—Police—A&M

KMEL-FM/SAN FRANCISCO

- ADDS:**
- IN THE '80S (12" single)—Graham Nash—Capitol
 - UNION JACKS—Babys—Chrysalis
- HEAVY ACTION (airplay, sales in descending order):**
- THE LONG RUN—Eagles—Asylum
 - TUSK—Fleetwood Mac—WB
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - HEAD GAMES—Foreigner—Atlantic
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektra
 - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
 - CORNERSTONE—Styx—A&M
 - NIGHT IN THE RUTS—Aerosmith—Col
 - PHOENIX—Dan Fogelberg—Full Moon

38 stations reporting this week. In addition to those printed are:

- WAAF-FM Y95-FM KSJO-FM
- WAQX-FM WKDF-FM KNAC-FM
- WMJQ-FM WQFM-FM KZOK-FM
- WMMR-FM KBPI-FM KZEL-FM

Spotlight on Germany

The German Industry Gears Up for the Eighties

■ Last year, when the international music industry entered a mild recession, West Germany strengthened its position as the world's second largest recording market. Dozens of new groups entered the domestic charts, while German acts were having unparalleled success abroad. Unit sales held steady and net revenues increased slightly. In short, the industry had reason to be satisfied with itself.

Yet, there is an underlying uneasiness at the executive level, perhaps symptomatic of the conservative management philosophy which has given West Germans the most stable economy and highest standard of living of any large country in Europe, perhaps the world. When turnover slumped one point in the first half of 1979, several companies trimmed their release schedules and cut back on promotion expenditures. To create turnover, some turned to the easiest, but most expensive, sales stimulant available: TV merchandising. Success in that specialized field was mixed. In the process of limiting new releases, the already risk-shy record company A&R departments were reined in still further. As a result, German language productions slipped to their lowest share of chart action in decades.

But perhaps the reason for the slump in German language repertoire is a fundamental change in the domestic production scene and in German tastes. "A new generation of German producers and authors has arrived," according to Ralph Siegel. "That the productions of an earlier generation aren't selling as well as before is not unique to Germany." Peter Kirsten adds, "The old 'potato beat' days are over, thank God. This kind of music will con-

tinue to be produced and it will have an audience. But the youth of today are developing their own tastes, toward a music different from that their parents like."

As the kids turn to international music, the new generation of German producers stop producing in German and switch to English, thereby reaching not only the free-spending domestic 12-24 age group, but also a potential international market. True, German pop productions might still be rather exotic to American tastes. But a 'Europop' mainstream has emerged in ABBA, Boney M., Patrick Hernandez and others. Notes producer/lyricist Michael Kunze of Butterfly Music and Karma Productions, "There's no longer any major difference in musical taste within continental Europe, and in many cases even England. You can hear the same music on the Cote d'Azur as in Munich." Boney M. and Eruption producer Frank Farian says he has stopped trying to produce a hit for the U.S. market. Farian thinks he could do it by adding more soul elements to some of his work, but fears that in so doing, he'd lose listeners in Europe.

The major holdout to this European production trend is England, or perhaps more accurately London, which has been pre-occupied with new wave, a kind of music which apparently has limited appeal outside of the capital, not to mention continental Europe. As the English record companies became engulfed in new wave, the American share of German sales and playlists increased. Why didn't more German groups fill this vacuum? One answer is lack of talent.

Michael Kunze: "The talent reservoir, such as in America or England, doesn't exist here. It's not that the people are less gifted,

rather that the whole new talent scene doesn't exist. There isn't a professional attitude toward pop music. The really gifted musicians turn to classical music." Language is a stumbling block. A second-rate talent from New York or London has a better chance of breaking into the German recording industry than a first-rate German pop talent, largely because of language. DG head Ossi Drechsler explains further that "if there seems to be a talent shortage, it's because management is lacking, the club scene is poor, and the media exposure possibilities are limited." Until last year, professional German artist management was legally restricted to state employment offices, with only a very few exceptions. Kunze suggests "We need management help from outside. I imagine it could be an opportunity for American management companies to get involved."

The media situation is also about to change, through the introduction of cable and satellite broadcast technology. Until now, there were only three television and three radio services allotted for each of Germany's states, with access to the airwaves held exclusively by state-chartered, license-funded corporations. Although very strong in political, educational and dramatic areas, most music professionals agree with Andy Budde that German television's music entertainment shows are "rather pitiful." Comments Francis Day & Hunter's Gerd Mueller, "The TV stations are too careful about using new talent,

and when a new act is taken, it's primarily because it's visually attractive, with hardly any consideration for the quality of the product itself."

Almost certainly through the new technology, and perhaps also through a political victory for private, commercial television (a possible long-term result of the 1980 national elections), Germans will be offered for the first time a broad variety of broadcast entertainment. Guenter Ilgner of Gerig publishing is all for expansion. "The more stations there are, the better it is for us all, because now, we're dependent on a few key programs." DG's Drechsler isn't so sure he agrees: "We're not sure that an expanded broadcast offering would not take an even larger piece of the consumer's leisure spending cake than it already has. It's a matter of meeting the public's media needs vs. increasing the public's media appetite."

Despite any talent problems, German artists, authors and producers are aiming for the world market more than ever before. As detailed in a separate story, the rock scene is as lively as anywhere in continental Europe. But pop music, too, had surprising export success in '79: the Siegel group Dschinghis Khan broke out in Israel and Japan. Of course, in the fields of jazz, classical music and instrumental music, Germany maintains its position as a world source, as home of Manfred Eicher's EMC Records, Hans-Georg Brunner-Schwer's MPS and Rudolf Ruby's harmonia mundi, not to mention the countless DG, EMI, RCA, CBS and Telefunken classical productions. And there's always disco. "I still think variations of disco will be one of Germany's production attractions," asserts

(Continued on page 14)

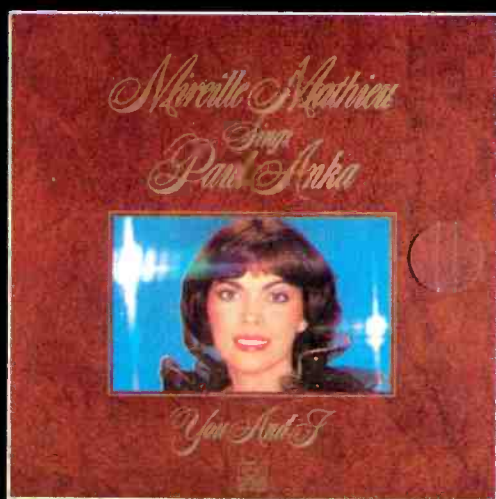
■ All editorial material in this special section was prepared by RW German correspondent Jim Sampson.



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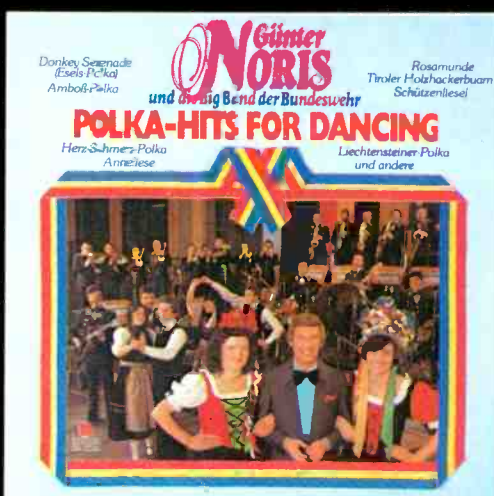
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Labels:

German Stability Overcomes the Slump of '79

■ Most German record companies will not release their 1979 sales figures, and even total market information will not become available until March. But as the accompanying figures show, a significant unit increase is not expected. Thanks partly to a 3-6 percent wholesale price rise this past fall, however, industry income should improve somewhat over 1978, which logically should be considered an unusually good year. "If you compare 1979 with 1977, the increase was quite satisfactory," notes DG/Polydor's Ray Schmidt-Walk.

Market strengths are classical music and singles plus full-price pop albums. TV merchandising has a constantly increasing market share, partly because more record companies are turning to expensive TV and radio ads to increase turnover, partly because TV merchandisers Arcade and K-Tel are releasing more attractive repertoire. K-Tel's MD, Jens R. Boldt, says he could do even more if foreign partners were more cooperative. "Many Americans confuse us with TV-promoted mail-order packages in the U.S. and therefore refuse licensing permission. They don't realize that in Germany, TV product sells at DM 23.90, or 10 marks more than normal retail, and that we put out high quality products. By putting an artist on a compilation, we're promoting him. Some Americans still haven't learned that because an artist is a star in America doesn't mean he's a star here as well."

In 1979, no releases equalled the sales of "Saturday Night Fever" or "Grease" the year before. Back catalogue didn't sell well, either. EMI Electrola MD, Friedrich E. Wottawa, complains that retailers are less interested in catalogue and have become more chart-oriented than ever before. Budget turnover of companies such as MCA's Miller International and Bertelsmann-affiliate Maritim did not slump as badly as one might assume from reading the Phonoverband reports. True, as international pop prices were pushed down under import pressure, budget pop lost some of its appeal. But as Maritim's Wolf Bruemmel asserts, "We showed a plus for 1979 through development of new distribution channels such as rack jobbers, department stores and wholesalers. It's also a matter of speed. If we make an album of international pop hits and we're very, very quick getting it on the market, then sales are fantastic." Brummel points to classical music and children's repertoire as areas where the budget sector remains

highly profitable.

The price rise of '79, although in some companies limited to such product lines as international pop which had been underpriced due to imports, was the first in Germany in decades, excepting occasional lonely attempts by EMI, WEA and others. The almighty mark, combined with cost-cutting and increased efficiency, kept record prices on the slide. Finally, prices reached a point where profit margins had been reduced to the minimum. Only the extraordinary turnover of the recent past allowed postponement of price adjustments until last year, when the strengthening of the English pound offered the opportunity to hike prices without disastrous import repercussions. With four percent inflation and wage agreements averaging up to 10 percent annually, a further price rise this year is expected. Metronome's Guenter Hensler says, "There is no way to avoid higher prices, because in relation to costs, prices are too low."

According to the industry association Phonoverband, the German recording market in 1978 for the first time exceeded the two billion mark level. The following figures show unit sales in various categories, how they developed from 1977 to 1978, and where they stood after three quarters of 1979. Units are in millions.

Classical:	unit	'78	1979
low price lp	6.4	+ 0	+14%
full price lp	5.6	+12%	+ 0
low price cassette	.7	+17%	+20%
full price cassette	.7	+17%	+25%
Total			
Classical	13.4	+ 6%	+ 9%
Pop:	unit	'78	1979
singles	46.5	+17%	+ 9%
low price lp	37.7	+10%	-25%
full price lp	50.7	+20%	+13%
low price cassette	22.4	+ 2%	- 4%
cassette	17.6	+34%	- 6%
Total Pop	174.9	+16%	- 1%

Perhaps an even more interesting statistic is the following

breakdown of record cost, compiled by the Phonoverband and German IFPI group and published in the booklet "Musikdiebstahl" (Music Piracy).

Full retail price, from which the following are progressively subtracted: DM 20.00; 13% Value added tax, 17.70 remains; Dealer profit of at least DM 3.70, 14.00 remains; Record company discounts, quantity bonus, etc., 11.00 remains; Special distribution and advertising costs, 9.35 remains; Music costs, including mechanical royalty, average about 40% of wholesale, 4.65 remains; Production costs, raw material, plus company overhead of DM 3.80 leaves .85 pre-tax profits.

This gives a rough picture of who gets what on a record in Germany. Since last fall's price adjustment, basic wholesale has gone up somewhat. Since 1971, there is no suggested list price in Germany, but international pop is around DM 15, domestic hit product sells for about DM 18, catalogue is somewhat higher and classics usually sell in the DM 22-25 range.

The single greatest trend in the economics of the recording industry during the seventies was the tremendous jump in artists' share. From 1970 to 1980, the dealer price in Germany for international singles rose 19 percent to DM 3.85. But artist royalty jumped from nine to 16 percent for a gross turnover plus of 107 percent. On international albums, dealer price rose five percent, as mentioned earlier. But average artist royalty grew from 11 percent to 18 percent, for a 64 percent hike in gross turnover income for the artist.

Ariola-Eurodisc

After a sensationally good fiscal year ending June 30, 1979, with a sales increase of considerably over 30 percent, Ariola's heady climb levelled off somewhat. But MD Friedrich Schmidt says second half '79 sales still surpassed the target by 5.4 percent, which is especially satisfactory considering the firm's lack of a major in-

ternational catalogue except for Island. As of January 1, 1980, two major labels joined the Ariola family, one (Arista) through an outright takeover. MCA will also be marketed and distributed by Ariola until sometime later this year, when the new MCA Germany affiliate will set up its own marketing and promotion operation. MCA distribution will remain with Ariola.

In certain areas, Ariola is the clear market leader. The company's share of German-language singles chart action, at 39 percent in "Musikmarkt" during 1979, is nearly triple that of its closest competitor. Here, Ariola was powered by its partners Jupiter Records (Ralph Siegel) and Hansa (the Meisel organization). Top artists include Dschinghis Khan, Peter Alexander, Andrea Jürgens, Udo Jürgens, Mireille Mathieu, Frank Zander, Bernard Brink, Roland Kaiser, Tony Marshall, Gebrueder Blattschuss. International singles stars were led by Boney M., Amanda Lear, Eruption, Amii Stewart, Saragossa Band, La Bionda, the Teens, Adriano Celentano, Bernie Paul, and Lou and the Hollywood Bananas.

On the album side, the above artists were joined by Manfred Mann's Earthband, Bob Marley, Sally Oldfield and J. J. Cale. Andrea Jürgens' Christmas album sold over 800,000 units in just over five weeks, a new record for a German seasonal album according to Ariola. Hit compilations, many of them supported by television advertising, rang up tremendous sales. Tours by Manfred Mann's Earthband, Peter Alexander, Boney M., Adriano Celentano and others also stimulated sales. Especially promising new talents include Angelo Branduardi, Robert Palmer and the B-52's.

Arcade

Expansion and success in the face of intensified competition marked Arcade's fifth year in the German market. Managing director Guenter Friese says, "The number of radio- and TV-advertised records rose sharply in 1979. Nevertheless, we have not noticed that the larger offering has had a detrimental effect on our sales. We take this as proof that our customers continue to be convinced of the quality of our product." This quality is in effect guaranteed by Arcade, which offered dealers a 100 percent return privilege. Arcade's release program expanded to 17 albums last year, with 22 planned for 1980. Advertising expenditures have risen sharply, from 13 million marks in 77/78 to 30 million marks in the current fiscal year.

(Continued on page 8)



RCA welcomes to Germany the company's best-selling artist of 1979, John Denver. Pictured (from left): RCA managing director Hans-Georg Baum, RCA promotion chief Leon Deane, John Denver.

German Publishers Expand Their Role

■ Music publishing, for centuries the heart of the music business, has been pushed into the shadows in most markets by the upstart young record business. Not so in Germany, where publishers are active not just in song exploitation, but also artist development and promotion.

"Today, the quality of the song is certainly more important than the popularity of an artist," says Phonogram's Roland Kommerell. "Since the mid-'60s, the increasing trend is for publishers to assume more A&R responsibilities, because they can better control their copyrights." And indeed, it is the publishers who have been responsible for developing most of Germany's new international acts. That's why so many publishers have started their own record labels, as an outlet for new talent.

The promotion side of the business sees German publishers supporting tours, regularly visiting all radio stations, and placing full page ads (or sharing ad costs with record companies) in the national trades. Some publishers, such as Rolf Baierle, have built their success on promotion. Baierle has better contacts with several key German television stations than most disc firms.

Promotion is a prime consideration for choosing a German partner. But as publisher/author Michael Kunze says, "The mark of a good publisher is what he does with a song long after it has been released." This is where performance right income becomes increasingly important, as Peter Kirsten of Global explains. "There is a wide packet of songs for which mechanical rights play an unimportant role, for example, 'By the Time I Get To Phoenix' or 'Spanish Flea.'" Many larger German publishers confirm that about half of total income comes from performing rights. Says Ralph Siegel, "Many foreign publishers simply go for a high advance deal with a 'mechanical' publisher instead of turning to a true publisher who constantly works to develop songs so that performance right income will be produced over a number of years. This is particularly the case with catalogue deals."

One significant factor in performance right exploitation is, of course, sheet music and folios. By sending out free music to musicians as a promotional service, German publishers over the years effectively undermined the sales potential for sheet music. Peter Kirsten observes, "Distribution and sales of sheet music and folios here have to be developed for greater efficiency. The current system meets current demand. But through intensified sales ef-

forts, demand could be increased and the market expanded."

Some publishers, including Gerig in Cologne, have been especially strong in the printing business. Gerig's Guenter Ilgner says his print turnover increased 30 percent last year. Also in 1979, Germany's two most important hit music publishers, Johann Michel of Melodie der Welt and Trudy Meisel of Intro, got together with Polygram (Intersong and Chappell) to put out the "Musikladen" series of hit compilation folios. All three partners seem quite pleased with the folio's development. Some others in the business, openly peeved at being excluded from "Musikladen," have intensified their cooperation with the Cologne office of the English Music Sales organization, while others talk about forming new printing groups. Competition would be healthy for the industry, especially with the 35 hour work week a good bet for the '80s and with more leisure time, growing interest in musical instruments in the home.

An important change last year in the German mechanical distribution plan changed the share of German cover lyricists from one quarter of the publisher's cut of both the original and the cover and gave the lyricist instead one sixth off the top of cover mechanical royalties. As a result, German publishers heading for Cannes this week will be insisting on a much better split on the cover as a condition to collection deals.

There is still disagreement on the value of cover versions. In the past, most foreign copyright holders have insisted on as many covers as possible. Now, Johann Michel of MdW says, "Original publishers aren't as eager for covers as before, unless they're done by top German stars." However, several publishers confirm that

domestic performance income is given a dramatic shot in the arm by German covers. On one point most publishers agree, though: foreign copyright holders would be best advised to head for MIDEM looking for a business partner and not just a high advance.

Accord

A subsidiary of EMI Electrola, Rudi Petry's Edition Accord publishes the music of many of that leading label's releases but also a wide variety of other, non-EMI composers and authors. For example, Neil Diamond, who remains phenomenally popular despite a lack of new material. Also from the United States come important copyrights by Bob Welch and Rita Coolidge. France is the source of "Zwei Weisse Wolken," co-written by Diamond and Gilbert Becaud, and also music of Eric Charden. And from Austria, Wilfried is among that country's most popular pop exports in neighboring Germany.

Petry confirms that German tastes have progressively become more international, but songs sung in German remain in demand. Accord reports successful German covers of Beach Boys and Four Seasons titles. Among the house's best-selling authors are Christian Anders and Berlin band-leader Paul Kuhn.

April

When it was taken over by Volker Spielberg two years ago and moved from Frankfurt to Hamburg, April was very much a CBS house publisher. At that time, the new general manager promised to commit the house to development of new talent and turn it into one of the market's half dozen most successful publishers. Spielberg is well on his way toward fulfilling his pledge.

In Hamburg, April is involved with domestic talent at the devel-

oping level. One of Spielberg's projects last year was a well-received live album "Live at Chicago" on Polydor, featuring several top local rockers joined by Eric Burdon and Gary Glitter. 1979 also saw a series of pacts between April and fast-rising authors and producers. Germany's most successful new wave artist, Nina Hagen, is on April, as are pop stars Costa Cordalis and Paola and top instrumentalist Ricky King.

Internationally, Spielberg has made direct deals for Germany when available, and also benefits from the association with CBS Songs International: Toto, Mike Batt, Billy Joel, Jeff Wayne's "War of the Worlds," Sniff 'n' the Tears, K.C. and the Sunshine Band, the Beach Boys, Gary's Gang, Ian Hunter and Sylvester are all published through April in Hamburg.

Blubber Lips

Founded by Ruediger Eggert in 1976 as Offers Records, Blubber Lips is a publishing/production house specializing in the development of domestic rock acts. The company's first record releases were excerpts of demo tapes made by local groups. From these samplers came occasional albums, one of which, Michael Bundt's "Just Landed Cosmic Kid," was good enough to be picked up by WEA Germany for re-release.

The company was re-named Blubber Lips two years ago. With its new image, the firm has made a name for itself in international circles as a source of German rock. At home, Eggert says serious discussions leading to domestic distribution of the Blubber Lips label are in a final stage (until this year, product was marketed directly through wholesalers and mail-order houses). Although on the Hansa label in Germany, Blubber Lips controls world rights to Michael Bundt's new "Neon" album, as well as interesting new recordings by Chameleon and the Arthur White Group.

Budde

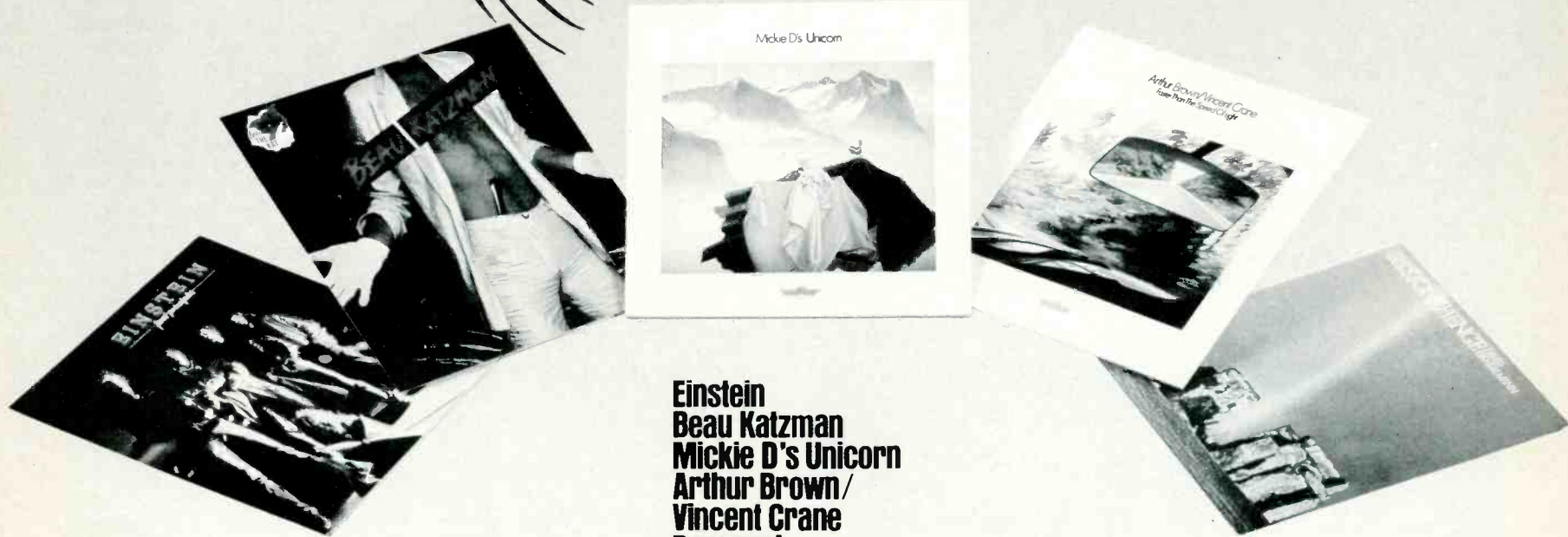
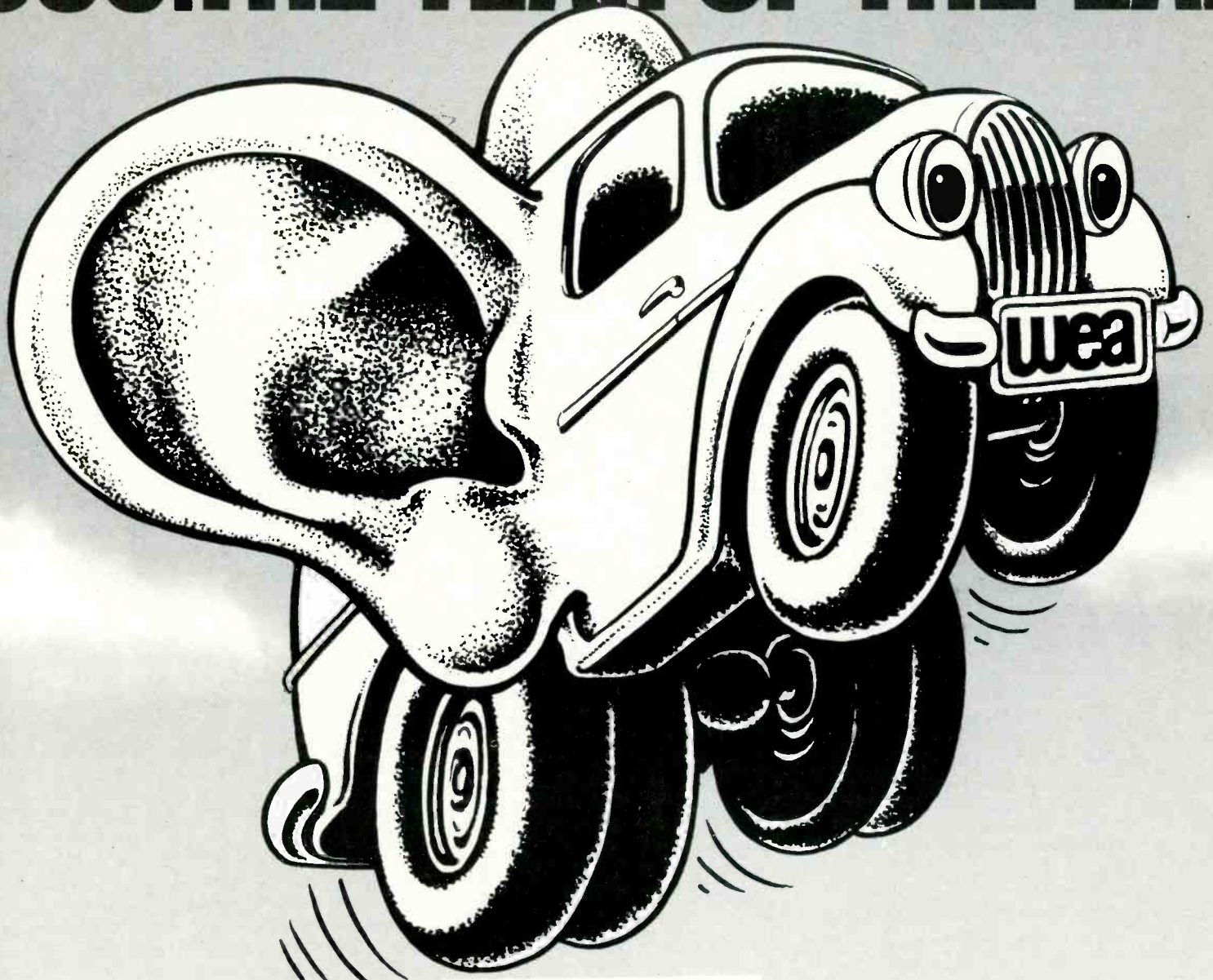
The perennial appeal of easy listening MOR in Germany was again demonstrated last year by a Budde artist, Richard Clayderman. Clayderman's "Traemereien" album went platinum, with over 850,000 copies sold in Germany plus another platinum in Austria. Budde was quick to capitalize on this success through a traditional means too frequently forgotten by many modern music publishers—sheet music. Sheet music sales of Clayderman's hit single "Ballade pour Adeline" passed the 100,000 mark, phenomenal for Germany. "I consider sheet music printing and the associated

(Continued on page 6)



One of Holland's most successful producers, Hans van Hemert, signs an exclusive deal with RCA Germany covering future productions. Pictured (from left): seated, RCA managing director Hans-Georg Baum, Hans van Hemert standing, George Gibb, E.-W. Teske, Leon Deane, Manfred Helms (all RCA Germany).

1980. THE YEAR OF THE EAR



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Publishers

(Continued from page 4)

performance rights to be just as extremely important for the authors and their publishers as ever," says Andreas Budde. "That's exactly the strength of an independent music publisher."

In addition to Clayderman, Budde also controls copyrights on the K-Tel Jean-Claude Borelly easy listening album. Important catalogues from the United States bring Budde the music of Lee Clayton, Randy Vanwarmer and Aretha Franklin, plus three U.S. artists whose '79 releases turned gold: Bob Dylan, Meat Loaf and Leonard Cohen.

Chappell

Managing director George Hildebrand has a strong standard catalogue and an even stronger administrative catalogue (RSO). The 1978 RSO soundtracks "Saturday Night Fever" and "Grease" both went double platinum. But Hildebrand is turning Chappell in a rock direction, becoming more active than ever before in the development of new (and old) talent. Through a deal with Seeds and Stems Records, Chappell got behind Mitch Ryder for an effective promotion trip to Germany. Ryder's appearance on the Rockpalast TV show reached well over 10 million fans in a half dozen European countries. This month, a soundtrack album of that appearance is being released. Chappell also imported Carolyn Mas for a club gig in Hamburg which drew national media attention. On the domestic side, Hildebrand is already backing the group Duesenberg and the outstanding Peter Herbolzheimer jazz/rock band. New signings include the Berlin-based Wednesday (produced by John Acock) and Luigi Salvoni's new production New Eyes.

Essex

For most of its existence, the German office of Essex Music, now headed by Brigitte Wallraff and located at the Gerig Music building, has concentrated on ex-

ploitation of one of England's leading rock music catalogues (the Rolling Stones, the Who, and others). But in the last two years, Essex Germany has become more involved in music production. Singer/songwriter Thommie Bayer has won acclaim as one of Germany's most promising new talents. The new rock duo Newsic has been signed to Ariola after completion of sessions at the Dierks Studio, and already has a single on the market.

Following their Nuernberg concert last summer, which drew over 60,000 fans, the Who are again the center of attention, helped by release of the films "Quadrophenia" and last month "The Kids Are Alright."

Francis, Day & Hunter

FD&H managing director Gerd Mueller sees both problems and promise in the slump of '79, which will probably continue into this year. "The difficult situation in the U.S. and U.K. has made it harder to sell product, because the record companies are very, very careful. The record companies say they're more selective, but I see them as more trend-oriented. Still, there's a great opportunity here for 'outsider' product. The market this year will be dry as a sponge, ready for something new. This is the tremendous opportunity for independent publishers and producers."

Lake, FD&H's biggest international breakout until now, has undergone some personnel changes but should have new product early this year. The Berlin rock band Morgenrot also shows potential as one of Germany's leading heavy metal groups. In fact, more through happenstance than design, FD&H has become Germany's top hard rock publisher: Queen and AC/DC have been joined by Cheap Trick and Kiss. Just a few weeks after switching to FD&H, Kiss shot into the German singles top ten for the first time ever. Other hit producers

last year included Kate Bush, Elton John and Peter Tosh. Barclay James Harvest continues to be what Mueller calls "a German phenomenon," setting up permanent residence in the upper reaches of the German album chart.

Gerig

Guenter Ilgner, for many years a top executive at EMI Electrola, switched to the publishing business when he joined Gerig two years ago. Following the sudden death of Hans Gerig, Ilgner and Erwin Boche took over both management and ownership of the house, and have since put Gerig through a thorough housecleaning. For years known for its German "schlager" successes, Gerig is now building for the future—literally, with a new in-house studio. Gerig German productions suffered from a lack of radio airplay, so the promotion staff was bolstered. Ilgner admits that getting airplay for German "schlager" is still no easy task. Only one station in the country played the recent single "Das Lied fuer Manuel" regularly. But through other promotion channels the song was developed, and over 300,000 copies were sold. Releases by Ireen Sheer and Caterina Valente using Gerig copyrights performed well.

Global Music Group

Peter Kirsten's Global Music Group grew phenomenally in the seventies, both as a leading German publisher and as a music production center with its Global Records label.

In discussing his publishing arm, Kirsten calls 1979 "our most successful year so far. There was not one week when he had less than 15 albums in the top 50, on most of which we control 100 percent." Global copyrights also climbed the English and American charts last year, especially two songs by Mick Jackson. "Blame It on The Boogie" by the Jacksons went platinum in the states, silver in England, "Weekend" hit the U.S. top 30 in a Wet Willie version, while Jackson's own original recording copped U.K. platinum as part of WEA's "Best Disco Album in the World" set. On January 1, Kirsten announced that the Bob Dylan catalogue has switched to Global Publishing for Germany, Austria and Switzerland on a long term basis.

Last summer, Kirsten's GMG record label concluded an extremely successful worldwide logo deal with WEA, which saw fine domestic chart results for Donna Summer, Joy Fleming, Hoffman & Hoffman and Wishful Thinking. In the U.K., two GMG Mick Jackson singles did very well. Effec-

tive July 1, 1979, Kirsten signed a label deal with Metronome covering Germany, Austria and Switzerland. The new Global Records label already has its first chart entry with Hoffman & Hoffman. The Viel-Harmoniker, a nostalgic all-male group with remarkable album sales in Germany, has joined Jackie Carter, Deliverance and Mick Jackson on the Global roster.

Intersong

The German affiliate of Heinz T. Voigt's Intersong International organization last year added the most distinguished recording artist in history to its already stellar catalogue: Pope John Paul II, whose album of last year's Polish journey is sub-published by Intersong around the world. Also last year, Intersong's deal with Patti Smith's publishing company was extended. Smith's Rockpalast performance on German television was aired live throughout Europe. Other new rock acts to break big in Germany with Intersong promotion help include Blondie and the Boomtown Rats, both of whom climbed high in the local singles and album charts. Through Thames Talent Music, Intersong represents Rainbow, a group set to tour Germany. Canadian rock band Saga got fine press notices and television appearances after release of their debut album. The '79 Eurovision Song Contest winner, "Hallelujah," was an Intersong copyright. Through a deal with Rock Hopper Music, Intersong obtained material by Fleetwood Mac, whose "Rumours" went platinum in Germany and whose "Tusk" turned gold just before the end of last year. Inga Rumpf, the leading German female vocalist, was produced last year in New York by Richard T. Bear with the international RCA release supported by Intersong promotion. Another major export in '79 was "The Lonely Shepherd," a James Last composition that won wide media exposure in Holland, England and Japan. But Intersong's biggest hit last year was "Mama Leone," a song written by exclusive author Drafi Deutscher.

Magazine

Magazine Music is affiliated with two of Europe's most powerful media empires: the Radio Music Group (Radio Luxembourg) and the Gruner & Jahr publishing group (of which Bertelsmann has a controlling interest). The first big Magazine hit was an international blockbuster: Baccara, whose Rolf Soja single "Yes Sir, I Can Boogie" and subsequent releases were among the biggest international pop hits to come

(Continued on page 13)



Teldec managing director Gerhard Schulze.



Teldec managing director Kurt Richter.

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Labels

(Continued from page 3)

Friese says his sales increase last year was "in double figures," to over 100 million marks.

Last year, Arcade's biggest compilation, "Disco-Laser," was one of the market's biggest sellers. Nini Rosso's "Trumpet Dreams" and Billy Vaughn's "Moonlight Melodies" mined gold from the easy listening audience. A second Vaughn set has just been released.

Bellaphon

For 1979, Bellaphon reports its best chart performance in company history, led by Casablanca artists Donna Summer and Kiss. Accompanying the chartbusters as a 40 percent increase in sales revenues, shared by Bellaphon subsidiaries in Austria and Switzerland. Bellaphon owner Branco Zivanovic is losing Casablanca, though, to Phonogram, a switch long expected due to Polygram's holding in Casablanca.

Despite the departure of top acts, Zivanovic still has one of the largest catalogues in Germany, covering most repertoire areas and including 3000 pop titles plus jazz, classical and folk music. German 'schlager' is a direction in which Bellaphon has tred softly, but Zivanovic promises more attention to that field. The label's strongest local talents, singer/songwriter Wolfgang Ambros and the group Ganymed, both from Austria, both generated national chart action last year. Bellaphon is working with talented Augsburg-based producer Heinz Ulm on several jazz and rock projects, including Eulenspiegel and the Mickey Rodent Band.

Complimenting domestic repertoire are several international labels, including Fantasy and Stax. Bellaphon offers outstanding distribution to smaller labels through its Import Service, which carries outstanding domestic and foreign jazz repertoire and other types of music.

CBS

In 1978, when the market was strong, CBS Germany slipped in the charts (but still claimed a 30 percent improvement in revenues). In 1979, when the market was soft, CBS surged to nine percent of chart singles and a strong second in album action with 14 percent. The company trimmed its release schedule by seven percent and increased the number of charted albums by 79 percent.

The foundation of CBS's success has been its international catalogue led by Supertramp's "Breakfast in America" album, one of the year's best sellers in Germany and probably continental Europe's number one in '79. A

tour of central Europe pushed sales well past the platinum point. Simon & Garfunkel's greatest hits set has stayed in the German chart virtually since its release, and last year, Art Garfunkel copped a chart-topping single plus an accompanying hit album. The Electric Light Orchestra, Meat Loaf, Toto, Frank Zappa and Earth, Wind & Fire also achieved substantial sales. Jorgen Larsen, who took over CBS Frankfurt following Rudi Wolpert's departure after 10 years as managing director, has re-established the international A&R division under Gerd Gebhardt, to provide improved exploitation of CBS, A&M, Jet, and other international repertoire.

Domestic production, under Jochen Leuschner, is especially strong in an area where other labels are weak—female vocalists. Paola had one of the year's biggest singles with her German cover of "Blue Bayou." Nina Hagen, the East German exile whose outspoken manner has made her the most sensational new musical star in central Europe, is the only German new wave artist to have achieved substantial commercial success.

Carrere

The extremely successful cooperation between Carrere and Deutsche Grammophon started in 1977 with Sheila B. Devotion's "Love Me Baby." Thereafter, one hit followed after another: Belle Epoque with "Black is Black" and "Miss Broadway," plus Sheila B. Devotion's "Singing in the Rain." From its offices at Feldbrunnenstr. 50, 2000 Hamburg 13, Carrere's German company started to broaden its activities. In addition to promotional support of DG's Carrere releases, the firm became involved with product development. Bino's "Mama Leone" became a top chart hit in both Italian and German versions. The group Overdrive also showed good sales potential. International operations continued in high gear with the groups Luv and Clout. In the U.K., Carrere followed the German lead and launched the duo Dollar.



Bellaphon managing director Branco Zivanovic with his top Austrian singer/songwriter, Wolfgang Ambros.



Teldec artist Peter Maffay and his band pick up the only platinum album award presented in Germany last year for original material sung in German.

At present, Claude Carrere has four singles heading for the charts: Sheila B. Devotion's "Spacer" (produced in the United States by Nile Rodgers and Bernard Edwards, the men behind Chic), Luv's "Ooh, Yes I Do," Clout's "Oohwatanite," and Dollar's cover of the Beatles' "I Want To Hold Your Hand." The first three songs got an auspicious start when they were featured in the gala 50th anniversary show of "Musikladen," German television's most important international music showcase.

Deutsche Grammophon

Deutsche Grammophon is to most Americans exclusively identified with a leading classical label. But that name also belongs to the senior company within Polydor International, responsible for marketing both pop and classical music in Germany. Classical sales have been strong lately, and DG has maintained its lead in this field. DG MD, Ossi Drechsler, acknowledges that 1979 was a difficult year in the pop market, but is convinced the company also maintained its traditional position as the top sales powerhouse in Germany. DG's international chief Ray Schmidt-Walk points to three reasons for the slump of '79: disappointing response to certain Europop product; release of too many new records; and the lack of blockbuster titles (such as the RSO soundtracks in '78) to lure infrequent record buyers back into the shops. To produce turnover, DG has intensified its TV efforts, with

considerable success. Using a mix of domestic artists (James Last, Max Greger, Karel Gott) and international compilations (High Life albums), DG was 1979's most effective TV-merchandiser among traditional record companies.

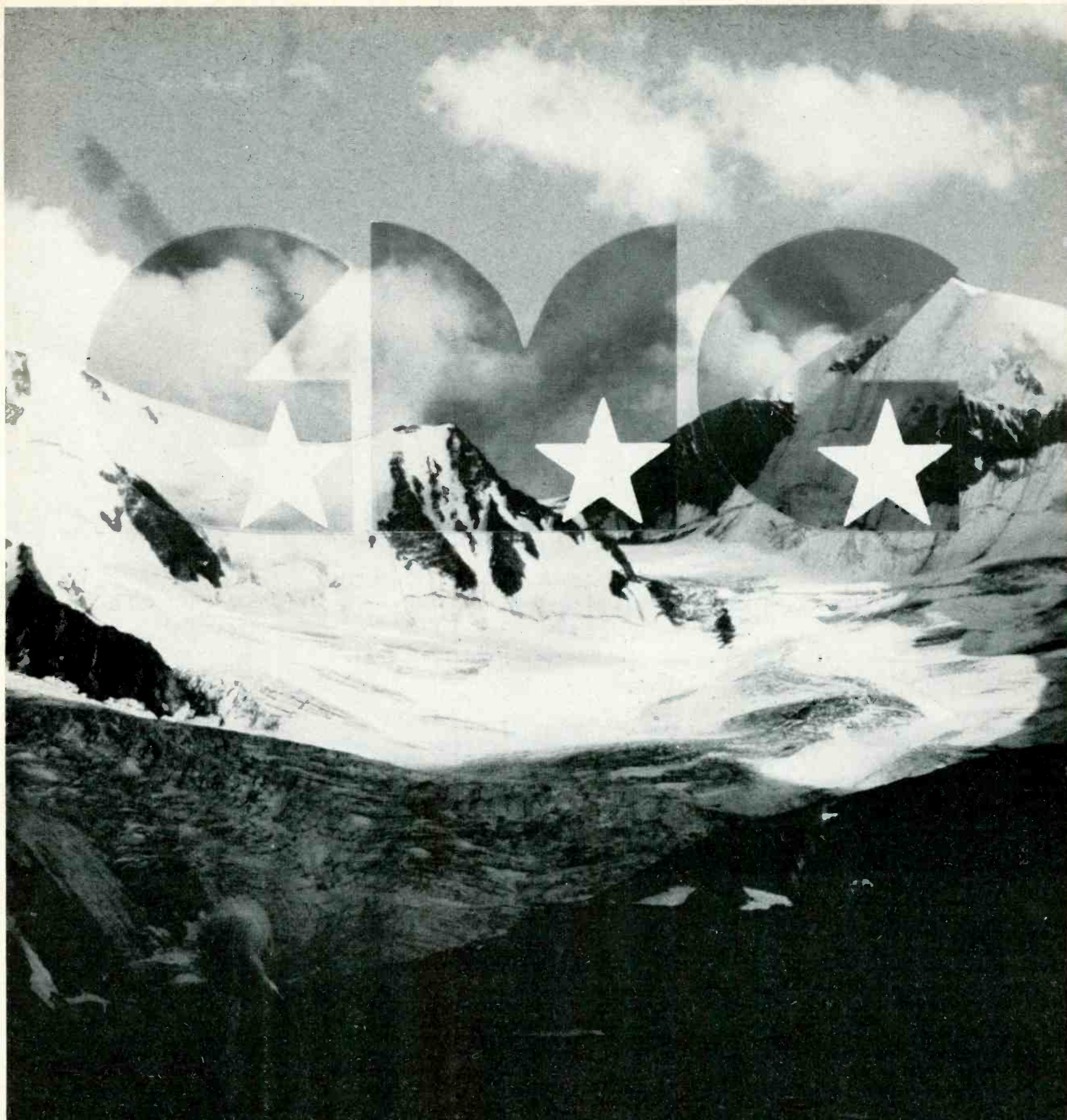
Special mention should be made of the extraordinary James Last. DG is set to release its 110th James Last album. With around 140 gold records from virtually every major world market (except the U.S.), Last is the most popular German musical artist in history. And most of his albums sell in substantial quantities for years after release.

EMI-Electrola

"'79 wasn't a bad year," comments EMI central European director Wilfried Jung, "but in comparison to '78, with an increase rate of 20 percent or more, it appeared very soft. There is no doubt that, after the tremendous upswing over the last decade, the music industry perhaps has reached a certain plateau. But there is a future for our music industry without tremendous increase rates. We will have to concentrate on fewer releases and we will have to consolidate that which we achieved over the last few years." For EMI Electrola, increased release selectivity has already paid off. An eight percent drop in '79 releases, especially in the second half, brought a nine percent hike in charted product. In the "Musikmarkt" company rankings, based on chart performance, EMI Electrola was first in album standings and just two percent behind leading Ariola with its singles.

EMI Electrola's artist roster is strong in all market areas, with the possible exception of jazz. In the rock sector, where Germany is expected to be a major international source for the '80's, EMI's Harvest label is the clear current leader. Scorpions, Kraftwerk, Eloy, Triumvirat and Eberhard Schoener have already bro-

(Continued on page 12)



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German Rock: The Sound of the '80s

■ Helmar Kunte of the independent Karma Music Production firm just spent two weeks in the United States, carrying with him demos of several different kinds of groups. Kunte's report: "Nobody is asking for disco anymore. Straight ahead rock 'n' roll is what they're after."

And indeed, the German rock seems to be a rich source of potential gold for the international market. Asked what kind of music Germany will export in the '80s, the overwhelming majority of local music executives answer "rock." Ariola M.D. Friedel Schmidt sums it up: "In the broadest sense of the term, rock music is resurging."

Over the past five years, several of Germany's biggest selling rock stars have not been major export commodities. Udo Lindenberg (on Teldec) is a charismatic talent whose recordings and concerts set the standard in German rock performance. But Lindenberg is committed to the German language, which limits his international appeal. Germany's biggest new wave act also sings in German. CBS's Nina Hagen tried some live English material, but both her fans and the record company felt a lot was lost in the translation, so her new album in February will again be in German. Lindenberg and Hagen prove that German is a language perfectly suited to the rock idiom, much more so than the romantic tongues.

But rock is an Anglo-American phenomenon, and most groups now perform in English, or simply leave out the vocals and stay with electronic rock. The country's foremost rock instrumentalist is probably Klaus Schulze, on Metronome's Brain label. Brain used to be the leader in domestic rock, and still has several good groups (Jane, Guru Guru) behind Schulze. But the failure of last year's Brain Festival concerts demonstrated a

lack of depth in the label's quality. EMI Electrola's Harvest is now the home of Germany's biggest rock roster, having lured many of the top domestic acts over the past few years: Scorpions, Grobschnitt, Kraftwerk, Triumvirat, Kraan and Eberhard Schoener, to mention only a few. Scorpions in particular have become an international attraction, playing last year with Aerosmith and Ted Nugent in the States, topping the Reading Festival in England, and supporting the Who at Nuernberg. They also got higher on the RW Album Chart in '79 than any other continental rock group. Producer Dieter Dierks is now working on a new album with the Scorpions at his studio near Cologne; spring release is expected.

Most German labels now have respectable rock rosters, although some firms (Phonogram, Ariola, DG/Polydor) have been reticent in this area. But as with pop music, the independent music publishers and producers are most responsible for searching out the best domestic rock talent. Walter Holzbaur's Wintrop Music represents half a dozen Brain acts, a couple of Harvest artists, the Intercord group Hoelderlin plus

most of Ariola's new rock lineup. Rainer Poertner of Interteam is concentrating on rock management, representing two Peter Hauke-produced groups which have received international attention, Ariola's Michael Wynn Band and WEA's Supermax, plus an American group that got started with Bellaphon in Germany, Nektar.

Demand for German rock product is perking interest at the record companies. But Gerd Mueller of Francis, Day & Hunter knows how difficult it can be to get a recording contract in Germany: FDH worked for over two years with Lake before landing a pact with CBS. Other publishers and producers report better reaction to German rock groups from foreign companies than domestic A&R departments. One Munich publisher took some demos to a Hamburg record company, whose A&R man pronounced the tapes "uncommercial." The same masters were sold to a London company, which sent its English pressings back to the same Hamburg firm. Suddenly, Hamburg was interested.

The German new wave scene is restricted, but has potential.

"New wave is a working class phenomenon," observes CBS M.D. Jorgen Larsen, who expects new wave talent to develop especially in the industrialized areas of Germany. Metronome's Guenter Hensler says his firm will launch the first German new wave label in a few months, to compliment the hard rock Brain catalogue.

WEA and Teldec last year started specialized rock labels for domestic productions. WEA pacted Klaus Schulze as producer of several interesting experimental rock groups on the IC (Innovative Communications) label. Producer Peter Hauke, with one of Germany's best international track records in the rock field, has also signed a production agreement with Siggie Loch of WEA, who already has three strong jazz-rock bands in Klaus Doldinger's Passport, Curt Cress's Snowball and the new Joachim Kuhn Band. At Teldec, which already has Lindenberg and the group Duesseldorf, Uwe Tessnow is building up the Line Records label, Achim Reichel has his Ahorn line of domestic rock acts, and there's rock from East Germany on Pool Records.

Country's '79 German Breakout

■ It doesn't matter where it comes from, Germans have always been receptive audiences for what Siegel Music's Joachim Neubauer calls "music with feeling and melody." And that's exactly why Neubauer, like many music professionals, was not surprised when country music really broke out in Germany in 1979.

"There's always been a latent interest in country music," explains Roland Kommerell of Phonogram. "Now, as opinion makers . . . concert promoters, record companies and broadcasters . . . get involved as trendsetters,

there's further development." Interecord's Juergen Kramer, as the Country Music Association's German representative, has been following the development enthusiastically, pointing to the Marlboro-sponsored Country Music Festival (organized by Fritz Rau) and the International Festival of Country Music (from Mervyn Conn, extended to two days in Frankfurt on 29 and 30 March 1980). Freddy Quinn hosted an hour-long prime time network country special last year on German television, and producer Juergen Barto corralled singer/songwriter Guenter Gabriel to host the first network TV series devoted to country music, which started officially this month in Munich. Kramer says that through these activities and intensified, controlled release schedules of record companies, supported by promotion, "country music has won a definite market share in Germany for the first time."

Some record companies are less enthusiastic about country music than others. Wilfried Jung, central European director of EMI, believes country music is still "something for a really limited circle of specialized enthusiasts." RCA's Hans-Georg Baum, on the other hand, claims "Country music is coming on! For the first time

in our history, Elvis Presley wasn't RCA's best seller in Germany. We sold more of John Denver last year."

County Music Publishing

For German publishers, too, country songs have long been in demand, but never more so than now. Producer Werner Schuler of Siegel Music says he constantly turns to country material because "many country pop songs tell nice stories with a beautiful melody." Going across the Atlantic in the other direction, Joachim Neubauer asserts there's more interest from Nashville in German copyrights than ever before. Johann Michel of Melodie der Welt backs up this claim with Marty Robbins' version of the Udo Juergens tune "Buenos Dias, Argentina," originally written for the 1978 world cup soccer championships and adapted for the U.S. country market.

Perhaps the most visible proof of country music's broad appeal in Germany came during the 1979 national finals for the Eurovision Song Contest. In second place after a national telephone viewer sampling, and just one song away from representing Germany in Europe's Olympics of Song, was "Take it easy, altes Haus" by the country group Truck Stop.

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Labels

(Continued from page 8)

ken out on the world market, and EMI has many more groups on the way. Manfred Zumkeller's domestic A&R division features several of Germany's bestselling local album artists: Otto is the market's most popular comedy act, Black Foess its number one 'dialect' band, Howard Carpendale the second biggest selling German language male vocalist and Heino the top male folk singer. Peter Orloff's Aladin label adds further strength to the domestic line-up.

Jochen Kraus's international side of the house boasts Smokie, Cliff Richard, Racey, Pink Floyd, Queen, Exile and Dr. Hook, all of whom had top ten hits last year. One of EMI's biggest success stories was the breaking of the Alan Parsons Project and Barry Manilow, but both artists left the label when Ariola bought Arista. Two remaining license labels, RAK and Motown, are consistent suppliers of hit material.

Intercord

Affiliated with the Deutsche Bucherbund, one of Germany's largest book and record clubs, Intercord can rely on regular demand for its product, regardless of prevailing music market conditions. But that doesn't completely explain the company's performance in 1979. "We achieved an increase of 60 percent in comparison to 1978," says international manager Juergen Kramar, who points to several factors. Intercord gained solid footing in the expanding country market through the Ovation label. Another label deal, with Schmolzi-Slezak in Hamburg, brought Aves Records to Intercord, and with it Roger Whittaker, one of central Europe's most popular male vocalists. Aves also features English rock, new wave and old wave, through the Beggars Banquet and Electric catalogues. Gary Numan's Tubeway Army was one of Intercord's biggest chart hits last year.

Intercord has traditionally been a source of domestic rock and singer/songwriter solo acts. The rock heritage is not forgotten, as the Spiegelei label carries early recordings of many major bands plus new releases of the highly popular Hoelderlin.

K-Tel

More and more competitors crowded into the TV-merchandised market last year, in search of the elusive turnover of the '78 season. "We assume that this development will continue in 1980," says K-Tel German M.D. Jens R. Boldt. "Nevertheless, the results of 1979 have shown that the activities of the traditional record companies are not compatible with TV-merchandising of rec-

ords. Although the product is the same, the markets and approaches are basically different." With most television campaigns now budgeted at 1.2-1.5 million marks (up to \$900,000), the costs involved are tremendous. But with steady increases in market and chart shares over the last few years, Boldt is satisfied with K-Tel's development.

Last year, K-Tel's release program was more varied than ever, from American folk songs to childrens records to comedy and benefit albums. Easy listening was particularly successful. "Feelings" was the highest ranking compilation in the '79 album charts.

Metronome

Polygram subsidiary Metronome Musik had an extremely successful 1979, thanks to a string of hits in the first half. But that success did not completely fit into Polygram's plans for Metronome. As deputy managing director Guenter Hensler explains, this is one company that aims for high performance on a smaller scale. "In the '80's, we hope that we won't change that much, if I may say that with a slight chuckle. We had a very successful year in 1979 and would actually like to keep it up. However, we do not aim for unlimited growth. Rather, we find our current size, in the number of employees and in the whole 'feeling' of the company, very good. We don't want to expand to a point where strong personal, human contact is no longer possible, or where we can't make very quick decisions,



International star Nana Mouskouri celebrates with Phonogram during her gold record presentation. Pictured (from left): Phonogram national production head Juergen Sauermann, Nana Mouskouri, Phonogram managing director Roland Kommerell.

perhaps just by calling from one side of the office to the other. And we want to remain very strongly artist-oriented."

The character of the Metronome catalogue has changed considerably during the last year or so. MCA has just jumped ship for Ariola, and the Aves label with Roger Whittaker, one of Germany's most popular male vocalists, left for Intercord. Further, Metronome's Brain label, for several years the leader in domestic rock, lost its momentum in '79. On the plus side, Peter Kirsten's Global Records came on board, as did the country's most successful German-language singer, Peter Maffay. The CNR label, strong in Europop, is also now part of Metronome in Germany. The label's folk and classical repertoire has been strengthened, too. And Hensler says a new label, specializing in domestic new wave

groups, will be launched shortly. As a basis for success, Metronome has built up several domestic acts, such as Truck Stop, the most popular country group in Germany, and Milva, the Italian song stylist. Thanks to the Village People and 'M', Metronome had two of the seven most popular songs of '79 according to the trade charts.

Phonogram

In America, Boston proved what a new band could do with a good debut album in the volatile pop music market of the '70s. But there's really no precedent for Dire Straits: top album of the year, best selling group of the year, and one of the biggest drawing concert attractions, too. Both the first album and "Communiqué" went platinum in 1979. This success came largely because the group worked hard for it, spending a lot of time on interviews with the German press, cooperating on a TV documentary portrait, and playing two sets of concerts, one in southern Germany, the other in the north. But it also reflects the ability of the Phonogram management team, led by managing director Roland Kommerell and his deputy, Dr. Gerhard Weber.

"In a very difficult market, we were able to maintain our market position," says Kommerell. The company chart shares were 11 percent of albums, 10 percent of singles. The Alan Parsons Project's "Tales of Mystery" album earned platinum for sales of 500,000 units, as did Father Abraham's Smurf set. Gold was presented to pan flutist Gheorghe Zamfir, Blondie and Nana Mouskouri. "We're most especially thrilled by Nana Mouskouri's award," adds Kommerell and Weber. "This makes clear something which hundreds of thousands of people in our country already know: that Nana's recordings are among the best sellers for any female singer . . . and they're in German." After

(Continued on page 16)



Last month, CBS's Nina Hagen became the only German new rock artist to win a gold record award when her debut disc passed 250,000 sales.

Publishers

(Continued from page 6)

out of Germany in the mid-'70s. Soja is still coming up with fine material for Magazine, not only for Baccara but also for the Austrian duo Waterloo and Robinson. Currently climbing up the singles chart is Frank Duval's 25th orchestral version of a popular television melody, "Todesengel," published by Magazine partner Edition Janina.

Meisel Group

The Meisel Group was built on a strong publishing house (Edition Intro), but now is perhaps best known internationally for its Hansa Music Productions, one of Europe's premier independent labels. Edition Intro is one of Germany's very few publishers with a strong domestic catalogue balanced by a wide range of sub-publishing agreements for top international material. This balance helped Trudy Meisel's organization to place first in the Musikmarkt 1979 singles chart performance analysis. Current German chart singles by Cliff Richard, Dr. Hook, B. A. Robertson, ABBA and Al Hudson & the Partners are published by Intro, but also German artists Mary Roos, Ingrid Peters, Rex Gildo, Michael Holm and Boney M. The house is a member of United European Publishers, working in close coopera-

tion with (among others) Stig Anderson in Stockholm and Roland Kluger in Brussels, who brought Intro Lou and the Hollywood Bananas with their big hit "Kingston, Kingston." Intro last year joined Melodie der Welt and Polygram in starting the "Musikladen" hit folio series.

The Hansa side of the house, run by Peter and Thomas Meisel and Hans Blume, has been Germany's most consistent independent hit supplier, associated with many of the country's top producers, led by Frank Farian (Boney M., Eruption).

Boney M., Eruption, Precious Wilson, Harah Brightman and Amii Stewart tend to give Hansa a flashy disco/pop image, which can be misleading. Hansa also

has developed the Teens into central Europe's most popular teen rock band, and there's been increased activity in hard rock.

Heading for Cannes this week, Peter Meisel says he is hoping for more sensibility from U.S. delegates shopping for European partners. "There has to be a fair margin for the German distributor or publisher, otherwise deals don't make sense and will only result in collection deals with the big companies."

Melodie der Welt

Johann Michel's Melodie der Welt is consistently at the top of year-end surveys of singles chart performance in Germany, mostly because of its exceptional international catalogues. Among the artists whose singles were pub-

lished by MdW in the last few months: Paul McCartney, the Buggles, Smokie, Donna Summer, Exile, Racey and Suzi Quatro. Rock music is represented through the Damned, Nick Lowe, Dave Edmunds and the Specials.

But MdW has become increasingly involved with German productions, luring one of the market's most popular singer/songwriters, Udo Juergens. The most successful singer/songwriter in the German language in the '70s, Juergens also wrote last year's Marty Robbins country hit "Buenos Dias, Argentina."

Peer

Mike Karnstedt has reported a number of new international deals over the last few months of 1979. But his most impressive performance last year was with Peer productions for the German market. A novelty cover of "Y.M.C.A." landed on the German singles chart and the TV hit parade. Jonny Hill's German version of Red Sovine's "Teddy Bear" went silver. Together with WEA, Peer is preparing young songstress Luisa Fernandez for a promising international career; she's already earned gold discs in Belgium and New Zealand.

Roba

Rolf Baierle's Roba Music is the fastest growing publisher in Germany. (Continued on page 18)



Dschinghis Khan turned gold in Belgium, too. Pictured (from left): producer/composer Ralph Siegel; Hans Kusters, Siegel Music's Belgian publishing partner; and Joachim Neubauer, Siegel managing director.

EMI ELECTROLA

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Germans Expect Video Boom

By JIM SAMPSON

■ On one point, most German music professionals agree: home video will be a growth industry of the '80s. Beyond that, most crystal balls start clouding up. But most major German record distributors are preparing to expand into video in the next few years.

The major problem at the moment is hardware. In addition to VHS and beta, Germany has two additional tape cassette systems (from Philips/Grundig and BASF) with at least one more apparently on the way from Toshiba. Although equipment prices have dipped low enough to lure 250,000 buyers in West Germany alone, system incompatibility seems to be putting the brake on development of the software market.

"That's why the retailers are holding back," explains Ariola managing director Friedel Schmidt. "At the moment, photo shops are ahead of the record dealers in home video. An affiliated Bertelsmann company, UFA-TV in Duesseldorf, already sells pre-recorded video cassettes and super-8 films to photo shops. 70 percent of video is VHS, the rest beta or VCR [the old Philips system, now discontinued]. UFA-TV is getting the experience. Ariola will enter the market as soon as our business partners, the record dealers, get seriously involved. The big department stores will be important here. There have been discussions within the large retailing firms about selling pre-recorded video tapes in record departments. It's just a matter of time, perhaps one to two years, before we'll be in this business.

Bertelsmann/Ariola will not be alone. EMI, Polygram and Warner Communications seem best prepared to enter the software business at an early stage, because all three have their own program resources. Whereas Warner Bros. has the strongest film library, EMI and Polygram have been active in domestic television production in addition to theatrical films. Wilfried Jung, EMI Central European Director, says he'll launch a distribution network soon in Germany. And Siggi Loch of WEA Musik in Hamburg expects to make his first commercial video releases "before the end of this year."

All companies will follow with special interest the introduction of the new generation of video discs, expected later this year. Teldec's first generation video came out ten years ago and, despite quite good picture quality, never established themselves on the consumer market, largely due to high hardware cost (DM 1500)

... most major German record distributors are preparing to expand into video in the next few years.

and short playing time (10 minutes). The Teldec system has since been improved, and is still used for commercial applications as well as in the new Japanese video jukebox. But Teldec M.D. Gerhard Schulze, when asked about re-entry into the consumer video battle, answers wryly, "A burnt child does not stick his hand back into the fire."

The new RCA SelectaVision and Philips/MCA discs promise technical improvements at a lower cost. One widely-held view is that the discs will become the main mass medium for pre-recorded video, while the more versatile but expensive tape systems cater to a more limited, affluent clientele. But with discs, too, looms a potentially disastrous war of configurations.

The German subsidiary of the company behind one of those systems, RCA Records, will most probably be marketing video software. But MD Hans-Georg Baum can't venture a guess when that might start. Within about four years, Phonogram MD Roland Kommerell foresees "production and distribution of video discs on our own labels in the program sector that's related to our music and entertainment business."

In whatever new direction the entertainment business goes, lawyers are sure to follow, and video is no exception. Many video copyright questions will be settled, and some new questions

raised, when the new omnibus revision of the German Copyright Law receives consideration in the next legislative period. The GEMA mechanical royalty rate of eight percent could also face a court challenge. And both music companies and artists will have to think of video rights before entering personal service agreements. Says Ralph Siegel, "Video or cinematographic rights were left out of the most recent contracts."

But many music companies are selectively picking up video rights when they can get them, from conglomerates like Polygram to the independent Gerig music publishing house in Cologne. Gerig's Guenter Ilgner explains that he is working with state-chartered ZDF-TV on a broadcast musical production "Potemkin," and that Gerig has held on to the video rights.

Most publishers and smaller record companies are waiting and watching before taking an active interest in video. Some, like Melodie der Welt's Johann Michel, are openly skeptical about ever getting a piece of the video profits. "The kind of video that will sell is action stories and pornography, neither of which are especially interesting for music publishers," observes Michel. "Music shows, which do interest us, will continue to come from television. We'll make video clips for artist promotion, but we're doing that already."

Germany: An Overview

(Continued from page 1)

Peter Meisel.

And what sells in Germany? Melody remains the key. "If you can't easily play a song on the piano or can't easily sing it, it's generally not right for the German market," says Ralph Siegel. Francis, Day & Hunter's Gerd Mueller is gratified at the '79 breakout success of teen-appeal heavy metal groups like Kiss, AC/DC and Cheap Trick. But he also recognizes that synthesizer/symphonic rock has had a large, loyal audience in Germany through the years, from the Moody Blues to Barclay James Harvest and the Alan Parsons Project. These groups sell better in Germany than anywhere else in the world.

Also unparalleled is the German appetite for MOR. Polydor's James Last, the dominant figure in this area, is also by far the biggest selling German artist of the '70s.

Ricky King (CBS), Max Greger (Polydor) and Anthony Ventura (RCA) consistently deliver best selling albums. To some extent, the TV merchandisers Arcade and K-Tel have stolen the thunder from the record companies in this area, with fabulously successful easy listening productions by Nini Rosso, Billy Vaughn, Ray Conniff and Jean-Claude Borelly.

Looking to the '80s, optimism prevails in Germany over those inbred conservative instincts. The recession is here, but it will be overcome, as history has shown. "We've had three or four high points before, in 1970 and 1956 when the market was supposedly saturated. We've just got to put our creativity in gear, aiming not just for the teen market, but also for the moms and dads, 35 and older. The talent is there. Just the sales methods are lacking."

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Three Letters To Ring The Bell

Labels

(Continued from page 12)

several years of hard work, international chief Louis Spillmann finally broke the Boomtown Rats with a ballad, "I Don't Like Mondays." Particularly notable sales were achieved for Emil, Dieter Hallervorden, Juergen von der Lippe, Demis Roussos, Genesis, Status Quo, 10cc, Elton John, Jethro Tull, and Rory Gallagher. Phonogram classical turnover remains strong, led by Alfred Brendel, I Musici and Colin Davis.

RCA

Topping the list of positive developments at RCA Germany is a surprising report from managing director Hans-Georg Baum: "For the first time in the six year history of the company, our best selling artist is not Elvis Presley but John Denver." Denver was broken through two well-planned visits, which included key television appearances, promotion and a string of concerts. RCA's success with Denver helped the firm to a 20 percent sales improvement last year coupled with a larger market share, according to Baum.

Among the other artists who made their mark on RCA's success in '79 are: Klaus Hoffmann, a critically praised singer/actor who "last year achieved his real breakthrough as absolute top rank German-language artist" according to the RCA MD; new singings Guenter Willumeit and Waterloo & Robinson quickly jumped into the sales charts; Jonny Hill earned silver for his German cover of Red Sovine's "Teddy Bear;" the Heimat Melodie label, taken over in 1978, last year developed into a leading folk music catalogue; RCA further committed itself to artists known for sophisticated song artistry with the issue of new material from Ingrid Caven, Anna Pruncal, Judy Winter and Hans Scheibner; and the Dutch accordion duo the Kirmesmusikanten easily passed the gold standard with a new album supported by a well-planned promotion campaign.

On an international level, Richard T. Bear and Helen Schneider were brought to Hamburg for promotional shows that really paid off in making a national name for these artists. Bear returned the favor by producing the new album by rock thrush Inga Rumpf. The result was good enough to be released in most territories by RCA. And the new Jefferson Starship album has also gotten off to a quick sales start.

Teldec

The statement that Teldec last year reported the best sales in its history doesn't begin to give the meaning of Teldec's achievement. The company used to represent WEA, RCA and MCA in Germany. Now, it's more independent than ever, owned by two ailing former giants, Decca and AEG Telefunken. "The father hobbles and the mother is lame," jokes MD Gerhard Schulze. But despite these difficulties, sales in comparison with 1978 rose about 35 percent. "The problem is always repertoire," says Schulze. And repertoire has again become one of Teldec's strengths.

By a wide margin, Teldec's Peter Maffay was Germany's male vocalist of the year in '79—about the only sign of encouragement in an otherwise bleak year for German language productions. Maffay became the first German artist in two decades to get a gold single and a platinum album in the same year.

Other strengths of the Teldec domestic repertoire department are Udo Lindenberg (the best rock musician the German language has, and one of the best in all of Europe), Erika Pluhar (an actress with fine talent as a singer) and bandleaders Slavro Avsenik and Ernst Mosch (bestsellers from the huge Teldec folk music catalogue). German rock from both sides of the border is available on Teldec through Pool (City, Bel



Germany's best-selling new act in 1979, and the top new international group in Israel last year: Dschinghis Khan of Jupiter Records.

Ami) and Ahorn Records (Novalis, Achim Reichel). Juergen S. Korduletsch's fine rock and disco productions on the Lollipop label (Claudia Barry) are also on Teldec.

With two albums in the year's top 10, Richard Clayderman on the Delphin label was the MOR instrumentalist of the year, selling over 850,000 Teldec recordings. Also from France, on the Aquarius label, came Patrick Hernandez with his gold single "Born To Be Alive," a disco hit for Teldec long before U.S. release. From England, the hits included Peter Green and the Nick Straker Band, and from Italy, Alain Sorrenti. Teldec was the first foreign label to break Stiff artists, including Ian Dury, Lene Lovich and Rachel Sweet.

The classical side of the house shared in the sales surge of '79. Decca artists Sir Georg Solti (winner of the German Record Award 1979), Zubin Mehta and Luciano Pavarotti were joined by Teldec productions with Nikolaus Harnoncourt and others.

WEA

"Unfortunately, the interest in German recordings recorded in the German language decreased in 1979," comments Siegfried E. Loch, WEA MD and vice president

of WEA International. "At the same time, German artists and producers realized the potential of the international record market by recording not just for their homeland, so we have seen a lot of successful product coming out of the German musical capitals to become successful all over the world." One of Loch's major achievements last year was establishing ties with two top producers. Peter Hauke of Rockoko Productions signed a deal for 10 new acts, any one of which could be another Nektar or Supermax or Michael Wynn Band, to name only three of Hauke's previous successes. And Loch signed keyboard wizard Klaus Schulze as producer and backing musician on Schulze's new IC (Innovative Communications) label. In Schulze, WEA has a musician widely expected to have particularly fine potential for the '80s.

Loch's philosophy of domestic A&R has been to build up an artist and stay with the artist. He's proud that "no commercially viable artist has ever jumped WEA Germany to go with a competitor." This commitment was the key to Supermax's breakthrough. Female vocalist Luisa Fernandez is getting an extensive tutoring program, including dance instruction and an English course. WEA has developed three jazz-fusion groups with international potential. Klaus Doldinger has already sent a couple of albums into the RW Jazz Chart with his Passport group. Snowball is led by the best drummer on the German rock scene, Curti Cress. And top jazz pianist Joachim Kuhn is getting into rock with a new group and a new album, recorded in Los Angeles, "Don't Stop Me Now."

Loch's most sensational move last year was his last-minute bailout of the Govi discount chain, which was facing bankruptcy. Many German dealers were upset at WEA's entry into retail. "Govi will be developed further into a first-class record retail chain," says Loch, "hopefully in harmony with its competitors."



EMI Electrola artist Howard Carpendale earned gold for his new album "Mein Weg Zu Dir" within just two weeks after release. Pictured (from left): lyricist Fred Jay, Carpendale, composer Joachim Horn, EMI Electrola national A&R chief Manfred Zumkeller.

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German Music Industry Battling Illegal Practices

■ The German music industry is struggling to maintain control of the domestic recording market in the face of threats by supplementary music suppliers. Black marketers have had mixed success in channelling pirated and illegal recordings through legitimate and illegitimate distribution. The home taping boom has clearly hurt the Germans, despite a unique home taping royalty/license law in effect since the sixties. And the parallel import situation will remain a gray area until the European Community Court rules in two years on the legality of both intra-EEC and "third country" imports.

IFPI estimates gave illegal recordings about five percent of the German market in 1978, when unauthorized sales reached about DM 100 million. Most record company executives believe that the pirate share diminished last year, thanks largely to the 1978 decision of the German federal criminal police to deal seriously with record piracy and the resulting crackdown on former Metronome boss Leif Kraul, whose Lueneburg-based operation proved to be the most important source of counterfeit records in West Germany. Kraul admitted his piracy activity, but stayed in business, supposedly with legal contracts. At GEMA's instigation, periodic police checks have shown that Kraul has turned to another form of piracy.

"It's the same old trick," explains IFPI lawyer Wolfgang Nick. "You press five to ten thousand and report 500 to a thousand units to GEMA, saving the (mechanical) royalty fees. This way, you save about DM 1.25 per record and earn a quick 10,000 marks on 10,000 albums." But Nick confirms that with Kraul out of the counterfeit business, there has been a "noticeable decline in West German LP piracy."

Unfortunately for the music industry, cassette piracy seems to have increased. A series of raids in southern Germany last year uncovered an alarming amount of counterfeit hit material, especially from the TV merchandisers. "We can't tell where all of this came from," admits Nick. Some of it probably was from Audiobel, a Belgian manufacturer which was the subject of a raid last August 16 and has since declared bankruptcy. Audiobel allegedly supplied up to 100,000 illegally manufactured recordings to the Hamburg wholesaler Membran, one of Germany's largest.

If the pirate threat seems to be easing, Nick warns "This is the quiet before the storm. There's a lot more on the way." The Audiobel/Membran raid was the result of improved cooperation be-

tween retailers, record companies and police, but also made possible through carelessness on the part of the pirates. Nick says that once they get into this business, pirates tend to stay with it, and return with more sophisticated operations.

The parallel import problem has diminished as the English pound sterling has strengthened. "U.K. imports are down sharply," observes Ariola's Friedel Schmidt. "France and Italy are now the major sources." WEA's Siggie Loch says the piracy and import problems are related. "There is still a lot of counterfeit product being trans-shipped and mixed with legitimate product, which makes it especially difficult to detect the good from the bad."

But Teldec's Gerhard Schulze points much further westward when asked about imports: "Our greatest import problem is with cutouts." One report claimed that a ship with several million American cutouts arrived in Europe last fall. These and other cutouts flood the German marketplace with super-budget product, some of which is still in German catalogs. Cutouts pop up everywhere: in record stores, book and hi-fi shops, even in sex shops."

Cutouts

Like all imports, cutouts are subject to payment of GEMA's mechanical royalty differential. Since GEMA's minimum mechanical is around one mark, the total mechanical paid on some super-budget albums is near 20 percent of retail, way over the BIEM-suggested eight percent. Datty Ruth of Rainbow Records in Frankfurt confirms that GEMA has been monitoring closely his import of English Pickwick product and demanding differential. Meanwhile, Pickwick in London is challenging GEMA's right to the differential payment, claiming that once a mechanical is paid in one EEC country, additional payment cannot be demanded in another EEC country.

GEMA's differential is also being challenged from within Germany. The aforementioned Membran wholesaler/importer is suing the society, on grounds the double mechanical demand is illegal. This claim, which covers both EEC and "third country" imports, has been rejected consistently by German courts. But on December 19, 1979, the German Federal Supreme Court waived jurisdiction on both the EEC and "third country" sections of the suit and let the European Court decide the issue once and for all.

"This case has international legal and political implications of widening importance," states WEA's legal chief Wolfgang Krueger. A decision is not expected

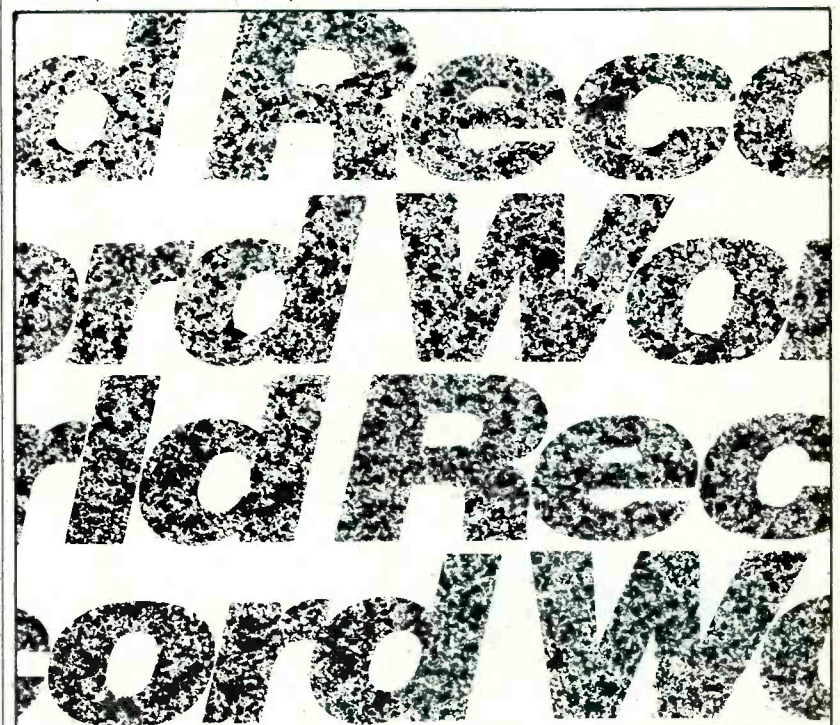
before late next year. "For the next two years, we've got an uncertain legal situation," says Krueger, who adds that quite aside from currency fluctuations, the import situation is getting worse here because the importers are getting quicker.

Home Taping

With home taping in Germany sharply on the rise, it is amazing that last year's turnover of pre-recorded product was able to maintain the level of 1978. In schools, groups of students form recording clubs, through which one member buys a hit album and the others record it on their portable radio recorders. Penetration of cassette units into German households (61.9%) is probably higher than in any other major world market. Last year, about 120 million blank cassettes were sold in Germany, compared to about 35 million pre-recorded cassettes.

In West Germany, however, much of this home taping is legal. Since 1966, Germany has had a copyright law which requires the consumer to pay a license (five percent of the wholesale value of a unit's recorder section) in exchange for the right to use the recorder to dub tapes for personal use. GEMA and the record industry and artists (represented

through GVL) want to keep this income, which totals about \$7 million annually. But they also want a new royalty on blank tape. A revision of the German copyright law, now being written, apparently will include such a license at 30 to 60 cents per cassette. Whether this license survives political scrutiny during the next legislative session (starting in 1981) is a more open question than most music industry sources would like to believe. The case for the blank tape royalty is good enough to convince most legal experts, as industry leaders are quick to point out. However, one lawyer familiar with German politics cautions, "The image of rock stars sipping pina colodas at poolside could be used to build public resistance to this proposal, which essentially has the consumer paying more without getting anything tangible in return." The manufacturing giants Agfa and BASF are actively opposing the royalty, claiming that enough compensation is already going to the authors and artists through the equipment license, and that the proposed revision would be double taxation. Tape industry press releases have provoked several reports in the national press hostile to the blank tape royalty idea.



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Publishers

(Continued from page 13)

many. Last year, Roba placed third in the trade magazines' analysis of singles chart performance, thanks to a continuous line of European hits: Patrick Hernandez, Nick Straker Band, Luv, and many others. On the album charts, Roba now controls rights to Udo Lindenberg's music, one of Germany's best-selling domestic rock catalogues. The Chrysalis catalogue also gives the house strength in album turnover. Further recent deals include Bruton Music, Dizzy Heights and Bug Music, Buttermilk Sky (all U.S.) and Shanna Music (U.K.). Additionally, Baierle represents Dutch stars Snoopy, George Baker and Teach-in. Late last year, Baierle picked up exclusive world rights to all new compositions by the team Janschen en Janschens, responsible for hits by Luv, Mouth & McNeal and others.

Behind Roba's success is Baierle's skill at promotion, and especially television promotion. Last month, virtually every major German television music show had at least one Baierle client.

Slezak

Christa Walczak of Slezak Music Publishing says, "It seems as though there has been a basic change in German tastes in the last few years, oriented to foreign markets and disco music. If you know German musical history, though, you know that the love of things that bring back memories of home is very deeply rooted." Slezak was able to capitalize on the growing foreign influence in Germany through several English and American deals. Cherry Lane Music brought John Denver to Slezak just as the singer broke through in Germany, thanks to several television and concert shows. From New York came Richard T. Bear's Lucky Bear Music. The rock singer/writer has made a name for himself through

several Hamburg club dates, but also on the basis of several albums, one of which was recorded live in Hamburg. Bear also brought to Slezak several songs on the new American album he produced with Inga Rumpf, one of Germany's finest rock singers.

From England come a number of new wave artists published by Slezak, including Ian Dury. Beggar's Banquet artists Gary Numan and Tubeway Army are also on the house record label Aves, distributed by Intercord, and landed on the national sales charts last year with new single and album recordings. Just released are new titles by the Doll, Merton Parkas and the Carpettes. Slezak's biggest English star remains Roger Whittaker, whose first German language album was issued last year.

The domestic roster is led by Juergen S. Korduletsch's Lollipop productions from Munich, including the internationally popular Claudja Barry and several rock groups.

Siegel

Ralph Siegel's proudest accomplishment last year was the group Dschinghis Khan, which he developed specifically for the Eurovision Song Contest. Siegel wrote the music and produced the group's entry in the competition, which won the German national runoff and then placed fourth in the international finals . . . the best German showing in years. The song "Dschinghis Khan" hit the top of the German charts, and is approaching platinum qualification, according to Siegel. The song also made number one in Israel, Denmark, Norway, Portugal, and in Japan, where it hit the top with the German-text version. Already, Siegel has lined up three German television appearances for the group this month.

Although based in publishing, the Siegel Group of Companies has one of the brightest labels on the domestic scene, Jupiter, plus a flourishing independent production business built around Siegel and Werner Schueler. Siegel is more pop oriented (Peter Alexander, Karel Gott) whereas Schueler has a marked affinity for German country (Juergen Drews, Wencke Myhre, Ingrid Peters) and is strongly behind the company's newest project, Jeans Records, a base for country-rock groups with international potential.

UFA

Founded in 1929, UFA was the publishing arm of Germany's most famous film company, and the home of many of the world's most popular songwriters in the years immediately preceding the Sec-

ond World War. "Fats" Waller, Jimmy McHugh, Friedrich Hollaender, Bronoslav Kaper, Rodgers and Hart, Robert Stolz, Michael Jary and Franz Grothe are but a few of the catalogue's more distinguished authors.

Under managing director Dr. Josef Bamberger, UFA has again become highly active in the contemporary pop music scene. A couple of recent productions have excited interest in the United States: young disco vocalists Rena Mason (Epic) and Pamala Stanley (EMI), the latter produced by Joachim Heider for UFA/Alfie Music.

A major addition to the UFA family last year was the Jobete Music catalogue, which brought the house both pop standards and major contemporary groups such as the Commodores, who successfully toured central Europe last year. The Disney Music catalogue had UFA celebrating Mickey Mouse's 50th birthday one year before its own, and will supply this year's eagerly awaited "Black Hole" soundtrack. As part of the Bertelsmann conglomerate, UFA also represents Interworld publishing and will soon get the Arista/Career catalogues, with such authors as Greg Diamond, Billy Thorpe, Robert John and Randy Edelman. From Italy, Angelo Branduardi shows signs of becoming one of Germany's superstars of the '80s.

United Artists

Soundtracks rang up sound profits for Gaby Richt and United Artists Music last year. Release of the "Hair" film, directed by Milos Forman, triggered the re-issue of a slew of "Hair"-related albums by German and international artists, including James Last and the 5th Dimension. The double-album RCA soundtrack also climbed high in the German album chart. Shirley Bassey's "Moonraker" single and the music from "Rocky II" also benefited from UA Music exploitation.

Among United Artists' most important international catalogues are the Electric Light Orchestra, Cliff Richard and Dr. Feelgood. The later two groups toured Germany last year, Richard hitting the top of the singles chart as a result.

Gaby Richt now handles administration for two important small publishers: Patrick Gammon and Gerhard Augustin's Gammarock Music, including Gammon's internationally released "Don't Touch Me" album (Motown in the U.S.); and Intercity Verlag, specializing in background film music. UA also turned to Music Center, Zurich, for Swiss representation, and Gottfried Indra Musik in Austria.

Warner Bros.

The decline of the German "schlager" did not come as a surprise to Ed Heine, general manager of Warner Bros. Music. "Schlager productions essentially stayed the same for many years, there was limited musical development. The public wanted a change, so they turned to international music. Country music is one replacement for the schlager, but also new wave, reggae, and especially rock 'n' roll."

Rock is certainly an area where Warner Bros. Music is strong, from the Eagles and Foreigner to Sniff 'n' the Tears and Bram Tchaikovsky. Through Klaus Schulze's IC (Innovative Communications) label, Heine has I See copyrights from a leader of the German progressive rock movement. German jazz-rock of the finest quality comes from Joachim Kuhn and Klaus Doldinger's Passport, both groups building a broad following on both sides of the Atlantic.

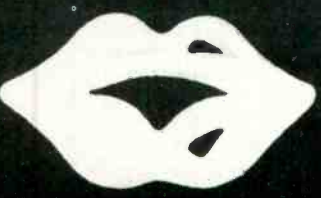
Both Heine and administrative chief Colin Hall feel the disco boom has run its course, but see a continuing demand in Germany for quality dance music of all types, from Chic and Sister Sledge to Rod Stewart and Amii Stewart, whose "Knock on Wood" also became a best seller in Germany.

Wintrup

Consensus is that rock has the brightest future, both in the German market and internationally. And rock is where Walter Holzbaur's Wintrup Music is making its mark.

Wintrup publishes a number of groups on several different labels. Kraan is an established band which stayed inactive during 1978, then bounced back in '79 with extensive touring and new albums. Kraan also supplied the music for a major new film "Why the UFO's Steal Our Salad" starring Curt Jurgens. Kraan and Lilac Angels are on EMI, while a half dozen Wintrup bands are on Metronome's Brain label: Grob-schnitt, Guru Guru, Epitaph, RMO, Ruphus and Anyone's Daughter. Grobschnitt's '79 German tour drew 130,000 fans, making them the country's second hottest live rock act after Udo Lindenberg. Guru Guru has toured in several parts of the U.S.

Last year, Holzbaur intensified his work with Ariola, a company previously weak in German rock. Both the Zeltingerband and the Fred Banana Combo were produced by noted producer Conny Plank for Ariola release, and both number among Germany's most promising new wave formations.



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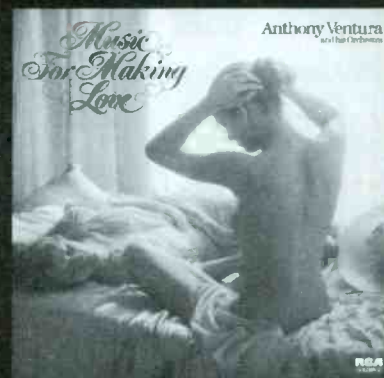
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Sonny Lester Sues Pickwick Intl.

■ NEW YORK — Sonny Lester, Sonny Lester Productions, Inc., Groove Merchant International, Inc., et al. announced today that on December 7, 1979 they filed suit in United States District Court for the Eastern District of New York at Brooklyn, against Pickwick International, Inc. Lester has retained Greenspan & Jaffe, a well known litigation firm with offices in White Plains, New York, Boston, Mass., St. Petersburg, Fla. and Paramus, New Jersey to, as Lester put it, "Vigorously pursue his rights against Pickwick." Lester further stated that he seeks not only \$1,000,000 compensatory damages, but recovery of his musical properties previously dealt to Pickwick, as well as punitive damages.

According to Leon J. Greenspan, Senior Partner in Greenspan & Jaffe, attorneys for the plaintiffs, the multi-count complaints was filed in Brooklyn Federal Court, assigned to Judge Neher, and charges Pickwick with having engaged in breach of contract, violation of the Copyright Laws, as well as fraud.

The complaint states that Pickwick breached a license agreement dated August 28, 1974 with plaintiffs, when it surreptitiously manufactured hundreds of thousands of "cutout" record albums and distributed them in the same markets as, but at a price much less than, identical albums sold by Pickwick as full line merchandise, all without the plaintiff's knowledge, permission or consent. To the trade, a "cutout" record is a record in which a hole is punched in the jacket, or a corner cut through the record, other than the hole which is used to fix the record to the turntable, so mutilating the record as to distinguish it from "full line" merchandising. "Cutout" records are sold at a fraction of the price of "full line" records, and only to eliminate excess inventory when the original recordings can no

longer be sold as "full line" recordings, or even as discount recordings because of lack of demand for the records.

According to the complaint, Pickwick purchased the master tapes and the catalogue of the plaintiffs on April 4, 1977. The plaintiffs charge that Pickwick procured the purchase agreement by fraudulent misrepresentations and concealments. According to the complaint Pickwick told Lester that it had neither manufactured nor sold cutouts when in fact it had, and that there was no further monies due and owing for sales pursuant to the license agreement, when in fact there was.

A Pickwick spokesman said the company feels the suit "is without merit. We will defend ourselves and we expect to win." Pickwick has hired as outside counsel Leslie Levine of the firm of Perez, Ackerman and Levine of New York.

dbx Shows Digital Disc

■ LAS VEGAS — At the winter Consumer Electronics Show, dbx, Inc., the electronics company that provides noise reduction equipment for many studios in the U.S. and around the world, introduced a series of recordings that the company says constitute "a revolutionary development in recording technology." Combining dbx disc encoding and digital tape mastering, dbx says that mass-produced Full Dynamic Range Recordings are now possible.

The digital dbx discs are distinguished by their extended dynamic range, 90db's (the difference in level between the quietest and the loudest passages of live music), and reduction of surface noise.

A series of recordings produced by dbx and M&K Realtime Records will be made available shortly, as will a dbx decoding unit.

RCA Fetes Hall & Oates



RCA celebrated Daryl Hall and John Oates' performance at WNEF-FM's annual "Toys For Tots" benefit by tossing a party at The Supreme Macaroni Company. The concert marked the end of Hall and Oates' "X-Static Tour '79." Shown above at the party are (from left) Diana Grasselli of Desmond Child and Rouge; Robert Fripp; Gilda Radner; Daryl Hall; Sara Allen, who co-wrote "Running From Paradise" on Hall and Oates' current RCA album "X-Static;" John Oates; G. E. Smith, guitarist for Hall and Oates; and Nancy Hunter.

Copy Writies

By PAT BAIRD

■ SONGMAN REDUX: During the early '70s, singer/songwriter **Jim Dawson** easily filled every major hall in N.Y.C. and environs with devoted, and occasionally vociferous, supporters. His tune "Simple Song" became a local anti-war anthem and his other compositions, such as "Songman" and "Stephanie," garnered as much airplay here as material by more nationally known performers. Regardless, Dawson went through several record company contracts and his seeming inability to garner favor outside the east coast finally forced him into two years of quiet contemplation and non-recording. Several weeks back Dawson started his re-emergence on the New York club circuit with a show that combined a new sophistication with the sweet sensitivity of his earlier work. Re-joining Dawson on stage was the multi-instrumentalist (and forever cheerful) **Warren Nichols**. Dawson recently signed up with Lucrative Artists Management and is in the process of negotiating with a new record company. His publishing, at the moment, is free. Having abandoned the acoustic guitar on stage to "break down the barrier" between himself and his audience (as well as to forever rid himself of the "folk" image), his new material should finally gain him the attention he's deserved for so long.

LOOKING: The Organization of Creative Music Publishers will be talking to foreign publishers at MIDEM about joining their cause. According to OCMP head **Billy Meshel** (Arista Music), the group will be meeting at Cannes and hopes to enlist publishers from outside the U.S. "to publicize the functions of the creative music publishers as opposed to the functions of the publishing administrators" . . . **Mike Perricone**, co-writer (with **Denise Utt**) of the current **Angela Bofilli** single "What I Wouldn't Do (For The Love Of You)," is looking for producers who might want to give a listen to his other material. He's also written a number of tunes for the R&B and country charts including "We Keep Getting Closer (To Being Farther Apart)" recorded by **Lou Rawls**. You can reach Perricone, who has his own publishing company, at (212) 254-1581 . . . Now that **Mike Douglas** has done his bit to make "Happy Birthday Jesus" a Christmas standard, publisher **George Pincus** is looking for other artists to record it for Christmas 1980.



AT TABLE: As United Artists wrapped up 1979 with year end national staff meetings in L.A. they cited the signing of singer/songwriter **William Oz** (Capitol) as a major 1980 priority. Shown here during the penning ceremonies are, from left: VP **Barry Bergman**; Oz; U.A. president **Harold Seider**; Oz' attorney **Robert Casper**, and **Sidney Shemel**, counsel for U.A.

FLIX: **Marty Ransahoff** has set **Marilyn & Alan Bergman** and **Henry Mancini** to write a song for the upcoming film "A Change of Season" to star **Bo Derek**, **Shirley MacLaine** and **Anthony Hopkins**. The Bergmans' currently have two cuts on the **Barbra Streisand** "Wet" LP and **Debby Boone** will sing their "I'll Never Say Goodbye" on her upcoming TV special . . . LEGIT: **Russell Nye**, who won two Tony awards for performances in "Call Me Madam" and "Goldilocks," will record an album entitled "Nye Sings the Gospel" for Diantha Records . . . IN PRINT: **Ed Shanaphy**, publisher of "Sheet Music Magazine," has announced the acquisition and mail order offering of the "Legit Professional Fake Book." The folio, acquired from Big Three Music, contains more than 1,000 tunes ranging from today's hits to old time classics. It will list for \$27.50.

COVERS: Our "We Never Thought We'd Hear This Combo" award this week goes out to **Claudja Barry** for cutting **Ian Dury's** "Wake Up And Make Love With Me" on her new "Feel the Fire" LP. Actually, the disco/R&B charters' version of the cockney cut-ups' tune makes perfect sense. Give it a listen . . . At Chappell, **Sandy Linzer** is starting off the '80s with the charting **Spinner's** version of his "Working My Way Back to You" while **Randy Goodrum** has singles scheduled for release by **Dottie West** and **Michael Johnson** . . . **Barbara Wyrick** (Intersong) is the writer of the new **James Brown** single "Regrets" and the tune has also been cut by **Andy Williams**, **Tony Orlando**, **Lissette** and **Kamahl**.

EW&F, Kenny Rogers Lead Grammy Nominations

(Continued from page 3)
nounced last week.

The National Academy of Recording Arts and Sciences (NARAS) will announce the winners during a CBS-TV special February 27.

The academy's voting membership nominated Earth, Wind & Fire and Kenny Rogers in seven categories each. Other multiple nominees, among the 350 final nominations, included the Doobie Brothers, Rickie Lee Jones and Donna Summer with five each, and Gloria Gaynor and Dionne Warwick with four apiece.

In the classical field, recordings by Colin Davis garnered the highest number of nominations, five. Recordings by conductors Lorin Maazel and Sir Georg Solti, pianist Maurizio Pollini and violinist Pinchas Zuckerman, received three each.

The most "versatile" of all nominees was Donna Summer, whose recordings were nominated in four different fields: pop, rock, rhythm and blues and disco.

There are fifty-eight nominating categories this year, the largest number in Grammy history, and disco, jazz-fusion and rock are given their own categories for the first time.

The Nominees for Record of the Year were Earth, Wind & Fire's "After The Love Has Gone," Kenny Rogers' "The Gambler," Gloria Gaynor's "I Will Survive," the Doobie Brothers' "What A Fool Believes" and Barbra Streisand & Neil Diamond's "You Don't Bring Me Flowers."

Album of the Year nominees were Donna Summer's "Bad Girls," Supertramp's "Breakfast In America," Billy Joel's "52nd Street," Kenny Rogers' "The Gambler" and the Doobie Brothers' "Minute By Minute."

Nominated for Song of the Year were "After The Love Has Gone," "Chuck E.'s In Love," "Honesty," "I Will Survive," "Minute By Minute," "Reunited," "She Believes In Me" and "What A Fool Believes."

For Best New Artist of the Year (based on first recordings released between October 1, 1978 and September 30, 1979), the academy membership nominated the Blues Brothers, Dire Straits, Rickie Lee Jones, the Knack and Robin Williams.

Best Female Pop Vocal nominees were Donna Summer, "Bad Girls," Rickie Lee Jones, "Chuck E.'s In Love," Melissa Manchester, "Don't Cry Out Loud," Gloria Gaynor, "I Will Survive" and Dionne Warwick, "I'll Never Love This Way Again."

Nominees for Best Male Pop Vocal were Rod Stewart, "Da Ya Think I'm Sexy?," Billy Joel, "52nd

Street," Robert John, "Sad Eyes," Kenny Rogers, "She Believes In Me" and James Taylor, "Up On The Roof."

Best Pop Vocal by a Duo, Group or Chorus nominees were "Breakfast In America," Supertramp, "Lonesome Loser," Little River Band, "Minute By Minute," the Doobie Brothers, "Sail On," the Commodores and "You Don't Bring Me Flowers," Barbra Streisand & Neil Diamond.

In the rock categories, the academy membership nominated for Best Female Vocal Donna Summer, "Hot Stuff," Rickie Lee Jones, "The Last Chance Texaco," Cindy Bullens, "Survivor," Tanya Tucker, "TNT," Carly Simon, "Vengeance," and Bonnie Raitt, "You're Gonna Get What's Coming."

Best Male Rock Vocal nominees were Robert Palmer, "Bad Case Of Loving You," Rod Stewart, "Blondes (Have More Fun)," Frank Zappa, "Dancin' Fool," Bob Dylan, "Gotta Serve Somebody" and Joe Jackson, "Is She Really Going Out With Him?"

Best Rock Duo or Group Vocal nominees were "Briefcase Full of Blues," Blues Brothers, "Candy-O," Cars, "Cornerstone," Styx, "Heartache Tonight," the Eagles, "My Sharona," the Knack and "Sultans Of Swing," Dire Straits.

Best Female R&B Vocal nominees were Dionne Warwick, "Deja Vu," Donna Summer, "Dim All The Lights," Natalie Cole, "I Love You So," Amii Stewart, "Knock On Wood," Minnie Riperton, "Minnie" and Anita Ward, "Ring My Bell."

Best Male R&B Vocal nominees were Smokey Robinson, "Cruisin'," Isaac Hayes, "Don't Let Go," Michael Jackson, "Don't Stop 'Til You Get Enough," George Benson, "Love Ballad," Elton John, "Mama Can't Buy You Love" and Ray Charles, "Some Enchanted Evening."

Best R&B Duo, Group or Chorus

Vocal nominees were "After The Love Has Gone," Earth, Wind & Fire, "Ain't No Stoppin' Us Now," McFadden Whitehead, "Midnight Magic," the Commodores, "Reunited," Peaches & Herb and "We Are Family," Sister Sledge.

Nominations for Best R&B Song were "After The Love Has Gone," "Ain't No Stoppin' Us Now," "Deja Vu," "Reunited" and "We Are Family."

In the newly created Disco category, nominated for Best Recording were "Boogie Wonderland," Earth, Wind & Fire, "Bad Girls," Donna Summer, "Da Ya Think I'm Sexy," Rod Stewart, "Don't Stop 'Til You Get Enough," Michael Jackson and "I Will Survive," Gloria Gaynor.

Among the Country categories, the Best Female Vocal nominees were Emmylou Harris, "Blue Kentucky Girl," Billie Jo Spears, "I Will Survive," Barbara Mandrell, "Just For The Record," Brenda Lee, "Tell Me What It's Like" and Crystal Gayle, "We Should Be Together."

Best Male Country Vocal nominees were Charley Pride, "Burgers And Fries/When I Stop Leaving," Kenny Rogers, "The Gambler," Hank Williams, Jr., "Family Tradition," Eddie Rabbitt, "Every Which Way But Loose" and Willie Nelson, "Whiskey River."

Best Country Vocal by a Group or Duo nominees were "All I Ever Need Is You," Kenny Rogers & Dottie West, "All The Gold In California," Larry Gatlin, "The Devil Went Down To Georgia," Charlie Daniels Band, "Heartbreak Hotel," Willie Nelson & Leon Russell and "If I Said You Had A Beautiful Body Would You Hold It Against Me," the Bellamy Brothers.

Nominated for Best Country Song were "All The Gold In California," "Blue Kentucky Girl," "Every Which Way But Loose," "If I Said You Had A Beautiful

Body Would You Hold It Against Me" and "You Decorated My Life."

In the Comedy field, nominated for Best Recording were "Comedy Is Not Pretty," Steve Martin, "I Need Your Help Barry Manilow," Ray Stevens, "Reality . . . What A Concept," Robin Williams, "Rubber Biscuit," Blues Brothers and "Wanted," Richard Pryor.

Laws Campaign Planned by UA

■ LOS ANGELES—In an attempt to establish saxophonist/vocalist Ronnie Law as a crossover artist, United Artists Records has created an across-the-board marketing, merchandising and promotion campaign to achieve this end.

The campaign kicks off with release of Laws' fifth LP, "Every Generation" (set for January 21), and the single of the same name, the first 50,000 of which shipped to retail with a special four-color illustrated sleeve with the lyrics printed on the back.

Because of "Every Generation's" musical content, UA's promotion department is servicing the single to Top 40 programmers, as well as R&B and jazz. Laws sings lead vocals on two other tracks and the LP will therefore be serviced to AOR stations as well.

When the album ships, a custom-made marketing blitz will commence in ten targeted major markets consisting of extensive radio time buys at Top 40, R&B and jazz stations and massive merchandising support. The plan has a contingency which allows for immediate expansion into five other key markets within a week of release.

Merchandising support for the "Every Generation" album has been structured in two stages initially. The first stage will include two different posters (24" x 30" and 38" x 38"), easels, die cut jackets and the aforementioned radio spots; a specific visual image campaign utilizing a series of new four-color photographs of Laws is a cornerstone of the merchandising effort. Stage two will be highlighted by a counter stand up—die cut browser designed to capitalize on the new image graphics.

Press Office Taps Crescenti

■ NEW YORK — Carol Ross, president of the Carol Ross Press Office, Ltd., has announced the appointment of Peter Crescenti to the position of staff writer/publicist.

Bringing in the Heaves



At the Rolling Stone Christmas party held at New York City's City Limits nightclub, Mick Jagger was seen sporting a beard, and attendees were entertained by Rolling Stone's in-house rock group known as the Dry Heaves featuring, on rhythm guitar, Rolling Stone publisher Jann Wenner. Wenner, far right in the picture above, is seen in action.

Retail Report Record World



JANUARY 19, 1980

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

SALESMAKER OF THE WEEK



WHISPERS
SOLAR

TOP SALES

WHISPERS—Solar
THE ROSE—Atlantic (Soundtrack)

HANDLEMAN/NATIONAL

BLACK HOLE—Vista (soundtrack)
C'EST PLUS GRANDS SUCCES DE CHIC—Atlantic
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
MAKE YOUR MOVE—Captain & Tennille—Casablanca
MASTER JAM—Rufus & Chaka—MCA
SEPTEMBER MORN—Neil Diamond—Col
THE ROSE—Atlantic (Soundtrack)

KORVETTES/NATIONAL

ABBA'S GREATEST HITS, VOL. 2—Atlantic
BONNIE POINTER—Motown
GLORYHOLLASTOOPID—Parliament—Casablanca
HIROSHIMA—Arista
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
LADIES' NIGHT—Kool & the Gang—Delite
MAKE YOUR MOVE—Captain & Tennille—Casablanca
UNION JACK—Babys—Chrysalis
WHISPERS—Solar
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

MUSICLAND/NATIONAL

GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
NO NUKES—Various Artists—Asylum
SEPTEMBER MORN—Neil Diamond—Col
STAR TREK—Col (Soundtrack)
THE ROSE—Atlantic (Soundtrack)
THE WALL—Pink Floyd—Col
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol

RECORD BAR/NATIONAL

BRASS CONSTRUCTION 5—UA
DANCE OF LIFE—Narada Michael Walden—Atlantic
HIROSHIMA—Arista
HOW CRUEL—Joan Armatrading—A&M
JACKRABBIT SLIM—Steve Forbert—Nemperor
NO PLACE TO RUN—UFO—Chrysalis
THE ROSE—Atlantic (Soundtrack)
TROUBLEMAKER—Ian McLagan—Mercury
TWENNYNINE—Lenny White—Elektra
WHISPERS—Solar

SOUND UNLIMITED/NATIONAL

ABBA'S GREATEST HITS, VOL. 2—Atlantic
JOE'S GARAGE, ACTS II & III—Frank Zappa—Zappa
MAKE YOUR MOVE—Captain & Tennille—Casablanca
MUSIC BAND 2—War—MCA
NO NUKES—Various Artists—Asylum
NO PLACE TO RUN—UFO—Chrysalis
PARTNERS IN CRIME—Rupert Holmes—Infinity
RAY, GOODMAN & BROWN—Polydor
ROMANTICS—Nemperor
STAR TREK—Col (Soundtrack)

WHEREHOUSE/NATIONAL

FLIRTIN' WITH DISASTER—Molly Hatchet—Epic
HARDER... FASTER—April Wine—Capitol
INNER LIFE—Prelude
MAGIC LADY—Sergio Mendes—Elektra
NO PLACE TO RUN—UFO—Chrysalis
PEARL HARBOR & THE EXPLOSIONS—WB
PRESSURE WITH RONNIE LAWS—MCA
PRETENDERS—Sire
STAR TREK—Col (Soundtrack)
WHISPERS—Solar

CRAZY EDDIE/NEW YORK

BIG FUN—Shalamar—Solar
BONNIE POINTER—Motown
BROKEN ENGLISH—Marianne Faithful—Island
DISCO EVITA—Festival—RSO
DRUMS & WIRES—XTC—Virgin Intl.
FIRST OFFENCE—Inmates—Polydor
PIZZAZZ—Patrice Rushen—Elektra
SPECIALS—Chrysalis
TROUBLEMAKER—Ian McLagan—Mercury
WHISPERS—Solar

KING KAROL/NEW YORK

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
DISCO EVITA—Festival—RSO
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
KENNY—Kenny Rogers—UA
MAKE YOUR MOVE—Captain & Tennille—Casablanca
NO STRANGER TO LOVE—Roy Ayers—Polydor
OFF THE WALL—Michael Jackson—Epic
PRINCE—WB
THE WALL—Pink Floyd—Col
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

SAM GOODY/EAST COAST

BONNIE POINTER—Motown
BROKEN ENGLISH—Marianne Faithful—Island
DON'T LET GO—Isaac Hayes—Polydor
DRUMS & WIRES—XTC—Virgin
EVERY TIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West—UA
RICHARD LLOYD—Elektra
ROCKIN' INTO THE NIGHT—38 Special—A&M
STAR TREK—Col (Soundtrack)
WHISPERS—Solar
WILLIE NELSON SINGS KRISTOFFERSON—Col

STRAWBERRIES/BOSTON

BOYS & GIRLS—Joanne Bernard—Intl. Pik
BROKEN ENGLISH—Marianne Faithful—Island
DON ARMANDO'S SECOND AVENUE RHUMBA BAND—ZE
DRUMS & WIRES—XTC—Virgin Intl.

HIROSHIMA—Arista
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
PIZZAZZ—Patrice Rushen—Elektra
SINGLES GOING STEADY—Buzzcocks—IRS
SPECIALS—Chrysalis
TWENNYNINE—Lenny White—Elektra

FOR THE RECORD/BALTIMORE

GAP BAND II—Mercury
IN LOVE—Cheryl Lynn—Col
INNER LIFE—Prelude
LOOKING FOR LOVE—Fat Larry's Band—Fantasy/W MOT
MAGIC LADY—Sergio Mendes—Elektra
MAKE YOUR MOVE—Captain & Tennille—Casablanca
NO STRANGER TO LOVE—Roy Ayers—Polydor
TWENNYNINE—Lenny White—Elektra
WHEN I FIND YOU LOVE—Jean Carn—Phila. Intl.
WHISPERS—Solar

KEMP MILL/WASH., D.C.

BRASS CONSTRUCTION 5—UA
DANCE OF LIFE—Narada Michael Walden—Atlantic
GAP BAND II—Mercury
HOW CRUEL—Joan Armatrading—A&M
MAGIC LADY—Sergio Mendes—Elektra
NO STRANGER TO LOVE—Roy Ayers—Polydor
RAY, GOODMAN & BROWN—Polydor
THE WALL—Pink Floyd—Col
WHISPERS—Solar
YELLOW MAGIC ORCHESTRA—Horizon

PENGUIN FEATHER/NO VIRGINIA

HYDRA—Toto—Col
NO PLACE TO RUN—UFO—Chrysalis
NO RESERVATIONS—Blackfoot—Antilles
QUADROPHENIA—Polydor (Soundtrack)
SABOTAGE/LIVE—John Cale—Spy
THINK PINK—Fabulous Foodies—Epic
SPECIALS—Chrysalis
UNION JACK—Babys—Chrysalis
VERY DAB—Fingerpritz—Virgin Intl.
WE DON'T TALK ANYMORE—Cliff Richard—EMI America

RADIO 437/PHILADELPHIA

ABBA'S GREATEST HITS, VOL. 2—Atlantic
ADVENTURES IN UTOPIA—Utopia—Bearsville
HIROSHIMA—Arista
JUST A TOUCH OF LOVE—Slave—Cotillion
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
LIVE & UNCENSORED—Millie Jackson—Spring
RAY, GOODMAN & BROWN—Polydor
SIT DOWN AND TALK TO ME—Lou Rawls—Phila. Intl.
UNION JACK—Babys—Chrysalis
WHISPERS—Solar

FATHERS & SONS/MIDWEST

GAP BAND—Mercury
HIROSHIMA—Arista
LIGHT AS A FEATHER—Azymyth—Milestone
NO NUKES—Various Artists—Asylum
NO PLACE TO RUN—Babys—Chrysalis
RAY, GOODMAN & BROWN—Polydor
SEPTEMBER MORN—Neil Diamond—Col
THE ROSE—Atlantic (Soundtrack)
TROUBLEMAKER—Ian McLagan—Mercury
UNION JACK—Babys—Chrysalis

NATL. RECORD MART/MIDWEST

BEST OF THE STATLER BROS. RIDES AGAIN, VOL. II—Mercury
BRASS CONSTRUCTION 5—UA
HIROSHIMA—Arista
JOE'S GARAGE, ACTS II & III—Frank Zappa—Zappa
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
NEW YORK-LONDON-PARIS-MUNICH—M—Sire
SEPTEMBER MORN—Neil Diamond—Col
STAR TREK—Col (Soundtrack)
THE ROSE—Atlantic (Soundtrack)
WHISPERS—Solar

MUSIC STOP/MICHIGAN

BONNIE POINTER—Motown
C'EST PLUS GRANDS SUCCES DE CHIC—Atlantic
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
IN LOVE—Cheryl Lynn—Col
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
KEEP THE FIRE—Kenny Loggins—Col
MARATHON—Santana—Col
QUADROPHENIA—Polydor (Soundtrack)
SEPTEMBER MORN—Neil Diamond—Col
THE ROSE—Atlantic (soundtrack)

RECORD REVOLUTION/CLEVELAND

ADVENTURES IN UTOPIA—Utopia—Bearsville
AND 125TH STREET—Arthur Blythe—Col
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
GALAXY ALL-STARS LIVE—Galaxy
GREAT ENCOUNTERS—Dexter Gordon—Col
PEARL HARBOR & THE EXPLOSIONS—WB
SPECIALS—Chrysalis
THE ROSE—Atlantic (Soundtrack)
THE WALL—Pink Floyd—Col
UNION JACK—Babys—Chrysalis

RADIO DOCTORS/MILWAUKEE

ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
DANCE OF LIFE—Narada Michael Walden—Atlantic
FIRE IT UP—Rick James—Gordy
GAP BAND II—Mercury
GLORYHOLLASTOOPID—Parliament—Casablanca
HIROSHIMA—Arista
KEEP THE FIRE—Kenny Loggins—Col
NO PLACE TO RUN—UFO—Chrysalis
THE ROSE—Atlantic (Soundtrack)
WHISPERS—Solar

LIEBERMAN/MINNEAPOLIS

ADVENTURES IN UTOPIA—Utopia—Bearsville
DOWN ON THE FARM—Little Feat—WB
HOW CRUEL—Joan Armatrading—A&M
KENNY—Kenny Rogers—UA
NO NUKES—Various Artists—Asylum
SEPTEMBER MORN—Neil Diamond—Col
THE ROSE—Atlantic (Soundtrack)
THE WALL—Pink Floyd—Col
TROUBLEMAKER—Ian McLagan—Mercury
UNION JACK—Babys—Chrysalis

DISCOUNT RECORDS/ST. LOUIS

BEST OF THE STATLER BROS. RIDES AGAIN, VOL. II—Mercury
BONNIE POINTER—Motown
DANCIN' & LOVIN'—Spinners—Atlantic
FACE TO FACE—Trevor Rabin—Chrysalis
JUST A TOUCH OF LOVE—Slave—Cotillion

NO PLACE TO RUN—UFO—Chrysalis
SEPTEMBER MORN—Neil Diamond—Col
STEAL THE NIGHT—Cindy Bullens—Casablanca
TROUBLEMAKER—Ian McLagan—Mercury
UNION JACK—Babys—Chrysalis

TAPE CITY/NEW ORLEANS

ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HYDRA—Toto—Col
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
NO NUKES—Various Artists—Asylum
PHOENIX—Dan Fogelberg—Epic/Full Moon
THE ROSE—Atlantic (Soundtrack)
THE WALL—Pink Floyd—Col
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol

CIRCLES/ARIZONA

BEVERLY JOHNSON—Arista
GANGSTERS—Heat
INNER LIFE—Prelude
PORTRAIT—Don Williams—MCA
PRESSURE WITH RONNIE LAWS—MCA
SIT DOWN & TALK TO ME—Lou Rawls—Phila. Intl.
STAR TREK—Col (Soundtrack)
TERI DESARIO—Casablanca
WHEN I FIND YOU LOVE—Jean Carn—Phila. Intl.
WHISPERS—Solar

MUSIC PLUS/LOS ANGELES

DON ARMANDO'S SECOND AVENUE RHUMBA BAND—ZE
ELECTRIC HORSEMAN—Col (Soundtrack)
HARDER... FASTER—April Wine—Capitol
IN LOVE—Cheryl Lynn—Col
JUST A TOUCH OF LOVE—Slave—Cotillion
NO STRANGER TO LOVE—Roy Ayers—Polydor
TERI DESARIO—Casablanca
UNION JACK—Babys—Chrysalis
WHISPERS—Solar

EUCALYPTUS RECORDS/WEST & NORTHWEST

GLORYHOLLASTOOPID—Parliament—Casablanca
JACKRABBIT SLIM—Steve Forbert—Nemperor
JUST A TOUCH OF LOVE—Slave—Cotillion
SEPTEMBER MORN—Neil Diamond—Col
STAR TREK—Col (Soundtrack)
THE ROSE—Atlantic (Soundtrack)
TWENNYNINE—Lenny White—Elektra
UNION JACK—Babys—Chrysalis
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol
WHISPERS—Solar

EVERYBODY'S RECORDS/NORTHWEST

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
EAT TO THE BEAT—Blondie—Chrysalis
HYDRA—Toto—Col
MARATHON—Santana—Col
NO PLACE TO RUN—UFO—Chrysalis
OFF THE WALL—Michael Jackson—Epic
RESTLESS NIGHTS—Karla Bonoff—Col
SEPTEMBER MORN—Neil Diamond—Col
STREET BEAT—Tom Scott—Col
THE ROSE—Atlantic (Soundtrack)

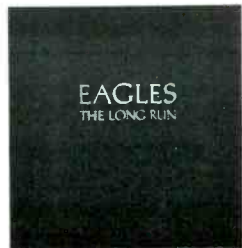
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JANUARY 19, 1980

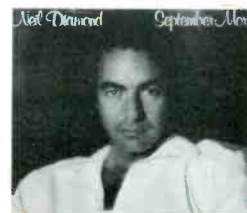
TITLE, ARTIST, Label, Number, (Distributing Label)

JAN. 19	DEC. 29		WKS. ON CHART	
1	1	THE LONG RUN EAGLES Asylum 5E 508 (10th Week)	13	H
2	2	ON THE RADIO—GREATEST HITS VOLUMES I & II DONNA SUMMER/Casablanca NBLP 2 7191	10	L
3	3	BEE GEES GREATEST /RSO RS 2 4200	8	L
4	4	CORNERSTONE STYX/A&M SP 3711	13	H
5	5	KENNY KENNY ROGERS /United Artists LWAK 979	15	H
6	10	THE WALL PINK FLOYD/Columbia PC2 36183	4	L
7	6	IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song SS 17002 (Atl)	18	H
8	7	MIDNIGHT MAGIC COMMODORES/Motown M8 926M1	21	H
9	8	TUSK FLEETWOOD MAC/Warner Bros. 2HS 3350	11	X
10	9	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	19	H
11	11	WET BARBRA STREISAND/Columbia FC 36258	10	H
12	17	HEAD GAMES FOREIGNER/Atlantic SD 29999	15	H
13	13	ROD STEWART GREATEST HITS /Warner Bros. HS 3373	7	H
14	14	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105	9	H
15	18	PHOENIX DAN FOGELBERG/Full Moon/Epic FE 35634	5	H
16	16	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/RCA AFL1 3451	6	G
17	15	JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER/Tamla T13 371C2 (Motown)	8	L
18	12	ONE VOICE BARRY MANILOW/Arista AL 9505	12	H
19	19	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	54	G
20	20	FREEDOM AT POINT ZERO JEFFERSON STARSHIP/Grunt BZL1 3452 (RCA)	7	H
21	22	RISE HERB ALPERT/A&M SP 4790	13	G
22	21	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708	41	G
23	26	ELO'S GREATEST HITS /Jer FZ 36310 (CBS)	5	H
24	38	GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008	3	K
25	28	NIGHT IN THE RUTS AEROSMITH/Columbia FC 36050	6	H
26	29	LIVE RUST NEIL YOUNG & CRAZY HORSE/Reprise 2RX 2296 (WB)	5	L
27	23	MASTERJAM RUFUS & CHAKA/MCA 5103	8	H
28	24	PRINCE /Warner Bros. BSK 3366	7	G
29	31	WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)	11	G
30	30	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001	16	H
31	32	KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172	11	G
32	34	CANDY-O CARS/Elektra 5E 507	28	H
33	35	COMEDY IS NOT PRETTY STEVE MARTIN/Warner Bros. HS 3392	14	H
34	27	GET THE KNACK THE KNACK/Capitol SO 11948	27	H
35	25	LADIES NIGHT KOOL & THE GANG/De-Lite DSR 9513 (Mercury)	16	G
36	58	LIVE! COAST TO COAST TEDDY PENDERGRASS/Phila. Intl. KZ2 36294 (CBS)	4	L
37	36	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110	15	G
38	33	DREAM POLICE CHEAP TRICK/Epic FE 35773	14	H
39	47	NO NUKES/THE MUSE CONCERTS FOR A NON-NUCLEAR FUTURE VARIOUS ARTISTS/Asylum ML 801	3	X
40	41	DOWN ON THE FARM LITTLE FEAT/Warner Bros. HS 3345	5	H
41	46	DEGUELLO ZZ TOP/Warner Bros. HS 3361	6	H
42	43	EAT TO THE BEAT BLONDIE/Chrysalis CHE 1225	13	H
43	45	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	35	G
44	42	EVOLUTION JOURNEY/Columbia FC 35797	40	H
45	37	LIVE AND SLEAZY VILLAGE PEOPLE/Casablanca NBLP 2 7183	10	L
46	51	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	9	G
47	39	INJOY BAR-KAYS/Mercury SRM 1 3781	9	G
48	40	ANGEL OF THE NIGHT ANGELA BOFILL/Arista/GRP GRP 5501	8	G
49	52	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	11	G



CHARTMAKER OF THE WEEK

50 — **SEPTEMBER MORN**
NEIL DIAMOND
Columbia FC 36121



51	56	JACKRABBIT SLIM STEVE FORBERT/Nemperor JZ 36191 (CBS)	7	G
52	53	IDENTIFY YOURSELF O'JAYS/Phila. Intl. FZ 36027 (CBS)	18	H
53	54	DYNASTY KISS/Casablanca NBLP 7152	30	H
54	55	PARTNERS IN CRIME RUPERT HOLMES/MCA/Infinity INF 9020	5	G
55	57	BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150	34	L
56	61	GLORYHALLASTOOPID (PIN THE TAIL ON THE FUNKY) PARLIAMENT/Casablanca NBLP 7195	3	H
57	50	ONE ON ONE BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241	9	H
58	74	GREATEST HITS VOL. 2 ABBA/Atlantic SD 16009	2	H
59	64	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista AL 9509	5	H
60	62	FIRST UNDER THE WIRE LITTLE RIVER BAND/Capitol SOO 11954	22	H
61	65	THE CARS /Elektra 6E 135	75	G
62	71	WE'RE THE BEST OF FRIENDS NATALIE COLE & PEABO BRYSON/Capitol SW 12019	3	H
63	68	PIZZAZZ PATRICE RUSHEN/Elektra 6E 243	5	G
64	66	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3499	5	G
65	67	AMERICAN GARAGE PAT METHENY/ECM 1 1155 (WB)	5	H
66	59	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	5	G
67	60	HYDRA TOTO/Columbia FC 36229	8	H
68	92	THE ROSE (ORIGINAL SOUNDTRACK) /Atlantic SD 16010	2	H
69	70	MASTER OF THE GAME GEORGE DUKE/Epic JE 36263	6	G
70	63	DON'T LET GO ISAAC HAYES/Polydor PD 1 6224	13	G
71	72	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic JE 35751	35	G
72	78	BEST OF FRIENDS TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223	3	G
73	73	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041	44	H
74	75	GREASE (ORIGINAL SOUNDTRACK) /RSO RS 2 4002	75	K
75	82	JUST A TOUCH OF LOVE SLAVE/Cotillion SD 5217 (Atl)	3	G
76	—	STAR TREK—THE MOTION PICTURE (ORIGINAL SOUNDTRACK) /Columbia JS 36334	1	H
77	48	PART OF THE GAME PABLO CRUISE/A&M SP 3712	8	H
78	79	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	3	G
79	127	THE WHISPERS /Solar BXL1 3521 (RCA)	1	H
80	81	JOE'S GARAGE ACTS II & III FRANK ZAPPA/SRZ 2 1502 (Mercury)	4	L
81	84	FIRST OFFENCE INMATES/Polydor PD 1 6241	3	G
82	83	PIECES OF EIGHT STYX/A&M SP 4724	63	G
83	86	THE MUSIC BAND 2 WAR/MCA 3193	4	H
84	93	MAKE YOUR MOVE CAPTAIN & TENNILLE/Casablanca NBLP 7188	2	H
85	44	REGGATTA DE BLANC THE POLICE/A&M SP 4792	10	G
86	76	CHEAP TRICK AT BUDOKAN /Epic FE 35795	46	H
87	49	HIGHWAY TO HELL AC/DC/Atlantic SD 19255	20	G
88	88	FIRE IT UP RICK JAMES/Gordy G8 990M1 (Motown)	1	H
89	104	GAP BAND II /Mercury SRM 1 3804	1	G
90	106	BIG FUN SHALAMAR/Solar BXL1 3479 (RCA)	1	H
91	—	NO PLACE TO RUN UFO/Chrysalis CHR 1239	1	G
92	—	UNION JACKS THE BABYS/Chrysalis CHR 1267	1	G
93	94	DISCOVERY ELO/Jer FZ 35769 (CBS)	29	H
94	99	HARDER . . . FASTER APRIL WINE/Capitol ST 12013	7	G
95	111	BRASS CONSTRUCTION 5 /United Artists LT 977	1	G
96	97	PRETTY PAPER WILLIE NELSON/Columbia JC 36189	2	G
97	110	BONNIE POINTER /Motown M1 929R1	1	G
98	102	WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America SW 17018	1	G
99	100	GREATEST HITS BARRY MANILOW/Arista A2L 8601	36	K
100	69	I'M THE MAN JOE JACKSON/A&M SP 4792	11	G

INTERNATIONAL HIT

Space



**sheila
& B. Devotion**

CARRERE

Produced by Nile Rodgers and Bernard Edwards for THE CHIC ORGANIZATION LTD.

Record World Albums 101-150

JANUARY 19, 1980

JAN. 19	DEC. 29	
101	112	HIROSHIMA/Arista AB 4252
102	118	NO STRANGER TO LOVE ROY AYERS/Polydor PD 1 6246
103	103	LIVE FROM NEW YORK GILDA RADNER/Warner Bros. HS 3320
104	89	A TASTE FOR PASSION JEAN-LUC PONTY/Atlantic SD 19253
105	90	MARATHON SANTANA/Columbia FC 36154
106	107	STRIKES BLACKFOOT/Atco SD 38 112
107	85	STREET LIFE CRUSADERS/MCA 3094
108	108	CARPENTER'S CHRISTMAS PORTRAIT/A&M SP 4726
109	80	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012
110	87	FUTURE NOW PLEASURE/Fantasy F 9578
111	105	DIONNE DIONNE WARWICK/Arista AB 4230
112	77	X-STATIC DARYL HALL & JOHN OATES/RCA AFL1 3494
113	98	ROYAL RAPPIN'S MILLIE JACKSON & ISAAC HAYES/ Polydor/Spring PD 1 6629
114	109	RESTLESS NIGHTS KARLA BONOFF/Columbia JC 35799
115	117	CHIC'S GREATEST HITS/Atlantic SD 16011
116	116	VAN HALEN/Warner Bros. BSK 3075
117	125	I AM EARTH, WIND & FIRE/ARC/Columbia FC 35730
118	124	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120
119	121	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982
120	133	ROUGH RIDERS LAKESIDE/Solar BXL1 3490 (RCA)
121	96	THE GLOW BONNIE RAITT/Warner Bros. HS 3369
122	139	RAY, GOODMAN & BROWN/Polydor PD 1 6240
123	123	CHRISTMAS CARD STATLER BROTHERS/Mercury SRM 1 5012
124	131	REALITY . . . WHAT A CONCEPT ROBIN WILLIAMS/ Casablanca NBLP 7162
125	122	STARDUST WILLIE NELSON/Columbia KC 35305
126	126	THE FINE ART OF SURFACING BOOMTOWN RATS/Columbia JC 36248
127	129	WHEN I FIND YOU LOVE JEAN CARN/Phila. Intl. JZ 36196 (CBS)
128	—	THE DANCE OF LIFE NARADA MICHAEL WALDEN/Atlantic SD 19259
129	138	THEIR GREATEST HITS 1971-1975 EAGLES/Asylum 7E 1052
130	140	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 611
131	134	VOLCANO JIMMY BUFFETT/MCA 5102
132	—	SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
133	149	PRESSURE/MCA 3195
134	141	AND 125TH STREET, NYC DONALD BYRD/Elektra 6E 247
135	—	TROUBLEMAKER IAN McLAGEN/Mercury SRM 1 3786
136	—	THE SPECIALS/Chrysalis CHR 1265
137	—	I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude PRL 12175
138	—	IN LOVE CHERYL LYNN/Columbia JC 36145
139	—	ADVENTURES IN UTOPIA UTOPIA/Bearsville BRK 3404 (WB)
140	95	UNCLE JAM WANTS YOU FUNKADELIC/Warner Bros. BSK 3371
141	91	LIVING PROOF SYLVESTER/Fantasy F 79010
142	115	STREET BEAT TOM SCOTT/Columbia JC 36137
143	146	BARBRA STREISAND'S GREATEST HITS, VOL. 2/Columbia FC 35679
144	143	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/ RSO RS 2 3901
145	113	BOOGIE MOTEL FOGHAT/Bearsville BHS 6990 (WB)
146	—	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010
147	—	DANCIN' AND LOVIN' SPINNERS/Atlantic SD 19256
148	—	THE GRAND ILLUSION STYX/A&M SP 4637
149	—	HOW CRUEL JOAN ARMATRADING/A&M SP 3302
150	—	LIVE AND UNCENSORED MILLIE JACKSON/Spring SP 2 6725 (Polydor)

Albums 151-200

JANUARY 19, 1980

151	MAGIC LADY SERGIO MENDES BRASIL '88/Elektra 6E 214
152	SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca)
153	SOMETIMES YOU WIN DR. HOOK/ Capitol SW 12018
154	FOREVER REX SMITH/Columbia JC 36275
155	LED ZEPPELIN IV/Atlantic SD 19129
156	DRUMS AND WIRES XTC/Virgin VA 13134 (Atl.)
157	MOONLIGHT MADNESS TERI DeSARIO/Casablanca NBLP 7178
158	O SOLO MIO LUCIANO PAVAROTTI/ London OS 26560
159	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H
160	GIANTS/MCA 3188
161	BROWNE SUGAR TOM BROWNE/ Arista/GRP GRP 5003
162	PASSION DANCE McCOY TYNER/ Milestone M 9091 (Fantasy)
163	IN THE SKIES PETER GREEN/Sail 0110 (Rounder)
164	THE ELECTRIC HORSEMAN (ORIGINAL SOUNDTRACK)/ Columbia JS 36327
165	YELLOW MAGIC ORCHESTRA/Horizon SP 736 (A&M)
166	BEST OF THE STATLER BROTHERS/ Mercury SRM 1 1037
167	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
168	THE B-52'S/Warner Bros. BSK 3355
169	A CURIOUS FEELING TONY BANKS/ Charisma CA 1 2207 (Polydor)
170	DON ARMANDO'S 2ND AVENUE RHUMBA BAND ZE/Buddah ZEA 33005 (Arista)
171	NEW YORK, LONDON, PARIS, MUNICH M/Sire SRK 6084 (WB)
172	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)
173	TEAR ME APART TANYA TUCKER/ MCA 5106
174	SABOTAGE/LIVE JOHN CALE/Spy/ IRS SP 004 (A&M)
175	SOMETHING MORE EDDIE KENDRICKS/Arista AB 4250
176	HERE AT LAST . . . LIVE BEE GEES/ RSO RS 2 3901
177	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135
178	EVITA FESTIVAL/RSO RS 1 3061
179	STEAL THE NIGHT CINDY BULLENS/ Casablanca NBLP 7185
180	I WANT YOU WILSON PICKETT/ EMI-America SW 17019
181	STRATEGY ARCHIE BELL & THE DRELLS/Phila. Intl. JZ 36096 (CBS)
182	CARRY ON FLORA PURIM/Warner Bros. BSK 3344
183	EXTENSIONS MANHATTAN TRANSFER/Atlantic SD 19258
184	MOTHER'S FINEST LIVE/Epic JE 35976
185	PARTY BOYS FOXY/Dash 30015 (TK)
186	BEE GEES GOLD/RSO RS 1 3006
187	THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005
188	BAT OUT OF HELL MEATLOAF/Epic/ Cleve. Intl. PE 34974
189	PRETENDERS/Sire SRK 6083 (WB)
190	THE BLACK HOLE (ORIGINAL SOUNDTRACK)/Vista V 5008 (Disney)
191	HOT TRACKS JOHN HAMMOND & THE NIGHTHAWKS/Vanguard VSD 79424
192	ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M SP 4782
193	PEARL HARBOR AND THE EXPLOSIONS/Warner Bros. BSK 3404
194	STARGAZER PETER BROWN/Drive 108 (TK)
195	QUADROPHENIA (ORIGINAL SOUNDTRACK) THE WHO AND VARIOUS ARTISTS/Polydor PD 2 6235
196	RSO CHART BUSTERS VARIOUS ARTISTS/RSO RS 1 3066
197	SHORT STORIES/TALL TALES HORSLIPS/Mercury SRM 1 3809
198	AIN'T IT SO RAY CHARLES/Atlantic SD 19251
199	THE WHOLE WIDE WORLD WRECKLESS ERIC/Shif USE 1
200	I FEEL GOOD, I FEEL FINE BOBBY BLAND/MCA 3157

(The 151-200 chart indicates movement on new lps or older lps whose sales have shown renewed activity)

Album Cross Reference

ABBA	58	KENNY LOGGINS	31
AC/DC	87	LITTLE RIVER BAND	60
AEROSMITH	25	CHERYL LYNN	138
HERB ALPERT	21	LYNYRD SKYNYRD	24
APRIL WINE	94	IAN McLAGEN	135
JOAN ARMATRADING	149	BARRY MANILOW	18, 99
ROY AYERS	102	PAT METHENY	65
BABYS	92	STEVE MARTIN	33
BAR-KAYS	47	MOLLY HATCHET	37
BEE GEES	3, 73	ANNE MURRAY	109
PAT BENATAR	46	MUSE	39
BLACKFOOT	106	WILLIE NELSON	66, 96, 125
BLONDIE	42	O'JAYS	52
ANGELA BOFILL	48	ORIGINAL SOUNDTRACK:	
BOOMTOWN RATS	126	GREASE	74
KARLA BONOFF	114	MUPPET MOVIE	30
BRASS CONSTRUCTION	95	ROSE	68
JIMMY BUFFETT	131	SATURDAY NIGHT FEVER	144
DONALD BYRD	134	STAR TREK	76
CAPTAIN & TENNILLE	84	PABLO CRUISE	77
JEAN CARN	127	PARLIAMENT	56
CARPENTERS	108	TEDDY PENDERGRASS	36
CARS	32, 61	TOM PETTY	14
CHEAP TRICK	38, 86	PINK FLOYD	6
CHIC	115	PLEASURE	110
NATALIE COLE & PEABO BRYSON	62	BONNIE POINTER	97
COMMODORES	8	POLICE	85
CRUSADERS	107	JEAN-LUC PONTY	104
CHARLIE DANIELS BAND	71	PRESSURE	133
JOHN DENVER	16	PRINCE	28
NEIL DIAMOND	50	GILDA RADNER	103
GEORGE DUKE	69	BONNIE RAITT	121
BOB DYLAN	118	LOU RAWLS	132
EAGLES	1, 129	RAY, GOODMAN & BROWN	122
EARTH, WIND & FIRE	117	CLIFF RICHARD	98
ELO	23, 93	SMOKEY ROBINSON	29
FLEETWOOD MAC	9, 146	KENNY ROGERS	5, 19, 78
FOGHAT	145	RUFUS & CHAKA	27
STEVE FORBERT	51	PATRICE RUSHEN	63
DAN FOGELBERG	15	SANTANA	105
FOREIGNER	12	TOM SCOTT	142
GAP BAND	89	SHALAMAR	90
FUNKADELIC	140	SLAVE	75
CRYSTAL GAYLE	49, 119	SPECIALS	136
HALL & OATES	112	SPINNERS	147
ISAAC HAYES	70	STATLER BROS.	123
HIROSHIMA	101	ROD STEWART	13
RUPERT HOLMES	54	BARBRA STREISAND	11, 143
PHYLLIS HYMAN	81	STYX	4, 82, 148
INMATES	59	DONNA SUMMER	2, 55
INNER LIFE	137	SUPERTRAMP	22
JOE JACKSON	100	SYLVESTER	141
MICHAEL JACKSON	10	TOTO	67
MILLIE JACKSON & ISAAC HAYES	113	UFO	91
MILLIE JACKSON	150	'UTOPIA	139
BOB JAMES & EARL KLUGH	57	VAN HALEN	116
RICK JAMES	88	VILLAGE PEOPLE	45
JEFFERSON STARSHIP	20	NARADA MICHAEL WALDEN	128
WAYLON JENNINGS	43, 64	WAR	83
'JOURNEY	44	DIONNE WARWICK	111
KC	130	WHISPERS	79
'KISS	53	LENNY WHITE	72
'KNACK	34	ROBIN WILLIAMS	124
KOOL & THE GANG	31	STEVIE WONDER	17
'LAKESIDE	120	NEIL YOUNG	26
LED ZEPPELIN	7	FRANK ZAPPA	80
LITTLE FEAT	40	ZZ TOP	41

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ **EAST COAST:** Versatile, the independent jazz label, was recently picked up by Buddah. Those recording for the label include **Jon Fad-dis**, **Carmen McRae**, **Buster Williams**, **Jorge Dalto**, **Hank Crawford**, **Calvin Newborne**, **John Stubblefield**. Arista will be the distributor. A new album from Buster Williams at the end of month will be the first release.

If you have not seen the musical "Comin' Uptown" you should do so right away, since it may be closing soon. **Gregory Hines** alone is worth the price of a ticket.

Narada Michael Walden is writing, producing and arranging a new album for Cotillion artist **Stacy Lattisaw**. A preview of the material at the Power Station recording studios was solid evidence that it's sure to be a rapid chart riser. Walden has given Stacy a whole new sound that is absolutely irresistible.

Congratulations to **Kim McDougal**, formerly at Atlantic Records, who was named national publicity manager for Salsoul Records.

Mango records is sending out the call to all black music stations, especially to those that play or are interested in reggae. If you are not receiving product from them, they'll be happy to correct that situation. Contact Lister at 444 Madison Ave., New York, N.Y. 10022; phone: (212) 759-8766. Among their releases is **Sugar Minot's** "Black Roots" which is pulling many requests nationally. Also, Mango recently signed **Black Uhuru** to a long term contract and new product is expected shortly.

Congratulations to photographer **William J. Pierce**, whose candid shots you've seen in numerous publications. He and **Sheila Williams** were married Jan. 5 and the reception at **Ken Reynolds'** home (also known as Reynolds Hall to partygoers) was attended by **Millie Jackson** and other artists.

Wayne Garfield, who penned lyrics for **Candi Staton's** hit "When You Wake Up In The Morning," has a few winners on the way. Watch for a new **Luther Vandross** tune entitled "Here, In The Glow of Love," and "It's A Girls' Affair" sung by talented **Jocelyn Brown**. The songs can be heard on a forthcoming debut release for the group, **Change**.

Gil Scott-Heron's new single, "1980," is just a hot preview of his soon-to-be-issued Arista album. Scott-Heron, who is in great form, has an LP that's sure to be popular with old and new fans alike.

Margo Jordan is still recovering from her auto accident and can be reached at Kingsbrook Jewish Medical Center, 86 E. 49 St., Brooklyn, N.Y. 11203. Tel. (212) 756-9700. Get well soon, Margo.

WEST COAST: It has been no less than 18 months since the release of the **Brothers Johnsons'** last album, but have no fear, because this week, on radio stations from coast to coast, we'll all be able to hear some good new noise from Mrs. Johnson's boys, namely "Stomp," the first single off their new LP, "Light Up The Night,"

which ships February 18th. The final mix, completed on December 23, 1979, was produced by **Quincy Jones** and is another in a series of super-hot hit product coming from the Quest organization. It is not often that this reporter can attest to the fact that one particular record is a hit, while another may not be, but according to me, the entire album is a hit . . . and if A&M Records sees fit, they could re-release a total of nine singles. The Brothers worked with **Rod Temper-ton**, **Seawind Horns**, **Michael Jackson**, **Josie James**, **Sheree & Susaye** and **Merry Clayton**, as well as **Val Johnson** (Louis Johnson's wife), in capacities ranging from co-composition to background vocals. Backing the Brothers in the band, names like **Greg Pillinganes**, **Steve Porcaro** of **Toto**, **John Robinson** of **Rufus** and **Paulinho DaCosta** pop up with consistency, making this project the best Johnson product

(Continued on page 64)

Black Oriented Album Chart

JANUARY 19, 1980

1. **OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
2. **PRINCE**
Warner Bros. BSK 3366
3. **MASTERJAM**
RUFUS & CHAKA/MCA 5103
4. **LIVE! COAST TO COAST**
TEDDY PENDERGRASS/Phila. Intl. KZ2 36294 (CBS)
5. **JOURNEY THROUGH THE SECRET OF PLANTS**
STEVIE WONDER/Tamla T13 371C2 (Motown)
6. **WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
7. **GLORYHALLASTOOPID**
PARLIAMENT/Casablanca NBLP 7195
8. **LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
9. **MIDNIGHT MAGIC**
COMMODORES/Motown M8 926M1
10. **YOU KNOW HOW TO LOVE ME**
PHYLLIS HYMAN/Arista AL 9509
11. **IDENTIFY YOURSELF**
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
12. **ON THE RADIO-GREATEST HITS VOLUMES I & II**
DONNA SUMMER/Casablanca NBLP 2 7191
13. **INJOY**
BAR-KAYS/Mercury SRM 1 3781
14. **JUST A TOUCH OF LOVE**
SLAVE/Cotillion SD 5217 (Atl)
15. **THE WHISPERS**
Solar BXL1 3521 (RCA)
16. **BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
17. **BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
18. **PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
19. **ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
20. **WE'RE THE BEST OF FRIENDS**
NATALIE COLE/PEABO BRYSON/Capitol SW 12019
21. **THE GAP BAND II**
Mercury SRM 1 3804
22. **BRASS CONSTRUCTION 5**
United Artists LT 977
23. **FIRE IT UP**
RICK JAMES/Gordy G8 990M1 (Motown)
24. **DON'T LET GO**
ISAAC HAYES/Polydor PD 1 6224
25. **THE MUSIC BAND 2**
WAR/MCA 3193
26. **FUTURE NOW**
PLEASURE/Fantasy F 9578
27. **ROYAL RAPPIN'S**
MILLIE JACKSON & ISAAC HAYES/
Polydor/Spring PD 1 6229
28. **THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic SD 19259
29. **RISE**
HERB ALPERT/A&M SP 4790
30. **RAY, GOODMAN & BROWN**
Polydor PD 1 6240
31. **ROUGH RIDERS**
LAKESIDE/Solar BXL1 3490 (RCA)
32. **NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
33. **MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
34. **SIT DOWN AND TALK TO ME**
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
35. **LIVE & UNCENSORED**
MILLIE JACKSON/Spring SP 1298 (Polydor)
36. **WHEN I FIND YOU LOVE**
JEAN CARN/Phila. Intl. JZ 36196 (CBS)
37. **SWITCH II**
Gordy G7 988R1 (Motown)
38. **BONNIE POINTER**
Motown M7 929R1
39. **DO YOU WANNA GO PARTY**
KC & THE SUNSHINE BAND/TK 611
40. **STAY FREE**
ASHFORD & SIMPSON/Warner Bros. HS 3357
41. **DANCIN' AND LOVIN'**
SPINNERS/Atlantic SD 19256
42. **CHIC'S GREATEST HITS**
Atlantic SD 16011
43. **COME INTO OUR WORLD**
THE EMOTIONS/ARC/Columbia JC 36149
44. **ONE WAY FEATURING AL HUDSON**
MCA 3178
45. **UNCLE JAM WANTS YOU**
FUNKADELIC/Warner Bros. BSK 3371
46. **IN LOVE**
CHERYL LYNN/Columbia JC 36145
47. **HIROSHIMA**
Arista AB 4252
48. **MAGIC LADY**
SERGIO MENDES BRASIL '88/Elektra 6E 214
49. **SECRET OMEN**
CAMEO/Chocolate City CCLP 2008 (Casablanca)
50. **YELLOW MAGIC ORCHESTRA**
Horizon SP 736 (A&M)

PICKS OF THE WEEK

BREAKWATER CAT

THELMA HOUSTON—RCA AFL1-3500



For those of you who have waited ten years for Thelma to join forces with Jimmy Webb,

things are looking up. Houston's first release for her new label contains five Webb originals that were produced by Michael Stewart and James Gadson. Keep your ears open for "Gone" and "Long Lasting Love."

JUST FOR YOU

CHUCK CISSEL—Arista AB 4257



This is an impressive debut for this talented composer/vocalist. The LP is well produced by

Skip Scarborough and David Crawford, with the pair also contributing some good arrangements. Cissel presents a variety of styles that are best displayed on the title track and "River of Love."

BEST OF BILLY PAUL

Phila. Intl. Z2 36314 (CBS)



This double LP package is a fabulous collection of Paul's best known tunes of the last ten

years. Included are "Me & Mrs. Jones," "It's Too Late" and his ever-popular first hit, "Ebony Woman." Look for lasting shelf life with this album.

NEVER BUY TEXAS FROM A COWBOY

THE BRIDES OF FUNKENSTEIN—Atlantic SD 19261



The groove continues on with the premiere femmes of funk in fine form. With George

Clinton at the controls, the trio belts out six original tunes that show some movement back to the basics of R&B. This is most evident on "I Didn't Mean To Fall In Love," a ballad that's chart bound.

Black Oriented Singles

JANUARY 19, 1980

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

JAN. 19	DEC. 29		WKS. ON CHART
1	2	ROCK WITH YOU/ WORKING DAY AND NIGHT MICHAEL JACKSON Epic 9 50797	11
2	1	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49059	15
3	3	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/ MCA 41131	13
4	6	PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/ Elektra 46552	9
5	11	FOREVER MINE THE O'JAYS/Phila. Intl. 9 3727 (CBS)	6
6	4	MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	12
7	12	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	13
8	5	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	13
9	10	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463	12
10	8	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	19
11	13	SPARKLE CAMEO/Chocolate City 3202 (Casablanca)	10
12	14	JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl)	9
13	15	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551	8
14	7	LADIES' NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	19
15	9	SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)	9
16	25	SPECIAL LADY RAY , GOODMAN & BROWN/Polydor 2033	6
17	30	I SHOULDA LOVED YA NARADA MICHAEL WALDEN/ Atlantic 3631	5
18	21	GIMME SOME TIME NATALIE COLE & PEABO BRYSON/ Capitol 4804	8
19	16	STILL COMMODORES/Motown 1474	15
20	17	STRANGER LTD /A&M 2192	13
21	18	GLIDE PLEASURE /Fantasy 874	12
22	19	DON'T LET GO ISAAC HAYES/Polydor 2011	15
23	22	I JUST WANNA WANNA LINDA CLIFFORD/RSO/Curtom 1012	10
24	20	LOVE GUN RICK JAMES/Gordy 7176 (Motown)	11
25	23	I CALL YOUR NAME SWITCH/Gordy 7175 (Motown)	14
26	24	NOBODY KNOWS ASHFORD & SIMPSON/Warner Bros. 49099	9
27	29	I WANT YOU FOR MYSELF GEORGE DUKE/Epic 9 50792	8
28	28	IT'S MY HOUSE DIANA ROSS/Motown 1471	8
29	27	PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	19
30	33	STEPPING GAP BAND/Mercury 76021	5
31	44	I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude 8004	4
32	46	HIGH SOCIETY NORMA JEAN/Bearsville 49119 (WB)	4
33	36	WHAT'S YOUR NAME LEON WARE/Fabulous 748 (TK)	6
34	45	SHOUT AND SCREAM TEDDY PENDERGRASS/Phila. Intl. 9 3733 (CBS)	3
35	41	WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503	4
36	38	ROTATION HERB ALPERT/A&M 2202	6
37	37	PULL MY STRINGS LAKESIDE/Solar 11746 (RCA)	8
38	63	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion 45007 (Atl)	2



39	48	DON'T TAKE IT AWAY WAR/MCA 41158	3
40	59	BAD TIMES TAVARES/Capitol 4811	2
41	52	SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. 9 3738 (CBS)	3
42	58	TOO HOT KOOL & THE GANG /De-Lite 802 (Mercury)	2
43	43	YOU'RE SO GOOD TO ME CURTIS MAYFIELD/RSO/Curtom 941	4
44	49	DON'T STOP THE FEELING ROY AYERS/Polydor 2037	5
45	51	MY LOVE DON'T COME EASY JEAN CARN/Phila. Intl. 9 3732 (CBS)	4
46	60	WONDERLAND COMMODORES/Motown 1479	3
47	47	LET'S DANCE 9TH CREATION/Hilltrak 7901	7
48	50	I'VE BEEN PUSHED ASIDE McFADDEN & WHITEHEAD/ Phila. Intl. 3725 (CBS)	4
49	55	CISSELIN' HOT CHUCK CISSEL/Arista 0471	4
50	53	DO YOU WANNA MAKE LOVE MILLIE JACKSON & ISAAC HAYES/Spring 2036 (Polydor)	4
51	66	PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41146 (MCA)	2
52	54	ONLY MAKE BELIEVE BELL & JAMES/A&M 2204	4

CHARTMAKER OF THE WEEK

53	—	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS Atlantic 3637	1
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54	61	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown 1478	2
55	—	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053	1
56	56	STRAIGHT TO THE HEART LOOSE CHANGE/Casablanca 2219	3
57	62	I'M IN LOVE WITH YOU REN WOODS/ARC/Columbia 1 11146	2
58	—	I'VE GOT FAITH IN YOU CHERYL LYNN/Columbia 1 11174	1
59	64	GET UP VERNON BURCH/Chocolate City 3203 (Casablanca)	2
60	71	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra 46567	3
61	67	BRAZOS RIVER BREAKDOWN STIX HOOPER/MCA 41165	2
62	70	CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox 2435 (RCA)	2
63	—	STAR EARTH, WIND & FIRE /ARC/Columbia 1 11165	1
64	—	UNCLE JAM (PART I) FUNKADELIC/Warner Bros. 49117	1
65	72	DISCOED TO DEATH LATIMORE/Glades 1756 (TK)	2
66	—	I DON'T EVER (WANNA LOVE NOBODY BUT YOU) CREME DE COCOA/Venture 118	1
67	—	SMACK DAB IN THE MIDDLE JANICE McCLAIN/Warner/ RFC 49103	1
68	—	AND THE BEAT GOES ON WHISPERS/Solar 11894 (RCA)	1
69	—	ON THE RADIO DONNA SUMMER/Casablanca 2236	1
70	31	WHAT'S THE NAME OF YOUR LOVE THE EMOTIONS/ARC/ Columbia 1 11134	8
71	26	I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/MCA/ Infinity 50,027	17
72	32	I WANT YOU WILSON PICKETT/EMI-America 8027	7
73	42	SWEETEST PAIN DEXTER WANSEL/Phila. Intl. 9 3724 (CBS)	10
74	57	CAN'T STOP DANCING SYLVESTER/Fantasy 879	4
75	65	MY FEET KEEP DANCING CHIC/Atlantic 3638	3

Black Music Report (Continued from page 63)

yet to hit the street.

Ron Ellison, formerly with Mercury Records, has been named VP of marketing for ARC Records, effective February 1, 1980 . . . This news just in from Fanaddicts for Ferguson: Maynard recorded a new single of "Star Trek," the movie theme, not to be confused with an earlier recording of the old TV series theme. Maynard, along with Jerry Goldsmith and Nick Lane, has revised the theme. "If CBS were The Federation Headquarters and Maynard-Captain Kirk then Dr. George Butler would have to be Mr. Spock, John Curcio-Sulu, Nick Lone-Dr. McCoy, and Bruce Lundvall the Federation chief," according

to Kal Rudman.

Last week at the Roxy, Hiroshima debuted their first Arista LP. Their use of the taiko drum and koto create exciting visual and musical experiences on the stage. Wayne Henderson (producer and former Crusader) said "Hiroshima has originated the most profound new musical concept today," and I would have to agree that it is new music to my ears . . . From reliable sources I pass this information on to all who were in attendance at the recent George Duke/Stamley Clarke concert. The reason the show was cut short—and, I might add, (Continued on page 65)

Black Music Report

(Continued from page 64)

abruptly so—concerned a dispute between the promoters of the concert and the stage crew. Reliable sources say that the crew's hunger pangs were the cause of the first show's ending and also resulted in the cancellation of the second show entirely. Just another example that man cannot live by bread alone.



Mercury's **Gap Band** visited V.I.P. Records-Crenshaw store in Los Angeles recently to thank employees and patrons for their support of "Gap Band II." Pictured with young fan at autograph session are, from left: Ronnie Wilson, Robert Wilson and Charles Wilson of the Gap Band.

BOS CHART HIGHLIGHTS

Michael Jackson claims the #1 spot on both the BOS and pop charts. **Lenny White** and the **O'Jays** hold the #4 and #5 positions respectively as both singles continue to enjoy strong airplay and sales. Bulleting into the top ten at #7 is **Shalamar**, with excellent 7" and 12" sales.

Big gainers this week in the teens are **Ray, Goodman & Brown** at #16 and **Narada Michael Walden** at #17 with each single showing strong airplay and good sales.

Some very significant movers on the chart are bulleting records in the thirties. Leading the way at #31 from #44 is **Inner Life**. Already a hit in New York and top 10 in Baltimore, this single picked up additional airplay at WAOK, WLOK, WJMO, KDAY, KGJF and KSOL. **Norma Jean** at #32, jumping from #46 and showing strongly in the east and west, begins to close the gaps with new airplay at WAOK, WGIV, WJMO, WCIN, WBMX and KATZ. Moving to #34 from #45 is **Teddy Pendergrass** with new adds at WDIA, WCIN, KSOL and sales starting to show. **Angela Bofill** at #35 continues to grow with new adds at KSOL and KDIA and strength in L.A.

The biggest gainer on the chart is **Sister Sledge**, moving from #63 to #38 with a massive amount of new airplay at WKTU, WAOK, WLOK, WEDR, WMBM, WBOK, WCIN, WAMO, WJLB, WJMO, KPRS KATZ, KDAY, KSOL and KYAC.

The forties show records that are also making impressive gains as they climb up the chart. At #40 is **Tavares** with new adds at WDIA, WLOK, WJMO, WJLB, KDAY, KDIA and KSOL. **Lou Rawls** at #41 picked up new airplay at WWRL, OK100, WEDR, WJMO, KSOL and KDIA. **Kool & The Gang**, moving from #58 to #42, return with their follow-up which doesn't appear to be meeting with any "second single from the album" problems, and is already showing top 10 in L.A., new adds at WBOK, WYLD, WLOK, WJMO, WJLB, KDIA and sales beginning. The **Commodores**, at #46 from #60, showing early sales and pop activity, picked up new airplay at WKTU, OK100, WAOK, WGIV, WMBM, WLOK, WCIN, WAMO and KSOL.

Highlighting the fifties at #51 is **Harold Melvin** with new airplay at WWRL, WJLB, WVON, WCIN, WGIV, KDAY and KSOL. The Chart-maker this week is **The Spinners** at #53, also bulleting pop #42. New entries to the chart to the fifties are **Peaches & Herb** at #55 and **Cheryl Lynn** at #58.

RCA Signs Thelma Houston



Thelma Houston has signed a long-term, worldwide agreement with RCA Records, it was announced by Bob Fead, division vice president, RCA Records-U.S.A. The singer's first RCA album, titled "Breakwater Cat," is scheduled for release this month. It was produced by Michael Stewart and James Gadson of the Entertainment Company for Sandy Gallin and Dolly Parton's White Diamond Production company. Executive producer was Jimmy Webb, who also wrote five of the LP's songs, including the title track. Shown here at the signing ceremony are (from left): Eddie DeJoy, RCA Records division vice president, A&R-pop music, Houston; Fead, and Sandy Gallin.

Listening To 'Love'



EMI-America Records artists the **J. Geils Band** surprised the executive staff at the label when lead singer **Peter Wolf** held an impromptu listening session for the group's new LP, "Love Stinks," and delivered the master tapes. Shown enjoying the tongue-in-cheek rock are (from left) Gary Gersh, A&R manager, EMI/UA; Steve Resnick, national promotion director, EMI/UA; Pete Wolf; Jim Mazza, president, EMI/UA; Charlie Minor, vice president, promotion, EMI/UA; and Don Grierson, vice president A&R, EMI/UA.

New York, N.Y.

(Continued from page 20)

cally successful store, and 20 to 30 percent of my sales are in paraphernalia. The rent's \$5,000 a month. I have to fight this. Have to."

CONGRATULATIONS to **Bruce and Janie Bayer** of Denver, Colorado, who became the proud parents of a six-and-a-half pound baby girl, **Brook**, born on December 20. Bayer is the owner of Colorado's Independent Records stores.

JOCKEY SHORTS: **Debbie Schwartz** and **Mike Batlin** have formed BS Management. BS currently represents Nemperor recording artists **Andy Pratt** and **Proof**, the latter group having been signed only last week. Proof's first album is due about mid-year. BS Management is located at 40 W. 72, New York, N.Y., 10023. The phone number is 212-362-6100 (extension 7412) or 212-541-6210 . . . **Ellen Foley** was involved in a motorcycle accident recently and dislocated her elbow. She was riding on a Scrambler with her producer, **Roy Thomas Baker**, and was thrown off the bike after going over an embankment. Her international tour has been delayed two weeks . . . **Joe Jackson** will begin a tour of the U.S. in late winter, early spring . . . **Lou Reed** has just completed rehearsal at Star Sound Studios here in preparation for the recording of his new album at Air Studios, Montserrat . . . the **Now** make their first New York public appearance at Max's Kansas City January 20 . . . **Robin Lumley** of **Brand X** will produce **Orleans'** new LP for MCA . . . **Chuck Mangione's** "Give It All You Got" will be the featured song on ABC's telecast of the winter olympics . . . **Frank Marino** and **Mahogany Rush** are recording at Studio Tempo in Montreal. Marino is producing and **Bill Szawlowski** is engineering . . . **Humble Pie** will begin recording at Soundworks in New York on January 16 . . . two entire programs devoted to the work of **Kurt Weill** will be presented at the Village Gate on successive Mondays, starting at 8 p.m. January 28 and February 4. The Kurt Weill Connexion will feature singers **Elly Stone** and **Margery Cohen**, pianist **Elliot Finkel** and a panel consisting of **Joseph Neal**, **Karl Weber** and **Lawrence Widdoes**. These programs are part of the Elly Stone Workshop.

The Jazz LP Chart

JANUARY 19, 1980

- ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/
Tappan Zee FC 36241
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- AMERICAN GARAGE**
PAT METHENY/ECM 1 1155 (WB)
- PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- RISE**
HERB ALPERT/A&M 4790
- STREET LIFE**
CRUSADERS/MCA 3094
- MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
- A TASTE FOR PASSION**
JEAN-LUC PONTY/Atlantic SD 19253
- THE HAWK**
DAVE VALENTIN/Arista/GRP GRP 5006
- WATER SIGN**
JEFF LORBER FUSION/Arista AB 4234
- STREET BEAT**
TOM SCOTT/Columbia JC 36137
- 8:30**
WEATHER REPORT/ARC/Columbia PC2
36030
- NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
- BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY
WHITE/Elektra 6E 223
- AND 125TH STREET, NYC**
DONALD BYRD/Elektra 6E 247
- BROWNE SUGAR**
TOM BROWNE/Arista/GRP GRP 5003
- THE BEST OF HERBIE HANCOCK**
Columbia JC 36309
- PRESSURE**
MCA 3195
- PASSION DANCE**
McCOY TYNER/Milestone M 9091
- DAYS LIKE THESE**
JAY HOGGARD/Arista/GRP GRP 5004
- CIRCLE IN THE ROUND**
MILES DAVIS/Columbia KC2 36278
- MORNING DANCE**
SPYRO GYRA/MCA/Infinity INF 9004
- HIROSHIMA**
Arista AB 4252
- DON'T ASK**
SONNY ROLLINS/Milestone M 9090
(Fantasy)
- GIANTS**
MCA 3188
- NATIVE SON**
MCA/Infinity INF 9022
- THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic
SD 19259
- MOSAIC-BEST OF JOHN KLEMMER**
VOLUME I
MCA 2 8014
- LUCKY SEVEN**
BOB JAMES/Columbia/Tappan Zee
JC 36056
- HEART STRING**
EARL KLUGH/United Artists UA LA 942 H

Radio Marketplace

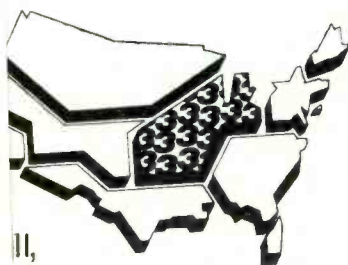
7-5 WISE, 2-1 WKIX, 1-6 WLAC, 22-8 4-6 WMC, 4-5 WQXI, 1-5 WRFC, 2-9 3 KXX-106, 9-4 BJ-105, 9-2 V100, 4-8

Y, d35 WANS-FM, d33 WAYS, d28 d25 WKIX, e WLAC, a WLCY, d29 RJZ, 30-20 WSGA, 29-26 KX-104, 25-17 a Z93, d29 92Q.

M, 19-13 WAUG, d27 WBBQ, 12-10 e WCIR, d18 WERC, d32 WFLB, 22-20 25-19 WIVY, d37 WLAC, a WLCY, XI, d24 WRFC, 34-29 WRJZ, 27-24 4, d24 KXX-106, e V100, 25 Q105,

a WAYS, a WBBQ, a WCGQ, a WERC, 10-21 KXX-106, a Q105, a Z93, a 92Q,

AKY, e WANS-FM, 20-12 WAYS, 22-20 18-14 WCGQ, 13-13 WCIR, d19 WERC, 4HY, 22-19 WISE, 21-11 WKIX, 21-14 25-21 WNOX, a24 WMC, 16-11 WQXI, WSGA, 22-15 KX-104, 34-31 BJ-105, 5, 19-14 Z93, 30-28 92Q, 21-21 94Q.



II,
Crossovers
on country product.

FM, d29 WGCL, a33 WOKY, a WPEZ, EFM, 24-22 WGCL, a WLS, 16-14 23 KWK, a28 KXOK, 23-17 Q102, on

a WEFM, d37 WFFM, 30-26 WOKY, 28-25 KSLQ.

6-14 WEFM, 23-9 WFFM, 12-4 WGCL, 13-7 WPEZ, 20-14 WZUU, 9-3 WZZP, 13-9 Q102, 14-8 92X, 1-1 96KX.

CKLW, 19-17 WEFM, 24-18 WFFM, S, 32-23 WOKY, 19-12 WPEZ, 16-11 13-6 KSLQ, 3-5 KWK, 17-8 KXOK, 12-11 96KX.

, 29-21 WEFM, 38-21 WFFM, 29-24 WPEZ, d24 WZUU, d25 WZZP, a29 0-22 Q102, 22 92X.

, 15-2 WFFM, 3-3 WGCL, 22-10 WLS, WPEZ, d21 WZUU, 5-1 WZZP, 6-2 1 92X, 26-25 96KX.

M, a WPEZ, a WZUU, a 96KX.

d36 WFFM, a WGCL, a WOKY, 24-16 KSLQ, 28-26 KXOK, 22-21 96KX.

JKY, a30 KSLQ.

M, 10-2 WGCL, 19-13 WLS, 16-10 12-11 KHLQ, 14-11 Q102, 11-5 92X,

5-20 WEFM, a30 WGCL, d29 WOKY, d26 KSLQ, 20-17 96KX.

WEFM, 10-6 WFFM, a WLS, 28-22 a WZZP, a28 Q102, 7-7 92X.

WFFM, 31-27 WOKY, d19 WZUU, a30

14-3 WFFM, 19-8 WGCL, 6-4 WLS, a WZZP, 1-8 KSLQ, 4-2 KXOK.

S.

Anna Summer

Styx: a CKLW, 1-1 WEFM, 28-26 WGCL, 36-32 WLS, a22 WOKY, 29-26 WPEZ, 14-7 KSLQ, a KWK, 29-25 Q102, 21-16 92X, 25-22 96KX.

D. Summer (Radio): a CKLW, a25 WGCL, a WOKY.

D. Warwick: 26-25 WEFM, 18-8 WFFM, a23 WLS, 24-18 WOKY, 10-1 WZUU, 13-11 WZZP, d23 KSLQ, 29-21 KXOK, a21 92X, 30-28 96KX.



Pop sounding records, late on R&B crossovers, consider country crossovers, react to influence of racks and juke boxes.

P. Benatar: a WEAQ, e WGUY, e WOW, a23 KDWB, d23 KING, 24 KJR.

T. DeSario: 24-20 WEAQ, 22-22 WGUY, 23-8 WJBQ, d28 WOW, 18-15 WSPT, 18-14 KCPX, d20 KGW, d13 KING, 22-15 KKLS, a KKOAA, 7-3 KLEO, 26-17 KMJK, 12-8 KSTP.

Eagles: 23-21 WEAQ, 5-3 WGUY, 18-5 WJBQ, 9-2 WOW, 19-14 WSPT, 1-1 KCPX, 6-8 KDWB, 13-12 KGW, 2 KJR, 16-9 KKLS, 14-10 KKOAA, 15-8 KLEO, 11-6 KMJK.

Fleetwood Mac: 6-5 WGUY, 22-13 WJBQ, 7-5 WOW, 17-12 WSPT, 10-5 KCPX, 7-7 KDWB, 25-18 KGW, 18-7 KING, 9 KJR, 24-21 KKLS, 15-12 KKOAA, 19-11 KLEO, 9-3 KMJK, 13-10 KSTP.

D. Fogelberg: d14 WOW, 28-21 KCPX, 20-17 KDWB, d28 KGW, e KING, 19 KJR, 19-17 KKOAA, d28 KLEO, e KMJK, 26-23 KSTP.

S. Forbert: e WEAQ, 21-21 WGUY, d14 WJBQ, 27-22 WOW, 24-19 WSPT, 21-18 KCPX, 19-15 KDWB, d27 KGW, d20 KING, 7 KJR, a23 KKLS, 21-20 KKOAA, 24-17 KLEO, 25-19 KMJK, d28 KSTP.

M. Jackson: 1-1 WGUY, 15-2 WJBQ, 6-4 WOW, 13-9 WSPT, 4-2 KCPX, 6-2 KGW, 1-2 KING, 6 KJR, 21-12 KKLS, 2-2 KKOAA, 15-12 KSTP.

T. Petty & The Heartbreakers: 19-14 WEAQ, 16-11 WGUY, 2-3 WOW, 4-10 WSPT, 3-1 KDWB, 23-17 KGW, 8-4 KING, 1 KJR, 17-14 KKLS, 16-14 KKOAA, 9-4 KLEO, 3-8 KMJK.

Queen: d27 WGUY, a WJBQ, d20 WOW, 25-18 WSPT, 29-26 KCPX, a KING, 15 KJR, e KKLS, d21 KKOAA, 28-20 KMJK.

S. Robinson: 8-7 WGUY, 30-28 WSPT, d19 KGW, 15-5 KING, a KKLS, d21 KLEO, 16-9 KMJK, 24-20 KSTP.

Toto: a30 WEAQ, a WJBQ, e KCPX, 18-14 KDWB, d30 KGW, a KING, a KJR, e KKLS, a KKOAA, a KLEO, a KMJK, e KSTP.

D. Warwick: 23-23 WGUY, 18-13 WOW, 26-22 WSPT, 22-16 KCPX, d12 KING, e KKLS, d22 KKOAA, 14-9 KLEO, d27 KMJK, 3-3 KSTP.



R&B and country influences, will test records early. Good retail coverage.

T. DeSario: 34-24 WNOE, 25-17 WTI, 19-19 KILT, 17-11 KFMK, a12 KRBE, a KROY-FM, 3-6 KTSA, 20-12 KUHL, 15 B100, 20-16 Magic 91.

Eagles: 23-15 WNOE, 13-8 WTI, 11-10 KILT, 13-9 KNOE-FM, 15-6 KRBE, 19-14 KROY-FM, 24-17 KUHL, 7 B100.

Fleetwood Mac: 37-23 WNOE, 34-19 WTI, 14-10 KFMK, 15-14 KILT, 7-5 KNOE-FM, 28-10 KRBE, 28-20 KROY-FM, 22-10 KUHL, 8 B100, 1-1 Magic 91.

D. Fogelberg: d29 WNOE, d22 WTI, 28-19 KFMK, 40-35 KILT, a KROY-FM, 22-18 KTSA, d28 KUHL, d27 B100.

I. Hayes: 15-11 WNOE, 26-18 WTI, 16 B100, a26 Magic 91.

M. Jackson: 2-1 WNOE, 4-1 WTI, 5-3 KFMK, 9-6 KILT, 6-6 KNOE-FM, a7 KRBE, 1-1 KROY-FM, 1-3 KTSA, 4-1 KUHL, 1 B100, 3-3 Magic 91.

N. Larson: a WNOE, a WTI, on KFMK, 9-5 KTSA.

A. Murray: d31 WNOE, d37 WTI, d25 KFMK, a38 KILT, a25 KRBE, d24 KTSA, a KUHL.

T. Petty: 16-13 WNOE, 17-9 WTI, 21-14 KFMK, 10-15 KILT, 5-3 KNOE-FM, 20-11 KRBE, a KROY-FM, 21-23 KTSA, 14 B100, 14-12 Magic 91.

Queen: d30 WNOE, 35-16 WTI, 24-17 KFMK, 16-9 KILT, 19-14 KNOE-FM, a14 KRBE, d26 KROY-FM, 30-28 KTSA, d27 KUHL, d24 B100, a25 Magic 91.

S. Robinson: 8-8 WNOE, 5-2 WTI, 2-1 KFMK, 6-4 KILT, 21-12 KROY-FM, 19-16 KTSA, 3-11 KUHL, 3 B100, 12-11 Magic 91.

Santana: 31-26 WNOE, 31-25 WTI, on KFMK, 12-11 KILT, 26-9 KRBE, a KROY-FM, 25-22 KTSA, on KUHL, a B100, 21-20 Magic 91.

D. Summer (Radio): 6-4 KFMK, a20 KRBE, a B100, 23-18 Magic 91.

D. Warwick: 24-18 WNOE, 28-23 WTI, 18-12 KILT, d30 KROY-FM, 12 B100, 11-9 Magic 91.



Racked area, reacts to strong R&B/disco product, strong MOR influences

Cheap Trick: 23-22 KIMN, 30-28 KLIF, d26 KOFM, 26-21 KOPA, 25 KYGO.

T. DeSario: 16-14 KIMN, 24-23 KLIF, d28 KOFM, 27-25 KOPA, a24 KVIL, 27 KYGO.

N. Diamond: 15-11 KIMN, a KOFM, a29 KOPA, a22 KVIL.

Eagles: 2-2 KIMN, 15-12 KLIF, 19-10 KOFM, 1-2 Z97.

Fleetwood Mac: 4-3 KIMN, 16-14 KLIF, 28-16 KOFM, 8-4 KOPA, 27-26 KUPD, a28 KVIL, 11 KYGO, 16-14 Z97.

D. Fogelberg: a KLIF, e KOFM, 28-23 KOPA, a26 KVIL.

K. Loggins: 12-12 KIMN, 14-10 KLIF, 18-15 KOFM, a17 KVIL, 8 KYGO, 14-1 Z97.

A. Murray: d30 KIMN, d30 KLIF, a KOFM, a KOPA, a30 KVIL, e KYGO.

T. Petty & The Heartbreakers: 8-8 KIMN, 21-18 KLIF, 21-14 KOFM, 3-6 KOPA, 14-12 KUPD, 7 KYGO, 26-17 Z97.

Prince: 21-21 KIMN, 25-22 KLIF, 23-15 KOPA, a23 KVIL.

Queen: 27-25 KIMN, 29-27 KLIF, d29 KOFM, 30-22 KOPA,

e KUPD, 30-18 Z97.

S. Robinson: 9-9 KIMN, 22-20 KLIF, 22-18 KOFM, a18 KVIL, 9 KYGO.

K. Rogers: 3-1 KIMN, 11-9 KLIF, 1-2 KOFM, 2-2 KOPA, 19-12 KVIL, 1 KYGO, 23-20 Z97.

D. Warwick: 24-23 KIMN, 23-21 KLIF, d32 KOFM, 24-20 KOPA, a20 KVIL, 13 KYGO.

Country

Anne Murray

Adult

Neil Diamond, Dirt Band, Barry Manilow, Anne Murray, Toto

LP Cuts

Tom Petty (Refugee) WOKY, KFRC, KJR, KSLQ, B100, Z93, 94Q.

Lundvall Looks Ahead

(Continued from page 3)

short-lived remedies in favor of more substantial long-term results. "We've never had a year where we've been faced with profit erosion because of an economic problem," stated Lundvall. "We were faced with a very tough economic problem and we took some very critical action very early on. It was the teamwork of a lot of people involved in doing that, and some of the things done were quite painful too—such as letting people go, which is the most unpleasant thing of all.

"But more than any other record company," he continued, "we're poised to deal with the events of 1980 and fully prepared to handle these problems should they arise and even get worse. We have management here that's prepared to deal with the disciplines of running a business in a tough economy. I think we'll be able to do it effectively and return what the corporation is looking for as a profit."

Among the most heralded of the changes made by CBS Records last year was the new returns policy announced in late September and taking effect this month (see *RW*, October 6, 1979). Lundvall considers the policy proof of the company's willingness to make hard choices. "It's an example of the kind of business leadership I'm talking about," he said. "It was very, very difficult to come up with a marketing plan which included a new point of view on returns. And, when we initiated the plan, it was not a very popular move. But within a matter of three weeks to a month we were joined by PolyGram and by RCA. WCI ultimately announced a policy. At this point the entire industry is now operating on our initiative with a returns policy. I think that's going to be very helpful in setting up a new way of doing business in 1980 and beyond. It's something that was necessary and we're very gratified it was followed."

The initial controversy greeting the announcement of the new returns policy was perhaps balanced out by the near-universal praise for the initiation of a \$5.98 list line of catalogue product—which in fact turned out to be a major plus for the company over the Christmas selling season. "We took another leadership position in the repricing of catalogue," Lundvall said, "and now we hear of many competitors thinking of coming with the same kind of pricing policies on back catalogue. Who expects a consumer to buy a catalogue album by Chicago or some other artist and pay a higher price than he'd pay for the new release by that artist? We found through this move that we've

been able to stimulate significant catalogue sales on the group of 300 to 400 titles we've put out at this price, and I think that's going to continue." Lundvall added that further additions to the \$5.98 line would be made in the coming year.

In addition to these two major decisions, the continued integration of CBS Records' domestic and international companies is proving productive, according to Lundvall. He noted the success of Ellen Foley overseas and, conversely, the American breakthrough of Judas Priest as indicative of the wisdom of increased cooperation between the two divisions. With Asher now lending his expertise to the domestic company, further gains in breaking artists worldwide is predicted by Lundvall.

Reflecting on the upshot of these leadership decisions, Lundvall praised the executives for their foresight. "I really believe the leadership here of the labels and of core marketing through a very difficult period where it was required that we meet rather constantly and review what we were doing from the standpoint of breaking artists and maximizing our efforts on major artists brought us success," he said. "We made a lot of hard decisions early in the year which were not always popular and which always have the effect of making people think we're overreacting to an economic condition, when in fact we were taking the proper kind of actions when they should have been taken. We started our disciplines back in April and May and continued through the summer. When we got into the fourth quarter we had really done all the examining of budgets that could be done; our house was very much in order."

Turning to the Division's ac-

complishments for the year, Lundvall said 1979 was a banner year for breaking new artists and helping established artists reach new sales peaks. "From our point of view I think we broke more new artists last year than in any other year in our history. While some of our competitors did break new artists pretty successfully also—particularly Capitol with the Knack, and a number of new artists on WCI—we really had an outstanding share of the new artists that were developed in the past year. So the public is certainly no less interested in new music. There was a whole series of new artists who broke for us last year. Steve Forbert, for example, toward the end of the year really started to show the faith we had in him. Early in the year, Rex Smith's first album did over a million units. Look at what's happened with Molly Hatchet, with two albums that exploded and a new one that's close to platinum now. Bruce Woolley is another example of an act we think is going to break very big here now that we've poised the market for that campaign."

Among established acts, Cheap Trick, Charlie Daniels ("He had the biggest album he's ever had in his career. He was selling less than gold, on average, and this last one is just about two million units) the Jacksons ("their first platinum-plus album"), Michael Jackson (his solo album "Off The Wall" is over two million units) and J. D. Souther were cited by Lundvall as having reached new crests of popularity last year.

At the beginning of the disco craze, CBS Records was criticized for its seeming disinterest in supporting the music. However, Lundvall revealed that the company's plan from the outset was to remain selective and opt for

something more than one-shot successes. Production arrangements "with every producer who'd had any success with a disco hit" were shunned in favor of "artists we felt to be long-term career artists" who from time to time made disco-oriented records. Three prominent artists falling into this category are Cheryl Lynn, Melba Moore and Dan Hartman.

This same philosophy holds true in regards to signings of new wave artists. Lundvall admitted the company is "deeply involved from an A&R point of view" in new wave music, while at the same time carefully considering potential acquisitions. "We've been able to sign a number of artists who have become rather significant in this field," he said. "Elvis Costello, Nick Lowe and the Stiff distribution arrangement have been very good for us, and brought a lot of the new, contemporary rock and roll bands to the forefront in the past year. That's an area we're going to continue in, but we have to be selective, because from any so-called movement in music there are going to be some artists who will go on to be very successful and others that will fall by the wayside. I think we've developed a strong base for what's happening now as we go into the '80s."

CBS Records also made significant impact in the fields of progressive jazz and country music in 1979. In both areas, according to Lundvall, the foundation for the current success was laid years ago and appears solid in the years to come. In the country field, Columbia added to its roster Crystal Gayle and Larry Gatlin and had hits with both artists; expanded Moe Bandy's audience (aided in no small part by the teaming of Bandy with Joe Stampley for the "Good Ol' Boys" album); and saw Willie Nelson's and Charlie Daniels' popularity soar.

Although conceding that progressive jazz sales were hurt by the economic conditions prevalent last year, Lundvall said final tallies were impressive. "We ended up very strong in an area we pretty much pioneered in terms of our view of reaching a much broader audience with jazz artists. Our roster perhaps got a little bit larger than it should have, but we're looking at new artists to sign now and we'll continue to expand in this area in the year ahead."

Known primarily as an album company, CBS Records in 1979 chalked up an impressive record with singles, said Lundvall. "Our singles performance last year was our best ever, and in some re-

(Continued on page 71)

Double Platinum for Jackson



Prior to his performance with The Jacksons at the Forum in Los Angeles, Epic recording artist Michael Jackson was presented with double platinum discs of his solo LP, "Off The Wall." Seen presenting the award to Michael backstage are (from left): Myrna Williams, associate director, artist development, west coast, Epic/Portrait/Associated Labels; Frank Rand, vice president, west coast A&R, Epic/Portrait; Latoya Jackson, Michael's sister; Michael Jackson; actress Jane Fonda; and Quincy Jones, producer of "Off The Wall."

Classical Retail Report

THIS WEEK



PAVAROTTI

OF THE WEEK*

PAVAROTTI: O SOLE MIO—

Putnam, Mark—Vox/Turnabout

VERDI: DON CARLO—Freni, Carreras,

Ghiaurov, Karajan—Angel

DEBUSSY: PELLEAS ET MELISANDE—
Von Stade, Stillwell, Karajan—
Angel

MASSENET: DON QUICHOTTE—
Crespin, Ghiaurov, Kord—London

MASSENET: WERTHER—Trojanos,
Kraus, Plasson—Angel

MOZART: DON GIOVANNI—Moser,
Te Kanawa, Raimondi, Maazel—
Columbia

KORVETTES/EAST COAST

ANNIE'S SONG—Galway—RCA

BERG: LULU—DG

HANDEL: MESSIAH—Davis—Philips

HUMPERDINCK: HANSEL UND GRETEL—
Cotrubas, Van Stade, Pritchard—
Columbia

JANACEK: THE MAKROPOLOUS CASE—
Soederstroem, Mackerras—London

MASSENET: DON QUICHOTTE—London

MOZART: DON GIOVANNI—Columbia

PAVAROTTI: O SOLE MIO—London

PACHELBEL: KANON—Paillard—RCA

STRAUSS: FOUR LAST SONGS, OTHER
LIEDER—Te Kanawa, Davis—Columbia

SAM GOODY/EAST COAST

BERG: LULU—DG

DEBUSSY: PELLEAS ET MELISANDE—Angel

MASSENET: DON QUICHOTTE—London

MASSENET: WERTHER—Angel

MOZART: DON GIOVANNI—Columbia

MOZART: DON GIOVANNI—Price, M.,

Sass, Weikl, Solti—London

MUSGRAVE: MARY, QUEEN OF SCOTS—
Putnam, Mark—Vox/Turnabout

PAVAROTTI: O SOLE MIO—London

FREDERICA VON STADE SINGS ITALIAN
OPERA ARIAS—Columbia

VERDI: DON CARLO—Freni, Carreras,

Ghiaurov, Karajan—Angel

CUTLER'S/NEW HAVEN

BACH: COMPLETE CANTATAS, VOL. XXIII

—Harnoncourt—Telefunken

BERG: LULU—DG

DEBUSSY: PELLEAS ET MELISANDE—Angel

MASSENET: DON QUICHOTTE—London

MUSGRAVE: MARY, QUEEN OF SCOTS—
Putnam, Mark—Vox/Turnabout

PAVAROTTI: O SOLE MIO—London

RECORD OF SINGING—EMI (Import)

SCARLATTI: GARDEN OF LOVE—Gayer,
Faessbinder, Stadmaier—DG Privilege

STRAUSS: FOUR LAST SONGS, OTHER
LIEDER—Te Kanawa, Davis—Columbia

VERDI: DON CARLO—Freni, Carreras,

Ghiaurov, Karajan—Angel

SPECS/MIAMI

GALWAY PLAYS TELEMANN—RCA

VLADIMIR HOROWITZ, CONCERTS,
1978-79—RCA

JANACEK: THE MAKROPOLOUS CASE—
Soederstroem, Mackerras—London

OFFENBACH: ORPHEE AUX ENFERS—
Plasson—Angel

PAVAROTTI: O SOLE MIO—London

THE GREATEST HITS OF JEAN-PIERRE
RAMPAL, VOL II—Columbia

RAVEL: BOLERO—Mehta—London

SAINT-SAENS: SAMSON ET DALILA—
Obraztsova, Domingo, Barenboim—DG

VERDI: DON CARLO—Freni, Carreras,
Ghiaurov, Karajan—Angel

VERDI: RIGOLETTO—Sills, Kraus, Milnes,
Rudel—Angel

RADIO DOCTORS/MILWAUKEE

BERG: LULU—DG

MAHLER: RUECKERT, OTHER LIEDER—
Horne, Mehta—London

MASSENET: WERTHER—Angel

MOZART: DON GIOVANNI—Price, M.,

Sass, Weikl, Solti—London

PAVAROTTI: O HOLY NIGHT—London

PAVAROTTI: O SOLE MIO—London

RAVEL: BOLERO—Fieder—DG

STRAVINSKY: RITE OF SPRING—Muti—
Angel

DAME JOAN SUTHERLAND SINGS
WAGNER—London

TCHAIKOVSKY: VIOLIN CONCERTO—
Perlman, Ormandy—Angel

TOWER RECORDS/

SAN FRANCISCO

BERG: LULU—DG

BRAHMS: COMPLETE SYMPHONIES—
London

DEBUSSY: PELLEAS ET MELISANDE—Angel

JANACEK: THE MAKROPOLOUS CASE—
Soederstroem, Mackerras—London

MASSENET: DON QUICHOTTE—London

MOZART: DON GIOVANNI—Price, M.,

Sass, Weikl, Solti—London

PAVAROTTI: O SOLE MIO—London

SAINT-SAENS, OTHERS: FRENCH
ROMANTIC VIOLIN PIECES—Chung—
London

DAME JOAN SUTHERLAND SINGS
WAGNER—London

TCHAIKOVSKY: 1812 OVERTURE—Telarc

* Best Sellers are determined from retail lists of the stores listed above, plus those of the following: King Karol/New York, Record World/TSS/Northeast, Record & Tape Collectors/Baltimore, Record & Tape, Ltd./Washington, Discount Records/Washington, Harmony House/Detroit, Rose Discount/Chicago, Laury's/Chicago, Street-side/St. Louis, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/Los Angeles, Discount Records/San Francisco and Tower Records/Seattle.

An Angelic Werther

By SPEIGHT JENKINS

■ NEW YORK—Of all the great tenors, no one is so under-recorded as Alfredo Kraus. There is still, for instance, no recorded evidence of his Faust, so brilliantly presented to the American Public on the telecast from the Lyric Opera of Chicago the other night. His voice of ideal weight and color for Gounod's hero, Kraus sang the role with perfect style and control, fervor and passion. Just to hear his "Salut, demeure," with a high C so easy that it sounded as though it had to be an A, was a lesson in singing, and gave backup to a remark made to me recently by David Stivender, chorus master of the Metropolitan and a great student of voices. Stivender mentioned Kraus as one of a number of present-day singers whose technical control of their instrument was so great that they could do anything they wanted to do with it with complete confidence.

Though his Faust is still not recorded, Angel Records has given opera lovers a real treat in a new *Werther*. For 20 years the com-

pany has had a great recording of Massenet's 1896 opera with Victoria de los Angeles and Nicolai Gedda; the new pressing is every bit as good.

Principals

Werther lives or dies on its two principals, and Tatiana Troyanos as Charlotte sings even more effectively on disc than she did in her fine Metropolitan performances last fall. Her only lack is a clarity of voice that is found in the greatest French singing, but she puts so much style in the phrasing and so much meaning behind what she sings, that she makes her Charlotte the best since Miss De los Angeles'.

As for Kraus, his performance is staggering. Every note is easy and everyone is in place. A lyrical effusion of supreme artistry, his *Werther* makes a very difficult and occasionally weak opera consistently interesting. He is so good, in fact, that it is fun to argue with him on some of his ideas. At places, particularly in the first two acts, he tends to wilt

(Continued on page 76)

Classical Retail Tips

■ The big January news from Classics International is definitely *La Boheme*. Only the eight current stereo version of Puccini's most loved story—one should have thought there were fifteen stereo *Bohemes* by now—the Philips cast has as the lovers, Katia Ricciarelli and Jose Carreras. The combination was supposed to have sung the opera last fall in Chicago, but both cancelled; they have sung the opera in two seasons at the Met, and the combination of their voices is good. Ashley Putnam, the young American soprano who has made such a big splash at the City Opera and as the heroine of Thea Musgrave's *Mary, Queen of Scots*, sings Musetta and Ingvar Wixell portrays Marcello. Colin Davis conducts. Miss Ricciarelli and Carreras have often been linked romantically over the last few years; their personal reactions should make the *Boheme* that much more interesting.

From Deutsche Grammophon comes a rare Mozart opera that might do better than would immediately appear. *La Clemenza di Tito* has had a recent success at the New York City Opera which followed triumphs at Salz-

burg and Vienna.

For those who are always striving to find the unusual—and the best sellers this week show the power of some very unusual operas—this recording of Tito should hit the mark. Peter Schreier sings the title role, with Teresa Berganza as Sextus—what a "Parto, parto" she must sing—and Julia Varady as Vitellia, the opera's most challenging role. The opera is conducted by Karl Boehm, another good reason to buy it.

Of any more immediate popular appeal is the next step in Herbert von Karajan's carefully programmed Mahler cycle. The conductor now has recorded the Fourth Symphony with Edith Mathis. This is a record I am eager to hear as will most who love the composer: Karajan in the most naive and innocent music Mahler ever composed be fascinating.

And following the success of Maurizio Pollini with Claudio Abbado in the first two concertos of Bartok and his previous success in Beethoven with Dr. Boehm, here comes another Beethoven with Pollini and Boehm, this time the Emperor.

British Dealers Report Strong Xmas Sales

(Continued from page 3)

figures giving a 20 percent sales decline in the third quarter of last year. Tough unit sales were up, fewer titles contributed to the end of year boost, some of these were Abba's "Greatest Hits Vol. 2," Rod Stewart's "Greatest Hits," Pink Floyd's "The Wall," the two Police LPs and ELO's hits compilation. Major chains like Virgin and Harlequin reported an increase over the same period last year of between 20 and 30 percent, with individuals claiming a similar rise. In the Glasgow area, turnover in one wholesale operation doubled. The TV LP business was not the usual Christmas life saver, but companies are carrying on with small screen promotion throughout this month, with 14 titles scheduled for advertising.

BPI figures for the third sales quarter of last year supported fears that the increase in value added tax—15 percent in June—would cripple product sales. Revenue fell by six percent compared to the same period in 1978 to 52.5 million pounds, with the biggest fall coming in singles, a complete turnaround on the first few months of the year. The 17 percent drop is the

first time singles sales have fallen for more than two years. LPs were down 20 percent at just over 15 million units, the lowest for six years. Only cassettes are on the increase—up by five percent.

As well as the tax rise, price increases in July also affected sales, the BPI claims. But ironically, higher prices etc. cloud the fact that in real terms, the value of the industry sales in that quarter dropped 23 percent. cent.

EMI Music Board Meets in London

■ LONDON — The new EMI Music management board met for the first time in its expanded form in London recently. Present for the two-day planning meeting, the first under the Thorn umbrella, were Bhaskar Menon, Ken East, Don Zimmermann, Leslie Hill, Tony Todman, plus, from the U.S., David Lawhon, Charlie Fitzgerald and Fred Wilms, Menon's assistant.

Also in London, at the EMI-owned Selfridge Hotel, were the European managing directors.

Germany

By JIM SAMPSON

■ MUNICH—The year is off to a slow start in the concert halls, due at least in part to the slump in record sales. Sunrise Concerts and CBS last year announced a Blue Oyster Cult tour, tickets for which were put on sale in December. Last week, the tour was cancelled when CBS New York pulled its tour support (CBS Frankfurt confirms). The only CBS International artist set for winter touring is **Ellen Foley**, although **Billy Joel** might come in March. WEA's concert offering is equally meager: **Veronique Sanson** for six shows in February. DG/Polydor has the only winter concert hit so far with **Barclay James Harvest** (20 shows in February). EMI Electrola is the most active major, with **McGuinn & Hillman**, **Ian Gillan**, **Sammy Hagar & April Wine** in February, plus the **Knack** in March.

TEUTONIC TELEX: **Peter Kirsten** of Global Music has landed **Bob Dylan** (sub-publishing for GAS) effective this year. Kirsten's Global Records label announces signing of the top-selling domestic nostalgia act, the **Viel Harmoniker** . . . **Juergen Sauermann**, for many years Phonogram's domestic production chief, is leaving the record company and transferring to Polygram's TV production arm Polyphon, to develop and coordinate music and entertainment programming. Sauermann will still oversee record production of several Phonogram artists (**Nana Mouskouri** and others). Company MD **Roland Kommerell** temporarily takes over the domestic production department until a successor is found . . . The new album by Karma Music's rock band **Munich** was named record of the year by a large Munich daily. **Helmar Kunte** says Karma has arranged for **Vicky Payton** of Wales, winner of the English "Searchin' for a Star" TV series competition, to star in the new German network series "Trickbonbons" . . . **Leif Garrett** is heading for Germany soon to pick up more gold than any artist has ever received at one time: the Golden Hammer, Golden Popcorn, Golden Belt, and Golden Otto awards from German fanmags.

England

By VAL FALLOON

■ LONDON—**Martin Davis**, former managing director of Radar Records, (the label backed by WEA and now owned by the major) has joined the Island group of companies as chairman, in charge of day-to-day operations for the recording, publishing and studio group worldwide. U.K. managing director **Tim Clark** has resigned, though he will continue as creative consultant for a short time. Next week, Island Music, the publishing arm, is launching a label—Square Records. It will provide a disc outlet for new bands signed to the company on a one-off singles basis. The idea is that other companies pick up the bands. First is by **Viva**, titled "Radio Saviour" . . . The last depressing story of 1979 will be the fate of the **Marshall Cavendish**-backed Logo records, distributed now by RCA. The logo is said to be up for sale and a price of six hundred thousand pounds has been suggested . . . But 1980 started with bad news too—Charmdale record distributors has closed down after seven years. The directors blame the imports crackdown. Charmdale carried overstocks and deletions as well as imports, and the long-running legal battles between majors and importers cut Charmdale's business down "to a trickle," the owners say.

WINGING IN: **Steve Shrimpton**, until last month EMI Australia's managing director, is expected to take up a position in the U.K. as managing director of **Paul McCartney's** publishing and recording operation, MPL Communications. Speculation over who would fill the job has been going on since former MD **Brian Brolly** left MPL to work with **Andrew Lloyd Webber's** The Really Useful Company as business manager over a year ago. An announcement is anticipated from MPL later this month . . . **Andrew Lloyd Webber**, incidentally, is back in action. He has joined with Polydor Rcdors for a new venture: a song cycle with lyrics written by **Don Black** titled "Tell Me on a Sunday." The soloist will be **Marti Webb**, who takes over the role of Evita in the London production of the Lloyd-Webber/**Tim Rice** hit musical. The composers met in New York, but Lloyd Webber claims the new production is not a musical. The LP is released this month, preceded by a single, "You Must be Mistaken." A TV presentation will be screened by the BBC this year . . . **Cliff Richard** picked up a long overdue OBE in the new year honors list. Meanwhile his former backing group, the **Shadows**, are currently out of contract after 18 years with EMI and are negotiating with several companies . . . **Chrysalis** looking forward to the launch of Britain's first LP on videocassette as well as disc to coincide with the band's U.K. tour. It is, of course, **Blondie's** "Eat to the Beat," which will sell here at almost thirty pounds. Other Chrysalis artists expected to follow suit are **Ian Anderson** and **Leo Sayer**.

SONG NEWS: Britain's first International Song Festival and contest will be held this summer in Brighton, the south coast Holiday resort. Presented by Norham Productions in association with FIDOF, this will be the largest ever U.K. songfest, with prizes totalling 23,500 pounds. TV and radio coverage has been lined up, and the judging committee will be fully international. Guest stars will appear nightly and there are four entry sections. Record companies and non-recorded individuals may enter via publishers, and there is a special contest for songs that have won a festival anywhere in the world during last year . . . Songwriter **Tony Waddington**, previously co-director of State Music, has joined forces with **Brian Oliver's** Neon Music in an unusual consultancy deal: Neon will manage Waddington's songwriting, publishing, jingle-writing and production affairs. When Waddington split with his partner of 20 years, **Wayne Bickerton**, he stated that he wished to relieve himself of all business aspects and concentrate on the creative side only. So now Neon will place songs, set up deals, and look for a worldwide sub-publishing deal for the writer's new catalogue . . . First record of 1980 claimed to be **Splash's** "Stay with Me" by the **Pumphouse Gang**. The presses were started in the first minute of the year and limited edition 12-inchers were distributed in the early hours to radio and TV stations.

Lundvall (Continued from page 68)

spects we became known as the singles company in '79. We were never in the past known as a singles company, but now we are breaking a significant number of singles in addition to sustaining our LP sales."

Of the problems confronting the music industry now, the the home taping issue dominates Lundvall's thoughts. He called home taping "a severe problem for the industry and one that's not going to be solved in a big hurry," but expressed pleasure at the determination of record companies and the RIAA to deal with the problem and at the willingness of radio stations to cooperate with the industry. Asked if manufacturers can bring pressure to bear on stations to cease uninterrupted programming of albums, Lundvall replied that he felt label concern over this issue has already been taken into account by many stations and with positive results. "I really applaud those stations that took the initiative in changing their policies," he explained. "Both businesses are really separate but they feed off each other. Basically I think there's an attitude of not trying to hurt the other industry, and I feel radio for the most part will be cooperative — and they have been cooperative—and recognize that this is a very dangerous practice."

In looking back over the past year, a question arises to as to Lundvall's assessment of 1979, particularly in light of all the pluses he has noted. Was business as bad as it was made out to be, or did manufacturers overreact to what was in fact a normal year made to seem dismal by the astounding numbers rung up in 1978? "It was not a good year," answered Lundvall. "We didn't have very many of those multi-million unit-selling albums in 1979. I'm not just talking about 'Saturday Night Fever' and 'Grease,' which everyone is quick to point out. But even looking at our own roster, we did not have a new release from Meatloaf or Billy Joel or Bruce Springsteen. Those albums are coming in 1980, which gives me great security in saying that we're going to have a very strong first six months as a company. But we didn't have those albums as a company last year and a lot of other companies didn't deliver artists who in the past had hit those kind of sales levels. And there were very clear signs that consumers were not in the stores buying records. Throughout the last nine months of the year the reports that kept coming back from retail in general were that it was very slow, that there was very little in-store traffic. We

went through a very serious situation at the retail level, and there were a lot of factors contributing to it. Gasoline prices were one thing; the economy in general was a factor; home duplicating was certainly a serious issue which no one really took great account of in the past."

The economic problems mentioned by Lundvall persists and show no sign of abating. He said, though, that consumers are ready to buy albums by major artists when they deliver records of "high quality," and cited Pink Floyd's "The Wall" as proof. "My feeling is that the public will be there for the Billy Joel, Springsteen and Meatloaf albums when they arrive and that there won't be any diminution in the sales level."

Give the economic climate, to what extent will new artists signings be curtailed, and what of the effect on the company-supported artist tour? Lundvall restated the company's A&R philosophy—"be very selective and believe strongly in the artists you sign"—and answered that while it may be more difficult for artists to arrive at the company through production deals in the future, "the A&R department is going to play its most vital role in 1980 vis-a-vis direct signings here, and probably at some of the other companies as well. We are actively looking at and signing artists; there's been no lessening of activity there. There seems to be a point of view out there that no one is signing new artists these days. That just isn't true. We closed four or five deals before the end of the year, in fact, on new artists that we believe very strongly in on both Epic and Columbia. Breaking new artists is our highest priority in 1980."

The company-supported tour is "not at all a thing of the past. The thing you have to weigh is the value of the success of the tour to a given artist. In some cases a tour may not be the most

viable means of breaking the artist; it's only an adjunct to air-play anyway. But when it makes sense to bring an artist on tour and to subsidize that tour we're going to be there with dollars to do that. We're going to keep the Beat out on tour. That album has not yet broken, but the groundswell for Paul Collins and the Beat has been very strong based on live appearances. We believe in the long run the act will break and touring will be a key part of it. On the other hand, Cheryl Lynn has not yet toured, and her first album did about 750,000 units. She will not go out on tour until we feel it's absolutely the right time."

The marked difference in tour support in years ahead, claimed Lundvall, is that it no longer will be a "rote marketing expenditure" as it has been at most companies. "Now it has to be done much more selectively and at the right time," he advised. "The worst thing you can possibly do is put an artist out on tour who isn't ready to appear in front of an audience. That just creates negatives."

As for prognostications, Lundvall said the industry could very well be over the hump by mid-year, but cautioned that the first six months of 1980 are likely to be "uneasy." For CBS Records, he reiterated his optimism about the strength of the major releases for the first and second quarter and the bright prospects for the labels' new artists. It all boils down to, he said, music. "There are just so many new artists today of quality and with something to say. Proof of the pudding is that the public was there buying those records that interested them. A lot of new artists broke last year and that shows we have a basically healthy business. Perhaps we have to look at it from a more stringent business point of view, but nonetheless the health of the business is still very music in evidence."

Bill Martin Signs with Lorimar



Singer/songwriter Bill Martin has signed with Lorimar Records. Pictured (from left) are: Don Williams, president, Don Williams Music Group, music publisher for Bill Martin and the singer's personal manager; Jay Levy, general manager, Lorimar Records; and Bill Martin.

EMI Readies Special On Kampuchea Concerts

■ LONDON — EMI Films has produced a 90-minute TV special and four one-hour videos of the concerts from Kampuchea, which were held in London over the Christmas holiday. Organized by top promoter Harvey Goldsmith, all proceeds went to UNICEF for the Kampuchea fund. The concerts — at the Hammersmith Odeon — attracted top UK rock artists, and some of the shows ran for over four hours. The lineup included Queen, Ian Dury, The Who, The Specials, Elvis Costello, Nick Lowe, Dave Edmunds.

The concerts were the results of meetings between Paul McCartney and UNICEF Secretary General Kurt Waldheim.

Additional revenue for the Fund will now be generated by international distribution of the EMI TV specials. The 90-minute show has been scheduled for airing in the UK in the spring, and the four individual shows are expected to be sold to European and other international nations. U.S. screening is anticipated for the show.

An album based on the TV shows is also to be produced for UNICEF. At present, the record company has not been finalized, but EMI is the obvious contender. Again, all rights will go to the Kampuchea Fund.

Capitol Ups Buckley

■ LOS ANGELES—Steve Buckley has been promoted to southeast regional R&B promotion manager for Capitol Records, Inc., according to Don Mac, the label's national R&B promotion manager.

Buckley is based at Capitol's Miami sales branch and reports to Mac. He formerly was a Capitol customer service representative working out of the Washington, D.C. branch. He joined the label in June 1977. Before that, he was a marketing staffer with United Artists Records and headed Worldsound Distributors between '75-'76. His industry experience began at Stax in '73.

Starship Plays Benefit

■ NEW YORK — RCA recording artists Jefferson Starship played a special benefit for the Cambodian Emergency Relief Fund, Sunday, January 13 at the Oakland Coliseum. Also performing at the concert were Joan Baez, Carlos Devadip Santana, the Beach Boys and the Grateful Dead.

This benefit follows the Starship's appearance at X's on New Year's Eve, a concert that was broadcast to 150 domestic radio stations and that reached audiences as far away as New Zealand, Japan, Hong Kong and Australia.

Growth of Audiophile Market Evident at CES Show

By SAM SUTHERLAND

■ LAS VEGAS—Continued market growth for the audiophile software business was one bullish trend visible at this year's Winter Consumer Electronics Show, as audiophile labels showcased the widest variety of catalogue titles yet offered for retail sale, and assumed their most visible stance yet as CES exhibitors.

The four days of the show, which ended Tuesday (8) at the Las Vegas Convention Center here, also saw the first steps toward the formation of a trade association for the super disc specialists, as well as news of the first true digital software project to be readied for the U. S. market, a digital tape version of Ry Cooder's "Bop 'Til You Drop," recorded on digital equipment last year and released in a conventional analog 12-inch LP by Warner Bros. last summer.

While mainstream record and tape manufacturers and retailers continue to mull constricted software sales and reduced profitability, the fledgling audiophile interests are reporting strong consumer acceptance for the various audiophile disc configurations currently available, despite steeper list prices and a lower merchandising profile due to those products' primary concentration in audio equipment retail outlets.

Exhibition booths sponsored by such vendors of domestic and imported "super discs" as Audio-Technica, Audio Source, Crystal Clear Records, Dishwasher, Mobile Fidelity Sound Labs, Nautilus Recording and others all reported brisk business being written during floor hours. Helping spur those sales were special price discounts offered during the show, along with new catalogue additions.

Highlights also included the first solicitations for product combining digital master recording with dbx encoding, jointly marketed by dbx, Inc., and M&K Real Time Records, which unveiled its first list of classical titles utilizing the hybrid format.

Meanwhile, Sanyo Electric Corp., which has thrown its hat into the digital ring via the introduction of its Plus 10 PCM digital audio adaptor, designed to enable videocassette recorders to play digital tapes, capped its CES preview of the unit with confirmation that it will also market digital cassettes of Cooder's LP.

The tape itself will resemble a conventional videocassette, though without any video program, and will be made available with the \$4,000 Plus 10 adaptor unit, or separately for around \$20. The tape will initially be dis-

tributed in Beta format, and may also be released in a VHS version, depending on market response.

Friday (4), audiophile labels prepped for the show's formal kick-off the next day by holding a meeting called by principals at Nautilus Recording Corp. to discuss a possible trade association composed of label members. Although press were not invited to the Friday meeting, details of the initial session were released in a press conference Saturday (5).

With most audiophile professionals now estimating the total market for higher-priced super discs at between \$15 million and \$20 million annually, Nautilus president Steve Krauss told RW, "The purpose behind the meeting, and the steering committee appointed during that session, is to establish criteria for this area, and to develop a possible charter whereby labels could share marketing information, lists of distributors and retailers, and other information beneficial to the market as a whole."

An estimated 40 CES attendees showed for the meeting, according to Krauss, who characterized the attendance as "a good cross-

section of audiophile people from both here and overseas. Overall, about 60 labels were represented." The RIAA's executive director, Steve Traiman, was also reportedly on hand.

Appointed to the steering committee for the prospective association, which is tentatively being called the Super Disc Recording Association, were Herb Pilhofer, chief executive of Sound 80 Recording Studios in Minneapolis; Krauss; Cheryl King of 2000 B. C.; Jeff Weber of End Point Productions; and Jonas Miller, president of Jonas Miller Sound, a Beverly Hills audiophile retail salon, and also chief executive of its sister division, M&K Real Time Records, which releases direct-to-disc, digital and now digital/dbx records in imported pressings.

The level of support reported may mark a reversal in the audiophile sectors, which has seen some friction between different vendors over their respective technical approaches. Of those labels and producers present, only three—Sheffield Labs, which was among pioneers of the direct-to-disc revival, Telarc, and

Mobile Fidelity—have not committed to the new union.

According to Krauss, the summer sales slump may be a principal motive behind the greater cooperation noted at CES. "The summer was horrible, and a lot of the labels realized that divided we'll fall," he told RW. "But if we can band together, we can improve distribution, get better payment for our product and help build that market into a healthy one."

One area that could prove crucial to that scenario is the record and tape retail market. And with a record number of major retailers like Licorice Pizza, The Warehouse, Tower Records and Music Plus attending this year, that prospect seems more likely than before.

Thunderbird Signs Mission Mt. Band

■ TULSA—The Mission Mountain Band has signed with Thunderbird Artists, a division of the Jim Halsey Company for booking. The announcement was made by Carl E. Lund, head of the Thunderbird Agency.

Study Reaffirms Rise in Home Taping

■ LAS VEGAS — With the tape market's growth still paced by the spread of cassette technology, today's cassette enthusiast is demanding more than ever from his equipment — and apparently more dissatisfied than ever with prerecorded tape.

That's the underlying consumer attitude that emerges from a survey polling audio software and hardware buyers, conducted for Time, Inc., by Beta Research Corp. and recently released to the electronics industry. The study had its first wide distribution last week during the International Winter Consumer Electronics Show here (see separate coverage) during Monday's (7) audio conference at the Las Vegas Convention Center.

The Time study was drawn from a base of 1600 subjects, identified through warranty cards on hardware sold by Akai, JVC, Pioneer and Sony. Of those, 60.3 percent responded, providing a sample of 952 hardware users; while that sample, and the basic goals of the study, were thus developed around hardware firms' research needs, the survey also emphasized consumer attitudes toward records and cassettes. Eight-track cartridges and open reel tapes, as well as the respective hardware for those configurations, were not examined.

Reflected in the study is both the comparatively recent rise of cassette technology and that

format's rapid technical advances. The bulk of respondents acquired their first cassette deck more than two years ago, with 47 percent purchasing units since 1977. Where price and brand name were principal influences on turntable purchases, cassette enthusiasts are placing a higher premium on technical performance.

Of particular import to software producers is that group's preference in cassette purchases. Prerecorded tapes were cited as a minor program source: Of the users polled, 61 percent said they own 10 percent or less of their collections in prerecorded form.

Only 17 percent regularly purchase prerecorded cassettes, while 62 percent tape primarily from records. The second most prevalent source for recordings was FM broadcasts, according to 31 percent of the sample.

Respondents owned a median of 24.8 cassettes in their current tape libraries, as compared with a median disc collection of 70.4 records among that sector of the sample.

As for newer tape technology, nearly half were aware of metal particle tape formulations.

With respect to disc technology, 97 percent owned at least one turntable, with 50 percent owning multiple units.

Software preferences showed 64 percent listing rock as their

favorite genre. Pop and easy listening accounted for purchases by 50 percent of the sample, and 36 percent also listed jazz as an area represented in their collections. Country records were owned by 26 percent of the users, and disco by 22 percent, but classical records proved more popular than both those areas, being purchased by 29 percent of the sample.

While two in five were record club members or have been in the past, 80 percent of that sector said their club purchases represented 25 percent or less of their current software libraries.

As for preference in software sellers, 79 percent of their purchases were made in retail outlets 30 percent in discount outlets dominated by rack jobbers, and 10 percent in audio outlets.

While those figures generally follow music industry estimates of the rack/retail balance, the prominence of hardware retailers exceeds that seen in most recording business studies. And where most retailers would stress impulse buys, only 37 percent of the survey respondents said they make such purchases.

Respondents also said they listen more (50 percent) to records than they did five years ago.

NARM has also published key highlights from the study, and in its current newsletter is offering free copies to interested parties.

Innovations Highlight CES

(Continued from page 3)

retail and manufacturing interests, this year's CES saw a growing number of audiophile record labels as well as executives from several major mainstream record companies; together with major music retail and rack operations represented, the resulting music business contingent still accounted for a fractional sector of the 51,700 estimated in attendance by late Sunday (6).

In many instances, home video, not audio, was the lure for those participants, but the presence of new digital audio systems and the brisk business written by the still fledgling audiophile software trade earmarked this area for future growth at coming CES gatherings.

Business Sessions: Beyond The Slump

A more sobering impetus for greater music industry attention came with a report on findings from a survey conducted for Time, Inc., into consumer behavior and attitudes with respect to audio software and hardware. As presented by Time's Fred Richards during Monday (7) morning's audio seminar, those findings include new statistics on home taping that further support the practice's spread (see separate story, this issue).

With cassette and phono hardware and software the key areas covered, the study reported 31 percent of cassette deck owners surveyed tape from FM broadcasts. More critically, the majority of respondents—61 percent—derived 10 percent or less of their cassette libraries from pre-recorded titles.

That glimpse of one factor often cited in connection with disappointing audio software sales over the past year was hardly the only indication of market problems.

Even the video field, buoyed by comparatively strong hardware sales due to the ongoing growth of the high-end home video market and the spread of VCR technology, was thus viewed as territory for potential hazards as well as future profits during Sunday's (6) video seminar.

With large screen video projection systems, multiple screen TV designs, videocassette recorders and disc video configurations imminent features of that market, Ken Ingram of Magnavox Consumer Electronics touted the field as a dominant area during the coming decade during his opening comments. Other technological developments due to spur sales include improved audio reproduction, a broader range of screen sizes at both ends of the spectrum, and the broadening interface between the video

field and the personal computer business, which shares the same cathode ray tube as terminal and augurs for eventual link-up between different media.

While those trends paint a potentially bullish future for video, several potential obstacles were noted as well in a presentation of a report on the market potential for the field delivered by David L. Fishman of Arthur D. Little, Inc.

Competition from cable and pay hookups was offered as one area where the benefits may outweigh any threat. Fishman stressed the proliferation of pay and cable systems and more varied, sophisticated commercial transmissions as both competing with and enhancing the sale of video recording systems and software.

Fishman estimated that various cable hookups could represent an audience of 35 million viewers by mid-decade.

While the arrival of video disc systems was touted as another probable spur to growth, he also warned attendees to study past industry failures due to rivalry over competing, non-compatible electronics systems. Recalling such white elephants as EVR and Cartrivision, Fishman noted that the next few years will see no less than six new video disc and tape formats competing for market acceptance, including the RCA and DiscoVision (MCA) disc systems, Philips' mini-cassette Video 2000 system, two LVR (Longitudinal Video Recording) cassette systems from BASF and Toshiba respectively, and the Funai-Technicolor system.

Fishman also noted a slowdown in the sale of VCR hardware as compared with sales during the first three years of that technology's market availability, but minimized the trend as any indication of inherent market problems. Although 1979 unit sales were estimated at 475,000 units to show an 18 percent increase, as compared with earlier jumps of 136 percent (1978) and 161 percent (1977), Fishman concluded the field "isn't dead . . . It isn't even resting."

That session also saw a survey on VCR Ownership, prepared for Esquire magazine, unveiled. As presented by Esquire's Vince Marini, the study polled owners of VSR equipment on their consumer preferences and salient background characteristics.

Other morning sessions were devoted to personal communications and retail sales, while afternoon sessions included additional retail seminars.

Exhibits: Here Come The '80s

If convention programming

sought to present both post mortem analysis and future projections in a formal balance, the majority of the convention's attendees looked to the exhibition areas for more dramatic views of the future.

Apart from the LVCC exhibition hall itself, CES booths filled the exhibition areas at both the Las Vegas Hilton, adjacent to the LVCC site, and the Jockey Club several miles away. Main-floor exhibits used everything from light shows and robots to Penthouse Pets to entice dealers, while more secluded demonstration rooms and separate hotel suites were sites for more critical product evaluation by delegates.

Among the trends highlighted:

Miniaturization was again emphasized in audio hardware as a growing number of major manufacturers displayed mini-components coupling high-end product features with compact dimensions. And with the trend toward portable audio and video gear paced by the introduction of such products as slimmed-down stereo cassette decks, hand-held TV receivers and staple items like radios and radio/cassette combos, several vendors were touting the mini-components as "portable" designs via special carrying cases.

Less obviously, that same trend was underscored by a videotaped promotion piece for Philips' digital Compact Disc technology, which shares the optical scanning

technology behind DiscoVision.

Remote control hardware operation was enhanced by previews of voice-activated systems that will be utilized in both audio and video systems. With electronic tuning for FM receivers and television sets becoming more widely accepted in existing products, adaptation of voice activation circuitry is now underway. And pointing toward the greater sophistication that can be expected as these systems come into wider use, Toshiba exhibited a television that not only responds to voice commands, but "answers" via electronically synthesized speech.

Improved sound in video systems, already offered at earlier CES gatherings via separate TV-audio tuning units marketed by audio hardware firms, continued to make inroads within the video field. With U.S. set builders eyeing improved audio transmissions as a result of upgraded technical standards, and Japan already boasting stereo telecasts since 1978, both exhibitors and convention programmers are expecting this trend to assume major significance as the decade progresses.

Microprocessors are also gaining a wider range of product uses, and were prominent in not only audio equipment designs such as turntables and cassette decks, but in VCRs, television receivers, home appliances and auto sound systems.

CBS Signs Videodisc License With RCA To Mfr., Market SelectaVision Discs

(Continued from page 3)

ment, RCA is licensing CBS worldwide to manufacture videodiscs using RCA system, and providing know-how and technical assistance. CBS, they said, will establish its own videodisc manufacturing operation.

In order to ready CBS-produced product for the marketplace at the earliest possible date, CBS said that developmental work on videodisc manufacturing is being carried out at the CBS Technology Center in Stamford, Connecticut and at the CBS Records Research and Development Engineering Center in Milford, Connecticut, and that it intends to substantially increase its research staff in order to expedite the production process.

Last month, Griffiths announced that RCA would introduce its SelectaVision videodisc on a nationwide basis in the first quarter of 1981. He said RCA would begin initial shipments for demonstration to distributors in December

1980, and added that the company now anticipates manufacturing and selling as many as 200,000 players in the first year.

Griffiths estimated that the videodisc player would achieve a 30 to 50 percent penetration of all U.S. color television homes in 10 years. Using the low end of that forecast, he said this could mean annual production of five to six million players in the 10th year and sales of 200 to 250 million pre-recorded discs. The combined dollar sales of players and discs at that time could exceed \$7.5 billion annually.

The RCA SelectaVision videodisc represents 15 years of research and development and is designed to provide the simplest, most reliable and least expensive system for the home market. The disc revolves at 450 revolutions per minute and contains up to one hour of programming per side. The player attaches to any color or black-and-white television set.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Avalancha de debuts de artistas latinos extranjeros. Los intérpretes que están logrando mayores éxitos discográficos y otros que pretenden ganar la plaza, visitan México con resultados atractivos. En primer lugar, destacó la presencia del triunfador de siempre **Camilo Sesto**, quien confirmó una vez más que continúa siendo uno de los consentidos del consumidor. Sus éxitos disqueros, que son permanentes desde hace muchas temporadas, le han dado a Camilo una solidez que goza y disfruta en cada visita. En la actualidad -considero la mejor época-, el hispano obtiene en México una notoriedad tremenda en todas las emisoras del género moderno en español, ya que como autor tiene colocado en primer lugar su "Quererte a ti" que interpreta **Angela Carrasco**, luego también como autor, otra obra suya va colocándose violentamente en la voz de **José José**, como es el tema "Si me dejas ahora," y por último, en la voz del propio Camilo su reciente lanzamiento "Quien será." De esta forma, su reaparición en vivo superó en resultados a todas sus visitas anteriores, alcanzando un éxito mayúsculo, a pesar de

padecer un proceso bronquial que a la postre le deterioró su humanidad impidiéndole cumplir con su show de despedida. Así mismo en esta serie de debuts, sobresalió **Angela Carrasco**, quien se ha constituido en la sorpresa del año con su hitazo "Quererte a ti." Es justo mencionar, que en ambos casos (Angela y Camilo), el trabajo promocional de Ariola ha lucido y sigue luciendo de primer nivel. Otra visita de impacto, ha sido indiscutiblemente **Raffaella Carrá**. La italiana llegó siendo una desconocida y se fué con la admiración general. Aquí también sobresalió el trabajo de CBS., empresa de la cual es exclusiva la Carrá.

De los nuevos intérpretes extranjeros que tratan de colocarse en el mercado, solo se pueden mencionar a los españoles **Alejandro Joén** ("Dame Feé" Musart) y **Jaime Morey** ("Tu amor le va a mi piel" Orfeón). Ambos llegaron en plan promocional y tienen enormes posibilidades. Con éxito relativo dado el prestigio de su nombre, se agregaron al enorme volumen de artistas visitantes **Rocío Durcal**, **Mocedades**, **Alberto Cortez**, **Joan Manuel Serrat**, y **José Luis Rodríguez**.

Latin American Album Picks

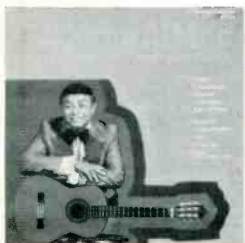


GLORIA

UMBERTO TOZZI—CBS DCS 895

Con arreglos de Greg Mathieson y producido por Giancarlo Bigazzi, Umberto Tozzi de Italia interpreta en Español su éxito "Gloria." Otros temas son "Aleluya si," "Vals," "Mama Maremma" y "No va rapido."

■ Produced by Giancarlo Bigazzi and with arrangements by Greg Mathieson, Umberto Tozzi from Italy performs his hit "Gloria." Also good are "Aleluya Si," "Vals" and "Mama Maremma," rendered in Spanish.



HOMENAJE A DON PEDRO FLORES

JOHNNY ALBINO—Starbright SLP 176

La inolvidable voz del cantante puertorriqueño Johnny Albino, rinde homenaje al gran compositor Don Pedro Flores en este excelente larga duración. Entre otras "Perdón," "Advertencia," "Despedida" "Amor Perdido" y "Querube."

■ Johnny Albino offers his tribute to the great Puerto Rican composer Don Pedro Flores in this very commercial package of some of his great tunes, such as "Linda," "Obsesión," "Bajo un Palmar" and "Celos."

(Continued on page 76)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ El amigo **Al Carlos Hernández**, Director de Programas de K.B.R.G. de San Francisco, me escribe: "Fuí honrado al mencionarse en su columna que KBRG estaba interesada en situarse en las listas de correos de todo el mundo. Los resultados han sido muy satisfactorios. ¡Gracias! En KBRG leemos sus trabajos religiosamente y encontramos sus informaciones muy útiles, pero mantenemos ciertas dudas sobre la validez de reportes de música en lugares tales como Tacoma, Washington. Tenemos dos estaciones hermanas en Washington (anglos) KTAC y KBRD, y personal corporativo, como yo mismo, considera que el área Washington-Tacoma no tiene una suficientemente grande población latina como para soportar una representación válida de ventas de discos latinos y o popularidad. Consideramos que la estación de Tacoma es un empeño de escuela de adultos. Sería muy beneficioso para nuestra investigación si Ud. pudiera incluir con sus listas nacionales una indicación de la concentración dominante de origen hispánico en la región. Esto sería muy beneficioso para programadores, como yo mismo, que programan para una amplia y diversa demografía latina. Subtítulos bajos la lista del mercado, tales como "predominantemente puertorriqueño, mexicano, etc., serían en extremo valiosos. Yo estoy, personalmente interesado en su columna porque tengo un "background" periodístico y al presente, sirvo como Editor de la Costa Oeste de "Nuestro," revista con base en San Francisco" . . . Felicito y doy gracias al amigo **Hernández** por trasladarme sus inquietudes, las cuales apoyo febrilmente, aun cuando considero que tales "subtítulos" pudieran ser erróneamente interpretados, dejando fuera dentro de la clasificación a grupos minoritarios, dentro de la propia clasificación minoritaria latina, que vibran, padecen y luchan dentro de sus comunidades por su reconocimiento, dentro de las mismas. Yo diría que los programadores de varias nacionalidades en Estados Unidos, cubriendo áreas densamente pobladas por otros latinos, totalmente ajenos a su propia nacionalidad y origen e indudablemente, con una cultura musical totalmente distinta a la de la gran mayoría, de la minoría latina establecida dentro del territorio, cubierto por sus estaciones de radio, están obrando el milagro de llevar el gusto y cultura musical a una política general de aceptación de un común denominador musical, dentro de la música latina. No es justo condenar a una inmensa mayoría a escuchar temas de pequeñísimas minorías en áreas determinadas, pero considero que es más injusto aún, condenar a pequeñas minorías a jamás poder escuchar algunas de las expresiones musicales que les conmueven el corazón, avivan el recuerdo y encienden su amor a la comunidad y a la estación radial, que aunque sea en pequeñas proporciones, no le ignora. Con respecto al área de Tacoma-Washington, que vibra latina dentro de un conglomerado angalo, que habla solo Inglés y oye solo Inglés en sus estaciones locales, menos en una, por peguerna que esta sea, merece un reconocimiento. No importa cuantos miles existan en el área o cuantos miles o cientos de discos puedan venderse. La realidad es que existen y mantienen un grado de popularidad hacia su música, que valorizada por área, representa una categoría dentro de un "Desfile de Exitos. Por supuesto, un tema No. 1 en Los Angeles no representará en ventas y popularidad lo que un No. 1 en New Orleans, ni tampoco un No. 1 en Nueva York, jamás representará en volumen de ventas o popularidad lo que Connecticut represente, pero son áreas vibrantes, existentes y que forman parte de este gran conglomerado latino que conmueve a Estados Unidos, cultural, religiosa y políticamente. Es deber y motivación de todo latino en Estados Unidos, conocer qué clase de latino vibra en cada una de las áreas y sin preguntar más nada, unirse a un esfuerzo común, protegido bajo una sola categoría: "latinos." Y aun cuando encuentre una pequeña región en la cual vibren solo 100 latinos, y donde haya una humilde estación de radio, radiando en Español, sin importarme cuantos discos venden o cuantos anuncios reci-

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LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Hollister, Cal.

By KMPG (GILBERTO DE LEON)

1. PA'ESO ME GUSTABAS
GRUPO ALPHA—Epsilon
2. HASTA QUE AMANEZCA
JOAN SEBASTIAN—Musart
3. TE ESPERO EN EL PUENTE
LOS MATEMATICOS—Arriba
4. NO LE VOY A ROGAR
BENJAMIN LARA—RCA
5. TRISTE IMAGINAR
LOS BUKIS—Profono
6. UN TIPO COMO YO
SERGIO ESQUIVEL—Atlas
7. QUE CHULA SE VE ESA PRIETA
LOS REBELDES—Luna
8. YA NO VOLVERE
ENRIQUE GUZMAN—Orfeon
9. CHIQUITITA
ABBA—Atlantic
DORIS CABALLERO—Pega
10. NOCHECITA
RITMO 7—Fama

Hartford

By WRYM (W. MARTINEZ/O. AGUILERA)

1. LOS CELOS DE MI COMPAY
EL GRAN COMBO—Combo
2. AMOR MANCHADO
RODOLFO—Fuentes
3. BRAVO DE VERDAD
OSCAR D'LEON—T. H.
4. SOY TU CURANDERO
BLAS DURAN—MADELY
5. SI AMANECE
EL GRAN TRIO—Algar
6. SOY DEL MONTE
ANGEL CANALES—Selana
7. VIDA
YOLANDITA MONGE—Discofon
8. LA CARTA
CONJUNTO CACHE—Crioello
9. QUIEN LLEVA LOS PANTALONES
LEONARDO PANIAGUA—Discolor
10. CORAZON PRESTADO
ALDO MONGES—Microfon

San Antonio

By KVAR-FM (JAVIER DE LA CERDA)

1. AL FINAL
EMMANUEL—Arcano
2. AMARRADO
ALVARO DAVILA—Profono
3. SI ME DEJAS AHORA
JOSE JOSE—Pronto
4. AQUI ESTOY YO
LUPITA D'ALESSIO—Orfeon
5. TE VOY A QUERER
RAUL VALE—Profono
6. SI TE HABLA DE MI
OLGA MARIA—Musart
7. ME GUSTAN TUS MANOS
MARCO ANTONIO MUNIZ—Arcano
8. DULCEMENTE AMARGO
JOSE LUIS—T. H.
9. Y SI NO EXISTIERAS TU
GLORIA LASSO—Gas
10. DAME FE
ALEJANDOR JAEN—Musart

New York

By WJIT (MIKE CASINO)

1. PREGUNTALE
JULIO IGLESIAS
2. EL DIFUNTO
JOHNNY VENTURA
3. MAS FEO QUE YO
EL GRAN COMBO
4. SI LA TIERRA TIEMBLA
HECTOR CASANOVA
5. CORAZON DE ACERO
LOS VIRTUOSOS
6. MI BAJO Y YO
OSCAR D'LEON
7. NOVENO MANDAMIENTO
NELSON NED
8. A LAS BUENAS SI
CELIA CRUZ
9. UN SER QUE ME PERSIGUE
CONJUNTO QUISQUEYA
10. POR QUE TE EMPENAS
ELADIO JIMENEZ

Ventas (Sales)

Houston

1. SI ME DEJAS AHORA
JOSE JOSE—Pronto
2. QUERERTE A TI
ANGELA CARRASCO—Pronto
3. SI NO AMANTES, TAMPOCO AMIGOS
MASSIAS—Mercurio
4. EL RECADADO
RIGO TOVAR—Melody
5. LA MUSIQUERA
LOS TAMMY TEX—Ramex
6. TRISTE IMAGINAR
LOS BUKIS—Profono
7. AMARRADO
ALVARO DAVILA—Profono
8. MI PRIMER AMOR
JOSE AUGUSTO—Odeon
9. NOVENO MANDAMIENTO
NELSON NED—WS Latino
10. ELLA
JUAN GABRIEL—Arcano

Miami

1. SI DIOS FUERA NEGRO
TIERRA NEGRA—Borinquen
2. ISADORA
CELIA CRUZ—Columbia
3. YO SOY UN BARCO
WILLIE CHIRINO—Oliva Cantu
4. SALSA FLAMENCA
CLOUDS—Common Cause
5. WANDA
CHARANGA 76—TR
6. QUE ME PERDONE TU SENORA
MANOELLA TORRES—CBS
7. EL BAILE DEL SUAVITO
OSCAR D'LEON—TH
8. PAPAITO
ROBERTO TORRES—SAR
9. AL FINAL
EMMANUEL—Arcano
10. LA DICHA DE VIVIR
CONJUNTO IMPACTO—Teca

Sao Paulo

By ASSOCIACAO BRASILEIRA

1. LEMBRANCA
KATIA—CBS
2. PRA NAO DIZER QUE NAO FALEI
DAS FLORES
GERALDO VANDRE—RGE/Fermata
3. LOVE OF MY LIFE
QUEEN—Odeon
4. HOORAY! HOORAY! IT'S A
HOLIDAY
BONEY M—RCA
5. BAD GIRLS
DONNA SUMMER—Polygram
6. RING MY BELL
ANITA WARD—CBS
7. CUMPARSITA DANCE
JINNY—RGE/Fermata
8. TRAGEDY
BEE GEES—Polygram
9. CUBA
GIBSON BROTHERS—
10. GOOD TIMES
CHIC—WEA

Spain

By JAVIER ALONSO

1. AGAPIMU
ANA BELEN—CBS
2. ROCK & ROLL
TEQUILA—Zafiro
3. UN PAR DE CORAZONES
PECOS—CBS
4. TIEMPO DE OTONO
JOSE LUIS PERALES—Hispavox
5. CANTA A JUAN GABRIEL, VOL. 3
ROCIO DURCAL—Ariola
6. RESURRECCION DE LA ALEGRIA
MARIA JIMENEZ—Movieplay
7. HORAS DE AMOR
CAMILO SESTO—Ariola
8. SOMBRA Y LUZ
TRIANA—Movieplay
9. ALAMEDA
ALAMEDA—Epic
IVAN—CBS
10. IVAN

Nuestro Rincon

(Continued from page 74)

ben sus estaciones, estará Record World reportando sus existencias y sus inquietudes. Por mi parte, conociendo a fondo las nacionalidades involucradas en KBRG de San Francisco, creo que musicalmente, no hay otra estación que le haya brindado más beneficios a su comunidad que la vuestra, lanzando al aire música de todos y para todos.

Agradezco y recíproco saludos navideños recibidos de: Cristina Saralegui de Editorial América, Miami, Fla., Frances A. Bast de Profono Internacional, Los Angeles, Calif., Jaime Muñoz Marie Pouget de Miami, Fla., Esteban García Morencos, Director General de Zafiro, España, Roddy Shashoua de Musexpo, N.Y., Anam Munar, Gerard Haltermann y Enrique M. Garea, de Discos Columbia, España, Harriet Wasser, N.Y., Emilio García, N.Y., Nérida López French, Gerente General, Korn-Intersong, Argentina, Myriam de Chile, Elizabeth García, N.Y., Gutiérrez Zamora, México, Ralph Duncan de Deep South Record Pool, Nahro de Peer Southern, N.Y., Lee Shapiro de Cayre Industries, Promus, Venezuela, All Stars, Caracas, Venezuela, Irene Rozemblatt, Orfeon, N.Y., Club Amigas de Manolo Otero, Miami, Fla., Pedro Michelena, Mike Cano de Cano Guitar Center, Miami, Fla., David Last de Seeco-Met Richmond, José Luiz Oliveira de RCA, Brasil, Carlos Alvarez del Castillo, Mike Casino, Radio Jit, N.Y., Coco Records, N.Y., Jaime Cerca Corona, Director Artístico Producción Coiron, Chile, Fábrica de Discos Peerless, México, Orfeon Records, N.Y., Liznel Records, Puerto Rico, Conjunto Quizqueya, Isadora, Colombia, Aldo Matta, Puerto Rico, M. Alberto y Vilma Planas, N.Y., José Cheda, Miami, Fla., Circuito Radial Titania, Karen Sherry, Michael A. Kerker, Aronson, Ted Williams, Donna Bassi y Lynn Downing de ASCAP, N.Y., Alfredo Nova Romero, Sonolux, Colombia, William Viñasco, Cristina Vila de Intersong Music, N.Y., y Julio Iglesias, Beechwood de Mexico, Chemo Mena, Mario Briones de KTOY, Tacoma, Washington, Luis Alberto Biani, G. Gálvez, Manuel A. Hobids de Discos Latinoamericanos, El Salvador, Patricia Hidalgo, IRT, Chile, G. Vera L. y David Stockley de Odeon Chilena, Heriba Ltda., La Paz, Bolivia, Raúl Beja-

rano de CBS Columbia Internacional, Mexico, Ruben Mattos y Horacio Roncagliolo, Argentina, George Tavares, CBS Songs International, Coral Gables, Fla., Ernesto Aue, Palacio de la Música, Venezuela, Gabriel Pulido, Discos Fuentes, Colombia y Guido Pandoelo y Alí Soares de Discos Continental, Brasil . . . Y ahora . . . ¡Hasta la próxima!

I received a letter from **Al Carlos Hernandez**, program director at KBRG Radio in San Francisco, which stated: "I was honored at your mentioning that KBRG is interested in becoming a part of everyone mailing lists, and the results have been fruitful. Gracias! We at KBRG read your work religiously, and find the information very useful, but do have some concern over the validity of music reports from such places as Tacoma, Washington. We have two sister stations in Washington (anglos), KTAC and KBRD, and corporate personnel, such as myself, believe that the Washington-Tacoma area does not have a large enough Spanish language population to support a valid national representation of Latin record sales and or popularity. We understand that the Tacoma station is an adult school workshop. It would be beneficial for our research effort if you could include with your national listings an indication of the dominant Hispanic concentration. This would be helpful for programmers such as myself who program for a wide and diverse Latino demographic. Sub-headings listed under the market name such as 'predominantly Puerto Rican, Mexican, etc.' . . . would be helpful. I am personally interested in your column because I have a journalism background and at present, I'm serving as a west coast editor for 'Nuestro' Magazine, based in San Francisco." I congratulate Hernandez and thank him for his comments, which I really support, even though I consider that such "sub-headings" could be misunderstood, not reflecting the minority groups that are also a part of the mentioned minor Latin group in the area. I would say that programmers from different Latin nationalities in the States covering areas populated by Latins of other nationalities and

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Millennium Inks Bruce Cockburn



Canadian artist Bruce Cockburn, five time Juno Award winner, has been signed by Millennium Records. Jimmy Ienner (left) is pictured welcoming Cockburn (seated) and Bernie Finkelstein of the Finkelstein Fiedler Company Ltd. Cockburn's album, entitled "Dancing in the Dragon's Jaws," was released Jan. 12. The single is "Wondering Where the Lions Are."

Kwiker to Integrity

(Continued from page 4)

Prior to that, for three years, was executive vice president and then president and chief operating officer of Handleman Company.

Hartstone also announced the resignation of William Steinbach as a director and officer, and that James Kolitz, senior vice president-administration, was elected to the additional post of secretary, and Alan Pachtman, vice president and controller, was promoted to treasurer of the company.

Album Analysis

(Continued from page 8)

stops; Slave (Cotillion) at #75; Columbia's "Star Trek" soundtrack, up a hefty 101 places to #76 with a retail/rack combination that includes the entire west coast as well as Boston; and the Whispers (Solar), at #79 with major pop and black moves from LA, NY, Detroit and Washington, D.C.

The Captain and Tennille (Casablanca) show a retail/rack combination in such areas as NY, Baltimore/Washington and the northwest, moving to #84 bullet, while the Gap Band (Mercury), at #89 bullet, show a strong retail/one-stop potential on the east coast. In the nineties, bullets include the following: Shalamar (Solar), at #90 and selling especially well in Washington, Philly, Indianapolis, Memphis, Boston and Cleveland; UFO (Chrysalis), a new entry at #91 and showing breakout retail sales in the northwest, southeast, midwest (Ohio, Milwaukee, Indianapolis) and the west coast; the Babys (Chrysalis), at #91 with similar moves to UFO's, including retail in northern California, LA, NY and Cleveland; Brass Construction (UA), at #95 with good sales in such black markets as Washington, Philadelphia and Boston as well; and Bonnie Pointer (Motown), at #97 with strong breakouts in NY, Boston, Detroit and Indianapolis.

A&M Taps Courtright

■ LOS ANGELES—David Kershenbaum, vice president of A&R for A&M Records has announced the appointment of Hernando Courtright to the post of east coast A&R representative.

In his new capacity, Courtright will be responsible for coordinating all east coast A&R activities for the label.

XTC Tour Set

■ NEW YORK—Virgin recording group XTC has been set for their first major North American tour, which begins January 15. The majority of the dates are headlining shows in clubs across the U.S. and Canada, plus three opening-act dates with The Police.

Angelic Werther

(Continued from page 69)

when Werther, I believe, should boil. Kraus is so graphic in his vocal acting that one can almost see the shy romantic weeping into his clenched fists helplessly as he sees Charlotte lost to Albert. I think in the music he is more defiant.

Such fine performances as Miss Troyanos' and Kraus' would be lost without great conducting, but fortunately Michel Plasson gives the opera his best work on disc. It is a surging *Werther*, not too nervous, never too calm and just right for his principals. Matteo Manuguerra makes so much more of Albert than normally happens, and Christine Barbaux, though no Katherine Battle, is a good Sophie. Best of all for someone who has sat through many performances of this opera live, the tiny but talky roles of Johann and Schmidt are taken by fine singers: Jean-Philippe Lafont and Philip Langridge. Their performances prove that Massenet was composing something attractive for his "color" characters, not the dry, raspy conversation that has so often ensued for these characters at the Metropolitan.

CBS Germany Ups Two

■ NEW YORK—Ulrich Jabczynski, manager of promotion CBS Schallplatten GmbH (Germany), has announced appointments to the press and promotion staffs of CBS Germany. Michael Schenkelberg has been named manager of press and public relations and Gerd Ludwigs has been named manager of tour promotion and artist relations. Both will report directly to Jabczynski.

Schenkelberg joined CBS Germany three years ago and has served during that time in the press department. Before that, he worked as a rock journalist, wrote and produced films for television, worked as editor for economic publications and was a senior copy-writer.

Ludwigs joined CBS Germany in April, 1978. Prior to that date, he worked for nine years as tour manager and accountant for Mama Concerts, a German concert promotion firm.

Singles Analysis

(Continued from page 8)

with an 11 place jump to #58 behind four adds.

The sixties are led by Rupert Holmes' (MCA) entry at #63 behind a strong airplay response out-of-the-box. Bonnie Pointer's (Motown) eight place rise to #65 bullet featured an add at WAYS, Shalamar (Solar) made a 17 place jump to #68 with six big adds and a #7 bullet on the BOS side, and Journey (Col) used adds at KIMN and PRO-FM for a nine post move to #70.

Four important entries headline the seventies: Kool & the Gang (De-Lite) at #71; Tommy James (Millennium) with eight important adds for #76, Nicolette Larson (WB) scoring a #77, and Pink Floyd (Col) at #80. The Commodores (Motown) are the other newsmakers with an entry at #89 behind heavy east coast sales and three big adds.

Nuestro Rincon

(Continued from page 75)

perhaps with a totally different musical culture, are moving ahead in conducting the Latin musical culture to a basic standard pattern all over the States. It is not fair to condemn a majority audience to listen to songs that are mainly popular in certain areas for a minority group of a certain nationality, but I think it's even worse to condemn minor groups to listen to musical expressions from other areas without the listening, at least from time to time, to some of their own. In reference to the Tacoma-Washington area, a small Latin community within an anglo community, I think it deserves to be properly considered. I think it's a must for every Latin to fully know each Latin area and its population, and then accept all of them simply as Latins. In spite of this, as long as I find the smallest area with a tiny Latin radio station, without caring how many records are sold, Record World will report about its existence and popularity.

Latin American Album Picks

(Continued from page 74)

PAPA MONTERO

SAOCO—Salsoul SAL 4121

William Millan y Saoco, con Ray Ramos y José Luís Ayala, ofrecen aquí una excelente grabación de música tropical cubana con el toque especial del grupo. "El músico" (R. Ramos), "Sin ti no puedo vivir" (R. Ramos), "La historia de Antonio" (Ramos) y "Pobre Nicolás" (J. Luís Ayala).

■ William Millan and Saoco, with Ray Ramos and José Luís Ayala handling the vocals, offer a superb package of very danceable tropical music. Contagious and full of stamina. "Pobre Nicolás" (J. L. Ayala), "Papa Montero" (R. Ramos) and "Fiel también" (R. Alcantara).



HOMENAJE A BENY

TITO PUENTE—Tico JMTS 1436

El gran Tito Puente rinde homenaje a Beny More en este album, con las voces de Celia Cruz, Tito Allen, Santos Colon, Cheo Feliciano, Frankie Figueroa, Jr. Gonzalez, Hector Lavoe, Ismael Miranda, Ismael Quintana, Pete Rodríguez, Adalberto Santiago and Luigi Texidor. Muy buena producción. "A Beny More" (L. Martínez Griñán), "Oh vida" (Yanes-Gomez), "La Mucura" (A. Fuentes) y "Guantanamo" (R. Cabrera).

■ Tito Puente offers his tribute to the great and unforgettable Beny More, featuring most of the salsa singers of today. Superb sound and repertoire. "Como un arrullo de palmas" (E. Lecuona), "Donde estabas tú" (E. Duarte), "Tratame como soy," others.

Cover Story:

Journey Takes a Trip to the Top

■ One of the most pleasant and surprising success stories in recent years is the ascendance of the San Francisco-based group Journey to superstardom. Begun as a collection of stellar musicians in 1975, Ross Valory and Neil Schon have won "Bammie" awards for BAM Magazine as best bassist and guitarist of the year, respectively—the group has gone on to platinum success with the record "Evolution" currently number 44 in *Record World's* Album chart. "In The Beginning," an anthology covering Journey's early years (1975-1977) was released recently to considerable interest.

Expertise

Journey has gone through a number of personnel changes, with drummer Aynsley Dunbar departing for Jefferson Starship, Steve Smith being brought in to handle percussion chores and Steve Perry being added as a lead vocalist. Perry brought a fresh emphasis on vocals, first evident on "Infinity" and "Evolution," the following album, found a more pronounced "rock 'n' roll sound."

Journey make the most of the individual talents of band members. Each person in the group brings their own piece of rock history and expertise.

Drummer Steve Smith has played with the like of Phillip Catherine, Focus, Jean-Luc Ponty and most recently, Ronnie Montrose. The 24-year old Mill Valley native studied music at Berklee College of Music, and before joining Journey had spent five

years on the road playing everything from swing to progressive jazz to rock.

Background

Bassist Ross Valory, another California native and a veteran of the Haight-Ashbury days of the mid-sixties, became a well known bay area musician when he joined Frumious Bandersnatch. Valory's infectious sounding bass was a major part of the Steve Miller Band sound before joining Journey.

Keyboard player Gregg Rolie was an integral part of the first four Santana albums and contributed vocals on many of that group's most endearing hits. Rolie now splits lead vocal chores with Perry and writes and arranges, in addition to playing synthesizer, piano and organ.

Guitarist Neal Schon, who studied oboe as a child, turned down an offer from Eric Clapton when he opted to join Santana for their second, third and fourth albums. Schon plays acoustic, electric and double neck guitar for Journey and writes many of the songs.

Singer Steve Perry, from Hanford, California, was a drummer before gravitating towards singing and writing. He had played in ex-Vanilla Fudge bassist Tim Bogart's band, before adding a new focal point to Journey's stage show and recorded work.

Journey are a unique band, with a growing, devoted audience that follows, with fascination, their expansion of current musical horizons.

WEA Intl. '79 Gains (Continued from page 10)

sold over one million copies of her recent single and popular folksinger Masashi Sada inked a distribution deal with Warner-Pioneer for his "Freeflight" label. In Germany, two important independent production deals were signed in 1979. Peter Hauke, the successful producer of Supermax, was signed to a production deal that resulted in the recent release of the group Einstein's latest album whose single, "On & On," has already garnered critical acclaim. WEA

Germany also inked a production deal with producer Klaus Schulze's IC (Innovative Communication) label whose electronic rock sound has gained a very positive response as a result of its first release, Mickey D.'s Unicorn. In addition, Ertegun noted that "the signing of artists directly to WEA International yields a positive new direction which we will pursue. In 1979 we are pleased to have signed Fern Kinney, Cindy & Roy, and Mingus Dynasty for foreign distribution."

A&M Intl. Strong Year (Continued from page 10)

for both LP's and singles), has been one of the most rewarding achievements for the label according to Losmann. The Police toured extensively during '79 and are planning a World Tour early in 1980 which will take them to Japan, Australia, Taiwan, Hong Kong, Singapore, India, Egypt, Greece, Israel and then back again to the U.K. and Europe.

Rita Coolidge capped her well-established popularity in Japan by winning the prestigious Tokyo International Music Festival's Grand Prize, followed by a promo tour in Europe last November. Losmann also cited extensive international tours by numerous A&M artists as contributing significantly to the overall growth achieved in 1979. He included Joan Armatrading in the U.K., Europe and Australia; Joe Jackson in the U.K. and Europe; Burt Bacharach's tour of Latin America; Gato Barbieri in Europe; and the Brothers Johnson in Europe and Japan.

Tim Curry and new A&M artists the Dickies performed in Europe and the U.K.; Chris de Burgh played Canada and South Africa; Peter Frampton visited Europe; Pablo Cruise toured Japan; Garland Jeffreys performed in Europe; Nils Lofgren and Squeeze toured the U.K. and Europe (the latter will embark on an Australian tour where their "Cool For Cats" LP is already gold); and Chuck Mangione included a performance at Midem during his U.K./European tour.

Alpert Tours

A&M co-founder and vice chairman Herb Alpert made an extensive promotional tour of the U.K., Europe and Japan in November/December in support of his worldwide success with "Rise." The Tubes also toured the U.K., Europe and Japan.

The international touring pace will continue into 1980, Losmann stated. He added that the international outlook for 1980 is bright.

Nashville Report

By RED O'DONNELL

■ In a variety of ways, the memory of the life and death of Elvis Presley lives on as what would have been his 45th birthday came and went last week (Jan. 8). Dr. George Nicholopoulos goes before the Tennessee Board of Medical Examiners this week in Memphis as investigations continue into the death of the King, and fans meanwhile continue to pay their respects at Graceland. Elvis' estate has been signed to BMI as of last week by his widow Priscilla. And there's a new book out, according to Delbert Pike (a truly devoted fan who recently drove to Florida and listened to five straight hours of Elvis on tape—from his extensive collection—on the way without repeating a single song) which gives as good an account of Elvis' life as any, entitled "Elvis, We Love You Tender," by Dee Presley. The latest issue of Country Music magazine is also dedicated to the King.

TRIOS—A new group has been formed and is making a bid as a country act, with the help of Barrie Bergman. The Coulters, two sisters and a husband from Durham, N.C., are in the studio being produced by yet another threesome from the same family, Larry, Rudy and Steve Gatlin. Meanwhile, Epic's newly signed trio Streets is changing its name to Nightstreets.

Mitch Miller will be in Music City March 15 to conduct the Nashville Symphony in a special concert. He introduced country songs to leading pop artists of the late '40s, including Tony Bennett, Rosemary Clooney, Jo Stafford, Frankie Laine, and, would you believe, Marlene Dietrich. The Johnny Cash Silver Anniversary Special television show is scheduled for production Feb. 5-13 at the Grand Ole Opry House.

(Continued on page 80)

Buzzcocks in N. Y.



During a recent tour of the United States in support of their I.R.S. album, "Singles Going Steady," the Buzzcocks played to an excited mob at New York's Palladium. Shown backstage after the show are (from left): Bob Laul, Faulty Products; Rick Stone, A&M promo, New York; Annette Monaco, A&M publicity, New York; Rich Gallo, A&M marketing, New York; Mike Van Arsdale, A&M promotion; Steve Garvey, Buzzcocks; John Huey, Frontier Booking Intl.; Pete Shelley, Buzzcocks; Hernando Courtwright, A&M A&R department; Kathy Bacigalupo, I.R.S. Records; Steve Diggie, Buzzcocks; Richard Boon, manager of the Buzzcocks; John Maher, Buzzcocks; Miles Copeland, president of I.R.S. Records.

Woodland Studios Hot On Country Charts

■ NASHVILLE — Although it is one of the leading studios for activity of pop recordings in Nashville, Woodland Studios has also been represented extensively on the country charts over the past

E/A Names Roussell Nashville Gen. Mgr.

■ NASHVILLE—Ewell Roussell has been promoted to Nashville general manager for Elektra/Asylum Records, it was announced by Jimmy Bowen, E/A vice president of Nashville Operations.



Ewell Roussell

In his new post, Roussell will be responsible for all day-to-day functioning of the division. He will also be in contact with artists, managers and booking agents.

Roussell was named director of Nashville operations in July 1979, having been director of sales and marketing for the Nashville division. He joined E/A as Nashville sales manager in early 1978. Prior to that, he was based in Memphis, where he was associated with Stax Records, TMI Recording Studios and Hot Line Record distributors.

As general manager, Roussell will be assisted in all aspects of the position by Teresa Grier, formerly Nashville promotion assistant.

12 months. In 1979, approximately 25 percent of the records hitting the Country Singles Chart were recorded at Woodland, and 12 of them went to number one.

Those Woodland - recorded number one country records include "Lady Lay Down," "Back Side Of Thirty" and "Before My Time," by John Conlee on MCA Records, "(If Loving You Is Wrong) I Don't Want To Be Right" by Barbara Mandrell on MCA, "Don't Take It Away," "I May Never Get To Heaven" and "Happy Birthday Darlin'," by Conway Twitty on MCA, "Suspicious" by Eddie Rabbitt on Elektra Records, "The Devil Went Down To Georgia" by the Charlie Daniels (Continued on page 79)

MCA Kicks Off 'Country Time' Campaign

■ NASHVILLE—MCA Records is kicking off a major country music campaign in January featuring 87 albums, including new releases, major current releases and popular catalogue items. Entitled "MCA Country Time," the marketing program provides customer incentives and special dating.

The program is designed to help accounts stock all MCA product which is in demand by consumers, according to Neil Hartley, vice president of national accounts for MCA Distributing. "Many times an account will not know he is out of a particular album until our people tell him," he explained. "This program is designed to fill in the holes."

New releases featured include albums by Roy Clark, George Hamilton IV, Mel Tillis, Bill Monroe, Conway Twitty, Brenda Lee, Faron Young, Bill Anderson, and the Oak Ridge Boys. Incentives and special dating apply to current albums by such artists as John Conlee, Conway Twitty and Loretta Lynn, Barbara Mandrell,

Epic Signs Don King



Rick Blackburn, vice president of marketing for CBS Records in Nashville, has announced the signing of Don King to Epic Records. In the studio going over "Lonely Hotel," to be released at the end of February, are (from left) King, Blackburn, and Ken Laxton, King's producer.

CMF 'Walkway' Deadline Set

■ NASHVILLE—The Country Music Foundation has announced a Jan. 30 deadline for applications for 1980 induction into the Country Music Hall of Fame and Museum's Walkway of Stars.

Procedure

Walkway applications will be considered by the foundation's board of trustees at their first quarterly meeting on Jan. 31. Approved Walkway candidates will be notified in writing by Feb. 15.

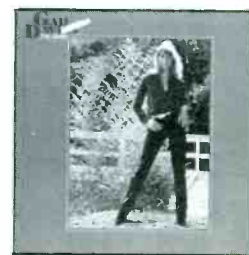
The Walkway of Stars is a special Country Music Hall of Fame and Museum exhibit composed of 384 terrazzo blocks, each of which contains a bronze star and the name of an important country music personality. Individuals, groups, fans, or relatives interested in a particular Walkway candidate should send a letter with information about the personality's career to Country Music Foundation Board of Trustees, Walkway of Stars Committee, 4 Music Square East, Nashville, Tenn. 37203.

PICKS OF THE WEEK

SINGLE ROSANNE CASH, "COULDN'T DO NOTHING RIGHT" (prod.: Rodney Crowell) (writers: K. Brooks/G. Nunn) (Nunn, BMI) (3:38). Cash's second single from her remarkable debut album, "Right Or Wrong," moves smoothly with clear harmonies and an effective chorus. There is plenty of strength here for country, pop and a/c play. Columbia 1-11188.

SLEEPER BOBBY BRADDOCK, "NAG, NAG, NAG" (prod.: Don Gant) (writer: B. Braddock) (Tree, BMI) (2:36). Singing about the pleasures and pains of married life, Braddock combines catchy lyrics and a lively melody on this unusual tune. The background vocal track on the chorus is especially interesting. Elektra 46582.

ALBUM GAIL DAVIES, "THE GAME." Davies has decided to produce herself this time, and the result is a clear, precise approach on the songs, most of which she wrote. Quality is consistently high but especially appealing on quieter cuts, such as "Never Seen A Man Like You," "Like Strangers," "Good Lovin' Man" and the title cut. Warner Bros. BSK 3395.



Country Single Picks

COUNTRY SONG OF THE WEEK

CONWAY TWITTY—MCA 41174

I'D LOVE TO LAY YOU DOWN (prod.: Conway Twitty & David Barnes) (writer: J. MacRae) (Music City, ASCAP) (3:19)

Conway gets right to the point in this love song which moves steady and strong. Material, performance and production are all strong here to move way up the charts one more time.

JUICE NEWTON—Capitol P-4818

SUNSHINE (prod.: Otha Young) (writer: J. Edwards) (Castle Hill, ASCAP) (2:57)

Newton covers Jonathan Edwards' pop hit of several years ago and gives it a bright, smooth sound. She has been moving up the country charts steadily with each release lately, and this one could move her even further.

JUICE NEWTON—Capitol P-4818

SUNSHINE (prod.: Otha Young) (writer: J. Edwards) (Castle Hill, ASCAP) (2:57)

Newton covers Jonathan Edwards' pop hit of several years ago and gives it a bright, smooth sound. She has made steady progress with each release, and this one should keep going.

ROY HEAD—Elektra 46582

THE FIRE OF TWO OLD FLAMES (prod.: Jimmy Bowen) (writers: T. Seals/M.D. Barnes) (Irving/Down 'N Dixie, BMI) (3:12)

Head keeps it easy and mellow with this song, the title of which is self explanatory. The sound is smooth and soothing with a piano and steel guitar complementing vocals nicely.

JOHNNY CASH—Cachet CS4-4506

WINGS IN THE MORNING (prod.: Jack Clement & Jack Routh) (writer: J.R. Cash) (House of Cash, BMI) (2:43)

The first single from Cash's latest LP, "A Believer Sings The Truth," is a self-penned tune which should attract both country and gospel listeners. Horns and background singers underline Cash's distinctive vocals.

BRUCE CHANNELL—Elektra 46587

ONE MORE LAST CHANCE (prod.: Bud Reneau & Hal Bynum) (writers: H. Bynum/B. Reneau) (Andite Invasion, BMI/Intersong, ASCAP) (3:42)

Clear, precise guitars and plenty of emotion highlight the artist's debut single on Elektra. Strong, balanced production easily backs up the hook of this heartfelt love song.

LEE MORGAN—Buzz 0137

THE RARE BREED (prod.: Lee Morgan) (writer: L. Morgan) (Lancepoint, BMI) (3:41)

With a slightly south-of-the border style, Morgan sings about cowboys and rodeos on this soft western tune. A dobro and horns punctuate the lyrics to keep the sound flowing smoothly.

TOMMY JAMES—Millennium YB-11785

THREE TIMES IN LOVE (prod.: Tommy James) (writers: T. James/R. Serota) (Big Teeth/Tommy James, BMI) (4:09)

The '60s pop star has a smoothed-out but still identifiable sound on his latest single. The lyrics and easy flow have possibilities for country and A/C play.

Woodland Studios Hot (Continued from page 78)

Band on Epic Records, "Sail Away" and "Dream On" by the Oak Ridge Boys on MCA, and "Back On My Mind Again" by Ronnie Milsap on RCA Records.

On this week's Country Singles Chart, Woodland has claim to at least ten records, including two

in the top ten, the Oak Ridge Boys' "Leaving Louisiana In The Broad Daylight" and Conway Twitty and Loretta Lynn's "You Know Just What I'd Do"/"The Sadness Of It All," both on MCA. The studio also accounts for at least ten records currently on the

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Streets — "Love In The Meantime"

Rosanne Cash — "Couldn't Do Nothin' Right"

Roy Head — "The Fire of Two Old Flames"



Mary Lou Turner

A brand new group called **Streets** makes its debut on Epic Records with "Love In The Meantime," which shows first week adds at KSOP, WWVA, KMPS, KRAK, WGTO, KFDI, KRMD, WSLC, KHEY, WFAI, KBUC, KERE, WBAM, WDEN, KKYX.

Another new group called the **Capitols** is making inroads with "Me Touchin' You" at KRAK, KFDI, KVOO, KYNN, WSDS, KWKH, WQQT, KSO, WCMS.

Mary Lou Turner is showing up at WWVA, KRMD, KFDI, KVOO, WPNX with "I Wanna Love You Tonight." **Jeris Ross'** remake of the standard "You Win Again" playing at KYNN, WPNX, KVOO, KFDI.

Super Strong: **Ronnie Milsap, Willie Nelson, Johnny Duncan, Hoyt Axton, Stephanie Winslow, Charley McClain, Mel Tillis** (both sides).



Micky Newbury

Patriotic offerings: **Mickey Newbury** has an outstanding version of "America The Beautiful" added at KERE, WPNX, KVOO. **Pat & Shirley Boone** offer the "Hostages Prayer" at WIVK, KSOP, KVOO, KRAM.

Bill Wence continues to draw adds on "Break Away," new this week at KRAK, WQQT, WSDS, WSLC, WFAI. **Max Brown** is getting play on "Reach Out To Me" at WFAI, KYNN, KVOO, KFDI.

Rusty Draper revives the evergreen "Harbor Lights," getting play at KLLL, KRMD, KSOP, WSDS. **Joe Douglas** picks up adds on "Back Street Affair" at KKYX, WSDS, KIKK, KVOO.

Neil Diamond getting adds on "September Morn" at WMAQ (#26), KWJJ, WIVK. **Bluestone** has an early strong showing on "Haven't I Loved You Somewhere Before" at KWKH, WSLC, KFDI, WFAI, WTMT, WWVA.

The **Springer Brothers** show adds on "What's A Nice Girl Like You (Doin' In A Love Like This)" at WWVA, KVOO, KMPS, WDEN.

SURE SHOTS

Conway Twitty — "I'd Love To Lay You Down"

LEFT FIELDERS

Troy Seals — "One Night Honeymoon"

Rosanne Cash — "Couldn't Do Nothin' Right"

Roy Head — "The Fire of Two Old Flames"

Juice Newton — "Sunshine"

AREA ACTION

Atlas Artists Cowboy Rhythm Band — "Houston Is A Honky Tonk Town" (KVOO, WIRK)

Dan Rogers — "Looks Like Love Again" (WMAQ #19, WWVA, WDEN, WWOK)

Country Album Chart.

Other new or forthcoming records produced at Woodland include releases by the Oak Ridge Boys, Billy "Crash" Craddock, Rafe VanHoy, Lee Hazlewood, the Charlie Daniels Band, and Gail Davies.

The recently remodeled facility, which includes two studios, has most recently had Wayne Newton in to record for his label, Aries II, and the Charlie Daniels Band in doing work for the soundtrack of the motion picture "Urban Cowboy."

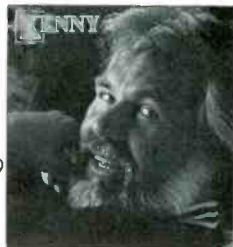


Record World Country Albums

JANUARY 19, 1980

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

JAN. 19	JAN. 12			WKS. ON CHART
1	1	KENNY		
		KENNY ROGERS		
		United Artists LWAK 979		16
		(13th Week)		
2	2	THE GAMBLER KENNY ROGERS/United Artists LA 834 H		57
3	5	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		37
4	4	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H 104		
5	6	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203		16
6	9	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493		9
7	7	PRETTY PAPER WILLIE NELSON/Columbia JC 36189		8
8	8	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188		9
9	10	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012		11
10	14	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982		11
11	12	STARDUST WILLIE NELSON/Columbia KC 35305		88
12	11	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250		14
13	15	BEST OF EDDIE RABBITT /Elektra 6E 235		10
14	18	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037		206
15	19	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H		40
16	17	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751		36
17	16	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743		100
18	21	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326		59
19	13	CHRISTMAS CARD STATLER BROTHERS/Mercury SRM 1 5012		13
20	22	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135		41
21	24	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/Columbia KC 2 36064		30
22	25	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849		48
23	20	PORTRAIT DON WILLIAMS/MCA 3192		9
24	26	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./Elektra/Curb 6E 237		9
25	29	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H		81
26	23	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096		34
27	28	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202		14
28	27	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993		118
29	30	BEST OF BARBARA MANDRELL /MCA AY 1119		49
30	3	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/RCA AFL1 3451		5
31	34	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016		39
32	31	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318		36
33	39	EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/Epic JE 36200		6
34	36	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165		18
35	35	LOVELINE EDDIE RABBITT/Elektra 6E 181		33

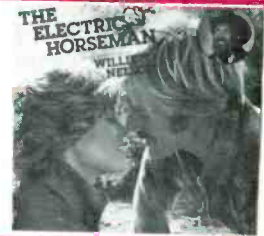


WKS. ON CHART

36	33	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194		34
37	37	MOODS BARBARA MANDRELL/MCA AY 1088		65
38	41	MY VERY SPECIAL GUESTS GEORGE JONES/Epic JE 35544		9
39	38	FOREVER JOHN CONLEE/MCA 3174		17
40	43	HEART OF THE MATTER THE KENDALLS/Ovation OV 1746		5
41	48	COMPASS POINT DAVID ALLAN COE/Columbia JC 36277		6

CHARTMAKER OF THE WEEK

42	—	ELECTRIC HORSEMAN		
		(ORIGINAL SOUNDTRACK)		
		Columbia JC 36327		1
43	40	3/4 LONELY T. G. SHEPPARD/Warner/Curb BSK 3353		23
44	51	SHOULD I COME HOME GENE WATSON/Capitol ST 11947		14
45	50	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000		5
46	53	TOO OLD TO CHANGE JERRY JEFF WALKER/Elektra 6E 239		3
47	49	ME AND PEPPER MEL TILLIS/Elektra 6E 236		9
48	55	STRAIGHT FROM TEXAS JOHNNY DUNCAN/Columbia JC 36260		5
49	60	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA AHL1 3441		22
50	44	DIAMOND DUET CONWAY TWITTY & LORETTA LYNN/MCA 3190		9
51	42	THE LEGEND AND THE LEGACY, VOL. I ERNEST TUBB/Cachet CL 3001		24
52	52	IMAGES RONNIE MILSAP/RCA AHL1 3346		31
53	46	TEAR ME APART TANYA TUCKER/MCA 5106		8
54	54	JERRY CLOWER'S GREATEST HITS /MCA 3092		17
55	61	A RUSTY OLD HALO HOYT AXTON/Jeremiah JH 5000		25
56	47	A BELIEVER SINGS THE TRUTH JOHNNY CASH/Cachet CL 3 9001		5
57	32	LARRY GATLIN'S GREATEST HITS /Monument MG 7628		61
58	45	JUST MARGO MARGO SMITH/Warner Bros. BSK 3388		5
59	73	DON'T LET ME CROSS OVER JIM REEVES/RCA AHL1 3454		16
60	68	MICKEY GILLEY /Epic JE 36201		5
61	70	BANDED TOGETHER VARIOUS ARTISTS/Epic JE 36177		11
62	71	EXPRESSIONS DON WILLIAMS/MCA AY 1069		70
63	67	NOBODY BUT YOU CHARLIE RICH/United Artists LT 998		5
64	57	THE VERY BEST OF LORETTA AND CONWAY LORETTA LYNN & CONWAY TWITTY/MCA 3164		24
65	56	VOLCANO JIMMY BUFFETT/MCA 5102		18
66	72	SHOT THROUGH THE HEART JENNIFER WARNES/Arista AB 4217		20
67	69	SIMPLE LITTLE WORDS CRISTY LANE/United Artists LA 978 H		6
68	58	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155		16
69	66	THE BILLIE JO SINGLES ALBUM BILLIE JO SPEARS/United Artists LT 983		3
70	59	GOLDEN TEARS/STAY WITH ME DAVE & SUGAR/RCA AHL1 3360		19
71	62	ONE OF A KIND MOE BANDY/Columbia JC 36228		9
72	63	JUST FOR YOU DONNA FARGO/Warner Bros. BSK 3377		10
73	64	OUR MEMORIES OF ELVIS, VOL. II ELVIS PRESLEY/RCA AQL1 3448		22
74	65	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105		61
75	74	HIGHWAY GLEN CAMPBELL/Capitol SOO 12008		11



Nashville Report

(Continued from page 77)

Cash wants all stars who have performed on shows with him during the past quarter-of-a-century to appear. At this time confirmed guests include Kris Kristofferson, Waylon Jennings, Larry Gatlin and Carl Perkins. (Other biggies will be added.) As with other Cash TV projects, the Cates Brothers (Joe & Gil) are producing the 90-minute show, slated to air on CBS-TV in late March or early April.

Cash also makes his second appearance on the Rex Humbard television program airing nationally on Sunday, January 20. He was Humbard's guest at a recent rally which was taped as a TV special at Madison Square Garden in New York, drawing an audience of over 20,000.

In keeping with the "You Are Loved" theme of the show, Cash is featured singing "When He Comes" and, with wife June Carter Cash, his newly released single, "Wings In The Morning," both from his Cachet album, "A Believer Sings The Truth."

Brenda Lee, after all these years, was nominated for a Grammy

Award. "I've performed everywhere from flat-bed trucks in Georgia to command performances before some of England's royalty—but nothing gave me a bigger thrill than hearing I was among the nominees," said the happy MCA artist.

Danny Davis (leader of the Nashville Brass) is vacationing (with his wife Barbara) through next Thursday on St. Martin's Island, West Indies. The easy and warm weather life ends Friday when Danny wings off his year-long 1980 schedule.

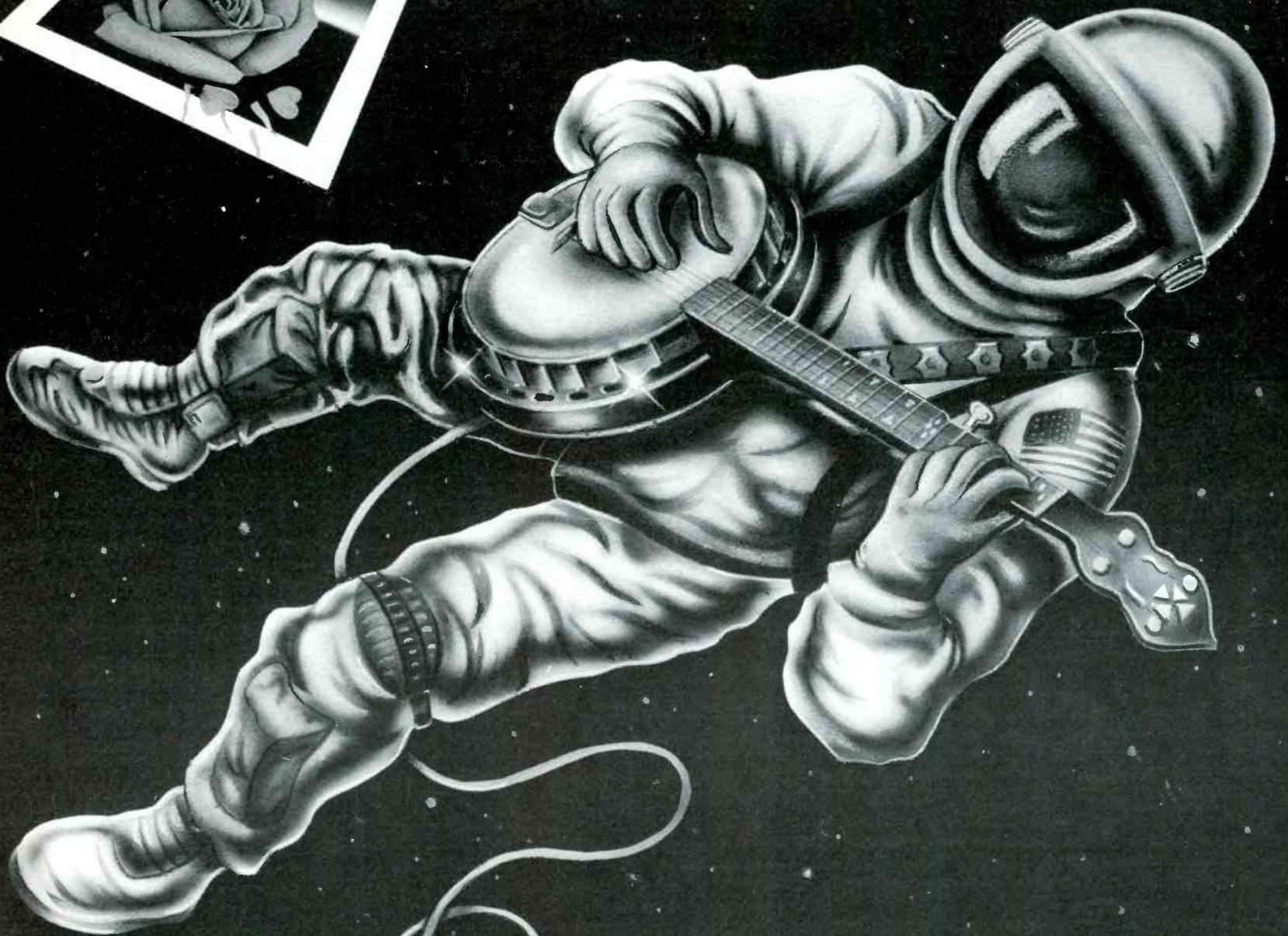
Ralph Sloan, leader for the Grand Ole Opry's clog dance group, is in critical condition in Donelson Hospital . . . Tree International, Inc. Music's long-play writer Red Lane is in Hollywood demonstrating some of his material for motion picture and TV producers.

Could it happen again for Buzz Cason? In 1968 Cason teamed with Bobby Russell in publishing "Little Green Apples" (written by Russell). It won a Grammy for Pop Song of the Year. Now in 1980, "She Believes in Me," written by Steve Gibb, and published by Angel Wing Company, owned by Gibb and Cason, is a nominee for Pop Song of the Year.

The new single: **Blue Moon Of Kentucky**. Performed by: **The Earl Scruggs Revue**.


From the album: **Today and Forever**. Produced by: **Larry Butler**.

 **On Columbia Records, It's out of this world!**



The single: Blue Moon of Kentucky (I-11176)
The album: Today and Forever (JC 36084)

Booking information: APA, 120 W. 57th St., NY, NY. 10019; 212/582-1500

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Record World Country Singles

JANUARY 19, 1980

TITLE, ARTIST, Label, Number

JAN. 19	JAN. 12		WKS. ON CHART
1	1	COWARD OF THE COUNTY KENNY ROGERS United Artists 1327 (3rd Week)	9
2	2	HELP ME MAKE IT THROUGH THE NIGHT WILLIE NELSON/ Columbia 1 11126	10
3	5	HOLDING THE BAG MOE & JOE/Columbia 1 11147	9
4	10	LEAVING LOUISIANA IN THE BROAD DAYLIGHT OAK RIDGE BOYS/MCA 41154	7
5	6	YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL CONWAY TWITTY & LORETTA LYNN/MCA 41141	10
6	9	YOU'DE MAKE AN ANGEL WANT TO CHEAT THE KENDALLS/Ovation 1136	9
7	3	POUR ME ANOTHER TEQUILA EDDIE RABBITT/Elektra 46558	11
8	7	OH, HOW I MISS YOU TONIGHT JIM REEVES/RCA 11737	11
9	16	I'LL BE COMING BACK FOR MORE T. G. SHEPPARD/ Warner/Curb 49110	7
10	17	LOVE ME OVER AGAIN DON WILLIAMS/MCA 41155	6
11	4	MISSIN' YOU CHARLEY PRIDE/RCA 11751	11
12	12	LAY BACK IN THE ARMS OF SOMEONE RANDY BARLOW/ Republic 049	11
13	13	YOUR LYING BLUE EYES JOHN ANDERSON, Warner Bros. 49089	12
14	14	I WISH I WAS CRAZY AGAIN JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742	9
15	18	BLUE HEARTACHE GAIL DAVIES/Warner Bros. 49108	9
16	20	A LITTLE GETTING USED TO MICKEY GILLEY/Epic 9 50801	9
17	23	BACK TO BACK JEANNE PRUETT/IBC 0005	8
18	27	BABY, YOU'RE SOMETHING JOHN CONLEE/MCA 41163	5
19	25	YOUR OLD COLD SHOULDER CRYSTAL GAYLE/United Artists 1329	6
20	24	YOU'RE GONNA LOVE YOURSELF IN THE MORNING CHARLIE RICH/United Artists 1325	8
21	21	TILL I STOP SHAKING BILLY "CRASH" CRADDOCK/Capitol 4792	10
22	22	BUT LOVE ME JANIE FRICKE/Columbia 1 11139	10
23	26	WHAT'LL I TELL VIRGINIA JOHNNY RODRIGUEZ/Epic 9 50808	8
24	28	SUGAR FOOT RAG JERRY REED/RCA 11764	7
25	29	YEARS BARBARA MANDRELL/MCA 41162	5
26	31	SHUFFLE SONG MARGO SMITH/Warner Bros. 49109	6
27	38	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	3
28	46	I AIN'T LIVING LONG LIKE THIS WAYLON JENNINGS/ RCA 11898	2
29	33	COME TO MY LOVE CRISTY LANE/United Artists 1328	5
30	34	I CAN'T GET ENOUGH OF YOU RAZZY BAILEY/RCA 11885	4
31	41	NOTHING SURE LOOKED GOOD ON YOU GENE WATSON/ Capitol 4814	3
32	32	THIS MUST BE MY SHIP CAROL CHASE/Casablanca West 4501	9
33	36	GO FOR THE NIGHT FREDDY WELLER/Columbia 1 11149	8
34	39	OUT OF YOUR MIND JOE SUN/Ovation 1137	6
35	35	IF I EVER HAD TO SAY GOODBYE TO YOU EDDY ARNOLD/ RCA 11752	9
36	42	DRINKIN' AND DRIVIN' JOHNNY PAYCHECK/Epic 9 50818	4
37	49	THE OLD SIDE OF TOWN/JESUS ON THE RADIO TOM T. HALL/RCA 11888	3
38	45	CHAIN GANG OF LOVE ROY CLARK/MCA 41153	5
39	44	LET JESSE ROB THE TRAIN BUCK OWENS/Warner Bros. 49118	5
40	8	HAPPY BIRTHDAY DARLING CONWAY TWITTY/MCA 41135	12
41	58	NEVER SEEN A MOUNTAIN SO HIGH RONNIE McDOWELL/ Epic 9 50753	3
42	47	YOU'RE AMAZING DAVID ROGERS/Republic 048	5
43	48	I LOVE THAT WOMAN LEON EVERETTE/Orlando 105	6

CHARTMAKER OF THE WEEK

44	—	WHY DON'T YOU SPEND THE NIGHT RONNIE MILSAP RCA 11909	1
45	40	FADIN' RENEGADE TOMMY OVERSTREET/Elektra 46564	9
46	53	I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE/ A&M 2199	4

47	—	MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186	1
48	57	LOVE HAS TAKEN ITS TIME ZELLA LEHR/RCA 11754	5
49	56	THE MIDNIGHT CHOIR LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 7 1191	3
50	50	JUST WHAT THE DOCTOR ORDERED BECKY HOBBS/ Mercury 57010	6
51	51	I MUST BE CRAZY SUSIE ALLANSON/Elektra/Curb 46565	7
52	52	MORE THAN A BEDROOM THING BILL ANDERSON/MCA MCA 41150	6
53	59	I'M INTO THE BOTTLE DEAN DILLON/RCA 11881	5
54	61	SWEET MOTHER TEXAS EDDY RAVEN/Dimension 003	6
55	67	NUMBERS BOBBY BARE/Columbia 1 11170	3
56	66	I'D DO ANYTHING FOR YOU JACKY WARD/Mercury 57013	3
57	64	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011	3
58	—	PLAY ANOTHER SLOW SONG JOHNNY DUNCAN/ Columbia 1 11185	1
59	—	WILD BULL RIDER HOYT AXTON/Jeremiah 1003	1
60	60	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079	7
61	69	IT'S NOT SUPPOSED TO BE THAT WAY PAM ROSE/ Epic 9 50819	3
62	11	YOU PICK ME UP (AND PUT ME DOWN) DOTTIE WEST/ United Artists 1324	13
63	—	CRYING STEPHANIE WINSLOW/Warner Bros./Curb 49146	1
64	74	SILENCE ON THE LINE HENSON CARGILL/Copper Mountain 201	4
65	73	(I STILL LONG TO HOLD YOU) NOW AND THEN REBA McENTIRE/Mercury 57014	3
66	19	RAINY DAYS AND STORMY NIGHTS BILLIE JO SPEARS/ United Artists 1326	10
67	15	SHARING KENNY DALE/Capitol 4788	11
68	—	MEN CHARLY McClain/Epic 9 50825	1
69	—	LYING TIME AGAIN/FOOLED AROUND AND FELL IN LOVE MEL TILLIS/Elektra 46583	1
70	78	HOLD ON TIGHT PORTER WAGONER/RCA 11771	3
71	—	(I'LL EVEN LOVE YOU) BETTER THAN I DID THEN STATLER BROTHERS/Mercury 57012	1
72	88	YOURS FOR THE TAKING JACK GREENE/Frontline 704	2
73	43	MISTY MORNING RAIN RAY PRICE/Monument 290	8
74	30	I DON'T WANT TO LOSE YOU CON HUNLEY/Warner Bros. 49090	11
75	37	TELL ME WHAT IT'S LIKE BRENDA LEE/MCA 41120	13
76	—	BLUE MOON OF KENTUCKY EARL SCRUGGS REVUE/ Columbia 1 11176	1
77	54	NOTHING AS ORIGINAL AS YOU STATLER BROTHERS/ Mercury 57007	12
78	55	I HATE THE WAY I LOVE IT JOHNNY RODRIGUEZ & CHARLY McCLAIN/Epic 9 50791	13
79	65	YOU'VE STILL GOT ME JERRY WALLACE/Door Knob 9 116	7
80	71	WE LOVE EACH OTHER R. C. BANNON & LOUISE MANDRELL/Epic 9 50789	9
81	82	LET'S GO THROUGH THE MOTIONS THE CATES/Ovation 1134	4
82	96	TONIGHT I'M FEELIN' YOU JACK GRAYSON/Hitbound 4501	2
83	70	A MESSAGE TO KHOMEINI ROGER HALLMARK & THE THRESHER BROTHERS/Vulcan 10004	4
84	62	I'VE GOT A PICTURE OF US IN MY MIND LORETTA LYNN/ MCA 41129	14
85	77	IT TAKES ONE TO KNOW ONE BOBBY HOOD/Chute 0009	6
86	97	MR. & MRS. UNTRUE PRICE MITCHELL & RENE SLOANE/ Sunset 101	2
87	93	LILY DAN RILEY /Armada 103	4
88	—	BABY IT'S YOU PIA ZADORA/Warner Bros./Curb 49148	1
89	95	MY SPECIAL PRAYER FREDDY FENDER/Starlife 9 4906	2
90	90	PALIMONY LEON RAUSCH/Derrick 128	4
91	63	I CHEATED ME RIGHT OUT OF YOU MOE BANDY/ Columbia 1 11090	15
92	68	YOU MAKE IT SO EASY BOBBY G. RICE/Sunset 102	7
93	75	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 46535	15
94	76	SMOOTH SAILIN' JIM WEATHERLY/Elektra 46547	11
95	72	MY WORLD BEGINS AND ENDS WITH YOU DAVE & SUGAR/ RCA 11749	13
96	—	WHAT I HAD WITH YOU SHEILA ANDREWS/Ovation 1138	1
97	—	DO YOU REMEMBER ROLL OVER BEETHOVEN SONNY CURTIS/Elektra 46568	1
98	—	DEAR MR. PRESIDENT MAX D. BARNES/Ovation 1139	1
99	99	PLEASE PLAY MORE KENNY ROGERS STEVEN LEE COOK/ Grinder's Switch 1979	2
100	100	RING THE BELLS OF FREEDOM BILLY ED WHEELER/Radio Cinema 002	2

THREE PLAYS YOU CAN'T PASS ON.

Ronnie Milsap



WHY DON'T YOU
SPEND THE NIGHT

RW44 • BB54 • CB45 •

PB-11888

Tom T. Hall

OLD SIDE OF TOWN
JESUS ON THE RADIO

PB-11909

RW37 • BB35 • CB43 •



Razzy Bailey



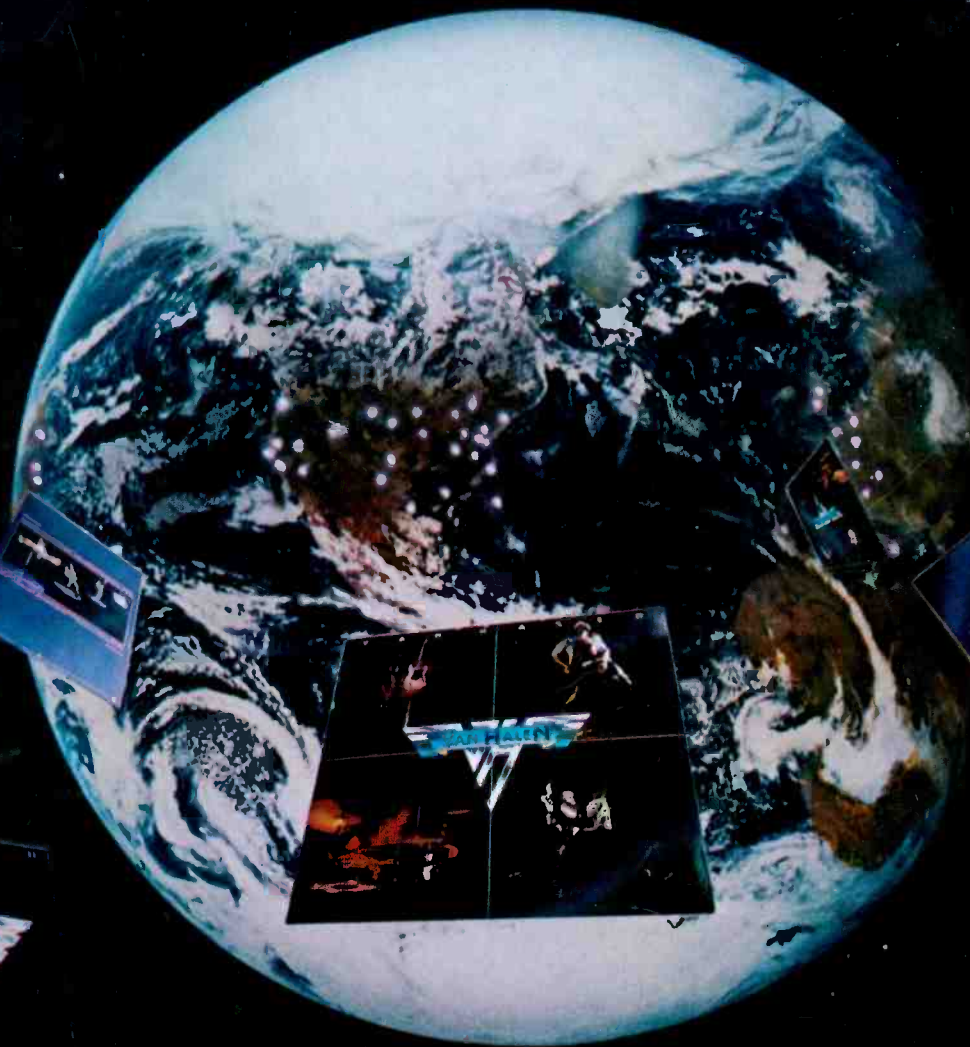
I CAN'T GET
ENOUGH OF YOU

RW30 • BB22 • CB30 •

PB-11885



THANK YOU



SIX MILLION VAN HALEN RECORDS SOLD AROUND THE WORLD.
18 MONTHS ON THE ROAD TRAVELING WITH 500,000 WATTS OF LIGHT AND 40,000 WATTS OF SOUND.
OVER 300 SHOWS PLAYED AROUND THE WORLD TO 2.2 MILLION PEOPLE.
130 WEEKS ON THE CHARTS – VAN HALEN I & II
UNITED STATES 2 GOLD & 2 PLATINUM
JAPAN 1 GOLD & 1 SILVER
FRANCE 1 GOLD
HOLLAND 1 GOLD
CANADA 2 GOLD & 2 PLATINUM
WITH THE HELP OF WARNER BROS. RECORDS AND WEA INTERNATIONAL, PREMIER TALENT ASSOC.
AND OUR FRIENDS AROUND THE WORLD.

