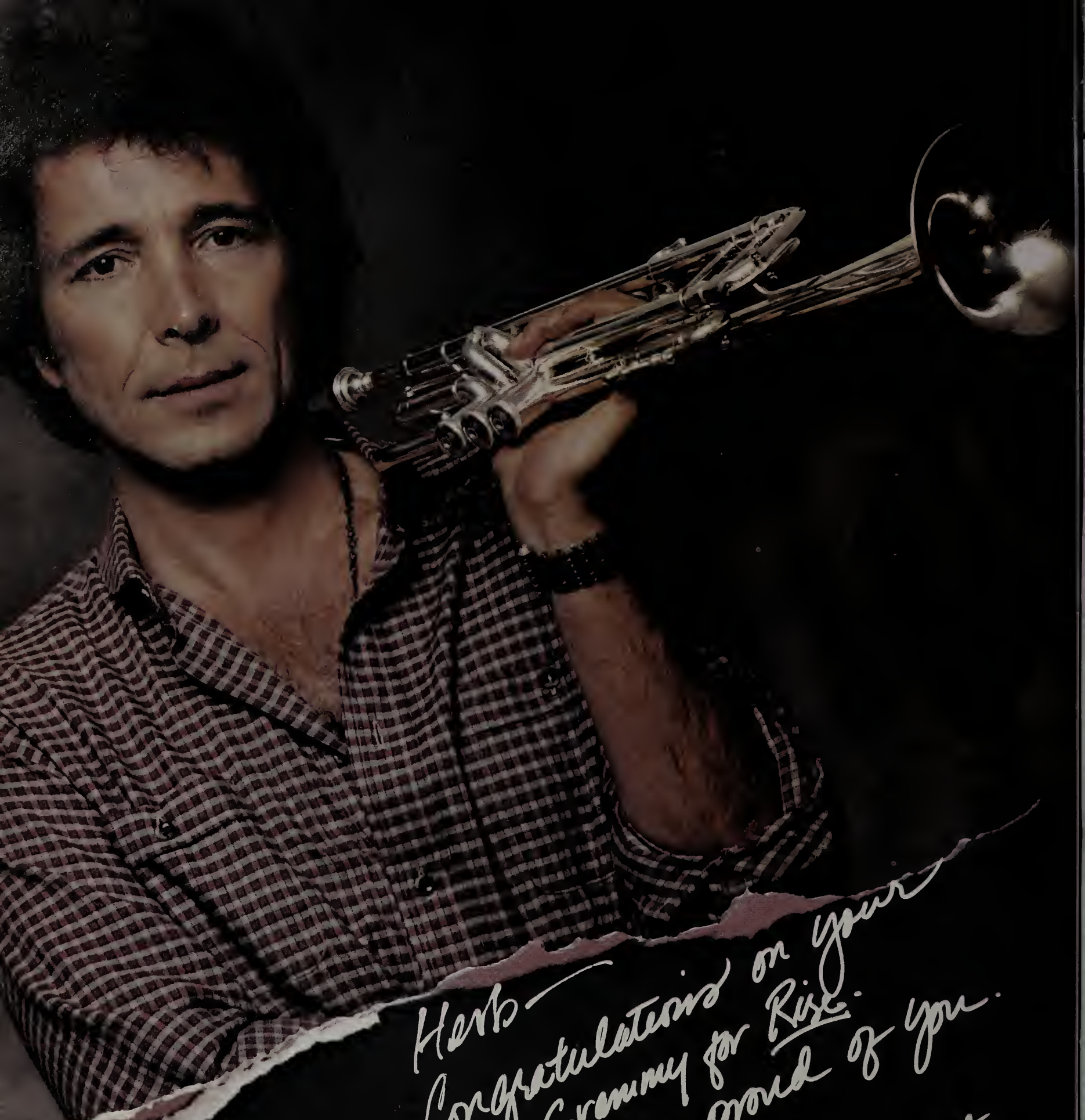


# CASHBOX

NEWSPAPER







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THE INTERNATIONAL MUSIC RECORD WEEKLY

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## EDITORIAL The Second British Invasion

It's been nearly 17 years since a quartet of young Englishmen from Liverpool first hit the American charts in late-1963 with a song called "I Wanna Hold Your Hand." The group, of course, was the Beatles, and the British invasion following the initial breakthrough revolutionized musical tastes and changed the scope and style of the entire record industry.

From the Beatles, the Stones and The Who to Led Zeppelin, Pink Floyd, Bowie and Robert Fripp, the British influence has added many new dimensions to the American musical scene.


Now, it appears to be happening again. This time, it's called "new wave," and it just seems to keep on growing in spite of various obstacles and resistance. This new direction, with roots in the punk rock scene of the '70s and a largely cultist audience until recently, is about to arrive.

Cash Box recognizes this and this week presents a comprehensive spotlight on The Second British Invasion. It wasn't that long ago when The Clash, The Jam, Gary Numan, The Police and others were little more than faces in the crowd. Today, they might very well be the future.

# NEWS HIGHLIGHTS

- Retailers report dramatically increased sales so far this year (page 7).
- WPIX-FM/New York drops rock format, PD Piasek and DJs (page 7).
- Manufacturers consider lawsuits against Sam Goody and Pickwick (page 7).
- CBS to debut new 10" EP format in May (page 7).
- **Cash Box** spotlights the Second British Invasion (opposite page 24).
- "You May Be Right" by Billy Joel and Smokey Robinson's "Let Me Be The Clock" are the top **Cash Box** Singles Picks (page 18).
- "Glass Houses" by Billy Joel and "Greatest Hits" by KC & The Sunshine Band are the top **Cash Box** Album Picks (page 17).

TOP POP DEBUTS	
<b>SINGLES</b>	43 <b>YOU MAY BE RIGHT</b> — Billy Joel — Columbia
<b>ALBUMS</b>	15 <b>AGAINST THE WIND</b> — Bob Seger & The Silver Bullet Band — Capitol

<b>POP SINGLE</b>	<h1>NUMBER ONES</h1>  <p>Willie Nelson</p>	<b>POP ALBUM</b>
<b>LONGER</b> Dan Fogelberg Full Moon/Epic		<b>THE WALL</b> Pink Floyd Columbia
<b>R&amp;B SINGLE</b>		<b>R&amp;B ALBUM</b>
<b>AND THE BEAT GOES ON</b> The Whispers Solar/RCA		<b>THE WHISPERS</b> Solar/RCA
<b>COUNTRY SINGLE</b>		<b>COUNTRY ALBUM</b>
<b>MY HEROES HAVE ALWAYS BEEN COWBOYS</b> Willie Nelson Columbia	<b>KENNY</b> Kenny Rogers United Artists	
<b>JAZZ</b>	<b>DANCE/DISCO</b>	
<b>FUN AND GAMES</b> Chuck Mangione A&M	<b>FUNKYTOWN</b> Lipps Inc. Casablanca	



# CASH BOX TOP 100 SINGLES

March 15, 1980

	Weeks On Chart		Weeks On Chart		Weeks On Chart
<b>1 LONGER</b> DAN FOGELBERG (Full Moon/Epic 950824)	2	<b>34 DAYDREAM BELIEVER</b> ANNE MURRAY (Capitol P-4813)	21	<b>69 LADIES' NIGHT</b> KOOL & THE GANG (De-Lite/Mercury DE-801)	44
<b>2 CRAZY LITTLE THING CALLED LOVE</b> QUEEN (Elektra E-46579)	1	<b>35 ROMEO'S TUNE</b> STEVE FORBERT (Nemperor/CBS ZS9 7525)	23	<b>70 GIRL WITH THE HUNGRY EYES</b> JEFFERSON STARSHIP (Grunt/RCA JH 11921)	79
<b>3 ANOTHER BRICK IN THE WALL (PART II)</b> PINK FLOYD (Columbia 1-11187)	6	<b>36 WHEN I WANTED YOU</b> BARRY MANILOW (Arista AS 0481)	27	<b>71 MY HEROES HAVE ALWAYS BEEN COWBOYS</b> WILLIE NELSON (Columbia 1-11186)	78
<b>4 ON THE RADIO</b> DONNA SUMMER (Casablanca NB 2236)	4	<b>37 COME BACK</b> J. GEILS BAND (EMI-America 8032)	42	<b>72 IT'S LIKE WE NEVER SAID GOODBYE</b> CRYSTAL GAYLE (Columbia 1-11198)	74
<b>5 WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL</b> SPINNERS (Atlantic 3637)	5	<b>38 DEJA VU</b> DIONNE WARWICK (Arista AS0459)	31	<b>73 FIRE IN THE MORNING</b> MELISSA MANCHESTER (Arista AS 0485)	81
<b>6 DESIRE</b> ANDY GIBB (RSO RS-1019)	7	<b>39 SEXY EYES</b> DR. HOOK (Capitol 4831)	48	<b>74 HAVEN'T YOU HEARD</b> PATRICE RUSHEN (Elektra E-46551)	52
<b>7 YES I'M READY</b> TERI DeSARIO/K.C. (Casablanca NB 2227)	3	<b>40 EVEN IT UP</b> HEART (Epic 9-50847)	46	<b>75 WHY ME</b> STYX (A&M 2206)	45
<b>8 HIM</b> RUPERT HOLMES (MCA-41173)	9	<b>41 HOLD ON TO MY LOVE</b> JIMMY RUFFIN (RSO RS-1021)	51	<b>76 LOVE ON A SHOESTRING</b> THE CAPTAIN & TENNILLE (Casablanca NB 2243)	85
<b>9 HOW DO I MAKE YOU</b> LINDA RONSTADT (Asylum E-46602)	10	<b>42 LET ME GO, LOVE</b> NICOLETTE LARSON (Warner Bros. WBS 49130)	36	<b>77 ONLY A LONELY HEART SEES</b> FELIX CAVALIERE (Epic 9-50829)	87
<b>10 TOO HOT</b> KOOL & THE GANG (De-Lite/Mercury DE-802)	12	<b>43 YOU MAY BE RIGHT</b> BILLY JOEL (Columbia 1-11231)	1	<b>78 FOOL IN THE RAIN</b> LED ZEPPELIN (Swan Song/Atlantic SS 71003)	56
<b>11 ROCK WITH YOU</b> MICHAEL JACKSON (Epic 9-50797)	8	<b>44 PILOT OF THE AIRWAVES</b> CHARLIE DORE (Island IS 49166)	53	<b>79 FLIRTIN' WITH DISASTER</b> MOLLY HATCHET (Epic JE 36110)	62
<b>12 THE SECOND TIME AROUND</b> SHALAMAR (Solar/RCA JH-11709)	13	<b>45 YEARS</b> WAYNE NEWTON (Aries II WA 108)	49	<b>80 I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)</b> BONNIE POINTER (Motown M 1478F)	60
<b>13 AN AMERICAN DREAM</b> THE DIRT BAND (United Artists UA-1330-Y)	11	<b>46 I WANNA BE YOUR LOVER</b> PRINCE (Warner Bros. WBS 49050)	40	<b>81 LOVIN YOU WITH MY EYES</b> STARLAND VOCAL BAND (Windsong/RCA JH-11899)	90
<b>14 REFUGEE</b> TOM PETTY & THE HEARTBREAKERS (Backstreet/MCA 5105)	17	<b>47 I PLEDGE MY LOVE</b> PEACHES & HERB (Polydor/MVP 2053)	54	<b>82 DON'T DO ME LIKE THAT</b> TOM PETTY & THE HEARTBREAKERS (Backstreet/MCA 41138)	66
<b>15 SEPTEMBER MORN</b> NEIL DIAMOND (Columbia 1-11175)	14	<b>48 I THANK YOU</b> ZZ TOP (Warner Bros. WBS 49136)	43	<b>83 STOMP!</b> THE BROTHERS JOHNSON (A&M 2216)	1
<b>16 SPECIAL LADY</b> RAY, GOODMAN & BROWN (Polydor PD 2033)	20	<b>49 THINK ABOUT ME</b> FLEETWOOD MAC (Warner Bros. WBS 49196)	75	<b>84 YOU MIGHT NEED SOMEBODY</b> TURLEY RICHARDS (Atlantic 3645)	71
<b>17 "99"</b> TOTO (Columbia 1-11173)	18	<b>50 SARA</b> FLEETWOOD MAC (Warner Bros. WBS 49150)	39	<b>85 TODAY IS THE DAY</b> BAR-KAYS (Mercury 76036)	1
<b>18 RIDE LIKE THE WIND</b> CHRISTOPHER CROSS (Warner Bros. WBS 49184)	25	<b>51 SET ME FREE</b> UTOPIA (Bearsville/BSS 49180)	61	<b>86 A CERTAIN GIRL</b> WARREN ZEVON (Asylum E-46610)	1
<b>19 HEARTBREAKER</b> PAT BENATAR (Chrysalis CHS-2395)	22	<b>52 ROCKIN' INTO THE NIGHT</b> 38 SPECIAL (A&M 2055)	55	<b>87 COMPUTER GAMES</b> YELLOW MAGIC ORCHESTRA (A&M/Horizon HZ-127)	88
<b>20 CALL ME</b> BLONDIE (Chrysalis CHS 2414)	35	<b>53 WOMEN</b> FOREIGNER (Atlantic 3651)	58	<b>88 DESIRE</b> ROCKETS (RSO RS 1022)	76
<b>21 GIVE IT ALL YOU GOT</b> CHUCK MANGIONE (A&M 2211)	24	<b>54 THIS IS IT</b> KENNY LOGGINS (Columbia 1-11109)	41	<b>89 LET ME BE THE CLOCK</b> SMOKEY ROBINSON (Tama/Motown T54311F)	1
<b>22 FIRE LAKE</b> BOB SEGER (Capitol 4836)	28	<b>55 BRASS IN POCKET (I'M SPECIAL)</b> PRETENDERS (Sire SRE 49181)	63	<b>90 A LESSON IN LEAVIN'</b> DOTTIE WEST (United Artists UA-X-1339)	1
<b>23 CRUISIN'</b> SMOKEY ROBINSON (Tama/Motown T 54306)	15	<b>56 US AND LOVE (WE GO TOGETHER)</b> KENNY NOLAN (Casablanca NB 2234)	57	<b>91 BABY DON'T GO</b> KARLA BONOFF (Columbia 1-11206)	93
<b>24 THREE TIMES IN LOVE</b> TOMMY JAMES (Millennium JH-11785)	26	<b>57 I WISH I WAS EIGHTEEN AGAIN</b> GEORGE BURNS (Mercury 57011)	59	<b>92 HOLIDAY</b> NAZARETH (A&M 2219)	94
<b>25 I CAN'T TELL YOU WHY</b> EAGLES (Asylum E-46608)	32	<b>58 CARS</b> GARY NUMAN (Atco/Atlantic 7211)	64	<b>93 YOU ARE MY HEAVEN</b> ROBERTA FLACK WITH DONNY HATHAWAY (Atlantic 3627)	97
<b>26 WITH YOU I'M BORN AGAIN</b> BILLY PRESTON & SYREETA (Motown M 1477)	29	<b>59 WHAT I LIKE ABOUT YOU</b> THE ROMANTICS (Nemperor/CBS ZS9 7527)	65	<b>94 SURVIVE</b> JIMMY BUFFET (MCA-41199)	1
<b>27 DO THAT TO ME ONE MORE TIME</b> THE CAPTAIN & TENNILLE (Casablanca NB 2215)	19	<b>60 WHEN A MAN LOVES A WOMAN</b> BETTE MIDLER (Atlantic 3643)	47	<b>95 AUTOGRAPH</b> JOHN DENVER (RCA PB-11915)	96
<b>28 OFF THE WALL</b> MICHAEL JACKSON (Epic 9-50838)	37	<b>61 CARRIE</b> CLIFF RICHARD (EMI-America P-8035)	67	<b>96 STAY IN TIME</b> OFF BROADWAY usa (Atlantic 3647)	1
<b>29 BACK ON MY FEET AGAIN</b> THE BABYS (Chrysalis CHS 2398)	30	<b>62 OUTSIDE MY WINDOW</b> STEVIE WONDER (Tama/Motown T 54308F)	69	<b>97 BOUNCE, ROCK, SKATE, ROLL PART I</b> VAUGHAN MASON AND CREW (Brunswick BL 55548)	98
<b>30 BABY TALKS DIRTY</b> THE KNACK (Capitol 4822)	33	<b>63 ANYWAY YOU WANT IT</b> JOURNEY (Columbia 1-11213)	73	<b>98 THIS IS MY COUNTRY THANK YOU CANADA</b> SHELLEY LOONEY (Mercury 76050)	99
<b>31 AND THE BEAT GOES ON</b> WHISPERS (Solar/RCA JH 11894)	34	<b>64 WHERE DOES THE LOVIN GO</b> DAVID GATES (Elektra E-46588)	70	<b>99 SHRINER'S CONVENTION</b> RAY STEVENS (RCA JB-11911)	1
<b>32 COWARD OF THE COUNTRY</b> KENNY ROGERS (United Artists UA-X-1327Y)	16	<b>65 THE SPIRIT OF RADIO</b> RUSH (Mercury 76044)	68	<b>100 I SHOULD LOVED YA</b> NARADA MICHAEL WALDEN (Atlantic 3631)	77
<b>33 LOST IN LOVE</b> AIR SUPPLY (Arista 0479)	38				

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Certain Girl (Unart — EMI) .....	86	Fire In The Morning (Hobby Horse — BMI/Cotton Pickin' — ASCAP) .....	73	Ladies Night (Delightful/Gang — BMI) .....	69	Stay In Time (Screen Gems/Modern Fun — EMI/BMI) .....	96
A Lesson I Leavin' (Chappell/Sailmaker/Welbeck/Blue Ovil — ASCAP) .....	90	Fire Lake (Gear — ASCAP) .....	22	Let Me Be The Clock (Bertam — ASCAP) .....	89	Survive (Coral Reefer/Creately — BMI/ASCAP) .....	94
An American Dream (Jolly Cheeks — BMI) .....	13	Flirtin' With Disaster (Mister Sunshine — BMI) .....	79	Let Me Go, Love (Snug/Big Stroke — BMI) .....	42	Stomp (State Of The Arts/Brojlay — ASCAP) .....	83
And The Beat (Spectrum VII/Rosy — ASCAP) .....	31	Fool In The Rain (Flames Of Albion — ASCAP) .....	78	Longer (Hickory Grove/April — ASCAP) .....	1	The Second Time (Spectrum VII/Rosy — ASCAP) .....	12
Another Brick (Pink Floyd/Unichappell — BMI) .....	3	Girl With The Hungry Eyes (Little Dragon — BMI) .....	70	Lost In Love (Arista/BRM — ASCAP) .....	33	The Spirit Of Radio (Core — CAPAC/ASCAP) .....	65
Any Way You Want (Weed High Nightmare — BMI) .....	63	Give It All You Got (Gates — BMI) .....	21	Love On A Shoestring (Vogue/Unichappell — BMI) .....	76	Think About Me (Fleetwood Mac — BMI) .....	49
Autograph (Cherry Lane — ASCAP) .....	95	Haven't You Heard (Baby Fingers/Mims/Shown-breebre — ASCAP/Freddie Dee — BMI) .....	74	Loving You With My Eyes (Cherry Lane — ASCAP) .....	81	This Is It (Tauripin Tunes — ASCAP) .....	54
Baby Don't Go (Seagrape/Valgovind — BMI) .....	91	Heartbreaker (Dick James — BMI) .....	19	My Heroes (Jack & Bill — BMI) .....	71	This Is My Country (Rock Chips/Bo — BMI) .....	98
Baby Talks Dirty (Eighties/Small Hill — ASCAP) .....	30	Him (WB/The Holmes Line Of Music — ASCAP) .....	18	"99" (Hudmar — ASCAP) .....	17	Three Times In Love (Big Teeth/Tommy James — BMI) .....	24
Back On My Feet Again (Pendulum/Unichappell/Hudson Bay — BMI) .....	29	Hold On To (Stigwood/Unichappell — BMI) .....	41	Off The Wall (Almo/Rondor — ASCAP) .....	28	Today Is The Day (Bar-Kays/Warner Tamerlane — BMI) .....	85
Bounce, Rock, Skate (Lena/Funky Feet — BMI) .....	97	Holiday (Panache — ASCAP) .....	92	Only A Lonely Heart (Ki — ASCAP) .....	77	Too Hot (Delightful/Gang — BMI) .....	10
Brass (Modern/Hynde/House of Hits/ATV U.K.) .....	55	How Do I Make You (Billy Steinberg Music) .....	9	On The Radio (Rick's/Revelation/Sweet Summer Night — ASCAP) .....	4	Us And Love (Sounds Of Nolan — BMI) .....	56
Call Me (Ensign — BMI/Rare Blue — ASCAP) .....	20	I Can't Help Myself (Stone Agate — BMI) .....	80	Outside My Window (Jobete & Black Bull — BMI) .....	62	What I Like About You (Forever Endeavor — ASCAP) .....	59
Carrie (Unart/Cookaway — BMI/ASCAP) .....	61	I Can't Tell You Why (Jeddrah/Cass County/Red Cloud — ASCAP) .....	25	Pilot Of The Airwaves (Ackee — ASCAP) .....	44	When A Man Loves (Pronto/Quinvy — BMI) .....	60
Cars (Beggars Banquet/Andrew Heath — PRS) .....	58	I Pledge My Love (Perrin-Vibes — ASCAP) .....	47	Refugee (Skyhill — BMI) .....	14	When I Wanted You (Homegrown — BMI) .....	36
Come Back (Center City — ASCAP) .....	37	I Shoulda Loved Ya (Walden/Gratitude Sky — ASCAP/Irving — BMI) .....	100	Ride Like The Wind (Pop 'N' Roll — ASCAP) .....	18	Where Does The Lovin' Go (Kipahula — ASCAP) .....	64
Computer Games (Alpha/Almo — ASCAP) .....	87	I Thank You (Birdes/Walden — ASCAP) .....	48	Rockin' Into The Night (WB — ASCAP/Fitst/Saber Tooth — BMI) .....	52	Why Me (Stygian Adm. By Almo — ASCAP) .....	75
Coward Of The Country (Roger Bowling — BMI/Sleepy Hollow — ASCAP) .....	32	It's Like We Never (Cookaway/Dejamas — ASCAP) .....	72	Romeo's Tune (Rolling Tide — ASCAP) .....	35	With You I'm Born Again (Check Out — BMI) .....	26
Crazy Little Thing (Beechwood/Queen — BMI) .....	2	I Wanna Be Your Lover (Ecnirp — BMI) .....	46	Sara (Fleetwood Mac — BMI) .....	50	Working My Way (Screen Gems-EMI/Season Four — BMI/Sumac — BMI) .....	5
Cruisin' (Bertram — ASCAP) .....	23	I Wish I Was (Tree — BMI) .....	57	September Morn' (Stonebridge/EMA-Suisse — ASCAP) .....	15	Years (Pi-Gem — BMI) .....	45
Daydream Believer (Screen Gems-EMI — BMI) .....	34	Keep The Fire (Milk Money — ASCAP) .....	66	Set Me Free (Unearthly/Fiction — BMI) .....	51	Yes, I'm Ready (Dandelion — BMI) .....	7
Desire (Stigwood Adm. by Unichappell — BMI) .....	6	Kiss Me In The Rain (Songs Of Bandier-Koppelman/Emanuel/Cortlandt — ASCAP) .....	68	Sexy Eyes (April/Blackwood — ASCAP/BMI) .....	39	You Are My (Jobete/Black Bull — ASCAP/Stone Diamond — BMI) .....	93
Desire (Gear — ASCAP) .....	88			Shriner's Convention (Ray Stevens — BMI) .....	99	You May Be Right (Impulsive/April — ASCAP) .....	43
Deja Vu (Right Song/Angela — BMI) .....	38			Special Lady (H.A.B./Dark Cloud — BMI) .....	16	You Might Need Somebody (Braintree/Snow/Neches River — BMI) .....	84
Don't Do Me Like That (Skyhill — BMI) .....	82						
Do Right (Web IV Music — BMI) .....	67						
Do That To Me (Moonlight & Magnolias — BMI) .....	27						
Even It Up (Strange Euphoria/Know — ASCAP) .....	40						



Exceptionally heavy radio activity this week

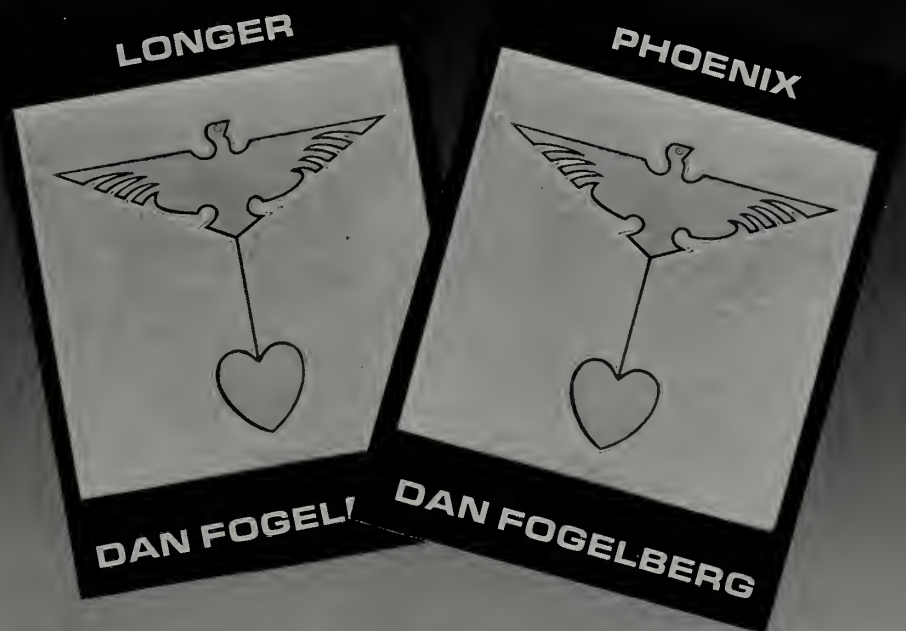


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■ CASH BOX ANNOUNCES:

a spotlight  
on  
gospel music

issue date:  
march 29, 1980

In recognition of **Gospel Music Week** and the annual **Dove Awards** presentations in Nashville, the Cash Box Spotlight on Gospel Music will explore in detail how spiritual/inspiration music has become a dominant industry force in the 1980s.

It's the only vehicle that will guarantee maximum exposure for your advertising message. The story of your participation and success in the exciting gospel music scene will reach the widest possible audience through **bonus distribution** at this year's Gospel Music Week celebration.

The Cash Box Spotlight on Gospel Music will provide an authoritative, in-depth look at all facets of this dynamic industry through timely articles and interviews with the individuals who are making it happen. Also included will be a directory of gospel music, a who's who of the industry: artists, record companies, booking agents and much more.

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G O S P E L  
music week



# CASH BOX NEWS



**DEVILS' DEBUT** — After a recent performance in the Bay Area, the Tazmanian Devils were joined backstage by Warner Bros. chairman Mo Ostin to celebrate release of the band's new LP. Pictured in the front row are (l-r): Dave Carlson of the group; Ostin; and Duane Von Deman and Barry Lowenthal of the group. Pictured in the back row are (l-r): Dennis Hogan of the group; Erik Jacobsen, the group's producer; and Pat Craig of the group.

## WPIX-FM Dumps New Rock

by Richard Gold

NEW YORK — Radio station WPIX-FM, the primary outlet for new wave music in the New York area, asked for the resignation of program director Joe Piasek last week and announced that it would re-format its programming immediately.

The station has appointed Todd Wallace, the president of the Phoenix-based consulting firm, Radio Index, as "program consultant." Replacing Piasek as program director is Chuck Morgan, who was most recently director of consultation for Radio Index, and prior to that, program director of WYNF-FM in Tampa, a Top 40 station.

Also released by WPIX, were air personalities Meg Griffin, Jane Hamburger, Dan Neer, and Alison.

Speaking on behalf of WPIX-FM's general manager, Ray Yorke, Wallace told **Cash Box** that the station's "official format direction" in the future could not be revealed "for competitive reasons." Wallace indicated that WPIX-FM had called

him in to reverse the station's October-November Arbitron "average share trend" rating of 1.2. The ratings of other area FM stations with pop music formats are: WBLS (7.1); WKTU (6.8); WPLJ (3.2); WCBS (3.1); WNEW (2.7); and WXLO (1.7).

Wallace confirmed that the station would seek "an 18-year-old to 49-year-old demographic target" with its new format. He also said that the station would aim for a core target of "18-year-old to 34-year-old" listeners. Wallace said that the station had begun implementing changes already, but that the new format would not be completely installed until April 18.

### Disc In Cords?

Refusing to specify the exact type of format planned for WPIX-FM, Wallace said that "there are various ways we can go." Pointing out that the major share of the area's disco market is held by "two stations" (WBLS and WKTU), Wallace indicated that disco programming could be a part of the station's future.

Piasek told **Cash Box** that the scrapped format was not given a fair chance to succeed. "We were given one year and one month," Piasek said, adding that "I would compare this to somebody pulling the rug out from under rock'n'roll in 1959." Piasek described his programming concept for WPIX-FM as an effort to create "a rock'n'roll station which included elements of AOR, but also elements of all rock'n'roll radio from Top 40 to R&B to AOR to new rock'n'roll."

Piasek assigned responsibility for the

(continued on page 14)

## Retail Upswing Attributed To Hits, Mid-Lines, New Wave

by Michael Martinez and Leo Sacks

LOS ANGELES — Retailers nationwide report that business increased dramatically during the first two months of this year, reflecting an abundance of superstar releases, the growing acceptance of new wave product and the success of \$5.98 budget lines, according to a **Cash Box** survey.

Early last year, by comparison, retailers across the country bemoaned a sales slump, citing as a cause the lack of product from top selling acts.

Dealers reported that releases by Fleetwood Mac, the Eagles, Linda Ronstadt, Bob Seger, Heart, Billy Joel and Elvis Costello have spurred sales dramatically over the same period last year, when superstar LPs were noticeably absent from their bins. They also claim that consumer reaction to new wave product has been positive, boosting sales in most markets.

### Mid-Lines Move Well

Many retailers contacted said that the success of CBS' \$5.98 mid-line product has made a healthy contribution to multiple sales.

The consensus was that sales have jumped from between 10 and 35% over last January and February, despite an overall

economic slump and list price increases on front-line product.

While noting that business has improved "immeasurably" in recent weeks, David Rothfield, vice president and divisional merchandising manager for Korvette's, the New York-based 36-store chain, said the "current crop of releases is encouraging."

Expanding on Rothfield's comments, David Jackowitz, executive vice president of the Hialeah, Fla.-based United Records and Tape, said his company was noting a financial upswing "because there's product out today that was nowhere to be seen last year at this time."

At the Harvard Coop, Cambridge, Mass., head buyer Linda Stelling reported that one reason her store had jumps of 20% and 34% in January and February, respectively, over the same period last year, was the movement of new wave product.

### New Wave Hot

"New wave goods receive a lot of promotion in our store and on the radio," Stelling added.

Although reports of increased sales in the first two months were unanimous, none of the dealers surveyed felt that increased store traffic and buying of top-name product has significantly enhanced sales of new or lesser-known product.

(continued on page 16)

## CBS Records To Release 10" EP 'Nu Disk' Series

by Michael Martinez

LOS ANGELES — CBS Records in May will launch a new line of 10-inch EP discs called "Nu Disks." Included in the initial release, which will be on the Epic label, are three new groups from the U.K. — New Musick, Propaganda and the Continentals.

Each of the discs will list at \$3.98, while an EP release on Epic by Cheap Trick will list at \$4.98. Also, EPs from the Clash and Ted Nugent are tentatively slated for later release.

Titles of the first Epic EP wave include: "Calling on Moscow" by Propaganda, "Fizz-Pop" by the Continentals and "Straight Lines" by New Musick. EPs by Cheap Trick, Ted Nugent and The Clash are untitled.

Those EPs shipping in May will be packaged in generic covers, distinguished only by the artists' name, and will be shipped in boxes from which the product can be removed and placed immediately in display racks.

Each release will contain from three to four songs of the featured group. While the U.K. releases contain material previously unheard in the U.S., the Cheap Trick EP will feature previously unreleased material of earlier recording sessions. The tentative Clash EP release will contain two new singles coupled with previously unreleased material.

Dick Wingate, assistant to the vice presi-

(continued on page 16)

## Manufacturers Consider Suits Against Sam Goody, Pickwick

by Leo Sacks

NEW YORK — There have been a number of new developments in the Justice Department's national probe into record counterfeiting (**Cash Box**, March 8). Among the key new pieces of information are the following:

- CBS Records is one of several labels that are considering the possibility of initiating civil litigation against Pickwick International Inc. and Sam Goody Inc. as a result of the recent indictment of the Goody chain, its president, and a senior vice president on Federal charges that the parties knowingly dealt in the sale of large quantities of counterfeit tape recordings. (Pickwick was not named in the Goody indictment.)

- Arista Records and CBS Records are both investigating returns of their own product for the possible inclusion of the counterfeit recordings named in the Goody indictment.

- Financial records pertaining to transactions between Pickwick International and certain companies and individuals during 1977, 1978, and 1979, were subpoenaed in December of last year by the Federal grand jury that has been hearing evidence in Brooklyn in connection with the Justice Department's national probe. Several thousand tapes were also subpoenaed from Pickwick, according to George Port, vice president for corporate relations. Port said that this is product that the investigators believe may have been transhipped to Pickwick by Sam Goody and/or purchased from any of the companies or individuals whose names appeared on the subpoena. Among the subpoenaed documents, added Port, are records of transactions with George Tucker, president of Super Dupers Inc., and Norton Verner. Tucker, who has been convicted on a copyright infringement charge, boasted to Federal agents about his sales of counterfeit tapes to retailers across the nation. Verner is said to have purchased approximately 60,000 counterfeit eight-track tapes from Tucker for \$80,000 in cash during 1978, according to a four-count Federal indictment returned against Tucker in February.

- Port also confirmed reports that several past and present Pickwick International employees had been asked to testify before the Brooklyn grand jury. He said that he didn't think these individuals had yet given testimony, and added that the Justice Department subpoena "had nothing to do" with the resignation of C. Charles Smith from the presidency of the company last December.

- A suit filed by RCA Records against Tucker, charging that he was allegedly involved in the distribution of counterfeit copies of "Moody Blue" by Elvis Presley, is still pending in Federal District Court in Brooklyn.

- Korvettes, the 36-unit department store chain referred to by Tucker as one of the legitimate retail outlets where his

(continued on page 68)



**HERE'S TOMMY** — RCA Records and Millennium Records recently hosted a reception for Millennium recording artist Tommy James. James' debut album for the label, "Three Times In Love," has just been released. The title track, released earlier, is currently charting. Pictured at the reception (l-r) are: Jorge Pino, manager of international product development for RCA Records; Bob Beranato, manager of artist relations for pop music for RCA Records; Beverly Berman, head of administration and international coordinator for Millennium Records; James; Larry Palmacci, product manager for RCA Records; Shelly Petrov-Sherman, promotion and sales administrator for Millennium Records; Joe Cohen, manager of international product management for RCA Records; and Jack Chudnoff, division vice president of marketing for RCA Records.



# RCA, Zenith Announce New Videodisc Compatability Pact

by Michael Glynn

LOS ANGELES — The developing home videodisc market received a major boost last week as Zenith Radio Corp. announced that it would produce and market a videodisc player compatible with that of RCA Corp.'s patented SelectaVision system. Both Zenith and RCA videodisc players will utilize the same stylus and groove-based capacitance format.

Zenith said the agreement, which includes access by each company to the other's videodisc technology, would permit RCA and Zenith videodiscs to be played on either corporation's player system.

Zenith's video disc system is expected to be available by mid-1981, while RCA

## Video Emphasized At ITA Seminar

by Dennis Garrick

SAN DIEGO — With the ownership of consumer VCRs now exceeding the one million unit mark, the effective marketing and distribution of software was the primary topic of discussion at the International Tape Assn. (ITA) "Audio/Video — 1980" seminar, held here March 2-5.

The continuing growth of the home video industry, as evidenced by the growing number of pre-recorded video cassette titles reaching the million dollar sales level, was also apparent in the number of video software companies participating in the conference. Last year there was one; this year, 10.

The presence of the majors in software manufacturing led to lively debates and discussions, with rental vs. sales as the primary subject.

"The business of distributing pre-recorded video-cassettes is an unqualified disaster, and it is going to get worse," said Lawrence Hilford of Columbia Pictures Industries. Hilford, whose company sells its product, questioned whether or not the proper sources were reaping the benefit of Columbia video cassettes.

Hilford went on to say that in randomly checking on dealers, he is "looking for that rare thing — the store that carries Columbia and other product and is not renting or exchanging it."

A different point of view was expressed by Walt Disney media spokesman James Jimirro, who said, "The long-term interests of our company is best served by the development of a rental basis, but the simple truth is that there are not very many mechanisms in America today for the efficient rental of video cassette pictures."

Jimirro added, however, that the com-

(continued on page 57)

previously announced plans to market its SelectaVision player system in the first quarter of 1981 (**Cash Box**, Dec. 15, 1979). Both systems are expected to retail for less than \$500.

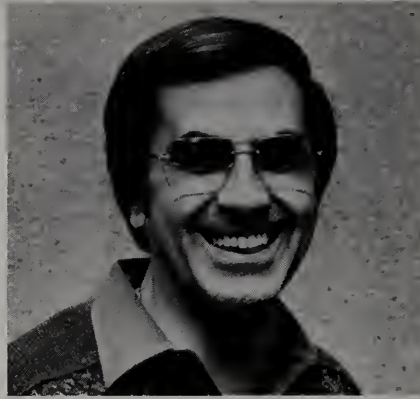
The RCA/Zenith pact marks the second time this year that RCA has formed an agreement to share its videodisc technology. RCA and CBS, Inc. announced an agreement in January whereby CBS would be licensed to manufacture and distribute videodiscs utilizing the RCA SelectaVision system (**Cash Box**, Jan. 19, 1980).

According to Herb Schlosser, executive vice president of RCA, "During the first year (1981) after market introduction, we will be making available approximately 300 titles for the videodisc player system, including our opening catalog and regular monthly releases. And we will make these videodiscs available to Zenith."

Bill Bowen, vice president of marketing and international for Zenith Corp., stated, "We will be manufacturing our own players at our own plant, but do not have plans to manufacture the discs at this time. RCA is certainly going to be a major source of disc production for us, but we will also be open to other manufacturers as well."

As to the question of whether videodiscs for the RCA/Zenith system would be marketed and distributed to record retailing outlets, Bowen said, "Right now, we're primarily concerned with the manufacture and marketing of the videodisc player itself, and initially we expect that both the player and discs would be sold through electronic

(continued on page 16)



**FARACI TO E/A** — Vic Faraci has been named to the post of vice president/director of marketing for Elektra/Asylum Records. Formerly executive vice president of WEA, Faraci will be responsible for all areas of marketing, including sales, promotion and consumer advertising for E/A.

## Schnabel Set To Oversee Artist Deals For PRO

by Ken Terry

NEW YORK — Dr. Ekke Schnabel will soon be named senior vice president of legal and business affairs for PRO-U.S.A., the umbrella organization for Polygram's U.S. activities, according to a company spokesman. Dr. Schnabel will report directly to Irwin Steinberg, chairman and chief executive officer of PRO-U.S.A. He will relinquish his present post as senior vice

(continued on page 68)

# Retailers Note Role Of Imports In Creating American Market

by Richard Gold

NEW YORK — The early availability of English import records before their release in this country has, in many cases, played a significant role in boosting the subsequent sales of the domestically issued product, according to a nationwide **Cash Box** survey of retailers. The dedicated import aficionados — who are viewed as a knowledgeable elite by most retailers — are said to play an important part in establishing a vanguard following for British artists before their initial exposure in America.

Allan Dulberger, president of the Milwaukee-based 1812 Overture chain, which has six stores in Wisconsin, characterizes the typical import buyer as someone who "helps build excitement" for unknown British groups. Pointing to an early groundswell of interest in the Sex Pistols among his import-buying clientele,

Dulberger says that these initial "cultist" listeners became "walking advertisements" for the hard-core punk groups and were a key factor in helping to strengthen the sales of the American issue of "Never Mind The Bollocks."

Import records have a positive impact on the later sales of their American counterparts by "paving the way" for new British artists, according to Howard Appelbaum, vice president of Kemp Mill, which has 13 outlets in the Washington, D.C. area. Citing the well-known case of Elvis Costello, who first developed his American reputation among import buyers, Appelbaum notes that imports "give exposure to an artist where he might not have had it otherwise." Appelbaum also says that manufacturers use the import market as a test market, "in determining which product should be released in America. If an import does well, Appelbaum says, the label becomes much more inclined to issue a domestic release and back it with a strong advertising campaign aimed at the general listening public.

(continued on page 49)

## RIAA Sets 60-Day Delay For Gold, Platinum Awards

by Marc Cetner

LOS ANGELES — Revising a policy handed down last July 1, the RIAA has reduced its post-release qualification delay for gold and platinum record certifications to 60 days from 120 days. The board of directors action, at its March 4 meeting in Washington, D.C., makes all recordings released on or after Jan. 4, 1980 eligible for certification.

Commenting on the board's decision, RIAA president Stanley Gortikov said, "It

(continued on page 57)



Epic recording group the Clash embody the spirit of the Second British Invasion, spotlighted in this issue. The band's defiant spirit and modern mixture of such genres as mid-60's rock and reggae are fed through a guitar-galvanized wall of sound, and the result is one of the most energetic and exciting sounds since bands like the Beatles, the Rolling Stones and the Who got the whole rock rolling in the 1960's.

When the band first arrived on the pop scene in 1976 it was considered the quintessential punk band, but its uncompromising and threatening sound did not meet with an immediate American embrace. However, critics' notices and loyal fans kept the buzz going while the band put out "The Clash," "Give 'em Enough Rope," several import singles and EPs, and made its first American tours.

The band's intense sound and socio-political lyrical themes have come to a head on "London Calling," the new double album set, and America is finally listening to the Clash. The LP is currently bulleting up the **Cash Box** Pop album chart at #30.

The Clash, as it is known today, was formed in Camden Town, England in late 1976 as a drummerless band (lead guitarist Mick Jones, rhythm guitar player/lead vocalist Joe Strummer and bassist Paul Simonon) and enlisted stick man Topper Headon. The group was signed to CBS, and in the course of three weekends at CBS 3 Studios in London, recorded its first LP. The band toured England with the Buzzcocks in early '77, and its album came on the English charts at #12.

However the LP wasn't released in the U.S. until much later, and the Clash didn't receive stateside recognition until 1978's "Give 'em Enough Rope" LP, which rose to #155 on the **Cash Box** Pop album chart. The band's two American tours followed the release of the mini "Pearl Harbor" tour and the more extensive "The Clash Take The Fifth" tour.

Now, the four-piece has returned to the U.S. and is busting up concert halls and the charts with an LP and a tour entitled "London Calling." The new record was going to be called "The New Testament." And while it isn't quite a rock'n'roll bible, for Clash fans, it's pretty close.



**HUMBLE PIE TO ATCO** — Humble Pie has signed a long-term recording contract with Atco Records for the U.S., Canada, Mexico, and the Caribbean Islands. A new LP, "On To Victory," will be released in March. Shown at the signing (l-r) are: Reen Nalli, vice president of Atco; Steve Marriott of Humble Pie; co-manager Phil DiHavilland; Doug Morris, president of Atco; manager David Krebs; and Jerry Shirley of the band.

### Index

Album Reviews .....	17
Black Contemporary .....	58
Classified .....	67
Coin Machine News .....	65
Country News & Album Chart .....	51
Country Singles Chart .....	52
Dance/Disco .....	49
East Coastings .....	14
FM Analysis .....	20
International News .....	61
Jazz .....	64
Jukebox Singles Chart .....	65
Merchandising .....	50
Points West .....	16
Pop Album Chart .....	70
Pop Radio Analysis .....	24
Pop Singles Chart .....	4
Radio News .....	19
Regional Programming Guide .....	22
Singles Reviews .....	18



# BILLY PRESTON & SYREETA



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## NEW FACES TO WATCH



### Carol Chase

Carol Chase did not grow up dreaming about being a country music superstar. However, she did grow up wanting to sing and to share her songs with others.

Born in Minot, N.D., Chase grew up performing at various church and school functions with her five sisters. Later she attended the University of North Dakota as a drama and music major, and it was there that her singing career really got off the ground as she began performing at clubs and parties.

After graduation, she moved to Reno for a year where she performed at the Sahara Tahoe. It was in Reno that she met Billy Strange, who invited her to Los Angeles to sing some demos.

Relocating to Los Angeles, Chase auditioned for — and landed — a singing job at Disneyland, and also began singing background vocals at recording sessions. Among the artists she backed up are Olivia Newton-John, Hank Williams, Jr., R.C. Bannon, Tanya Tucker, Phil Everly, Debby Boone and Charlie Rich. Commercials followed as Chase became the voice

behind McDonalds, Olympia beer, Nescafe and Marantz, among others.

Chase had done a demo for the song "I'll Wake You Up When I Get Home" that was taken to Snuff Garrett for the movie "Every Which Way But Loose." Garrett was impressed with her voice and decided to include her on the album soundtrack, so he produced "Can't Say No To A Truck Driving Man" for the album. Garrett also discussed a solo career with Chase and promised that he would be looking for a label opportunity.

That opportunity came when Garrett and Neil Bogart, founder of Casablanca Record and FilmWorks, signed Carol Chase as the first artist to Casablanca West, the label's newly formed country music subsidiary. Garrett and Chase then went into the studio and recorded an album entitled "Sexy Songs." The title track from the LP currently sits at #52 on the **Cash Box** Country Singles chart.

Although Chase is best known for her singing, she is also an accomplished songwriter, whose credits include "We Belong Together," which was a hit for Suzy Allanson. "At the time we did my album I didn't have many of my own songs ready," said Chase, who had one self-penned tune on her new debut LP. "But on my next album I hope to do more of my own material."

That album is only one bright spot in a very bright future for Chase, whose future plans include movies (there are several offers pending), television and more live performances. "I really want to get going on live shows because I really like performing before an audience," stated Chase. "I'm signing with a major management company and things are falling into place for me to develop my live act as well as doing TV movies and more recording."

## ARTIST PROFILE

# Ray Stevens: A Humorist Who Wants To Be Taken Seriously

by Jennifer Bohler

NASHVILLE — Ray Stevens' reputation as a "humorist" singer/songwriter could easily be a well-placed misnomer. While famous for singing such light-hearted songs as "Ahab the Arab," "Guitarzan," "Along Came Jones," "The Streak," "I Need Your Help Barry Manilow," (which earned him a Grammy nomination this year) and most recently, "Shriner's Convention" (which is currently climbing the **Cash Box** Country chart), Stevens can tackle a serious song with equal aplomb. The two Grammys for "Misty" and "Everything Is Beautiful" that rest comfortably on a shelf in his music row office attest to that.

"Actually, I think I'm sort of introverted really," Stevens confessed. "I'm kind of shy and solemn, but I like to write funny songs. It's a challenge. I have written and I do write more of your straight-type songs than the comedy songs. But every now and then, I'll get a good idea, and I'll write a comedy song. It usually turns out that the comedy songs are all hits, but a good idea that is genuinely funny is hard to come up with."

Stevens went on to say that his reputation with the public as a comedy writer hasn't hindered his progress as a serious writer, but that it has caused others to question his seriousness.

"It has occurred to me that possibly that might be the case," he said. "However, taken in the long view, I really don't think so. I have had success with straight material — "Mr. Businessman," and "Misty," which I didn't write, but I was able to have a hit on it. But there might be some truth in that statement. A lot of people may not take me as a serious artist. Maybe that's one of my goals — to be considered a sho 'nuff for real serious writer."

A highly complex man and much more serious than one would imagine, Stevens reflected on his 20-odd years in an industry that often isn't quite generous in doling out continued success.



Ray Stevens

He began his career in 1957 as a songwriter with Atlanta publishing prexy Bill Lowery, who took an immediate interest in Steven's songwriting ability. Lowery helped Steven's land a recording contract with Prep Records, then a subsidiary of Capitol Records.

From there, Stevens' route to fame covered a move to Nashville in 1962, label deals with seven record companies (including Capitol, NRC, Mercury, Monument, Barnaby, Warner Bros. and RCA), and many hit records. The move to Nashville was a fruitful venture, and Stevens has made his home and most of his records here since then.

"I stayed in Nashville, rather than moving to Los Angeles or New York, because I like Nashville," he said. "I stay here because the musicians are great. My business is making records, and I need musicians to do that. I can call up and get anyone I want right here."

Currently with RCA Records, Stevens' debut single and album for the label are both enjoying initial success. Displaying his vocal talents, Stevens performed all of the voices on the album, with the exception of the single cut, which also featured three female vocalists.

The move to RCA early this year  
*(continued on page 57)*

## NARM Study Shows Strong Support For Bar Coding

by Aaron Fuchs

NEW YORK — Eighty-six percent of all retailers, rack jobbers, one-stops and independent distributors favor the universal implementation of bar coding, and feel that it would assist them in running their businesses, according to the results of a National Association of Record Manufacturers (NARM) survey. In addition, 78% feel that total manufacturer participation is necessary for bar coding to be of value to them.

According to the survey, 88% of all retail respondents feel that the bar coding of all product would assist them in their daily operations: 84% of all racks, one-stops, and independent distributors agreed. In answer to the question, "Do you feel that bar coding of all product by the manufacturers will influence your decision to automate?", 80% of all respondents answered yes.

The study was actualized when NARM commissioned ADVCOM, a New York-based automation research and consulting firm, to formulate an extensive questionnaire and tabulate and analyze the responses in order to form a base of information on UPC bar coding and computerization in the record industry. This survey was sent to all of NARM's regular members.

### Inventory Control

A common thread running through the survey responses is that inventory control is regarded as the primary advantage of bar coding. In terms of current systems of operation, all rack, one-stop and independent distributor respondents indicated that they take inventories manually, although some supplement the manual system with portable electronic wand devices. Only 42% of these maintain a perpetual inventory system, but 86% of these in this category said that the user of bar coding

would make such a system feasible for them.

Additional applications cited by all merchandisers in the survey included the accurate reporting of sales by configuration (88%); inventory turn analysis (79%); RA recommendations (74%); performance by location (71%); tracking product by category (70%); tracking new releases (68%); and tracking advertising campaigns (50%).

Among retailers, the most beneficial aspects cited were maintaining physical inventories (93%); establishing and maintaining best seller lists (69%); shrink determination (68%); automatic product reordering (66%); automatic price lookup (64%); and inventory balancing (64%).

### 'Source Coding'

One of the most significant issues brought to light by the survey is that record merchandisers believe that total manufacturer participation is necessary in "source coding" all product and that UPC bar coding must be universally implemented.

A recent survey of the record industry's attitude towards bar coding (**Cash Box**, March 1) revealed that, while Warner Bros., Capitol, CBS, A&M, and Chrysalis had already adopted bar coding and that WEA has committed itself to adopting bar coding by July 1, 1980, Polygram was "holding off" on bar coding pending reducing their digit scheme to the standard five digits. MCA was also reserving its decision pending feedback from its art department, while Arista and Motown expressed doubts that retailers were ready to convert to the system.

NARM's survey does, in fact, reveal a need on the part of retailers for more information and help with converting to bar coding. At the same time, the survey also revealed that most record merchandisers

*(continued on page 57)*

## Rogers, Gatlin, Jennings Dominate Nominations For 15th 'Hat' Awards

LOS ANGELES — Kenny Rogers, Larry Gatlin and Waylon Jennings topped the list of final nominations for the 15th annual Academy of Country Music Awards. Nominations for "The Hat" awards covered nine performing categories and Motion Picture of the Year.

The awards will be presented during ceremonies at Knott's Berry Farm in Buena Park, Calif., on May 1, from 9-11 p.m. The show will be televised nationally on NBC-TV. The program will be a Dick Clark production.

Final ballots, containing the names of the top five nominees in the performance categories and four nominees for Motion Picture of the Year, will be mailed to the academy's 2,000 members this week.

In addition to Rogers (five nominations), Gatlin and Jennings (four nominations apiece), and Crystal Gayle and Moe Bandy (three nominations) led the way.

Rogers, Jennings, Gayle, Willie Nelson and Loretta Lynn all garnered nominations for Entertainer of the Year.

Columbia Records led all labels with 11 nominations, followed by RCA with eight, and MCA, Warner Bros. and United Artists with five each.

Also slated for presentation during the awards ceremonies are two special honors voted by the academy's board of directors — The Pioneer Award and the Jim Reeves Memorial Award.

Prior to the ceremony's telecast, winners for Top Performance on guitar, steel guitar,

bass, drums, fiddle, keyboard and specialty instrument, as well as Top Touring and Non-Touring Bands, will be announced.

While the Academy's Musicians/Bandleaders branch selects those winners; Radio Station of the Year, Disc Jockey of the Year and Country Night Club of the Year are chosen via a poll of music industry trade publications and record companies.

Academy members' ballots must be returned by April 2 to the Sherman Oaks accounting firm of Dwight V. Call, which will tabulate the final results.

The following is a complete list of this year's nominations:

### Top Male Vocalist

Moe Bandy, Larry Gatlin, Waylon Jennings, Kenny Rogers, and Don Williams.

### Top Female Vocalist

Crystal Gayle, Loretta Lynn, Barbara Mandrell, Anne Murray and Dolly Parton.

### Top Vocal Group

Moe Bandy & Joe Stampley, Jim Ed Brown & Helen Cornelius, Louise Mandrell & R.C. Bannon, The Oak Ridge Boys and The Statler Brothers.

### Top New Male Vocalist

John Anderson, Razy Bailey, R.C. Bannon, Randy Barlow, and Big Al Downing.

### Top New Female Vocalist

Rosanne Cash, Lacy J. Dalton, Gail Davies, Louise Mandrell, and Sylvia.

### Entertainer Of The Year

Crystal Gayle, Waylon Jennings, Loretta Lynn, Willie Nelson, and Kenny Rogers.

### Single Record Of The Year

(Award presented to Artist(s), Producer(s), Record Company)

ALL THE GOLD IN CALIFORNIA, Larry Gatlin; AMANDA, Waylon Jennings; COWARD OF THE COUNTY.

*(continued on page 57)*



# Stevie Wonder

“OUTSIDE MY WINDOW” T54308F

The new single from  
“The Secret Life of Plants” T13-371C2  
is now available.  
On Motown Records



© 1980 Motown Record Corporation.





Larry Harris

## Harris Appointed As VP For CBS Video Enterprises

NEW YORK — Larry Harris has been named vice president of business affairs and product administration for CBS Video Enterprises. In his newly created position, Harris will be responsible for the business affairs activities of the CBS Video Enterprise Division. His duties will include contract negotiation and administration relating to the acquisition and production of programming.

Cy Leslie, president of CBS Video Enterprises, to whom Harris will report, commented, "I am looking forward to Larry's new involvement with the CBS Video Enterprises Division. He possesses the experience, intelligence and vision which are essential to the success of this new area."

Since 1976, Harris has been vice president and general manager of Portrait Records. Previously, he was vice president of business affairs and administration for the CBS Records Division.

## WEA Realigns Top Execs

LOS ANGELES — Richard G. Lionetti and George Rossi have been promoted to new vice president posts and Russ Bach has had his current responsibilities as marketing development vice president expanded at WEA in the wake of the recent departure of executive vice president Vic Faraci (**Cash Box**, March 8).

Effective March 31, the actions are a part of a realignment of WEA's upper management staff to fill the void created by Faraci's departure (also officially slated for March 31), according to a company spokesman. Explaining that there are no immediate plans to fill the executive vice president post, the spokesman said, "We are realigning the functions, responsibilities and duties of that position. They will be handled separately under the new set-up."

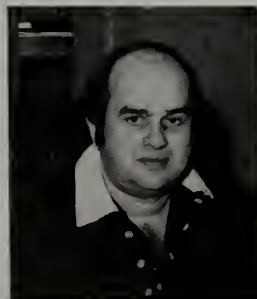
Under the new plan, Lionetti, currently sales vice president, will assume the post of marketing vice president; Bach will add responsibility for the marketing of WCI Home Video products in addition to his present job; and Rossi will become vice president, sales/promotion administration.

Lionetti's promotion from sales to marketing vice president will expand his responsibilities to include the entire marketing spectrum — sales, promotion, advertising, etc. — according to the spokesman. "His new position as marketing vice president is more all-encompassing than his old position as sales vice president."

A 22-year veteran of the music industry, Lionetti joined WEA in 1977.



Richard Lionetti



Russ Bach



George Rossi

## Dorton Named Gannett President

LOS ANGELES — Joseph L. Dorton has been named to the post of president of the Gannett Radio Division. A 14-year veteran in the radio/broadcasting industry, Dorton will assume his new position March 24, with offices in St. Louis.

The Gannett Radio Division, formerly the Combined chain, is comprised of KIIIS-AM & FM/Los Angeles, KSDO-KEZL/San Diego, KSD-KCFM/St. Louis, WCZY-AM & FM/Detroit, WVON-WGCI/Chicago and WWWE-WDOK/Cleveland.

## Addiss Named VP At Warner Amex

NEW YORK — Edward F. Addiss has been appointed vice president of development for Warner Amex Cable Communications, Inc. In his new position, Addiss will be responsible for developing acquisitions of cable systems and other special business affairs. He will also assist in the development of non-program services for Warner Amex systems.

### Joined In '76

Addiss joined Warner Amex in 1976 as director of regulatory affairs. Previously, he was vice president and director of research for Matthews, Mitchell & Co., where he specialized in financial research and analysis of the cable TV and entertainment industries.

Warner Amex Cable Communications, Inc. is a jointly owned subsidiary of Warner Communications Inc., and the American Express Company.

Bach's duties include responsibility for launching and directing WEA's marketing activities for WCI Home Video products. Formerly under Faraci's direction, the marketing of WCI Home Video products has been viewed as an area of growing importance for WEA.

### Video Potential

In his comments on Bach's expanded role within the company, WEA president Henry Droz touched on the potential of the video market when he said, "The response to our initial video release was encouraging, and we see a dramatic growth pattern emerging soon for our video division."

Assuming the newly created post of vice president, sales/promotion administration, George Rossi will be responsible for sales administration, merchandising and promotion. Joining WEA in 1971, Rossi most recently served as the company's Los Angeles branch manager.

Lionetti, Bach and Rossi will report to Droz.

Commenting on Faraci's decision to leave WEA for a key marketing position at Elektra/Asylum, Droz added, "We gratefully acknowledge Vic Faraci's significant contributions to our company, from the formative years when he served as branch manager in Chicago to the present, where he served as a key member of our top management team here in Burbank. We extend to Vic our best wishes for success, and we look forward to continuing our close relationship with him at our sister company."

## EXECUTIVES ON THE MOVE



Hamilton



Rao



Grossman



Bacigalupo

**Changes At Filmways** — Dave Kelsey, president of Audio Concepts, Inc. (A.C.I./Dave Kelsey) has been named as the new president and chief executive officer of the Filmways audio group of companies consisting of Filmways Audio Services, Wally Heider Recording (Los Angeles & San Francisco), and Heider Scoring Service. The principal assets of his company, A.C.I., a professional audio equipment sales company, will be acquired and will become part of the audio group. Both Larry and Bob Estrin will remain with the audio group.

**Polygram Names Bleiweiss** — Rick Bleiweiss has been named vice president of promotion for Polygram Distribution, Inc. (PDI). Bleiweiss had been national singles director since 1978 following two years as national singles manager, a position he assumed upon joining the company (then Phonodisc) in 1976.

**Two Appointed At CBS** — CBS Records has announced the promotions of Gregg Hamilton and Vijay Rao each to the position of manager, planning, business development, CBS Records Division. Hamilton joined CBS in the Management Sciences Department of Columbia House Division in 1977 after graduating from Carnegie-Mellon's Graduate School of Industrial Administration. He moved to CBS Records Business Development in 1978. Rao is a graduate of the Columbia University Graduate School of Business and the University of Delhi. He joined the Financial Planning Analysis department of Columbia House Division in 1977 and moved to CBS Records business development in 1978.

**Salzman, Guzelimian Named At Nonesuch** — Eric Salzman and Ara Guzelimian have been named artist and repertoire consultants to Nonesuch Records. Salzman has been music director of Pacifica Radio and has had his own syndicated show also on N.P.R. and has written for numerous music publications. Guzelimian is music director for KUSC, Los Angeles, a noncommercial listener-supported classical music station, and has also served on various advisory committees of National Public Radio.

**Grossman To Phonogram** — Phonogram, Inc./Mercury Records has announced the appointment of Joe Grossman to national promotion manager. Grossman will be based in Phonogram/Mercury's home office in Chicago until the corporation moves to New York City. Prior to joining Mercury's national promotion staff, he has been local promotion manager in St. Louis and Minneapolis for the firm. He was also in the production department on Polygram Distribution, Inc., in New York for one year before joining Mercury.

**I.R.S. Names Bacigalupo** — International Record Syndicate has named Kathy Bacigalupo to national radio promotion director. Previous to joining the International Record Syndicate she was formerly assistant national college director for A&M Records 1977-1979.



Kittle



Chestis



Thomas



Fuerst

**Kittle Named At 20th** — Bobbie Kittle has been promoted to supervisor, business affairs for 20th Century-Fox Records. She joined 20th in 1978 after serving in a similar capacity for MCA Records.

**Van Halen Names Greenberg** — Ellen Greenberg has been named director of merchandising for Van Halen Productions. Prior to joining Van Halen Productions, she was assistant director of merchandising at Warner Brothers Records.

**Chestis Appointed** — Virgin Records has announced the appointment of Christine Chestis to director of production and A&R administrator. She joined Virgin in March 1979 as executive assistant to the president, and prior to that worked in the finance department of Aucoin Management.

**Rothstein To Aurum** — Sharon Rothstein has been named director of sales and promotion for Aurum Records. Before joining Aurum, she was associate director of William H. May Associates.

**Thomas To 20th** — Harold Thomas has been appointed R&B promotion manager for the southeast region at 20th Century-Fox Records. He was formerly southeast regional manager for Motown Records and had been with Motown from 1977 to the present.

**WEA Appoints Two** — Michael Johnson, selected as the Warner Bros. black music promotion person of 1979, has been appointed as the WEA Chicago branch black music promotion manager for Warner Bros. product. Steve Campfield, former executive with The Warehouse and VIP/Freeway record chains in Southern California, has been appointed the WEA Los Angeles black music promotion manager for Warner Bros. product.

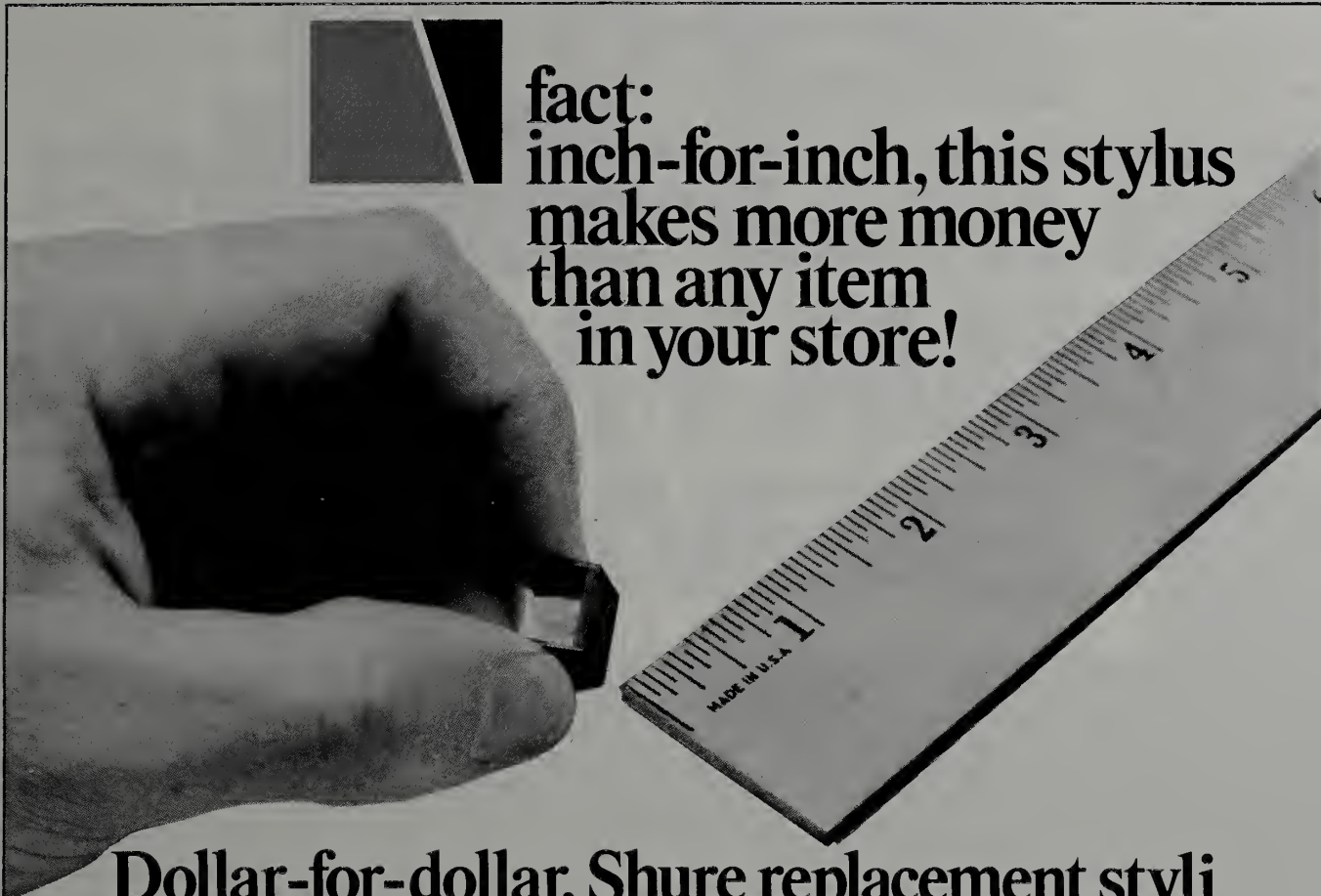
**Keepnews Leaves F/P/M** — Orrin Keepnews is resigning from his post as vice president and director of jazz and A&R at Fantasy/Prestige/Milestone/Stax. The noted jazz authority and longtime producer is leaving to concentrate fully on record producing activities.

**Fuerst To Mirus** — Darcy Fuerst has been named national marketing coordinator for Mirus Music, Inc. Prior to this position, she has been with Polygram as promotion coordinator, MCA Records as singles marketing coordinator and Record Shack as a singles buyer.

**Gold Named At Westwood** — Judy Gold has been promoted to vice president and director of radio stations sales of Westwood One. She has directed Westwood One's radio stations sales department since 1978. She previously had been associated with such major ad agencies as J. Walter Thompson.

**Lewis Leaves Charisma** — Nancy Lewis is no longer associated with Charisma Records. Now working independently, she can be reached at 120 Central Park South, New York, N.Y. 10019. Telephone (212) 541-5795.





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- More turntables are equipped with Shure cartridges and styli than the next three manufacturers.
- They're seldom discounted!
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As the acknowledged industry leader in setting and holding the tightest tolerance and uniformity standards possible, you can sell with the confidence that a Shure replacement stylus will bring your customer's cartridge back to its original specifications. The improved listening pleasure and added record protection this affords are valuable sales points that will be understood and appreciated by your customer.

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Over 16 million exposures in national print advertising—in leading magazines like *Rolling Stone*, *High Fidelity*, *Stereo Review*, and dozens of others.

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Shure's new *Stylus Selection Guide*, *Counter Mat*, and *Stylus Sales Brochure* simplify stylus identification, explain the products, and show how easy styli are to replace. Plus, they encourage upgrade sales—higher profits for you!

### **Shure styli are manufactured in the U.S.A.:**

No foreign imitations! No cost-cutting shortcuts of the quality! What's more, you have assured availability since Shure styli are made right here in the U.S.A.

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Insures customer satisfaction and is backed by our over 50-year reputation for excellence!

**We build our styli better  
and promote them better...  
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Manufacturers of high fidelity components, microphones, sound systems and related circuitry.



## WPIX-FM Dumps New Rock Format, Fires PD Piasek, DJs

(continued from page 7)

station's decision to discard his format to Levitt Popo, president of WPIX, Dave Pollinger, vice president of WPIX, and Yorke. Stating that audience loyalty was an underrated factor in evaluating the station's success, Piasek said that Yorke "has a lot to learn as far as understanding the New York City market goes." Piasek said that, had his new format been given "one more year," the station's Arbitron rating "would have climbed dramatically."

One of the DJs who left the station in the wake of the format overhaul blamed the WPIX company for not having supported the format wholeheartedly from its inception. "Everyone at the station knew we were under pressure from the organization," said the former air personality. "They wanted us to perform without giving us support." The departed DJ added that the station's controlling organization had made no effort to support an advertising campaign which might have boosted WPIX-FM's ratings in the upcoming Arbitron book for January-February.

## RIAA Sets Up Division For Video Companies

NEW YORK — The Recording Industry Association of America is establishing RIAA/VIDEO, a new division which will accommodate the video rights and interests of video-oriented companies. The division, which was formed at the recently held RIAA board of directors meeting, is open to any U.S. company engaged in the creation and production of video recordings whether they are videocassettes or videocassettes.

According to RIAA President Stanley Gortikov, it is not the intention of the RIAA to usurp any other organization in its chosen jurisdiction. According to Gortikov, "Because of the multiple origins and hybridization of video, there will obviously be duplications and crossovers of organizational involvement. RIAA will readily cooperate with all organizations engaged in video activities."

The RIAA/VIDEO activities will include gold and platinum video award certifications, audio-video copyrights and other legal rights, antipiracy intelligence, and other functions. The board will also create an RIAA/VIDEO Council which will comprise up to 15 executive representatives of video member companies, elected by the membership. The council will elect its own chairman and two other council members who will sit as regular members on the RIAA board of directors.

"Everybody else in town got a huge advertising budget for this book, but we got zero," said the ex-staffer. "We were also prohibited from doing promotion. I think the organization had a conception of the rock 'n' roll music we were playing as dangerous."

National album promotion executives for several major labels generally expressed disappointment at the station's decision to release Piasek and overhaul its format.

Bill McGathy, national album promotion director for Polydor Records, called the station's decision "a real loss for New York radio and for the nation, because if the format didn't work in New York, than the rest of the country is not ready for it." McGathy said that the station's format was undermined by a lack of advertising support from the organization, and said that Piasek and the other released station personnel "were about a half a step ahead of their time" in using the discarded format.

Lenny Bronstein, national promotion director for A&M Records, also expressed regret over the shake-up. Calling the station's decision "a kick in the ribs for new wave," Bronstein also blamed the N.Y. Daily News Inc., which controls the station, for not having provided WPIX-FM with sufficient advertising support. "I've always believed that radio stations shouldn't sell their clients just on the basis of numbers," Bronstein commented. "They should also be able to sell the performance and loyalty of their audience." However, Bronstein expressed confidence that new wave music "can be exposed and can sell through other sources," including New York's burgeoning club scene (**Cash Box**, Jan. 26) and rival radio stations in the area — particularly WNEW-FM.

Richard Neer, program coordinator for WNEW-FM, commented on how the overhaul of WPIX-FM, might affect the future of his station's personnel make-up and programming format: "What we've got to do, obviously, is weigh our options, weigh the people we have versus people that are going to be available. We want to see what's going on, I don't see any immediate changes in the very near future — but you never know."

Piasek expressed confidence that his format will find a place on the New York airwaves in the future. "We had the birth of something that was brand new in radio, that wasn't really extreme or avant-garde because it contained elements of what had been successful in the past with just a flair of 1980," he said. "If the format is allowed to develop, mature and be refined on another station, it can and will be the most dynamic radio format of the new decade."



**SHIRLEY CAESAR SIGNS WITH SESAC** — Shirley Caesar, one of America's top black gospel artist-writers, has signed long-term writer and publisher affiliation agreements with SESAC. Shown at the signing at SESAC's headquarters in New York are (l-r): Don Love, director of black music for SESAC; Caesar; Vincent Candilora, director of affiliation; and Norman S. Weiser, SESAC's president.

**STATION TO POWER STATION** — David Bowie is at the Power Station co-producing his next album with **Tony Visconti**. The mustachioed Bowie is augmenting his regular rhythm section of **Dennis Davis** on drums, **George Muir** on bass, and **Carlos Alomar** on rhythm guitar with an all star cast that includes E-Streeter **Roy Bittan** on piano, **Blondie's Jimmy Destri** on keyboards, Lou Reed's **Chuck Hammer** on guitar, and **Tom Verlaine** on guitar. Verlaine, who contrary to street rumors, has not signed to Warners, reportedly has enough material for another album . . . **Talking Heads** leave for the Bahamas in April to record their next . . . The group's **Jerry Harrison** is mulling an offer to produce ex-Labelle **Nona Hendryx** . . . Soft Machine founding member **Kevin Ayers** is in town to rehearse a band . . . March 13 will be **Millie Jackson** day in Brooklyn . . .



**CHARLIE AND TED** — Charlie Daniels recently hosted his sixth official volunteer jam, whose proceeds benefit the T.J. Martell Memorial Fund for Leukemia Research. This year's jam featured performances by Ted Nugent, Crystal Gayle, the Allman Brothers Band, Marshall Tucker Band, Willie Nelson, Delbert McClinton, Elvin Bishop, Mickey Gilley, Wet Willie, and others. Pictured backstage (l-r) are: Daniels and Nugent.

**Billy Joel**, is not. The firm, in conjunction with Columbia Records, coordinated the first of a four-city series of listening parties for Joel's new album "Glass Houses," at the posh Tavern on the Green . . . Expect to see a heavy media backlash over the WPIX format change . . . Are the **Eagles** really going to EMI? And what about **J. Geils** signing with Front Line Management? . . .

**LONDON CALLING** — Dave Edmunds is rumored to be the producer of the **Joe Ely** live in England album. The British press is treating Ely like the next **Buddy Holly** . . . **Eric Clapton** is working with Genesis' **Phil Collins** on a **John Martyn** album . . . **Malcolm McLaren**, who orchestrated the career of the Sex Pistols, has taken over management of **Adam and the Ants**. His first move was to force out lead singer Adam and personally take over frontman duties for the group . . . The **Selecter's** album, "Too Much Pressure," which Chrysalis is set to release here, has debuted on the NME charts at number three . . . The ever-expanding Virgin UK operation has formed Dindisc Records. Initial signings include **Martha and the Muffins** and **Orchestral Manoeuvres in the Dark**, which consists of two men and a four-track TEAC . . . Wings' **Denny Laine** is set to embark on a solo tour . . .

**TOO MUCH MONKEY BUSINESS** — A firm slap on the wrist to the management of Heat for their irresponsible handling of the **Chuck Berry** show. When we got there at 11:00, the club was besieged by one of the most unruly mobs we'd ever witnessed. This situation, we were told, was caused by a serious case of overselling tickets. We were informed by doormen that the wait to get in would be at least an hour, but the stream of people who were leaving, some in tears, indicated that there was little better to look forward to inside. We were told by one of the country's most respected writers, who had to bribe his way in, that the scene had not been alleviated at two a.m., and though the club advertised "come early, stay all night," the police made the club clear the house for Berry's second show. Berry was so miffed by the whole affair that he reportedly tried to start a riot by inviting everyone on stage for his finale.

**CASH BOX AT THE MOVIES** — Two excellent documentaries in which rock and roll music is a key factor are currently being shown locally. "Dread Beat and Blood" is a portrait of **Linton Kwesi Johnson**, a Jamaican-British poet who performs and records politically-suffused reggae rap records. The film portrays Johnson in the community which he comes from and addresses himself to London's black working class ghetto in Brixton. The revolutionary Johnson (who says at one point that "poetry does not change anything . . . It's people's material struggle to change") is a highly controversial personality in England whose life's work is well-documented in this film, which is available through the American Federation for the Arts (42 East 65 St.) . . . The other movie, "Shell Shock Rock," shows how punk/new wave music has served to bring Catholic and Protestant teenagers together in Northern Ireland. Though the point is simple enough, it is driven home with unremitting intensity through performance after impassioned performance by bands like the **Undertones**, **Stiff Little Fingers**, **Protex** and **Rhesus Negative**. For me, the film's great crystallizing moment came with the **Idiots'** performance of the Dion and the Belmonts classic, "Teenager In Love," which perfectly symbolizes this scene's refreshing blend of punk hostility with classic teenage romanticism. Though director **John Davis** has pacted with New Line Distributors for distributing on the midnight circuit, the excellent soundtrack to this film is still up for grabs. Call him care of Greta Miller at 431-8741.

**BUSTIN' LOOSE WITH BUSTER** — The money that came to see "Little Buster" Forehand at Kenny's Castaways may not have been the richest, but it sure was the funkiest. Watching Buster perform his blistering set of blues and soul were **Tom Walts**, **Otis** ("Don't Be Cruel") **Blackwell**, **Doc Pomus**, and **Doctor John**. John becomes the latest to move to New York . . . The rich money was at a party at Private's thrown by **Pink Floyd**, following their set of dates at Nassau Coliseum. In attendance were the Floyd, **The Kinks**, **Gerry Hall**, **Carly Simon** and **Andy Warhol** . . .

aaron fuchs



**NUMAN & ERTEGUN** — Atco recording artist Gary Numan, currently in the midst of his debut North American tour, stopped by the WEA International offices while he was in New York. Numan met much of the staff there, then posed for a picture with WEA International president Neshi Ertegun.



# CONGRATULATIONS TO THESE BMI AFFILIATED GRAMMMY AWARD WINNERS.

GARY BURTON  
LARRY BUTLER  
TOM CRAIN  
CHARLIE DANIELS  
TAZ DI GREGORIO  
FRED EDWARDS  
DAVID FOSTER  
JAY GRAYDON  
EMMYLOU HARRIS  
CHARLES HAYWARD  
BILLIE HOLIDAY  
MICHAEL JACKSON  
JAMES MARSHALL  
CLAUS OGERMAN (GEMA)  
OSCAR PETERSON  
THOMAS Z. SHEPARD  
WAYNE SHORTER  
B. J. THOMAS  
MUDDY WATERS  
DOC WATSON  
JOHN WILLIAMS  
JOE ZAWINUL

**BMI**



## Retailers Report Sales Are Up

(continued from page 7)

But some retailers said that CBS' \$5.98 catalog has been moving well among consumers who are shopping for hit product.

Korvettes' Rothfield, for example, noted, "The \$5.98s are not selling on their own merits, but we're seeing a good number of companion sales with front-line items as well."

"People are always hunting for bargains,

## CBS Records To Release 10" EPs

(continued from page 7)

dent of Epic A&R, said that the success of EPs in the U.K. was the prime factor behind development of the Nu Disk line here, a process that began last November.

He said the cost of manufacturing EPs was close, if not equal, to the manufacturing cost of LPs. Wingate said he could not comment on how comparative manufacturing costs, coupled with the lower list price, would affect the company's overall profit margin.

While fixed costs, such as vinyl and packaging, are the same for both EPs and LPs, the EPs contain fewer songs, therefore artists' royalties attached to EPs make the overall cost lower than that of LPs.

Despite recent confusion over A&M Records' retail release of Joan Armatrading's EP "How Cruel," where retailers were unsure of how to price the disc and the consumer thought it was merely a prelude to an LP, Wingate said that the EP record represents retail potential and a chance to break new artists and promote established artist among consumers.

Noting the confusion over the Armatrading EP, Wingate concluded that, "I'm sure retailers will be apprehensive at first, but we're trying to create an alternative for the consumer who has less dollars to spend on recorded music."

He said most consumers will not buy LPs by new or less established artists after hearing only one or two songs, but that they might be more inclined to purchase three or four songs on an EP album at a lower price.

"What we'd like to do is get people excited again about going out and buying new artists," he added.

Wingate also said that in the case of Cheap Trick, since there was not enough material developed for an LP, an EP release would keep the band's name exposed to consumers pending release of the album.

and a strong selection of mid-priced goods really puts people in the buying spirit," noted Ed Berson, vice president of purchasing for the Record Bar, based in Durham, N.C.

Both Rothfield and Berson attributed increased sales of mid-line goods to substantial promotional support from CBS.

While many retailers lauded manufacturer promotional efforts for mid-line and superstar product, others said co-op advertising and merchandising support for most front-line goods has remained low despite the recent sales surge.

According to Tom Keenan, president of Portland, Ore.-based Everybody's, albums by superstar acts have increased store traffic and boosted sales by 10% over the same period a year ago. He added, however, that less co-op money and fewer display pieces have been available for new and developing artists.

Roger Adcock, head buyer for the  
(continued on page 68)

## RCA, Zenith In Videodisc Pact

(continued from page 8)

hardware outlets. But as the market for the system matures and player population increases out there, record retailing outlets would be the logical choice for distribution of the discs."

The RCA/Zenith announcement is expected to add fuel to the growing bout between systems for a dominant share of the videodisc market. Already in contention are the Matsushita/JVC grooveless capacitance VHD (video high density) system and the MCA/Philips-developed MagnaVision optical videodisc system currently being manufactured by Magnavox.

Magnavox recently announced that it will be expanding marketing its system into five new markets this month, including Cleveland, Buffalo, Pittsburgh, Minneapolis and Phoenix. The MagnaVision player has already been made available in the Atlanta, Dallas and Seattle/Tacoma markets. Magnavox has stated that through its five additional markets, the MagnaVision player system and discs will be available in 30 new retail outlets, including department stores, television/appliance stores and electronic hardware shops. National distribution for the MagnaVision system is expected by the end of this year.



**THE XTC FAMILY** — Virgin recording artists XTC, who recently played to sold-out audiences at the Whisky in Los Angeles, were joined following a performance by well-wishers and friends. The group is currently on a two-month North American tour to promote its first U.S. LP release, "Drums and Wires," distributed by Atlantic Records. Pictured in the back row are (l-r): Andy Partridge and Colin Moulding, XTC; John David Kalodner, west coast A&R director for Atlantic; Dave Gregory and Terry Chambers, XTC; and Tony Mandich, director of west coast artist relations for Atlantic. Pictured in the front row are (l-r): Linda Vanoff, friend; Sue Byrom, publicity director for Virgin Records; TV personality Sally Struthers; Bob Greenberg, vice president and general manager of Atlantic; and Pamela Sharp, friend.

**BEATLES RARITIES UPDATE** — Beatlemaniacs will revel in the fact that the shipping date for "The Beatles Rarities" has been moved up to March 24. The LP will feature 15 Beatles gems from the original master tapes (except "Love Me Do"). Some of the more peculiar tracks include "Version One" of "Across The Universe," recorded in England in the Summer of '68; "I'm Only Sleeping," recorded for the U.K. "Revolver" LP and featuring a different mix, verse sequence and extra guitar riffs; "Helter Skelter" and "Don't Pass Me By," recorded for the U.K. mono "White Album;" and the rarest version of "Penny Lane," featuring an extra trumpet lick at the end. The gatefold LP jacket and sleeve also boast some rare color and black and white photo surprises. The single LP will bear the Capitol Rainbow label and list for \$8.98.

**ENGLAND ROCKS** — While music fans are still in the midst of Grammy afterglow, the results of the BBC Rock Awards recently came in and showed some surprising results. Some of the winners were **The Police**, Most Popular Rock Band; "**Regatta De Blanc**," Album Of The Year; **Gary Numan**, Best Solo Performer; **Kate Bush**, Top British Female Singer; "**I Don't Like Mondays**," Song Of The Year; **Cliff Richards**, Top Family Performer; and **2-Tone**, Most Promising Record Label Of The Year.

**HEF & THE BOSS** — The highlight of this year's *Playboy* magazine music poll is the naming of **Bruce "The Boss" Springsteen** to the *Playboy* Music Hall Of Fame. The Jersey devil's election proves that the magazine's readers do have some musical common sense after all. However, there are some rather questionable results too. For instance, **Keith Emerson** (a man who hasn't played on a studio LP in two years) was voted #2 keyboard player, and **Eric Clapton** (a guitarist who hasn't played an energetic studio solo in ages) garnered the #1 guitar player position again. Other poll highlights include the readers' choices of **Billy Joel** and **Linda Ronstadt** as top pop/rock vocalists; **Led Zeppelin** as top rock group; **Supertramp's** "Breakfast In America" as most popular LP;

**Donna Summer** and **George Benson** as top R&B vocalists; **Earth, Wind & Fire** as best R&B group; and **Rickie Lee Jones** and **George Benson** as top jazz vocalists.

**TOO OLD TO ROCK 'N' ROLL** — Ticket takers at the doors of clubs have always had ID problems with youngsters, but at a recent gig in Santa Cruz, the tables were decidedly turned. New IRS signing **The Humans** played the bay area's first ever "Under 21" concert, at which no one over that fateful age was allowed inside the Santa Cruz Civic. The band treated teens and pre-teens to a taste of the new wave, and then invited their pogoing pals to an autograph signing party at a local pizza parlor afterwards. Hats off to IRS, which has started to tap a market that more often than not gets turned away from club doors.



**GRAMMY PARTY** — Following the Grammy Awards show on Feb. 27, Warner Bros. hosted a gala reception at Chasen's in Beverly Hills. Among the numerous partyers were Warner Bros. recording artist **Emmylou Harris** and **Columbia's Bob Dylan**, both award winners that night.

**COMINGS AND GOINGS** — **Daryl Hall, Oates'** other half, was in town recently and promoting his new (It's been in the RCA vaults for two years) solo album. The LP was produced by rock 'n' roll intellectual **Robert Fripp**, who had just perfected his Frippertronics concept when the album was cut in 1977. Along with the Fripp effects there are some really adventuresome cuts like "NYC NY" and "Don't Leave Me Alone With Her". "We cut the album just after "Beauty On The Backstreet," and it was like a vacation for me," said a fit-looking Hall. "The solo album was a real turning point for me, because it was spontaneous music. I vowed from then on that I would keep all my music more free form." Hall will return to New York to start recording the next Hall & Oates LP on March 15. "We're using the same band (which features guitarist **G.E. Smith**) we used on our last tour and are going for more of a live sound this time. They'll be a lot of pop and soul on the LP." . . . **Billy Falcon**, who left UA a while back and recently signed with MCA, was a recent visitor to **Cash Box**. Falcon just finished recording his new LP, "Falcon Around," at Olympic studios in London with famed producer **Jimmy Miller**. Falcon related the story behind one of the songs on the LP, "Mozambiques." "The 'Mozambiques,' that's the feeling you have when you wake up next to someone in the morning and draw a complete blank on what happened the night before," stated a smiling Falcon. The New York rocker's LP is due the first week in April.

**NEIL GOES GONZO** — 111 musicians will be featured on the soundtrack that **Nell Young** composed for the film, *Where The Buffalo Roam*. The celluloid epic deals with the life of Sandoz-influenced, Gonzo Journalist **Hunter S. Thompson**. Young has also vowed to have his own film, *Human Highway*, out by summertime. The Loner is currently working on a sound stage in Hollywood with actors **Dennis Hopper** and **Dean Stockwell**, and is close to finishing principal photography on the film.

**BACK FROM THE DEAD** — Two of rock's most notorious heavy metal bands of yesteryear, **Humble Pie** and **Black Sabbath**, have been resurrected and will be back on the music scene shortly. **Steve Marriott** and **Jerry Shirley**, who once blew out FM ears with songs such as "I Don't Need No Doctor" and "Four Day Creep," will take a revived Humble Pie on the road this spring. Its nationwide tour begins next month in Texas. . . . Apparently, rigor mortis hasn't set in on **Black Sabbath** either. The Children Of The Grave are back in the studio with a new lead singer, **Ronnie Dio**, and a new producer, **Martin Birch**. The LP will be entitled "Heaven And Hell," and a U.S. tour will follow in July.

**STUDIO TIME** — **Crusaders** lyricist **Will Jennings** has gone over to join **Steve Winwood** at his farm in Gloucester, England, where the former **Traffic** leader is working on his solo LP. . . . **Eric Clapton** is presently mixing his live album at Olympic studios in London. . . . Jazz keyboardist **Neil Larsen** is working on his latest LP with producer **Tony LiPluma** at Mama Jo's studio in North Hollywood.

**HOLLYWOOD SQUARES** — **Linda Ronstadt**, who reportedly earns \$12 million a year, will get \$400 a week this summer when she stars in the Joseph Papp production of "The Pirates of Penzance." . . . **Nell Diamond** will get a \$4 million guarantee plus points from EMI/Capitol for the soundtrack to "The Jazz Singer," in which he stars. . . . **Glen Campbell's** next album will feature a duet with **Rita Coolidge**.

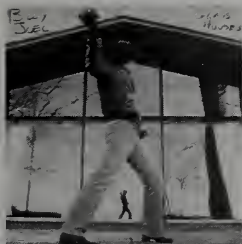
**WEDDING BELLS** — **Cash Box** sends its best wishes to **Tom Hayden**, president of Tom Hayden & Associates and co-president of A-TOM-MIK Records, and **Suzanne Logan**, staffer at United Artists Music, who were married in a private ceremony two weeks ago.

marc celner



**GLASS HOUSES — Billy Joel — Columbia FC 36384 — Producer: Phil Ramone — List: 8.98 — Bar Coded**

The Stranger returns with a rockin' LP that should even please the new wave/pop audience. Joel's lyrics are still as New York-flavored as dinner at the Russian Tea Room, but his street life themes are given added punch by some rocking gusto. This is an excellent follow-up to the Grammy award-winning "25th St." The best tracks on this something-for-everybody collection are the bouncy "Rock 'n' Roll To Me" and the soothing "Through The Long Night."



**TENTH — Marshall Tucker — Warner Bros. HS 3410 — Producer: Stewart Levine — List: 8.98 — Bar Coded**

This respected band from Spartanburg, South Carolina is back with more of the free and easy southern rock that made it famous. This album has a mellow jazzy flavor and, as usual, vocalist Doug Gray and flautist Jerry Eubanks are the standout performers. "Save My Soul" and "Without You" are great tracks, but "It Takes Time" screams to be the single on the band's debut LP for Warner Bros. For AOR and country lists.



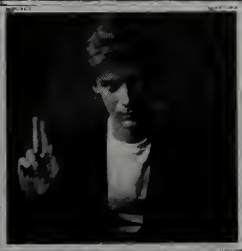
**HEAT — MCA MCA-3225 — Producers: Tom Saviano and David Wolfert — List: 7.98**

This fine new R&B outfit boasts strong horn-filled arrangements, dynamic male/female vocals and an engaging jazz style. Jean Marie Arnold and Joe Pizzulo work rhythm & blues magic with their complimentary voices, but Heat is actually the brainchild of sax man/producer Tom Saviano. His inspired jazz-influenced music should catch the ear of many a B/C and A/C programmer. Best cuts "Just Like You" and "Don't You Walk Away."



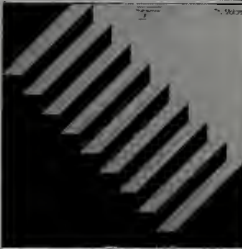
**SACRED SONGS — Daryl Hall — RCA AFL1-3573 — Producer: Robert Fripp — List: 7.98**

Rescued from the vaults after two years, "Sacred Songs" represents Hall's most abandoned and spontaneous work in his career. The album, done in conjunction with avant garde great Robert Fripp, allows Hall to improvise off Fripp's guitar tape loop concept "Frippertronics." There are lots of brilliant ideas in the works here and, thanks to Hall's wild boy vocalizations and Fripp's oblique production, the album comes off beautifully. "NYC NY" is a Daryl Hall classic.



**TENAMENT STEPS — The Motors — Virgin/Atlantic VA 13139 — Producers: Jimmy Iovine, Peter Ker and The Motors — List: 7.98**

The Motors are now down to two members: Andy McMasters and Nick Garvey. As a duo (with guests like Rockpile drummer Terry Williams taking up the slack), Andy and Nick are a veritable steamroller of an act raging in perpetual overdrive. Rockers? The Motors are notorious for their rockers and "Tenament Steps" will disappoint no fan from the days when Bram Tchaikovsky was on lead guitar.



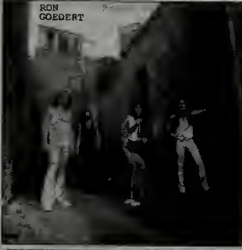
**PLANETS — Motown M7-934R1 — Producer: Steve Lindsey — List: 7.98**

This is a most surprising release for Motown, as it gives a majority of the new wave bands a run for their money. Planets mix craft cockney vocals with a quirky new rock sound, and the results are truly refreshing. Several of folk hero Ian Dury's droogs play on this zany pop package, and AOR programmers should love it. Top cuts are "Iron For The Iron," "Lines" and "I'm On Fire."



**BREAKING ALL THE RULES — Ron Goedert — Polydor PD-1-6265 — Producers: Kurt Klitzel and Ron Goedert — List: 7.98**

Don't let the cover scare you. The foursome dressed in satin is not your normal group of heavy metal rockers. Ron Goedert and his band handle a lot of different styles from campy pop rock to streamlined jazz to bone crunching rock 'n' roll on this fine debut LP. Goedert has an interesting vocal style and Jerry Runyan's mixed-out-in-front guitar work is reminiscent of the versatile Eddie Van Halen. A good debut for AOR.



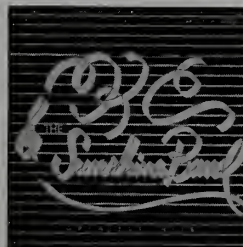
**SECOND EDITION — Public Image Ltd. — Island 2WX 3288 — Producer: Public Image Ltd. — List: 13.98 — Bar Coded**

Ex-Sex Pistol John Lydon and his nee droogs are up to more atonal punk exercises in anguish on "Second Edition." Public Image's spontaneous minimalist jams will never win any awards for musicianship or melody, but Lydon's tortured lyrics and haunting vocal delivery could earn a reputation as the Jim Morrison of the new wave. Off the wall AOR for art students and punk intellectuals.



**SMALLCREEP'S DAY — Mike Rutherford — Passport PB 9843 — Producer: David Hentchel — List: 7.98**

And then there was one remaining member of Genesis left to record his solo album: bassist Michael Rutherford. The spirit of Genesis runs rampant throughout this album, but Rutherford also possesses that unique quality commonly called talent that takes the raw ingredients of his heritage and forges them into a truly breath-taking individualistic statement. "Time And Time Again" and "Overnight Job" seem to be sure AOR bets.



**GREATEST HITS — KC & The Sunshine Band — TK 612 — Producer: Harry Casy and Richard Finch — List: 7.98**

This "best of" package has got to be the ultimate party album. Songs like "Get Down Tonight" and "That's The Way I Like It" were precursors of the disco era and hold a lot of great memories for booty shakers. KC's self-styled "Junkanoo" sound mixes the perfect blend of Caribbean rhythms and New York dance music. The album also contains KC's lovely ballad "Please Don't Go," but it's the dancin' numbers that will propel the album up the disco, pop and R&B charts.



**ROBERTA FLACK FEATURING DONNY HATHAWAY — Atlantic SD 16013 — Producers: Roberta Flack and Eric Mercury — List: 7.98**

Flack goes through a lot of different moods on her latest effort, which also features two vocal performances by the late great Donny Hathaway. Flack and Hathaway team up brilliantly on a Stevie Wonder/Eric Mercury song, "You Are My Heaven," but the gifted female vocalist sounds best on a lush, string-orchestrated tune, "Only Heaven Can Wait," and a progressive gospel number, "God Don't Like Ugly." One of Flack's strongest LPs to date. For a variety of lists.



**THIN RED LINE — The Cretones — Planet P-5 — Producer: Peter Bernstein — List: 7.98**

The Cretones have a sound that is the perfect blending of the brash and rebellious new wave and bright southern California rock. Mark Goldenberg penned several of the songs for Linda Ronstadt, but The Cretones handle the tunes with a uniquely engaging style. This is new wave for pop people, and many of the songs warrant Top 40 airplay. Top tracks are "Justine," "Thin Red Line," "Here Comes The Wave" and the celebrated "Mad Love." A winning debut LP for AOR.



**REALITY EFFECT — The Tourists — Epic NJE 36386 — Producer: Tom Allom — List: 7.98 — Bar Coded**

Next to The Pretenders' self-titled effort, The Tourist's "Reality Effect" has to be the debut of the year so far. The band takes such high harmony influences as The Byrds and pre-"Tommy" Who and puts it through an ABBA meets the new wave musical filter. The album is rife with mind blowing cuts, but "It Doesn't Have To Be This Way" and "Nothing To Do" lead the pack. Ann Lennox and Peet Coombes are both superior lead vocalists and the band's heady, eclectic sound cries to be embraced by AOR and Top 40 programmers.



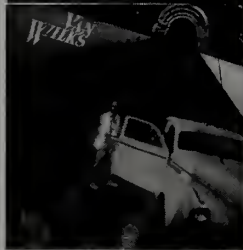
**PROGRESSIONS OF POWER — Triumph — RCA AFL1-3524 — Producer: Triumph — List: 7.98**

This hard-hitting heavy metal trio from Canada has a lot of similarities to Rush, but eschews the techno/progressive sound for a straight guitar, bass and drum attack. While the band put out a respectable high decibel concoction on last year's album, Triumph realizes the true potential of its sound and fury on "Progressions Of Power." Top tracks are "Woman In Love" and "Hard Road." For AOR.



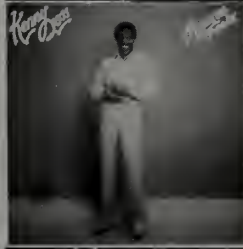
**CRUISING — Varlous Artists — Lorimar/Columbia JC 36410 — Producer: Jack Nitzsche — List: 7.98 — Bar Coded**

Despite the near adverse publicity concerning *Cruising's* thematic use of New York's homosexual netherworld as the background for a police pursuit, the soundtrack to this film can be appreciated above and beyond the film's sordid visual drama. We get ten marvelous tracks of modern urban beat music that spotlights the talents of Willy DeVille, John Hiatt, The Germs and others. An incredibly strong musical package that could be labeled "state of the art new music."



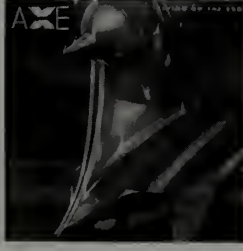
**BOMBAY TEARS — Van Wilks — Mercury SRM 1-3818 — Producer: John Stronach — List: 7.98**

This hard-rocking boogie act is reminiscent of the early Doobie Brothers, but it enhances the sound with synthesizers, slick production and some interesting jazz changes. Wilks has a gritty voice that is similar to Tommy Johnston. Wilks and his band are also capable of handling softer rock styles too. Stronach has produced a tasteful and accomplished first outing for the Texas aggregation.



**MOVIN' ON FEELIN' — Kenny Doss — Bearsville BRK 6997 — Producer: Willie Mitchell — List: 7.98 — Bar Coded**

Doss, a skillful soul vocalist backed by a band that plays inspired funk as well as R&B and mellow B/C ballads, has a silky, smooth singing style somewhat reminiscent of Al Green. A string symphony and a group of stellar Memphis studio musicians make this ten-song collection even more of an affair to remember. Best cuts are "Sugar," "Don't Hold Back The Love" and "Movin' On."



**LIVING ON THE EDGE — Axe — MCA MCA-3224 — Producer: Tony Reale — List: 7.98**

This Gainesville, Fla. quintet is truly an '80s heavy metal band. The sound is flawlessly produced, the vocals Queen-tight and the guitar sound overwhelming. Lead vocalist Bobby Barth has a raw gutsy sound that perfectly fits the guitar/bass assault team of Michael Osborne and Michael Turpin. The album's finest moments are on "Living On The Edge," "Carry On" and "Save Our Love."



## FEATURE PICKS

**BILLY JOEL** (Columbia 1-11231)  
**You May Be Right** (3:58) (Impulsive Music/April Music Inc.—ASCAP) (B. Joel)

Joel makes the transition from piano man to all-out rocker on the first single from his new "Glass Houses" LP, throwing a few vocal stones of his own while using a hard guitar-oriented instrumental that is highly reminiscent of Chuck Berry and the Rolling Stones. Witty, urbane and energetic, this is great for pop, AOR.



**SMOKEY ROBINSON** (Tamla T 54311F)  
**Let Me Be The Clock** (3:47) (Bertam Music Co.—ASCAP) (W. Robinson)

Smokey cruises along on a beautifully arranged instrumental track, combining rolling timpani and bell chimes with a swaying pop/R&B melody, on this first single from his new "Warm Thoughts" LP. A supple, subtle string section, clicking guitar and a high backup chorus contribute to the easy feel of this multi-format winner.



**STYX** (A&M 2228)  
**Borrowed Time** (4:14) (Stygian Songs, admin. by Almo Music Corp.—ASCAP) (D. DeYoung, T. Shaw)

"Don't look now, here comes the Eighties!" is the opening cry on this AOR favorite, the third single from the "Cornerstone" LP. Styx backs it up with a hard rock attack guaranteed to make pop programmers take notice. Tommy Shaw leads the way with his fiery lead guitar work, while Dennis De Young and the band add crack harmonies.



**DIONNE WARWICK** (Arista AS0498)  
**After You** (3:37) (Sumac Music, Inc.—BMI) (D. Frank, D. James)

Recent Grammy Award winner Warwick should continue her current hot streak with the quietly building third single from her "Dionne" LP. The pace increases gradually from a soft opening to a full-blown crescendo at the close, with swelling strings, a full background chorus and a regal flourish of strings. Lush A/C, pop material.

**THE WHISPERS** (Solar YB-11928)  
**Lady** (5:05) (Spectrum VII/Yours, Mine & Ours—ASCAP) (N. Caldwell)

As The Whispers continue to climb the pop chart with "And The Beat Goes On," this bluesy second single from the vocal group's Top 10 LP features an additional helping of its outstanding harmonies and the light but sexy lead vocals of Wallace Scott. Organ-dominated instrumental neatly ties everything together for B/C and pop.



**HEAT** (MCA MCA 41203)  
**Baby (This Is Love That We've Found)** (3:59) (Koppeiman-Bandier Music Corp.—BMI) (T. Saviano, J.M. Arnold)

A sweet combo of piano, light woodblock and bluesy sax introduces the first single for Heat's self-titled debut LP. Jean Marie Arnold wraps her multi-octave vocals around the lyrics here with an operatic flair, while the well-integrated harmonies complement the lushly textured R&B instrumentals. Look for heavy B/C action to break.



**THE CRETONES** (Planet P-45911)  
**Real Love** (3:15) (Twist Party International—BMI) (M. Goldenberg)

The Cretones' Mark Goldenberg, who previously assisted Linda Ronstadt on her "Mad Love" LP, turns in a taut and driving rocker for the band's first single from its debut Planet LP, "Thin Red Line." Ringing guitars underscore the sharp harmonies on the chorus, mixing both English and American rock influences. A distinctive AOR, pop sleeper.



**GRACE SLICK** (RCA PB-11939)  
**Seasons** (3:23) (Cheeks Publishing—BMI) (G. Slick)

Slick has been missed since her departure from the Jefferson Starship, but this first and highly distinctive single from her forthcoming "Dreams" LP proves that the wait was not in vain. The folk-oriented melody, which brings to mind Mary Hopkin's "Those Were The Days," fits her arresting vocals like a glove. For AOR and pop lists.

## SINGLES TO WATCH

**THE BEACH BOYS** (Caribou ZS9 9032)  
**Goin' On** (2:58) (New Executive Music/Challove Music—BMI) (B. Wilson, M. Love)

The Beach Boys' summery music has an eternal quality about it that has stood the test of time, and this track, from the upcoming "Keepin' The Summer Alive" LP, shows the band's instincts for a great melody are as keen as ever. The harmonies are top-notch, as always. Purely pop.

**RONNIE LANE** (RCA PB-11914)  
**Kuschy Rye** (3:10) (Warner Brothers Music Corp.—ASCAP) (R. Lane-Lambert)

Former Face Ronnie Lane has returned, this time as a solo act, and this Pete Townshend-produced track finds Lane blending English folk elements with pop instrumentals. Lane's vocals owes a debt to Dylan here and should attract heavy AOR and some pop play.

**SHALAMAR** (Solar YB-11929)  
**Right In The Socket** (3:40) (Spectrum VII/Rosy Music—ASCAP) (K. Spencer, L. Sylvers, D. Griffey)

Shalamar scored heavily with "Second Time Around," but this pulsing dancer scored equally as well in disco clubs as the other half of that previous single. A thick, propulsive beat, aided by handclaps, keeps things moving, while the vocal trade-offs and keyboard work add zest. A B/C, pop sleeper.

**JAMES LAST BAND** (Polydor PD-2071)  
**The Seduction (Love Theme)** (3:35) (Ensign Music Corp.—BMI) (G. Moroder)

Internationally known James Last turns in a mellifluous cover of the "seduction" theme from the motion picture soundtrack for *American Gigolo*. From the warm, intimate sax soloing to the panting synthesizer, this is a pop instrumental sleeper.

**ELVIS COSTELLO AND THE ATTRACTIONS** (Columbia 1-11194)

**I Can't Stand Up For Falling Down** (2:05) (East Memphis Music/Cotillion Music—BMI) (H. Banks, A. Jones)

Costello and crew soup up the old Sam and Dave rave-up here, as the rhythm section keeps the pace short and snappy, while the Farfisa organ pumps out over Elvis' echoed vocal. Look for AOR to break this one.

**DAMION & DENITA** (Rocket PIG-41206)  
**Is It Still Warm** (3:56) (Blue Standard Music/Stevenson Music/British Rocket Music Pub. Co.—ASCAP) (C. Shadrach, W. Duncan, D. Hardy, T. DePierro)

An extremely polished R&B duet between newcomers Damion & Denita, the milk and honey vocal blend and unhurried instrumental here should gain immediate B/C radio attention.

**SHOOTING STAR** (Virgin VA 67005)  
**You've Got What I Need** (3:46) (Mad Ted Music Inc.—BMI) (G. West, V. McClain)

Kansas City-based Shooting Star serves up crackling midwest power rock with a marching hook that is positively infectious on the band's first single from the "Wild In The Streets" LP. Guitar and keyboards provide fireworks for pop, AOR.

**THE METEORS** (PVC PVC-1000)  
**It's You, Only You** (4:18) (publisher not listed) (Sinzheimer and Bakker)

Dutch new wavers The Meteors create a futuristic blend of spiraling guitar notes and cascading synthesizers on this Cars-ish cut from the "Teenage Heart" LP.

**FUN WITH ANIMALS** (A&M 2223)  
**The Test Of Love And Sex** (2:37) (Haxtoons Music/Sealovesongs — BMI) (R. Haxtons, C. Sealove)

Fun With Animals display an off-beat, tongue-in-cheek approach to new wave rock that puts them in a league with Devo here. Blips, whirs and pulsing electronic keyboards are right for DOR, AOR play.

**DOLLAR** (Carrere CAR 7214)  
**I Wanna Hold Your Hand** (2:56) (Duchess Music Corp. (MCA) — BMI) (J. Lennon, P. McCartney)

The early Beatles classic is given a most enticing euro-pop treatment on this single from the French Carrere label. Crystalline choral work is fused to a steady, mid-tempo beat replete with handclaps. Sweet, neat pop.

**LEIF GARRETT** (Scotti Bros. SB 516)  
**I Was Looking For Someone To Love** (2:53) (Michael Music — ASCAP/Don Kirshner Music/Blackwood Music, Inc. — BMI) (M. Lloyd, H. Greenfield.)

This MOR-ish ballad from Garrett's forthcoming "Same Goes For You" LP will undoubtedly please Leif's many teen fans with its string-laden, uncomplicated melody and breathy vocals. There is strong A/C potential, as well as pop.

**TRIUMPH** (RCA PB-11945)  
**I Can Survive** (3:45) (Triumph Songs-CAPAC) (G. Moore, M. Levine, R. Emmett)

Canadian power trio Triumph returns with this teen-oriented rocker from the "Progressions of Power" LP, moving from a soft acoustic opening to a crackling, guitar-dominated slice of boogie. Excellent for AOR, pop play.

**GOTHAM** (Aurum S-0004)  
**Put Your Money Where Your Mouth Is** (3:14) (Don Kirshner Music/Blackwood Music Pub. — BMI/Kirshner Songs/April Music — ASCAP) (G. Allan, G. Knight)

Sleek funk-dance elements abound on the second single from wild cabaret trio Gotham's "Void Where Inhibited" LP. Gotham is always popular in the discos, so watch for dance action on this.

**PEABO BRYSON** (Capitol 4844)  
**Minute By Minute** (3:20) (Snug Music/Loresta Music — BMI/ASCAP) (M. McDonald, L. Abrams)

Popular R&B artist Bryson turns in a lively pop/jazz cover of the title cut from the Doobie Bros. recent Grammy Award winning LP. Bright brass blasts fill out this B/C, pop tune.

**CHERIE AND MARIE CURRIE** (Capitol 4841)  
**This Time** (3:43) (Rare Magnetism Music/O'Biz Music — ASCAP) (B. Bizeau)

The Currie twins adapt their sexy, girlish vocals to a lean, streamlined rock beat on this track from the "Messin' With The Boys" LP. AOR, pop should go on this one.



# RADIO NEWS

## AIR PLAY

**SYMPOSIUM SUMMARY** — The Goodphone Symposium was held Feb. 29-March 1 in Pasadena. **Cash Box** staffer **Harald Taubenreuther** was in attendance and noted that the two days of no-nonsense discussions were truly reflective of the state of American radio specifically, and the state of pop music in general. A notable cast of characters were featured on the "Radio Legends — Historical Perspective" panel, including **Dr. Demento**; **Lance Freed**, executive vice president, Irving/Almo Publishing, and son of the late **Alan Freed**; **Tom Gamache**, who pioneered the original album radio scene; **Art Laboe**, senior vice president of **KRLA**/Los Angeles; **B. Mitchell Reed**, air personality at **KLOS**/Los Angeles; and **Joe Smith**, chairman, Elektra/Asylum Records. Panels on "The State of Radio Syndication," and "The State of Contemporary Radio Programming" both caused some heated debates, which ended, however, without resolution.

**TWENTY YEARS TOGETHER** — On March 7, 1980, **Frank Harden** and **Jackson Weaver** celebrated the 20th anniversary of their early morning program on **WMAL**/Washington, D.C. by broadcasting live from the Kennedy Center between 5:30-10 a.m. Weaver's voice is nationally known as that of Smokey The Bear. The duo has helped raise more than one million dollars for Children's Hospital/National Medical Center, half of which came from the proceeds of their annual golf and tennis tournament. *Washingtonian* magazine named the pair "Washingtonians of the Year" in 1975. Congratulations to two radio personalities who have won the support and admiration of their community.

**UNUSUAL LISTENER REQUEST** — Submitted this week by **Marty Maxwell**, music director at **WTIX**/New Orleans. "Please take that damn **Pink Floyd** record off the air as it is a communist plot designed to undermine our kids' desire to be educated."

**STATION TO STATION** — Listeners of **WWWW**/Detroit (W4) have really been given the opportunity to get directly involved with the station's programming. W4's Sunday night *W4 Amateur Hour* features a randomly selected listener who can do just about anything on the air between midnight and 1 a.m. . . . **WMMR**/Philadelphia is currently up to its listeners' ears with 1980's month-long spotlight on an artist a day, featuring rare music, interviews and live concerts. Tied in with the station's March Music Review is a 31-question trivia contest that guarantees the winner a 1980 Dodge Trailduster or a 1980 Dodge Ramcharger, complete with a new stereo system and a complete catalog of all albums by the 31 featured artists during the month . . . **KFMD**/Dubuque is in the midst of a six week-long contest that will be awarding a listener a super turbo-charged Capri RS with no extras spared. The promotion-minded station recently treated two listeners to an all-expenses-paid Caribbean Cruise for its "Mid Winter Get-Away Giveaway" . . . **WPEZ**/Pittsburgh PD **Rob Sisco** has incorporated a taste of syndicated programming into the station's format with the debut of *The Great American Radio Show*, hosted by **Mike Harrison**, and *Off The Record*, hosted by **KMET**/Los Angeles' **Mary Turner** . . . in what is probably a first in radio history, **KSJO**/San Jose PD **Donald Wright** fired himself from the **KSJO** air staff while on the air during his last show as a full timer, and introduced his replacement, **Lisa Novak**, formerly of **KWST**/Los Angeles, for the weekday 1-4 p.m. slot . . . The **WBAB**/Long Island promotion team is offering, at random, a motorcycle, stereo system, \$50 or albums, to anyone they spot sporting the station's new "Show The World I Love Rock and Roll" bumper stickers . . . New Jersey AOR **WDHA**/Dover recently celebrated its 19th birthday by throwing an American Theme Costume party for its listeners and awarded the grand prize costume winner a trip anywhere in the United States for up to three weeks. **WDHA** also raised \$500 for the U.S. Olympic Team . . . Reminiscent of the "teenage fairs" that radio stations used to sponsor a few years back, **KOFM**/Oklahoma City and McDonald's are teaming up to bring the city its second annual "Indoor Fun Fair," March 14-16 at the Myriad Convention Center. The **KOFM** Mobile Music Machine will be playing rock music throughout the Fair, as patrons make their rounds of the rides, games and attractions that will be there . . . **Harry Shearer** of the **Credibility Gap**, a recent addition to the Not Ready For Prime Time Players on *Saturday Night Live*, will be a guest on air personality **Gary Owens'** **KMPC**/Los Angeles afternoon show on March 19 . . . **WASH-FM**/Washington reports that one of its bumper stickers was spotted on a car in Jiddah, Saudi Arabia.



**EIGHT PLUS FRAZE IS ENOUGH** — Television actress **Lani O'Grady** of *Eight Is Enough* fame, recently stopped by **KLOS**/Los Angeles to chat with morning personality **Frazer Smith** and to pick up one of Fraze's "Too Hip" cards. Pictured above are **Smith (l)** and **O'Grady**.

**NEW JOBS** — At **KXLR-AM**/Little Rock, **Joseph L. Ryan** was named general manager and **Dale Mitchell** program director . . . **Charles P. Harper, Jr.**, was named assistant to **Bruce F. Johnson**, president of Shamrock Broadcasting Company, Inc. . . . **Joe Davidman** has been named general sales manager at **WSHE/WSRF**/Ft. Lauderdale. Davidman was most recently an account executive at **WCBS-TV**/New York . . . **Roger W. Garrett**, assistant PD at **KRBE**/Houston, has been tapped as program director to replace **Clay Gish**, who resigned that post last week . . . **Carlos de Jesus** was made assistant program director at **WKTU-FM**/New York. He also serves as a weekend air personality . . . **Jlm Carson** will be the announcer for "Contempo 300," Drake-Chenault's adult contemporary syndicated format. Carson, currently a midday announcer for **KIQQ**/Los Angeles, succeeds **Mike Novak**, who has gone to **KRFC**/San Francisco . . . **Glen Bastin** was named news director at **WAKY**/Louisville, a move that vice president and general manager, **George Francis** called, "A signal that **WAKY**'s transition to an adult-oriented, full-service AM radio station is now complete." . . . **WKIX**/Raleigh is looking for a news director to head a staff of six. Emphasis is on the "lifestyle" approach, with access to UPI audio and the **RKO** Radio Network. Send tapes and resumes to **Bob Bolton**, operations manager, **WKIX**, P.O. Box 12526, Raleigh, N.C., 27605, EOE/MF . . . **Paul Cilthero** has joined the **KGW**/Portland sales staff . . . **Don N. Nelson**, vice president of Mid America Radio and general manager of **WIRE/WXTZ**/Indianapolis, has resigned effective June 30, 1980. **Paul Meacham** was named vice president of **TM Productions**. Meacham joined **TM** in 1977 and most recently was general sales manager.

mark albert



**AN INTERVIEW WITH GRACE** — In support of her new **RCA** album, "Dreams," **Grace Slick** recently recorded an interview album for radio stations. Pictured after the recording are (l-r) **Slick** and **Don Wardell**, manager of pop music product management for **RCA**.

## Supreme Court To Decide On FCC's Power Over Formats

by Joanne Ostrow

WASHINGTON — The Supreme Court has decided to consider the ongoing dispute between the FCC and the U.S. Court of Appeals concerning FCC regulation of radio formats.

The high court last week accepted the case, granting an FCC request for review joined by petitions from the three major broadcasting networks, the National Association of Broadcasters and the National Radio Broadcasters Association. Oral arguments will be scheduled in the fall.

More than two years ago the FCC ended a prolonged inquiry into whether it could be involved in radio format decisions at the time of license renewals or transfers. The commission decided, in a 1976 formal policy statement, that it could not and should not conduct hearings on the format plans or practices of applicants. Determination of radio programming styles should be left to the discretion of the licensee and the forces of the marketplace, the FCC said.

This policy statement was regarded as an unusual effort to convince the appeals court to change its mind on an earlier ruling. At the time, FCC officials predicted a long range plan that has now been realized: that citizens' groups would appeal the commission's policy statement and that, whatever the appeals court ruled, the matter would be taken to the Supreme Court and accepted for review.

Last year, special program interest groups such as classical music, religious and Hispanic broadcasters did challenge the FCC's policy. The case was taken up by the appeals court, which ruled last June that the FCC had misread or deliberately disregarded earlier court decisions. The commission (which falls under the appeals court's jurisdiction) was ordered to include consideration of proposed format changes in its evaluation of applicants for radio licenses. The court said the FCC should hold hearings on proposed format changes if a significant portion of the audience protests the change (as happened with classical music station **WEFM** (FM) in Chicago, the principal case among many involved, if the format to be lost is unique and promotes diversity, and if the endangered format is economically viable.

Supporters of the FCC position point to possible restrictions of broadcasters' freedom of speech if the government gets into the business of regulating radio program content and formats. Petitions have noted that formats are "forms of expression" and that format decisions are

essentially editorial decisions to be left to the broadcaster working within the marketplace demands.

The appeals court countered that within the FCC's obligation to protect the "public interest" lies the duty to review proposed format changes.

### Deregulation Affected?

A related issue, at least in the minds of broadcasters, is the impact the Supreme Court's ruling will have on the FCC's authority to deregulate radio. Citizens groups have argued that abandoning the public interest standard, as proposed in the FCC's plans to deregulate the radio industry, would be "contrary to the commission's public interest mandate."

Lawyers for the FCC have said that the format decision is actually separate from the deregulation issue. However, they admit that the possibility of the high court's linking the two issues makes the case even more important.

The case has a long and bitter history, dividing citizens' groups and broadcasters in angry court filings. Eleven citizens' groups argued for court review, hoping to preserve the right to challenge proposed format changes. On the other side, 21 broadcasting organizations, including networks, backed the FCC's policy of keeping the government out of format decisions.

## FCC Approves WMIL-FM Sale To Charter Chain

LOS ANGELES — On Feb. 29, the FCC approved the sale of **WMIL-FM**/Milwaukee to Charter Broadcasting. Charter purchased the station from Stebbins Communications for \$1.6 million.

Charter president **Russ Wittberger** said that the decision was a "positive step for the industry" and "particularly significant for Charter as we have not been able to make new acquisitions for the past two years while license renewal of our Miami station **WMJX** is still pending."

**WMJX**'s license renewal has been denied and is still pending before the Commission because of alleged fraudulent contests while owned by **Bartell**. The Commission ruled that the owners and management of Charter were in no way involved in the **WMJX** case.

**WMIL-FM** has been dark since March 1, 1978. **Wittberger** said he plans to have the station back on the air in 60-90 days. Charter Broadcasting currently owns two AM and four FM stations.



# TOP FM ROTATION

TW	LW	WKS	TITLE	ARTIST	LABEL	TOP 200 POP	PRIME CUTS
1	1	14	The Wall	Pink Floyd	Columbia	1	Brick Pt. 2, Hey You, Young Lust, Numb, Run
2	27	2	Against The Wind	Bob Seger	Capitol	15*	Fire Lake, Her Strut, Title
3	3	3	Mad Love	Linda Ronstadt	Asylum	5*	Make You, Title, Girls Talk
4	4	3	Bebe Le Strange	Heart	Epic	7*	Even It Up, Title, Pilot
5	5	7	Love Stinks	The J. Geils Band	EMI-America	21*	No Anchovies, Come Back, Can't Wait, Night Time
6	2	20	Damn The Torpedoes	Tom Petty	Backstreet	2	Refugee, Don't Do Me, Losers, Girl
7	6	15	Phoenix	Dan Fogelberg	Epic	4	Longer, Face The Fire, Hotel, Moon, Title
8	15	3	Bad Luck Streak In Dancing School	Warren Zevon	Asylum	28*	Jeannie Needs, Gorilla, Certain Girl
9	17	2	Get Happy!!	Elvis Costello	Columbia	—	Stand Up, Opportunity, Beaten, Motel
10	9	7	Permanent Waves	Rush	Mercury	6	Radio, Entre Nous, Freewill, Strings
11	11	8	Pretenders	Pretenders	Sire	33*	Brass, Tattooed, The Wait, Sobbing, Kid, Mystery
12	10	9	Union Jacks	The Babys	Chrysalis	50	Back On My Feet, Rendezvous, True Love, Title
13	7	8	Adventures In Utopia	Utopia	Bearsville	37	Second Nature, Road, New Wave, Set Me, Rock Love
14	8	4	... But The Little Girls Understand	The Knack	Capitol	12*	Baby Talks, Rave Up, Handleman
15	—	1	<b>Departure</b>	<b>Journey</b>	<b>Columbia</b>	—	<b>Anyway You Want It</b>
16	13	6	London Calling	The Clash	Epic	30*	Train In Vain, Clamp Down
17	19	2	Christopher Cross	Christopher Cross	WB	63*	Ride Like The Wind
18	12	24	The Long Run	Eagles	Asylum	9	Title, Shoes, King, Tell
19	22	2	Victims Of The Fury	Robin Trower	Chrysalis	48*	Jack, Ring, Title
20	16	17	Deguello	ZZ Top	WB	32	Sunglasses, Thank You, Bad, Fool
21	20	5	Malice In Wonderland	Nazareth	A&M	42	Holiday, Fast Cars, Big Boy, New Leaf
22	14	17	Freedom At Point Zero	Jefferson Starship	Grunt	31	Eyes, Jane, Rock Music, Title
23	18	7	No Ballads	The Rockets	RSO	72	Desire, Sally, Don't Hold Me
24	—	1	<b>End Of The Century</b>	<b>Ramones</b>	<b>Sire</b>	<b>58*</b>	<b>Baby, Radio?, Chinese, High School</b>
25	29	2	Dancing In The Dragon's Jaw	Bruce Cockburn	Millennium	178	Northern, Wondering
26	23	19	In The Heat Of The Night	Pat Benatar	Chrysalis	17	Heartbreaker, No You Don't, I Need A Lover
27	21	22	Tusk	Fleetwood Mac	WB	19	Sara, Think, Angel
28	—	1	<b>The Specials</b>	<b>The Specials</b>	<b>Chrysalis</b>	<b>73</b>	<b>Gangsters, Dog, Too Young</b>
29	—	1	<b>Schemer-Dreamer</b>	<b>Steve Walsh</b>	<b>Kirshner</b>	<b>90</b>	<b>Title</b>
30	25	3	Earth & Sky	Graham Nash	Capitol	116*	80's, Barrel, Title

## FM STATION REPORTS — NEW ADDS/HOT ROTATION

### KEZY-FM — ANAHEIM — LARRY REISMAN

**ADDS:** Billy Joel, Elvis Costello, John Miles  
**HOTS:** Styx, Heart, Dan Fogelberg, Bob Seger, Linda Ronstadt, Fleetwood Mac, Rockets, Led Zeppelin, Eagles, J. Geils, Warren Zevon, Queen (45)

### KMGN-FM — BAKERSFIELD — MIKE BELL

**ADDS:** Billy Joel, Trevor Rabin, Sue Saad, Journey, Triumph, Cretones  
**HOTS:** Tom Petty, Pink Floyd, Romantics, Heart, Babys, Knack, Bob Seger, ZZ Top, Pat Benatar, Rush, Rockets, J. Geils, UFO, Utopia

### WAAL-FM — BINGHAMTON — DICK BASCOM

**ADDS:** Billy Joel, Marshall Tucker, Spyro Gyra  
**HOTS:** Tom Petty, Christopher Cross, Heart, Knack, Eagles, Pink Floyd, Utopia, Bob Seger, Linda Ronstadt, Billy Joel, McGuinn/Hillman, Warren Zevon, J. Geils, Marshall Tucker

### WBCN-FM — BOSTON — TONY BERARDINI/KATE INGRAM

**ADDS:** Billy Joel, Willie Nile, Squeeze, Chip Harding (45), Selector (45 imp), Survivor (45), Tourists (45)  
**HOTS:** Bob Seger, Pink Floyd, J. Geils, Pretenders, Linda Ronstadt, Warren Zevon, Heart, Tom Petty, Clash, Led Zeppelin, Rachel Sweet, Elvis Costello, Specials, Heart, Marianne Faithfull, Wilson Pickett, Ramones, Rachel Sweet, Lene Lovich, Iggy Pop, Shooting Star, Utopia

### WMMS-FM — CLEVELAND — KID LEO/JOHN GORMAN

**ADDS:** Cretones, Billy Joel, Angel City, Christopher Cross, Ron Goedert, Tourists, Crack The Sky (45)  
**HOTS:** Pink Floyd, J. Geils, Pretenders, Linda Ronstadt, Warren Zevon, Heart, Tom Petty, Clash, Led Zeppelin, Rachel Sweet, Elvis Costello, Babys, Utopia, Mike Rutherford, Rush

### WLVO-FM — COLUMBUS — TOM TEUBER/STEVE RUNNER

**ADDS:** Billy Joel, Ramones, Wishbone Ash, Angel City  
**HOTS:** Tom Petty, Dan Fogelberg, Pink Floyd, Utopia, Rush, Warren Zevon, Heart, Bob Seger, Journey, Linda Ronstadt, J. Geils, Babys

### C-101 — CORPUS CHRISTI — BOB FAZIO/CHARLIE PALMER

**ADDS:** Billy Joel, Journey, Bob Seger, Marshall Tucker, Spyro Gyra, Cretones, Grover Washington, Axe, Gentle Giant, Willie Nile, Pat Travers (12")  
**HOTS:** Linda Ronstadt, Heart, Pink Floyd, Christopher Cross, Elvis Costello, Brothers Johnson, Tom Petty, J. Geils, Rush, Dan Fogelberg, Robin Trower, Warren Zevon, Chuck Mangione, Knack, Nazareth, Pat Benatar, ZZ Top, Jefferson Starship, Kenny Loggins, Utopia, Babys, Toto, Rockets

### KZEW-FM — DALLAS — TOM OWENS/DORIS MILLER

**ADDS:** Billy Joel, Cretones, Tazmanian Devils, Axe  
**HOTS:** Babys, Tom Petty, Pink Floyd, Heart, Journey, Linda Ronstadt, Jefferson Starship, ZZ Top, Styx, Knack, Bob Seger, Dan Fogelberg, Foreigner (45), Led Zeppelin (45), Pat Benatar (45), Queen (45), Gary Numan (45)

### KBPI-FM — DENVER — FRANK CODY

**ADDS:** Billy Joel, Gentle Giant, Pat Travers (12")  
**HOTS:** Babys, Jefferson Starship, Tom Petty, Pink Floyd, Linda Ronstadt, Queen (45), Bob Seger, Sue Saad, Heart, ZZ Top

### KFML-AM — DENVER — IRA GORDON

**ADDS:** Danny Kortchmar, Ron Goedert, Prof. Longhair, Scott-Heron/Jackson, Billy Joel  
**HOTS:** Bruce Cockburn, Elvis Costello, Nazareth, "No Nukes," Linda Ronstadt, Bob Seger, Robin Trower, Nighthawks, Utopia, Warren Zevon

### WABX-FM — DETROIT — JOHN DUNCAN

**ADDS:** Billy Joel, Rush, Lene Lovich, Pat Travers (12")  
**HOTS:** Pink Floyd, Romantics, Rockets, J. Geils, Knack, Heart, Joe Perry Project (12"), Elvis Costello, Linda Ronstadt, Journey, Bob Seger

### WJKL-FM — ELGIN — TOM MARKER/WALLY LEISERING

**ADDS:** Billy Joel, Bill Bruford, T. Dundee, Clifford Jordan, Marshall Tucker, Willie Nile, Spyro Gyra, Crack The Sky (45)  
**HOTS:** Madness, Prof. Longhair, Elvis Costello, Nighthawks, Warren Zevon, Clash, Specials, Dirk Hamilton, Gary Numan, Pearl Harbor

### KZEL-FM — EUGENE — PEYTON MAYS/CHRIS KOVARIK

**ADDS:** Rachel Sweet, Bob Seger, Billy Joel, Spyro Gyra, Private Lightning, Dudek/Finnigan/Krueger, Plimsouls, Angel City, Journey, Joe Perry Project (12"), Tourists (45)  
**HOTS:** Elvis Costello, Linda Ronstadt, Warren Zevon, Pretenders, J. Geils, Clash, Robin Trower, Nazareth, Sue Saad, Heart

### WSHE-FM — FT. LAUDERDALE — NEAL MIRSKY

**ADDS:** Journey, Billy Joel, Marshall Tucker, Cretones, Off Broadway  
**HOTS:** Pink Floyd, Bob Seger, Jefferson Starship, ZZ Top, Tom Petty, Linda Ronstadt, Heart, Babys, Rush, Pretenders, Dan Fogelberg, "No Nukes," Queen (45)

### WCCC-FM — HARTFORD — HAL LICHENBAUM

**ADDS:** Billy Joel, Journey, Angel City, Rachel Sweet, Ramones, Christopher Cross, Cretones, Johnny Winter, Marshall Tucker  
**HOTS:** Pink Floyd, Heart, Linda Ronstadt, J. Geils, Babys, Bob Seger, Warren Zevon, Elvis Costello, Shooting Star, Journey, Dan Fogelberg, Rockets, Pretenders, Rush, Steve Walsh, Nazareth, Knack, Tom Petty, Utopia

### KLOL-FM — HOUSTON — PAUL RIANN/VANESSA CARGO

**ADDS:** Tourists, Private Lightning, Billy Joel, Marshall Tucker, Pat Travers (12")  
**HOTS:** Bob Seger, Journey, Heart, J. Geils, Robin Trower, Linda Ronstadt, Pink Floyd, Mahogany Rush, Clash, Pretenders, Gary Numan, Blondie (45)

### WBLM-FM — LEWISTON/PORTLAND — JOSE DIAZ

**ADDS:** Billy Joel, Marshall Tucker, Journey, Aztec Two Step, Cretones, Spyro Gyra, Mike Rutherford, Kayak, Bruce Cockburn, Joe Perry Project (12"), Red Rider (45), Chip Harding (45), Aces & Eights (45)  
**HOTS:** Bob Seger, Linda Ronstadt, Heart, Warren Zevon, J. Geils, Cars, Utopia, Off Broadway, Clash, Eagles, Pretenders, Pink Floyd, Tom Petty, Knack, Styx, Pearl Harbor, Elvis Costello, Dan Fogelberg, Fleetwood Mac, Jefferson Starship

### KNAC-FM — LONG BEACH — PAUL FUHR/DENISE WESTWOOD

**ADDS:** Lene Lovich, Wishbone Ash, Bruce Cockburn, Cretones, Mike Rutherford, Joe Perry Project (12")  
**HOTS:** Pretenders, B-52's, Tom Petty, Elvis Costello, Bob Seger, Linda Ronstadt, Pink Floyd, ZZ Top, Rush, Journey

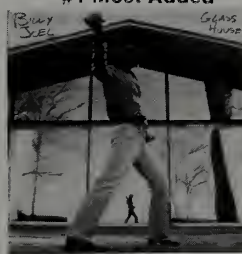
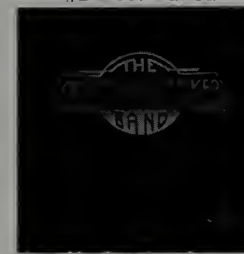
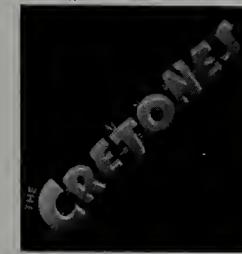
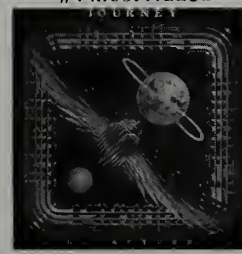


### WBAB-FM — LONG ISLAND — MARTY CURLEY/MARC COPPOLA

**ADDS:** Marshall Tucker, Billy Joel, Willie Nile, Bill Bruford, Tourists (45), Joe Perry Project (12")  
**HOTS:** Pink Floyd, Tom Petty, Heart, Dan Fogelberg, J. Geils, Rush, Babys, Utopia, Linda Ronstadt, Steve Walsh

### WLIR-FM — LONG ISLAND — DENIS McNAMARA/LARRY KLEINMAN

**ADDS:** Mike Rutherford, "The Rock Album," Billy Joel, Marshall Tucker, Dry Jack, Axe, Meteors, Spyro Gyra, Bryan Adams, Bill Bruford, Cretones, Beat (45 imp), David Bowie (45 imp), Rattlers (45), David Finney & The Jackals (45), Jona Lewie (45 imp), Peter Gabriel (45 imp), Dollar (45), Angel City (12")  
**HOTS:** Pink Floyd, Billy Joel, Pink Floyd (... Moon), Marshall Tucker, Utopia, Tom Petty, Pretenders, J. Geils, Johnny Winter, Clash, Aztec Two Step, Little Feat, Bob Seger, Who (... Next), Charlie Daniels, Sylvain Sylvain, Steve Howe, Warren Zevon, Specials, D.L. Byron



<p><b>#1 Most Added</b></p>  <p><b>BILLY JOEL</b> Glass Houses Columbia</p>	<p><b>#2 Most Added</b></p>  <p><b>THE MARSHALL TUCKER BAND</b> Tenth Warner Bros.</p>	<p><b>#3 Most Added</b></p>  <p><b>THE CRETONES</b> Thin Red Line Planet/Elektra</p>	<p><b>#4 Most Added</b></p>  <p><b>JOURNEY</b> Departure Columbia</p>	<p><b>#5 Most Added</b></p>  <p><b>SPYRO GYRA</b> Catching The Sun MCA</p>	<p><b>#6 Most Added</b></p>  <p><b>JOHNNY WINTER</b> Raisin' Cain Blue Sky/CBS</p>
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<p><b>#1 Most Added</b></p> <p><b>BILLY JOEL</b> — <i>Glass Houses</i> — Columbia</p> <p><b>ADDED THIS WEEK</b> — WHFS, KMGV, WABX, KSHE, KWST, KMEL, WLWQ, WJKL, WBLM, WNEW, WRNO, KREM, KLOL, WBAB, WYFE, WYDD, KFML, KINK, KZEL, KBPI, C-101, KEZY, WSHE, KZAM, WOUR, WMMS, KZEW, KOME, ZETA-4, WCCC, ZETA-7, KNX, WBCN, WLIR, WRNW, WAAL</p> <p><b>HISTORY TO DATE</b> — None</p> <p><b>#2 Most Added</b></p> <p><b>THE MARSHALL TUCKER BAND</b> — <i>Tenth</i> — Warner Bros.</p>	<p><b>ADDED THIS WEEK</b> — KSHE, WJKL, WBLM, KREM, KLOL, WBAB, KROQ, WYDD, KSJO, KINK, WRNW, C-101, WSHE, WOUR, WCCC, WLIR, WAAL</p> <p><b>HISTORY TO DATE</b> — None</p> <p><b>#3 Most Added</b></p> <p><b>THE CRETONES</b> — <i>Thin Red Line</i> — Planet/Elektra</p> <p><b>ADDED THIS WEEK</b> — WHFS, KMGV, WBLM, WNEW, KROQ, KNAC, KSJO, WRNW, C-101, WSHE, WOUR, WMMS, KZEW, WIBZ, WCCC, ZETA-7, WLIR</p> <p><b>HISTORY TO DATE</b> — Prior single activity</p>	<p><b>#4 Most Added</b></p> <p><b>JOURNEY</b> — <i>Departure</i> — Columbia</p> <p><b>ADDED THIS WEEK</b> — WHFS, KMGV, WBLM, WRNO, KROQ, KZEL, C-101, WSHE, WIBZ, ZETA-7, WCCC</p> <p><b>HISTORY TO DATE</b> — WABX, KWST, KSHE, KZOK, KNAC, M-105, WLWQ, KSJO, WAAL, KLOL, KREM, WBAB, KOME, WYFE, KEZY, KZEW, WKDF, WMMS, KBPI, WOUR, WLIR, WBCN, WYDD, KMEL</p> <p><b>#5 Most Added</b></p> <p><b>SPYRO GYRA</b> — <i>Catching The Sun</i> — MCA</p> <p><b>ADDED THIS WEEK</b> — WJKL, WBLM, KREM, WAAL, KZEL, C-101, KZAM, WOUR, WLIR</p> <p><b>HISTORY TO DATE</b> — KINK</p>	<p><b>#6 Most Added</b></p> <p><b>JOHNNY WINTER</b> — <i>Raisin' Cain</i> — Blue Sky/CBS</p> <p><b>ADDED THIS WEEK</b> — WYFE, WYDD, KSJO, WRNW, WOUR, KOME, WIBZ, WCCC</p> <p><b>HISTORY TO DATE</b> — KSHE, WBLM, C-101, WLIR, ZETA-7, WPIX, KZEL, WBAB</p> <p><b>#7 Most Added</b></p> <p><b>MIKE RUTHERFORD</b> — <i>Smallcreep's Day</i> — Passport</p> <p><b>ADDED THIS WEEK</b> — WHFS, KSHE, WBLM, KNAC, WRNW, WLIR</p> <p><b>HISTORY TO DATE</b> — WIOQ, WJKL, WAAL, WMMS</p>	<p><b>#8 Most Added</b></p> <p><b>ANGEL CITY</b> — <i>Face To Face</i> — Epic</p> <p><b>ADDED THIS WEEK</b> — WLWQ, KROQ, WYDD, KZEL, WMMS, WCCC</p> <p><b>HISTORY TO DATE</b> — WBLM, M-105, WJKL, WYFE</p> <p><b>#9 Most Added</b></p> <p><b>WILLIE NILE</b> — <i>Willie Nile</i> — Arista</p> <p><b>ADDED THIS WEEK</b> — WJKL, WBAB, WRNW, C-101, WBCN</p> <p><b>HISTORY TO DATE</b> — WBLM, WHFS, M-105, WMMS, WIBZ, WLIR</p> <p><b>#10 Most Added</b></p> <p><b>THE TOURISTS</b> — <i>Reality Effect</i> — Epic</p> <p><b>ADDED THIS WEEK</b> — WNEW, KLOL, KSJO, WMMS</p>	<p><b>HISTORY TO DATE</b> — WJKL, WAAL, WBAB, WYFE, WLIR</p> <p><b>#11 Most Added</b></p> <p><b>JOHN MILES</b> — <i>Sympathy</i> — Arista</p> <p><b>ADDED THIS WEEK</b> — KSHE, WNEW, WRNW, KEZY</p> <p><b>HISTORY TO DATE</b> — KLOL, KFML, WBAB, KNX, WLIR</p> <p><b>#12 Most Added</b></p> <p><b>THE DUDEK, FINNIGAN, KRUEGER BAND</b> — <i>The Dudek, Finnigan, Krueger Band</i> — Columbia</p> <p><b>ADDED THIS WEEK</b> — KSHE, WNEW, KZEL, KNX</p> <p><b>HISTORY TO DATE</b> — KFML, KREM, WRNW, WLIR</p>
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## FM STATION REPORTS — NEW ADDS/HOT ROTATION

**KNX-FM — LOS ANGELES — MICHAEL SHEEHY**  
**ADDS:** Billy Joel, Dudek/Finnigan/Krueger, Dan/Coley (45), Paul Davis (45), Photoglo (45)  
**HOTS:** Christopher Cross, Photoglo, Graham Nash, Jess Roden, Van Dunson, Judie Tzuke, Frank Weber, Oden, Charlie Dore, Air Play, Bruce Cockburn, Dan Fogelberg

**KWST-FM — LOS ANGELES — TED FERGUSON**  
**ADDS:** Billy Joel, Christopher Cross, Survivor, Ramones, Pat Travers (12")  
**HOTS:** Pink Floyd, Tom Petty, Bob Seger, Journey, J. Geils, Knack, Rush, Babys, Heart, Linda Ronstadt, Dan Fogelberg, Pat Benatar, Blondie, Jefferson Starship, Pretenders

**ZETA-4 — MIAMI — RON PARKER/STEPHANIE KNOX**  
**ADDS:** Warren Zevon, Shooting Star, Fandango, Elvis Costello, Billy Joel, Suzanne Fellini  
**HOTS:** Pink Floyd, Tom Petty, Dan Fogelberg, "American Gigolo," Bob Seger, Linda Ronstadt, Heart

**WKDF-FM — NASHVILLE — JOHN BRYANT**  
**ADDS:** None  
**HOTS:** Pink Floyd, Linda Ronstadt, Bob Seger, Heart, Dan Fogelberg, Rush, Tom Petty, Christopher Cross, Eagles, Robin Trower

**WRNO-FM — NEW ORLEANS — ROD GLENN**  
**ADDS:** Billy Joel, Journey, Melissa Manchester, Cliff Richard (45)  
**HOTS:** Turley Richards, Chuck Mangione, Pink Floyd, Blondie, Toto, Babys, Eagles, Boomtown Rats, Dan Fogelberg, Christopher Cross

**WNEW-FM — NEW YORK — SCOTT MUNI/MARY ANNE McINTYRE**  
**ADDS:** John Miles, Tourists, Cretones, Billy Joel, Jackson Highway, Knack, Dudek/Finnigan/Krueger, Daryl Hall, Squeeze  
**HOTS:** Pink Floyd, Elvis Costello, Linda Ronstadt, J. Geils, Tom Petty, Bob Seger, Blondie, Searchers, Warren Zevon, Pretenders

**ZETA-7 ORLANDO — BILL MIMS**  
**ADDS:** Journey, Billy Joel, Cretones, Blondie (45)  
**HOTS:** Pink Floyd, Tom Petty, Eagles, ZZ Top, Bob Seger, Linda Ronstadt, Heart, Elvis Costello, J. Geils, Robin Trower

**WIBZ-FM — PARKERSBURG — LARRY SCHUSTER**  
**ADDS:** Journey, Brian Adams, Planets, Johnny Winter, Cretones, Billy Joel (45), Blood, Sweat & Tears (45)  
**HOTS:** Utopia, Linda Ronstadt, Toto, Eagles, Fleetwood Mac, Rockets, Heart, Tom Petty, Warren Zevon, Pink Floyd, Dan Fogelberg, Steve Forbert, Dirk Hamilton, Kenny Loggins, Pretenders, Richie Havens, Christopher Cross, Rush, Knack, Rose, J. Geils

**KROQ-FM — PASADENA — RICK CARROLL/LARRY GROVES**  
**ADDS:** Journey, Angel City, Marshall Tucker, Cretones  
**HOTS:** Tom Petty, Pink Floyd, Jefferson Starship, Flying Lizards, Aerosmith, Eagles, ZZ Top, Pat Benatar, Queen (45), Led Zeppelin, Clash, Plimsouls, Pretenders, Ian McLagan, Little Feat, B-52's, Blondie (45), Utopia, Linda Ronstadt, Babys, Ramones, UFO, J. Geils, Knack, Heart, Robin Trower, Bob Seger, Elvis Costello

**WYDD-FM — PITTSBURGH — JIM KINNEY**  
**ADDS:** Marshall Tucker, Billy Joel, Wishbone Ash, Johnny Winter, Angel City  
**HOTS:** Pink Floyd, Tom Petty, Rush, Heart, Dan Fogelberg, J. Geils, Steve Walsh, Bob Seger, Clash, Pretenders, Knack

**KINK-FM — PORTLAND — LESLIE SARNOFF**  
**ADDS:** Billy Joel, Mike Batt, Chico Hamilton, Marshall Tucker  
**HOTS:** Bob Seger, Linda Ronstadt, Heart, Christopher Cross, Chuck Mangione, Graham Nash, Little Feat, Pink Floyd, Bob Welch, Kenny Loggins, Spyro Gyra, "No Nukes," Eagles, Dan Fogelberg, Bruce Cockburn, Fleetwood Mac

**WYFE-FM — ROCKFORD — BRENT ALBERTS/LES COOK**  
**ADDS:** Billy Joel, Pat Travers (12"), Fools, Johnny Winter  
**HOTS:** Pink Floyd, Linda Ronstadt, Heart, Dan Fogelberg, Bob Seger, Rush, Journey, Tom Petty, Off Broadway, Babys, Knack, Nazareth, UFO

**KSHE-FM — ST. LOUIS — RICK BAILIS**  
**ADDS:** Planets, Billy Joel, Marshall Tucker, Dudek/Finnigan/Krueger, John Miles, Gentle Giant, Mike Rutherford  
**HOTS:** Pink Floyd, Rush, Nazareth, Shooting Star, Heart, Robin Trower, J. Geils, Utopia, Steve Walsh, Rush

**KMEL-FM — SAN FRANCISCO — PAUL VINCENT**  
**ADDS:** Billy Joel, Queen (45 imp)  
**HOTS:** Heart, J. Geils, Linda Ronstadt, Bob Seger, Journey, Pink Floyd, Queen (45), Dan Fogelberg

**KOME-FM — SAN JOSE — PAUL WELLS**  
**ADDS:** Billy Joel, D.B. Cooper, Graham Nash, Private Lightning, Johnny Winter  
**HOTS:** "American Gigolo," Babys, Pat Benatar, Clash, J. Geils, Heart, Jefferson Starship, Journey, Knack, Pearl Harbor, Tom Petty, Pink Floyd, Linda Ronstadt, Rush, Bob Seger, UFO, Utopia, ZZ Top

**KSJO-FM — SAN JOSE — DANA JANG**  
**ADDS:** Johnny Winter, Marshall Tucker, Tourists, Cretones, Planets, Pat Travers (12"), Joe Perry Project (12")  
**HOTS:** Nazareth, D.L. Byron, Warren Zevon, Bob Seger, Specials, Babys, Pink Floyd, Elvis Costello, Journey, Clash, J. Geils, Max Demian, Rockets, Ramones

**KZAM-FM — SEATTLE — MARION SEYMOUR**  
**ADDS:** Billy Joel, Spyro Gyra  
**HOTS:** Bob Seger, Linda Ronstadt, Warren Zevon, Christopher Cross, McGuinn/Hillman, Bruce Cockburn, Marc Jordan, Judie Tzuke, Dan Fogelberg, Eagles, Fleetwood Mac, Graham Nash, Kenny Loggins, Cliff Richard, Hiroshima

**KREM-FM — SPOKANE — LARRY SNIDER**  
**ADDS:** Marshall Tucker, Spyro Gyra, Billy Joel, Van Wilks, Madness, Joe Perry Project (12")  
**HOTS:** Pink Floyd, Rush, Christopher Cross, Robin Trower, Heart, Steve Walsh, Babys, J. Geils, Rockets, Pretenders, Private Lightning, Graham Nash, Nazareth, Tom Petty, Bob Seger, Journey

**WOUR-FM — UTICA — TOM STARR/DALE EDWARDS**  
**ADDS:** Cretones, Billy Joel, Marshall Tucker, Aztec Two Step, Spyro Gyra, Johnny Winter, Numbers  
**HOTS:** Bob Seger, Pink Floyd, J. Geils, Tom Petty, Heart, Styx, Dan Fogelberg, Linda Ronstadt

**WHFS-FM — WASHINGTON — DAVE EINSTEIN**  
**ADDS:** Squeeze, Urban Verbs, Cretones, Billy Joel, Journey, Mike Rutherford, Rose  
**HOTS:** Bob Seger, Warren Zevon, Bruce Cockburn, Elvis Costello, Joan Armatrading (ep), Dirk Hamilton, Clash, Madness, Ramones, Specials, Rachel Sweet, Linda Ronstadt, Jam, Sylvain Sylvain, J. Geils, Lene Lovich, Searchers, Bob Seger, Ruts, Fools

**WRNW-FM — WESTCHESTER — GARY AXELBANK/MARGARET LoCICERO**  
**ADDS:** Ron Goedert, John Miles, Mike Rutherford, Billy Joel, Johnny Winter, Cretones, Roadmaster, Planets, Marshall Tucker, Willie Nile, Jerry Lee Lewis  
**HOTS:** Billy Joel, Pink Floyd, Christopher Cross, Warren Zevon, "No Nukes," Ramones, Linda Ronstadt, Bob Seger, Elvis Costello, Romantics



# REGIONAL PROGRAMMING GUIDE

## NORTHEAST

### WTRY — ALBANY/TROY — DON PERRY, MD

1-1 — Pink Floyd. JUMPS: 30 To 26 — J. Geils Band, 22 To 18 — Ray, Goodman & Brown, 27 To 16 — Eagles, 20 To 12 — C. Mangione, 24 To 11 — M. Jackson, 11 To 9 — Kool & Gang, 13 To 8 — L. Ronstadt, 8 To 6 — T. Petty & Heartbreakers, Ex To 22 — Blondie. JUMPS: Fleetwood Mac, B. Joel, J. Ruffin.

### WCAO — BALTIMORE — SCOTT RICHARDS, MD

1-1 — Spinners. JUMPS: 27 To 22 — B. Seger, 23 To 20 — T. James, 22 To 17 — M. Jackson, 20 To 16 — C. Mangione, 19 To 15 — Yellow Magic Orchestra, 14 To 11 — C. Cross, 13 To 10 — Eagles, 16 To 8 — Pink Floyd, 17 To 7 — B. Preston & Syreeta, 9 To 6 — Toto, Ex To 24 — Dr. Hook, Ex To 23 — Blondie. ADDS: 28 — Whispers, B. Joel, Fleetwood Mac, J. Ruffin, J. Geils Band.

### F105 — BOSTON — TOM CONNELLY, MD

5-1 — Spinners. JUMPS: 28 To 25 — Toto, 34 To 24 — Ray, Goodman & Brown, 25 To 22 — N. Diamond, 30 To 20 — L. Ronstadt, 24 To 19 — C. Mangione, 20 To 16 — Tavares, 26 To 15 — J. Geils Band, 16 To 13 — B. Midler, 17 To 12 — Kool & Gang, 13 To 9 — A. Gibb, 10 To 8 — Dirt Band, 11 To 3 — Pink Floyd, 14 To 5 — Eagles, Ex To 33 — Blondie, Ex To 32 — N. Larson, Ex To 28 — M. Jackson, Ex To 23 — B. Seger. ADDS: Air Supply, Dr. Hook, C. Cross.

### WICC — BRIDGEPORT — BOB MITCHELL, MD

1-1 — Queen. JUMPS: 29 To 22 — Eagles, 30 To 21 — Ray, Goodman & Brown, 21 To 18 — T. Petty & Heartbreakers, 20 To 16 — B. Preston & Syreeta, 18 To 15 — T. James, 17 To 14 — B. Seger, 15 To 12 — Kool & Gang, 9 To 5 — A. Gibb, Ex To 30 — B. Midler, Ex To 29 — C. Dore, Ex To 28 — Air Supply, Ex To 27 — J. Geils Band, Ex To 25 — C. Cross, Ex To 19 — Shalamar. ADDS: Fleetwood Mac, Heart, Whispers, Utopia, B. Joel, Captain & Tennille, M. Manchester.

### WKBW — BUFFALO — JON SUMMERS, MD

1-1 — D. Fogelberg. JUMPS: 27 To 23 — L. Ronstadt, 28 To 20 — Eagles, 22 To 18 — J. Geils Band, 20 To 15 — Shalamar, 19 To 13 — Blondie, 14 To 11 — T. Petty & Heartbreakers, 23 To 10 — Pink Floyd, 11 To 6 — B. Preston & Syreeta, 6 To 2 — D. Summer, Ex To 30 — Air Supply, Ex To 29 — C. Dore, Ex To 28 — Utopia, Ex To 26 — B. Seger. ADDS: W. Newton, J. Ruffin, Romantics, Fleetwood Mac.

### WTIC-FM — HARTFORD — ARNOLD CHASE, PD

1-1 — Pink Floyd. JUMPS: 31 To 27 — Air Supply, 30 To 26 — Heart, 28 To 24 — M. Jackson, 27 To 23 — C. Cross, 29 To 20 — Blondie, 24 To 18 — Eagles, 22 To 17 — Ray, Goodman & Brown, 19 To 16 — C. Mangione, 16 To 13 — R. Holmes, 20 To 9 — B. Seger, 18 To 8 — Kool & Gang, 10 To 7 — A. Gibb, 9 To 6 — Shalamar, 8 To 5 — T. Petty & Heartbreakers. ADDS: 28 — B. Joel, 29 — Fleetwood Mac, 30 — Dr. Hook, 31 — Whispers, B. Preston & Syreeta.

### KC101 — NEW HAVEN — CURT HANSEN, MD

1-1 — Spinners. JUMPS: 30 To 27 — R. Flack & D. Hathaway, 29 To 26 — Dr. Hook, 28 To 25 — B. Seger, 27 To 19 — Whispers, 23 To 17 — B. Preston & Syreeta, 22 To 15 — C. Mangione, 21 To 14 — M. Jackson, 16 To 8 — Ray, Goodman & Brown, 12 To 7 — Kool & Gang. ADDS: 28 — B. Joel, 29 — Fleetwood Mac, 30 — J. Ruffin.

### WABC — NEW YORK — SONIA JONES, MD

3-1 — Spinners. JUMPS: 28 To 23 — Blondie, 13 To 7 — Pink Floyd, 9 To 6 — T. DeSario, 11 To 5 — D. Fogelberg. ADDS: 22 — R. Holmes.

### WFIL — PHILADELPHIA — GERRY DeFRANCISCO, MD

1-1 — Spinners. JUMPS: 27 To 23 — C. Cross, 26 To 14 — Kool & Gang, 18 To 13 — Eagles, 17 To 11 — C. Mangione, 14 To 10 — Ray, Goodman & Brown, 10 To 7 — R. Holmes, 9 To 6 — A. Gibb, Ex To 26 — Dr. Hook, Ex To 22 — B. Preston & Syreeta. ADDS: 25 — Blondie, B. Joel, C. Gayle.

### WIFI — PHILADELPHIA — LIZ KILEY, MD

1-1 — Pink Floyd. JUMPS: 29 To 25 — Jefferson Starship, 28 To 23 — C. Cross, 22 To 16 — Eagles, 17 To 10 — G. Numan, 16 To 2 — Blondie, Ex To 30 — Pretenders, Ex To 28 — B. Seger, Ex To 27 — Rush, Ex To 26 — Foreigner. ADDS: Journey, D. Fogelberg, Utopia, 3D.

### 96KX — PITTSBURGH — BOBBY CHRISTIAN, PD

3-1 — D. Fogelberg. JUMPS: 30 To 27 — L. Ronstadt, 28 To 24 — Journey, 22 To 18 — Pink Floyd, 23 To 17 — Eagles, 21 To 16 — D. Summer, 19 To 15 — T. James, 16 To 13 — N. Diamond, 15 To 11 — J. Geils Band, 17 To 10 — Babys, 11 To 8 — B. Seger, 10 To 6 — Dirt Band. ADDS: 30 — Kool, Dr. Hook.

### WPEZ — PITTSBURGH — MARK FRITZGES, MD

8-1 — Pink Floyd. JUMPS: 30 To 25 — Air Supply, 29 To 24 — B. Seger, 25 To 21 — J. Geils Band, 19 To 16 — Babys, 20 To 15 — Kool & Gang, 17 To 14 — P. Benatar, 7 To 5 — D. Summer, Ex To 28 — Blondie. ADDS: B. Joel, Ramones, Fleetwood Mac, J. Ruffin, 38 Special.

### WPRO-FM — PROVIDENCE — GIOVANNI, MD

1-1 — D. Fogelberg. JUMPS: 30 To 27 — B. Midler, 29 To 26 — Ray, Goodman & Brown, 28 To 25 — Dr. Hook, 27 To 24 — W. Newton, 26 To 22 — B. Seger, 24 To 20 — C. Cross, 23 To 19 — Air Supply, 21 To 18 — J. Geils Band, 20 To 17 — T. James, 22 To 14 — Pink Floyd, 17 To 13 — Pretenders, 19 To 12 — Peaches & Herb, 16 To 11 — Babys, 14 To 10 — Knack, 13 To 8 — L. Ronstadt, 10 To 7 — T. Petty & Heartbreakers, 7 To 4 — Kool & Gang, 5 To 3 — A. Gibb, 4 To 2 — Dirt Band, Ex To 30 — Blondie, Ex To 29 — G. Numan, Ex To 28 — Eagles, Ex To 23 — M. Jackson. ADDS: B. Joel, K. Nolan, Journey, F. Cavaliere, Whispers, Romantics.

### JB105 — PROVIDENCE — MIKE WAITE, MD

4-1 — Pink Floyd. JUMPS: 35 To 31 — Heart, 34 To 30 — Whispers, 33 To 29 — Blondie, 31 To 27 — G. Numan, 28 To 25 — Eagles, 27 To 24 — B. Preston & Syreeta, 32 To 22 — Ray, Goodman & Brown, 23 To 19 — T. James, 24 To 17 — B. Seger, 20 To 16 — Shalamar, 19 To 13 — T. Petty & Heartbreakers, 18 To 15 — Knack, 13 To 10 — L. Ronstadt, 11 To 8 — J. Geils Band, 9 To 5 — Kool & Gang, 6 To 4 — A. Gibb, 5 To 3 — D. Fogelberg, Ex To 34 — Air Supply, Ex To 33 — Fleetwood Mac. ADDS: 32 — B. Joel, 35 — Utopia, Pretenders, J. Ruffin.

### WBBF — ROCHESTER — JIM SNOWDEN, MD

5-1 — Pink Floyd. JUMPS: 25 To 22 — T. James, 24 To 21 — C. Cross, 20 To 15 — L. Ronstadt, 22 To 13 — Peaches & Herb, 16 To 11 — T. Petty & Heartbreakers, 10 To 7 — R. Holmes, Ex To 23 — Air Supply, Ex To 19 — Eagles, Ex To 18 — Blondie. ADDS: 25 — Kool & Gang, B. Joel, B. Seger.

### WPGC — WASHINGTON — JIM ELLIOT, MD

1-1 — Pink Floyd. JUMPS: 30 To 27 — C. Mangione, 28 To 25 — T. James, 23 To 20 — B. Seger, 22 To 18 — Blondie, 21 To 17 — Dirt Band, 19 To 16 — L. Ronstadt, 18 To 15 — R. Holmes, 11 To 8 — Toto, 9 To 4 — Styx, 5 To 3 — Eagles, 8 To 2 — Spinners, Ex To 30 — Dr. Hook, Ex To 28 — C. Cross. ADDS: 23 — T. Petty & Heartbreakers, B. Joel, Bar-Kays.

## SOUTHEAST

### WANS — ANDERSON — CHARLIE McCOY, PD

2-1 — Spinners. JUMPS: 35 To 31 — Dr. Hook, 38 To 30 — Eagles, 30 To 27 — S. Sledge, 30 To 26 — Heart, 34 To 25 — Ray, Goodman & Brown, 29 To 24 — T. James, 26 To 20 — J. Geils Band, 23 To 18 — C. Mangione, 25 To 16 — C. Cross, 28 To 15 — Blondie, 27 To 14 — Shalamar, 22 To 13 — Kool & Gang, 21 To 12 — B. Seger, 17 To 9 — 38 Special, 14 To 7 — L. Ronstadt, 15 To 5 — R. Holmes, 12 To 4 — A. Gibb, 10 To 3 — T. Petty & Heartbreakers, Ex To 38 — D. Gates, Ex To 37 — Rush, Ex To 36 — G. Numan, Ex To 35 — Utopia, Ex To 34 — Foreigner, Ex To 32 — Knack, Ex To 23 — P. Davis. ADDS: F. Cavaliere, W. Zevon, J. Ruffin, B. Joel, RCR, Öff Broadway.

### WRFC — ATHENS — P.T. MORGAN, MD

4-1 — Pink Floyd. JUMPS: 31 To 28 — J. Ruffin, 29 To 23 — Dr. Hook, 30 To 22 — B. Seger, 24 To 21 — Eagles, 22 To 19 — Air Supply, 21 To 16 — M. Jackson, 17 To 14 — B. Preston & Syreeta, 25 To 12 — Blondie, 18 To 11 — C. Cross, 12 To 10 — R. Holmes, 13 To 8 — C. Mangione, 11 To 6 — L. Ronstadt, 7 To 4 — Ray, Goodman & Brown, 5 To 3 — Kool & Gang, Ex To 30 — P. Davis, Ex To 29 — D. Gates, Ex To 26 — Pretenders. ADDS: S. Wonder, C. Dore, B. Joel, M. Manchester, Whispers.

### Z93 — ATLANTA — DALE O'BRIEN, MD

1-1 — T. Petty & Heartbreakers. JUMPS: 30 To 25 — P. Davis, 28 To 24 — Eagles, 29 To 23 — M. Jackson, 27 To 22 — Shalamar, 26 To 20 — Whispers, 23 To 19 — C. Dore, 24 To 18 — Air Supply, 18 To 14 — 38 Special, 16 To 12 — B. Preston & Syreeta, 14 To 10 — Blondie, 10 To 6 — C. Cross, 7 To 5 — Pink Floyd, 8 To 4 — B. Seger, 5 To 3 — Ray, Goodman & Brown, Ex To 30 — J. Geils Band, Ex To 29 — M. Manchester, Ex To 27 — J. Ruffin, Ex To 26 — Fleetwood Mac. ADDS: 28 — B. Joel.

### 94Q — ATLANTA — JEFF McARTNEY, MD

4-1 — Blondie. JUMPS: 30 To 25 — J. Geils Band, 29 To 23 — B. Cockburn, 27 To 22 — C. Richard, 24 To 19 — Utopia, 22 To 15 — P. Davis, 17 To 12 — B. Seger, 18 To 10 — Air Supply, 13 To 9 — M. Manchester, 10 To 8 — K. Loggins, 8 To 5 — Pretenders. ADDS: 27 — D. Fogelberg, 28 — B. Joel, 29 — Fleetwood Mac, 30 — F. Cavaliere.

### WQXI — ATLANTA — J.J. JACKSON, MD

3-1 — Pink Floyd. JUMPS: 29 To 26 S. Wonder, 27 To 23 — C. Richard, 26 To 22 — Dr. Hook, 22 To 19 — P. Benatar, 24 To 18 — B. Seger, 16 To 13 — 38 Special, 18 To 12 — Whispers, 21 To 10 — C. Cross, 15 To 9 — T. Petty & Heartbreakers, 11 To 3 — Blondie, Ex To 29 — P. Davis, Ex To 27 — Air Supply, Ex To 25 — M. Manchester, Ex To 21 — M. Jackson. ADDS: Pretenders, Fleetwood Mac.

### WBBQ — AUGUSTA — BRUCE STEVENS, MD

1-1 — Pink Floyd. JUMPS: 30 To 25 — ZZ Top, 29 To 24 — M. Manchester, 27 To 22 — Air Supply, 26 To 21 — Utopia, 25 To 20 — Dr. Hook, 28 To 18 — B. Seger, 23 To 17 — Ray, Goodman & Brown, 22 To 16 — Kool & Gang, 19 To 13 — T. Petty & Heartbreakers, 21 To 11 — Blondie, 15 To 10 — 38 Special, 14 To 9 — C. Mangione, 15 To 8 — J. Geils Band, 11 To 7 — L. Ronstadt, 9 To 5 — C. Cross, 6 To 3 — D. Summer, Ex To 30 — P. Mclan, Ex To 29 — M. Jackson, Ex To 28 — Eagles, Ex To 27 — B. Preston & Syreeta. ADDS: Peaches & Herb, B. Joel, Korona, W. Zevon, Journey.

### WKXX — BIRMINGHAM — STEVE DAVIS, PD

1-1 — Pink Floyd. JUMPS: 30 To 26 — P. Davis, 29 To 25 — N. Larson, 28 To 24 — C. Richard, 27 To 23 — 38 Special, 26 To 21 — B. Seger, 23 To 20 — C. Mangione, 25 To 18 — Utopia, 22 To 17 — Heart, 20 To 16 — ZZ Top, 19 To 13 — L. Ronstadt, 18 To 12 — R. Holmes, 15 To 10 — T. Petty & Heartbreakers, 11 To 8 — T. James, 10 To 7 — A. Gibb, 13 To 5 — Air Supply, 7 To 3 — C. Cross, Ex To 30 — G. Numan, Ex To 29 — K. Loggins, Ex To 28 — C. Dore, Ex To 27 — Blondie. ADDS: B. Joel, M. Manchester, P. Mclan, Fleetwood Mac, Kool & Gang.

### WSGN — BIRMINGHAM — JOHN REED, MD

1-1 — T. DeSario. JUMPS: 32 To 27 — Foreigner, 31 To 25 — B. Seger, 29 To 24 — T. James, 26 To 23 — J. Geils Band, 27 To 22 — Dr. Hook, 30 To 21 — Blondie, 24 To 17 — Air Supply, 23 To 16 — Eagles, 22 To 15 — C. Cross, 17 To 14 — T. Petty & Heartbreakers, 15 To 9 — Shalamar, 13 To 8 — Blondie (old), 14 To 6 — Kool & Gang, 7 To 5 — M. Jackson, 8 To 4 — P. Rushen, 6 To 2 — Ray, Goodman & Brown, Ex To 31 — C. Dore, Ex To 30 — M. Manchester, Ex To 29 — J. Ruffin, Ex To 28 — Pink Floyd. ADDS: P. Davis, C. Richard, Utopia, Fleetwood Mac.

### WAYS — CHARLOTTE — SCOTT SLADE, PD

1-1 — Spinners. JUMPS: 33 To 25 — K. Nolan, 28 To 24 — Air Supply, 30 To 23 — C. Dore, 27 To 22 — L. Ronstadt, 24 To 18 — Whispers, 20 To 17 — M. Jackson, 19 To 16 — Blondie, 17 To 14 — Eagles, 18 To 12 — C. Cross, 16 To 10 — D. West, 13 To 7 — Ray, Goodman & Brown, 9 To 6 — A. Gibb, 6 To 4 — Peaches & Herb, 5 To 3 — R. Holmes, Ex To 33 — M. Manchester, Ex To 31 — D. Gates, Ex To 27 — J. Ruffin, Ex To 26 — K. Loggins.

### WQXQ — DAYTONA BEACH — JOHN SCOTT, MD

2-1 — Queen. JUMPS: 38 To 28 — C. Cross, 30 To 26 — B. Seger, 37 To 25 — Shalamar, 27 To 23 — K. Loggins, 29 To 21 — C. Gayle, 26 To 20 — D. Warwick, 24 To 19 — Dr. Hook, 25 To 17 — M. Jackson, 21 To 16 — R. Holmes, 16 To 13 — B. Preston & Syreeta, 20 To 10 — Smokey Robinson, 9 To 6 — Spinners, 15 To 5 — Ray, Goodman & Brown, 6 To 4 — Dirt Band, Ex To 40 — McGuinn, Clark & Hillman, Ex To 39 — W. Nelson, Ex To 36 — R. Flack & D. Hathaway, Ex To 31 — Blondie, Ex To 29 — Eagles. ADDS: Peaches & Herb, Whispers, Bar-Kays, 3D.

### Y103 — JACKSONVILLE — SCOTT SHERWOOD, PD

1-1 — Molly Hatchet. JUMPS: 39 To 34 — T. James, 40 To 33 — Air Supply, 38 To 32 — K. Loggins, 37 To 31 — A. Murray, 34 To 29 — Heart, 35 To 28 — Pink Floyd, 30 To 26 — C. Cross, 31 To 25 — Spinners, 28 To 24 — Dr. Hook, 29 To 22 — Blondie, 24 To 21 — C. Gayle, 23 To 20 — L. Ronstadt, 22 To 19 — B. Seger, 20 To 17 — Shalamar, 21 To 15 — Eagles, 17 To 14 — Ray, Goodman & Brown, 16 To 13 — Mi Sex, 13 To 10 — M. Jackson, 12 To 9 — T. Petty & Heartbreakers, 10 To 8 — A. Gibb, 9 To 7 — R. Holmes, 8 To 6 — Babys, Ex To 39 — C. Richard, Ex To 38 — Pretenders, Ex To 37 — J. Ruffin, Ex To 36 — G. Numan. ADDS: 40 — B. Joel, W. Newton, Romantics.

### WAPE — JACKSONVILLE — PAUL SEBASTIAN, PD

3-1 — A. Gibb. JUMPS: 30 To 25 — B. Seger, 29 To 24 — Air Supply, 28 To 23 — J. Buffett, 25 To 21 — C. Cross, 24 To 19 — Eagles, 23 To 17 — Blondie, 20 To 16 — Pink Floyd, 19 To 14 — Shalamar, 18 To 13 — Toto, 16 To 12 — J. Geils Band, 12 To 10 — Kool & Gang, 11 To 8 — T. Petty & Heartbreakers, 9 To 6 — Spinners, 8 To 5 — R. Holmes, 6 To 4 — Ray, Goodman & Brown, Ex To 30 — Foreigner, Ex To 29 — P. Davis, Ex To 28 — C. Dore, Ex To 27 — Dr. Hook, Ex To 26 — J. Ruffin. ADDS: Rush, Raydio, Fleetwood Mac.

### WFOM — MARIETTA — DALE DEASON, MD

8-1 — B. Preston & Syreeta. JUMPS: 23 To 10 — Dr. Hook, 21 To 9 — F. Cavaliere, 19 To 8 — M. Manchester, 28 To 6 — M. Jackson, 20 To 5 — Pink Floyd, 18 To 4 — C. Cross, 15 To 3 — B. Seger, 11 To 2 — K. Loggins. ADDS: 25 — Peaches & Herb, 37 — B. Joel, 38 — D. Gates, 39 — Whispers, 40 — D. Warwick.

### Y100 — MIAMI — ROBERT MUZZY, MD

2-1 — Toto. JUMPS: 32 To 28 — Blondie, 30 To 27 — B. Preston & Syreeta, 29 To 26 — K. Nolan, 28 To 24 — N. Larson, 25 To 22 — Ray, Goodman & Brown, 24 To 20 — T. Petty & Heartbreakers, 21 To 18 — P. Benatar, 23 To 17 — Whispers, 22 To 16 — C. Cross, 19 To 14 — Eagles, 18 To 13 — Pink Floyd, 16 To 12 — Spinners, 15 To 10 — Yellow Magic Orchestra, 14 To 9 — Kool & Gang, 10 To 5 — M. Jackson, 6 To 4 — N. Diamond. ADDS: 31 — L. Ronstadt, 32 — C. Mangione, 33 — Bros. Johnson, 34 — Bar-Kays, 35 — T. James, 36 — Dr. Hook, 37 — J. Ruffin, 38 — B. Joel, 39 — B. Caldwell.

### WLAC — NASHVILLE — RICK HARRIS, PD

1-1 — Queen. JUMPS: 30 To 27 — T. James, 27 To 23 — C. Cross, 26 To 20 — M. Jackson, 24 To 19 — L. Ronstadt, 22 To 18 — C. Mangione, 28 To 17 — B. Seger, 18 To 15 — A. Gibb, 20 To 14 — T. Petty & Heartbreakers, 16 To 12 — Ray, Goodman & Brown, 17 To 11 — R. Holmes, 13 To 10 — N. Diamond, 11 To 8 — Shalamar, 9 To 6 — Kool & Gang, 6 To 4 — Eagles, 10 To 3 — Pink Floyd, Ex To 30 — Air Supply, Ex To 29 — Dr. Hook, Ex To 28 — Journey. ADDS: Peaches & Herb, Whispers, Fleetwood Mac, D. West, P. Davis.

### WWKX — NASHVILLE — MICHAEL ST. JOHN, MD

1-1 — Pink Floyd. JUMPS: 26 To 22 — Air Supply, 27 To 19 — Blondie, 25 To 18 — B. Seger, 20 To 15 — Dr. Hook, 24 To 14 — Shalamar, 21 To 13 — C. Cross, 13 To 9 — C. Mangione, 10 To 8 — Kool & Gang, Ex To 30 — Knack, Ex To 28 — T. James. ADDS: Peaches & Herb, B. Joel, Korona, Bar-Kays.

### BJ105 — ORLANDO — TERRY LONG, MD

2-1 — Queen. JUMPS: 40 To 35 — M. Jackson, 39 To 34 — Air Supply, 35 To 31 — P. Benatar, 37 To 26 — Pink Floyd, 28 To 19 — Peaches & Herb, 27 To 17 — Molly Hatchet, 17 To 11 — A. Gibb, 15 To 9 — Toto, 12 To 7 — N. Larson. ADDS: 37 — Fleetwood Mac, 38 — B. Joel, 39 — J. Geils Band, 40 — G. Numan, S. Fellini, Clash, Rush.

### WKIX — RALEIGH — RON MCKAY, MD

3-1 — Pink Floyd. JUMPS: 24 To 20 — C. Cross, 23 To 19 — G. Burns, 17 To 13 — D. West, 16 To 11 — Kool & Gang, 13 To 10 — Shalamar, 10 To 8 — Whispers, 7 To 4 — C. Mangione, Ex To 27 — Blondie, Ex To 26 — Peaches & Herb, Ex To 25 — Eagles, Ex To 23 — Bros. Johnson. ADDS: K. Bonoff, Starland Vocal Band, F. Cavaliere, D. Gates.

### WRVQ — RICHMOND — BILL THOMAS, PD

1-1 — Pink Floyd. JUMPS: 29 To 26 — Blondie, 25 To 21 — Knack, 23 To 19 — Babys, 28 To 18 — Air Supply, 22 To 17 — P. Rushen, 24 To 16 — Dr. Hook, 18 To 15 — A. Murray, 19 To 14 — ZZ Top, 17 To 13 — L. Ronstadt, 16 To 12 — A. Gibb, 20 To 10 — Eagles, 15 To 7 — Shalamar, 14 To 6 — C. Cross, 11 To 3 — J. Geils Band, Ex To 32 — C. Dore, Ex To 31 — J. Ruffin. ADDS: Fleetwood Mac, C. Richard, P. Davis.

### WWSA — SAVANNAH — JIM LEWIS, MD

1-1 — Shalamar. JUMPS: 34 To 29 — J. Ruffin, 33 To 28 — P. Rushen, 32 To 26 — P. Benatar, 30 To 25 — Air Supply, 28 To 24 — C. Dore, 26 To 23 — B. Seger, 25 To 22 — C. Cross, 22 To 19 — Fleetwood Mac, 19 To 12 — B. Preston & Syreeta, 16 To 7 — Blondie, 15 To 6 — Whispers, 6 To 3 — Pink Floyd. ADDS: 31 — B. Joel.

### Q105 — TAMPA — MASON DIXON, PD

1-1 — Pink Floyd. JUMPS: 29 To 26 — Dr. Hook, 28 To 25 — B. Seger, 30 To 23 — Kool & Gang, 25 To 22 — J. Geils Band, 22 To 18 — Eagles, 20 To 17 — Molly Hatchet, 19 To 16 — ZZ Top, 18 To 14 — L. Ronstadt, 16 To 9 — Blondie, Ex To 29 — C. Mangione, Ex To 28 — Heart, Ex To 27 — C. Cross. ADDS: 30 — Whispers, Air Supply, Fleetwood Mac.

### WSEZ — WINSTON/SALEM — DUTCH BERRY, PD/MD

1-1 — Pink Floyd. JUMPS: 39 To 34 — G. Numan, 37 To 33 — Whispers, 36 To 30 — P. Davis, 35 To 27 — Blondie, 30 To 26 — D. Gates, 28 To 24 — J. Geils Band, 29 To 23 — C. Dore, 27 To 22 — Babys, 24 To 21 — K. Nolan, 32 To 20 — Ray, Goodman & Brown, 25 To 19 — B. Preston & Syreeta, 22 To 18 — B. Seger, 20 To 17 — C. Mangione, 21 To 11 — C. Cross, 14 To 10 — Eagles, 12 To 9 — Kool & Gang, 10 To 7 — T. Petty & Heartbreakers, 11 To 6 — A. Gibb, 8 To 5 — L. Ronstadt, 7 To 4 — R. Holmes, 5 To 3 — Spinners, 4 To 2 — D. Summer, Ex To 37 — D. West, Ex To 28 — M. Jackson. ADDS: 36 — Pretenders, B. Joel, W. Zevon, Utopia, J. Buffet.



# REGIONAL PROGRAMMING GUIDE

## SOUTHWEST

### KVIL — DALLAS — CHUCK RHODES, MD

1-1 — D. Fogelberg. JUMPS: 30 To 27 — Toto, 28 To 25 — W. Nelson, 27 To 23 — Eagles (old), 20 To 17 — Spinners, 19 To 16 — R. Holmes, 18 To 16 — Queen, 15 To 12 — Kool & Gang, 12 To 10 — Smokey Robinson, 11 To 9 — A. Murray, 7 To 3 — D. Summer. ADDS: Ray, Goodman & Brown, Eagles, M. Jackson, B. Seger, B. Joel, J. Denver.

### WMC-FM — MEMPHIS — MARK WILLIAMS, MD

4-1 — Kool & Gang. JUMPS: 22 To 19 — C. Mangione, 20 To 16 — B. Seger, 21 To 15 — Ray, Goodman & Brown, 18 To 14 — Dirt Band, 19 To 11 — Blondie, 13 To 10 — T. Petty & Heartbreakers, 11 To 9 — L. Ronstadt, 10 To 7 — Toto, 12 To 6 — Pink Floyd, 9 To 5 — R. Holmes, 7 To 3 — A. Gibb, Ex To 24 — M. Jackson, Ex To 22 — T. James, Ex To 20 — Eagles, Ex To 18 — Whispers. ADDS: 25 — B. Joel, A. Bofill, Dr. Hook, Air Supply.

### WTIX — NEW ORLEANS — MARTY MAXWELL, MD

1-1 — Pink Floyd. JUMPS: 40 To 31 — C. Cross, 37 To 33 — Foreigner, 32 To 28 — W. Newton, 31 To 27 — L. Ronstadt, 30 To 26 — P. Rushen, 39 To 24 — Knack, 26 To 23 — Babys, 25 To 22 — B. Midler, 27 To 21 — W. Nelson, 22 To 19 — N. Larson, 24 To 16 — Eagles, 23 To 13 — Blondie, 15 To 9 — M. Jackson, 11 To 7 — R. Holmes, 9 To 6 — Ray, Goodman & Brown, 6 To 4 — Shalamar, Ex To 37 — Utopia, Ex To 36 — D. Gates, Ex To 35 — K. Nolan, Ex To 29 — Whispers, Ex To 25 — G. Numan. ADDS: 39 — Air Supply, Heart, 38 Special, J. Ruffin, Romantics, C. Dore.

### KOFM — OKLAHOMA CITY — CHUCK MORGAN, MD

11-1 — Pink Floyd. JUMPS: 30 To 27 — Air Supply, 29 To 26 — J. Geils Band, 28 To 25 — Shalamar, 27 To 24 — T. James, 26 To 23 — N. Larson, 25 To 22 — C. Mangione, 24 To 21 — ZZ Top, 23 To 20 — B. Streisand, 22 To 16 — L. Ronstadt, 20 To 15 — Spinners, 13 To 10 — I. Hayes, 17 To 9 — P. Benatar, 8 To 6 — A. Gibb, Ex To 30 — B. Midler, Ex To 29 — Dr. Hook, Ex To 28 — Blondie. ADDS: M. Jackson, J. Ruffin, Utopia.

### KSLO — ST. LOUIS — PHIL IRONS, MD

1-1 — Pink Floyd. JUMPS: 32 To 27 — Nazareth, 31 To 26 — Utopia, 30 To 25 — J. Geils Band, 27 To 22 — Air Supply, 26 To 20 — M. Jackson, 22 To 18 — C. Cross, 21 To 17 — C. Mangione, 20 To 16 — B. Seger, 18 To 15 — Blondie, 17 To 12 — R. Derringer, 12 To 8 — Eagles, 8 To 5 — Journey. ADDS: 23 — B. Joel, 30 — C. Dore.

### KXOK — ST. LOUIS — LEE DOUGLAS, PD/MD

3-1 — Spinners. JUMPS: 29 To 26 — Toto, 28 To 23 — Kool & Gang, 25 To 21 — T. James, 22 To 15 — C. Mangione, 19 To 13 — N. Larson, 16 To 10 — Eagles, 12 To 7 — B. Streisand, 10 To 6 — T. DeSario, 4 To 2 — D. Summer. ADDS: 30 — Air Supply.

### KTSA — SAN ANTONIO — MIKE SCOTT, MD

1-1 — Shalamar. JUMPS: 30 To 21 — C. Cross, 25 To 19 — Blondie, 22 To 18 — R. Holmes, 18 To 11 — Kool & Gang, 20 To 10 — Pink Floyd, 13 To 8 — Queen, 17 To 7 — M. Jackson, 8 To 6 — Toto, 15 To 5 — Sequence, Ex To 30 — Foreigner, Ex To 27 — C. Mangione, Ex To 23 — Whispers. ADDS: Eagles, England Dan & J.F. Coley, Dr. Hook.

### KEEL — SHREVEPORT — HOWARD CLARK, PD

2-1 — Pink Floyd. JUMPS: 32 To 33 — K. Loggins, 39 To 31 — Eagles, 36 To 29 — T. James, 35 To 27 — C. Cross, 30 To 26 — Babys, 31 To 23 — Dr. Hook, 26 To 21 — L. Ronstadt, 21 To 15 — Molly Hatchet, 27 To 17 — W. Newton, 24 To 16 — C. Mangione, 18 To 14 — R. Holmes, 19 To 13 — T. Petty & Heartbreakers, 22 To 12 — Ray, Goodman & Brown, 14 To 10 — A. Gibb, 11 To 5 — P. Benatar, 9 To 4 — Kool & Gang. ADDS: Blondie, M. Jackson, Heart, M. Manchester.

### KELI — TULSA — PHIL ELLIOT, PD

1-1 — Spinners. JUMPS: 30 To 24 — T. James, 29 To 23 — Ray, Goodman & Brown, 25 To 20 — Shalamar, 24 To 18 — C. Cross, 23 To 15 — Kool & Gang, 14 To 11 — R. Holmes, 18 To 10 — C. Mangione, 10 To 8 — D. Summer, 9 To 5 — A. Gibb, Ex To 30 — Dr. Hook, Ex To 28 — Starland Vocal Band, Ex To 22 — Eagles, Ex To 21 — Air Supply. ADDS: Blondie, 29 — P. Benatar, K. Loggins, C. Richard, J. Ruffin, Fleetwood Mac, F. Cavaliere, England Dan & J.F. Coley.

## MIDWEST

### WCUE — AKRON — VINCE RADILOVIC, PD

1-1 — Pink Floyd. JUMPS: 37 To 32 — ZZ Top, 38 To 31 — Air Supply, 36 To 30 — T. James, 39 To 29 — Whispers, 34 To 23 — B. Preston & Syreeta, 35 To 27 — Foreigner, 32 To 26 — M. Jackson, 35 To 25 — B. Seger, 40 To 24 — Blondie, 30 To 23 — J. Geils Band, 27 To 22 — B. Midler, 26 To 21 — Babys, 23 To 19 — Knack, 28 To 18 — C. Cross, 29 To 17 — Eagles, 24 To 16 — C. Mangione, 20 To 14 — L. Ronstadt, 17 To 11 — Ray, Goodman & Brown, 16 To 10 — T. Petty & Heartbreakers, 15 To 7 — R. Holmes, 18 To 6 — Kool & Gang, 7 To 4 — Spinners, Ex To 40 — 38 Special, Ex To 39 — Romantics, Ex To 38 — D. Gates, Ex To 33 — C. Dore, Ex To 36 — J. Ruffin, Ex To 35 — Peaches & Herb, Ex To 34 — Dr. Hook, Ex To 33 — Heart. ADDS: B. Joel, Jefferson Starship, Utopia, Captain & Tennille, G. Numan, Off Broadway, K. Loggins.

### WLS — CHICAGO — STEVE CASEY, MD

1-1 — Queen. JUMPS: 45 To 27 — Spinners, 26 To 21 — Heart, 20 To 17 — N. Diamond, 18 To 11 — Knack, 11 To 8 — B. Preston & Syreeta, 9 To 5 — D. Summer, Ex To 36 — Eagles. ADDS: 10 — Blondie, 29 — P. Benatar, 31 — R. Holmes.

### WEFM — CHICAGO — BILL GAMBLE, PD

1-1 — Pink Floyd. JUMPS: 29 To 25 — Heart, 30 To 21 — Eagles, 22 To 19 — G. Numan, 20 To 16 — Babys, 19 To 13 — Blondie, 15 To 12 — L. Ronstadt, 18 To 11 — Rush, 13 To 9 — Knack, 9 To 5 — Broomfower Rats, 6 To 2 — T. Petty & Heartbreakers. ADDS: 23 — Journey, 29 — Off Broadway, 30 — Pretenders, D. Fogelberg, Utopia.

### Q102 — CINCINNATI — MARK ELLIOT, PD/MD

2-1 — Spinners. JUMPS: 30 To 26 — Blondie, 29 To 24 — J. Geils Band, 28 To 23 — Air Supply, 27 To 19 — P. Benatar, 20 To 17 — Kool & Gang, 19 To 14 — C. Cross, 14 To 11 — T. Petty & Heartbreakers, 11 To 9 — L. Ronstadt, 9 To 7 — D. Summer, 7 To 5 — R. Holmes. ADDS: 29 — Heart, 30 — B. Joel.

### WGCL — CLEVELAND — DAVE COLLINS, MD

1-1 — Pink Floyd. JUMPS: 29 To 21 — C. Cross, 21 To 15 — B. Seger, 13 To 7 — C. Mangione, 6 To 2 — Spinners, Ex To 29 — Utopia, Ex To 23 — Babys. ADDS: Blondie, G. Numan, Romantics, W. Newton.

### WNCI — COLUMBUS — STEVE EDWARDS, MD

4-1 — Pink Floyd. JUMPS: 23 To 20 — C. Cross, 24 To 18 — B. Seger, 20 To 8 — Ray, Goodman & Brown, 11 To 7 — L. Ronstadt, 8 To 5 — T. Petty & Heartbreakers, 9 To 3 — R. Holmes, Ex To 22 — Journey. ADDS: 22 — Kool & Gang, 25 — Blondie, T. James, Jefferson Starship.

### 92X — COLUMBUS — MIKE PERKINS, MD

9-1 — Pink Floyd. JUMPS: 24 To 20 — T. James, 22 To 16 — B. Seger, 23 To 15 — Kool & Gang, 21 To 14 — Eagles, 20 To 13 — C. Cross, 13 To 10 — T. Petty & Heartbreakers, 12 To 9 — L. Ronstadt, 4 To 2 — R. Holmes, Ex To 22 — Blondie. ADDS: 23 — Air Supply, 24 — B. Joel, 25 — C. Dore.

### WDRQ — DETROIT — JIM RYAN, MD

3-1 — Pink Floyd. JUMPS: 28 To 23 — Journey, 27 To 22 — Heart, 24 To 21 — Eagles, 25 To 20 — Ray, Goodman & Brown, 22 To 18 — C. Mangione, 19 To 16 — Toto, 15 To 11 — Kool & Gang, 12 To 10 — L. Ronstadt, 10 To 7 — Romantics, 16 To 6 — Blondie, 11 To 4 — B. Seger, Ex To 30 — Air Supply, Ex To 29 — Nazareth, Ex To 26 — G. Numan, Ex To 24 — M. Jackson. ADDS: B. Joel, Fleetwood Mac, C. Richard, C. Dore.

### CKLW — DETROIT — ROSALIE TROMBLEY, MD

2-1 — Pink Floyd. JUMPS: 29 To 14 — M. Jackson, 19 To 12 — R. Flack & D. Hathaway, 7 To 4 — B. Preston & Syreeta, 5 To 3 — D. Summer, Ex To 27 — C. Cross. ADDS: 13 — Blondie, Korona, P. Davis.

### KFMD — DUBUQUE — STEVE SESTERHENN, MD

2-1 — Pink Floyd. JUMPS: 25 To 21 — J. Geils Band, 22 To 19 — M. Jackson, 23 To 18 — B. Seger, 20 To 17 — Babys, 19 To 12 — Toto, 14 To 11 — Blondie, 13 To 8 — Kool & Gang, 9 To 7 — A. Gibb, 8 To 6 — R. Holmes, 7 To 5 — Shalamar, Ex To 25 — C. Cross, Ex To 24 — Eagles, Ex To 23 — Air Supply, Ex To 20 — G. Numan. ADDS: D. West, J. Ruffin, Journey, P. Davis, Photogio.

### WZZR — GRAND RAPIDS — JAY MICHAELS, PD

1-1 — Spinners. JUMPS: 30 To 26 — J. Geils Band, 28 To 24 — Air Supply, 26 To 22 — M. Jackson, 24 To 20 — T. James, 25 To 16 — B. Seger, 22 To 16 — Eagles, 19 To 15 — T. Petty & Heartbreakers, 16 To 13 — C. Mangione, 15 To 12 — Babys, 20 To 16 — C. Cross, 12 To 8 — Kool & Gang, 8 To 6 — Pink Floyd, 10 To 5 — L. Ronstadt, 6 To 4 — A. Gibb, 4 To 2 — R. Holmes, Ex To 30 — Knack, Ex To 29 — Heart, Ex To 28 — K. Nolan, Ex To 27 — B. Preston & Syreeta, Ex To 25 — Dr. Hook, Ex To 23 — Blondie, Ex To 21 — Ray, Goodman & Brown. ADDS: M. Manchester.

### WNDE — INDIANAPOLIS — DAVE CLARK, PD

2-1 — A. Gibb. JUMPS: 24 To 18 — C. Cross, 19 To 14 — Air Supply, 16 To 12 — B. Seger, 14 To 8 — Eagles, 9 To 7 — C. Mangione, 11 To 6 — T. James, 8 To 5 — Queen, 5 To 2 — R. Holmes. ADDS: 21 — J. Ruffin, 23 — D. Gates.

### KBEQ — KANSAS CITY — KATHY ROTH, MD

1-1 — D. Summer. JUMPS: 35 To 30 — Dr. Hook, 31 To 25 — 38 Special, 34 To 23 — Eagles, 33 To 20 — Blondie, 27 To 18 — ZZ Top, 30 To 17 — C. Cross, 28 To 16 — B. Seger, 20 To 15 — W. Nelson, 19 To 13 — L. Ronstadt, 17 To 10 — R. Holmes, 12 To 9 — A. Gibb, 11 To 5 — Pink Floyd, 7 To 4 — C. Mangione, Ex To 29 — Air Supply, Ex To 28 — Heart, Ex To 26 — B. Preston & Syreeta. ADDS: 22 — M. Jackson, B. Joel, Fleetwood Mac.

### WHB — KANSAS CITY — AL CASEY, PD

2-1 — D. Summer. JUMPS: 20 To 16 — N. Larson, 18 To 13 — B. Seger, 15 To 12 — C. Cross, 10 To 6 — N. Diamond, 9 To 2 — W. Nelson. ADDS: 25 — B. Joel.

### WAKY — LOUISVILLE — MIKE McVAY, PD

1-1 — D. Fogelberg. JUMPS: 29 To 23 — Ray, Goodman & Brown, 22 To 18 — B. Streisand, 27 To 15 — T. Petty & Heartbreakers, 24 To 13 — Pink Floyd, 19 To 12 — C. Cross, 15 To 11 — C. Mangione, 13 To 10 — Eagles, 14 To 8 — B. Seger, 12 To 7 — R. Holmes, 9 To 6 — Toto, 7 To 5 — Kool & Gang, 6 To 4 — Spinners. ADDS: 28 — Dr. Hook, 29 — B. Joel, 30 — J. Ruffin.

### WISM — MADISON — JON LITTLE, PD

1-1 — Pink Floyd. JUMPS: 28 To 25 — Shalamar, 26 To 23 — C. Cross, 29 To 20 — Eagles, 22 To 18 — Babys, 30 To 17 — Blondie, 17 To 14 — Kool & Gang, 14 To 11 — A. Gibb, 12 To 10 — D. Summer, 11 To 8 — Spinners, 8 To 5 — B. Preston & Syreeta, 6 To 4 — T. Petty & Heartbreakers. ADDS: 28 — T. James, P. Davis, W. Zevon, B. Joel.

### WZZU — MILWAUKEE — CHRIS CURTIS, PD/MD

7-1 — Spinners. JUMPS: 20 To 14 — Dr. Hook, 17 To 13 — Eagles, 19 To 7 — Air Supply, 11 To 6 — Kool & Gang, 15 To 5 — B. Preston & Syreeta, 6 To 3 — A. Gibb, 4 To 2 — T. James. ADDS: D. Warwick, Starland Vocal Band, P. Davis.

### WOKY — MILWAUKEE — JIM BROWN, PD

3-1 — D. Summer. JUMPS: 30 To 23 — Air Supply, 24 To 20 — C. Cross, 19 To 15 — T. Petty & Heartbreakers, 17 To 13 — B. Manilow, 15 To 12 — A. Gibb, 14 To 10 — L. Ronstadt, 11 To 9 — R. Holmes, 10 To 8 — Kool & Gang, 8 To 4 — Pink Floyd, 5 To 3 — Dirt Band, 4 To 2 — Spinners, Ex To 33 — Blondie, Ex To 32 — C. Richard, Ex To 31 — Eagles, Ex To 30 — Yellow Magic Orchestra. ADDS: W. Nelson, C. Dore, J. Geils Band.

### KDWB — MINNEAPOLIS — DAVE HAMILTON, PD

1-1 — Pink Floyd. JUMPS: 30 To 17 — R. Holmes, 28 To 24 — Blondie, 26 To 22 — G. Numan, 24 To 21 — Dr. Hook, 20 To 17 — Air Supply, 18 To 14 — C. Cross, 17 To 13 — B. Seger, 15 To 12 — Eagles, 11 To 9 — N. Diamond, 10 To 7 — Heart, 8 To 5 — N. Larson, 5 To 3 — T. James. ADDS: 28 — P. Davis, 29 — Journey, 30 — L. Ronstadt.

### KSTP — MINNEAPOLIS — DON MICHAELS, MD

1-1 — D. Fogelberg. JUMPS: 30 To 27 — Eagles, 25 To 21 — Air Supply, 22 To 17 — M. Manchester, 18 To 15 — B. Preston & Syreeta, 19 To 14 — D. Summer, 16 To 13 — A. Gibb, 14 To 11 — T. James, 9 To 5 — C. Mangione, 8 To 3 — R. Holmes, Ex To 30 — C. Cross, Ex To 29 — F. Cavaliere. ADDS: B. Seger, P. Davis, Ray, Goodman & Brown.

### WOW — OMAHA — ERIK FOX, PD/MD

1-1 — Pink Floyd. JUMPS: 35 To 32 — C. Gayle, 32 To 28 — Air Supply, 34 To 24 — Knack, 29 To 21 — C. Cross, 21 To 18 — G. Numan, 28 To 16 — T. James, 24 To 15 — L. Ronstadt, 22 To 14 — J. Geils Band, 18 To 12 — Babys, 17 To 6 — C. Mangione, 13 To 5 — P. Benatar, 10 To 4 — T. Petty & Heartbreakers, 11 To 3 — W. Nelson, Ex To 33 — Eagles, Ex To 17 — B. Seger. ADDS: 35 — Dr. Hook, 35 — C. Dore, F. Cramer, P. Davis.

### WSPT — STEVENS POINT — PAT MARTIN, PD/MD

2-1 — G. Numan. JUMPS: 30 To 26 — C. Richard, 28 To 23 — C. Dore, 26 To 22 — Utopia, 29 To 21 — Eagles, 25 To 20 — B. Seger, 23 To 19 — C. Cross, 27 To 18 — Blondie, 22 To 17 — Off Broadway, 20 To 15 — C. Mangione, 18 To 13 — T. Petty & Heartbreakers, 15 To 9 — Romantics, 14 To 7 — Heart, 8 To 5 — J. Geils Band, Ex To 30 — L. Ronstadt, Ex To 29 — R. Gordon, Ex To 28 — Photogio, Ex To 27 — Air Supply, Ex To 25 — J. Ruffin, Ex To 24 — Journey. ADDS: Fleetwood Mac, Pretenders, B. Joel, M. Davis, Clash.

### KLEO — WICHITA — BOB McKAY, PD

4-1 — Kool & Gang. JUMPS: 29 To 21 — Air Supply, 26 To 19 — Dr. Hook, 22 To 12 — Shalamar, 17 To 7 — Eagles, 16 To 5 — Pink Floyd, 11 To 4 — C. Cross, Ex To 26 — J. Geils Band, Ex To 25 — Blondie. ADDS: 28 — M. Jackson, 29 — Fleetwood Mac, 30 — B. Preston & Syreeta.

## WEST

### KERN — BAKERSFIELD — PETE SHANNON, MD/PD

4-1 — Spinners. JUMPS: 29 To 26 — C. Cross, 26 To 24 — P. Benatar, 26 To 23 — Eagles, 27 To 22 — Air Supply, 20 To 16 — D. Summer, 24 To 15 — Blondie, 19 To 14 — Heart, 16 To 13 — Pink Floyd, 15 To 12 — Knack, 14 To 11 — L. Ronstadt, 13 To 10 — R. Holmes, 12 To 9 — T. Petty & Heartbreakers, 10 To 6 — Kool & Gang, 11 To 4 — A. Gibb, 7 To 3 — Toto, Ex To 30 — T. James, Ex To 29 — C. Dore, Ex To 28 — B. Midler, Ex To 27 — M. Jackson, Ex To 25 — B. Seger. ADDS: B. Joel, Fleetwood Mac, Ray, Goodman & Brown, Utopia.

### KIMN — DENVER — DOUG ERICKSON, MD

3-1 — R. Holmes. JUMPS: 27 To 24 — Romantics, 26 To 22 — Heart, 28 To 21 — J.D. Souther, 25 To 17 — Blondie, 23 To 16 — Air Supply, 24 To 14 — Eagles, 19 To 13 — Kool & Gang, 17 To 12 — B. Seger, 14 To 11 — L. Ronstadt, 12 To 9 — T. James, 13 To 8 — Babys, 9 To 4 — C. Cross, 5 To 2 — Pink Floyd. ADDS: J. Buffett, B. Joel, Fleetwood Mac.

### KTLK — DENVER — BRUCE BISSON, MD

1-1 — D. Summer. JUMPS: 39 To 35 — Dr. Hook, 35 To 30 — J. Geils Band, 29 To 25 — Bros. Johnson, 24 To 21 — Slave, 27 To 18 — Blondie, 22 To 17 — C. Mangione, 20 To 14 — M. Jackson, 17 To 9 — Ray, Goodman & Brown, 16 To 7 — Whispers, 7 To 3 — P. Rushen, Ex To 36 — J. Ruffin. ADDS: 28 — C. Cross, 40 — Eagles, Babys, Foreigner, R. Flack & D. Hathaway, C. Dore.

### KFYE — FRESNO — RAY APPLETON, MD

1-1 — R. Holmes. JUMPS: 30 To 26 — 38 Special, 29 To 25 — T. James, 25 To 22 — C. Mangione, 27 To 21 — C. Cross, 23 To 20 — Babys, 26 To 17 — Eagles, 22 To 16 — M. Jackson, 19 To 11 — Ray, Goodman & Brown, 15 To 8 — Blondie, 9 To 7 — A. Gibb, 12 To 6 — B. Midler, 10 To 4 — P. Benatar, Ex To 29 — Dr. Hook, Ex To 27 — Air Supply, Ex To 24 — B. Seger.

### KENO — LAS VEGAS — BILL ALEXANDER, MD

2-1 — D. Summer. JUMPS: 29 To 25 — B. Preston & Syreeta, 30 To 24 — B. Seger, 28 To 22 — T. James, 27 To 21 — C. Cross, 24 To 19 — Babys, 23 To 15 — M. Jackson, 17 To 14 — N. Larech, 16 To 13 — T. Petty & Heartbreakers, 21 To 12 — Eagles, 14 To 11 — Shalamar, 15 To 10 — Kool & Gang, 20 To 8 — Pink Floyd, 10 To 6 — P. Benatar, 12 To 5 — L. Ronstadt, 4 To 2 — R. Holmes, Ex To 30 — Dr. Hook, Ex To 29 — Ray, Goodman & Brown, Ex To 27 — Air Supply. ADDS: Utopia, Blondie.

### KFI — LOS ANGELES — ROGER COLLINS, MD

1-1 — A. Gibb. JUMPS: 28 To 25 — C. Dore, 28 To 23 — Air Supply, 27 To 21 — C. Cross, 25 To 19 — B. Seger, 23 To 17 — T. James, 19 To 15 — R. Holmes, 12 To 12 — Pink Floyd, 14 To 11 — Shalamar, 16 To 9 — Kool & Gang, 5 To 3 — Spinners, Ex To 30 — Whispers, Ex To 28 — Ray, Goodman & Brown, Ex To 26 — Eagles. ADDS: Blondie, J. Ruffin, T. Petty & Heartbreakers, C. Mangione.

### KOPA — PHOENIX — STEVE RIVERS, PD

1-1 — Pink Floyd. JUMPS: 29 To 26 — Utopia, 30 To 23 — Dr. Hook, 27 To 22 — B. Preston & Syreeta, 26 To 20 — Shalamar, 25 To 15 — C. Cross, 17 To 14 — ZZ Top, 16 To 13 — Babys, 14 To 11 — Spinners, 15 To 10 — T. Petty & Heartbreakers, 20 To 9 — C. Mangione, 10 To 7 — B. Manilow, 7 To 4 — B. Seger, 6 To 3 — Eagles, 6 To 3 — Eagles, 4 To 2 — Kool & Gang, Ex To 30 — Air Supply, Ex To 29 — T. James, Ex To 28 — Blondie, Ex To 26 — Heart. ADDS: B. Joel, Fleetwood Mac, J. Ruffin.

### KGW — PORTLAND — RICHARD HARKER, PD

1-1 — Queen. JUMPS: 30 To 25 — Air Supply, 28 To 24 — B. Manilow, 26 To 21 — Kool & Gang, 21 To 17 — T. Petty & Heartbreakers, 18 To 13 — C. Cross, 12 To 10 — N. Diamond, 15 To 8 — Spinners, 9 To 7 — D. Warwick, Ex To 30 — K. Bonoff, Ex To 21 — B. Seger. ADDS: Dr. Hook.

### KPAM — PORTLAND — BILL MAYNE, PD/MD

3-1 — R. Holmes. JUMPS: 34 To 27 — M. Jackson, 30 To 22 — B. Seger, 21 To 18 — Blondie, 22 To 15 — Heart, 17 To 13 — C. Mangione, 26 To 12 — Eagles, 14 To 9 — L. Ronstadt, 12 To 6 — C. Cross, 10 To

(continued on page 49)



# POP RADIO

## ANALYSIS

### REGIONAL ACTION

#### EAST

- Most Added**
1. YOU MAY BE RIGHT — Billy Joel — Columbia
  2. THINK ABOUT ME — Fleetwood Mac — Warner Bros.
  3. HOLD ON TO MY LOVE — Jimmy Ruffin — RSO
  4. AND THE BEAT GOES ON — The Whispers — Solar/RCA
- Most Active**
1. CALL ME — Blondie — Chrysalis
  2. FIRE LAKE — Bob Seger — Capitol
  3. I CAN'T TELL YOU WHY — Eagles — Asylum
  4. TOO HOT — Kool & The Gang — De-Lite/Mercury

#### SOUTHEAST

- Most Added**
1. YOU MAY BE RIGHT — Billy Joel — Columbia
  2. THINK ABOUT ME — Fleetwood Mac — Warner Bros.
  3. I PLEDGE MY LOVE — Peaches & Herb — Polydor
  4. AND THE BEAT GOES ON — The Whispers — Solar/RCA
- Most Active**
1. CALL ME — Blondie — Chrysalis
  2. RIDE LIKE THE WIND — Christopher Cross — Warner Bros.
  3. FIRE LAKE — Bob Seger — Capitol
  4. LOST IN LOVE — Air Supply — Arista

#### SOUTHWEST

- Most Added**
1. YOU MAY BE RIGHT — Billy Joel — Columbia
  2. OFF THE WALL — Michael Jackson — Epic
  3. HOLD ON TO MY LOVE — Jimmy Ruffin — RSO
  4. LOST IN LOVE — Air Supply — Arista
- Most Active**
1. GIVE IT ALL YOU GOT — Chuck Mangione — A&M
  2. TOO HOT — Kool & The Gang — De-Lite/Mercury
  3. RIDE LIKE THE WIND — Christopher Cross — Warner Bros.
  4. I CAN'T TELL YOU WHY — Eagles — Asylum

#### MIDWEST

- Most Added**
1. YOU MAY BE RIGHT — Billy Joel — Columbia
  2. DO RIGHT — Paul Davis — Bang/CBS
  3. THINK ABOUT ME — Fleetwood Mac — Warner Bros.
  4. CALL ME — Blondie — Chrysalis
- Most Active**
1. RIDE LIKE THE WIND — Christopher Cross — Warner Bros.
  2. I CAN'T TELL YOU WHY — Eagles — Asylum
  3. FIRE LAKE — Bob Seger — Capitol
  4. CALL ME — Blondie — Chrysalis

#### WEST

- Most Added**
1. YOU MAY BE RIGHT — Billy Joel — Columbia
  2. THINK ABOUT ME — Fleetwood Mac — Warner Bros.
  3. OFF THE WALL — Michael Jackson — Epic
  4. HOLD ON TO MY LOVE — Jimmy Ruffin — RSO
- Most Active**
1. RIDE LIKE THE WIND — Christopher Cross — Warner Bros.
  2. FIRE LAKE — Bob Seger — Capitol
  3. TOO HOT — Kool & The Gang — De-Lite/Mercury
  4. CALL ME — Blondie — Chrysalis

### MOST ADDED RECORDS

1. **YOU MAY BE RIGHT — BILLY JOEL — COLUMBIA**  
WCAO, Y100, WRKO, KRQ, WFOM, WXLO, WRFC, KIMN, WHBQ, Q102, KJRB, WAXY, 14Q, JB105, WTRY, KROY, WISM, KCPX, WSGA, WSEZ, KVIL, WANS, WAKY, WSPT, WCUE, WICC, WPRO-FM, WFIL, WGH, WWKX, KSLQ, KBEQ, 92X, WTIC-FM, KOPA, Y103, WAYS, WMC-FM, KERN, WDRQ, WPGC, Z93, KC101, WBBF, WPEZ, WHB, 94Q, WBBQ, BJ105, WKXX, KPAM, B100, KJR, KRTH, KFRC.
2. **THINK ABOUT ME — FLEETWOOD MAC — WARNER BROS.**  
KPAM, B100, KJR, WHBQ, WCAO, WTRY, WAPE, WSPT, WICC, WKBW, Q105, KBEQ, WLAC, WTIC-FM, KOPA, KLEO, WAYS, KELI, KIMN, KERN, WDRQ, KC101, WQXI, WPEZ, 94Q, WHHY, WRVQ, WSGN, BJ105, WKXX.
3. **HOLD ON TO MY LOVE — JIMMY RUFFIN — RSO**  
WCAO, KFI, 14Q, WTRY, KOFM, WTX, WANS, WAKY, WKBW, KOPA, Y100, KFMD, KELI, KJRB, JB105, WNDE, KC101, WPEZ, KPAM, WXLO.
4. **DO RIGHT — PAUL DAVIS — BANG/CBS**  
WOW, WISM, KCPX, KDWB, WLAC, CKLW, KFMD, KJRB, WZUU, WRVQ, WSGN, KPAM, KSTP.
5. **CALL ME — BLONDIE — CHRYSALIS**  
KFI, WNCI, 14Q, KENO, KEEL, WGCL, WFIL, CKLW, WLS, KELI.
6. **SET ME FREE — UTOPIA — BEARVILLE**  
KENO, KOFM, WCUE, WICC, WAYS, JB105, KERN, WEFM, WIFI, WSGN.
7. **AND THE BEAT GOES ON — WHISPERS — SOLAR/RCA**  
WCAO, WRFC, WICC, WPRO-FM, Q105, WLAC, WTIC-FM, WQXQ, WFOM.
8. **PILOT OF THE AIRWAVES — CHARLIE DORE — ISLAND**  
WRFC, WOW, WTX, WOKY, KSLQ, 92X, KTLK, KMJC, WDRQ.
9. **OFF THE WALL — MICHAEL JACKSON — EPIC**  
KCPX, KOFM, KVIL, KEEL, KBEQ, KLEO, KJRB, KMJC, B100.
10. **SEXY EYES — DR. HOOK — CAPITOL**  
KTSA, 96KX, WOW, F105, WAKY, WTIC-FM, Y100, WMC-FM, KGW.
11. **BRASS IN POCKET (I'M SPECIAL) — PRETENDERS — SIRE**  
WSPT, JB105, KROY, WEFM, WQXI, WHHY, KFRC.
12. **ANYWAY YOU WANT IT — JOURNEY — COLUMBIA**  
KDWB, KFMD, WEFM, WIFI, WBBQ, WHHY.
13. **LOST IN LOVE — AIR SUPPLY — ARISTA**  
F105, WTX, Q105, KXOK, 92X, WMC-FM.

### RADIO ACTIVE SINGLES

1. **RIDE LIKE THE WIND — CHRISTOPHER CROSS — WARNER BROS.**  
KTSA 30-21, WCAO 14-11, KFI 27-21, WNCI 23-20, Q102 19-14, WOW 29-21, WSGA 25-22, WAPE 25-21, WTX 40-34, WAKY 19-12, WOKY 24-20, WGCL 29-21, WPRO-FM 24-20, WFIL 27-23, Q105 Ex-27, KSLQ 22-18, KDWB 18-14, WBEQ 30-17, WLAC 27-23, CKLW Ex-27, 92X 20-13, WTIC-FM 27-23, KOPA 25-15, Y103 30-26, WAYS 18-12, Y100 22-16, KIMN 9-4, KJRB 17-10, KGW 18-13, KMJC 24-20, WNDE 24-18, WPGC Ex-28, Z93 10-6, WEFM Ex-28, WIFI 28-23, WQXI 21-10, WHB 15-12, WBBQ 9-5, WRVQ 14-6, WSGN 22-15, WKXX 7-3, KJR 17-12.
2. **CALL ME — BLONDIE — CHRYSALIS**  
KTSA 25-19, WCAO Ex-23, Q102 30-26, WABC 28-23, KOFM Ex-28, WSGA 16-7, F105 Ex-33, WAPE 23-17, WTX 23-13, WOKY Ex-33, WPRO-FM Ex-30, WKBW 19-13, Q105 16-9, KSLQ 18-15, KDWB 28-24, KBEQ 33-20, 92X Ex-22, WTIC-FM 29-20, KOPA Ex-28, Y103 29-22, WAYS 19-16, Y100 32-28, WMC-FM 19-11, KIMN 25-17, KJRB 18-9, JB105 33-29, WDRQ 16-6, WPGC 22-18, Z93 14-10, WEFM 19-13, WIFI 16-2, WQXI 11-3, WPEZ Ex-28, 94Q 4-1, WBBQ 21-11, WRVQ 29-26, WSGN 30-21, WKXX Ex-27, KJR Ex-22.
3. **I CAN'T TELL YOU WHY — EAGLES — ASYLUM**  
WCAO 13-10, KFI Ex-26, 96KX 23-17, F105 Ex-35, WAPE 24-19, WTX 24-16, WAKY 13-10, WOKY Ex-31, WPRO-FM Ex-28, WKBW 28-20, WFIL 18-13, Q105 22-18, KSLQ 12-8, KXOK 16-10, KDWB 15-12, KBEQ 34-23, WLAC 6-4, 92X 21-14, WTIC-FM 24-18, KOPA 6-3, Y103 21-15, WAYS 17-14, Y100 19-14, WMC-FM Ex-20, WLS Ex-36, KIMN 24-14, KJRB 24-17, JB105 28-25, WDRQ 24-21, WNDE 14-8, WPGC 5-3, Z93 28-24, WEFM 30-21, WIFI 22-16, WZUU 17-13, WBBQ Ex-28, WRVQ 20-10, WSGN 23-16, KJR 24-21.
4. **FIRE LAKE — BOB SEGER — CAPITOL**  
WCAO 27-22, KFI 25-19, WNCI 24-18, 96KX 11-8, WSGA 26-23, F105 Ex-23, WAPE 30-25, WAKY 14-8, WGCL 21-15, WPRO-FM 26-22, WKBW Ex-26, Q105 28-25, KSLQ 20-16, KDWB 17-13, KBEQ 28-16, WLAC 28-17, 92X 22-16, WTIC-FM 20-9, KOPA 7-4, Y103 22-19, WMC-FM 20-16, KIMN 17-12, KJRB 25-20, JB105 24-17, KGW Ex-21, WDRQ 11-4, WNDE 16-12, WPGC 23-20, Z93 8-4, WIFI Ex-28, WQXI 24-18, WPEZ 29-24, WHB 18-13, 94Q 17-12, WBBQ 28-18, WSGN 31-25, WKXX 26-21, KJR 23-17.
5. **LOST IN LOVE — AIR SUPPLY — ARISTA**  
KFI 28-23, Q102 28-23, KOFM 30-27, WSGA 30-25, WAPE 29-24, WOKY 30-23, WPRO-FM 23-19, WKBW Ex-30, KSLQ 27-22, KDWB 17, KBEQ Ex-39, WLAC Ex-30, WTIC-FM 31-27, KOPA Ex-30, Y103 40-33, WAYS 28-24, KIMN 23-16, KJRB 30-27, JB105 Ex-34, KGW 30-25, WDRQ Ex-30, WNDE 19-14, Z93 24-18, WQXI Ex-27, WPEZ 30-25, WZUU 19-7, 94Q 18-10, WBBQ 27-22, WRVQ 28-18, WSGN 24-17, BJ105 39-34, WKXX 13-5, WXLO Ex-30.

### SECONDARY RADIO ACTIVE

1. **RIDE LIKE THE WIND — CHRISTOPHER CROSS — WARNER BROS.**  
KRQ 10-4, WRFC 18-11, KFYE 27-21, KENO 27-21, WISM 26-23, KCPX 15-9, WSEZ 21-11, KEEL 35-27, WANS 25-16, WSPT 23-19, WZZR 20-10, WICC Ex-25, WWKX 21-13, KLEO 11-4, WQXQ 38-28, KFMD Ex-25, WFOM 18-4, WKIX 24-20, KELI 24-18, KROY 23-18, KERN 29-26, WBBF 24-21, KPAM 12-6.
2. **I CAN'T TELL YOU WHY — EAGLES — ASYLUM**  
WRFC 24-21, WOW Ex-33, KFYE 26-17, WTRY 27-16, KENO 21-12, WISM 29-20, KCPX 25-21, WSEZ 14-10, KEEL 39-31, WANS 38-30, WSPT 29-21, WZZR 22-16, WICC 29-22, KLEO 17-7, WQXQ Ex-29, KFMD Ex-24, WKIX Ex-25, KELI Ex-22, KROY 16-12, KERN 26-23, WBBF Ex-19, KPAM 26-12.
3. **CALL ME — BLONDIE — CHRYSALIS**  
KRQ 23-13, WRFC 25-12, KFYE 15-8, WTRY Ex-22, WISM 30-17, KCPX Ex-20, WSEZ 35-27, WANS 28-15, WSPT 27-18, WZZR Ex-23, WWKX 27-19, KLEO Ex-25, WQXQ Ex-31, KFMD 14-11, WKIX Ex-27, KTLK 27-18, KROY 19-14, KERN 24-15, WBBF Ex-18, KPAM 21-18.
4. **TOO HOT — KOOL AND THE GANG — DELITE/MERCURY**  
WRFC 5-3, WTRY 11-9, KENO 15-10, WISM 17-14, KCPX 17-11, WSEZ 12-9, KEEL 9-4, WANS 22-13, WZZR 12-8, WICC 15-12, WWKX 10-8, KLEO 4-1, KFMD 13-8, WKIX 16-11, KELI 23-15, KROY 20-13, KERN 10-6, KC101 12-7, KPAM 8-3.
5. **FIRE LAKE — BOB SEGER — CAPITOL**  
KRQ 12-8, WRFC 30-22, WOW Ex-17, KFYE Ex-24, KENO 30-24, KCPX 24-15, WSEZ 22-18, WANS 21-12, WSPT 25-20, WZZR 25-18, WICC 17-14, WWKX 25-18, WQXQ 30-26, KFMD 23-18, WFOM 15-3, KROY 25-21, KERN Ex-25, KC101 28-25, KPAM 30-32.
6. **GIVE IT ALL YOU GOT — CHUCK MANGIONE — A&M**  
KRQ 5-3, WRFC 13-8, WOW 17-6, KFYE 25-22, WTRY 20-12, KCPX 12-10, WSEZ 20-17, KEEL 24-16, WANS 23-18, WSPT 20-15, WZZR 16-13, WWKX 13-9, WKIX 7-4, KELI 18-10, KTLK 22-17, KROY 22-19, KC101, 22-15, KPAM 17-13.

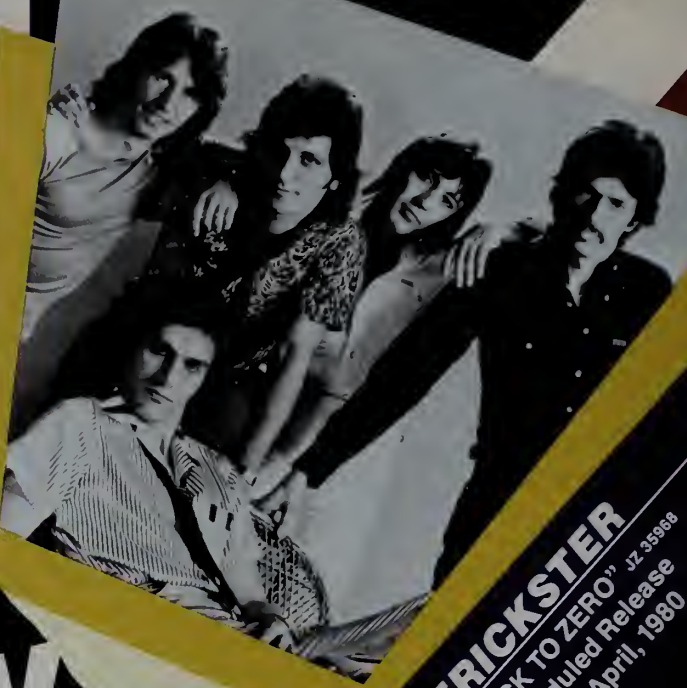


# CASHBOX 2





**GIRL**  
"SHEER GREED"  
Scheduled Release  
Date—May, 1980



**TRICKSTER**  
"BACK TO ZERO" JZ 35968  
Scheduled Release  
Date—April, 1980

# NEW JET GROUPS FOR THE 80'S



**WILSON  
GALE  
& CO.**  
"GIFT WRAPPED"  
JZ 36351  
Scheduled Release  
Date—May, 1980



ON JET RECORDS  
& TAPES

**ALAN PRICE**  
"RISING SUN"  
Scheduled Release  
Date—May, 1980





## New Wave Spearheads 2nd British Invasion

by Leo Sacks and Ken Terry

NEW YORK — The driving force behind the current British Invasion is new wave rock. Although the term "new wave" has become somewhat distorted since the Sex Pistols launched their nihilistic revolution a few years back, it still has associations with the punk movement that began in New York and quickly took root in the U.K. Today's new wavers may have graduated to power pop or to other, more experimental forms of music; but what all the artists under this eclectic banner share is a contempt for the over-produced "corporate rock" that dominated the airwaves during most of the '70s.

In the music of early British new wave bands such as the Sex Pistols, the Jam, and the Clash, volume took precedence over musical finesse. Most of the so-called "punk" bands favored blasting, three-chord arrangements that left little room for instrumental excursions but lots of space for the aggression and spontaneity which the "progressive" rock bands of the day appeared to have forgotten.

Socially, the punks were the product of a working class that saw little hope for any kind of upward mobility. In reaction, they developed a scornful class consciousness

what was to be their first national tour. However, their truculence inspired denunciations from members of Parliament, as well as the general public. ("They must be Russians," wrote one individual in a London newspaper, upon the release of their second single, "God Save The Queen," which implied that the Queen was a "moron" ruling under Britain's "Fascist regime.") As the tide of public opinion turned against them, they began to get locked out of most of Britain's major clubs and concert facilities and were forced to play remote regions of the country under assumed names. Sadly, in the much-heralded "Anarchy in the U.K." tour featuring the Pistols, the Clash, the Damned, and the Heartbreakers, only five of the scheduled 20 performances took place. Finally, having been signed and then dropped by two different record companies six months before, the group released their first LP, "Never Mind The Bollocks." The album's rise to the number one position on the British charts cemented their position as the "prophets of British punk."

### Violent Tour

The following year saw the band make their American debut in Atlanta in the presence of a local vice squad detail. Other

self-seriously. Politically militant, in contrast to the Pistols' negativism, the quartet quickly distinguished themselves, upon their formation in 1976, as an intellectually uncompromising unit whose commentary on the quality of contemporary British life was incredibly rich in detail. Songs like "Hate and War," "Garageland," "London's Burning," "Remote Control," "White Riot," "Career Opportunities," and "Complete Control" revealed a kinetically energetic side to the band that was balanced by a solid, danceable beat. Guitarists Joe Strummer and Mick Jones, the group's principal songwriters, along with bassist Paul Simonon and drummer Nicky Headon, offered solidarity to those intelligent enough to listen.

### U.S. Connection

But the British punk scene was far from self-contained. In New York, groups such as the Dolls, Wayne County and the Back Street Boys, Talking Heads, Blondie, Patti Smith Group, Suicide, Television, and the Heartbreakers were performing in the East Village at clubs like CBGBs and the Mercer Arts Center, before it was gutted by fire. (Mercer, according to Peter Crowley, music director of Max's Kansas City, was distinguished by "its openness for experimentation and bad taste.")

Then, in 1976, the Ramones, clad in black leather and playing loud, uneven power chords, visited England, reminding journalists and musicians how influential the Dolls and the Stooges were to the early British punk bands. Although the Ramones' performances were generally misinterpreted by British audiences, who assumed that the band was serious instead of satirical, their role as a catalyst was unquestionable. The sledgehammer subtlety of their sound and its three-chord accompaniment offered hope and encouragement for hundreds of young musicians who were convinced that they could play punk rock, too.

### New Directions

The hysteria which accompanied the dawn of English punk didn't seem quite as menacing as 1977 drew to a close. Sartorially, safety pins, like beads and sandals, wore thin on the populace. Musically, reggae-influenced rock from Jamaica was being played and copied at clubs in and around London, which supported a substantial Jamaican and West Indian population. At the same time, artists such as Nick Lowe, Elvis Costello, and Graham Parker and the Rumour could be heard mining reggae and other forms of black music with considerable commercial success.

Although Costello also used a "punk" image to help promote himself, this rock original made music that was consistently more accessible than that of his peers. Surprisingly, he was the first "new waver" to find his music on the verge of mass acceptance in the U.S. market. Even as an import, his first LP, "My Aim Is True," received extensive airplay in New York and California and pockets in between. The success of the sound — clever; tight; unsentimental; provocative; and filled with hooks — was due in large measure to the production of Lowe, a post-hippie whose ear for disposable pop made him a wolf in sheep's clothing.

The music on Lowe's own first domestic LP, "Pure Pop For Now People," also endeared him to programmers in the U.S. for his mastery of sardonic contemporary pop. Lowe's music, like his subject matter, was a reaction to some of the more extreme forms of '60s rock, and the press loved the in-joke. The fact that radio stations also championed his music left little doubt that rock could be eccentric and still remain

(continued on page B-19)

*Ever since the Beatles started the ball rolling, Britain has been turning out more bands per capita than any other country in the world. We can leave it to the sociologists to determine whether or not this all-out musical assault is a result of the progressive narrowing of opportunities for working class British youths. The important fact, from the viewpoint of the record industry, is that the U.K. not only continues to produce some of the world's best music, but also some of the most daring and innovative sounds to be heard anywhere.*

*When the latest crop of British bands began to emerge under the collective (and misleading) banner of "punk," America was not quite ready to accept their raw, uncompromising brand of rock'n'roll. That was four years ago, however, and yesterday's lunatic fringe includes some of today's most promising young talents. Of course, the burgeoning acceptability of Britain's new rock to American radio has as much to do with the increasing commerciality of many U.K. acts as it does with their growing maturity as artists. Nevertheless, much of the music is as honest and vital as anything from the British Invasion of the '60s; and, more important, the new sounds blasting across the Atlantic foretell the shape of things to come.*

*Time has yet to undo the invaluable contributions of the first British Invasion. Although the Beatles are no more, their music is still Number One to millions of fans; and such enduring groups as the Rolling Stones, The Who and the Kinks continue to make hit records. But, at the same time, a new generation is demanding its own stars, and new artists are arising to satisfy that demand. "Like history has proven," notes Miles Copeland of I.R.S., "you simply cannot keep a generation down."*



Boomtown Rats

which found partial expression in the punks' torn clothes, safety pins, badges, chains, uniforms, memorabilia, leashes, bondage straps, et. al. To the media, the fashion was a spectacle. To the punks, it was a way to make a statement.

The boredom besetting the English musical scene in the mid-'70s was a prime contributor to the rise of the pub rock movement, noted primarily for its empathy for older forms of black music. Groups like the Count Bishops, Ducks Deluxe, Brinsley Schwarz, and Dr. Feelgood were part of a movement which, like the punk scene, looked beyond the rock mainstream for inspiration.

### Pistols Appear

In the critical and commercial forefront of the punk rock scene was the Sex Pistols. Although the band was formed in the autumn of 1975, it was not until the following December, when they hurled "obscenities" at a television interviewer in response to his provocative line of questioning, that the group rocketed to fame in England.

Prior to this television appearance, the Pistols' manager, Malcolm McLaren, former manager of the New York Dolls and co-owner of a London punk clothing boutique, had arranged for the quartet to take part in a Thames Television program to promote

gigs were not as peaceful. Their third performance, for example, at Randy's Rodeo in San Antonio, was said to have caused a minor riot. The tour closed in San Francisco after the Pistols' eighth performance in America and their final gig as a group.

If the success of the tour was questionable, the band's flair for self-promotion surely wasn't. At the heart of the primal scream was McLaren, whose leftist-anarchic rhetoric could be traced to his managerial involvement with the Detroit-based MC5 in the early '70s. Ultimately, their demise was fitting — had they succeeded in becoming commercially successful in the U.S., the very essence of the punk rock movement would have been imperilled.

### Punk Is Recognized

The popular ascent of the Pistols brought notoriety to other British punk bands as well. The Roxy, a club in London opened in December 1976 by Andrew Czeowski, overtook such night spots as Dingwalls, the 100 Club, the Rock Garden, the Marquee, and the Nashville Rooms as the place where punk could be seen and heard. Appearing at The Roxy were such bands as the Damned, the Jam, the Buzzcocks, the Vibrators, the Strangers, X-Ray Spex, XTC, and the Clash.

The Clash, unlike the Pistols, took them-



## Creativity Flowers In U.K. As Groups Explore New Styles

by Richard Gold

NEW YORK — The current British Invasion is distinguished by a degree of creative ferment that may be unparalleled in recent pop music history. Outside of the rock mainstream, many popular British acts have developed unique styles based on everything from Jamaican reggae and ska to disco and minimalist avant garde music.

Naturally, these new creative syntheses did not arise in a vacuum. For example, with their traditional penchant for re-interpreting American pop trends, the Britishers are producing a type of pop music which tries to infuse established forms with new substance. In some cases, British artists are attempting to break down existing forms altogether, or to move them in alternate directions. Others are mainly concerned with expressing a sense of immediacy through music which has an eclectic link to the basic, energetic rock'n'roll of the fifties — and to the original '60s British Invasion.

Most of the artists who occupy the peripheral areas of the current British Invasion have been influenced by American punk and new wave originals, such as Patti Smith, Television, the Talking Heads, Richard Hell, and the Ramones, who were emerging at "underground" venues like New York's CBGB's in the winter of 1975-76. The Sex Pistols' LP, "Never Mind The Bollocks," which was released in America in 1977, marks a watershed in the British adaptation of the punk ethos, in which the vehicle for expressing repulsive, defiant rejection of popular cultural values was a stripped-down version of metallic rock'n'roll. The Pistols stressed the aggressive combination of electric rhythm and amplitude, with the aim of producing outraged shock or energetic involvement from its audience.

### Social Upheaval

Turbulent social conditions and violent political events in the U.K. during the '70s spawned various kinds of music with strong social themes. "Right now the social situation for blacks and working-class whites in London and all of England is getting pretty bad," says reggae-poet Linton Kwesi-Johnson, whose LP, "Forces Of Victory," has been acclaimed by critics on both sides of the Atlantic. Speaking bitterly of the revived British "SUS" laws (which enable police to detain citizens on suspension) as "a return to a 19th century piece of legislation," Kwesi-Johnson warns that "some of the rights that working-class people have won over the centuries — like the right to a trial by jury — are being removed."

There is a bond of shared purpose and angry sentiment in songs like Kwesi-Johnson's shattering reggae-narrative, "Sonny's letah (Anti-sus poem)," and compelling new rock statements like the Ruts' "S.U.S." and "Jah War." Kwesi-Johnson's approach to reggae, sinuous, hypnotic and jaunty, serves as a powerful and enticing foil for his stark, polemical outlook. Similarly, the Ruts deliver material with strong social and political overtones with the appealing thrust of a sharp-edged, rhythmically martial rock'n'roll.

The Ruts' LP, "The Crack," is reminiscent in its urgency of early punk classics such as the Vibrators' "Pure Mania," but is produced with a polished feel that gives the music presence and immediacy. The dynamism of the Ruts' LP is also enhanced by a well-integrated use of the choppy reggae-beat.

Kwesi-Johnson, who moved to Britain from his native Jamaica in 1962 at the age of 11, is enthusiastic about the cross-influences at work in the current British music scene. "Of course, reggae is my natural heritage," says Kwesi-Johnson, "but, naturally, I've been exposed to other influences, and these have cropped up in my music. The same goes for young black musicians who have come over to live in England and have been exposed to pop and rock: Some would like to deny that they have these influences, but I'm not one of them."

One of the most important influences on younger British musicians is a form of reggae known as "ska." According to Kwesi-Johnson, ska "began in Jamaica as early imitations of black American R&B and swing, and then became dominated by the strong religious and folk musical traditions of Jamaica." Some of the young, transplanted Jamaican ska musicians are beginning to find their way into new English rock groups, like the Coventry-based Specials. The Specials are a racially "mixed" group that mixes four-on-the-floor rock 'n' roll with a manic, new-decade brand of ska.

### Kinetic Appeal

In their self-titled LP, to the tune of the Diamonds' '50s hit, "Little Darlin'," the Specials sing, "this is the dawning of a new era" and, while listening to their music, one can easily believe it. The kinetic appeal of the Specials' sound is most evident in a live performance like the crowd-churning, rave-up show they put on in the grand ballroom of New York's Hotel Diplomat early this month. Although some of their lyrics are tinged with proto-punk cruelty

(continued on page B-17)



Dire Straits

## British Mainstream Acts Find Success In American Market

by Marc Cetner

LOS ANGELES — Although new wave bands are the prime movers behind the Second British Invasion's recent splash on the American market, other acts representing more familiar musical genres are also making their presence felt in the U.S. Boasting acts with such diverse styles as Cliff Richard (Euro-pop), Led Zeppelin (heavy metal), Joan Armatrading (reggae-influenced R&B rock) and Nick Lowe (mid-'60s pop rock), the state of British mainstream rock appears to be as healthy as ever.

The prominence of superstar product, the steady impact of power rock bands, the sudden emergence of strong female as well as A/C product, and the public acceptance of acts who were once members of now-defunct bands are some of the current trends in the British mainstream — and they are having a marked affect on the U.S. market.

### Outlive Trends

Venerable British bands that have outlasted changing musical trends and a fickle public for more than a decade are currently finding a warm reception on American soil. This is best evidenced by the success of recent releases by heavy metal masters Led Zeppelin and multi-media giants Pink Floyd. Zeppelin's latest effort, "In Through The Out Door," came on the American charts at #1 and, boosted by the "Fool In The Rain" single, has remained in the Top 30 of the **Cash Box** Pop LP chart for six months.

Another British superstar act that has steadily grown in popularity is Pink Floyd. The group's new double album epic, "The Wall," has remained firmly ensconced in the #1 position on the national album charts for more than seven weeks.

Yet another superstar act, Supertramp, reflects a mellowing trend in British rock. The band's "Breakfast In America" album, which went #1 in ten countries around the world including the U.S. and has sold over ten million copies worldwide; along with recent works by Paul McCartney, Island recording artist Jess Roden, and Rocket singer Judie Tzuke, show that the adult contemporary sound is flourishing.

The latest act to jump on the A/C bandwagon is Cliff Richard, who had his first hit 21 years ago and is still a pop attraction in England. Richard's catchy, adult-oriented Euro-pop song, "We Don't Talk Anymore," reached the #7 spot on the **Cash Box** pop singles chart and registered at the #1 position on the British charts. It marked his 70th charted hit in the U.K.

Nevertheless, though British A/C acts have started to make a dent in the U.S. market, power rock bands are currently the hottest British attraction in America. Bands like teen power rock favorites The Babys, hard rock veterans UFO, newly revitalized Nazareth and bruising rock guitarist Robin Trower are enjoying a high level of acceptance at both the retail and airplay levels.

### Recycled Acts

Members of now-defunct bands that had strong followings in Europe but never quite caught on in the States have also fared well in the American musical scene. Perhaps the most successful of these acts is vocalist Rod Stewart. The former Faces lead singer ventured into disco last year with the saucy "Da Ya Think I'm Sexy." The chart-topping single also spurred the "Blondes Have More Fun" album on to the #1 position on the **Cash Box** Album chart. Faces cohort Ian MacLagan just launched his solo career with the "Troublemaker" album on Mercury.

Ex-Brinsley Schwarz mates Nick Lowe and Ian Gomm found that there was an American audience for the sugary sweet mid-'60s pop sound in 1979. Lowe's "Labour Of Lust" album hit #26 on the **Cash Box** LP chart and his single, "Cruel To Be Kind," was a Top 20 hit on the Pop Singles chart. Compatriot Ian Gomm also did respectably, as his "Hold On" reached the Top 20 on the **Cash Box** Pop Singles chart.

Still more survivors of the British rock was returned to the American limelight. Former Mott The Hoople leader Ian Hunter released his fourth solo album ("You're Never Alone With A Schizophrenic"), which reached the Top 30 on the **Cash Box** Pop Album list. Former Fleetwood Mac guitarist Peter Green made a comeback after ten years with his self-titled blues-rock LP.

Other British mainstream acts like Dire Straits, which favors an early-Dylan blues guitar sound; The Fabulous Poodles, which boasts a '60s rock 'n' roll meets British music hall style ala The Kinks; and Horslips, a group that mixes traditional Irish music with its hard rock attack, are also banking on sounds of the past. The Straits enjoyed almost immediate success last year when its debut LP was certified platinum. The band's follow-up LP received a gold certification.

Women have also made major contributions to the burgeoning British mainstream market. Joan Armatrading, who altered her R&B/rock sound to more of a reggae approach on her recent EP, continues to be a major act in Britain.

Marianne Faithfull, whose "As Tears Go

(continued on page B-21)



Linton Kwesi Johnson



The Beat



**OUR BEER  
MAY BE WARM,  
BUT OUR MUSIC  
IS HOT.**

The Records  
XTC  
Local Operator  
Skids  
Ruts  
Cowboys International  
Fingerprintz  
Flying Lizards  
Members  
Magazine  
Interview  
Holly and the Italians





# Second British Invasion Pulls From A Rich Rock Tradition

by Marc Cetner

LOS ANGELES — While the Second British Invasion has certainly introduced fresh sounds, styles and approaches to the contemporary American scene, an understanding of the current phenomenon would be incomplete without a look back at the first invasion — those early-'60s days that shook society to its foundations and laid the groundwork for much that is happening today.

Starting with the explosive breakthrough by the Beatles in the early-'60s and continuing on through the '70s with the sophisticated refinements to the basic themes, the richness of the British scene has provided fertile soil for the creation of music. The Beatles' successes, which unleashed a flood of acts that also included the Rolling Stones, The Who and the Kinks, served notice that the U.K. was a viable source of music and trends. Because of the first, the Second British Invasion has been anxiously awaited.

Like many of the new wave bands today, the early Beatles, Stones, Who, Kinks, Dave Clark Five and others played a simple, R&B-based, three-chord rock bred in the lower-middle class neighborhoods of London, Liverpool, Manchester and other industrial cities. The "skiffle" bands of that era set a style that is still being emulated today by a myriad of groups throughout industrial England.

Elvis Costello, The Clash, 999, The Police and many others follow on paths originally blazed by the Beatles and their contemporaries. Much of the socially satirical lyric stances, the mod images, the advanced in-studio production techniques (when utilized) and countless other trendsetting methodologies can be traced to the pioneers of the '60s.

Taking the momentum during the '70s, acts like Led Zeppelin, Pink Floyd, David Bowie, Roxy Music, Brian Eno and Robert Fripp injected their own variations, including the heavy metal sound, space rock, avant garde rock and glitter, plus the introduction of multi-media stage productions, the synthesizer sound, and a more theater-like approach to concerts.

### Beatles Set Pace

But despite the considerable influence exerted by their contemporaries and those who would follow, it was the Beatles, more than any other group, who shaped and defined the boundaries and directions of contemporary rock.

The Liverpool quartet's early works

reflected the sounds of pioneering American rockers like Buddy Holly and Chuck Berry, with the emphasis on rhythm & blues and teenage love lyrics. By the time "Rubber Soul" was released in 1966, the songwriting team of Lennon-McCartney had scaled new heights of lyrical and musical sophistication. The balance of the group's career until its breakup in 1970, became a towering monument to the scope, imagination and technical expertise of the Beatles in particular, and in rock music generally.

Yet, beyond the music, the Beatles gifted both their contemporaries and their descendants with a fresh, open and honest style that broadened the horizons for everyone. Moving in the forefront of the social revolutions of the '60s, the group's influence on the lifestyles of today are incalculable. Spanning a range from the innocence of "I Wanna Hold Your Hand" to the surreal "A Day In The Life" to the chaos of "Helter Skelter" to the changing of men's hairstyles, the influence of the Beatles pervades the contemporary scene, both musically and otherwise.

Yet, while the Beatles made the breakthrough, there were others who also made significant contributions to the recipe that produced the newest wave. The Beatles opened the doors, but, in many cases, others did in the refinement and development of the various possibilities.

Much of the angry, defiant attitude that characterizes the music of such new wave kingpins as Elvis Costello and The Clash can be traced directly to the '60s sounds of The Who and the Rolling Stones. However, both bands — The Who and the Stones — contributed more to the present state of British music than just raw energy and aggression.

Pete Townshend, who formed The Who back in 1965, was responsible for creating one of the most volatile and recognizable sounds in rock. In addition, he conceived pop music's first concept album ("The Who Sell Out," 1967's homage to London's pirate radio stations); crafted the first rock opera ("Tommy"); and perfected the slashing, block power chording that has become the bread and butter of every rock guitarist from Joe Strummer of The Clash to Foreigner's Mick Jones.

### Social Satire

The Who also brilliantly chronicled and satirized the myriad social changes of the rock era through song. "My Generation," heralded England's tumultuous Mod



The Beatles

period, while "I Can See For Miles" examined late 60's psychedelia. Other familiar and topical Who songs included "The Seeker" (searching for a higher consciousness sans drugs), "Won't Get Fooled Again" (the disillusionment of the early '70s) and "Who Are You" (a jab at the "me" decade).

The group's progress was upset by the death of drummer Keith Moon in 1978, but the West London quartet's influence on the bravura of such bands as The Jam, The Clash, The Sex Pistols, 999, The Undertones and The Buzzcocks is undeniable.

Yet, perhaps to a greater degree than its mod brethren, the Rolling Stones have remained the original rock 'n' roll outlaws. Amid death, concert tour tragedy, constant run-ins with the law and personnel upheaval, the Stones remained on the cutting edge of the rock movement.

Always retaining the power to shock and anger, the Stones contributed in the areas uncovered but untouched by the Beatles. While the Beatles moved throughout time, space and the imagination, the Stones, as exemplified by Mick Jagger's pouting, strutting, wildly gesticulating concert persona, elevated the blues-rock form to magnificent heights of power, sensuality and truth. Where the Beatles took the music and expanded it, the Stones took one part of it and brought it to perfection.

The Stones remain the most accomplished rock band in the world, with Jagger the prototypical rock 'n' roll lead singer, and their influences can already be seen in such up-and-coming acts like John Lyndon and Inmate Bill Hurley, as well as American frontmen like David Johansen.

### Emphasis On Lyrics

Nevertheless, while the Stones and The Who regularly wrote songs with iconoclastic themes, the Beatles and The Kinks have probably had a broader influence on contemporary lyric content.

The lyrics from a Ray Davies song on "Preservation Act 1" tells the story of the Kinks: "One Of The Survivors." The group of mods from London's Muswell Hill Section broke into the international market with such raw, riff-based tunes as "You Really Got Me" and "All Day And All Of The Night;" but in 1965, Davies began to write songs that stood out as paradigms of social satire. Tunes like "Well Respected Man" and "Dedicated Follower Of Fashion" have been a major source of inspiration to new wave lyricists like Bruce Woolley and The Jam's Paul Weller.

Two other bands that have also added to the musical heritage of the Second British invasion are Led Zeppelin and Pink Floyd. Growing out of the musical refinement that

was already starting in the late-'60s, both groups pioneered distinctively different genres that are still flourishing today. Zeppelin is considered the grandfather of heavy metal, and Pink Floyd, who expanded upon the acid-inspired sound of the post-Woodstock era, has gone on to develop the rock stage show into a multimedia event.

In 1969, guitarist Jimmy Page formed Led Zeppelin as an outgrowth of involvement with the seminal rock-blues band, the Yardbirds. Although much of Zeppelin's early work borrowed heavily from the songs of the great blues masters, Page rebelled against the tradition by introducing a bone-crunching guitar-bass combination accentuated by Robert Plant's banshee-like vocals. Today Led Zeppelin is the undisputed king of heavy metal, having inspired a new generation of such popular bands as Heart, Rush, Judas Priest and Aerosmith.

### Psychedelic Rock

On the other hand, the hallucinogenic aura that surrounded the late 1960s was part and parcel of Pink Floyd's appeal. In 1968, after founder Syd Barret left the band, bassist Roger Waters began developing the space age, technologically perfect sound that matured through seven albums and culminated with "Dark Side Of The Moon."

Musically, Floyd's use of multi-layered synthesizers and other unique sound effects achieved through state-of-the-art production techniques has had a profound impact on many of today's bands. Still, the band is most noted for pioneering the multi-media stage show. Truly, Pink Floyd's use of film, spectacular lighting, surrealistic props and dummies, and quadrophonic sound changed the course of history for live rock 'n' roll.

However, as the rock music of the early '70s became streamlined and fine-tuned to the point of blandness, a new front developed on the British musical scene. In direct defiance of the tie-dyed late-'60s, the movement split into two distinct camps: glitter, led by David Bowie and Roxy Music; and avant garde rock, led by Brian Eno and Robert Fripp.

Both Bowie and Roxy Music rose to fame in the early '70s and represented an amalgam of styles — high art school camp, electronic avant garde and Vogue magazine chic. Both acts employed a flair that matched their literate styles. Roxy leader Bryan Ferry sported the image of a tuxedoed Noel Coward character, while Bowie was the complete androgynous glitter king. Both Ferry's jet set look and Bowie's stylized alien persona can be seen

(continued on page B-14)



The Rolling Stones





## You don't have to be British...

It happened in the 60's and it's happening again. And you certainly don't have to be British to be a part of it.

In the 60's, swept up in the enthusiasm, energy and thrill of a whole new sound invading our shores, the Atlantic Family led the way. With Cream. Blind Faith. With Yes. With the Rolling Stones. Led Zeppelin. The Bee Gees. The British Invasion would be the history of rock 'n' roll and Atlantic was committed to making it happen.

It's happening again. A Second Invasion. And once again, the Atlantic Family is there, fully committed to the excitement of being a part of the evolution of rock 'n' roll







## Public Image Ltd.

When the Sex Pistols disbanded in 1977, its members set out on decidedly different paths. But the most prominent member of the band, lead singer Johnny (Rotten) Lydon, laid conspicuously low. It was gradually learned in the British music press that he had formed a new band called Public Image Ltd., and in mid-1978, they emerged with a self-titled LP that sold well in England but was never domestically released.

The decision was understandable at the time, given the fact that most British new wave rock acts still had not achieved formidable commercial success in this country. But popular tastes change, and last week, the second Public Image Ltd. LP, "Second Edition," was released here by Island Records.

Not surprisingly, the music bears little resemblance to the Pistol's rock and roll thunder. After all, the Pistols, with Lydon at the fore, was one of the most heavily publicized rock bands of the late '70s, due in large measure to the manipulations of its manager, Malcolm McLaren. Clearly, Lydon wanted no part of that scene again, and so the group decided to manage themselves and produce their own records. "Look at it this way," Lydon said recently. "We got fleeced something awful in the Pistols, so I decided that in the future I'd sign my own checks. You might as well just give it all to charity otherwise."

This sort of theoretical democracy means that Public Image Ltd. shares in the responsibility for the musical results, and in that respect, they should be admired for their willingness to court commercial failure on an album that is largely instrumentally experimental. However, much of the music is also anti-melodic, and certainly won't be to everyone's tastes. Which is not to say that "Second Edition" doesn't have its champions. Reviewer Robert Palmer, writing in the *New York Times*, recently stated that the LP was "the most powerful and utterly original rock album" he's heard in several years, "and while only the passage of time will fix its worth, it sounds suspiciously like a genuine masterpiece."

Throughout the LP, Lydon and his fellow musicians, Keith Levine on guitar and synthesizer, and Jan Wobble on bass, forge a heavily amplified instrumental sound that is at once orchestral and exceptionally abrasive. Lydon's voice, mixed less prominently than it was on the Pistols album, often gives way to the awesome weight of Wobble's reggae-influenced bass guitar, which was recorded from the amplifier and directly through the recording console, according to Palmer. The effect, he noted, is "monolithic." Similarly, Levine, who was a founding member of the Clash, contributes an intensely metallic and grainy guitar sound that is simultaneously captivating and exceptionally abrasive.

Lydon's lead vocals are also an essential part of the sound, weaving in and out of the mix in bursts of half-sung, half-spoken furor. Lyrically, Lydon's material probes much of the same territory he explored as a member of the Pistols, even if it seems better suited to the punk aggression of his former band. Still, the writing, though often choppy and frequently unintelligible, has its moments, most notably on the anti-nostalgic "Memories." Other tunes, such as "Careering" and "No Birds," are distinguished by what Palmer calls "an overtly class-conscious social commentary."

Unlike the British import, which is called "The Metal Box" and consists of three 12-inch 45 rpm records, "Second Edition" has been issued domestically as a two-record set, mastered at 33 rpm. The music may not always be that easy to take, but it certainly deserves to be heard. As Lydon told *Cash Box* on a recent promotional visit, "I like the kind of stuff that makes your stomach turn. Even if you hate our music, you have to appreciate it for its energy, just because it's honest. I like honesty."

## Cowboys International

"I got into music by accident," says Ken Lockie, the creator of Cowboys International, "I don't have any influences, because I used to ignore all of the music that was popular with my friends." The enigmatic image of the odd man out is well suited for an artist whose first LP, "The Original Sin," grabs the unsuspecting listener with the fresh appeal of undefinable genius.

## NEW FACES TO WATCH

Born in Newcastle, England in 1956, Lockie made his way to London, where, in 1977, he became involved in a videotape project. Although he had never worked as a professional musician, Lockie had played some saxophone, piano and guitar. "I was doing the soundtrack for this video project as well as directing it and appearing in it," he recalls, "but the main thing about the video was that it was a vehicle for some ideas I had for songs."

Although those ideas were to coalesce into one of the most distinctive debut albums in recent years, Lockie was no stranger to hard times as he made his way through the competitive labyrinth of London's musical scene in search of support. "I decided I had to eat more than make video films, so I just started to concentrate on making the songs."

He met drummer Terry Chimes (formerly with the Clash), bassist Jimmy Hughes (formerly of the Banned), guitarist Rick Jacks, and keyboardist Evan Charles, and formed the first edition of Cowboys International. "We all seemed to be in the same position

— either very little money or no money at all. At this point I was getting my songs down on tape by borrowing equipment."

He made two demo tapes which included "Pointy Shoes" and "Aftermath." Both songs featured Lockie's unique plaintive vocals and alluring lyric imagery, backed with eye-opening dissonances and an impelling rhythmic drive. After a few months of gigging without a recording contract, Lockie and the band were signed by Simon Draber and Ken Berry of Virgin Records.

According to Lockie, many of the songs on "The Original Sin" were written in the studio, and the final sequence was not decided upon until after the songs were taped. This fact is striking in light of the impression of a carefully conceived, interconnected series of statements that the album conveys. Songs like "Thrash" "Part of Steel," "M 62," "Lonely Boy," and "Here Comes A Saturday" glisten with the emotional intensity of a deeply felt response to the exigencies of modern life.

"I hope it is a genuine response to life," says Lockie, who professes a distaste for the streak of negativism which runs through much of his countrymen's punk-wave music. "I'm not that keen on being either pretentious or precocious about the type of things that I might say in a song."

Although the first Cowboys International LP received high critical acclaim in England, Lockie made a conceptual decision against having a set band with fixed personnel. Because he writes and sings all the songs, in addition to pre-programming the synthesizers, he has concluded that having a floating band would best enable him to retain full creative control over the musical direction of Cowboys International.

Millie Small's "My Boy Lollipop"?), that gives the group its distinct appeal.

"Ska first became popular in 1969," recalls guitarist Chris "Chrissy Boy" Foreman. "Along with reggae and Tamla/Motown, it was the music that the skinheads liked. We've always liked it and we've been playing it since we've begun."

The group formed in 1977 as the North London Invaders when founding members Mike Barson (keyboards), Chris Foreman, and Lee Thompson (saxophone, vocals) belonged to the same youth club. They began by playing cover versions of whatever songs were popular and added vocalist Suggs, who was a rabid fan of early ska king Prince Buster. Changing their name to Morris and the Minors, the group took on their final and "unofficial" member, Chas Smash, who contributes vocals, and, importantly, thoroughly entertaining choreography.

A connection with ex-Deaf School member Clive Langer resulted in a demo tape that was sent to another ska-styled group, the Specials, who had already formed their own label, Two Tone, and put it out, unchanged, as a single. The B-side, a cover of a Prince Buster tune called "Madness," became the group's official name.

Because Two-Tone was still in its infancy, and did not at that time have a budget that allowed for an album, the group sought out its own record deal, and wound up with Stiff worldwide and Sire for North America.

Their debut album, "One Step Beyond," has met with solid acceptance, both here and abroad.



## Local Operator

Joe Broadberry, the leader of Local Operator, brings an unusual mixture of musical innocence and driving ambition to his quest for rock 'n' roll stardom. "I didn't get into rock 'n' roll until 1976 because I couldn't play anything," he says matter-of-factly. "But I always had it in me to write songs, so the first thing I did when I went to Denmark was learn the guitar in seven months."

Born in Ireland 25 years ago, Broadberry identifies strongly with his song, "Put You In Exile." Deprived of exposure to rock 'n' roll by a strict upbringing during his formative years, Broadberry took off for London "where being Irish makes you feel like an exile." Although his musical roots were practically non-existent, Broadberry took it into his head that he could form a band of his own. He went to Copenhagen, where he worked as a cook on the hydrofoil ferry to Malmö, Sweden, and began to write songs.

"When I returned to London, I put a big advertisement in *Melody Maker*, 'songwriter requires members to form band.' I had money which I'd saved up from working in Denmark, and, after three months of auditions, I got Dave O'Regan on drums, Jeff Cooper on lead guitar, and Mike Shiner on bass."

According to Broadberry, the London music press "immediately" noticed Local Operator when the band started to gig. In a sympathetic piece in the *New Musical*





## NEW FACES TO WATCH

*Express*, for instance, Nick Kent referred to Broadberry's "boundless adrenalin." Not all of the London critics, however, were kind to Joe and the band. Broadberry says that the critical sniping began only after the band was signed to a contract with Virgin Records. "It happens a lot in London that your reviews get mixed after you sign," Broadberry says, "because there's this really vicious sort of animosity there."

But as far as Broadberry is concerned, Local Operator worked hard to get its contract. "We really had some mad times," he recalls. "Before we even signed a deal we went to play in West Berlin. We had to drive all the way across Europe, and we had a lot of trouble with the guards at the border points. We finally got there four days late, and then we discovered that the club we were going to play was washed out." Complicating things were a series of entanglements that Broadberry refers to as "management problems" and the overriding fact that "London is an incredibly tough place for a new band like us who don't fit into any basic trend like ska or mod, or whatever."

Broadberry, who only started listening to pop music in the mid-seventies, admires artists like Nils Lofgren, Bruce Springsteen, Patti Smith, and Little Feat for what he calls their "great originality." Broadberry says he is driven to attain the same level of achievement.

"We toured last year with Penetration, and then with the Records. We learned that we could be a phenomenally good live band if we worked hard enough. It's a question of really working, though, because so many bands have it really easy now — they just get one hit single and they think 'oh, that's great.'"

Broadberry says he has written 300 songs and is continuing to turn them out at the rate of five per week. "I like to say that our music harkens back to the '60s a little bit, because it reflects a certain sort of ethic or code — not hippie ethics or anything like that — but that a certain amount of truth is needed. I really like Dylan and The Byrds, but I missed all that when it came out at first."

Broadberry describes the group's self-titled debut album as intentionally "under-produced." He says that the band's goal is "to produce great three-minute rock and roll songs where the lyrics are important." Local Operator will be touring Europe in the spring, and Broadberry says that the band is looking forward to visiting America with the greatest anticipation.

Perhaps Broadberry's greatest asset is his unbridled confidence. "We're going to be the greatest pop band there is," he states with characteristic determination. "There's no pretention about us — we have the dedication, 150%."

*Betty Davis*

*Michael Muffins*

*Toni Basil*



*Casablanca*  
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# U.S. Labels Tap U.K. Rock Via Distribution Pacts, Signings

by Michael Glynn

LOS ANGELES — The growing number of domestic distribution agreements with key U.K. labels indicates a growing commitment on the part of American record companies to promote and popularize the new British rock here. In addition, these same American labels, as well as many others, continue to fill their rosters with U.K. acts signed through foreign affiliates.

For their American distributors, these U.K. labels offer self-contained staffs which function as extended British A&R departments and talent scouts. They also provide a distinctly unique and decidedly British approach to marketing, merchandising and promoting their own acts which creates a highly recognizable image for the label and its artists here.

Virgin, Stiff, and Radar Records, as well as the International Record Syndicate umbrella, are among the U.K. labels that have negotiated pacts with major U.S. companies.

The following is a label-by-label summary of the distribution agreements from the perspectives of the major American labels.

## Polydor

Although Polydor didn't establish a domestic base in the United States until 1970, the label's profile had been exceptionally strong in the U.K. during the first British invasion, with a roster that boasted The Who (on the Polydor-distributed Track label), Slade, Manfred Mann and Rory Gallagher. Due to its international base, the label has always maintained its commitment to British rock'n'roll and its efforts towards popularizing that music on these shores.

In 1975, Polydor inked a deal with the U.K.-based Oyster label, which brought Ritchie Blackmore's Rainbow, The Strawbs and the Ian Gillan Band (an off-shoot of Deep Purple) to America with moderate success. Of those acts, Rainbow has remained on the Polydor roster, achieving worldwide recognition.

Most recently, Polydor's distribution deal with U.K.-based Radar Records, which began in March 1979, has already garnered pop radio success, most notably with Bram Tchaikovsky's "Girl Of My Dreams" from the "Changed Man, Strange Man" LP and The Inmates' "Dirty Water" from the band's "First Offence" LP. Meanwhile, another Radar act, the Yachts, gained a substantial amount of AOR play on its self-titled debut

album. A subsequent tour of the U.S. helped spread its following.

"Although we don't have any gold records on Radar product yet, the starts we have in terms of radio, consumer and retail awareness, and the fact that all the acts have successfully toured the U.S. leads everybody here to feel very optimistic," said Jerry Jaffe, Polydor vice president of artist development.

Jaffe also noted that the set of circumstances that brought Radar, a WEA company in the U.K., came about because "the way the original Radar contract was put together in England, it didn't seem feasible for any of the WEA companies in America to take Radar on as a label, due to the fact that Radar was carrying a lot of singles and one-off deals which were not transferable."

Martin Davis, co-principal of Radar at the time with Andrew Lauder, continued to shop the label around in the U.S., with WEA getting first option. Polydor, however, offered the best terms.

"When Radar became available to us," Jaffe recalled, "we made a deal on an option basis by act, under which we were obligated to take a certain number of acts over within a particular time period."

Under the terms of the arrangement, Polydor picked up Bram Tchaikovsky, the Yachts and the Inmates before Radar was 'absorbed' into WEA overseas. "999 was to be the fourth, but the Radar thing collapsed in England and (Polydor president) Fred Haayen signed 999 to an international deal covering the U.S. and most of the foreign territories," Jaffe explained.

Because Radar is "no longer functioning as a separate company outside of WEA in England," Polydor is concentrating on developing and breaking the original Radar acts it has continued to keep. As an ironic footnote to the Radar pact, the new album by the Yachts, tentatively set for release March 24 on Polydor, is entitled "Yachts Without Radar."

Similar to many of the current U.K. label deals, Polydor had chosen Radar primarily because of the highly-regarded A&R skills of Andrew Lauder in the U.K. "Andrew Lauder, I think, is one of the greatest A&R people alive today," Jaffe said. "By making that deal, Polydor was going to get first option on some of the best recording artists available."

Polydor will continue to place a great deal of emphasis on breaking U.K. artists



XTC

here, according to Jaffe. Roy Sundholm, who is licensed to Polydor domestically through Ensign Records (A Phonogram label in the U.K.), will shortly be recording his second LP after his debut "The Chinese Method," was released last year. Sundholm is also tentatively set to go on tour six weeks after the record is released.

E.G. Records Ltd., which originally signed with Polydor Records International for England and then extended the pact to cover the rest of the world, is also still very much active in the U.S. E.G. artist Bill Bruford recently released his new group's album, "Gradually Going Tornado," and due this month is a new LP by Robert Fripp, featuring separately titled sides, "Under Heavy Manners/God Save The Queen."

Other U.K. artists signed directly to the label, including The Jam and 999, are currently beginning U.S. headlining tours in support of new product. Touring is one of the most important methods by which

Polydor is hoping to break these acts in the U.S.

"We really believe that with not that many bands out there, we're taking a shot into the '80s," said Jaffe. "We're convinced that these bands will break themselves through touring in the same way that many of the veteran rock bands have. Besides, this new breed of British rock group works much cheaper. They're less expensive and they're building up a grass roots following. The bands want to keep expenses on the road down as well because most tour support is 100% recoupable against royalties."

Jaffe admitted that Polydor here "is not even close to realizing the full potential of the current U.K. product and artists," stating that it will take most of these artists until the second or third album before they break.

"It's a building process, from the ground up," summarized Jaffe. "But it is not a novelty as it was during the first British inva-

(continued on page B-18)

## Island Continues Its Strong Commitment To U.K.'s Music

by Aaron Fuchs

NEW YORK — If the ability to perceive the pop possibilities in America of, first, black music and then European music made Atlantic Records the premier record company of the '50s and '60s, then extending those pop possibilities to the entire Third World should do the same for Third World Blackwell's Island Records in the '80s.

But, though Island and its subsidiaries, Mango and Antilles, cover music whose locales range from Africa to the Caribbean, the label's commitment to British music has always been particularly noteworthy. Blackwell was recording British music as early as the '60s with acts like Procol Harum, Cat Stevens and Free, and has more recently proven his commitment to the U.K. scene by signing such acts as the Buggles, Marianne Faithfull, the Jags, Charlie Dore, Robert Palmer, Public Image, Ltd., and the Slits.

According to Marshall Blonstein, who heads up Island's American operation, the process by which the label has evolved from a production deal with A&M through Island's first venture as an independent label in 1973 to the present affiliation with Warner Bros. "has been a building process." Even though the label has had previous distribution deals with labels such as Capitol and Phonogram, Blonstein sees the 1978 arrangement that pacted Island with Warner Bros. as the turning point for the firm. According to Blonstein, "we were looking for more visibility. We've always been known as a 'tasty' label, but

wanted to take a more aggressive stance in the market. Under our distributing agreement, we can take Chris' groups like Bob Marley and Robert Palmer and use Warner's sales and promotion expertise to take them to a higher sales plateau."

Under the terms of Island's forward-looking agreement with Warner's, Island

(continued on page B-18)



999



Marshall Blonstein



# New British Imperialism.



E2 36328



JE 36386

**The Clash.** The breakthrough album, and the end of the punk blacklist. Fastest selling album, most played (would you believe an AM hit single "Train in Vain (Stand by Me)", and they're just about to sell out another U.S. tour.

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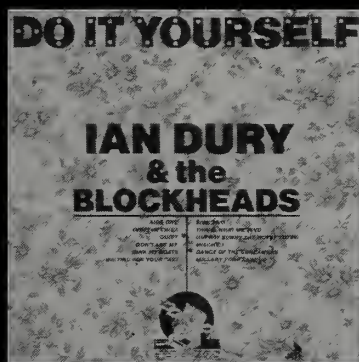
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# England Sets Musical Trend, Says Largest U.S. Importer

by Ken Terry

NEW YORK — JEM Records, the largest U.S. importer of British rock records, has been closely involved with the U.K. music scene since the early '70s. And, in the opinion of JEM General Manager Rick Lawler, the current British Invasion is an outgrowth of long-term trends.

"With a few temporary lapses here and there," points out Lawler, "the Americans have been looking to England for new product pretty much consistently over the past five years. England has been a year or so ahead of America, in terms of trends, pretty consistently over the last half of the '70s, and the demand has always been there. As they (English groups) keep changing, America keeps changing and tries to keep up with them."

Marty Scott, president of JEM, amplifies Lawler's remarks: "British rock was so consistently dominant in the '70s that it really wasn't noticed," he says. "You didn't notice as bands like Queen became monstrously big in America. You didn't notice when bands like Yes or Genesis or Jethro Tull put out a new record. It was just expected that they would come out, they would be hits, they'd sell hundreds of thousands or millions of records — and that's it. Every year you've got a new record. But there were no new bands."

Scott considers the importation of the Sex Pistols' "Anarchy In the U.K." in January of 1977 to have been the turning point of the British Invasion, because it "gave legitimacy to the English punk mentality." From that point onward, he says, the English new wave movement began to have an increasing impact on America and American bands.

## Disco And New Wave

At first, of course, U.S. radio paid little at-

tention to the strange sounds emanating from across the Atlantic. But then, a year or two ago, says Scott, the situation began to change.

"In a way, we owe the rise of new wave to disco," he points out. "If it wasn't for the ridiculous amount of disco product that was coming out and flooding the bins in the record stores, and flooding the programmers' listening rooms, I don't think that radio people would have even bothered to listen to half of these new wave records. When a good rock band starts doing disco records for the sake of a record that would get them airplay — like the Stones or Rod Stewart — I think that was a turning point, too, in terms of 'enough is enough.' And FM radio programmers and disc jockeys began to give more attention and listen to more new wave product that was coming out. Not so much because it got any better, but because they said, 'We can't stand this crap, let's see if something like this is any good.' So they gave it a shot."

Similarly, notes Scott, the major record labels ignored new wave for a long time because there didn't seem to be a big market here for that kind of music. Even though they signed some new wave bands, he says, they were concentrating their promotion efforts on the guaranteed sellers. But this, too, has changed. "Now that people happen to like one or two of these records, even if they can sell only 20,000 to 30,000 copies, the majors are working on them because they can see their potential as emerging artists of the '80s. There's no such thing as an emerging disco artist; there never was, except for Donna Summer."

## New Type Of Sales

While British import sales have not risen markedly in the past few years — and, in fact, have been impacted by the devaluation of the dollar in relation to the pound — Scott has noticed a big change in the kind of records that are in demand. In the mid-'70s, he says, there was a demand for product by established groups or by splinter acts from those bands. Today, in contrast, import customers are chiefly interested in new bands.

Partly because many of the new bands tend to use minimal instrumentation and production, there has been another change in the orientation of import buyers, says Scott. "In 1975 and 1976, people used to buy imports because they sounded clean. Now they buy them, not because they sound clean, but because they sound good." Thus, for example, he points out, people might have bought a Genesis import a few years ago because the pressing and packaging were better than the American version; today, however, they'll buy an import by an unknown British band just to hear some new music.

Meanwhile, JEM has also been importing a much greater volume of British singles than it used to. In previous years, recalls Scott, they'd receive approximately two new single titles a month from various British labels. Now they get 10 to 15 new single releases a week. "That's a very big difference, and a dramatic change in the business," comments Lawler.

The success of these import singles is partly due to their attractive picture sleeves and the fact that they have much longer playing times than American singles — in some cases, ranging up to 15 minutes per side. "They're like miniature albums," notes Scott. But he adds that a more fundamental reason for the appeal of these singles,

(continued on page B-16)



Sal Licata

## Chrysalis Shows How To Break New Acts In U.S.

NEW YORK — More than any other British-based independent company, Chrysalis Records is a role model for those who would like to penetrate the American market. With Jethro Tull, Robin Trower and, most recently, the Specials, Chrysalis has repeatedly broken British acts here, and with the likes of Blondie and Ian Hunter, the label has proven that British acceptance can intensify U.S. interest in domestically-based acts as well.

Chrysalis began as an indie in 1977, after having a successful distribution relationship with Warner Bros. According to Sal Licata, who, as senior vice president, effectively runs the day-to-day operation of Chrysalis Records Inc., the key to Chrysalis' success is "keeping releases to a minimum, so that we can go all the way with each act and cover all the bases."

With specific regard to British music, Licata noted, "our tremendous relationship with Chrysalis Limited in London. I know what they're doing every day. We don't have the kinds of bureaucratic difficulties of a larger corporation, and we regularly have meetings to discuss what each of us has to offer the other."

Both of these qualities have come into play in deciding marketing strategy for Chrysalis' newest British imports, the Specials and the Selecter. According to Licata, "we knew that the London office would get heavily involved with the Specials when their album was released here, and they made helpful suggestions with sales and promotion fundamentals. On the other hand, we made the decision to change the graphics of the album cover. The needs of the American market dictate a more flashy approach than those of the British market. It is also not unusual for us to change the sequencing of a British album."

## Care In Artist Development

Chrysalis' careful, patient artist development approach also dictated that the release by the other ska-oriented British band, the Selecter, be delayed until the Specials album had been worked to its maximum. According to Licata, because of the newness of ska to the American market, and because of the stylistic similarities of the two bands, "even though the Selecter album is available in England, we are not releasing it until we feel that we've broken the most ground that we can with the Specials."

Licata also points to radio's growing acceptance of new British music as a factor in Chrysalis' marketing strategy. "There's no question that it was more difficult to get airplay a year ago at the time we were trying to break a group like Generation X. Today, radio is more accepting of new British music. Now, the Specials don't get all the radio play in the world, but where we get it, such as in markets like New York, Boston, and San Francisco, the record is gigantic."

## Beggars Banquet Poised On Brink Of U.S. Market

NEW YORK — With acts of the magnitude of Gary Numan, Beggars Banquet Records has come a long way for a scrappy British independent. But co-directors Martin Mills and Nick Austin still have vivid memories of the days in the mid-'70s when Austin was a furniture salesman and Mills was working on a government paper on abortion. After finishing that gig, Mills started selling second hand records, and he and Austin became partners in the Beggars Banquet record chain, whose idea of selling both new and used records was novel in 1976. The operation mushroomed into a five-store chain in London's West End.

The duo soon expanded their business to include concert promotion (they introduced the Commodores, the Crusaders, and Southside Johnny to England) and then management. Mills describes their first band, the Lurkers, as "one of the first ten or so punk bands." But when the act could not get a recording contract, Mills and Austin formed Beggars Banquet Records. The label's roster subsequently grew to include the Doll, the Merton Parkas, Johnny G., Ivor Biggun, and the highly successful Gary Numan. Beggars Banquet recently signed its first U.S. act, Chrome, a San Francisco band that has released three LPs on its own label.

## Independent Image

Even though Beggars Banquet has worldwide distribution through WEA (except in Holland and Benelux, where they're handled by CNR, and in Germany, where Aves has them), the label wants to maintain its image as a small scrappy independent. "We're the last of the true eccentrics," says press officer Su Wathan. The label's base remains in the same building that houses their first record shop (although they've graduated from beneath the shop to the floor above it) and their A&R man still manages the record store, often playing demo tapes in-store to get the patrons' reaction. According to Mills, "our A&R strategy is to look for the kind of music that our retail customers like."

Beggars Banquet manages most of the label's acts, including Numan, and is given complete artistic control by WEA, to whom finished masters are delivered.

Beggars Banquet is currently planning to open a New York office so that its representatives can work on placing other acts with WEA labels and can supervise marketing and promotion. According to Mills, "we feel its necessary to develop our own acts. We're keenly aware of the fact that, up until a year ago, the majors had the attitude that they just wanted to work huge-selling acts. Now they're more open to developing acts that have good potential."



Marty Scott



Rick Lawler



Gary Numan



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## Virgin Finds A Market For Its New Bands In America

by Aaron Fuchs

NEW YORK — If there is any company involvement with British music is a natural extension of company style, it is Virgin Records. Now enjoying its greatest success ever in America with charting acts like XTC and Shooting Star, Virgin has tested American waters since 1973, during a period when U.S. radio has grown increasingly provincial and rigid.

Virgin was started by Richard Branson, its current president, as a mail order firm. Branson later expanded the company to include a retail chain operation, a recording studio, and, finally, Virgin Records in 1973. Ken Berry, who heads up Virgin's New York-based American operation, recalls how import sales of German bands like Tangerine Dream and Gong prompted Branson to venture into domestic manufacturing of those records, and how a self-produced demo of "Tubular Bells" by Mike Oldfield got Virgin Records off to a flying start.

"We were so new at the record business," recalls Berry, "that Oldfield's contract was signed on a retail sales contract whose modifications were pencilled in. But it was 'Tubular Bells' in fact, that enabled Virgin to secure its first American deal with Atlantic as early as 1973, when Branson was an incredibly young 23."

The album went to number one in America, and the single went to number five. Then, when it was picked up as the theme for "The Exorcist," it became a hit again and wound up selling about three million in total. According to Berry, "It definitely helped some very young people who knew very little about the music business learn the whole thing rather



Ken Berry



Charles Dimont

quickly." Still, despite success with Oldfield's follow-up album, "Hergest Ridge," and Tangerine Dream's "Phaedra" LP, the relative lack of American success with albums by Henry Cow, Kevin Coyne, and Robert Wyatt helped give Virgin what Berry calls "a reputation for being eminent in Europe, but with perhaps less relevance in America."

Virgin again entered into an American distribution deal with Epic that lasted from 1976 through 1978 and, similarly, achieved only mixed results. While the last year of the deal saw only a fraction of Virgin's European output released here, Berry concedes at least part of the blame could be shouldered by Virgin for an attitude that Berry describes as "parochial. We felt that we could license abroad and let them take care of the rest. We never visited, and our acts didn't tour."

Still, Virgin continued to consolidate and strengthen its power in Europe. The turning point in its overseas viability came with the signing of the notorious Sex Pistols, which Berry described as "bringing a new level of excitement to the company." Clearly, the company proved to have Herculean abilities in artist development as it sensitively negotiated the success of a band that had earned its reputation for suckering other record companies. Buoyed by its success and a wisdom born of past American experiences, Virgin last year secured what has clearly been its most productive American arrangement yet, as an independent label distributed by Atlantic Records.

Berry observed that "we wanted to arrive at an arrangement that would let us have a fair amount of control over our releases, and at the same time, give us the advantages of a larger operation. And in WEA, we feel we have the best. We also have quite a bit of respect for Atlantic executives like Jerry Greenberg, Dave Glew and John Kalodner."

Berry, who is assisted by label VPs Charles Dimont and Kurt Nerlinger, was picked to head up the label's American offices. The first two bands whose signings he participated in are The Records and Virgin's first American signing, Shooting Star. Both have had chart success (the Shooting Star album is still bulletted) while the firm has also enjoyed good U.S. sales with records by the Flying Lizards and XTC. Berry also points to Virgin's unique "farm system" relationship with JEM Records, which has produced yet another successful album, "Fingerprintz," on the JEM-distributed Virgin International label.



Kurt Nerlinger



The Specials

## Second British Invasion Pulls From A Rich Rock Tradition

(continued from page B-6)

in today's new wave fashion as much as their musical influences.

Musically both Bowie and Ferry had similar vocal styles, but Roxy's sound was devoid of the normal rock idioms that Bowie preyed upon. Roxy chose to further a set musical style rather than eschew it. However, where Roxy's urbane image stopped at the appearance level, Bowie's glitter persona became part of a new invention — theatre rock. The gaunt, red-haired Englishman incorporated mime, dance and drama into his live performances, a style that is still strong today with stage bands like The Tubes. Soundwise, Roxy Music and Bowie had a recognizable affect on Magazine, Gary Numan, The Cars and the Talking Heads.

To an even greater extent than their glitter contemporaries, Brian Eno and Robert Fripp furthered the state of "new music." Eno, a former member of Roxy Music, and Fripp, the former leader of King Crimson, approached music from an intellectual point of view. And although Eno is a self-described non-musician and Fripp is an extraordinarily good guitarist, both employ such similar studio techniques — including tape looping, tape cut up and random synthesized inventions — and look upon a musical work as a scientific project. Their austere and eclectic musical style set the pace for such new wave fringe bands as Gary Numan, Throbbing Gristle, Human League, Pere Ubu and Magazine.

Perhaps as significant as their impact on modern music, many of the forerunners of the Second British Invasion have weathered time, changing trends and group upheaval to stay in the rock 'n' roll vanguard. Paul McCartney, the Stones, The Who, the Kinks, Led Zeppelin, Pink Floyd, David Bowie, Roxy Music, Robert Fripp and Brian Eno all have survived the rock wars and continue to make music that moves the masses — as well as their peers.

The Who are currently recording in London with producer Bill Szyczyk, after leaving MCA and signing a multi-album deal with Warner Bros. for a reported \$12 million. The band were also recently executive producers of the World North picture entitled *Quadrophenia*. Loosely based on the band's 1973 LP of the same title, the film is a docu-drama on what it was like to be a mod in London in 1965. In addition, Who leader Pete Townshend will have a solo album released on Atco in late March.

Who contemporaries the Rolling Stones have just recently finished mastering the new "Emotional Rescue" LP, which is scheduled for an April release.

The Kinks, meanwhile, were recently filmed in concert, and the movie will become part of the promotional campaign for its new live two-record set, "Double Life." The record will ship April 14.

Former Beatle Paul McCartney is currently laying down plans for the next Wings LP in Sussex, England, after receiving a Grammy for Best Rock Instrumental performance of 1979. A prolific songwriter in his own right, he also has acquired the rights to the Buddy Holly catalog, and now boasts a song collection of 168 copyright pages. Former songwriting partner John Lennon is reportedly preparing for a new solo album with pianist Nicky Hopkins in Florida.

Although the band was in virtual seclusion for the past three years, heavy metal king Led Zeppelin proved its longevity with the release of "In Through The Out Door" in late 1979. The LP entered the national album charts at the #1 position, and after 27 weeks on the **Cash Box** Pop Album chart, it still remains in the Top 30.

The follow-ups to 1973's "Dark Side Of The Moon" ("Wish You Were Here" and "Animals") didn't stand up to their predecessor, but Pink Floyd's "The Wall" LP has proved that the band's faithful legions are still present. Supported by a lavish multi-media concert production in Los Angeles and New York, "The Wall" has remained atop national album charts for more than seven weeks. A film based on the themes of "The Wall" is also in the works.

The chameleon-like David Bowie, already a full media star after his acting performances in Nicholas Roeg's *The Man Who Fell To Earth* and David Hemmings' *Just A Gigolo*, is presently working on a new album in New York with producer Tony Visconti.

Roxy Music, which was revived in 1979 by keyboard player/vocalist Bryan Ferry, will have the follow-up LP to "Manifesto" released on Atlantic in April.

The erudite Fripp will release a new LP featuring the live guitar/tape loop sessions that he presented on 1978-79's international "anti-tour" on March 17. The album, entitled "God Save The Queen/Under Heavy Manners," will also contain some of Fripp's more danceable music, "Discotronics." A Daryl Hall album that was produced by Fripp in 1977 was also recently released.

Fripp cohort Brian Eno, who produced the Talking Heads' "Fear Of Music" LP and whose ambient "Music For Airports" can currently be heard at New York's La Guardia Airport, is presently recording an album at El Dorado studio in Hollywood with Talking Heads leader David Byrne.



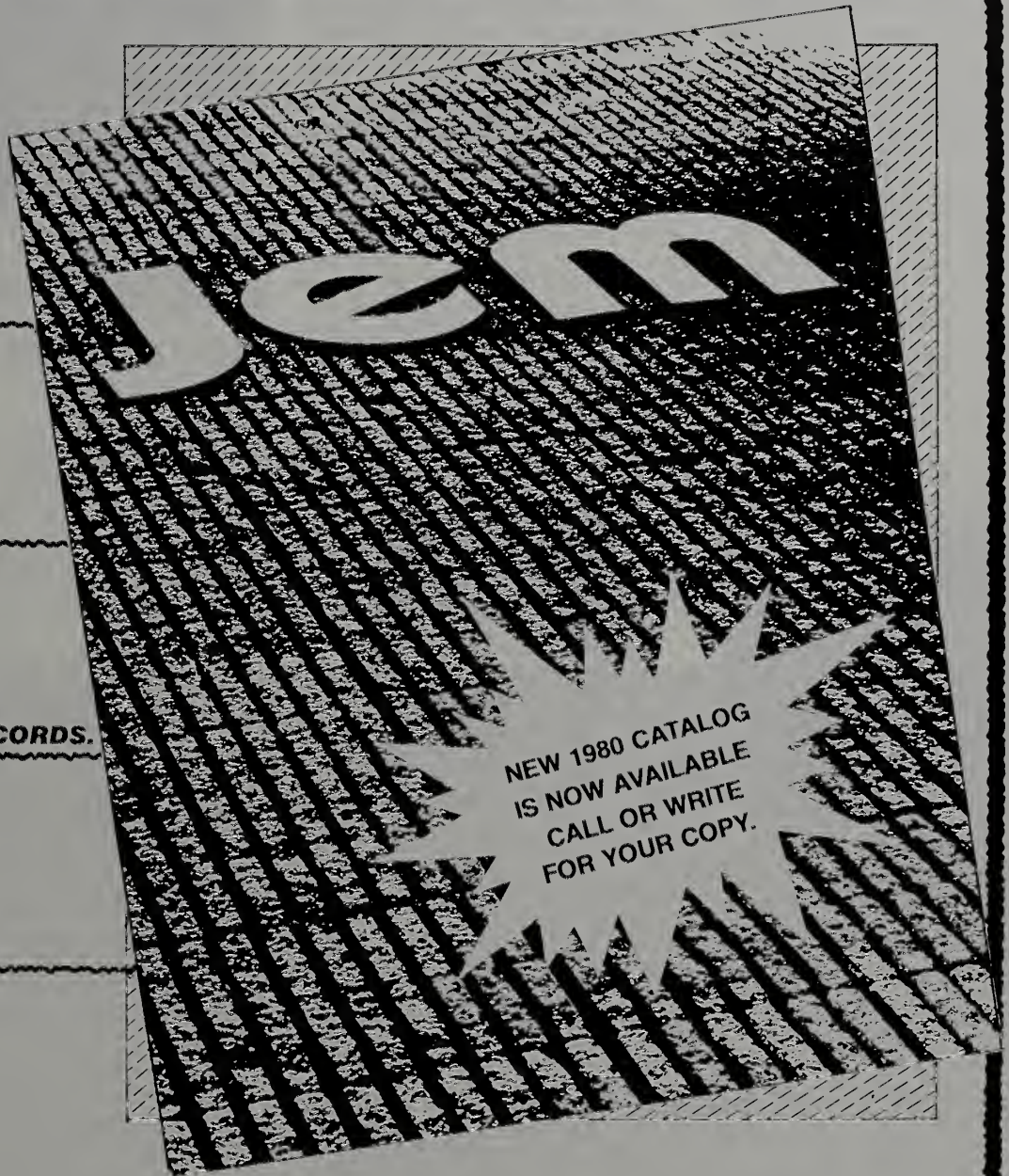
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## Copeland Brings Variety To A&M With I.R.S. Product

by Aaron Fuchs

NEW YORK — It's no accident that the International Record Syndicate (I.R.S.), the umbrella company formed and headed by Miles Copeland, is a heady mixture composed of both British and American labels. Copeland, an American who spent ten of his early years growing up abroad, has a unique, multinational perspective that transcends the mainstream perceptions of what makes music popular in any one place or time. Copeland's commitment to British acts like the Fall, Fashion, Chelsea, and Brian James is beginning to receive its popular vindication as the label's "A Different Kind of Tension," the newest LP by the Buzzcocks, is moving up **Cash Box's** album chart.

Copeland has clearly given a great deal of thought to the factors that account for a consistent flow of good music from England, regardless of immediate American acceptance.

"England is a smaller country than ours," he notes, "and the British scene is more intense and faster-moving. Like here, there are walls of resistance, but there, when they

Copeland concluded, "England, which produces more bands per capita than any other part of the world, must constantly be looked to as a major source of talent."

### Shopping I.R.S.

When Copeland was ready to shop the concept of I.R.S., with its umbrella distribution system for small British and American labels, he took much more than mere personal philosophy to A&M president Jerry Moss. "I had established a good track record with A&M England. I brought them Squeeze at a time when they needed a young act, having just been burned by the Sex Pistols and the Stranglers, who went out of their way to offend everybody. We toured and made good impressions on everyone. Then, I brought them the Police, toured them without a record, and showed them that you could break an act without spending a fortune. So, finally, when I came to Jerry (Moss) with the I.R.S. concept, I made it clear that it was an opportunity at a price that he couldn't afford to pass on."

According to Copeland, the deal "gives us all of A&M's sales and promotion facilities, while allowing us creative freedom." Copeland feels that the agree-



The Human League

## England Sets Musical Trend, Says Largest U.S. Importer

(continued from page B-12)

which list here for \$2.49, is that the music on most of them is not available on an LP. "People in the late '70s, from the Sex Pistols onwards, were interested in singles because that's all you could get. There were no new English bands putting out albums.

"The failure of new wave bands to put out albums in the first few years of their existence," adds Scott, "hindered their success in America, because a lot of the mass users in America would not handle imported singles. And because of that, they wouldn't try a new English band until we could give them an album. Once we gave them albums and they saw that that band could sell, they would stock up and get behind it."

### Small Label Involvement

Nevertheless, JEM's importation of British singles has, in some cases, helped to create an aura of excitement around a group even before their album became available. A good example is the Pretenders, whose debut album on Sire is currently bulleting up the **Cash Box** Top 200 Album Chart. Before this LP was released, JEM had imported three Pretenders singles — "Stop Your Sobbing," "Kid" and "Brass In Pocket" — which received considerable radio play.

"Talk about any new British band that's made it in America," says Scott, "and it's very hard for us not to have been involved in one way or another." He cites Gary Numan as an example of an artist who was boosted by JEM before any American label was handling his product. JEM brought in Numan's first two albums prior to his signing by Atlantic/Atco and is still importing British pressings of "The Pleasure Principle."

Similarly, noted Scott, JEM got behind Radar Records before that label signed a deal with Polydor Records for the U.S. JEM imported Bram Tchaikovsky's album before it came out here, and they also put out a single by the Inmates on their own label before "Dirty Water" or their current album was out on Polydor.

"We know the bands who can make it here from the ground level zero," comments Scott. "We don't profess to be able to take a band to like 500,000 albums — we can't afford that. But can get a band's career going."

Another small English label that has gotten a push from JEM is Fast Products. Several Fast acts were included on a recently released JEM sampler entitled "Mutant Pop," and, noted Scott, three of those bands are now signed to major labels. The

Mekons and the Human League have inked with Virgin, and Warner Bros. has signed the Gang of Four. Interestingly, two cuts by another Fast group named Flowers do not appear on a parallel Fast compilation LP in England. According to Scott, it was Fast's idea to change the tracks in order to stimulate American import sales.

Although JEM's import sales are holding up despite the currency devaluation problem, the firm is starting to put out more British product on their own American-manufactured PVC label. By this method, they are able to offer a record at \$7.98 list instead of \$11.98 or \$12.98 list. Last year, they scored a success on PVC with 999, a British act that is now signed to Polydor in the U.S. This year, they plan to do the same thing with the new album by the Cure, who have another LP and three singles out in England. According to Scott, the Cure's singles have already done well as imports, and he's getting substantial advance orders for the album.

Summing up his company's philosophy, Scott says, "JEM Records, as a distribution company, fulfills a function that nobody else in America can fill. Anybody can sell records if you have a hit, but how many people can sell other people's records continuously and lose the rights to those records and go onto something else and not feel robbed?"



Lene Lovich



Miles Copeland

crumble, they crumble faster. Another factor is the British press, which is much more powerful there than here. Whereas press in America are followers, in England, they like to see change and are constantly keeping the pot boiling."

"Unlike the United States, which is geographically and politically isolated," continues Copeland, "England is in the center of Europe, is more cosmopolitan, and gets a lot more input. And finally, there's the element of the class system. If you are working class in England, just about your only alternatives to life in a factory are to become either a football star or a rock and roll star. This urgency also extends to the fans, who often develop their entire lifestyle around their idols. To me,"



Jay Boberg

ment also serves to "inject a few quirks into A&M, and, via our roster, help them see things a little differently."

For Copeland, most of the uphill battle for acceptance lies with radio, and what he perceives as lemming-like pursuit of the 25-34 year old demographic, while completely ignoring the teenage market that has traditionally spearheaded change in rock and roll.

"I find it impossible to listen to the radio today," he says, "and I find it hard to believe that everyone else doesn't feel the same way. We tend to forget," he concludes, "how difficult it was for the music that we now take for granted to break through. But like history has proven, you simply cannot keep a generation down."

## Island's British Commitment

(continued from page B-10)

retains the Mango and Antilles labels for acts whose sales potential are not suited to the needs of a major.

"To be released on Warner's, you really need sales of about 100,000," he observes. "But, according to our agreement, we can move an act to Warner's when we feel that the act is ready."

### American Expertise

Blonstein, who came from a promotion background, most recently with Ode Records, believes strongly that a British company seeking to penetrate the American market must have American expertise. "You have to have people who can apply specifically American expertise to marketing, sales, promotion, and advertising here. If you look at British advertising,

it's more subtle than ours. Here, you have to get your message across loud and clear, and leave little room for subtleties."

Blonstein notes that these differences also apply to artist development. "British music," he points out, "is much more straight-ahead and rhythmic than ours. American music still has to have that melody and hook. But while an artist like Charlie Dore, for example, is British, her music is melodic and perfectly compatible with the American market."

Finally, Blonstein points to "timing" as the critical factor in determining an artist's, and even a label's success. "It's fair to say," he points out, "that Island has gone through its periods when we didn't have what could be called a 'mass appeal' act. Now the cycle has come around to us.



# Creativity Flowers In U.K. As Groups Explore New Styles

(continued from page B-4)

and the casual toughness that goes hand-in-hand with their skinhead image, the Specials convey a concern response to the times, especially in songs like "A Message To You Rudy" and "It's Up To You," with music that is also irresistibly danceable.

Some of the most interesting work produced by the current British Invasion is by artists who are so original that they have transcended their roots. For example, while Ken Lockie, the driving force behind Cowboys International, admits to having listened to and liked Television's "Marquee Moon" in 1977, he is adamant about being free from almost all past influences.

"There have been a lot of negative attitudes here in Britain," says Lockie. "1977 spawned a whole lot of negativism in music here — it just wasn't fashionable to be very positive about anything." But his debut LP, "The Original Sin," communicates a unique and highly personal sense of triumph over negativism; the LP is, in a real sense, a victory for self-expression. Although the LP is framed in basic driving rock rhythms, Lockie's feel for creative dissonance, surprise hooks, lyric imagery and unique vocal quality effect an original listening experience.

#### New Attitudes

David Cunningham, the creator of the comico-surreal, ultra-minimalist LP, "The Flying Lizards," has been positively affected by what he calls "the attitudes going on in punk rock in London in 1976 — which

were not very much to do with making records, but doing anything you wanted to do on stage." Cunningham, though, cares not for the stage, but rather about the possibilities for "suspension of disbelief" in his primitive home recording studio. His mode of working is to apply "punk technology to the studio." With the aid of chanteuses Deborah Evans and Vivian Goldman, and ethnomusicologist David Toop, as well as a constantly shifting assortment of additional back-up contributors, the 25-year-old art school video major has set out to define "the freedom to make a record that might not sell one copy."

Although his absurdist versions of the rock standards, "Money" and "Summertime Blues," are popular in Europe and have been receiving airplay here, Cunningham has no plans to perform the material live in the United States, "nor anywhere else for that matter — I don't want to be victimizing anyone." Cunningham's message to the American music business is that recording budgets should be kept low: "This album cost \$4,000 to record," he notes.

Gary Numan's programmed approach to the electronic outer-limits that are accessible in the modern recording studio stands at an opposite extreme from Cunningham's self-described "laissez-faire," bargain-basement productions. "The synthesizer is the most emotional instrument that there has ever been," says Numan, "because you have to search for the emotional sound that you want."

Numan's LPs, "Replicas" and "The Pleasure Principle," have produced two number one singles in England, "Are Friends Electric?" and "Cars." Although these records owe much to the glossy, high-powered production techniques refined by American disco music in the mid-'70s, Numan portrays himself as an original artist who disdains most influences. Nevertheless, his eclectic work also draws upon an electronic tradition that began with psychedelic-era groups like Syd Barrett's Pink Floyd and continued through continental groups of the '70s such as Tangerine Dream and Kraftwerk. In addition, Numan's work hearkens back to David Bowie's sci-fi period, the defunct British group Ultravox, and recent, ultra-produced electronic records such as M's "Pop Muzik."

#### Implacable Technologies

Numan is not alone in his pessimistic world-view of a future dominated by sinister forces which are unleashed by implacable technologies. The Sheffield group The Human League (whose music can be heard on the JEM import anthology, "Mutant Pop") has a song called "Circus Of Death" which culminates in "a short-wave radio message from the last man on Earth."

Even more uncompromising is the experimental, "industrial" anti-music of Throbbing Gristle. In "2nd Annual Report," Throbbing Gristle determinedly assaults every canon of popularly conceived musical taste, with two complete sides of grating, disjointed recorded noise, inten-

ded as a soundtrack for events in a rupturing civilization.

Johnny "Rotten" Lydon, the founding front-man of the Sex Pistols, is in the forefront of the current British Invasion's assault on musical forms. The primal, dissonant yowlings of his new group, Public Image Ltd., represent a direct attack on pop music sensibilities — which is more radical than anything Lydon attempted with the Sex Pistols.

#### More Outrage

Among the leading heirs to the Sex Pistols' legacy of outrageous offensiveness is a group from Leeds called the Gang of Four (also included on the "Mutant Pop" anthology). The sheer brutality and bestial imagery of numbers such as "Love Like Anthrax," replete with discordant expressions of hate-filled violence belie a deeper, sardonic sense of humor which redeems the music. "Armalite Rifle" is a quasi-political response to contemporary events in the United Kingdom. "Damaged Goods," on the other hand, packages bitter sentiments in a danceable beat that may be necessary if the group is to surface commercially.

Other exponents of aural anarchy on the "Mutant Pop" collection include groups like the Mekons, 2-3, and Scars, all of whom practice a raw, primitive type of rock 'n' roll that is often marred by self-indulgent and pointless negativism. However, one group, Flowers, displays a more listenable sound than the others. The jangly, staggered

(continued on page B-19)

## Judie Tzuke [Tzook]

Learn to pronounce her name

STAY WITH ME 'TILL DAWN

27001



MCA RECORDS



# U.S. Labels Tap U.K. Rock Via Distrib Pacts, Signings

(continued from page B-10)

sion. On subsequent albums, people will realize these acts are here to stay."

## Epic

Epic Records also is continuing to "lay the groundwork" for the artists whose product has been released during the first eight months of its distribution agreement with the U.K.'s eclectic Stiff label, according to Ron McCarrell, Epic/Portrait/Associated Labels' vice president of marketing.

"Although none of the three albums shipped during the first release we had for Stiff/Epic were blockbusters, we could see that the future was definitely there," noted McCarrell. "And we had a Top 15 pop hit with Ian Gomm's 'Hold On.'"

McCarrell noted that his own relationship with the original principals behind Stiff Records, Jake Riviera and David Robinson, dates back three years when he and Dick Wingate, asst. to VP of Epic A&R, were both at Columbia Records. Wingate was Elvis Costello's product manager, when the singer was part of the fledgling Stiff label in England.

When Stiff set up its first distribution agreement in the U.S., it was with Arista Records, but the relationship was a short-lived one. After just two albums, Ian Dury's "New Boots and Panties" and a live sampler of Stiff artists recorded during a brief tour of the U.S., the arrangement with Arista was dissolved. Robinson then shopped Stiff around to a number of other American labels, including Epic.

"Both Ron (McCarrell) and I moved over to Epic during the middle of negotiations between Stiff and the label," said Wingate. The same distribution deal was originally offered to Columbia but that label was principally interested in only one Stiff artist, Rachel Sweet.

"The deal that was eventually worked out between the two labels gives Epic the right to first refusal on anything Stiff releases in England," McCarrell said. "Then Columbia has the option on the product. After that, Stiff keeps the right to release it independently here."

One such case where an album was released independently occurred with Wreckless Eric's "Whole Wide World," which was marketed by mail through Stiff's U.S. office in New York, headed by Alan Frey. According to McCarrell, the album sold 20,000 units, enough to prompt Epic to sign the artist and will release his second

album in April, entitled "Great Big Smash." The two-record set will be a compilation of the first album, plus a set of new material.

Most recently, Stiff/Epic released "Flex," the second LP by Lene Lovich (following her "Stateless" LP of last year). The label also plans to release the second album by Ian Gomm in April.

McCarrell also pointed out that Epic works regularly through the CBS office in England, including Epic U.K., and is quick to note that the label's "involvement in English music is by no means limited to Stiff." Wingate cited Russ Ballard, The Tourists, Mike Batt and New Musik as just a few of the artists recently signed directly to Epic from England, in addition to The Clash, Jeff Beck, the Electric Light Orchestra on the Jet label and others.

"We are a very English-oriented record company, because we feel the best music is coming out of there these days," Wingate said.

As for Stiff, it continues to grow and Dave Robinson, who McCarrell said "is the best talent scout we have in England," has broadened the range of the label by recently signing its first American act, Dirty Looks.

## Columbia

Selectivity and constant communication and cooperation with foreign affiliates and associated labels have been the key factors for Columbia Records in building a large and healthy roster of U.K. acts, according to Greg Geller, Columbia east coast A&R head.

"Our attitude has always been to be more selective and specific in terms of what we wanted, which is why we signed Rachel Sweet," said Geller. "Since Rachel is an artist signed to Stiff Records in London, we work with Stiff on a day-to-day basis. From the point that they deliver the records, it is a cooperative venture. They have an office in New York whose people are involved in promotion, and the key is communication, as it is in most companies."

Geller stated that while "there has been no conscious expansion of U.K. acts on CBS here," the company will pick up many of the acts signed by its foreign affiliates "if we feel an artist's record has potential for the U.S."

"Bruce Woolley and The Sinceros are both acts who are signed to our English label through Muff Winwood, who is head of A&R for CBS U.K., and that's how they came to be on our label," Geller said. "We inherited them from CBS U.K. That is not unusual. It's been an ongoing process for years."

Geller added that both Winwood and CBS International in N.Y. "keep us constantly apprised of their signings," not only in the U.K., but the rest of the international market as well. CBS recently picked up an act from the label's foreign affiliate in France, the group Shakin' Street, with a debut LP set for release here shortly.

Album packaging and marketing for a U.K. act is rarely changed by CBS here, and Geller asserted that when it is done, the general rule is not to make the package more palatable to American record buyers, but to make it more pertinent.

"Certainly in the case of Elvis Costello, we changed things around on his 'This Year's Model' LP by adding 'Radio, Radio' because that particular song was aimed at American radio," noted Geller. "On the U.K. version of the LP, we added 'I Don't Want To Go To Chelsea' because that cut would pertain to the English market. And changes were made on Nick Lowe's first album



## UFO

because such songs as 'So It Goes' and 'Heart of The City' were available to us that were already available in the U.K.

"In spite of our size, we're not so formal as to preclude an exchange of ideas on any level," summarized Geller. "Any act that I am involved with in an A&R sense, I watch in every other sense as well... each department works together."

## A&M

"Complete creative control and judgement" for Miles Copeland's International Record Syndicate (IRS) is perhaps the most important and striking aspect of its three-tiered distribution arrangement with A&M Records, according to Ken Powell, A&M vice president of business affairs.

The agreement, which calls for A&M to release both singles and albums acquired by the IRS ("up to a certain maximum obligation in any year") through RCA and A&M and Associated Labels Distribution, dates back to October 1979, and IRS has already shipped albums by the Buzzcocks, John Cale's Sabotage, Wazmo Nariz, Fashion, the Fall and Root Boy Slim and the Sex Change Band; as well as singles by Brian James, Chelsea, Fashion and the Monochrome Set.

IRS handles all of its own talent acquisition, which involves obtaining records from a number of independent U.K. and American record labels, including illegal, Spy, Step-Forward, Fashion Music, Rough Trade and Buzzcocks.

"The product tends to be very avant garde, primarily in the direction of new wave," said Powell. "There are certain acts which IRS acquires rights for in the U.S. which other companies have rights for overseas."

Under the terms of A&M's contract with IRS, Powell stated that "marketing decisions are pretty much left up to A&M with good input from IRS." Promotion monies and marketing allocations are committed to IRS when sales of specific titles are deemed promising enough to warrant additional expense.

"The thing about the relationship between A&M and IRS is that it is not highly structured or formalized," said Powell. "It's purposely kept loose, because once you formalize it, it becomes rigid and difficult to run with something different, off the beaten path or exciting."

Like Polydor's previous relationship with Radar's Lauder and Davis, and Epic's with Stiff's Robinson and Frey, A&M has established close working ties with Copeland of the IRS, who also manages two A&M acts, The Police and Squeeze. "Miles Copeland knows the record business. He knows the type of records and the market IRS is aiming for very well," said Powell. "So we're definitely not going to foreclose on any ideas or suggestions he might have for

marketing or promoting IRS product."

Because IRS retains full creative control over its product, A&M has little or no direct A&R involvement. "A&R input would be more substantial for acts signed directly to the label," noted Powell. "For example, we would never send anyone into the studio to listen to an IRS work in progress, whereas for a recording act signed directly to A&M, there is direct A&R coordination and contact."

One person on A&M's A&R staff who has been pivotal in signing and producing a number of U.K. artists of late is David Kershenbaum, now vice president of A&R for the label. In 1978, while he was a staff producer, Kershenbaum signed Joe Jackson, a highly successful U.K. artist here, and produced the singer's first two LPs for the label. Kershenbaum is also slated to produce Jackson's next album and is currently producing R.A.F., another act that he signed to the label.

"As far as English signings go I, work very closely with Derek Green, who is director of talent acquisition and A&R for A&M in the U.K.," said Kershenbaum. "We talk usually every few days. He signs things there and I sign things here, but we operate very much as one company."

Occasionally, A&M will re-sequence an album or release a different single in the U.S. than it would in the U.K., stated Kershenbaum. "It's a matter of creating the right presentation for a U.K. artist here. We had to re-sequence the new Squeeze LP, but only with their blessing. We wouldn't want to go about something like that without involving the band or management. But such circumstances are fairly rare."

Kershenbaum noted that while the number of U.K. acts on A&M's domestic roster hasn't grown significantly, those already signed to A&M have certainly grown in popularity. "It just so happens that there are a number of U.K. bands who are catching on right now. The importance of the acts has always been there. I still believe (U.K. rock) is such a trendsetting part of music that I think it will be at the forefront for a long time to come."

## Atlantic

The history of Atlantic Records has proven the label's strong commitment to developing British rock and breaking these acts domestically. Its string of successes date back to the late '60s with Led Zeppelin, the Rolling Stones, and Emerson, Lake and Palmer, and has continued to the present through Yes, Genesis and many others.

In June 1979, Atlantic signed its second distribution pact with Virgin Records, following an initial agreement that lasted from 1973-1975, and saw one top-selling album, Michael Oldfield's "Tubular Bells," released. During the second pact, Virgin, under president and chairman Richard

(continued on page B-21)



Joan Armatrading



# New Wave Music Spearheads The Second British Invasion

(continued from page B-3)

commercially viable.

Besides introducing a newfound sense of vitality and adventure into rock radio, Costello and Lowe also influenced a number of British acts and paved the way for the U.S. success of other groups. For instance, the music of Joe Jackson recalls Costello in the vocals and Lowe in the instrumentals. But Jackson has an engaging good humor about him, too, and that virtue remains intact on his "Look Sharp!" and "I'm The Man" LPs. And even a band like Bram Tchaikovsky, which sounds quite different from Costello, was accepted more easily here, due to Costello's chart success.

As a member of The Motors, Bram Tchaikovsky was known for both the quality and flamboyance of his work with the band. After two fine recordings with the group, however, he decided to strike out on his own with an LP entitled "Strange Man, Changed Man." The result was a driving series of intellectualized Top 40 tunes, such as "Girl of My Dreams" and "Lady From the U.S.A.," that were as revealing in their lyrical symbolism as the graffiti on the New York City subways.

Another artist who found acceptance in the AOR ranks once Costello and Lowe began to receive widespread FM airplay was Dave Edmunds, leader of the group Rockpile (of which Lowe is a member), and a pub-rock veteran in his own right. Rockpile is one of the toughest and most durable outfits going, and the music made by the band on Edmunds' latest LP, "Repeat When Necessary," featured some of their best music to date, including "Girls Talk" and "Queer of Hearts."

### Working Class Rockers

Other British artists noted for their energetic enthusiasm have made great in-

### Creativity Flowers

(continued from page B-17)

fluenced by such American groups as Patti Smith and the Talking Heads.

### Overlooked Figure

If the entire trans-Atlantic punk-wave movement owes much of its coherence to a return to "basic" rock values, there are few better exponents of the rock 'n' roll ideal than guitarist-vocalist Chris Spedding. Clearly one of the most overlooked figures in the current British Invasion, Spedding's lean, dynamic guitar phrasings color his sensual and intensely felt songs with keen electric tension. Spedding's self-titled debut LP and masterful "Guitar Graffiti" have not been released in this country, in spite of the hit potential of tunes like "Video Life," "Bored, Bored," and "Sweet Disposition," to name just a few.

It is too early to predict which music will endure from the plethora of sounds now issuing from Britain. Groups like the Beat, the Members, and Madness who draw upon rock, reggae and British music hall influences may catch on with a wider audience, or be relegated to the status of footnotes in pop music history. The outlook for further creative proliferation from the U.K. depends, in large measure, on the continued vitality of new artists who are willing to take chances. It should be remembered that Elvis Costello began his career as a musical fringe character who was thought to have limited appeal.

Perhaps future events in the United States will lead to an explosive musical retrenchment here. This has happened before, most notably in the late '60s when the psychedelic era and social tensions of the times made it possible for a pioneering giant like Jimi Hendrix to mobilize a vast audience.

roads at the radio level. The U.S., for example, has seen the importation of music by working class rockers like Ian Dury, whose recent material incorporates disco rhythms on such tunes as "Hit Me With Your Rhythm Stick" and "Reason To Be Cheerful, Pt. 3." Working from a similar rhythm-

and-blues base are revivalists like Graham Parker and the Rumour, whose "Howlin' Wind" and "Heat Treatment" albums were two of the most radically energetic discs produced in the mid-'70s, and the Inmates, whose deep-rooted love for '60s soul music endeared them to programmers instan-

taneously. Still other power-poppers, such as the Records, the Yachts, the Undertones, the Pretenders, and XTC, as well as reggae-rockers like the Police, attest to the compelling balance that today's new British bands have forged between punk aggression and technical polish.

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# Sire Records Expands Through Its Lengthy Involvement With The British Music Scene

by Seymour Stein

My teenage years were so consumed with rock 'n' roll music that I marked the passage of time with such events as Atlantic changing the color of its label from yellow to red, Bobby Lester being replaced by Harvey Fuqua in the Moonglows, and RCA purchasing Elvis' contract from Sun. Growing up in Brooklyn in the mid-1950s gave me easy access to the great live revues held periodically at that borough's premiere venues, the Fox and Paramount Theatres. The airwaves were full of great music: Alan Freed on WINS and Jocko Henderson and Jack Walker spearheading R&B on WOV, with WLIB, WWRL, WNJR and WHOM in hot pursuit.

The four-year period from 1954 to the end of 1957 was rock's first golden era, and the music turned itself inside out. There was the infusion of rhythm and blues into pop with the emergence of such immortals as Chuck Berry, Little Richard, Fats Domino, Bo Diddley, the Drifters, Ray Charles, The Flamingos and, later, Sam Cooke and the Isley Brothers. White-influenced rock, mostly country and rockabilly, broke through in 1956 with Elvis, followed by Gene Vincent, Johnny Cash, Jerry Lee Lewis, Buddy Holly, Eddie Cochran and others. New York was the center of the music business and had its own special music "do-wop" with groups like the Heartbeats, Five Satins, Cletones and Frankie Lyman and the Teenagers and Dion and the Belmonts. By 1957, branches of this music had spread to all major black urban areas, but particularly Chicago, Detroit, Philadelphia and Los Angeles.

Then, toward the end of the fifties, a slick, more stylized form of rock, lacking the spontaneity of the music that preceded it, began to take hold in America. Although certain of these artists like Ricky Nelson, Gene Pitney and Bobby Vee were to make significant contributions to rock, most of it was too watered down for my tastes. It was during this first lull in rock and roll that I set my sights on England to expand my horizons.

Aside from the odd hit like "He's Got the Whole World In His Hand" by Laurie Lon-

don, my introduction to the British scene came from the record and sheet music charts of *New Musical Express* and *Melody Maker* that appeared in this country in *Cash Box* and *Billboard* each week and, later, from the magazines themselves. It was here that I first became aware of sub-publishing, noticing that many of the American hits were published by different companies I had never heard of, such as Lawrence Wright, Boosey and Hawkes, Campbell-Connelly, Keith Prowse, Feldmans, Francis, Day & Hunter, Macmelodies and Peter Maurice.

The record labels were different, too, with names like Parlophone, Pye Nixa, Oriole, Top Rank and Fontana. It was a great shock to learn that RCA's "Nipper" was actually the registered trademark of EMI's HMV label, as was the Columbia label and their "musical note" trademark. All American Decca records were released on either Coral or Brunswick, as the two Decca's, although distributed by the British company, were totally separate. Decca was then the most aggressive company in licensing U.S. repertoire, most of which appeared on its London American subsidiary. EMI's comparable label was Stateside, but it was a poor second. With material from Phil Spector's Phyllis label, Eddie Cochran and Johnny Burnette from Liberty, Fats Domino & Ricky Nelson from Imperial and Duane Eddy from Jamie, Little Richard from Specialty and many others all available on London/American, the young British record buyer must have eyed that label as the Two-Tone of that period.

While still in my final years of school, I secured a job working with Tom Noonan and Paul Ackerman at *Billboard*. This position made it easier to obtain copies of British releases. My favorites were "Picture of You" by Joe Brown, "Shakin' All Over" by Johnny Kidd and the Pirates, "What Do You Want" by Adam Faith, "Move It" by Cliff Richard, "Apache" by the Shadows, Marty Wilde's "Bad Boy," and, of course, Joe Meek's legendary instrumental, "Telstar" by the Tornados.

Moving on from *Billboard* to King Records, the Cincinnati-based home of James Brown and other R&B greats, I came

in contact with Len Wood, then managing director of EMI, King's U.K. licensee. At one meeting he and Syd Nathan, King's fiery founder, were heatedly debating King's attempt to secure an option on all EMI repertoire if it was passed on by Capitol. Nathan did not succeed, but it was not until several years later that I realized how important this option could have been.

When I heard the Beatles' first Parlophone record, "Love Me Do," I was not overly impressed. Their followup, "Please, Please Me," was one of the most exciting records I had heard during the early part of 1963. It was really surprised, months later, to see the record released on Vee-Jay, as I felt certain Capitol would see the potential for America, especially since by that time, "From Me To You" and "She Loves You" had followed it to #1 in Britain.

It was only Vee-Jay's subsequent bankruptcy and EMI's wisdom in licensing "She Loves You" to Swan Records as a one-off that eventually secured the Beatles for Capitol. But Capitol was to continue passing on acts even after the Beatle breakthrough. They basically released those artists from the Brian Epstein stable like Cilla Black and Peter and Gordon, allowing the Dave Clark Five, Herman's Hermits, the Hollies, and the Animals to go elsewhere. Decca, having virtual control of its American company, saw to it that London released product by the Rolling Stones, Zombies, Moody Blues and the remainder of its roster. Pye, having no U.S. company of their own, would send their releases each week to the various labels they represented. At that time (1964), I was working with George Goldner, Jerry Lieber and Mike Stoller at Red Bird, and I remember their scrambling with Warner Brothers for rights to Petula Clark's "Downtown." Pye also had the Kinks, the Searchers and Donovan.

In 1966, when Richard Gottelher and I started Sire Records, almost immediately we began looking toward Britain as a talent source. This was more out of necessity than design. Clive Davis had recently taken over at CBS and was determined to bring that company rock credibility at any cost. The deals he negotiated, followed by the other majors who were keeping pace, ushered in the modern recording contracts and big advances of today. As a fledgling company, Sire could not hope to compete.

On one of my first trips to England, I met Mike Vernon, a staff producer at Decca and pioneer in that country's blues revival.



Seymour Stein

Among the acts he produced were John Mayall's Blues Breakers, Ten Years After and Savoy Brown. Mike was about to break away and devote himself full-time to operating his little blues label, Blue Horizon. I offered him some help in getting the company started and, after several months, was approached about becoming more involved. Sire bought a 50% share in Blue Horizon, and, during the early years of the company's success with Fleetwood Mac and Chicken Shack, I spent months at a time in London.

Mike had total control of A&R, and this left me free, by mutual agreement, to sign on behalf of Sire. My first signing — perhaps prophetically — was the Deviants in 1968, who many credit as being Britain's original punk aggregation. This was followed by Barclay James Harvest, Climax Blues Band and Renaissance. Britain's close proximity to the continent put me in contact with the music scenes in Holland, Germany and France and led to Sire's signing of Focus.

Awareness of the various European markets and the importing of product into the States brought Sire into a relationship with JEM Records soon after that company was established. Together, we formed Passport Records and enjoyed much success during the mid-1970's. The label is still owned and operated by JEM.

Over years of constant visits, I developed somewhat of a British instinct and attitude. When the "new wave" scene started to emerge in New York, I knew this music would find immediate acceptance in England. The Ramones and Talking Heads were among the first bands to tour the U.K. Legend has it, in fact, that it was while watching the Ramones (opening for the Flamin' Groovies) on July 4, 1976 at the Roundhouse that both the Clash and Sex Pistols decided to turn professional. The interplay of bands during that period saw both the Stranglers and Boomtown Rats open for the Ramones, while Dire Straits' first tour was as support to Talking Heads. Richard Hell did an early Clash tour, while the Dead Boys toured as special guests of the Damned.

Early in 1978, we began to seriously eye new British rock bands. The first to be signed were the Rezillos, who, after two hit albums and several singles split into two separate units, the Revillos, now on Din-disc, and Shake, who remained with Sire. Shake are currently in the studio with producer Richard Hartley, recording a follow-up to their current "Invasion of the Gamma Men."

Later that year, at the suggestion of Sire's label manager, Paul McNally, we decided to explore the possibility of recording a contemporary album with the Searchers.



The Undertones

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(continued on page B-22)



# THE NEW ROCK FROM THE U.K.

## British Mainstream Acts Find Success In U.S. Market

(continued from page B-4)

By" was a major hit in the mid-1960s, has returned with a hauntingly dramatic LP that won the respect of the critics and is currently cruising up the **Cash Box** Pop Album chart at #117 after six weeks.

Although she's not English, Stiff artist Rachel Sweet first gained national acclaim via a British label and a Scottish band, Fingerprinz. Sweet, who mixed new wave

styles with traditional R&B and country on her "Fool Around" LP, didn't quite make the Top 100 of the **Cash Box** pop LP chart with her debut. However, this time the American expatriate has turned with a straight-ahead rock approach that should attract a larger U.S. audience.

As the Second British Invasion comes of age, a look at a recent LP chart shows that

British mainstream rock acts are making a significant impact on the American public. While new wave acts are currently in the limelight, recent trends like the prominence of superstar product, the rise of the power rock and A/C genres, and the emergence of strong female product on the Anglo music scene, bode well for the future of British music as a whole.



Judie Tzuke

## U.S. Labels Tap U.K. Rock Music

(continued from page B-18)

Branson, has set up a U.S. base of operations in New York, headed by Ken Berry, with its own publicity and promotion staff to augment Atlantic's efforts here.

"The first Virgin pact was basically due to the success of Michael Oldfield's "Tubular Bells" LP," said John David Kalodner, west coast director of A&R for Atlantic. "But after that, Virgin put out several records without being aware of certain American radio conditions.

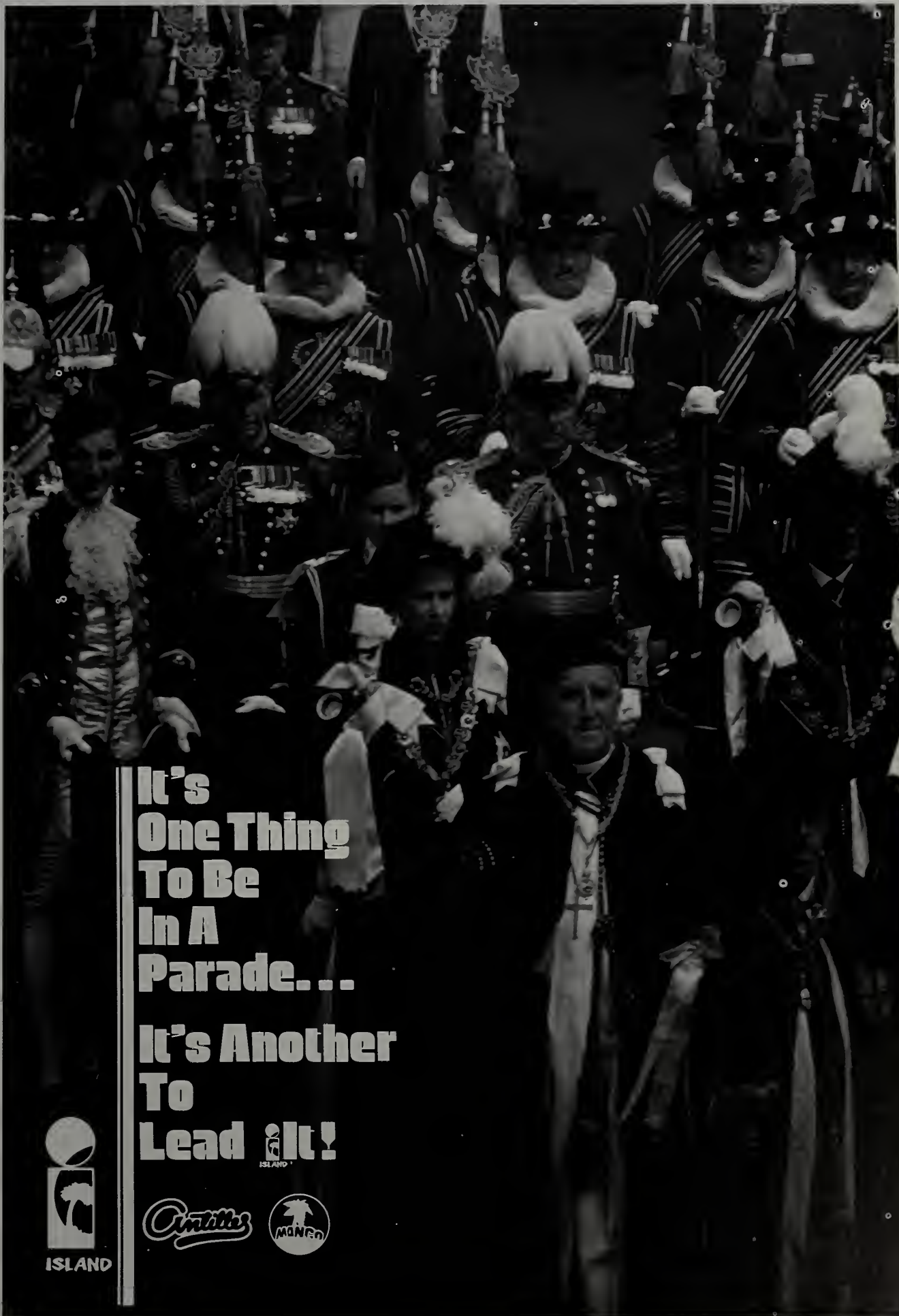
"The result was they left Atlantic and went to CBS, but (Atlantic president) Jerry Greenberg, (Atlantic chairman) Ahmet Ertegun, (Atlantic U.K. vice president) Phil Carson, myself and others within the Atlantic organization were sensitive to what the label was trying to establish here. This time around, we decided to add more of our own input and, although we're going with records which would still not be considered mainstream, such as the Flying Lizards' "Money," we're doing it on different terms."

Kalodner pointed out that although Atlantic Records has "never been into new wave music, per se" and has feigned signing British ska acts like Madness and The Specials, the label maintains a good deal of faith in the A&R abilities of Virgin's Branson and Berry, in addition to its managing director, Simon Draber.

"It's a very complex situation because we



Nick Lowe



It's  
One Thing  
To Be  
In A  
Parade...

It's Another  
To  
Lead It!



ISLAND







Fabulous Poodles

## U.S. Labels Tap U.K. Rock Via Distrib Pacts, Signings

(continued from page B-21)

don't feel a lot of the music coming out of (the U.K.) now is going to make it here," said Kalodner. "Yet, we're bigger believers in British rock 'n' roll than nearly anyone else. It's a contradiction, and yet it's not. We felt that the people at Virgin have a pulse on what is big in Britain and also what is relevant in this country now. That is why we aligned ourselves with the company in the

first place."

Kalodner also stated that many of the acts on the Virgin roster have tailored their music more to American tastes and that the label has also inked and released an album by a U.S.-based group, Shooting Star, principally for the American market.

"Virgin acts such as XTC, who already have an American following, are going to be made more and more aware of American tastes and will tailor their music in that direction," noted Kalodner. "With the Motors (whose new LP, "Tenement Steps," has just been released), Virgin asked me who would be good to work with and produce the group, and I told them Jimmy Iovine, because he liked the band and makes good American records."

Kalodner concluded by noting that Virgin is continuing to achieve a balance between commercial American tastes in its music and preserving the unique British sounds of many of its acts. Atlantic is oriented towards American radio and having the right records for American radio," Kalodner said. "At the same time, the Virgin people are very innovative and creative, and we don't want to suppress that. It's a very fine line you have to walk between commercial music and art as art. By putting our heads together and pooling resources, we're getting there."

## Sire Expands Through Its Involvement With U.K. Music

(continued from page B-20)

Driving to one of their gigs listening to the John Peel show, I heard "Teenage Kicks," recorded by the Londonderry-based Undertones. Two days later, Paul was in Northern Ireland, and, within a week, they were signed to Sire. Shortly afterwards, Sire's former U.K. promotion man, Andy Ferguson, became their manager. They have since had five hit singles and an album which has sold in excess of 100,000 units. They are starting to create excitement on this side of the Atlantic, as well, and we expect a major breakthrough when they tour America in late spring.

Real Records was started by former Anchor A&R chief Dave Hill. One of the first acts signed was the Pretenders, and when Dave decided to turn his full attention toward managing the Pretenders, Sire purchased Real. The Pretenders are one of the first major new acts of the 1980's, with their album, produced by Chris Thomas, and single, "Brass In Pocket," near or at the top of best seller charts worldwide. And the assurance of U.S. release and promotion makes Sire one of the most viable choices for British bands.

Ever on the lookout, we have recently acquired U.S. rights to Matchbox, the rockabilly band with two hits, "Rockabilly Rebel" and "Buzz Buzz A Diddle It," under their belts, and electronic dance band Silicon Teens, whose singles, "Memphis" and "Judy In Disguise," produced by Daniel Miller, are currently scoring on the dance music charts as imports.

Only last week, Rob Dickins of Warner Brothers Music and I officially inaugurated the new Korova label with the release of "Hello This Is My Heart" by Betty Bright. The record has already charted, and Sire's latest in a long line of joint-ventures is off to a great start. Korova will utilize the A&R talents of Rob Dickins, Britain's award-winning publisher. Records to come in the near future include product by Tenpole Tudor, Echo and the Bunnymen, and Lori and the Chameleons, the latter two being signed to Korova by producer/managers Dave Balfe and Bill Drummond from Liverpool. Sire has distribution rights to all Korova artists in America and will also be releasing product by F-Beat/Korova artist, Clive Langer, formerly of Deaf School and producer of Madness. Clive is managed by Jake Riviera, and we expect to release his

album in June.

With all that is happening worldwide for Madness, it seems hard to believe that I first saw this band only several months ago in the summer of 1979, Madness is with Sire in North America and Stiff in the rest of the world. Madness is currently here on their second U.S. tour. Their live act keeps winning their audience support and participation for their rock-steady oriented music, while their LP, "One Step Beyond," already gold in Britain, keeps moving up the charts in this country.

The Sire office has grown in size in the past two years, and since January, 1980 has been headed by Managing Director Elly Smith, former director of press relations at CBS. Her team, consisting of Paul McNally, now head of A&R and Artist Development, Jane Wallace, Promotion Director, International Coordinator, Geraldine Oakley, and Melanie Strain, Administrative Assistant, is combined with the strength of WEA's U.K. distribution.

My love affair with England has been going on for over 20 years, but it is as fresh and exciting as ever. The music is better and more diversified with new labels and artists appearing on the scene each week. On average, I am in London one week in four or five and invariably each time I return I discover something new and exciting. But that's just part of the magic of England; something is always happening or about to happen. Had I had the opportunity to write this two weeks hence, there most assuredly would have been some new event from Sire to report. Hopefully, you will be reading about it in the near future.

As far as I am concerned (and with no offence to Disneyland intended), the U.K. is the most magical kingdom of all, and I hope to continue being a familiar stranger on its shores for many, many years to come.

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Ian Dury



Ian McLagan



# WAVE ON!



**ELVIS COSTELLO AND THE ATTRACTIONS.** Where Elvis goes, the wave follows. Now expect a run on the recording studios in Holland (where Nick Lowe produced "Get Happy!!") and expect longer albums ("Get Happy!!" has 20 songs). Also expect "Get Happy!!" to become one of the best-selling albums to come out of the "invasion."  
JC 36347



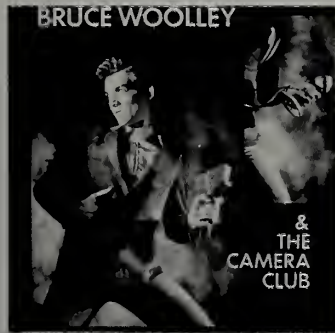
**NICK LOWE.** Nick is lusting out all over. And America is no exception. His first two albums were played on every radio format, including Top 40 ("Cruel To Be Kind"). More short, punchy hits to follow.  
JC 36087



**THE BOOMTOWN RATS.** Britain's number one band (sales, air play, and every other way), and they've just scratched the surface! "The Fine Art of Surfacing," including international Me-Decade anthem "I Don't Like Mondays" is one cutting edge—their devastating live performance (currently on display in the USA) another.  
JC 36248



**THE SINCEROS.** After backing up Nick Lowe and Lene Lovich, The Sinceros formed their own group and recorded "The Sound of Sunbathing." And they took their first single "Take Me to Your Leader" to over 100 radio stations.  
JC 36134



**BRUCE WOOLLEY & THE CAMERA CLUB.** Bruce and the boys dish up a hot collection of candid snapshots of the once and future world. A fantastic recorded synthesis from a major new songwriter/performer featuring his new single "English Garden."  
JC 36301



**JUDAS PRIEST.** The dominant force in British metal aggro wields the whip and makes you like it on the ultimate live-in-Japan album "Unleashed in the East." Guaranteed more screams than Godzilla, Chidra and Mothra combined. Look for their new album, "British Steel" this spring.  
JC 36179



**RACHEL SWEET.** Though Rachel's hometown of Akron, Ohio is not technically in England, it was Stiff in England that "discovered" Rachel, and Stiff®•Columbia® in the U.S. that is taking her up the charts with her superb new album, "Protect the Innocent!"  
JC 36337

Columbia Records salutes seven of the Empire's most creative artists on the success of their radio waves in the '80s. On Columbia, Stiff®•Columbia® Records and Tapes.



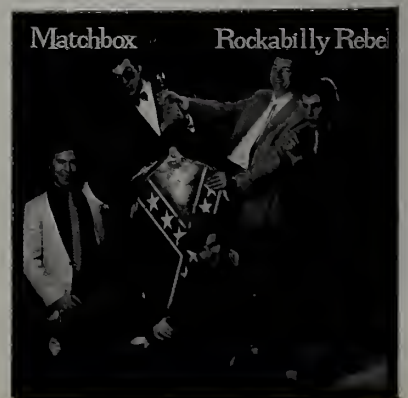


1968 - 1969



SIRE®

1980





# REGIONAL PROGRAMMING GUIDE

(continued from page 23)

5 — Pink Floyd, 8 To 3 — Kool & Gang, 4 To 2 — Air Supply, Ex To 35 — M. Manchester, Ex To 34 — Utopia, Ex To 29 — K. Loggins. ADDS: J. Ruffin, P. Davis, Fleetwood Mac, B. Joel.

## KROY — SACRAMENTO — CHUCK HALE, PD

1-1 — Pink Floyd. JUMPS: 25 To 21 — B. Seger, 24 To 20 — Heart, 22 To 19 — C. Mangione, 23 To 18 — C. Cross, 21 To 17 — J. Geils, 19 To 14 — Blondie, 20 To 13 — Kool & Gang, 16 To 12 — Eagles, 12 To 10 — Toto, 10 To 8 — Spinners, 11 To 7 — P. Benatar, 9 To 6 — Babys. ADDS: Pretenders, B. Joel.

## KCPX — SALT LAKE CITY — GARY WALDRON, PD

1-1 — Queen. JUMPS: 28 To 24 — Ray, Goodman & Brown, 29 To 23 — Heart, 25 To 21 — Eagles, 22 To 19 — K. Loggins, 19 To 16 — Pink Floyd, 24 To 15 — B. Seger, 16 To 13 — Dr. Hook, 17 To 11 — Kool & Gang, 12 To 10 — C. Mangione, 15 To 9 — C. Cross, 10 To 8 — L. Ronstadt, 7 To 3 — A. Gibb, Ex To 30 — K. Bonoff, Ex To 29 — Utopia, Ex To 25 — Air Supply, Ex To 20 — Blondie. ADDS: B. Joel, M. Jackson, Shooting Star, P. Davis, J. Last.

## B100 — SAN DIEGO — GLEN McCARTNEY, PD

1-1 — Pink Floyd. JUMPS: 29 To 23 — B. Seger, 23 To 20 — Dirt Band, 27 To 19 — C. Cross, 24 To 15 — Eagles, 17 To 14 — Toto, 16 To 12 — L. Ronstadt, 11 To 8 — Spinners, 8 To 6 — P. Benatar, 9 To 5 — Kool & Gang, 14 To 4 — Blondie, Ex To 29 — Pretenders. ADDS: B. Joel, M. Jackson, Fleetwood Mac.

## KMJC — SAN DIEGO — A.J. ROBERTS, MD

2-1 — Spinners. JUMPS: 27 To 24 — Dr. Hook, 24 To 20 — C. Cross, 16 To 13 — T. James, 15 To 12 — C. Mangione, 13 To 10 — L. Ronstadt, 8 To 6 — T. Petty & Heartbreakers, 6 To 4 — R. Holmes. ADDS: 3 — Pink Floyd, 26 — M. Jackson, 27 — Heart, 28 — C. Dore.

## KJR — SEATTLE — TRACY MITCHELL, PD

1-1 — Pink Floyd. JUMPS: 24 To 21 — Eagles, 21 To 18 — J. Geils Band, 23 To 17 — B. Seger, 19 To 16 — C. Mangione, 18 To 15 — N. Larson, 16 To 13 — Babys, 17 To 12 — C. Cross, 14 To 10 — Spinners, 7 To 5 — K. Bonoff, 5 To 3 — R. Holmes, Ex To 25 — P. Davis, Ex To 24 — Kool & Gang, Ex To 22 — Blondie. ADDS: Fleetwood Mac, B. Joel.

## KJRB — SPOKANE — BRIAN GREGORY, MD

1-1 — Pink Floyd. JUMPS: 30 To 27 — Air Supply, 29 To 25 — K. Loggins, 28 To 24 — Foreigner, 27 To 23 — Shalamar, 25 To 20 — B. Seger, 24 To 17 — Eagles, 23 To 16 — Dr. Hook, 16 To 13 — Kool & Gang, 17 To 10 — C. Cross, 18 To 9 — Blondie, 11 To 6 — Heart, 8 To 4 — D. Summer, 6 To 3 — R. Holmes, Ex To 30 — Inmates, Ex To 29 — J. Geils Band, Ex To 28 — Fleetwood Mac. ADDS: B. Joel, P. Davis, M. Jackson, J. Ruffin, Ray, Goodman & Brown.

## KRQ — TUCSON — DAN McCOY, MD

2-1 — Eagles. JUMPS: 29 To 20 — Dr. Hook, 30 To 18 — Journey, 22 To 17 — Utopia, 21 To 15 — K. Loggins, 23 To 13 — Blondie, 15 To 11 — Heart, 17 To 10 — Air Supply, 12 To 8 — B. Seger, 9 To 6 — Babys, 10 To 4 — C. Cross, 5 To 3 — C. Mangione, Ex To 26 — C. Dore, Ex To 25 — Fleetwood Mac, Ex To 21 — N. Larson. ADDS: 19 — B. Joel, 27 — D. Fogelberg.

# Retailers Note Role Of Imports In Creating American Market

(continued from page 8)

At Spec's Music, a 12-store chain located in Florida, vice president Bayard Spector credits import-buying fans of the Boomtown Rats with laying the foundation for the success of the domestic release of "The Fine Art Of Surfacing." Opining that the group had not "scratched the surface of their potential" in America as an import item, he says that his stores dropped the import once Columbia Records had issued the domestic version.

Greg Specyal, import buyer for Turtle Records, which has 12 outlets in the Atlanta area, drew a clear distinction between import buyers "who love to keep up with what's happening overseas" and the "American mainstream buyer" who will hear about a new British group from import-buying friends and purchase the record "by the time it hits America."

### Delay Hurts Sales

Sometimes, however, a long delay between the availability of an import and the release of its domestic counterpart can hurt the sales of the American version. "Of course, if an import comes out two or three months before it's going to kill the domestic

version — it wipes it right out," asserts Howard Krumholtz, buyer for the Tower Music chain, which has 27 stores on the west coast. Krumholtz notes that sales of imports by Gary Numan and The Jam at Tower's Sunset Strip outlet had a marked negative impact on the movement of the American releases when they appeared in the bins several months later.

Jeep Holland, chief import buyer for the Boston-based Music Sales company, which has ten Music World and two Music City stores in New England, reports a similar problem with the American issue of Gary Numan's "The Pleasure Principle." Although he cautions that assessments of the affect of imports on domestic sales must be made on a case-by-case basis, Holland claims that "the market was gone" for albums by XTC and Fingerprntz because of the time gap between their availability as imports and their domestic release.

Nevertheless, the steadily rising prices of import LPs — retailers reported price hikes ranging from 75¢ to two dollars per record over the past two years — are helping to insure the existence of a budget-conscious

(continued on page 61)



**PLAYER IN THE MAKING** — The group Player recently signed with Casablanca Record and FilmWorks. The band, which released "Baby Come Back" and "This Time I'm In It For Love" on RSO Records last year, is now in the studio working on its Casablanca debut, set for mid-spring release. Pictured are (l-r): Paul Palmer, co-manager of Player; John Friesen and Peter Beckett of the group; Bruce Bird, president of Casablanca Record and FilmWorks; Ron Moss of the group; Tony Peluso, co-producer of the group; and Mark Roswell, co-manager.

# DANCE TOP 40 DISCO

	Wks. On Chart		Wks. On Chart
<b>1 FUNKYTOWN</b> LIPPS INC. (Casablanca — 12")	2 6	<b>21 KIND OF LIFE (KIND OF LOVE)</b> NORTH END (West End — 12")	23 5
<b>2 HIGH ON YOUR LOVE</b> DEBBIE JACOBS (MCA — 12")	1 8	<b>22 TONIGHT'S THE NIGHT</b> SHARON PAIGE (Source/MCA — 12")	22 4
<b>3 EVITA (ALL CUTS)</b> FESTIVAL (RSO — LP)	3 8	<b>23 THANK GOD THERE'S MUSIC/I CAN'T DANCE WITHOUT YOU</b> THEO VANESS (Prelude — LP/12")	21 13
<b>4 DANCE OF LIFE (ALL CUTS)</b> NARADA MICHAEL WALDEN (Atlantic — LP)	5 7	<b>24 AFRICAN SUITE (ALL CUTS)</b> AFRICAN SUITE (MCA — LP)	27 4
<b>5 I CAN'T HELP MYSELF</b> BONNIE POINTER (Motown — LP)	4 11	<b>25 I WANT YOU FOR MYSELF</b> GEORGE DUKE (Epic — 12")	28 4
<b>6 RIPE!! (ALL CUTS)</b> AVA CHERRY (RSO — LP)	10 5	<b>26 ALL NIGHT THING</b> INVISIBLE MAN'S BAND (Mango — 12")	32 3
<b>7 SABU (ALL CUTS)</b> SABU (Ocean — LP)	7 8	<b>27 WALK THE NIGHT</b> SKATT BROS. (Casablanca — 12")	36 2
<b>8 MANDOLAY</b> LA FLAVOUR (Sweet City — 12")	9 8	<b>28 GOT THE FEELING</b> TWO TONS O' FUN (Fantasy — LP/12")	39 2
<b>9 AND THE BEAT GOES ON</b> THE WHISPERS (Solar/RCA — 12")	6 8	<b>29 TWILIGHT ZONE</b> MANHATTAN TRANSFER (Atlantic — LP/12")	35 3
<b>10 IN LOVE (ALL CUTS)</b> CHERYL LYNN (Columbia — LP)	12 5	<b>30 YOU GOT WHAT IT TAKES</b> BOBBY THURSTON (Prelude — LP)	37 2
<b>11 DON'T PUSH IT</b> LEON HAYWOOD (20th Century — 12")	14 4	<b>31 HOW'S YOUR LOVE LIFE BABY</b> JACKIE MOORE (Columbia — 12")	19 7
<b>12 STOMP!</b> THE BROTHERS JOHNSON (A&M — LP)	24 2	<b>32 I WANNA BE YOUR LOVER</b> PRINCE (Warner Bros. — 12")	17 17
<b>13 WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL</b> SPINNERS (Atlantic — 12")	8 8	<b>33 THE B-52's (ALL CUTS)</b> THE B-52's (Warner Bros. — LP)	26 4
<b>14 VERTIGO/RELIGHT MY FIRE</b> DAN HARTMAN (Blue Sky — 12")	13 17	<b>34 MUSIC TRANCE</b> BEN E. KING (Atlantic — 12")	— 1
<b>15 HAVEN'T YOU HEARD</b> PATRICE RUSHEN (Elektra — 12")	11 11	<b>35 QUEEN OF FOOLS</b> JESSICA WILLIAMS (Polydor — LP)	29 7
<b>16 GOT TO LOVE SOMEBODY</b> SISTER SLEDGE (Cotillion/Atlantic — 12")	15 7	<b>36 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW</b> SCOTT ALLEN (T.K. — 12")	25 11
<b>17 THE SECOND TIME AROUND/RIGHT IN THE SOCKET</b> SHALAMAR (Solar/RCA — LP/12")	16 18	<b>37 LOVE INJECTION</b> TRUSSEL (Elektra — 12")	30 12
<b>18 CALL ME</b> BLONDIE (Polydor — 12")	34 2	<b>38 DO YOU LOVE WHAT YOU FEEL</b> RUFUS AND CHAKA (MCA — LP/12")	31 15
<b>19 JUST A TOUCH OF LOVE</b> SLAVE (Atlantic — LP/12")	18 6	<b>39 SMACK DAB IN THE MIDDLE</b> JANICE McCLAIN (Warner/RFC — 12")	38 16
<b>20 I ZIMBRA/LIFE DURING WARTIME</b> TALKING HEADS (Sire/W.B. — 12")	20 5	<b>40 DON'T STOP THE FEELING</b> ROY AYERS (Polydor — 12")	33 4

Compiled from audience response as reported from top Disco programming artists.

# PROGRAMMERS PICKS

MUST SPIN		CAN'T MISS
<b>Paul Drake</b> Chicago	<b>I Don't Want To Change You</b> Crown Heights Affair — De-Lite	<b>Got To Be Enough</b> Con Funkshun — Mercury
<b>George Cadenas</b> Key West	<b>Medley</b> Diana Ross — Motown	<b>Mony Mony</b> Vinyl Virgins — Reflection
<b>Michael Neuman</b> Omaha	<b>I Heard It Through The Grapevine</b> P'zzazz — Roy B.	<b>Rock Me Now</b> Peter Bratt — Uni Disc
<b>Danae Jacovldls</b> Boston	<b>Twilight Zone</b> Manhattan Transfer — Atlantic	<b>Lady T (Entire LP)</b> Teena Marie — Gordy
<b>John Prentice</b> Milwaukee	<b>That's The Way The Money Goes</b> M — Sire	<b>Behind The Groove</b> Teena Marie — Gordy
<b>Jeff Love</b> Dallas	<b>Dancing In The Streets</b> Peggie Blue — MCA	<b>Call Me</b> Blondie — Polydor
<b>Steve Nadar</b> Detroit	<b>All Night Thing</b> Invisible Man's Band — Mango	<b>Music Trance</b> Ben E. King — Atlantic
<b>Steve Salmacra</b> Los Angeles	<b>Now I'm Fine</b> Grey And Hanks — RCA	<b>From 9:00 Until</b> Lakeside — Solar/RCA
<b>Bob Smith</b> Charlotte	<b>Body In Motion</b> Clifton Dyson — Motown	<b>You're All The Boogie I Need</b> Teena Marie — Gordy
<b>Bob Stoner</b> Tampa	<b>Hot To Trot</b> Lourett Russell Grant — Alvarez	<b>What You Won't Do For Love</b> Denie Corbett — Reflection
<b>Jerry Johnson</b> Detroit	<b>Music Trance</b> Ben E. King — Atlantic	<b>I Don't Wanna Love You Again</b> Judy Cheeks — Salsoul
<b>Lou Lacoste</b> Los Angeles	<b>Got The Feeling</b> Two Tons O' Fun — Fantasy	<b>Above And Beyond</b> Edgar Winter — Blue Sky/CBS
<b>Ken Jason</b> Chicago	<b>Is It Love</b> Machine — RCA	<b>Any Love</b> Rufus And Chaka — MCA
<b>Mark Hultmark</b> Indianapolis	<b>Let's Go Dancing</b> Rocky Mizell — Drive/TK	<b>Drivin'</b> Pearl Harbor — Warner Bros.
<b>Chuck Parsons</b> Baltimore	<b>Manhattan Shuffle</b> Area Code (212) — Friends & Co.	<b>Is I. Love</b> Machine — RCA



# MERCHANDISING

## WHAT'S IN-STORE

**Atlantic Action** — A national display contest, dubbed the "Great Atlantic Soul Explosion," is currently underway. The competition, open to all WEA field merchandisers, sales personnel and Atlantic promotion reps is designed to feature new releases by **Slave**, **Narada Michael Walden**, the **Spinners** and the **Brides of Funkenstein**. There will be a \$1,000 grand prize and 10 runner-up prizes of \$50 each. Each participant must submit a minimum of five displays in five different accounts. Prizes will be based on the most creative inclusion of all four pieces of product in or around the display . . . Three **Tower** stores in the Los Angeles Area, working with **Atlantic**, recently held a **Manhattan Transfer** contest with the grand prize of a key to the Playboy Club. The drawings were held at the chain's Westwood, Panorama City and Hollywood stores, with the winner in each outlet receiving passes to the Playboy 25th anniversary party. The **Manhattan Transfer** were featured performers at the gala.

**RECORD BAR HAPPENINGS** — The 98-store **Record Bar** chain recently announced the following promotions: A "Guess the Grammy Award Winners" contest was conducted at the three Raleigh, North Carolina stores. Winners were awarded the catalog of either **Supertramp**, **Billy Joel** or **Donna Summer** . . . A **Toto** promotion was held at Record Bar, Gadsden, Ala., in conjunction with CBS Records. Here the three finalists tried stacking 99 pounds of albums in two minutes. The winner was given \$99 worth of CBS product . . . The three **Atlanta** stores are having a "Happy Hour" weekdays during the month of March from 5-6 p.m. All front rack product will be featured for one dollar off the regular selling price. These outlets will also sponsor an "Early Bird Gets the T-shirt" promotion. The first five customers each Saturday purchasing a regularly priced LP or tape will get a free Record Bar T-shirt.

**TAPE SEMINAR** — **Dog Ear Records** of Illinois reports participation in a recent seminar held at the offices of the **Irv Rose Group**, marketers and distributors for Maxell Products. The meeting, conducted on Feb. 24, concentrated on merchandising and uses of Diswasher and Maxell merchandise. This is being followed by a chain-wide display contest, March 1-April 14, in which cash prizes will be given for the best presentation of these items. There will be cash awards based on visibility, as well as others based on sales.

**WARNER BROS. PROMOTIONS** — A **B-52's** "Rock Lobster Derby" is being held, March 15-19, at **First Book and Record Shop** in Dayton, Ohio, and **Bullfrog Records** in Kittering, Ohio. Each of the four winners of a drawing held at the stores will be given his own live lobster which will participate in a race at the Dayton Convention Center. These lobsters will first be submerged in a vat of cold water, with melted butter added for inspiration. The entrant with the winning lobster will be awarded a dinner at the Tropics Restaurant in Dayton. Runners-up will receive **B-52's** albums . . . A **Pretenders** "Brass in Pocket" promotion is in progress at all the major retail stores in Atlanta. Ballot boxes have been set up in the participating stores with the winner receiving a brass bed as well as tickets to the **Pretenders** show. Second prize will consist of limo service to the show and dinner-for-two . . . Finally, a display contest in support of the **Ramones**, **Pretenders** and **Pearl Harbor** albums is being conducted by the eight **Everybody's** stores in the Northwest. There will be a \$100 first prize, a \$50 second prize and third and fourth prizes consisting of free records.

**OTHER PROMOTIONAL ACTIVITY** — RCA Records reports that it has developed a special 4x4 "Solar Tour" poster featuring **Lakeside**, **Shalamar**, the **Whispers** and **Dynasty**. The poster will be available in the 90 cities which comprise the concert tour . . . Contests now happening: The 25 **Music Plus** stores are raffling off three **Knack** tour jackets per outlet in a "Put the Knack on Your Back" promotion . . . **Cavages**, Buffalo, and WPHD are holding a **Utopia** contest with grand prize a weekend trip to **Todd Rundgren's** recording and video studio in Bearsville, New York. The winner will have the opportunity to meet Rundgren during the visit . . . **Venture Records**, St. Louis, and **KADI**, are conducting a **David Gates**, "Falling in Love Again" competition, with the winner receiving dinner for two, champagne, flowers and theatre tickets. Second prize will consist of all four **David Gates** solo albums, with third prize being a copy of the latest LP.

**IN-STORE** — **James Galway** appeared at **Music Plus**, Hollywood, on Feb. 29 and awarded the grand prize of a \$2,800 golden flute in a chain-wide "Man with the Golden Flute" raffle . . . **Styx Hooper** was the judge of a drum-playing contest held at **Peaches**, Memphis, March 1. Fifteen names were drawn, with the finalists competing for a first prize of a drum set and second prize of bongos . . . A big weekend-long celebration was held at the opening of a new **Big Ben** store in Venice, Ca., March 1-2. Featured were **Patrice Rushen**, **Rams Cheerleaders**, several local DJs and a **Playboy** bunny.

**CUSTOMER QUOTE OF THE WEEK** — "Do you accept Sunoco credit cards here?"  
**REGIONAL ACTION** — New **Bob Seger** is powerful everywhere, but particularly in the Midwest and West . . . Latest **Smokey** is big in the Midwest . . . New **Journey** is picking up, with initial response greatest in the Midwest . . . Latest **Elvis Costello** is breaking out of the East, with the latest **Harold Melvin and the Blue Notes** selling best in the South.  
**ENDS AND ODDS** — Note to retailers: **Kirshner Records** reports a greatly increased turnover of **Steve Walsh** albums when the product is placed in **Kansas** bins as opposed to under "W"

ies honig



**MEMOREX DISPLAY PRIZE** — Musicland store managers Lou Dentler (Anaheim) and Mike Baylus (Riverside) were awarded Nikon 35-mm cameras as first prize in the Memorex "High Bias" display contest. Managers in the nationwide record store chain competed in the contest with help from Memorex sales reps, who provided a variety of merchandising aids, modular high end displays, counter-top displays and record rack displays. Pictured are (l-r): Larry Davini, Memorex district manager; Dentler; Brian Stewart, Musicland promotion coordinator; Baylus; and Shelly Rempel, Memorex sales merchandiser.

## SINGLES BREAKOUTS

### Pickwick — Midwest

CHARLIE DORE  
PRETENDERS  
JIMMY RUFFIN  
RUSH

### Everybody's — Portland

AEROSMITH  
APRIL WINE  
B-52's  
BLONDIE  
ANDY GIBB  
SPINNERS

### Music Stop — Detroit

CHRISTOPHER CROSS  
DAVID GATES  
GARY NUMAN  
RAY, GOODMAN AND BROWN  
LINDA RONSTADT  
BOB SEGER  
WHISPERS

### Sound Warehouse — San Antonio

BROTHERS JOHNSON  
EAGLES  
PRINCE  
POSITIVE FORCE  
BOB SEGER

### Richman Bros. — Philadelphia

CHARLIE DORE  
FESTIVAL  
PRETENDERS  
ROMANTICS  
RUSH

### Camelot — National

AIR SUPPLY  
BELLAMY BROTHERS  
CHARLIE DORE  
DAVID GATES  
TOMMY JAMES  
JEFFERSON STARSHIP

### Alta — Phoenix

AIR SUPPLY  
DR. HOOK  
RAY, GOODMAN AND BROWN

### 1812 Overture — Milwaukee

AIR SUPPLY  
FELIX CAVALIERE  
CHRISTOPHER CROSS  
ISLEY BROTHERS  
TEENA MARIE  
PHOTOGLO  
ROMANTICS  
BOB SEGER  
STEVIE WONDER

### Handleman — Atlanta

CAPTAIN AND TENNILLE  
EAGLES  
FOREIGNER  
BILLY JOEL  
JOURNEY  
K.C. AND THE SUNSHINE BAND  
PRETENDERS  
STEVIE WONDER

### Waxie Maxie — Washington

AIR SUPPLY

BABYS  
BAR-KAYS  
DR. HOOK  
J. GEILS BAND  
NICOLETTE LARSON  
CLIFF RICHARD  
ROCKETS  
JIMMY RUFFIN  
STARLAND VOCAL BAND  
YELLOW MAGIC ORCHESTRA

### Tower — Campbell

CHRISTOPHER CROSS  
ROOT BOY SLIM  
JIMMY RUFFIN  
SUE SAAD AND THE NEXT

### Discount — St. Louis

JIMMY RUFFIN  
JEFFERSON STARSHIP

### Lieberman — Dallas

AIR SUPPLY  
BLONDIE  
CHRISTOPHER CROSS  
CHARLIE DORE  
DR. HOOK  
EAGLES  
HEART  
WILLIE NELSON  
JIMMY RUFFIN  
BOB SEGER

### King Karol — New York

JERMAINE JACKSON  
GARY NUMAN  
RUFUS & CHAKA KHAN  
STEVIE WONDER

## ALBUM BREAKOUTS

### Handleman — National

"AMERICAN GIGOLO"  
ANDY GIBB  
RUPERT HOLMES  
J. GEILS BAND  
KNACK  
CHUCK MANGIONE  
NAZARETH  
LINDA RONSTADT  
BOB SEGER  
ROBIN TROWER

### Big Apple — Denver

BROTHERS JOHNSON  
JOHN DENVER  
DRAMATICS  
WILLIE NILE  
ROMANTICS  
LINDA RONSTADT  
BOB SEGER  
SISTER SLEDGE  
SKYY  
SUGAR HILL GANG  
ROBIN TROWER  
WARREN ZEVON

### Music Stop — Detroit

BROTHERS JOHNSON  
HEART  
CHUCK MANGIONE  
NAZARETH  
GARY NUMAN  
LINDA RONSTADT  
BOB SEGER  
SISTER SLEDGE  
WHISPERS

### Peaches — Memphis

BROTHERS JOHNSON  
HEART  
STYX HOOPER  
FONNIE LAWS  
CHUCK MANGIONE  
LINDA RONSTADT  
BOB SEGER  
38 SPECIAL  
WHISPERS  
WARREN ZEVON

### Soul Shack — Washington

RANDY BROWN  
AVA CHERRY  
DRAMATICS  
KLEER  
SMOKEY ROBINSON  
GROVER WASHINGTON, JR.

### Everybody's — Portland

BROTHERS JOHNSON  
CLASH  
BRUCE COCKBURN  
CHRISTOPHER CROSS  
CHUCK MANGIONE  
LINDA RONSTADT  
BOB SEGER  
ROBIN TROWER  
GROVER WASHINGTON, JR.  
WARREN ZEVON

### Richman Bros. — Philadelphia

ELVIS COSTELLO  
CHRISTOPHER CROSS  
BILLY JOEL  
JOURNEY  
MANDRILL  
BOB SEGER  
SUGAR HILL GANG

### Peaches — Orange

"ALL THAT JAZZ"  
"AMERICAN GIGOLO"  
BOB SEGER

### Tape City — New Orleans

HEART  
KNACK  
CHUCK MANGIONE  
TEENA MARIE  
SMOKEY ROBINSON  
LINDA RONSTADT  
SURVIVOR  
ROBIN TROWER  
GROVER WASHINGTON, JR.  
WARREN ZEVON

### Lieberman — St. Louis

CHRISTOPHER CROSS  
GALLAGHER  
SUE SAAD AND THE NEXT  
BOB SEGER  
RAY STEVENS  
SUGAR HILL GANG

### Tower — San Francisco

JAMES BROWN  
KNACK  
PRETENDERS  
SMOKEY ROBINSON

### Harvard Coop — Boston

BUZZCOCKS  
PROFESSOR LONGHAIR  
MADNESS

### Pickwick — National

BROTHERS JOHNSON  
JOHN DENVER  
J. GEILS BAND  
ANDY GIBB  
HEART  
CHUCK MANGIONE  
GARY NUMAN  
OAK RIDGE BOYS  
PRETENDERS  
RAY, GOODMAN AND BROWN  
LINDA RONSTADT  
SHALAMAR  
SISTER SLEDGE

### Gary's — Virginia

"AMERICAN GIGOLO"  
BROTHERS JOHNSON  
GAP BAND  
HAROLD MELVIN AND THE BLUE NOTES  
NAZARETH  
SMOKEY ROBINSON  
LINDA RONSTADT  
RUSH  
BOB SEGER  
SUGAR HILL GANG

### Fathers And Sons — Indianapolis

"AMERICAN GIGOLO"  
BROTHERS JOHNSON  
D.L. BYRON  
CHRISTOPHER CROSS  
FRANK MARINO AND MAHOGANY  
RUSH  
RAMONES  
ROADMASTER  
SMOKEY ROBINSON  
BOB SEGER  
SHOOTING STAR  
WISHBONE ASH  
WARREN ZEVON

### Charts — Phoenix

"AMERICAN GIGOLO"  
BROTHERS JOHNSON  
HEART  
KNACK  
CHUCK MANGIONE  
RAMONES  
SMOKEY ROBINSON  
LINDA RONSTADT  
BOB SEGER  
SISTER SLEDGE

### Record World, T.S.S. — Northeast

ELVIS COSTELLO  
GICHY DAN  
BILLY JOEL  
L.A. BOPPERS  
LIPPS, INC.  
BILLY PRESTON  
BOB SEGER  
SHALAMAR  
SKYY  
NARADA MICHAEL WALDEN

### Oz — Atlanta

BROTHERS JOHNSON  
PRETENDERS  
BOB SEGER

### Camelot — National

"AMERICAN GIGOLO"  
BROTHERS JOHNSON  
CHRISTOPHER CROSS  
JOHN DENVER  
ANDY GIBB  
HEART  
LINDA RONSTADT  
SISTER SLEDGE  
ROBIN TROWER  
WARREN ZEVON

### Radio Doctors — Milwaukee

"AMERICAN GIGOLO"  
CHRISTOPHER CROSS  
CROWN HEIGHTS AFFAIR  
DRAMATICS  
MANDRILL  
HAROLD MELVIN AND THE BLUE NOTES  
JOHN MILES  
SMOKEY ROBINSON  
BOB SEGER  
STONE CITY BAND

### Music Plus — Los Angeles

CHRISTOPHER CROSS  
DICKIES  
GIL SCOTT-HERON AND BRIAN JACKSON  
GARY NUMAN  
SMOKEY ROBINSON  
BOB SEGER  
UNIQUE  
GROVER WASHINGTON, JR.  
JOHNNY WINTER  
KORVETTES — National  
PAT BENATAR  
BROTHERS JOHNSON  
D.L. BYRON  
JOHN DENVER  
NAZARETH  
JANE OLIVOR  
SISTER SLEDGE  
SPINNERS  
38 SPECIAL  
ROBIN TROWER

## TOP SINGLE BREAKOUT OF THE WEEK

HOLD ON TO MY LOVE — JIMMY RUFFIN — RSO

## TOP ALBUM BREAKOUT OF THE WEEK

AGAINST THE WIND — BOB SEGER — CAPITOL



# COUNTRY

## TOP 75 ALBUMS

	Weeks On 3/8 Chart		Weeks On 3/6 Chart
<b>1 KENNY</b> KENNY ROGERS (United Artists UA-L 979)	1	<b>37 YOU CAN GET CRAZY</b> BELLAMY BROTHERS (Warner/Curb BSK 3408)	46
<b>2 GREATEST HITS</b> WAYLON JENNINGS (RCA AHL 1-3373)	2	<b>38 HEART OF THE MATTER</b> THE KENDALLS (Ovation OV 1746)	37
<b>3 WHAT GOES AROUND COMES AROUND</b> WAYLON JENNINGS (RCA AHL 1-3433)	3	<b>39 THE LEGEND AND THE LEGACY VOL. 1</b> ERNEST TUBB (Cachet CL3-3001)	39
<b>4 THE BEST OF RIDES AGAIN</b> STATLER BROTHERS (Mercury SRM 1-5924)	6	<b>40 JUST GOOD OL' BOYS</b> MOE SANDY & JOE STAMPLEY (Columbia JC 36202)	38
<b>5 WILLIE NELSON SINGS KRISTOFFERSON</b> WILLIE NELSON (Columbia JC 36188)	4	<b>41 FOREVER</b> JOHN CONLEE (MCA MCA-4174)	41
<b>6 THE ELECTRIC HORSEMAN</b> ORIGINAL SOUNDTRACK (Columbia JS 36327)	7	<b>42 TOGETHER WE DRIFTED APART</b> FREDDY FENDER (Starlite 36284)	---
<b>7 MISS THE MISSISSIPPI</b> CRYSTAL GAYLE (Columbia JC-36203)	5	<b>43 MILLION MILE REFLECTIONS</b> THE CHARLIE DANIELS BAND (Epic JE 35751)	40
<b>8 A COUNTRY COLLECTION</b> ANNE MURRAY (Capitol ST-12039)	9	<b>44 IMAGES</b> RONNIE MILSAP (RCA-AHL-3343)	42
<b>9 THE GAMBLER</b> KENNY ROGERS (United Artists UA-LA 934-H)	10	<b>45 DON'T LET ME CROSS OVER</b> JIM REEVES (RCA AHL 1-3454)	43
<b>10 STRAIGHT AHEAD</b> LARRY GATLIN (Columbia JC 36250)	6	<b>46 YOU'RE MY JAMAICA</b> CHARLEY PRIDE (RCA AH 1-3441)	44
<b>11 TOGETHER</b> THE OAK RIDGE BOYS (MCA 3 3222)	17	<b>47 BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS (Warner Bros. BSK-2318)	51
<b>12 ENCORE</b> JEANNE PRUETT (BSC 1031)	13	<b>48 CLASSICS</b> KENNY ROGERS & DOTTIE WEST (United Artists UA-LA-946-H)	48
<b>13 THERE'S A LITTLE BIT OF HANK IN ME</b> CHARLEY PRIDE (RCA AHL 1-3548)	18	<b>49 MY VERY SPECIAL GUEST</b> GEORGE JONES (Epic JE 35544)	49
<b>14 WHISKY BENT AND HELL BOUND</b> HANK WILLIAMS, JR. (Elektra/Curb 6E-237)	11	<b>50 AUTOGRAPH</b> JOHN DENVER (RCA AGL 1-3449)	55
<b>15 CLASSIC CRYSTAL</b> CRYSTAL GAYLE (United Artists L00-897)	12	<b>51 STANDING TALL</b> BILLIE JO SPEARS (United Artists UT-1916)	56
<b>16 I'LL ALWAYS LOVE YOU</b> ANNE MURRAY (Capitol SOC-12012)	14	<b>52 FROM THE HEART</b> JANIE FRICKE (Columbia JC 36268)	52
<b>17 I WISH I WAS EIGHTEEN AGAIN</b> GEORGE BURNS (Mercury SRM-1-5025)	20	<b>53 ONE OF A KIND</b> MOE SANDY (Columbia JC 36228)	53
<b>18 3/4 LONELY</b> T.G. SHEPPARD (Warner/Curb BSK-3353)	15	<b>54 WILLIE AND FAMILY LIVE</b> WILLIE NELSON (Columbia KC-2-35842)	54
<b>19 THE OAK RIDGE BOYS HAVE ARRIVED</b> THE OAK RIDGE BOYS (MCA AY-1135)	19	<b>55 I DON'T WANT TO LOSE YOU</b> CON HUNLEY (Warner Bros. BSK 3375)	45
<b>20 M-M-MEL LIVE</b> MEL TILLIS (MCA 3205)	24	<b>56 EVEN BETTER</b> BRENDA LEE (MCA 3211)	47
<b>21 TEN YEARS OF GOLD</b> KENNY ROGERS (United Artists UA-LA 935-H)	21	<b>57 THROUGH MY EYES</b> JOHNNY RODRIGUEZ (Epic 36274)	---
<b>22 THE BEST OF DON WILLIAMS: VOL. II</b> DON WILLIAMS (MCA 3096)	16	<b>58 MANY MOODS OF MEL</b> MEL STREET (Sunbird S-1030)	---
<b>23 DANNY DAVIS and WILLIE NELSON</b> DANNY DAVIS and WILLIE NELSON (RCA AHL 1-3543)	27	<b>59 EVERYBODY'S GOT A FAMILY</b> JOHNNY PAYCHECK (Epic JE 36230)	50
<b>24 SHRINER'S CONVENTION</b> RAY STEVENS (RCA AHL 1-3574)	29	<b>60 DOWN &amp; DIRTY</b> BOBBY BARE (Columbia 36323)	---
<b>25 STARDUST</b> WILLIE NELSON (Columbia JC 35305)	25	<b>61 MY MUSIC</b> ROY CLARK (MCA 3189)	57
<b>26 PORTRAIT</b> DON WILLIAMS (MCA-3192)	26	<b>62 A BELIEVER SINGS THE TRUTH</b> JOHNNY CASH (Cachet CL3-9001)	58
<b>27 HEART &amp; SOUL</b> CONWAY TWITTY (MCA 3210)	34	<b>63 STRAIGHT FROM TEXAS</b> JOHNNY DUNCAN (Columbia JC 36260)	59
<b>28 JUST FOR THE RECORD</b> BARBARA MANDRELL (MCA MCA-3165)	23	<b>64 SIMPLE LITTLE WORDS</b> CRISTY LANE (United Artists UA-LA-975-H)	64
<b>29 SHOULD I COME HOME</b> GENE WATSON (Capitol ST-11947)	31	<b>65 CRYING</b> STEPHANIE WINSTON (Warner/Curb BSK 3406)	---
<b>30 OL' T'S IN TOWN</b> TOM T. HALL (RCA AHL 1-3459)	35	<b>66 GREATEST HITS</b> MAC DAVIS (Columbia JC 36317)	60
<b>31 THE BEST OF EDDIE RABBITT</b> EDDIE RABBITT (Elektra 6E-235)	28	<b>67 LOVELINE</b> EDDIE RABBITT (Elektra 6E-181)	61
<b>32 DIAMOND DUET</b> CONWAY TWITTY & LORETTA LYNN (MCA-3190)	32	<b>68 NEW KIND OF FEELING</b> ANNE MURRAY (Capitol SW 11849)	68
<b>33 A RUSTY OLD HALO</b> HOYT AXTON (Jeremiah JH-5000)	33	<b>69 NASHVILLE MIRRORS</b> BILL ANDERSON (MCA 3214)	62
<b>34 THE GAME</b> GAIL DAVIES (Warner Bros. BSK 3395)	22	<b>70 BANDED TOGETHER</b> VARIOUS ARTISTS (Epic JE 36177)	63
<b>35 THE BEST OF THE STATLER BROTHERS</b> (Mercury SRM 1-1037)	30	<b>71 JUST MARGO</b> MARGO SMITH (Warner Bros. BSK 3398)	65
<b>36 FAMILY TRADITION</b> HANK WILLIAMS, JR. (Elektra/Curb 6E-194)	36	<b>72 THE BEST OF BARBARA MANDRELL</b> BARBARA MANDRELL (MCA AY-1119)	66
		<b>73 ME AND PEPPER</b> MEL TILLIS (Elektra 6E-235)	67
		<b>74 SUNRISE</b> GRION (Sun 1017)	70
		<b>75 TRIO PLUS</b> JERRY LEE LEWIS, CARL PERKINS, CHARLIE RICH. Plus (Sun 1318)	71



**NSAI HONORS ITS OWN** — The Nashville Songwriters Assn., International (NSAI), recently held its 13th Annual Awards Banquet at the Hyatt Regency in Nashville, which honored Sonny Throckmorton as songwriter of the Year. Pictured are the five finalists for songwriter of the year. They are (l-r): Rory Bourke, Bob McDill, Throckmorton, Stephen H. Dorff and Rafe Van Hoy.

## Throckmorton, Gibb Take Top Honors In Songwriters' Association Awards

by Don Cusic

NASHVILLE — The Nashville Songwriters Assn., International (NSAI) honored Sonny Throckmorton as its Songwriter of the Year and "She Believes In Me" by Steve Gibb as the Song of the Year at its 13th annual dinner and awards show, held March 1 at the Hyatt Regency here.

The banquet and awards show highlighted a two-day event sponsored by the NSAI that featured a songwriter's showcase on Friday night, Feb. 29. Performing at the showcase were Sonny Throckmorton, Tom T. Hall, Randy Goodrum and Gail Davies with a special performance by Felice and Boudleaux Bryant. The Bryants, writers of such hits as "Bye Bye Love," "Wake Up Little Susie," "All I Have To Do Is Dream," "Rocky Top" and numerous others have seen their songs sell approximately 200 million records. It was only the second time in 30 years they have performed in public and the audience gave them an enthusiastic and warm welcome.

On Saturday, March 1, the NSAI held a symposium with panelists and workshops on the various aspects of songwriting. Especially popular was a critiquing session where songwriters and publishers commented on songs submitted by participants in the symposium.

In addition to "She Believes In Me" by Gibb, there were 15 other songs and their writers honored with Songwriter Achievement Awards, which are voted on by the songwriters. (Songwriter of the Year is determined by chart success.)

Songs and songwriters honored with the special achievement awards were "All the Gold in California" by Larry Gatlin; "Amanda" by Bob McDill; "Coward Of The County" by Roger Bowling and Billy Edd Wheeler; "The Devil Went Down To Georgia" by Charlie Daniels, Tom Crane, Fred Edwards, Jim Marshall, Taz Digregerio and Charlie Hayward; "Every Which Way But Loose" by Milton Brown, Steve Dorff and Snuff Garrett; "Family Tradition" by Hank Williams, Jr.; "I Know A Heartache When I See One" by Rory Bourke, Charlie Black and Kenny Chater; "If I Said You Had A Beautiful Body" by David Bellamy; "Just When I Needed You Most" by Randy VanWarmer; "Last Cheater's Waltz" by Sonny Throckmorton and Curly Putman; "Lay Down Beside Me" by Don Williams; "Shadows In The Moonlight" by Rory Bourke and Charlie Black; "Texas When I Die" by Patsy and Ed Bruce and Bobby Borchers; "When I Dream" by Sandy Mason; and "You Decorated My Life" by Bob Morrison and Debbie Hupp.

## Belmont College Hosts Seminar On The Performance Rights Amendment

by Angela Ball

NASHVILLE — The controversial Sound Recording Performance Rights Amendment (HR 997) currently before Congress, was the subject of a seminar conducted by the Music Business and Commercial Music Divisions of Belmont College on Feb. 27 here. The bill would initiate royalties for all creative personnel involved in the production of an album with a 50-50 split between record companies and musicians.

Victor W. Fuentealba, president of the American Federation of Musicians, (AFM) and Robert F. Guthrie, assistant director, Department for Professional Employees, AFL/CIO, were guest speakers representing musicians in the debate.

James J. Popham, assistant general counsel of the National Association of Broadcasters (NAB) and Len Hensel, general manager of WSM represented broadcasters in the panel.

Broadcasters oppose the congressional bill because they would be required to pay a licensing fee to broadcast music. They claim that by making broadcasters pay a license fee, they would in effect be subsidizing performers. Countering claims that the licensing is similar to that of songwriters, Poppel said, "Performers have means to other modes of income as authors and

composers do not."

Fuentealba pointed out that the recording industry is the only industry where the worker makes a product that in turn displaces the worker. Once the musician has been paid recording monies, he gets no monetary return whether the album sells 50 or 50,000 copies. According to Fuentealba, "Musicians feel that we are being exploited whenever records are being used for profit. If records were not used, musicians would be employed."

### Music Industry Banquet

The seminar was followed by a banquet for the Music Industry Advisory Council which includes many prominent industry people. Newton J. Collins, director of the Music Business and Commercial Music Divisions of Belmont College said, "It's the first of many opportunities for the music industry programs at Belmont to serve the industry. Student as well as industry response has been excellent."

Belmont is planning another seminar March 19, focusing on "Survival and Outlook for the Record Industry." Richard Asher, deputy president of CBS Records Group, will be the guest speaker. Representatives of other Nashville record companies will participate in a panel discussion.



# CASH BOX TOP 100 COUNTRY

March 15, 1980

	Weeks On 3/8 Chart		Weeks On 3/8 Chart		Weeks On 3/8 Chart
<b>1</b> MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON (Columbia 1-11186)	2	<b>10</b>	<b>33</b> 3 CHORD COUNTRY SONG RED STEAGALL (Elektra E-46590)	41	<b>6</b>
<b>2</b> WHY DON'T YOU SPEND THE NIGHT RONNIE MILSAP (RCA PB-11909)	5	<b>10</b>	<b>34</b> LOVE IN THE MEANTIME STREETS (Epic 9-50827)	34	<b>9</b>
<b>3</b> DAYDREAM BELIEVER ANNE MURRAY (Capitol P-4813)	3	<b>12</b>	<b>35</b> THE OLD SIDE OF TOWN TOM T. HALL (RCA PB-11888)	11	<b>12</b>
<b>4</b> NOTHING SURE LOOKED GOOD ON YOU GENE WATSON (Capitol P-4814)	4	<b>12</b>	<b>36</b> TONIGHT LET'S SLEEP ON IT BABY MEL STREET (Sunbird S 103)	39	<b>8</b>
<b>5</b> I'D LOVE TO LAY YOU DOWN CONWAY TWITTY (MCA 41174)	6	<b>7</b>	<b>37</b> SUNSHINE JUICE NEWTON (Capitol P-4818)	40	<b>7</b>
<b>6</b> BETTER THAN I DID THEN THE STATLER BROTHERS (Mercury 57012)	8	<b>9</b>	<b>38</b> LONG HAIRD COUNTRY BOY THE CHARLIE DANIELS BAND (Epic 9-50845)	49	<b>4</b>
<b>7</b> LYING TIME AGAIN MEL TILLIS (Elektra E-46583)	7	<b>9</b>	<b>39</b> STANDING TALL BILLIE JO SPEARS (United Artists UA-X1336-Y)	47	<b>4</b>
<b>8</b> MEN CHARLY McCLAIN (Epic 9-50825)	9	<b>10</b>	<b>40</b> GIFT FROM MISSOURI JIM WEATHERLY (Elektra E-46592)	50	<b>5</b>
<b>9</b> SUGAR DADDY BELLAMY BROTHERS (Warner/Curb WBS 49160)	10	<b>7</b>	<b>41</b> LONELY HOTEL DON KING (Epic 9-50840)	48	<b>5</b>
<b>10</b> I AIN'T LIVING LONG LIKE THIS WAYLON (RCA PB-11898)	1	<b>10</b>	<b>42</b> THE STORY BEHIND THE STORY BIG AL DOWNING (Warner Bros. WBS 49161)	46	<b>6</b>
<b>11</b> NUMBERS BOBBY BARE (Columbia 1-11170)	14	<b>12</b>	<b>43</b> THE WAY I AM MERLE HAGGARD (MCA 41200)	—	<b>1</b>
<b>12</b> HONKY TONK BLUES CHARLEY PRIDE (RCA PB-11912)	18	<b>5</b>	<b>44</b> LET ME IN KENNY DALE (Capitol P-4829)	51	<b>5</b>
<b>13</b> SHRINER'S CONVENTION RAY STEVENS (RCA PB-11911)	21	<b>6</b>	<b>45</b> PERFECT STRANGERS JOHN WESLEY RYLES (MCA 41184)	52	<b>4</b>
<b>14</b> ONE OF A KIND MOE BANDY (Columbia 1-11184)	15	<b>7</b>	<b>46</b> PREGNANT AGAIN LORETTA LYNN (MCA 41185)	55	<b>3</b>
<b>15</b> I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS (Mercury 57011)	16	<b>12</b>	<b>47</b> MORNING COMES TOO EARLY JIM ED BROWN/HELEN CORNELIUS (RCA PB-11927)	58	<b>2</b>
<b>16</b> WILD BULL RIDER HOYT AXTON (Jeremiah 1003)	17	<b>10</b>	<b>48</b> YEARS BARBARA MANDRELL (MCA 41162)	12	<b>14</b>
<b>17</b> IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE (Columbia 1-11198)	19	<b>6</b>	<b>49</b> BIG MAN'S CAFE NICK NOBLE (Churchill CR 7755A-S)	53	<b>6</b>
<b>18</b> WOMEN I'VE NEVER HAD HANK WILLIAMS, JR. (Elektra E-46593)	20	<b>6</b>	<b>50</b> LET'S GET IT WHILE THE GETTIN'S GOOD EDDY ARNOLD (RCA PB-11918)	68	<b>2</b>
<b>19</b> TWO STORY HOUSE GEORGE JONES AND TAMMY WYNETTE (Epic 9-50849)	26	<b>3</b>	<b>51</b> YOU LAY A WHOLE LOT OF LOVE ON ME CON HUNLEY (Warner Bros. WBS 49187)	63	<b>2</b>
<b>20</b> WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS (Elektra E-46591)	24	<b>6</b>	<b>52</b> SEXY SONG CAROL CHASE (Casablanca CW 4502)	57	<b>4</b>
<b>21</b> COULDN'T DO NOTHIN' RIGHT ROSANNE CASH (Columbia 1-11188)	22	<b>8</b>	<b>53</b> RAMBLER GAMBLER LINDA RONSTADT (Asylum E-46602)	65	<b>3</b>
<b>22</b> TENNESSEE WALTZ LACY J. DALTON (Columbia 1-11190)	25	<b>7</b>	<b>54</b> TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN (Columbia 1-11219)	75	<b>2</b>
<b>23</b> BENEATH STILL WATERS EMMYLOU HARRIS (Warner Bros. WBS 49164)	31	<b>3</b>	<b>55</b> WALK ON BY DONNA FARGO (Warner Bros. WBS 49183)	64	<b>2</b>
<b>24</b> A LESSON IN LEAVIN' DOTTIE WEST (United Artists UA-X1339-Y)	29	<b>6</b>	<b>56</b> FRIDAY NIGHT FOOL ROGER BOWLING (NSD 37)	61	<b>4</b>
<b>25</b> MY HOME'S IN ALABAMA ALABAMA (MDJ 1002)	27	<b>7</b>	<b>57</b> AN AMERICAN DREAM THE DIRT BAND (United Artists UA-X1336-Y)	62	<b>4</b>
<b>26</b> THE COWGIRL AND THE DANDY BRENDA LEE (MCA-41187)	33	<b>5</b>	<b>58</b> I JUST HAD YOU ON MY MIND BILLY "CRASH" CRADDOCK (Capitol P-4838)	—	<b>1</b>
<b>27</b> ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE (Warner/Curb WBS 49176)	36	<b>5</b>	<b>59</b> I DON'T WANT TO LOSE LEON EVERETT (Orlando ORC-106)	66	<b>3</b>
<b>28</b> TONY'S TANK-UP, DRIVE-IN CAFE HANK THOMPSON (MCA 41176)	30	<b>7</b>	<b>60</b> IT WAS THE LAST TIME FARON YOUNG (MCA-41177)	60	<b>5</b>
<b>29</b> PLAY ANOTHER SLOW SONG JOHNNY DUNCAN (Columbia 1-11185)	13	<b>10</b>	<b>61</b> TEMPORARILY YOURS JEANNE PRUETT (IBC 0008)	—	<b>1</b>
<b>30</b> YIPPI CRY YI REX ALLEN JR. (Warner Bros. WBS 49168)	37	<b>5</b>	<b>62</b> I CAN'T GET ENOUGH OF YOU PAZZY BAILEY (RCA PB-11855)	23	<b>13</b>
<b>31</b> NIGHT LIFE DANNY DAVIS & WILLIE NELSON (RCA PB-11893)	38	<b>7</b>	<b>63</b> SILENCE ON THE LINE HENSON CARGILL (Copper Mt. C201)	28	<b>12</b>
<b>32</b> GONE TOO FAR EDDIE RABBITT (Elektra E-46613)	—	<b>1</b>	<b>64</b> SHE JUST STARTED LIKING CHEATIN' SONGS JOHN ANDERSON (Warner Bros. WBS 49191)	—	<b>1</b>
			<b>65</b> THE FOOL WHO FOOLED AROUND KEITH STEGALL (Capitol P-4835)	69	<b>3</b>
			<b>66</b> YOURS FOR THE TAKING JACK GREENE (Frontline FLS-704)	32	<b>10</b>
			<b>67</b> DRINKIN' AND DRIVIN' JOHNNY PAYCHECK (Epic 9-50818)	35	<b>13</b>
			<b>68</b> LOVELY LONELY LADY R.C. BANNON (Columbia 1-11210)	72	<b>3</b>
			<b>69</b> MAKES ME WONDER IF I EVER SAID GOODBYE KIN VASSY (ia IAS-502)	79	<b>3</b>
			<b>70</b> DIANE ED BRUCE (MCA 41201)	60	<b>2</b>
			<b>71</b> LOVE ME OVER AGAIN DON WILLIAMS (MCA 41155)	42	<b>15</b>
			<b>72</b> AFTER HOURS JOE STAMPLEY (Epic 9-50854)	—	<b>1</b>
			<b>73</b> BABY YOU'RE SOMETHING JOHN CONLEE (MCA 41163)	43	<b>14</b>
			<b>74</b> YOU TURN MY LOVE LIGHT ON BILLY WALKER (Caprice CA2060)	74	<b>6</b>
			<b>75</b> WHILE THE CHOIR SANG THE HYMN JOHNNY RUSSELL (Mercury 57016)	—	<b>1</b>
			<b>76</b> I'LL BE COMING BACK FOR MORE T.G. SHEPPARD (Warner/Curb WBS 49110)	44	<b>15</b>
			<b>77</b> HASN'T IT BEEN GOOD TOGETHER HANK SNOW & KELLY FOXTON (RCA PB-11891)	77	<b>5</b>
			<b>78</b> DEALIN' WITH THE DEVIL EDDY RAVEN (Dimension DS-1005)	—	<b>1</b>
			<b>79</b> CRYING STEPHANIE WINSLOW (Warner/Curb WBS 49146)	45	<b>10</b>
			<b>80</b> I'D DO ANYTHING FOR YOU JACKY WARD (Mercury 57013)	54	<b>13</b>
			<b>81</b> I'D BUILD A BRIDGE CHARLIE RICH (United Artists UA-X1340-Y)	86	<b>2</b>
			<b>82</b> YOUR OLD COLD SHOULDER CRYSTAL GAYLE (United Artists UA-X1329-Y)	56	<b>16</b>
			<b>83</b> HEARTS JIMMIE PETERS (Sunbird S-105)	83	<b>3</b>
			<b>84</b> MEAN WOMAN BLUES MAX D. BARNES (Ovation OV 1142)	88	<b>3</b>
			<b>85</b> BLIND WILLIE CHET ATKINS (RCA PB-11892)	85	<b>4</b>
			<b>86</b> DRIFTIN' AWAY MIKI MORI (Oak 1010)	59	<b>7</b>
			<b>87</b> BLUE MOON OF KENTUCKY EARL SCRUGGS REVUE (Columbia 1-11176)	67	<b>9</b>
			<b>88</b> THE FIRST TIME MELISSA LEWIS (Door Knob DK 80-122)	92	<b>2</b>
			<b>89</b> LOST THE GOOD THING STEVE GILLETTE (Regency REG 45002)	97	<b>2</b>
			<b>90</b> AUTOGRAPH JOHN DENVER (RCA PB-11915)	95	<b>2</b>
			<b>91</b> BABY FERLIN HUSKY (Cashet CS4-4508)	91	<b>2</b>
			<b>92</b> I CAN'T CHEAT LARRY G. HUDSON (Mercury 57015)	—	<b>1</b>
			<b>93</b> WELL ROUNDED TRAVELING MAN KENNY PRICE (Dimension DS-1003)	93	<b>2</b>
			<b>94</b> CHEATING EYES JERRY NAYLOR (Oak DRS-1014)	—	<b>1</b>
			<b>95</b> CHAIN GANG OF LOVE ROY CLARK (MCA 41153)	70	<b>15</b>
			<b>96</b> LET JESSE ROB THE TRAIN BUCK OWENS (Warner Bros. WBS 49118)	71	<b>14</b>
			<b>97</b> NEVER SEEN A MOUNTAIN SO HIGH RONNIE McDOWELL (Epic 9-50753)	73	<b>13</b>
			<b>98</b> FREE TO BE LONELY AGAIN DIANE PFEIFER (Capitol P-4823)	76	<b>5</b>
			<b>99</b> BACK TO BACK JEANNE PRUETT (IBC IBC 0005)	78	<b>17</b>
			<b>100</b> WHAT I HAD WITH YOU SHEILA ANDREWS (Ovation OV 1138)	81	<b>9</b>

## ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Lesson In Leavin' (Chappell/Sailmaker/Welbeck/Blue Ouil — ASCAP) .....	24	After Hours (Baray/Tree — BMI) .....	72	Are You On The Road (So. Nights — ASCAP) .....	27	Autograph (Cherry Lane — ASCAP) .....	90	Baby (Blue Echo — ASCAP) .....	91	Baby You're Something (Tree/Cross Keys — BMI/ASCAP) .....	73	Back To Back (Scott-Ch & Brandy — ASCAP) .....	99	Beneath Still Waters (Acuff-Rose — BMI) .....	23	Better Than I (American Cowboy — BMI) .....	6	Big Man's Cafe (Zoobe/Maryon — ASCAP) .....	49	Blind Willie (Ahab/Lowery/BMI) .....	85	Blue Moon Of Kentucky (Peer Int'l. — BMI) .....	87	Chain Gang Of Love (Roger Bowling — BMI) .....	95	Cheating Eyes (Yatahey — BMI) .....	94	Couldn't Do Nothin' Right (Nunn — BMI) .....	21	Crying (Acuff-Rose Pub. — BMI) .....	79	Daydream Believer (Screen Gems-EMI — BMI) .....	3	Dealin' With The Devil (Milene/Acuff-Rose — ASCAP/BMI) .....	78	Diane (Newkeys/Sugarplum/Sister John — BMI) .....	70	Driftin' Away (Hallnote — BMI) .....	86	Drinkin' And Drivin' (Taylor & Wilson — BMI) .....	67	Free To Be Lonely (Brightwater/Strawberry Patch — ASCAP) .....	98	Friday Night Fool (ATV/BMI) .....	56	Gift From Missouri (Keca — ASCAP) .....	40	Gone Too Far (DeDave/Briarpatch — BMI) .....	32	Hasn't It Been Good (September — ASCAP) .....	77	Hearts (Blackwood/Fulness/Centerstream/ — BMI) .....	68	Let Me In (House Of Gold — BMI) .....	44	Let's Get It While (House Of Gold — BMI) .....	50	Lovely Lonely Lady (Maplehill/Vogue/Gary S. Paxton — BMI) .....	61	Lying Time Again (Sawgrass — BMI) .....	7	Makes Me Wonder If I Ever (Acuff-Rose — BMI) .....	69	Mean Woman Blues (Plum Creek — BMI) .....	84	Men (Algee/Partner — BMI) .....	8	Morning Comes Too Early (Pi-Gem — BMI) .....	47	My Heroes Have Always (Jack & Bill — BMI) .....	1	My Home's In Alabama (Millhouse — BMI) .....	25	Never Seen A Mountain So High (Ronnie McDowell/Tree — SESAC/BMI) .....	97	Nightlife (Tree/Glad — BMI) .....	31	Nothing Sure Looked Good (Coal Miners — BMI) .....	4	Numbers (Evil Eye — BMI) .....	11	One Of A Kind (Cross Keys/Honeytree — ASCAP) .....	14	Perfect Strangers (Bobby Goldsboro/ASCAP) .....	45	Play Another Slow Song (Cross Keys — ASCAP) .....	29	Pregnant Again (Sugar N' Soul/Emily — ASCAP) .....	46	Rambler Gambler (Normai — BMI) .....	53	Rexy Song (Palomino/BMI) .....	52	She Just Started Liking (Pi-Gems — BMI) .....	64	Shriner's Convention (Ray Stevens — BMI) .....	13	Silence On The Line (Tree — BMI) .....	63	Standing Tall (Blackwood/Ben Peters/BMI) .....	39	Sugar Daddy (Famous/Bellamy — ASCAP) .....	9	Sunshine (Castle Hill — ASCAP) .....	37	Taking Somebody With Me (Larry Gatlin — BMI) .....	54	Temporarily Yours (Bobby Fisher — ASCAP/Tuff — BMI) .....	68	Tennessee Waltz (Acuff-Rose — BMI) .....	22	The Cowgirl And The Dandy (House Of Gold — BMI) .....	26	The First Time (Limmo — BMI) .....	88	The Fool Who Fooled Around (April/Blackwood — ASCAP/BMI) .....	65	The Old Side Of Town (Hallnote — BMI) .....	35	The Story Behind (Gallico/Metaphor — BMI) .....	42	The Way I Am (Cross Keys — ASCAP) .....	43	3 Chord Country Song (Texas Red — BMI) .....	33	Tonight Lets Sleep On It (Blackwood/Nelson Larkin/Levisa — BMI) .....	36	Tony's Tank-Up Drive-In (Rodeo Cowboy — BMI) .....	28	Two Story House (ATV/First Lady Songs — BMI) .....	19	Walk On By (Lowery — BMI) .....	55	Well Rounded Traveling Man (Almarie — BMI) .....	93	What I Had With You (Tree — BMI) .....	100	When Two Words Collide (Tree — BMI) .....	20	While The Choir Sang (King Coal — ASCAP/Coal Miners — BMI) .....	75	Why Don't You Spend (Hall-Clement — BMI) .....	2	Wild Bull Rider (Lady Jane — BMI) .....	16	Wild Woman I've Never Had (Bocephus — BMI) .....	18	Years (Pi-Gem — BMI) .....	48	Yippy Cry Yi (Joe Allen — BMI) .....	30	You Lay A Whole Lot Of Love (Tree/Stickbuddy — BMI) .....	51	You Turn My Love Light On (Best Way — ASCAP) .....	74	Your Old Cold Shoulder (United Artists — ASCAP) .....	82	Yours For The Taking (Tree/House Of Gold — BMI) .....	66
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= Exceptionally heavy radio activity this week



= Exceptionally heavy sales activity this week



# COUNTRY

## SINGLES REVIEWS

**JOE STAMPLEY** (Epic 9-50854)

**After Hours** (2:32) (Baray/Tree — BMI) (M. Pendarvis-J. Carnes)

The evocative voice of Joe Stampley carries the message on this song about loving his honey after normal working hours. Love goes overtime on this easy paced number and the positive message will make this popular.

**DICKEY LEE** (Mercury 57017)

**Don't Look Back** (2:47) (Hall-Clement — BMI) (Bob McDill)

A superb production by Allen Reynolds of a Bob McDill song, which Lee delivers in hit form. It's got a nice, percussive sound with the message about not gathering up old memories.

**CRISTY LANE** (United Artists UA-X1342)

**One Day At A Time** (3:22) (Buckhorn — BMI) (M. Wilkin-K. Kristofferson)

It's been about five years since this song has been heard and the demand for it is well proven. Lane does an excellent job with this number, which is certain to prove again it's popularity world wide.

**JANIE FRICKE** (Columbia 1-11224)

**Pass Me By** (2:58) (Hallnote — BMI) (Hillman Hali)

This song was the hit that launched Johnny Rodriguez's career in 1973. Janie delivers in country fashion and the song shows its strength again.

## SINGLES TO WATCH

**FREDDY FENDER** (Starlite ZS9 4908)

**Please Talk To My Heart** (2:40) (Glad Music — BMI) (J. Fautheree/J. Mathis)

**DON GIBSON** (Warner/Curb WBS 49193)

**Sweet Sensuous Sensations** (2:31) (Acuff-Rose Publications, Inc. — BMI) (Kenny Walker)

**JERRY REED** (RCA PB-11944)

**Workin' At The Carwash Blues** (2:19) (Blendingwell Music — Inc. ASCAP) (Jim Croce)

**LOUISE MANDRELL** (Epic 9-50856)

**Wake Me Up** (Tree Publ. Co., Inc./Cross Keys Publ. Co., Inc. — BMI/ASCAP) (C. Putman/M. Kossler)

**KELLI WARREN** (Jeremiah JH 1004)

**I'm Ain't On Livin' Some** (Agfo Music — BMI) (2:15) (Mae B. Axton/Gleen Reeves)

**STONEY EDWARDS** (Music America MA 105)

**Lean On Me** (3:57) (Interior Music Corp. — BMI) (Bill Withers)

**SONNY CURTIS** (Elektra E-46616)

**The Real Buddy Holly Story** (3:16) (Skol Music — BMI) (Sonny Curtis)

**BILL GREEN** (NSD 39)

**Rainy Day Song** (2:45) (Hitkit Music/Bill Green Music — BMI) (Bill Green)

**LEE MORGAN** (Buzz BZ0134)

**Time Enough** (3:48) (Lancepoint Music) (Lee Morgan)

## ALBUM REVIEWS

**COAL MINERS DAUGHTER** — Soundtrack — MCA MCA-5107 — Producer: Owen Bradley — List: 7.98

This is the soundtrack album from the movie about Loretta Lynn's life. It contains a number of songs made famous by Loretta and sung by Sissy Spacek, as well as some of Patsy Cline's great hits sung by Beverly D'Angelo. This album is produced by Owen Bradley, who produced all of Loretta's great hits, and Sissy does an incredible job handling the songs with Loretta's phrasing.

**LOVE HAS NO REASON** — Debby Boone — Warner Curb BSK 3419 — Producer: Larry Butler — List: 7.98

Debby Boone is an incredibly fine singer and this album, produced by Grammy award winner Larry Butler, shows her at her vocal best. Butler has done an excellent job of picking songs and Debby sings them convincingly. Best cuts include "Are You On The Road To Lovin' Me Again," "Free To Be Lonely Again" and "When It's Just You And Me."

**OKLAHOMA ROSE** — Rex Allen, Jr. — Warner Bros. BSK 3403 — Producer: Norro Wilson and Rex Allen, Jr. — List: 7.98

The rich voice of Rex Jr. colors this album well as he wraps these songs around the theme of a girl called Oklahoma Rose. Best cuts include "Yippy Cry Yi," "Oklahoma Rose," "What Was Your Name" and "Drink It Down, Lady." The cover is very artistic and interesting and will draw additional attention to this fine album.

**MY HOME AIN'T IN THE HALL OF FAME** — J.D. Crowe & The New South — Rounder 0103 — Producer: J.D. Crowe & The New South — List: 7.98

Call it progressive bluegrass or pure country, this is one of the finest albums to come out this year. Listening is a pleasure here for those who love great songs done with an electric bluegrass band. Best cuts are the title, "Railroad Lady," "Sin City" and "She's Gone, Gone, Gone."



**COUNTRY SQUARES IN HOLLYWOOD** — TV game show "Hollywood Squares" recently went Nashville when it featured eight country artists plus regular George Gobel on its first all country music shows, which will air the week of March 24. The eight artists are represented by the Jim Halsey company in Tulsa, Okla. They are (l-r): George Jones, Jim Stafford, Mel Tillis, Minnie Pearl, Roy Clark, Tammy Wynette, George Gobel, Margo Smith and George Lindsey.

## THE COUNTRY COLUMN

**JULY DESIGNATED RABBITT MONTH?** Well, not officially. But it could very well be. The long awaited **Eddie Rabbitt** television special has finally been set to air over NBC July 11. Rocker **Jerry Lee Lewis**, actress **Stockard Channing**, 14-year-old banjo virtuoso **Wendy Holcombe**, **Emmylou Harris** and **Henny Youngman** will all be on hand to help Rabbitt create a music/variety/comedy hour. The following day, Rabbitt will be the topic of an ABC radio special, which will air on 400 affiliated stations. Both of these goodies will take place after the release of Rabbitt's seventh Elektra/Asylum album, which he has already begun work on at Caribou studios in Colorado.

Congratulations to **Vince Kickerillo** and **Mary K. Miller**, who married Feb. 16 in Houston, Tex.



Eddie Rabbitt

the look is that of Galactic cowboys. Spurrz consists of **Tony Ingram**, **Lee Newell**, **D. Anthony Valentine**, **Gary Dibenedetto** and **Travis Lewis**.

Look for the **Oak Ridge Boys**, **George Jones**, **Charly McClain**, **Barbi Benton** and **Julie Anthony** to be among **Roy Clark's** guests on his upcoming television special.

Also in TV-land . . . **Marty Robbins** might be making a trip to Hazzard to visit the Dukes sometime next fall.

**The Stamps** recently played in the Hamburg, Germany Star Club. It seems only yesterday the **Beatles** were there.

How appropriate that **Emmylou Harris** should be presented her Grammy by **Johnny Cash** and **June Carter**. Harris' husband, **Brian Ahern**, recently completed work on an album with Johnny Cash.

**SIGNINGS** — **Johnny Duncan** has signed a booking agreement with Top Billing, Inc. . . . **Dawn Chastain** has signed a booking agreement with Stage II Attractions.

**STUDIO TRACKS** — In Woodland Studios, **Margo Smith** with producers **David Barnes** and **Conway Twitty** are working on a new LP for Warner Bros. **Danny Hillie** and **Steve Goostree** are engineering . . . **Mickey Gilley** with producer **Jim Ed Norman**. Engineers are **Kyle Lehning** and **Skip Shimmin** . . . **John Conlee** and producer **Bud Logan** are working on Conlee's new MCA album. **Les Ladd** is behind the boards, with assistance from **Steve Goostree**. In Young'un Sound . . . Producer **Jerry Kennedy** is working with **Rayburn Anthony** and **Jackie Ward** . . . **Ken Harding** will be cutting **Shirley Caesar** for Word Records . . . **Les Ladd** is engineering **Mitch Goodson** with **Earl Richards** producing . . . **Chip Young** is working with **Tim Krekel** . . . And this one all the way from Sweden, Nashville songwriter **Frank Dycus** has been in Stockholm, working on an album at GMP Studios.

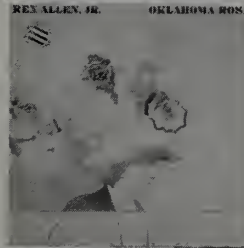
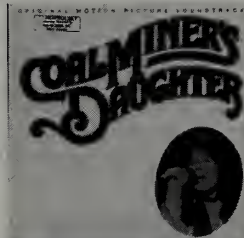
**ON THE ROAD** — **Tammy Wynette** and **George Jones** will be hitting various cities across the country . . . After 43 years as a country music entertainer, **Kitty Wells** is doing as many as 200 shows a year . . . **The Alabama Band** will make a 10-day tour of the state of Alabama, originating in Montgomery April 1, and culminating in Mobile . . . **Randy Barlow** is currently on a two-week tour of the Southwest . . . **Roy Clark** will be playing various dates throughout March and April . . . **Orlon** has several Southern dates scheduled in March . . . **Sheila Andrews** will return to Germany to tape the "Top Pop" program.

**Big Al Downing** is scheduled to make his debut appearance on the nationally syndicated TV show, "Hee Haw," the week of March 10.

**Freddy Fender** recently signed booking and tour management agreements with Buddy Lee Attractions in Nashville. Fender is currently on tour in support of his new CBS album, "Together We Drifted Apart."



Freddy Fender



jennifer bohler



# COUNTRY



**MILSAP LIVE GOES GOLD** — RCA artist Ronnie Milsap was recently presented with a gold record in recognition of the RIAA certification of his 1976 LP, "Milsap Live." The waxing marks Milsap's third gold outing. Pictured during the reception at RCA's Nashville offices are (l-r): Dave Wheeler, RCA director of marketing development; Jerry O. Bradley, RCA Records division vice president, Nashville operations; Donald Reeves, Ronnie Milsap Enterprises; Milsap; Tom Collins, "Milsap Live" producer; and Joe Galante, RCA division vice president, marketing, Nashville.

## MCA Executives, Film Stars Attend 'Coal Miner's Daughter' Premiere

NASHVILLE — The gala premier of "Coal Miner's Daughter," the Universal movie based on Loretta Lynn's life story, had its world premiere in Nashville last Wed. (Mar. 4) at the Belle Meade Theatre. Approximately 850 invited guests attended the function along with the movie's stars Sissy Spacek (who portrays Loretta), Tommy Lee Jones, Levon Helm and Phyllis Boyens.

Also at the premiere were Mooney and Loretta Lynn, the subjects of the movie, and their families, as well as MCA Record executives Bob Siner, Al Bergemo, Stan Layton, Joan Bullard, Santo Russo and George Osaki. They joined Nashville executives Jim Foglesong, Chic Doherty, Erv Woolsey, Tony Tamburrano, Jerry Bailey and Ron Chancey. Also present was Owen Bradley, former head of MCA Nashville, Loretta Lynn's producer and the producer and musical director of the soundtrack for the film.

From Universal Pictures, executives Bob Larson, producer Bernard Schwartz, director Michael Apted and screenwriter Tom Rickman were present.

## Three Leave IBC Label

NASHVILLE — Walter Haynes, executive producer, Joe Lucus, sales manager and Bobby Fischer, director of national promotion and publishing with IBC Records have resigned from that company. They cited changes in company management and policies as reasons for their resignations. They added that they will continue as a team, and will announce plans in the near future.

## Jennings Album Certified Gold

NASHVILLE — RCA artist Waylon Jennings' album "What Goes Around Comes Around" has been certified gold by the RIAA. Produced by Richie Albright, the 1979 release is Jennings' 10th gold album for RCA, including three that have surpassed platinum status.

The certification of the album comes on the heels of the Academy of Country Music Awards nominations in which Jennings is nominated in four categories — "Entertainer of the Year," "Album of the Year," "Male Vocalist of the Year" and "Single of the Year."

Nashville is one of eight initial markets targeted for promotion of this movie and soundtrack. Atlanta, Chicago, Cincinnati, Cleveland, Dallas, Los Angeles and St. Louis have also been singled as target markets. Additionally, consumer ads will run in several country music magazines as well as national consumer publications. Two radio spots have been prepared to promote not only the movie but also Lynn's country catalog.

### 30-LP Catalog

Lynn has approximately 30 albums in her MCA catalog including her duets with Conway Twitty — which will be marketed under the slogan "The Music That Created A Legend."

For retailers, point of purchase materials available include 1x1 album covers, 2x2 album blow-ups, an 18-inch stand up, a cassette tape box and book and a slip box for radio that ties together the book, movie, soundtrack album, Lynn's new album and her catalog.

## Cachet Consolidates American Operations

NASHVILLE — Cachet Records, Inc., which is owned by the Canadian-based Global Communications, is consolidating its North American operations by moving all primary operations of the company to the Toronto office.

The company has closed its Los Angeles office, but will maintain an office in Nashville, although it did release two of the promotion people in that office. Randy Lavigne is currently handling all matters in the Nashville office.

According to sources with the label, the status of the artists signed to the company — including Ronnie Prophet, Ferlin Husky and special recording packages involving Ernest Tubbs and Johnny Cash — is still indefinite. The board of directors with Global did, however, vote to place the major thrust behind recording artist Nana Mouskouri.

The label is also "temporarily" holding up on shipping orders for any of the product on the Cachet label.

The label source stressed that Global is in the process of reorganization, and is currently looking for someone to direct the operations of the label.

Cachet's sister company, Tee Vee Records, is not affected by this reorganization and is continuing normal operations.

## Country Radio Seminar Agenda

THURSDAY		(Radio/Network Radio/Mutual Radio) — Audio Visual Presentation by The Mutual Radio Network	
2:00/8:00 p.m., Mezzanine — Registration will be open in the Ballroom Foyer		10:00/12:00 p.m., Davidson Rm. — Rap Room (Free Beer & Soft Drinks) — Gary Kines/WSUN, Wayne Edwards/RCA	
8:00, Davidson Rm. — Welcome Room (Free Beer & Soft Drinks)			
FRIDAY		SATURDAY	
8:50 a.m., Regency 3 & 4 — Introduction & Welcome — Biff Collie/Mac Allen		9:00/10:00, Regency 3 & 4 — Red Barber, Pioneer Network Sportscaster — Introduction: Don Boyles/WSUN	
9:00, Regency 3 & 4 — Paul Harvey — "A Time To Be Alive" (ABC Radio Network)		10:00/12:00 Noon, Regency 3 & 4 — "How Well Do You Know The Record Business" (Where does the record come from?/Where is it going?/How does it get there?) — *Moon Mullins/WDAF, Norro Wilson/Prod., WB, Larry Butler/Ind. Prod., Ronnie Milsap/Artist-Prod., Joe Galante/RCA-Pro., Peter Svendsen/Ind. Prom., Bruce Hinton/Ind. Prom., Mike Martinovich/CBS-Mark., Jan Rhees/Ind. Marketing	
**CONCURRENT**			
10:00/11:00 a.m., Room #I, Regency 3 & 4 — "How To Control Your Career" — *Bob English/WUBE, Kim Pyle/WOKX, Jim Ray/KOKE, Terry Wood/WSAI		12:00/1:00 p.m. — Lunch (Regency 1 & 2)	
Room #II, Davidson Rm — "How Do You Talk To Arbitron?" — *Ed Salamon/WHN, (ARB Advisory Panel Members), Don Nelson/WIRE, Jim Phillips/KHEY		1:00/2:00 p.m., Regency 3 & 4 — "Rules & Regs For the '80s" — Tom Wall, Sr. Partner/Dow, Lohnes & Albertson, Wash., D.C.; Bob Heald, Sr. Partner/Fletcher Heald & Hildreth, Wash., D.C.	
11:00 a.m., Regency 3 & 4 — "How Will You Program In The '80s?" — *Lee Masters/KLOZ-FM, Brad Messer/KKYX (News of the '80s), Barry Warner/KIKK (Sports of the '80s)		**CONCURRENT**	
12:00 Noon, Regency 3 & 4 — "Have You Heard The One About CMA?" — Country Music Association		2:00/3:00 p.m., Room #I, Regency 3 & 4 — "How To Create a Creative Sell" — *Kim Pyle/WOKX, Mike Oatman/KFDI, Phil Newmark/WMC, Gary Teaney/KIOC	
12:30/1:30 p.m. — Lunch (Regency 1 & 2) — Compliments of CMA		Room #II, Davidson Rm. — "How To Find and Develop Programming Talent" — *Bob Kraig/WTHI, Dale Weber/WDGY, Steve Dickert/WKDA, Pat Martin/WXYO, Randy Michaels/WKRC	
**CONCURRENT**		3:00/4:00 p.m., Regency 3 & 4 — "How To Put Your Face in the Market Place" VTR presentation of television spots and billboards from stations all over the country — Compiled & Edited by: Chris Collier-Kyte	
1:30/2:30, Room #I (Regency 3 & 4) — "Is Research The Answer to the '80s?" (Music & Programming) — *Jim Duncan/R & R, Robert E. Balon, Ph.D./Pres. Multiple Systems Analysis; Bill Ford/WCXI; Bill Figenshu/KIKK; Johnny Randolph/WMPS.		7:30/11:00 p.m., Regency Ballroom (6:00/7:30 — Cocktails/Davidson Room & Ballroom Foyer) — Banquet and New Faces Show	
Room #II, Davidson Rm. — "How Do You Motivate Sales People?" — Joyce Campbell/WXBM, Jason Jennings/Chairman & CEO, The Jennings Co., Ltd., San Francisco.			
2:30/3:30 p.m., Regency 3 & 4 — "How Do You Manage Management People?" — James N. Farr, Ph.D., Pres. Farr Associates, Behavioral Science Consultants			
3:30/4:30 p.m., Regency 3 & 4 — "What You Are Isn't Necessarily What You Will Be" (Presented via Video Tape) — Dr. Morris Massey, U. of Colo.			
4:30/5:30 p.m., Regency 3 & 4 — "The Renaissance Medium"			

\* denotes panel moderator



**EVERETTE SIGNS WITH MORRIS AGENCY** — Orlando Records artist Leon Everette recently signed a booking contract with the William Morris Agency in Nashville. Shown at the signing are (l-r): Carroll Fulmer, Everette's manager and president of Orlando Records; Woody Bowles, president of the Berry Hill Group, Inc.; Everette; Paul Moore and Dolores Smiley, booking agents with the Morris Agency.



# COUNTRY RADIO

## THE COUNTRY MIKE

**CRS NEW FACES SHOW** — Some of the top talent in country music will headline the traditional New Faces Show at the 11th annual Country Radio Seminar, announced **Charlie Monk**, committee chairman. The two-day event, to be held March 14-15 at Nashville's Hyatt Regency, culminates Saturday night with the annual banquet and New Faces Show. Appearing on the show this year will be **Alabama**, **Carol Chase**, **Lacy J. Dalton**, **Big Al Downing**, **Leon Everette**, **Reba McEntire**, **Juice Newton**, **Sylvia** and **Jim Weatherly**. The show provides an opportunity for newer talent to showcase before radio industry personnel. To date, some 100 artists have appeared on past shows, including **Crystal Gayle**, **Eddie Rabbit**, **Margo Smith** and **Larry Gatlin**.

**MUSIC DIRECTOR PROFILE** — **Cathy Hahn** has been music director at KLAC/Los Angeles since 1977, succeeding **Carson Schreiber**. Hahn joined KLAC as Schreiber's assistant in 1976. Her official title at that time was programming assistant, since she conducted a myriad of tasks but was primarily responsible for sales research. When Schreiber resigned from KLAC to join RCA as regional country promotion manager, Hahn was named MD. Cathy began her music career working in the record library at Alto Communications, syndicators of radio programs. A native Californian, Cathy plans to stay in Los Angeles, despite the earthquakes and mud slides.

According to **Ken Sheppard**, MD at KWKH/Shreveport, the station has a new address and phone number. The address is 6340 Westport Dr., P.O., Box 31130 Shreveport La. 71130. The new phone number is (318) 688-1130.

WHN/New York recently hosted a doubleheader concert broadcast with **Big Al Downing** and **John Wesley Ryles**. **Mike Fitzgerald** hosted both shows from the Lone Star Cafe in Manhattan.

**Steve Norris** and **Frank Lee** will represent WHK/Cleveland at the "Take a Broadcaster to Lunch Scholarship Benefit." Proceeds from the benefit augmented the Clare Lonsway Bartunek Scholarship Fund, which will assist some deserving students in the field of communications at Cleveland State University.

**ON THE MOVE** — There have been quite a few promotions and job changes among music and program directors of country radio stations the past couple of weeks, among them: **Billy Parker** was promoted to director of operations and program director at KVOO/Tulsa. Parker will also handle the music director's responsibilities. . . . **John Stevens** was named music director at KCKN/Kansas City, following **Mike Morelock's** move to WDAF/Kansas City Mo. . . . **Larry Dean** is the new MD and PD at KDXE/Little Rock. Dean leaves competitor KXLR/Little Rock. . . . **Dale Mitchell** is the new MD and PD at KXLR, which also announced the promotion of **Sonny Victory** to assistant music director. . . . **Doctor Butch Brannum** has assumed the added responsibilities of PD and MD at WKDA/Nashville. Brannum will continue as operations director.

**Dave Overton**, director of public and governmental affairs for WSM/Nashville died last week after a long illness at the age of 56. Overton had been employed at WSM for 31 years. He was a former emcee of the Grand Ole Opry and host of WSM's Waking Crew radio show.

According to **Bill Ford**, MD at WCXI/Detroit, the station celebrated its first birthday recently. The station gave away birthday cake to its listeners, at six separate parties. The parties were hosted by **R.T. Griffin**, **Bob Burchett**, **Steve Gramzay**, **Michael Kelly**, **Randy Price** and **Geno Khan** — all DJs at the station.

**Tim Rowe**, MD at WMNI/Columbus, is getting married on March 22 to **Bettianne Greene**. They plan to honeymoon in North Carolina.

We look forward to seeing everybody at the Country Radio Seminar.

country mike

### PROGRAMMERS PICKS

<b>Mike Corbin</b>	<b>KLLL/Lubbock</b>	<b>Gone Too Far</b> — Eddie Rabbitt — Elektra
<b>Bill Warren</b>	<b>KNOE/Monroe</b>	<b>After Hours</b> — Joe Stampley — Epic
<b>Lee Shannon</b>	<b>WIRE/Indianapolis</b>	<b>Gone Too Far</b> — Eddie Rabbitt — Elektra
<b>Pam Greene</b>	<b>WHN/New York</b>	<b>Gone Too Far</b> — Eddie Rabbitt — Elektra
<b>Albert Cox</b>	<b>KOUL/Corpus Christi</b>	<b>I Can't Cheat</b> — Larry G. Hudson — Mercury
<b>Lee Ranson</b>	<b>WXCL/Peoria</b>	<b>Temporarily Yours</b> — Jeanne Pruett — IBC
<b>Don Keith</b>	<b>WJRB/Nashville</b>	<b>Startin Over Again</b> — Dolly Parton — RCA
<b>Dale Turner</b>	<b>WSAI/Cincinnati</b>	<b>I Just Had You On My Mind</b> — Billy "Crash" Craddock
<b>Jim Randell</b>	<b>WMZQ/Washington</b>	<b>The Way I Am</b> — Merle Haggard — MCA
<b>Dugg Collins</b>	<b>KZIP/Amarillo</b>	<b>Cheating Eyes</b> — Jerry Naylor — Oak
<b>Charlie White</b>	<b>WVOJ/Jacksonville</b>	<b>She Just Started Liking Cheatin' Songs</b> — John Anderson — Warner Bros.
<b>Cathy Hahn</b>	<b>KLAC/Los Angeles</b>	<b>Gone Too Far</b> — Eddie Rabbitt — Elektra
<b>King Ed</b>	<b>WSLC/Roanoak</b>	<b>The Way I Am</b> — Merle Haggard — MCA
<b>Bill Ford</b>	<b>WCXI/Detroit</b>	<b>It's Hard To Be Humble</b> — Mac Davis — Casablanca
<b>Tom Wayne</b>	<b>KXOL/Ft. Worth</b>	<b>Dealn' With The Devil</b> — Eddy Raven — Dimension

## MOST ADDED COUNTRY SINGLES

1. **GONE TOO FAR** — EDDIE RABBITT — ELEKTRA — 51 REPORTS
2. **THE WAY I AM** — MERLE HAGGARD — MCA — 43 REPORTS
3. **I JUST HAD YOU ON MY MIND** — BILLY G. "CRASH" CRADDOCK — CAPITOL — 31 REPORTS
4. **TEMPORARILY YOURS** — JEANNE PRUETT — IBC — 29 REPORTS
5. **SHE JUST STARTED LIKIN' CHEATIN' SONGS** — JOHN ANDERSON — WARNER BROS. — 27 REPORTS
6. **AFTER HOURS** — JOE STAMPLEY — EPIC — 19 REPORTS
7. **WHILE THE CHOIR SANG THE HYMN** — JOHNNY RUSSELL — MERCURY — 19 REPORTS
8. **DEALIN' WITH THE DEVIL** — EDDY RAVEN — DIMENSION — 17 REPORTS
9. **TAKING SOMEONE WITH ME WHEN I FALL** — LARRY GATLIN — COLUMBIA — 16 REPORTS
10. **I CAN'T CHEAT** — LARRY G. HUDSON — MERCURY — 15 REPORTS

## MOST ACTIVE COUNTRY SINGLES

1. **TWO STORY HOUSE** — GEORGE JONES & TAMMY WYNETTE — EPIC — 52 REPORTS
2. **HONKY TONK BLUES** — CHARLEY PRIDE — RCA — 46 REPORTS
3. **SHRINER'S CONVENTION** — RAY STEVENS — RCA — 45 REPORTS
4. **BENEATH STILL WATERS** — EMMYLOU HARRIS — WARNER BROS. — 41 REPORTS
5. **THE COWGIRL AND THE DANDY** — BRENDA LEE — MCA — 41 REPORTS
6. **IT'S LIKE WE NEVER SAID GOODBYE** — CRYSTAL GAYLE — COLUMBIA — 38 REPORTS
7. **WOMEN I'VE NEVER HAD** — HANK WILLIAMS JR. — ELEKTRA — 38 REPORTS
8. **A LESSON IN LEAVING** — DOTTIE WEST — UNITED ARTISTS — 38 REPORTS
9. **ARE YOU ON THE ROAD TO LOVIN' ME AGAIN** — DEBBY BOONE — WARNER/CURB — 37 REPORTS
10. **COULDN'T DO NOTHIN' RIGHT** — ROSEANNE CASH — COLUMBIA — 30 REPORTS

## Female Acts, Duets Strong On Cash Box Country Chart

by Jennifer Bohler

NASHVILLE -- Female artists made a strong showing on the **Cash Box** Country Single Chart this week, holding 24 of the 100 chart positions. Additionally, male/female duets claim three of the chart places.

Two of these artists are in the Top 10 of the chart. Anne Murray leveled this week at #3 after 12 weeks, and Charly McClain is resting at #8 bullet. Eight more artists are in the Top 30 of the chart, including Crystal Gayle, George Jones and Tammy Wynette, Rosanne Cash, Lacy J. Dalton, Emmylou Harris, Dottie West, Brenda Lee and Debby Boone, all charting with bullets.

Juice Newton, Billie Jo Spears, Loretta Lynn, Jim Ed Brown and Helen Cornelius and Barbara Mandrell charted within the top 50; while Carol Chase, Linda Ronstadt, Donna Fargo, Jeanne Pruett, Hank Snow and Kelly Foxton, Stephanie Winslow, Crystal Gayle, Miki Mori, Melissa Lewis, Diane Pfeifer, Jeanne Pruett and Sheila Andrews close out the Top 100.

## Fan Fair Set For June 9-15

NASHVILLE — The 9th annual Country Music Fan Fair, set for June 9-15, is expected to attract approximately 15,000 people to Nashville.

Co-sponsored by the Country Music Assn. and the Grand Ole Opry, registration for the event is \$35 per person and is being handled by the Opry staff. Persons wishing registration information should write: Fan Fair, 2804 Opryland Drive, Nashville, Tenn. 37214.

The CMA is currently accepting applications for exhibit areas and booth space, and will be sending out booth approval notices in March. The organization urges all further requests for booth space be received as soon as possible. For further information, contact Debra Towsley, c/o CMA, P.O. Box 22299, Nashville, Tenn. 37202.

In conjunction with Fan Fair, CMA is currently producing promotion discs which will be sent out to more than 1,500 country radio stations, urging people to attend the festival and giving registration information. The spots will be mailed in late March, and stations should begin receiving them the first week in April.



**NEW FACES REHEARSAL** — Lloyd Green (l) and Charlie Monk (c) look at a song from RCA recording artist Sylvia during rehearsal for the 11th annual Country Radio Seminar New Faces Show. Sylvia is one of nine new artists who will appear on the show Saturday evening, March 15. Green is musical director and Monk is committee chairman for this year's show. The other eight artists on the show include Alabama, Carol Chase, Lacy J. Dalton, Big Al Downing, Leon Everette, Reba McEntire, Juice Newton and Jim Weatherly.



# GOSPEL



**HAWKINS AND FAMILY RECORD LIVE** — Following the success of his "Love Alive II" album, which was on the Gospel charts for more than a year, Walter Hawkins and Family are busy working a new live package. Recorded Feb. 14-15 at the Oakland Auditorium in Oakland, Calif., the LP will feature the likes of Maurice White of Earth, Wind & Fire, the Tower of Power Horn Section, drummer Eddie Bayers, percussionist Kenneth Nash and guitarist Ray White.

## Gospel Comes On Strong In Recent Grammy Awards

by Don Cusic

NASHVILLE — The recent Grammy Awards telecast was a banner night for gospel music and the gospel message, although many in the audience may not have fully realized the struggle that went on during the year to keep five Grammy awards in the gospel categories.

After last year's Grammy award in the contemporary inspirational gospel category, there was a tremendous cry from the gospel industry, which complained that the winner was not a legitimate gospel artist and should not have been given a Grammy. NARAS responded by considering the abolishment of several of the gospel awards, limiting the gospel award winners to two instead of five. The fact that the gospel industry had not really made its presence felt within NARAS with membership and was not supporting the Grammys by having nominees and winners present at the broadcast were strong factors in NARAS' long, hard look at the gospel Grammys.

### Gospel Performers

All of that changed during the year and at the meetings to determine who would be on the television show, some compromises were reached, according to informed sources, and gospel emerged victorious — despite the fact that many were unhappy with the gospel performance on the telecast a year ago. This compromise meant that the Mighty Clouds of Joy and Andrae Crouch would perform together before the television audience and the gospel categories would be able to keep all five of its awards.

The performance by Crouch and the Clouds proved to be one of the most popular musical selections presented, bringing loads of excitement and energy to the home

viewers as well as the live audience.

The producers of the Grammy's had also booked Bob Dylan for a rare television performance to sing "Gotta Serve Somebody," which had garnered him a Grammy nomination for best male vocal performance in the rock category. Since Dylan has become a Christian and "Gotta Serve Somebody" is, in essence, a gospel song, Dylan's performance meant another shot for gospel music on the telecast. Although Dylan was nominated in the rock category, in reality his performance meant that gospel music reaped the benefits of two live performances instead of one.

An interesting sidelight at the Grammy awards was that it was confirmed that Donna Summer, who won a Grammy for best female vocal in the rock category, has become a Christian. Add this to the acceptance speech of Charlie Daniels, who stated "All talent comes from God and anything I do is because He gave me that talent" when he won his Grammy in the country category, and the result is an obvious promotion of the gospel message in the record industry.

Looking at the gospel Grammy winners themselves, it is obvious that Word as a company dominates gospel music as three of the five winners were Word distributed acts. Andrae Crouch, who won for best contemporary soul gospel performance is on Light; B.J. Thomas, who won best contemporary inspirational performances for his Myrrh album, "You Gave Me Love (When Nobody Gave Me A Prayer)"; and the Imperials, who won for best contemporary gospel performance, record for DaySpring.

The other two gospel winners were the Blackwood Brothers, who record for Skylite-Sing and the Mighty Clouds of Joy whose last album is on Epic.

## GOSPEL NEWS

**The Thrasher Brothers**, who record for Canaan Records, have just signed an exclusive booking agreement with the Thunderbird Agency, a part of the Jim Halsey Agency based in Oklahoma. The group hopes to increase their appearances at fairs — where they have done extremely well previously — with the new signing.

Myrrh recording artists **Amy Grant**, **David Meece** and **Gary Chapman** are keeping producer **Brown Bannister's** schedule full as he is producing all of these folks in the studio as well as a live album for **Fireworks**.

**Mike Warnke** has just returned from a 15-day trip to New Zealand where he preached to over 1,500 each night and called the trip "one of the most rewarding spiritual experiences of my life."

**Dave Pope**, who hails from England, is touring the foreign country of Texas and is expected to return to England wearing a cowboy hat and boots and definitely changed by the whole experience. According to informed sources, Pope does not intend to buy an oil well while in Texas, but would like to carry several suitcases full of gasoline back to merry ole England.

**Bob Dylan's** next album was recorded in Muscle Shoals, like his last one. Also, like his last album, this album will also be a gospel album. According to initial reports, Dylan may actually have recorded enough material for two albums in Muscle Shoals.

don cusic

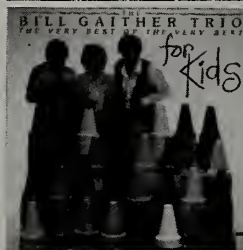
## TOP 20 ALBUMS

### Spiritual

	Weeks On Chart	
1 <b>IT'S A NEW DAY</b> JAMES CLEVELAND & THE SO. CAL. COMMUNITY CHOIR (Savoy SGL 7035)	3/1	22
2 <b>LOVE ALIVE II</b> WALTER HAWKINS & THE LOVE CENTER CHOIR (Light LS 5735)	3	72
3 <b>AIN'T NO STOPPING US NOW</b> WILLIE JOHNSON AND THE GOSPEL KEYNOTES (Nashboro 27217)	1	16
4 <b>I'LL BE THINKING OF YOU</b> ANDRAE CROUCH (Light LS 5763)	4	18
5 <b>I DON'T FEEL NOWAYS TIRED</b> REV. JAMES CLEVELAND & SALEM INSPIRATIONAL CHOIR (Savoy 7024)	5	70
6 <b>LEGENDARY GENTLEMEN</b> JACKSON SOUTHERNAIRS (Malaco 4362)	7	60
7 <b>PLEASE BE PATIENT WITH ME</b> ALBERTINA WALKER with JAMES CLEVELAND (Savoy SL 14527)	11	6
8 <b>CHANGING TIMES</b> MIGHTY CLOUDS OF JOY (City Lights/Epic JE 35971)	8	40
9 <b>YOU BRING THE SUN OUT</b> JESSY DIXON (Light LS 5747)	6	18
10 <b>FIRST CLASS GOSPEL</b> THE WILLIAMS BROS. (Tomato TOM 7036G)	9	18
11 <b>TRY JESUS</b> TROY RAMSEY & THE SOUL SEARCHERS (Nashboro 7213)	10	32
12 <b>LIVE IN CONCERT</b> THE DIXIE HUMMINGBIRDS (Gospel Roots 5041 TK)	12	8
13 <b>WE'LL LAY DOWN OUR LIVES FOR THE LORD</b> REV. JULIUS CHEEKS & THE YOUNG ADULT CHOIR (Savoy SGL 7042 Arista)	19	4
14 <b>HEAVEN</b> GENOBIA JETER (Savoy SL 14547 Arista)	15	4
15 <b>SHOW ME THE WAY</b> WILLIE BANKS & THE MESSENGERS (HSE 1532)	14	14
16 <b>LOVE ALIVE</b> WALTER HAWKINS & THE LOVE CENTER CHOIR (Light LS 5686)	16	138
17 <b>IT STARTED AT HOME</b> JACKSON SOUTHERNAIRS (Malaco M-4366)	—	2
18 <b>THE FOUNTAIN OF LIFE JOY CHOIR</b> (Gospel Roots 5034)	13	28
19 <b>GOD'S GOT EVERYTHING YOU NEED</b> MILDRED CLARK & THE MELODY-AIRES (Savoy SL 14529 Arista)	20	4
20 <b>25TH SILVER ANNIVERSARY</b> INSTITUTIONAL RADIO CHOIR (Savoy SGL 7041)	17	14

### Inspirational

	Weeks On Chart	
1 <b>GOT TO TELL SOMEBODY</b> DON FRANCISCO (New Pax NP 33042)	3/1	18
2 <b>NEVER THE SAME</b> EVIE TORNUQUIST (Word WSB 8806)	1	38
3 <b>YOU GAVE ME LOVE</b> B.J. THOMAS (Myrrh MSB 6574)	3	32
4 <b>SLOW TRAIN COMING</b> BOB DYLAN (Columbia FC 36120)	4	2R
5 <b>HEED THE CALL</b> THE IMPERIALS (Dayspring DST 4011)	5	46
6 <b>MY FATHER'S EYES</b> AMY GRANT (Myrrh MSB 6825)	7	42
7 <b>NO COMPROMISE</b> KEITH GREEN (Sparrow SPR 1024)	8	68
8 <b>MUSIC MACHINE</b> CANDLE (Birdwing BDWG 2004)	9	104
9 <b>FORGIVEN</b> DON FRANCISCO (New Pax NP 33042)	10	66
10 <b>ALL THAT MATTERS</b> DALLAS HOLM & PRAISE (Greentree R 3558)	6	24
11 <b>ONE MORE SONG FOR YOU</b> THE IMPERIALS (Dayspring DST-4015)	14	6
12 <b>HAPPY MAN</b> B.J. THOMAS (Myrrh MSB 6593)	13	80
13 <b>THE LORD'S SUPPER</b> JOYN MICHAEL TALBOT (Birdwing BWR 2013)	15	12
14 <b>TOWARD ETERNITY</b> MATTHEW WARD (Sparrow SPR 1014)	12	18
15 <b>SOMETIMES ALLELUIA</b> JIMMY SWAGGART (JIM JLP-131)	11	16
16 <b>PRAISE III</b> VARIOUS ARTISTS (Maranatha MM 00481)	18	50
17 <b>RAINBOW'S END</b> RESURRECTION BAND (Star Song SSR 0015)	17	20
18 <b>WE ARE PERSUADED</b> BILL GAITHER TRIO (Word WSB 8829)	16	22
19 <b>HOLD ON TIGHT</b> SWEET COMFORT BAND (Light LS 5762 Word)	19	4
20 <b>COME TO THE QUIET</b> JOHN MICHAEL TALBOT (Birdwing BWR-2019)	—	2



## ALBUM REVIEWS

**THE VERY BEST OF THE VERY BEST FOR KIDS** — Bill Gaither Trio — Word WSB-8835 — Producer: Bob MacKenzie — List: 7.98

Every Bill Gaither Trio album is more than a record, it's an experience. This one is for the kids and the simple, direct songs that teach the complex lessons are perfect for kids of all ages. The Gaither Trio are consistently one of the top gospel sellers with each outing and this album proves why — it's loaded with quality as well as Christian commitment.

**THE ROAR OF LOVE** — The 2nd Chapter of Acts — Sparrow SPR-1033 — Producer: Buck Herring — List: 7.98

This is a unique concept album based on C. S. Lewis' book "The Lion, The Witch and The Wardrobe" from his Chronicles of Narnia set. All but one of the songs were written by Anne Herring and they are contemporary musically with insightful lyrics inspired, obviously, from Lewis. Best are "Something Is Happening To Me," "Turkish Delight" and "Gifts From Father Christmas."

**SINGS** — Shirley Finney — Savoy SL-14545 — Producer: Milton Bliggham — List: 7.98

The powerful, soulful voice of Miss Finney rings loud, clear and true on this album that is packed with spiritual emotion. She sings with conviction and her songs, most of which she wrote, are superb. Best cuts include "We Can Make This World A Better Place," "Make Me An Instrument," "Jesus We Need You" and "Thank You." In the pocket all the way.







**TOTO TOUR** — Bobby Kimball, lead singer for Columbia recording group Toto, recently dropped in at KLBJ-FM/Austin while in town as part of the band's 1980 world tour. Pictured are (l-r): Cecile Smith, KLBJ; Colin Willis, CBS; Debbie Jecker, KLBJ assistant PD; Kimball; Glen Mason, KLBJ PD; and Jerry Sharp, KLBJ.

## Ray Stevens: A Humorist Who Wants To Be Taken Seriously

(continued from page 10)

generated some speculation that Stevens' close association with mentor Chet Atkins was a persuasive factor in the decision. Stevens years ago produced the first records on which Atkins sang — "Frog Kissing" and "Blind Willie," which was recently released as a single.

Producing is a pleasure Stevens said he wishes he had more time for, but a full schedule has divided his efforts among many different projects. He has easily taken on the role of arranger, architect (he helped design his studio as well as his new home), shrewd businessman and dabbler in the

## RIAA Sets 60-Day Certification Wait

(continued from page 8)

was the feeling of the board that the more stringent controls on return allowances and credit policies adopted by the industry will minimize instances of subsequent returns netting sales below the minimum levels required for certification."

The board maintains that the new 60-day delay is an appropriate compromise between the original "instant" Gold and Platinum certification availability and the 120-day period. "While maintaining responsible industry practices, it makes the awards more useful as marketing and merchandising tools," explained Gortikov.

The 120 day-delay was put into affect last July as a time cushion because the instantaneous certification of gold and platinum awards was not realistically reflecting early net sales.

Other Gold and Platinum Awards criteria remain unchanged. Single records will be required, as always, to have audited sales of at least one million units for Gold and two million for platinum status. Albums must achieve 500,000 unit sales to be named gold and one million for platinum honors.

When asked to comment on the RIAA's new certification policy, Joë Petrone, vice president of marketing at EMI/UA, said, "The move is more in tune with the market place. The policies are a lot more stringent and its tougher to ship now. The whole atmosphere of the business has changed. I think record companies found out that gold and platinum albums don't make you profitable."

Echoing Petrone's statement on the post-release qualification delay revision was Ed Rosenblatt, vice president of marketing for Warner Bros. "Nobody is going to ship just for the sake of getting a gold album anymore," said Rosenblatt. "Distributing organizations are selling a lot more intelligently these days. Over the last years a few of the companies were unrealistic, but those days are over."

Executives from other major labels were unavailable for comment at presstime.

real estate market.

One of Stevens' primary interests — and a business that consumes a large portion of his time — has been his publishing network: Ahab Music, Ray Stevens Music (both BMI) and the newly formed Grand Avenue Music (ASCAP). However, the administrative duties involved in overseeing the company have been burdensome, and Stevens explained that playing the businessman may have hindered his music career somewhat.

"The publishing companies are very time-consuming," he said. "I need to delegate some of the business duties to other people. Right now, I'm getting more help from my brother John and my secretary, Shirley Welch; but I will still try to handle as much of it as possible myself. What it boils down to is they do all the dirty work, and I approve it!"

Additionally, Stevens said Buddy Kalb in Kansas City has been working with the publishing interests, writing and pitching material. Writer Layng Martine has also been signed to the publishing company, as has Bill Davidson, who Stevens recently signed to Grand Avenue.

Still, Stevens said his ties with the office have cut down on the number of personal appearances he can undertake. Noting a schedule of about 75 shows per year, he said he hopes to double that figure this year.

"I like touring," he said, "The only thing I don't like about being on the road is not being in touch with all the activity here. However, with the people I just mentioned helping me, I can stay in touch by phone and stay on top of everything. I can be assured in my mind that everything is going fine."

With all the musical cookie jars Stevens has his hands in, picking out a favorite aspect of the business would be difficult.

"I think the most rewarding aspect for your self-esteem probably is writing a good song," he said. "It would be a toss-up between writing a good song and doing a good performance, although making a good record is in there, too. I guess I'd have trouble choosing between the three."

"I wish I didn't have to spend a third of my life sleeping, that's my big gripe. I have to sleep eight hours a night — if I don't, I'm just not right. That's really a pain, because it's such a waste."

## Gibbs Music Formed

LOS ANGELES — Specializing in pop/rock and reggae music, Joe Gibbs Music Corp., a new record production and manufacturing company, is set to release product from Dennis Brown, Beres Hammond and Deborah Carter in late March.

The new company, established by Joe Gibson, is located at 14097 N.W. 19 Ave., Opa-Locka, Fla.

## Video Emphasized At ITA

(continued from page 8)

pany was undertaking a four-city market test with the Fotomat chain as distributors. Featuring the rental of 10 Disney features and three cartoons on video cassette, Jimirro noted that successful results from the test would most likely lead to the Disney company going national with the Fotomat rental set-up by September.

Pickwick International is also involved in test marketing videocassettes, said spokesman Robert Mitchell, but no conclusive results have been obtained yet. Pickwick's test involves 50 retail outlets in four cities.

Nevertheless, Warner Communications Home Video will be committed to selling its product, said spokesman Morton Fink. "We are willing to take the risk with regard to the sale of our product in the market and attempt to control it to the extent that we could."

A full commitment to marketing, whatever form it takes, was the approach advocated by Paramount Communications spokesman Robert Peters. Looking back on the six months Paramount has had its product in the marketplace — for rent and for sale — Peters noted, "The results have been phenomenal. Our record of success regularly exceeded our expectations."

"We believe that the debates regarding sales vs. rental, and tape vs. disc are nonsense," Peters added. "They're really a waste of time. We believe that those are questions that should be addressed simply as profit maximization, fiduciary responsibility and inventory management."

## RCA Raises Dividend

NEW YORK — The board of directors of RCA, Inc. has voted to increase the regular quarterly cash dividend on RCA common stock from 40 to 45 cents a share. The improved dividend is payable on May 1 to stockholders of record March 17.

According to Edgar H. Griffiths, chairman and chief executive officer of the corporation, the board's action marked the first time in RCA's history that the cash dividend on common stock had been increased in each of four consecutive years.

RCA's 239,000 common stockholders own approximately 75 million shares. In 1979, RCA's earnings rose to a new high of \$283.8 million on sales of \$7.45 billion.

## Bogart Keynote Speaker At NARM Convention

LOS ANGELES — Former Casablanca Records head Neil Bogart will be the keynote speaker at the NARM 1980 Convention's opening business session, Monday, March 24, at the MGM Grand Hotel in Las Vegas.

Commenting on Bogart's selection as keynote speaker, NARM executive vice president Joseph A. Cohen said, "Few people in our business have accepted challenges the way Bogart has."

The title of Bogart's speech will be "A New Year, a New Decade, a New Challenge."

## 'Hat' Nominees Told

(continued from page 10)

Kenny Rogers; DEVIL WENT DOWN TO GEORGIA. Charlie Daniels Band; HALF THE WAY, Crystal Gayle.

Song Of The Year

(Award presented to Artist(s),

Composer(s), Publisher)

ALL THE GOLD IN CALIFORNIA, Larry Gatlin; IT'S A CHEATIN' SITUATION, Moe Bandy; LAST CHEATER'S WALTZ, T.G. Shepherd; SHE BELIEVES IN ME, Kenny Rogers; YOU'RE THE ONLY ONE, Dolly Parton.

Album Of The Year

(Award presented to Artist(s),

Producer(s), Record Company)

BLUE KENTUCKY GIRL, Emmylou Harris; GREATEST HITS, Waylon Jennings; KENNY, Kenny Rogers; STRAIGHT AHEAD, Larry Gatlin; WILLIE SINGS KRISTOFFERSON, Willie Nelson.

Motion Picture Of The Year

(Award presented to Producers)

Concrete Cowboy, Electric Horseman, Elvis, and Living Legend.

philosophies, efforts and results varied considerably, it was the general consensus that the video hardware market has received a great impetus from the availability and variety of pre-recorded programming. All firms expressed the desire to help the growth of home video, especially the videodisc, by making their software available to the various videodisc hardware manufacturers. Nobody argued the point that without programming the videodisc was destined to become a consumer dinosaur.

## Release Dates

Still, a controversial twist was added to the marketing discussions when Alan Hirschfield, chairman of Twentieth Century-Fox, proposed that release dates of feature films should coincide with the release dates of videocassettes. This arrangement with such early release schedules would be the best means available to prevent piracy of the product, Hirschfield said.

While this approach by software manufacturers could possibly draw opposition of motion picture theatre owners and operators, Hirschfield defended the concept. "The key is real-time availability of our product in the marketplace. It's the best promotional tool we can offer to the hardware manufacturer, and it will continue to be as such."

In other convention highlights, Twentieth (which has been a pioneer in the field of home video and currently owns Magnetic Video) was awarded the first four ITA Golden Videocassette awards. The awards, signifying one million dollars in audited sales, were given M\*A\*S\*H, Sound Of Music, French Connection and Patton.

At another panel discussion, Steve Wilson of Fotomat Corporation offered some statistics gleaned from analysis of 100,000 transactions nationwide. On the average, rentals exceeded sales by a margin greater than 4:1. Science-fiction titles favored rental the most with a 10:1 ratio. Recent features experienced a 7:1 ratio, and sports programs yielded the ratio closest to parity at 2:1. At no point did sales ever exceed rentals. It was Wilson's contention that a \$500 VCR would make the whole distribution system work much more effectively.

## Bar Coding Survey

(continued from page 10)

are prepared to invest time and money into making their operations more efficient, but that they do not quite know how to do so. Only one third of the respondents, for example, indicated that they had the in-house expertise to select and specify a computer automation system or an integrated bar code printing and scanning system. But 80% said that they would go outside for help, utilizing the services of a consultant to help analyze their operations and make recommendations for converting them.

## Atlantic Issues Five

NEW YORK — Atlantic Records has released five new albums. The two releases on the Atlantic label are "Roberta Flack Featuring Donny Hathaway" and Passport's "Oceanliner." Two new LPs on the Virgin label are "The Original Sin" by Britain's Cowboys International, and the Motors' "Tenement Steps." The new Cotillion issue is "Masterpiece" by Mass Production.

## Bowie's Management Opens U.S. Office

NEW YORK — Bewlay Brothers, Ltd. U.S.A., David Bowie's domestic management company headed by Pat Gibbons, has opened new offices at 250 West 57 St., Suite 2411, N.Y., N.Y., 10019, telephone (212) 582-7273.



# BLACK CONTEMPORARY



**POLYDOR ACTS JAM IN CHICAGO** — Polydor recording artists Peaches & Herb and Ray, Goodman & Brown recently met in Chicago, where the groups were performing selections from their respective LPs, "Twice The Fire" and "Ray, Goodman & Brown." Shown (l-r) are: Herb Fame; Maurice White, Chicago promotion representative for Polydor; Sonny Taylor, vice president of special markets for Polydor; Linda "Peaches" Green; Billy Brown; Al Goodman; and Harry Ray.

## THE RHYTHM SECTION

**BLACK MUSIC AMERICA** — Lou Rawls and Don Cornelius have become involved in a radio special called *Black Music America*. The duo co-hosted what will be a six-hour show produced by a grant for the United Negro College Fund from the Anheuser-Busch Company. The show will trace the history of black music and artists from turn of the century ragtime to modern disco. The show will be aired on approximately 100 black-oriented radio stations across the country. This special is the second part of a Rawls-Budweiser program to raise money for the 41 colleges and 50,000 students who are within the United Negro College Fund network. Last October, he taped a three-hour television show with top entertainers to kick-off this program. The radio and television specials will be supported by a marketing campaign featuring displays and special advertising assistance provided by Anheuser-Busch. For information on how to obtain the radio specials, contact **Melvin B. Shaw** at The United Negro College Fund office, (214) 630-2511.

**SOUTH FLORIDA STREET JOCKS** — The South Florida Street Jocks have organized as an off-shoot of the Florida Record Pool to distribute and break black-oriented product. **Bo Crane**, founder of The Florida Record Pool has appointed **Jerry Jarvis** director of Street Jocks. For further information, they can be contacted at (305) 665-2605.

**BEVERLY HILLS HONORS ELLA** — **Ella Fitzgerald** was honored by the Beverly Hills Chamber of Commerce at its annual ball, which was held last week at the Beverly Hilton Hotel. She received The **Will Rogers** Memorial Award, noting her outstanding contribution to the world of entertainment. Previous recipients have been **Merv Griffin**, **Bob Hope**, **Carol Burnett**, and **George Burns**, to name a few.

**DAVID AXELROD "MARCHIN'"** — Producer/composer **David Axelrod**, who is best known for his works with **Cannonball Adderley** and **Lou Rawls**, is touring in support of his latest album, "Marchin'" on MCA Records. Axelrod, who has his fingers in several different pots, will be producing Latin-rock band **Tierra**. He is also presently researching Arab/Egyptian and Israeli music for a project he may be contracted for involving the Mt. Sinai Peace Festival, scheduled for Israel in November.

**WAR/BLOOD, SWEAT & TEARS** — **War and Blood, Sweat & Tears** featuring **David Clayton-Thomas** will embark on a month-long European tour. The bands will perform together and separately, and they will record material to be used later on live albums.

**ARTIST ACTIVITY** — **Kellee Patterson** will open the show for **Johnny Carson** at The Resorts International Hotel, March 14-15 in Atlantic City. . . **Peabo Bryson** has recorded his version of **The Doobie Brothers'** hit, "Minute By Minute," which will be on his new album released in April. . . **Sharon Red**, formerly a back-up singer with **Bette Midler**, has signed to record for Prelude Records. . . **Diana Ross'** new album will be released March 18. Also in that release will be the **Germaine Jackson** album entitled "Let's Get Serious." A single of the same name was released this week. . . Savoy Records recording artist **Rev. Cleophus Robinson** will be appearing on the national syndicated television show *The 700 Club*. . . **Sister Sledge** is leaving for Europe March 20 on a promotional tour. cookie amerson

## PROGRAMMERS PICKS

<b>Jerry Rushlan</b>	<b>WEDR/Miami</b>	<b>Let Me Blow Your Whistle</b> — Laura Greene — Sound Trek
<b>George Chester</b>	<b>KMJM/St. Louis</b>	<b>I Don't Believe You Want To Get Up And Dance</b> — Gap Band — Mercury
<b>B.B. Davis</b>	<b>KOKA/Shreveport</b>	<b>We Ought To Be Doin' It</b> — Randy Brown — Cocolate City/Casablanca
<b>Linda Haynes</b>	<b>WWRL/New York</b>	<b>You Gave Me Love</b> — Crown Heights Affair — Mercury/De-Lite
<b>Jerry Boulding</b>	<b>KDIA/Oakland</b>	<b>I'm Back For More</b> — Al Johnson/Jean Carn — Columbia
<b>Reg Henry</b>	<b>WXEL/New Orleans</b>	<b>Minute By Minute</b> — Peabo Bryson — Capitol
<b>Doug Blakely</b>	<b>WUFO/Buffalo</b>	<b>Winners</b> — Kleeer — Atlantic/Cotillion (LP Cut)
<b>Hardy Jay Lang</b>	<b>WENZ/Richmond</b>	<b>Gotta Get My Hands On Some Money</b> — Fatback Band — Spring/Polydor
<b>Jay Johnson</b>	<b>WYLD/New Orleans</b>	<b>Gotta Get My Hands On Some Money</b> — Fatback Band — Spring/Polydor
<b>Brute Bailey</b>	<b>WIGO/Atlanta</b>	<b>Got To Be Enough</b> — Con Funk Shun — Mercury

## TOP 75 ALBUMS

		Weeks On 3/8 Chart	Weeks On 3/8 Chart
<b>1</b>	<b>THE WHISPERS</b> (Solar/RCA BXL 1-3521)	1	12
<b>2</b>	<b>OFF THE WALL</b> MICHAEL JACKSON (Epic FE 35745)	2	29
<b>3</b>	<b>RAY, GOODMAN &amp; BROWN</b> (Polydor PD-1-6240)	4	13
<b>4</b>	<b>THE GAP BAND II</b> THE GAP BAND (Mercury SRM 1-3804)	5	14
<b>5</b>	<b>GLORYHALLASTOOPID</b> PARLIAMENT (Casablanca NBLP 7195)	3	13
<b>6</b>	<b>PRINCE</b> (Warner Bros. BSK 3366)	6	19
<b>7</b>	<b>BIG FUN</b> SHALAMAR (Solar/RCA LX1-3479)	7	23
<b>8</b>	<b>MASTERJAM</b> RUFUS & CHAKA (MCA-5103)	8	18
<b>9</b>	<b>LIGHT UP THE NIGHT</b> THE BROTHERS JOHNSON (A&M SP-3716)	40	2
<b>10</b>	<b>LADIES' NIGHT</b> KOOL & THE GANG (De-Lite/Mercury DSR-9513)	11	28
<b>11</b>	<b>EVERY GENERATION</b> RONNIE LAWS (United Artists LT-1001)	12	6
<b>12</b>	<b>ANGEL OF THE NIGHT</b> ANGELA BOFILL (GRP/Arista 5501)	14	20
<b>13</b>	<b>DANCE OF LIFE</b> NARADA MICHAEL WALDEN (Atlantic SD 19252)	13	13
<b>14</b>	<b>DANCIN' AND LOVIN'</b> SPINNERS (Atlantic SD 10256)	15	20
<b>15</b>	<b>PIZZAZZ</b> PATRICE RUSHEN (Elektra 6E-243)	10	19
<b>16</b>	<b>WE'RE THE BEST OF FRIENDS</b> NATALIE COLE/PEABO BRYSON (Capitol SW-12019)	16	14
<b>17</b>	<b>JUST A TOUCH OF LOVE</b> SLAVE (Cotillion/Atlantic SD 5217)	9	17
<b>18</b>	<b>WHERE THERE'S SMOKE</b> SMOKEY ROBINSON (Tamla/Motown T-7-366R1)	17	39
<b>19</b>	<b>NO STRANGER TO LOVE</b> ROY AYERS (Polydor PD-1-6246)	20	14
<b>20</b>	<b>LOVE SOMEBODY TODAY</b> SISTER SLEDGE (Cotillion/Atlantic SD 16012)	25	3
<b>21</b>	<b>SIT DOWN AND TALK TO ME</b> LOU RAWLS (Phila. Int'l./CBS JZ 36304)	21	12
<b>22</b>	<b>BRASS CONSTRUCTION 5</b> (United Artists LT-977)	22	16
<b>23</b>	<b>YOU KNOW HOW TO LOVE ME</b> PHYLLIS HYMAN (Arista AL 9509)	18	18
<b>24</b>	<b>ON THE RADIO—GREATEST HITS—VOLUME I &amp; II</b> DONNA SUMMER (Casablanca NBLP-2-7191)	19	20
<b>25</b>	<b>FUN AND GAMES</b> CHUCK MANGIONE (A&M SP-3715)	26	4
<b>26</b>	<b>TEDDY LIVE! COAST TO COAST</b> TEDDY PENDERGRASS (Phila. Int'l./CBS K22 36394)	23	14
<b>27</b>	<b>HIROSHIMA</b> (Arista AB 4252)	24	10
<b>28</b>	<b>SUPERCHARGED</b> TAVARES (Capitol ST-12026)	34	3
<b>29</b>	<b>LIVE AND UNCENSORED</b> MILLIE JACKSON (Spring/Polydor SP-2-6725)	28	15
<b>30</b>	<b>MIDNIGHT MAGIC</b> COMMODORES (Motown M8-926M1)	27	31
<b>31</b>	<b>INJOY</b> BAR-KAYS (Mercury SRM-1-3781)	31	20
<b>32</b>	<b>IDENTIFY YOURSELF</b> THE O'JAYS (Phila. Int'l./CBS FZ 36027)	32	28
<b>33</b>	<b>DON'T LET GO</b> ISAAC HAYES (Polydor PD-1-6224)	30	27
<b>34</b>	<b>BEST OF FRIENDS</b> LENNY WHITE (Elektra 6E-223)	29	18
<b>35</b>	<b>NEVER BUY TEXAS FROM A COWBOY</b> THE BRIDES OF FUNKENSTEIN (Atlantic SD 19261)	38	7
<b>36</b>	<b>THE SUGARHILL GANG</b> (Sugarhill FH 245)	50	2
<b>37</b>	<b>RISE</b> HERB ALPERT (A&M SP-4790)	36	23
<b>38</b>	<b>ONE WAY</b> featuring <b>AL HUDSON</b> (MCA 3178)	33	21
<b>39</b>	<b>MASTER OF THE GAME</b> GEORGE DUKE (Epic JE 36263)	35	18
<b>40</b>	<b>SKYLARKIN'</b> GROVER WASHINGTON, JR. (Motown M7-933R1)	53	2
<b>41</b>	<b>ROYAL RAPPIN'S</b> MILLIE JACKSON & ISAAC HAYES (Polydor PD-1-6229)	39	22
<b>42</b>	<b>YELLOW MAGIC ORCHESTRA</b> (Horizon/A&M SP 736)	43	6
<b>43</b>	<b>ONE ON ONE</b> BOB JAMES & EARL KLUGH (Tappan Zee/Columbia FC 36241)	41	20
<b>44</b>	<b>10 1/2</b> THE DRAMATICS (MCA 3196)	55	2
<b>45</b>	<b>FIRE IT UP</b> RICK JAMES (Gordy/Motown G8-990M1)	44	21
<b>46</b>	<b>JOURNEY THROUGH THE SECRET LIFE OF PLANTS</b> STEVIE WONDER (Tamla/Motown T13-37C2)	42	18
<b>47</b>	<b>THE MUSIC BAND --- 2</b> WAR (MCA 3193)	37	15
<b>48</b>	<b>ROUGH RIDERS</b> LAKESIDE (RCA BXL 1-3490)	45	21
<b>49</b>	<b>WARM THOUGHTS</b> SMOKEY ROBINSON (Motown T8-367M1)	—	1
<b>50</b>	<b>JUST FOR YOU</b> CHUCK CISSEL (Arista AB 4257)	52	5
<b>51</b>	<b>1980</b> GIL SCOTT-HERON AND BRIAN JACKSON (Arista AL 9514)	59	3
<b>52</b>	<b>L.A. BOPPERS</b> (Mercury SRM1-3816)	61	3
<b>53</b>	<b>8 FOR THE 80's</b> WEBSTER LEWIS (Epic JE 36197)	57	7
<b>54</b>	<b>I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR)</b> INNER LIFE (Prelude PRL 12175)	51	9
<b>55</b>	<b>SHOTGUN IV</b> SHOTGUN (MCA 3201)	56	4
<b>56</b>	<b>WHEN I FIND YOU LOVE</b> JEAN CARN (Phila. Int'l./CBS JZ 36196)	48	18
<b>57</b>	<b>BONNIE POINTER</b> (Motown M7-929R1)	47	13
<b>58</b>	<b>SECRET OMEN</b> CAMEO (Chocolate City/ Casablanca CCLP 20883)	49	35
<b>59</b>	<b>SKYWAY</b> SKYY (Salsoul/RCA SA 8532)	64	2
<b>60</b>	<b>SWITCH II</b> (Gordy/Motown G7-988R1)	46	44
<b>61</b>	<b>COME INTO OUR WORLD</b> THE EMOTIONS (ARC/Columbia JC 36149)	54	16
<b>62</b>	<b>DIONNE</b> DIONNE WARWICK (Arista AB 4230)	58	42
<b>63</b>	<b>LADY T</b> TEENA MARIE (Gordy/Motown G7-992R1)	—	1
<b>64</b>	<b>GENETIC WALK</b> AHMAD JAMAL (20th Century-Fox/RCA T-600)	65	5
<b>65</b>	<b>PRIME TIME</b> GREY & HANKS (RCA AFL 1-3477)	60	6
<b>66</b>	<b>WINNERS</b> KLEEEER (Atlantic SD 19262)	69	3
<b>67</b>	<b>FUTURE NOW</b> PLEASURE (Fantasy F-9578)	62	31
<b>68</b>	<b>IN "N" OUT</b> STONE CITY BAND (Gordy/Motown G7 991R1)	—	1
<b>69</b>	<b>TWICE THE FIRE</b> PEACHES & HERB (MVP/Polydor PD-1-6239)	68	19
<b>70</b>	<b>THE BOSS</b> DIANA ROSS (Motown M7-923B-1)	63	41
<b>71</b>	<b>I AM</b> EARTH, WIND & FIRE (ARC/Columbia FC 35730)	71	40
<b>72</b>	<b>DEVOTION</b> LTD (A&M SP 4771)	72	38
<b>73</b>	<b>PRESSURE</b> (LAX/MCA 3195)	—	1
<b>74</b>	<b>BRENDA RUSSELL</b> (Horizon/A&M SP-739)	73	29
<b>75</b>	<b>CAN'T YOU TELL IT'S ME</b> TYRONE DAVIS (Columbia JC 36230)	75	16



# CASH BOX TOP 100

March 15, 1980

	Weeks On Chart		Weeks On Chart		Weeks On Chart
<b>1</b> AND THE BEAT GOES ON THE WHISPERS (Solar/RCA JH-11894)	1 9	<b>32</b> DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) (PTS. 1 & 2) THE ISLEY BROTHERS (T-Neck/CBS ZS9 2290)	51 3	<b>65</b> WHERE DID ALL THE LOVIN' GO TEDDY PENDERGRASS (Phila. Int'l./CBS ZS9 3742)	67 4
<b>2</b> TOO HOT KOOL & THE GANG (De-Lite/Mercury DE-802)	3 12	<b>33</b> PRAYIN' HAROLD MELVIN & THE BLUE NOTES (Source/MCA SOR 41156)	26 15	<b>66</b> CAN IT BE LOVE TEENA MARIE (Gordy/Motown G 7180F)	74 3
<b>3</b> SPECIAL LADY RAY, GOODMAN & BROWN (Polydor PD 2633)	2 17	<b>34</b> LOVE INJECTION TRUSSEL (Elektra E46560)	34 14	<b>67</b> DESIRE THE MASOUEERADERS (Bang/CBS ZS9 4806)	75 3
<b>4</b> STOMP! THE BROTHERS JOHNSON (A&M 2216)	7 5	<b>35</b> ANY LOVE RUFUS AND CHAKA KHAN (MCA 41191)	48 3	<b>68</b> UNDER YOUR SPELL PHYLLIS HYMAN (Arista ASO495)	76 3
<b>5</b> WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL SPINNERS (Atlantic 3637)	5 13	<b>36</b> I WANNA BE YOUR LOVER PRINCE (Warner Bros. WBS 49050)	21 26	<b>69</b> RELEASE (THE TENSION) PATTI LABELLE (Epic 9-50852)	77 2
<b>6</b> BOUNCE, ROCK, SKATE, ROLL PT. 1 VAUGHAN MASON AND CREW (Brunswick BL 55548)	10 9	<b>37</b> YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN (Arista ASO 463)	28 23	<b>70</b> TWO PLACES AT THE SAME TIME RAY PARKER JR. & HAYDIO (Arista ASO494)	— 1
<b>7</b> THE SECOND TIME AROUND SHALAMAR (Solar/RCA JH-11709)	4 25	<b>38</b> FUNK YOU UP THE SEQUENCE (Sugar Hill SH-543-B)	24 13	<b>71</b> I PLEDGE MY LOVE PEACHES & HERB (MVP/Polydor PD 2053)	50 10
<b>8</b> THEME FROM THE BLACK HOLE PARLIAMENT (Casablanca NB 2235)	9 8	<b>39</b> IS THIS THE BEST (BOP-DOO-WAH) L.A. BOPPERS (Mercury 76038)	42 7	<b>72</b> GOT TO BE ENOUGH CON FUNK SHUN (Mercury 76051)	— 1
<b>9</b> I SHOULD'VE LOVED YA NARADA MICHAEL WALDEN (Atlantic 3631)	6 16	<b>40</b> COME INTO MY LIFE RICK JAMES (Gordy/Motown G 7177E)	41 7	<b>73</b> COUNTRY FREAKIN' MIGHTY FIRE (Zephyr MF-001)	73 6
<b>10</b> YOU ARE MY HEAVEN ROBERTA FLACK with DONNY HATHAWAY (Atlantic 3627)	13 9	<b>41</b> MUSIC ONE WAY FEATURING AL HUDSON (MCA 41170)	40 9	<b>74</b> DIDN'T I BLOW YOUR MIND MILLIE JACKSON (Spring/Polydor SP 3007)	60 7
<b>11</b> GOT TO LOVE SOMEBODY SISTER SLEDGE (Cotillion/Atlantic 45007)	8 12	<b>42</b> SIT DOWN AND TALK TO ME LOU RAWLS (Phila. Int'l./CBS ZS9 3738)	29 13	<b>75</b> EMOTION MERRY CLAYTON (MCA 41195)	84 2
<b>12</b> ROCK WITH YOU MICHAEL JACKSON (Epic 9-50797)	11 21	<b>43</b> GIVE ME SOME EMOTION WEBSTER LEWIS (Epic 9-50832)	49 6	<b>76</b> STEPPIN' GAP BAND (Mercury 76021)	47 16
<b>13</b> HAVEN'T YOU HEARD PATRICE RUSHEN (Elektra E. 4655)	12 20	<b>44</b> MUSIC TRANCE BEN E. KING (Atlantic 3635)	53 5	<b>77</b> THE BEST LOVE I EVER HAD JERRY BUTLER (Phila. Int'l./CBS ZS9 3746)	90 2
<b>14</b> BAD TIMES TAVARES (Capitol P-4811)	15 13	<b>45</b> HIGH SOCIETY NORMA JEAN (Bearsville/Warner Bros.)	31 15	<b>78</b> ALL NIGHT THING THE INVISIBLE MAN'S BAND (Mango/Island MS-103)	88 3
<b>15</b> EVERY GENERATION RONNIE LAWS (United Artists UX-X 1334-Y)	18 8	<b>46</b> TODAY IS THE DAY BAR-KAYS (Mercury 76036)	56 5	<b>79</b> LADY WHISPERS (Solar/RCA JH-11928)	— 1
<b>16</b> JUST A TOUCH OF LOVE SLAVE (Cotillion/Atlantic 45005)	14 22	<b>47</b> FOREVER MINE THE O'JAYS (Phila. Int'l./CBS ZS9 3726)	22 18	<b>80</b> CAN'T YOU TELL IT'S ME TYRONE DAVIS (Columbia 1-11199)	81 3
<b>17</b> STANDING OVATION G.O. (Arista ASO 483)	25 6	<b>48</b> SPARKLE CAMEO (Chocolate City/Casablanca CC 3302)	33 21	<b>81</b> FUNKY LADY (FOXY LADY) SLAVE (Cotillion/Atlantic 45011)	89 2
<b>18</b> OFF THE WALL MICHAEL JACKSON (Epic 9-50838)	35 4	<b>49</b> I'M CAUGHT UP (IN A ONE NIGHT AFFAIR) INNER LIFE (Prelude PRL 8004 BS)	45 15	<b>82</b> CAN YOU FEEL IT PRESSURE (LAX/MCA 41179)	93 2
<b>19</b> DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN (MCA 41131)	17 23	<b>50</b> HERE COMES THE SUN FAT LARRY'S BAND (WMOT/Fantasy F-881 A-M)	59 8	<b>83</b> NO BETTER LOVE SHADOW (Elektra E-46605-A)	85 3
<b>20</b> DON'T PUSH IT DON'T FORCE IT LEON HAYWARD (20th Century-Fox/RCA TC-2443)	37 5	<b>51</b> BODYSHINE INSTANT FUNK (Salsoul/RCA S7 2112)	46 8	<b>84</b> SUGAR KENNY DOSS (Bearsville/Warner Bros. BSS 49197)	— 1
<b>21</b> THIS IS IT KENNY LOGGINS (Columbia 1-11109)	20 10	<b>52</b> CRUISIN' SMOKEY ROBINSON (Tamla/Motown T 54306)	43 29	<b>85</b> LET ME BE THE CLOCK SMOKEY ROBINSON (Tamla/Motown T 54311F)	— 1
<b>22</b> PEANUT BUTTER TWEENYNINE FEATURING LENNY WHITE (Elektra E-46552)	16 21	<b>53</b> HIGH SKYY (Salsoul/RCA S7 2113)	63 4	<b>86</b> RAPPER'S REPRIS (JAM-JAM) THE SUGARHILL GANG (Sugar Hill SH-545)	87 2
<b>23</b> ON THE RADIO DONNA SUMMER Casablanca NB 2236)	19 8	<b>54</b> YOU ARE MY FRIEND SYLVESTER (Fantasy F-883)	65 4	<b>87</b> SHINING STAR MANHATTANS (Columbia 1-11222)	— 1
<b>24</b> COMPUTER GAMES YELLOW MAGIC ORCHESTRA (Horizon/A&M HZ-127)	30 8	<b>55</b> RIGHT PLACE BRASS CONSTRUCTION (United Artists UA-X1332-Y)	55 8	<b>88</b> OUTSIDE MY WINDOW STEVIE WONDER (Tamla/Motown T 54308F)	— 1
<b>25</b> WELCOME BACK HOME THE DRAMATICS (MCA 41178)	32 7	<b>56</b> WE DON'T THE CONTROLLERS (Juana/T.K. JUX-3426)	58 6	<b>89</b> YOU GOT WHAT IT TAKES BOBBY THURSTON (Prelude PRL 8009)	— 1
<b>26</b> GIVE IT ALL YOU GOT CHUCK MANGIONE (A&M 2211)	27 7	<b>57</b> WAY BACK WHEN BRENDA RUSSELL (A&M 2207-S)	57 10	<b>90</b> STRUT YOUR STUFF THE STONE CITY BAND (Gordy/Motown G 7179F)	91 2
<b>27</b> WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL (GRP/Arista GS2503)	23 14	<b>58</b> DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE (Casablanca NB 2215)	61 5	<b>91</b> TONIGHT'S THE NIGHT SHARON PAIGE with HAROLD MELVIN & THE BLUE NOTES (Source/MCA SQR-41157)	— 1
<b>28</b> YES I'M READY TERI DeSARNO/K.C. (Casablanca NB 2227)	39 6	<b>59</b> I'M BACK FOR MORE AL JOHNSON with JEAN CARN (Columbia 1-11207)	70 4	<b>92</b> LET ME BLOW YOUR WHISTLE LAURA GREENE (Sound Trek ST-104)	— 1
<b>29</b> WHY YOU WANNA TREAT ME SO BAD? PRINCE (Warner Bros. WBS 49178)	36 6	<b>60</b> LOVE IS GOOD NEWS AVA CHERRY (Curton/RSO RS 1017)	62 5	<b>93</b> THE RAPPER'S DELIGHT THE SUGAR HILL GANG (Sugar Hill SH-542)	68 24
<b>30</b> WHAT YOU WON'T DO FOR LOVE NATALIE COLE & PEABO BRYSON (Capitol P.4826)	38 6	<b>61</b> OH, DARLIN BROTHERS BY CHOICE (ALA 108)	64 7	<b>94</b> IT'S NOT MY TIME L.V. JOHNSON (ICA 026)	78 13
<b>31</b> I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPS, UP SIDE YOUR HEAD) THE GAP BAND (Mercury 76037)	44 5	<b>62</b> WE OUGHT TO BE DOIN' IT RANDY BROWN (Chocolate City/Casablanca CC 3204)	79 2	<b>95</b> WONDERLAND COMMODORES (Motown M 1479F)	54 13
		<b>63</b> SINGING A SONG ABOUT YOU TRIPLE "S" CONNECTION (20th Century-Fox/RCA TC-2440)	66 5	<b>96</b> LADIES' NIGHT KOOL & THE GANG (De-Lite/Mercury De-801)	82 29
		<b>64</b> BEST OF FRIENDS LENNY WHITE (Elektra E-46597-A)	72 3	<b>97</b> CISELIN' HOT CHUCK CISEL (Arista AS0471)	71 16
				<b>98</b> CATCHIN' UP ON LOVE KINSMAN DAZZ (20th Century-Fox/RCA TC-2435)	69 16
				<b>99</b> US AND LOVE (WE GO TOGETHER) KENNY NOLAN (Casablanca NB 2234)	83 4
				<b>100</b> DON'T TAKE IT AWAY WAR (MCA 41158)	80 14

## ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

All Night Thing (Ackee — ASCAP) . . . . . 78	Funky Lady (Cotillion and Wayne Watts — BMI) . . . . . 81	Music (Duches/Perks — BMI) . . . . . 41	The Second Time (Spectrum VII/Rosy — ASCAP) . . . . . 7
And The Beat (Spectrum VII/Rosy — ASCAP) . . . . . 1	Give Me Some (Webb/Bach To Rock/Gadtoon — BMI) . . . . . 43	Music Trance (Smiling Clown — BMI) . . . . . 44	This Is It (Milk Money — ASCAP/Snug — BMI) . . . . . 21
Any Love (Overdue — ASCAP) . . . . . 35	Give It All (Gates — BMI) . . . . . 26	No Better Love (Finish Line — BMI) . . . . . 83	Too Hot (Delightful/Gang — BMI) . . . . . 2
Bad Times (Harlene/Macalloy/Ripparthur — ASCAP) . . . . . 14	Got To Be (Val-Le-Joe — BMI) . . . . . 72	Off The Wall (Almo/Rondor — ASCAP) . . . . . 18	Today Is The Day (Bar-Kays & Warner Tamerlane — BMI) . . . . . 46
Best Of Friends (Mchoma — BMI/Pure Love — ASCAP) . . . . . 64	Got To Love (Chic — BMI) . . . . . 11	Oh, Dariin (Alva/Laff — BMI) . . . . . 61	Tonight's The Night (Duchess/Perk's — BMI) . . . . . 91
Bodyshine (Lucky Three/Warfactor — BMI) . . . . . 51	Haven't You Heard (Baby Fingers/Mims/Showbreeze — ASCAP/Freddie Dee — BMI) . . . . . 13	On The Radio (Rick's/Revelation/Sweet Summer Night — ASCAP) . . . . . 23	Two Places (Raydiola — ASCAP) . . . . . 70
Bounce, Rock, Skate (Lena/Funky Feet — BMI) . . . . . 6	Here Comes (Parker/WIMOT — BMI) . . . . . 50	Outside My (Jobete & Black Bull — ASCAP) . . . . . 88	Under Your Spell (Frozen Butterfly — BMI) . . . . . 68
Can It Be Love (Jobete & Wedlaw — ASCAP) . . . . . 66	High (One To One — ASCAP) . . . . . 53	Peanut Butter (Nodlew/Mchoma — BMI) . . . . . 22	Us And Love (Sounds Of Nolan — BMI) . . . . . 99
Can You Feel (Far Out/At Home/Fizz — ASCAP) . . . . . 82	High Society (Chic — BMI) . . . . . 45	Prayin' (Mighty Three — BMI) . . . . . 33	Way Back When (Rutland Road — ASCAP) . . . . . 57
Can't You Tell (Content/Tyronza — BMI) . . . . . 80	I Don't Believe (Total Experience — BMI) . . . . . 31	Rapper's Reprise (Sugarhill — BMI) . . . . . 86	We Don't (Groovesville/Every Knight — BMI) . . . . . 56
Catchin' Up On Love (20th Century/All Sunray — ASCAP) . . . . . 98	I'm Back For More (Jobete — ASCAP) . . . . . 59	Release (Marsaint — BMI) . . . . . 69	Welcome Back Home (Conquistador/Groovesville — ASCAP/BMI) . . . . . 25
Cisselin' Hot (Careers/Lessic — BMI) . . . . . 97	I'm Caught Up (PAP/Leeds/Emerade — ASCAP) . . . . . 49	Right Place . . . . . 55	We Ought To Be (Irving — BMI) . . . . . 62
Come Into My Life (Jobete & Stone City — ASCAP) . . . . . 40	I Pledge My Love (Perrin-Vibes — ASCAP) . . . . . 71	Rock With You (Almo/Rondor — ASCAP) . . . . . 12	What I Wouldn't Do (Roaring Fork — BMI/Twelf Street/Whiffie — ASCAP) . . . . . 27
Computer Game (Alpha/Almo — ASCAP) . . . . . 24	I Shoulda Loved (Walden/Gratitude Sky — ASCAP/Irving — BMI) . . . . . 9	Shining Star (Content — BMI) . . . . . 87	What You Won't Do (Lindseyanne/Sheryn — BMI) . . . . . 30
Country Freakin' (Arcturus II/Sheinger — ASCAP) . . . . . 73	Is This The Best (L.A. Boppers/Relaxed/What You Need — BMI) . . . . . 39	Singing A Song (ATV/Fox Fanfare — BMI) . . . . . 63	Where Did All The Lovin' Go (Mighty Three — BMI) . . . . . 65
Cruisin' (Bertram — ASCAP) . . . . . 52	It's Not My Time (Alvert — BMI) . . . . . 94	Sit Down And Talk (Mighty Three — BMI) . . . . . 42	Why You Wanna (Ecnirp — BMI) . . . . . 29
Desire (Web IV — BMI) . . . . . 67	I Shoulda Loved (Walden/Gratitude Sky — BMI) . . . . . 36	Sparkle (Better Days — BMI/Better Nights — ASCAP) . . . . . 48	Wonderland (Jobete & Commodores Entertainment — ASCAP) . . . . . 95
Didn't I Blow (Mighty Three/Bellboy — BMI) . . . . . 74	Just A Touch (Cotillion/Spartree/Slave Song and It's Still Our Funk — BMI) . . . . . 16	Special Lady (H.A.B./Dark Cloud — BMI) . . . . . 3	Working My Way Back To You (Screen Gems-EMI/Seasons Four — BMI) . . . . . 5
Don't Push It (Jim-Edd — BMI) . . . . . 20	Ladies Night (Delightful/Gang — BMI) . . . . . 96	Standing Ovation (Arista — ASCAP/Careers — BMI) . . . . . 17	Yes, I'm Ready (Dandelion — BMI) . . . . . 28
Don't Say Goodnight (Bovina — ASCAP) . . . . . 32	Lady (Spectrum VII/Yours, Mine & Ours — ASCAP) . . . . . 79	Steppin' (Total Experience — BMI) . . . . . 76	You Are My Friend (Zuri — BMI) . . . . . 54
Don't Take It Away (Far Out — ASCAP) . . . . . 100	Let Me Be (Bertram — ASCAP) . . . . . 85	Stomp (State Of The Arts/Brojay — ASCAP) . . . . . 4	You Are My Heaven (Jobete/Black Bull — ASCAP/Stone Diamond — BMI) . . . . . 10
Do That To Me (Moonlight & Magnolias — BMI) . . . . . 58	Let Me Blow (Miglo — ASCAP) . . . . . 92	Strut Your Stuff (Stone City — ASCAP) . . . . . 90	You Got What (Diamond In The Rough/Trumar — BMI) . . . . . 89
Do You Love (Overdue — ASCAP) . . . . . 19	Love Injection (Cowcatcha-Nikki's Dream — BMI) . . . . . 34	Sugar (Every Knight/Unichappel — BMI) . . . . . 84	You Know How To (Frozen Butterfly — BMI) . . . . . 37
Emotion (Webb/Gadtoon/Bach to Rock — BMI) . . . . . 75	Love Is Good News (Mayfield — BMI) . . . . . 60	The Best Love (Mighty Three — BMI) . . . . . 77	
Every Generation (Fizz/At Home — ASCAP) . . . . . 15		Theme From The Black (Rick's/Malbiz/Rubberband — BMI) . . . . . 8	
Forever Mine (Mighty Three — BMI) . . . . . 47		The Rapper's Delight (Sugar Hill — BMI) . . . . . 93	
Funk You Up (Sugarhill — BMI) . . . . . 38			



# BLACK CONTEMPORARY

## MOST ADDED SINGLES

- GOT TO BE ENOUGH — CON FUNK SHUN — MERCURY**  
KMJM, WDAS-FM, WSOK, WYLD, KMJQ, WIGO, WRBD, KATZ, WENZ, KPRS, WATV, WTLC, WUFO, WOL, WWDM, WLOU, WVKO, KYAC
- TWO PLACES AT THE SAME TIME — RAY PARKER JR. & RAYDIO — ARISTA**  
KDIA, WAWA, WWIN, WJLB, WBMX, WENZ, KPRS, WCIN, WWDM, WVON, WXEL-FM
- SUGAR — KENNY DOSS — BEARVILLE**  
WAOK, WGIV, WAWA, WRBD, WDLA, WJLB, WTLC, WUFO, WVON
- ANY LOVE — RUFUS AND CHAKA KHAN — MCA**  
WAOK, WAWA, OK100, WUFO, WXEL-FM, WVON, WAMO, WGPR-FM
- LADY — WHISPERS — SOLAR**  
WJMO, KMJM, WAWA, KMJQ, WDAS-FM, WILD, WYBC, KYAC
- LET ME BE THE CLOCK — SMOKEY ROBINSON — MOTOWN**  
KMJM, WILD, WDLA, WBMX, WATV, WVON, WAMO, KMJQ
- DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) — THE ISLEY BROTHERS — T-NECK/CBS**  
WGIV, WAWA, KGFJ, WOL, WLOU, WXEL-FM
- WE OUGHT TO BE DOIN' IT — RANDY BROWN — CHOCOLATE CITY**  
WYLD, WILD, WEDR, KPRS, WOL, WCIN

## MOST ADDED ALBUMS

- WARM THOUGHTS — SMOKEY ROBINSON — MOTOWN**  
KDIA, KMJM, KACE, WAWA, WILD, KATZ, WDLA, KYAC, WOL
- SURE SHOT — CROWN HEIGHTS AFFAIR — DE-LITE/MERCURY**  
WSOK, WAWA, WILD, WKND, WRBD, WEDR, WTLC, WYBC, WOL
- LIGHT UP THE NIGHT — THE BROTHERS JOHNSON — A&M**  
WSOK, KACE, KATZ, WDLA, WBMX, WTLC, WUFO, WXEL-FM

## SELECTED ALBUM CUTS

- WARM THOUGHTS — SMOKEY ROBINSON — MOTOWN**  
Wine, Women And Song; Heavy On Pride (Light On Love)
- SURE SHOT — CROWN HEIGHTS AFFAIR — DE-LITE/MERCURY**  
You Gave Me Love, Title
- ROBERTA FLACK FEATURING DONNY HATHAWAY — ATLANTIC**  
Disguises, Don't Make Me Wait Too Long, Stay With Me, Only Heaven Can Wait★
- THE BLUE ALBUM — HAROLD MELVIN AND THE BLUE NOTES — SOURCE**  
Your Love Is Taking Me On A Journey, I Should Be Your Lover
- MORE OF YOU — ALTON McCLAIN & DESTINY — POLYDOR**  
★I Don't Want To Be With Nobody Else, You Bring To Me My Morning Light

## BLACK RADIO HIGHLIGHTS

**WAOK — ATLANTA — NORBERT BEIN, PD**  
HOTS: Yellow Magic Orchestra, Bros. Johnson, Brass Construction, Prince, Rufus, R. James, Sister Sledge, R. Laws, T. DeSario, C. Mangione, Sylvester, Controllers. ADDS: Solaris, Rufus, FLB, K. Doss, B. Thurston.

**WIGO — ATLANTA — BRUTE BAILEY, PD — #1 — WHISPERS**  
JUMPS: 40 To 35 — S. Paige, 39 To 29 — R. Flack & D. Hathaway, 37 To 28 — Manhattans, 36 To 27 — Bar-Kays, 29 To 18 — Spinners, 25 To 15 — Parliament, 19 To 14 — Al Hudson, 16 To 11 — Bros. Johnson, 15 To 10 — R. Laws, 13 To 4 — Kool & Gang. ADDS: Dramatics, Pleasure, Sylvester, D. Moore, Con Funk Shun, T. DeSario. LP ADDS: Area Code 212.

**WWIN — BALTIMORE — CURTIS ANDERSON, PD**  
HOTS: M. Walden, Yellow Magic Orchestra, Whispers, Al Johnson, R. Laws, Skyy, Trussel, Manhattans, Bros. Johnson, Gap Band, Softones, Ray, Goodman & Brown, Shalamar, R. Ayers. ADDS: P. LaBelle, Raydio, Brass Construction, Weegee, Bar-Kays, T. Marie, T. DeSario, Mighty Fire. LP ADDS: Bohannon, Dramatics, Manhattans.

**WATV — BIRMINGHAM — AL BELL, MD**  
HOTS: Shalamar (old), M. Jackson (new), P. Rushen, Ray, Goodman & Brown, Laura Green, Kool & Gang, Sister Sledge, N. Cole & P. Bryson, P. Hyman, Rufus (new), R. Flack & D. Hathaway, Inner Life, L.V. Johnson, V. Mason, R. Laws, Kinsman Dazz, J. Carn, Bros. By Choice, M. Walden, Tavares, A. Bofill, Norma Jean, T. Pendergrass, Mighty Fire. ADDS: S. Robinson, H. Hancock, Con Funk Shun, J. Mae Mathews, Norman Harris. LP ADDS: G. Washington, R. James, T. Marie, H. Melvin.

**WILD — BOSTON — STEVE CRUMBLEY, PD — #1 — V. MASON**  
JUMPS: 43 To 37 — W. Hart, 42 To 36 — Al Johnson, 39 To 34 — Bros. Johnson, 36 To 32 — L.A. Boppers, 35 To 31 — Ben E. King, 34 To 30 — T. DeSario, 32 To 29 — Skyy, 31 To 25 — L. Haywood, 28 To 23 — Controllers, 27 To 22 — Dramatics, 25 To 21 — W. Lewis, 23 To 20 — N. Larson, 22 To 19 — Brass Construction, 20 To 17 — Al Hudson, 19 To 16 — R. Flack & D. Hathaway, 16 To 13 — Gap Band, 15 To 12 — Silk, 14 To 11 — FLB, 11 To 9 — J. Carn, Ex To 45 — Rufus, Ex To 44 — L. White, Ex To 43 — Isley Bros., Ex To 40 — Players Assoc., Ex To 39 — Masqueraders. ADDS: S. Robinson, R. Brown, Fatback, Triple S Connection, Whispers. LP ADDS: Crown Heights Affair, S. Robinson, H. Melvin, B. Thurston.

**WUFO — BUFFALO — DOUG BLAKELY, PD — #1 — WHISPERS**  
HOTS: Yellow Magic Orchestra, C. Blow, V. Mason, Atlantic Starr, Spinners, L. Rawls, Grey & Hanks, Controllers, Bros. Johnson, M. Jackson, Kinsman Dazz, N. Cole & P. Bryson, Stone City Band, R. James, Isley Bros., Sylvester, Parliament, T. Marie, Raydio. ADDS: Grey & Hanks, Con Funk Shun, Rufus, Opus Seven, M. Clayton, K. Doss. LP ADDS: Bros. Johnson, T. Marie, Stone City Band, G. Washington, D. Sanborn.

**WGIV — CHARLOTTE — CHRIS TURNER, PD**  
HOTS: R. James, Rufus, Bros. Johnson, Whispers, M. Jackson, Brides of Funkenstein, Prince, Ray, Goodman & Brown, C. Mangione, Parliament, K. Nolan, Controllers. ADDS: FLB, Gap Band, First Choice, Isley Bros., K. Doss. LP ADDS: Bros. Johnson, Dramatics.

**WBMX — CHICAGO — JAMES ALEXANDER, PD**  
HOTS: Shalamar, Whispers, H. Melvin, Ray, Goodman & Brown, D. Summer, V. Mason, L. Haywood, Yellow Magic Orchestra, Bros. Johnson, Trussel, Kool & Gang, Isley Bros., T. Pendergrass, W. Lewis, K. Loggins, Dramatics, R. Laws, R. Ayers, M. Walden, M. Jackson, Cameo, Captain & Tennille, Tavares, R. Flack & D. Hathaway, A. Crouch, Norma Jean. ADDS: GQ, Raydio, S. Robinson, Ben E. King. LP ADDS: Bros. Johnson, T. Marie.

**WCIN — CINCINNATI — MIKE ROBERTS, PD**  
HOTS: Whispers, Bros. Johnson, V. Mason, Prince, Kool & Gang, C. Mangione, R. Laws, Tavares, A. Cherry, Controllers, T. DeSario. ADDS: G.Q., Raydio, Invisible Man's Band, P. Brown, P. Rushen, Triple S Connection, Al Johnson.

**WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — KOOL & GANG**  
JUMPS: 39 To 32 — Isley Bros., 36 To 30 — Controllers, 35 To 29 — B. Russell, 33 To 26 — T. Pendergrass, 25 To 21 — H. Melvin, 23 To 20 — Brass Construction, 28 To 19 — Bros. Johnson, 26 To 16 — Gap Band, 20 To 15 — N. Cole & P. Bryson, 17 To 12 — R. Flack & D. Hathaway, 14 To 11 — Tavares, 13 To 8 — R. Laws, 9 To 6 — V. Mason. ADDS: Sequence, Michael Jackson, L.A. Boppers, Whispers.

**WJLB — DETROIT — TOM COLLINS, PD — #1 — WHISPERS**  
JUMPS: 40 To 32 — J.B. Horne, 35 To 31 — G.S. Heron, 39 To 30 — A. Cherry, 37 To 28 — Commodores, 32 To 27 — J.M. Matthews, 38 To 26 — FLB, 36 To 24 — Trussel, 33 To 22 — TFO, 31 To 19 — Bros. Johnson, 25 To 18 — Inner Life, 23 To 16 — Parliament, 21 To 15 — L.A. Boppers, 20 To 13 — Prince (new), 18 To 12 — Sister Sledge, 19 To 11 — Dramatics, 15 To 10 — R. Laws, 12 To 8 — K. Loggins, 10 To 7 — R. Flack & D. Hathaway, 11 To 4 — V. Mason, 8 To 3 — Wee Gee. ADDS: A. Gibb, Gap Band, R. James, Hiroshima, K. Doss, Dr. Hook, Raydio, Al Johnson. LP ADDS: Kleeer.

**WGPR-FM — DETROIT — GEORGE WHITE, PD — #1 — H. MELVIN**  
JUMPS: 17 To 13 — G.Q., 8 To 4 — Whispers, Ex To 35 — Raydio. ADDS: Rufus, P. LaBelle, P. Rushen, Lipps Inc., M. Clayton, Spyder Turner. LP ADDS: R. Laws, R. Flack & D. Hathaway, R. Franklin, Chico Hamilton.

**WRBD — FORT LAUDERDALE — JOE FISHER, PD — #1 — SHALAMAR**  
JUMPS: 39 To 30 — Millie Jackson, 28 To 20 — L. Haywood, 23 To 15 — G.Q., 15 To 10 — Instant Funk, 11 To 6 — A. Bofill, Ex To 26 — Gap Band. ADDS: Slave, FLB, First Choice, K. Doss, Wee Gee, Shadow, B. Thurston, Mass Production, Con Funk Shun. LP ADDS: Dayton, L.A. Boppers, M. Clayton, Area Code 212, Crown Heights Affair, Dramatics, J. Brown.

**WKND — HARTFORD — EDDIE JORDAN, MD — #1 — KOOL & GANG**  
JUMPS: 35 To 29 — Isley Bros., 34 To 28 — S. Paige, 33 To 27 — Rufus, 32 To 26 — Trussel, 31 To 25 — Dramatics, 29 To 24 — T. Davis, 28 To 23 — FLB, 27 To 22 — Southroad Conn., 30 To 20 — Bros. Johnson, 25 To 19 — L. Haywood, 21 To 15 — B. Paul, 20 To 14 — Silk, 19 To 13 — R. Laws, 18 To 12 — Brass Construction, 15 To 10 — J. Carn, 14 To 9 — L. Rawls, Ex To 31 — W. Pickett. ADDS: Teena Marie, Crown Heights Affair, Player's Assoc., Hi Inergy, A. Jamal. LP ADDS: Merry Clayton, Crown Heights Affair.

**KMJQ — HOUSTON — PAM WELLES, MD — #1 — BROS. JOHNSON**  
JUMPS: 38 To 29 — P. Hyman, 28 To 24 — N. Cole & P. Bryson, 29 To 23 — Rufus, 24 To 21 — Triple S Connection, 25 To 19 — L. Haywood, 21 To 17 — Ben E. King, 16 To 12 — Mighty Fire, 10 To 4 — Ray, Goodman & Brown. ADDS: Blood, Sweat & Tears, Whispers, Con Funk Shun, Manhattan Transfer, J. Ruffin, Eagles. LP ADDS: S. Robinson.

**WTLC — INDIANAPOLIS — ROGER HOLLOWAY, MD**  
HOTS: Sugar Hill, FLB, Whispers, Bros. Johnson, L. Rawls, GQ, Stargard, D. Summer, L.A. Boppers, S.

Paige, Osiris, W. Lewis, Al Johnson, N. Cole & P. Bryson, R. Laws, Shadow, R. James, Al Hudson, Spinners, Pleasure, N. Larson, Peaches & Herb, M. Clayton, Bros. By Choice, Pressure, Triple S Connection, Creme D' Cocoa, Keith & Darell, Rufus, W. Longmire, L. Haywood, L. White, T. Marie. ADDS: Kenny Doss, Slave, K. Nolan, Con Funk Shun, Wee Gee, Clifford Coulter, P. Rushen. LP ADDS: Bros. Johnson, Sister Sledge, Midnight Star, Tavares, Mystic Merlin, Bohannon, Crown Heights Affair, Mandrill.

**KPRS — KANSAS CITY — DELL RICE, PD — #1 — KOOL & GANG**  
JUMPS: 11 To 7 — B. Russell, 13 To 8 — Silk, 14 To 9 — V. Mason, 15 To 11 — Tavares, 17 To 13 — Dramatics, 18 To 14 — Spinners, 20 To 15 — Rick James, 21 To 16 — L. White, 22 To 17 — R. Laws, 25 To 18 — Parliament, 26 To 19 — R. Flack & D. Hathaway, 27 To 20 — Controllers, 30 To 21 — Bar-Kays, 31 To 22 — Pressure, 32 To 23 — Bros. Johnson, 33 To 24 — GQ, 34 To 26 — L. Haywood, 35 To 27 — Rufus (new), 36 To 28 — Gap Band, 37 To 29 — Triple S Connection, 38 To 30 — N. Cole & P. Bryson, 39 To 31 — Al Johnson, 40 To 32 — Andrae Crouch. ADDS: Eagles, Raydio, L. Greene, Con Funk Shun, R. Brown, Sylvester, Hi Inergy.

**KDAY — LOS ANGELES — STEVE WOODS, PD — #1 — L.A. BOPPERS**  
HOTS: Spinners, Bros. Johnson, Isley Bros., Whispers, R. Flack & D. Hathaway, Gap Band, M. Jackson, V. Mason, Captain & Tennille. ADDS: Midnight Star, Skyy, Invisible Man's Band.

**KACE — LOS ANGELES — ALONZO MILLER, PD**  
LP ADDS: H. Melvin, G. Washington, S. Robinson, Bros. Johnson, R. Franklin, R. Brown, Foxes (soundtrack).

**WDIA — MEMPHIS — MARK CHRISTIAN, MD**  
HOTS: A. Peebles, Bar-Kays, B. Bland, Brass Construction, Bros. Johnson, D. Summer, Dramatics, G.Q., H. Melvin, Isley Bros., J. Taylor, L.V. Johnson, L. Haywood, Little Milton, Manhattans, N. Cole & P. Bryson, Prince, R. James, R. Flack & D. Hathaway, R. Laws, Rufus, Sister Sledge, Spinners, Gap Band, Whispers, Triple S Connection, Trussel, V. Mason. ADDS: Ben E. King, Fatback, K. Doss, Masqueraders, Skyy, S. Robinson. LP ADDS: Al Johnson, Bros. Johnson, H. Melvin, S. Robinson.

**WAWA — MILWAUKEE — KING JAMES, MD — #1 — WHISPERS**  
JUMPS: 33 To 20 — T. Davis, 32 To 27 — Skyy, 28 To 17 — L. Haywood, 26 To 16 — Dramatics, 18 To 13 — M. Jackson, 23 To 12 — R. Laws, 17 To 11 — Prince, 15 To 8 — Kool & Gang, 11 To 7 — H. Melvin, 9 To 5 — V. Mason, Ex To 40 — GQ, Ex To 22 — Rufus, Ex To 24 — Al Johnson.

**WXEL-FM — NEW ORLEANS — REG HENRY, PD — #1 — PARLIAMENT**  
JUMPS: 29 To 25 — N. Cole & P. Bryson, 27 To 24 — Dramatics, 26 To 23 — R. Flack & D. Hathaway, 25 To 20 — Brass Construction, 24 To 19 — Tavares, 22 To 18 — L. Haywood, 20 To 17 — J.B. Horne, 16 To 13 — Controllers, 17 To 9 — Prince, 14 To 8 — D. Summer, 12 To 7 — J. Adams, 9 To 5 — A. Bofill, Ex To 29 — R. Brown, Ex To 26 — D. Moore, Ex To 22 — L.A. Boppers. ADDS: Rufus & Chaka, Raydio, Al Johnson, Asphalt Jungle, Lipps Inc., P. Rushen, Isley Bros. LP ADDS: Bros. Johnson, Al Johnson, Mystic Merlin.

**WYLD — NEW ORLEANS — JAY JOHNSON, MD — #1 — WHISPERS**  
JUMPS: 34 To 31 — R. James, 32 To 27 — L.A. Boppers, 30 To 26 — D. Summer, 27 To 23 — Controllers, 23 To 21 — W. Lewis, 25 To 20 — L. Haywood, Ex To 35 — A. Cherry, Ex To 33 — Captain & Tennille, Ex To 32 — Al Johnson, Ex To 30 — Isley Bros. ADDS: Southroad Connection, Sylvester, J. Butler, Con Funk Shun, R. Brown, Yellow Magic Orchestra, Midnight Star.

**WWRL — NEW YORK — LINDA HAYNES, MD**  
HOTS: N. Cole & P. Bryson, M. Jackson, Bros. Johnson, P. Hyman, Rufus, Spinners, Sister Sledge, R. Flack & D. Hathaway, Kool And Gang, C. Mangione. ADDS: Jermaine Jackson, K. Loggins, Heath Bros., Prince, Tem Gonzalez, B. Thurston. LP ADDS: Joan Armatrading, Spyro Gyra, G. Duke, A. McClain, Two Tons O' Fun, L.A. Boppers, D. Sanborn, R. Flack & D. Hathaway, Bros. Johnson, Dramatics, Kleeer.

**KDIA — OAKLAND — JERRY BOULDING, PD — #1 — WHISPERS**  
JUMPS: 32 To 29 — Dramatics, 34 To 28 — Isley Bros., 30 To 20 — L. Haywood, 29 To 19 — H. Melvin, 31 To 12 — M. Jackson, 20 To 10 — Bros. Johnson, 21 To 9 — V. Mason, 14 To 7 — R. Flack & D. Hathaway, 12 To 6 — Tavares, 16 To 5 — Parliament. ADDS: Yellow Magic Orchestra, J. Ruffin, Bar-Kays, Raydio, Trussel, A. Crouch, Gap Band. LP ADDS: S. Robinson, Dr. Strut.

**WOKB — ORLANDO — RAY CARTER, MD**  
HOTS: Ray, Goodman & Brown, Tavares, V. Mason, T. DeSario, Inner Life, Norma Jean, R. Flack & D. Hathaway, Peaches & Herb, Whispers, FLB, Brass Construction, Sequence, H. Melvin, R. Laws, Prince. ADDS: Trussel, L. Haywood, Isley Bros. LP ADDS: Tavares, Ahmad Jamal, Teena Marie.

**WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — RAY, GOODMAN & BROWN**  
HOTS: Whispers, Gap Band, Sequence, Kool & Gang, Bros. Johnson, R. Flack & D. Hathaway, V. Mason, A. Bofill, Sister Sledge. ADDS: L. Haywood, Rufus, R. Laws, Isley Bros., Direct Current, Dramatics, Sylvester, Mighty Fire, R. James, L.V. Johnson, Ben E. King, FLB, Tavares, Pleasure, GQ, P. Hyman, Con Funk Shun, Prince, J. Butler, Laura Green, Shadow, Whispers (new).

**WENZ — RICHMOND — HARDY J. LANG, PD — #1 — V. MASON**  
HOTS: Parliament, Whispers, Tavares, R. Flack & D. Hathaway, M. Walden, N. Jean, Bros. Johnson, S. Paige, Skyy, Sister Sledge, W. Lewis, R. Laws, GQ, Brass Construction, Midnight Star, Michael Jackson, P. Hyman, T. Pendergrass, Con Funk Shun. ADDS: Con Funk Shun, W. Hart, Raydio, Isley Bros., Prince, Gap Band. LP ADDS: R. Brown, H. Melvin.

**KSOL — SAN FRANCISCO — J.J. JEFFRIES, PD — #1 — WHISPERS**  
JUMPS: 18 To 15 — C. Mangione, 20 To 14 — Prince, 21 To 11 — Dramatics, 13 To 9 — R. Laws, 9 To 7 — R. Flack & D. Hathaway, 12 To 4 — Bros. Johnson. ADDS: R. James, B. Russell. LP ADDS: L. Haywood, Controllers, Ben E. King.

**KOKA — SHREVEPORT — B.B. DAVIS, MD — #1 — WHISPERS**  
HOTS: Whispers, Shalamar, Kool & Gang, Bros. Johnson, M. Jackson, V. Mason, D. Summer, Prince, Ray, Goodman & Brown. ADDS: T. Pendergrass, Pleasure, Masqueraders, S. Paige, Skyy.

**KMJM — ST. LOUIS — GEORGE CHESTER, MD — #1 — SHALAMAR**  
JUMPS: 30 To 20 — R. Flack & D. Hathaway, 24 To 13 — D. Hartman, 22 To 9 — Kool & Gang, 15 To 7 — T. Pendergrass, Ex To 29 — T. Davis, Ex To 22 — Ben E. King, Ex To 14 — Pressure, Ex To 11 — R. Ayers, Ex To 10 — T. DeSario, Ex To 5 — Ray, Goodman & Brown. ADDS: Blood, Sweat & Tears, S. Robinson, Whispers, Con Funk Shun, Manhattan Transfer, J. Ruffin, Eagles. LP ADDS: Kleeer, S. Robinson.

**OK100 — WASHINGTON — DWIGHT LANGLEY, MD**  
HOTS: Bros. Johnson, M. Jackson, L. Haywood, G.Q., Trussel, Sequence, D. Summer, Parliament, Gap Band, V. Mason, Whispers, T. Pendergrass, R. Flack & D. Hathaway, B. Russell, R. Laws, Sister Sledge, Skyy, Tavares. ADDS: Rufus, R. James, Dramatics, B. Thurston.



# INTERNATIONAL



**POLICE IN TOKYO** — Recently in Japan as a part of its world tour, A&M recording group The Police donned traditional Chinese outfits in preparation for an awards program that was broadcast to the U.K. via satellite. The group was slated to receive various awards, including #1 Group. Pictured with guests are (l-r): Andy Summers, Sting and Stewart Copeland, The Police.

## Ariola, Arista Combine Operations In The U.K. Under NBRC Umbrella

LONDON — A new umbrella organization has been formed to encompass the Ariola, Arista and other associated labels in the U.K. Named the New Bertelsman Records Company (NBRC), the new organization comes in the wake of the acquisition of Arista by Ariola last year.

The board of NBRC, to be chaired by Monti Leuftner, Ariola Group president, will be comprised of Robin Blanchflower, Ariola U.K. managing director; Charles Levinson, Arista U.K. managing director; Andrew Pryor, Ariola U.K. marketing director; and Wolfgang Wegman, Ariola director.

Under the new arrangement, NBRC will have four operating divisions — marketing, Ariola U.K., Arista U.K. and finance & administration.

### Marketing Combined

The marketing division, to be headed by Pryor, will be responsible for marketing, selling and promotion for the Ariola, Arista and associated labels, in addition to coordination of manufacturing and distribution through Pye Records and PolyGram Record Services Ltd.

The Ariola Records division will still be headed by Blanchflower and will primarily be responsible for talent acquisition in the U.K. and exploitation of the product in foreign territories. Ariola's responsibilities also include working with Hansa Productions in Germany and Double D Ltd. of the U.K. (Headed by ex-WEA A&R director Dave Dee) for releases on the Ariola Hansa

and Double D labels.

The Arista Records division will still be headed by Levinson. The division's responsibilities will include acquisition and development of U.K. artists for Arista and its associated labels, which include I Spy, Go Feet and Albion, for global release and the development of American Arista artists.

(Under the new arrangement, Ariola Records Ltd. and Arista Records Ltd. are subsidiaries of NBRC, retaining separate identities and A&R functions.)

The finance & administration division, to be headed by controller Liam Dexter, will be responsible for these functions for the entire company.

Commenting on the reorganization, an Ariola spokesman said, "It is a unique structure creating an efficient and streamlined marketing force capable of providing a complete range of services to a number of different creative sources."

## Telex To Represent Belgium At Eurovision

BRUSSELS — The group Telex will represent Belgium at the annual Eurovision contest, scheduled for April 19. Telex will perform the tune "Euro-vision," which has already experienced a measure of recognition in the U.K., Italy, Australia and the U.S.

The song, written by the group, is published by Roland Kluger Music (RKM).

## INTERNATIONAL DATELINE

### Argentina

**BUENOS AIRES** — After the sluggish sales of January and February, the industry is hoping for a better reaction of the market in March, although this month, the start of the school season, usually diverts part of the home budget to textbooks. The lack of big hits also is helping to keep a gloomy perspective of the near future, although a slight recovery of local talent is foreseen.

RCA is launching its promo campaign this month in behalf of *Locos por la musica*, the **Palito Ortega**-produced movie featuring **Danny Cabuche**, **Barbara & Dick**, **Candela** and other teen stars recording for the company. The film will be premiered next month.

Microfon's **Mario Kaminsky** reports strong box office results for *La Playa del Amor*, his third film in a row. The first one, *Los Exitos del Amor*, netted more than one

million viewers, a very strong mark for this market. It was followed by *La Carpa del Amor*, which reached nearly 700,000. Both resulted in strong sales for the soundtrack albums and have been termed "very good experiences" regarding the amount of promotion they meant for the participating artists.

CBS hosted a lunch at the plush Bauen Hotel celebrating the visit of duet **Pecos**, very good sellers in Spain and currently on a promo tour covering Latin America. The usual array of newsmen, disc jockeys and local trade magazine executives were present at the fete. Pecos has good possibilities in this country and will turn into first-rate names here, probably during this year.

Phonogram has a strong (and somewhat unexpected) hit in *Midnight Express*, the soundtrack album from the celebrated

(continued on page 62)

## Retailers Note Role Of Imports In Creating American Market

(continued from page 49)

American market for many domestic versions of British records. "People are aware that certain albums will be coming out here, and because of the price difference, many of them decide to wait," observe Pete Jordan, general manager of Bleeker Bob's in Manhattan, one of the busiest import dealers in the nation. Jordan noted however, that "the price rise is not deterring the hard-core import buyer — it's just making him a little more selective."

### A Breed Apart

The retailers were unanimous in portraying dedicated import buyers as a breed apart, motivated by strong enthusiasm for new music. Comparing import collectors to serious stamp and coin hobbyists, Dulberger observes: "Some people look at this music as more than just a social thing. They're interested in being ahead of the trends or in being trend-setters themselves."

Pat Conaton, manager of the Record Outlet, which has three stores in Detroit, draws a clear distinction between two classes of buyers. Pointing to a marked upsurge of interest in new wave music in the Detroit area, Conaton says: "You can see the changeover in customers after five o'clock. Your import buyer is seventeen and up — working, older, and a more sophisticated listener."

At Leisure Larding in New Orleans, vice president Pat Berry concedes that although prices are rising "astronomically" and "ridiculous" tickets of over ten dollars per record are putting off marginal import buyers, there are "certain imports that just keep selling and selling — not matter what prices go to, people seem to want them." This was especially true, Berry said, of records that are no longer available in American catalogs, like Eric Clapton's "Rainbow Concert" and the sound-track from the movie, *Performance*.

If there is a single concrete justification for paying premium prices for the imports, it would be the generally held belief that the sound quality of English pressings is clearly superior to that of the American pressings. "There's a cachet to using the import beyond the fact that it comes from overseas," said Jeff McFarland, manager of Aaron's Records in Hollywood. "People feel that the English pressings are still superior, and that they hold up better."

Although most of the retailers endorse the general perception of the high quality of English pressings, there are differences of opinion about whether or not the imports' reputation is deserved. According to Holland, the American manufacturers use a single metal master for up to five times as many copies — 20,000 on a single run — as do their British counterparts. "The English have quality control beyond everything we have," Holland states. "Because they take their time and don't go too fast, their records cool better and provide better sound, with less static and noise."

Jordan, on the other hand, asserts that the overall sound quality of English pressings "used to be better, but there's not that much of a difference now." Mike Weiner, buyer for the Freeport, N.Y.-based Elroy Enterprises, which does a strong import business at 17 of its 28 northeastern locations, notes that, although the general opinion of import connoisseurs is that British pressings are better, he gets "a nice amount of defectives" regularly returned by his clientele.

### Reverse Effect

In some instances, the release of American pressings will have the reverse affect of boosting the sales of previously issued imports, says Dave Arnoff, assistant manager of Moby Disc in Sherman Oaks, Cal. "People will buy an American release,

(continued on page 63)

## Counterfeit Tape Dealers Charged In U.K. High Court

LONDON — Warren Records Ltd. of London and Simons Sales Stores Ltd. of Barking, Essex faced charges of distributing quantities of American-manufactured counterfeit cassettes. The court action was brought against the dealers by nearly 30 British record companies.

According to the British Phonographic Industry, some nine titles were being handled by the two defendants. These included "Greatest Hits" by Paul Simon; ABBA's — "The Album;" Bee Gees and other assorted artists on "Saturday Night Fever;" "Passage" by the Carpenters; Rod Stewart's "Foot Loose and Fancy Free;" Fleetwood Mac's "Rumours;" "Simple Dreams" by Linda Ronstadt; Queen's "News Of The World;" and "Greatest Hits, Vol. 2" by Elton John.

In the High Court last week, Mr. Justice Fox granted the record companies perpetual injunctions restraining the defendants from infringing copyrights of packaging, passing off tapes not of, or connected with, the plaintiffs and infringing various trademarks.

In addition, the court conducted an inquiry into damages and further directed that the defendants pay all costs. However, the two defendants both told Fox that they wished to file a defense against the allegations, and, accordingly, the injunctions and inquiry into damages and costs were suspended for seven days to allow Warrens and Simons Sales to submit a defense.

## Bruno, Yoshimura Named CRI VPs

NEW YORK — Two new vice presidents have been added to the staff of Allen Davis, president of CBS Records International. Dr. Arthur Bruno has been appointed vice president of operations and Michi Yoshimura has been named vice president of manufacturing and engineering. Dr. Bruno will report to Davis, and Yoshimura will report to Dr. Bruno.

In his new position, Dr. Bruno will be responsible for the direction and coordination of CRI's worldwide technical, manufacturing, and logistical operations. He will be involved in the development of production and quality standards, the dissemination

(continued on page 62)



Arthur Bruno



# INTERNATIONAL

## Virgin Revises Price Structure, Returns Policy

LONDON — Virgin Records will reduce prices of all albums as part of a new price structure, effective April 1. From the same date, a 5% returns allowance for all dealers will be offered.

Virgin's new prices will effectively reduce dealer margins to 30%, bringing the company in line with others, such as WEA and Phonogram, who recently initiated similar policies.

The suggested retail price of main line albums will be reduced from 5 pounds 49 pence to 5 pounds 25 pence (\$13). This radical step is coupled with the 5% return allowance on all product, which is the first time Virgin has operated such a plan.

### Sales Force Expanded

In addition, Virgin's sales force has been expanded, and from April 1, the service to dealers will be improved by modifications to the calling cycle and an increase in the amount of car stock carried by the sales team. All the reps will now carry current singles and albums.

Commenting on the new structure, Virgin Records managing director Simon Draber said, "Discounting has, over the last ten years, steadily become so prevalent it has completely devalued the concept of R.R.P. (recommended retail pricing.) We intend to emphasize, more and more, the wholesale price to dealers and introduce special discounts on that wholesale price on an album-to-album basis. We will also be offering price reductions, special incentives and free goods."

## Noww Music Inc. Opens In Canada

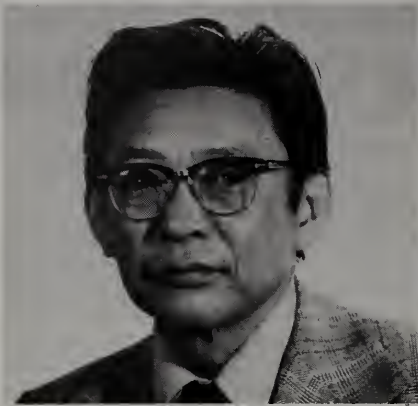
VANCOUVER — Noww Music Productions, Inc., a new talent agency, has begun operations here, announced Earl Noble, the company's general manager. The company's operations will be headed by operations manager Jay Gold.

"There is a constant demand for new talent," Gold said, "and it has been my experience that new talent is best served by a small company that will concentrate heavily upon the development of each new artist."

The first artist signed to the company is Andrew Thoma, a 23-year-old singer/composer from Vancouver.

Gold is a music industry veteran, most recently having served as national promotion and marketing director for Mushroom Records. Prior to that, he was involved in the music business in the San Francisco area, as well as a stint with CBS Canada.

Noww Music Productions is located at 200 Bridge St., North Vancouver, British Columbia, Canada. The telephone number is (604) 929-1262.



Michi Yoshimura

## Bruno, Yoshimura Named CRI VPs

(continued from page 61)

and transfer of technology, and the execution of overall strategies for CRI's warehousing and distribution operations. In addition, Dr. Bruno will coordinate technological activities with CBS Records Division Operations and the CBS Technology Center.

Dr. Bruno has served as CRI's vice president of manufacturing and engineering since 1978. He was technical director for CBS Records Division Manufacturing from 1973 until 1978. Dr. Bruno holds a Ph.D. in organic chemistry from Clark University.

### Oversee Development

Michi Yoshimura will oversee the development of manufacturing, engineering, and production standards for CRI's worldwide facilities in his new capacity. He will also be involved in the transfer of technology and dissemination of data in the areas of disc manufacturing, tape duplicating, printing, and recording operations among CRI's subsidiaries.

Yoshimura had been vice president of manufacturing and engineering services for CRI since 1975. He joined the company as an industrial engineer in the Santa Maria plant of the CBS Records Division in 1964, and was appointed director of CRI's manufacturing and engineering services in 1973.

## Newton-John Set For Australian Charity Show

SYDNEY — Olivia Newton-John has been invited to perform at the Royal Charity Concert in Australia at the Sydney Opera House during the three-day visit of Queen Elizabeth II and Prince Philip, the Duke of Edinburgh.

The benefit concert, scheduled for May 27, is being organized by the New South Wales government with Buckingham Palace and the Australian federal government.

## INTERNATIONAL DATELINE

(continued from page 61)

Casablanca-produced movie, which was banned by the local authorities during a time but ultimately approved for exhibition. The press coverage around this turned "Express" into an instant hit, and the album and cassette with the music followed the same way.

Sicamericana reports the inking of rock artist **Raul Porchetto** to its rock label Sazam, which has now practically all the important names in the field on its roster. The waxings are produced by **Oscar Lopez** at the rate of more than one a month, with elaborate jackets and pressing.

miguel smirnoff

### Canada

TORONTO — Angry **Pink Floyd** fans have threatened legal action against a Toronto-based charter transit firm, after it left them stranded at Toronto International Airport Feb. 27 without a promised charter flight to New York as part of a package deal to see Pink Floyd in Long Island. The flight was reportedly delayed three times, and Gamesway Tours officials then apparently failed to reschedule the charter late in the day, leaving dozens of Floyd aficionados high and dry. Tour spokesmen were unavailable for comment on the matter . . .

**Terry McGee** has left CBS as its director of artist development . . . There seems to be so much good new music around these days, it's taking fierce competitive measures to just get it all listened to, much less added, by radio programmers. Polygram Canada has adopted a novel idea, sending monthly cassettes to the press featuring prime cuts from forthcoming and current releases. Reportedly, one local AOR programmer popped the tape into his car deck, and heard a track he liked. The station has been plugging the band ever since . . . In announcing its annual fiscal report to shareholders, Global Communications head **Peter Morten** told the audience the firm will back out of the record industry gradually this year, abandoning Cachet Records, and selling controlling interest in Tee Vee Records U.S. and Canada, despite the latter two's profitability. At present, the Toronto offices of Cachet are manned by a handful of accountants . . . The Junos are sold out, but the Frontenac Ballroom is being added for the festivities. A 15' x 20' TV screen will show the ceremonies.

kirk lapointe

### Japan

TOKYO — K.K. Shinseido, one of the larger record distributors in Japan, registered a 21.8% jump in sales for the fiscal year ending Jan 30. Company president **Masamori Miyazaki** disclosed that total sales reached 21.3 billion yen for the

period, equivalent to \$88.8 million.

RVC of Japan has renewed its licensing pact with the Erato label of France. RVC president **Ichiro Okuno** travelled to Paris to finalize the pact with Erato's president.

Matsushita Electric and Nippon Victor have announced the joint development of the "VHD Video Disk." The disk, which will be released sometime this year, is expected to be adopted as the standard video disk for the Japanese market.

The pressing plant for King Records has been commended publicly by the national government's director of trade and industries bureau for its efforts in conserving electricity.

Nippon Columbia president **Takami Shobochi** has announced an organizational restructuring, whereby a "third planning section" has been established to guide the marketing and development of the burgeoning tape and muzak markets in Japan.

Toshiba/EMI has announced plans to debut digitally recorded product in May. Four releases in the classical, jazz and Latin fields are included.

Reflecting the "Enka" (a traditional music form) boom, Warner/Pioneer president **Kichibe Sawa** has announced that the company will put a big marketing push behind the release of **Sachiko Kobayashi's** "Tomarigi," **Misako Omote's** "Ichido Asobini Kimasenka" and **Masanori Ito's** "Oredyokereba."

kozo otsuka

### United Kingdom

LONDON — A major new musical theater production titled *Only In America* is set to open in London this spring. Devised by entertainment impresario **Ned Sherrin**, the show is based on the songs of modern classicists **Jerry Leiber** and **Mike Stoller** and will open at London's Roundhouse Theatre on April 9. The new show is being presented by Carlin Music and Chrysalis Records, in association with H.M. Tennent and the Roundhouse, and is produced by **David Japp**. The thematic setting of the musical is a burnt-out slum somewhere in Brooklyn on the last day of 1959. The characters express themselves by drawing from the well-known Leiber and Stoller song catalog.

Beggars Banquet's urban clone star **Gary Numan**, reportedly going down well in his first U.S. visit, continues his debut world tour after America with dates in France, Belgium, Holland, Norway, Sweden, Germany, Australia, New Zealand and Japan. Numan is touring all these countries with his complete lighting rig, as used on his ultra successful UK tour recently, including his family of robots and lighting effects.

**Eddie And The Hot Rods** are now due to embark on their first major tour since their recent switch from Island Records to EMI

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 Last Train To London — ELO — Epic
- 2 Quiereme — Angela Carrasco — Microfon
- 3 Jungle People — James Hurit — Music Hall
- 4 Wake Up — Ian Dury — Epic
- 5 I Was Made For Loving You — Kiss — Casablanca
- 6 I Have A Dream — ABBA — RCA
- 7 Me Gusta El Mar — Palito Ortega — RCA
- 8 One Way Ticket — Eruption — RCA
- 9 Sexy Girl — Bob McGilpin — Interdisc
- 10 Genghis Khan — Dschinghis Khan — Microfon

#### TOP TEN LPs

- 1 Midnight Express — soundtrack — Casablanca
- 2 La Playa Del Amor — soundtrack — Microfon
- 3 Letter To My Mother — Richard Clayderman — Tonodisc
- 4 Dynasty — Kiss — Casablanca
- 5 Greatest Hits, vol. 2 — ABBA — RCA
- 6 12 Exitos — various artists — RCA
- 7 Discovery — ELO — Epic
- 8 Hit Sounds, vol. 4 — various artists — EMI
- 9 14 Exitos Del Verano — various artists — Microfon
- 10 Ruidos En Espanol, vol. 7 — various artists — Polydor — Prensario

### Australia

#### TOP TEN 45s

- 1 Crazy Little Thing Called Love — Queen — WEA
- 2 Dreaming My Dreams With You — Colleen Hewett — RCA
- 3 Please Don't Go — KC & The Sunshine Band — CBS
- 4 Don't Stop 'Til You Get Enough — Michael Jackson — CBS
- 5 Blame It On The Boogie — Jacksons — CBS
- 6 Escape (The Pina Colada Song) — Rupert Holmes — Astor
- 7 Do That To Me One More Time — Captain & Tennille — Astor
- 8 Message In A Bottle — The Police — Festival
- 9 Babe — Styx — Festival
- 10 Stay With Me Till Dawn — Judie Tzuke — Polygram

#### TOP TEN LPs

- 1 Reggatta De Blanc — The Police — Festival
- 2 The Wall — Pink Floyd — CBS
- 3 September Morn — Neil Diamond — CBS
- 4 20 Golden Greats — Creedence Clearwater Revival — Festival
- 5 Dynasty — Kiss — Astor
- 6 Tusk — Fleetwood Mac — WEA
- 7 Off The Wall — Michael Jackson — CBS
- 8 Greatest Hits — ELO — CBS
- 9 The Long Run — Eagles — WEA
- 10 The Best Of Skyhooks — Festival

—Kent Music Report

### Germany

#### TOP TEN 45s

- 1 Another Brick In The Wall — Pink Floyd — Harvest
- 2 Sun Of Jamaica — Goombay Dance Band — CBS
- 3 Rapper's Delight — Sugar Hill Gang — CNR/Metronome
- 4 Herbert — Gottlieb Wendehals — CNR/Metronome
- 5 Weekend — Earth And Fire — Vertigo/Phonogram
- 6 Que sera mi vida — Gibson Brothers — Polydor/DGG
- 7 I Have A Dream — ABBA — Polydor/DGG
- 8 Indian Reservation — Orlando Riva Sound — Ariola
- 9 Zabadak — Saragossa Band — Ariola
- 10 Maybe — Thom Pace — RSO/DGG

#### TOP TEN LPs

- 1 The Wall — Pink Floyd — Harvest/EMI Electrola
- 2 Eye — Alan Parsons Project — Arista/Ariola
- 3 Eyes Of The Universe — Barclay James Harvest — Polydor
- 4 Hithaus Ramba Zamba 2 — Rudi Partytiger — Polystar
- 5 Breakfast In America — Supertramp — A&M/CBS
- 6 Move It — Cliff Richard — Arcade
- 7 Tusk — Fleetwood Mac — Warner Bros./WEA
- 8 Broken English — Marianne Faithfull — Island/Ariola
- 9 Greatest Hits, vol. 2 — ABBA — Polydor/DGG
- 10 Der ostfriesische Gotterbote — Otto — Russi/EMI Electrola — Der Musikmarkt



# INTERNATIONAL

## INTERNATIONAL DATELINE

... Chrysalis Records has picked up the distribution rights to the latest mod band, **The Circles**, whose single, "Opening Up," has scored on the independent charts since the record was released Jan. 1... Virgin artist **Jane Aire** married Boomtown Rat guitarist **Pete Brquette** Feb. 25 in Dublin, Eire.

WEA is set to release ten EPs containing tracks from Atlantic's soul catalog of the early/mid-'60s titled "Atlantic Masters." Released March 7, the EPs retail at 1 pound 60 pence each (\$3.30). Some 40 titles in the selection include million sellers from **Otis Redding**, **Wilson Pickett**, **Sam & Dave**, **Aretha Franklin**, **Joe Tex** and **Percy Sledge**. With the current '60s nostalgia wave in full swing, the EPs, packaged in silver and black bags and sporting the original Atlantic silver and black logo, should go down well with revival persons and collectors alike.

Stiff Records is releasing the first UK single from its latest American signing, **Dirty Looks**, the three-piece band from

NYC. Titled "Lie To Me," the disc was released Feb. 22.

Executive moves see **David Finch** appointed international sales manager in the international division of EMI Records UK, reporting to international general manager **Paul Watts**. Finch, whose appointment is effective immediately, was previously assistant general manager of the international division and spent 18 months as director and general manager of EMI East Africa... **Derek Block** has announced that **Peter Elliot**, head of Elliot Young Productions and personal manager to successful UK comedian **Dick Emery**, has been appointed director of Derek Block Concert Promotions and Derek Block Artists Agency with immediate effect. Elliot will continue to operate from his present offices at Regent House, 235 Regent Street, London W1 (01-437-4411) until May, when he will move with the Derek Block Group of companies to its new premises at Richmond House, Dean Street, W1.

**nick underwood**



**WALLENSTEIN TO EMI ELECTROLA** — Adding to its rock repertoire, EMI Electrola of Germany recently signed the group Wallenstein to a long-term, exclusive agreement. The group's first EMI LP will be released in March on the Harvest label and will be followed by a 45-day concert tour through Germany and other European countries. Pictured are (l-r): Charly Terstappen of the group; Horst Pawlick, Wallenstein manager (seated); Terry Park, Peter Brough, Kim Merz and Michael Dommers of the group; and Heinz-Gerd Luticke, Harvest production manager and promoter.

## WHERE IN THE WORLD

RCA recording artist **Robert Gordon** is currently on a television promotion tour of the UK and Europe. The tour, which includes performances on *Aplauso* in Spain, *The Guy Lux Show* and *Chorus TV Show* in France, *The Old Boy* in the UK and *Disco Ring* in Italy, will conclude on March 14.

Columbia recording group **Toto** is currently on a tour of Japan. The ten-date tour will include performances in Tokyo (six shows), Osaka, Nagoya and Kyoto.

Cleveland International recording artist **Ellen Foley** is currently on a three-week promotional tour of the Far East. Visiting New Zealand, Australia and Japan, Foley will perform on the *Countdown* television show in Melbourne and the *11 P.M.* show for NTV in Tokyo, in addition to promotional activities.

Teldec recording artist **Erika Pluhar** is currently on an extensive tour of Germany and Austria. The 40-city tour, which began on Feb. 19, will conclude a performance in Mannheim on April 2.

A&M recording group **The Police** are currently in the midst of an international tour entitled "The First Anglo American Action Since World War II." The tour covers 37 cities in 19 nations, including Japan, Taiwan, New Zealand, Australia, Thailand, India, Egypt, Greece, Italy, France, the UK and The Netherlands.

**Mary Macgregor** (RSO) will tour Japan and the Far East beginning March 12. The four-week tour will include dates in Hong Kong, Thailand, Malaysia, the Philippines, Australia, Taiwan and South Korea, as well as Japan.

**WAR, The Music Band** (MCA) and **Blood, Sweat & Tears** (LAX) will begin a tour of the UK, Germany and The Netherlands on March 27. The 15-city tour will conclude on April 20. The tour will be filmed for future use, and tapes will be made for upcoming "live" LPs by the groups.

**The Commodores** (Motown) will tour Japan from March 29-April 3. Highlighting the tour will be a guest appearance at the Tokyo Music Festival at the Nippon Budokan Hall in Tokyo.

**Charlie Rich** (EMI America/UA) will begin a tour of Europe and the UK on March 29. The tour, which includes dates in Germany, Switzerland, France, Sweden, the UK and The Netherlands, will end on April 7.

**B.B. King** (MCA Records) will begin an international tour on April 1. King will tour Europe from April 1-17, performing in Eire, the UK, France, Finland, Sweden, Norway and Denmark. King will follow this with a South American tour, playing Brazil and Argentina from April 24-29; and another European visit, with dates in France, Austria, Sweden, Denmark, Germany and the UK from July 3-23. The final leg of the tour will begin Oct. 8 in Australia, to be followed by performances in Japan, Hong Kong, Singapore, the Philippines and Thailand.

**Horace Silver** (EMI America/UA) will tour Europe and the UK from April 7 to May 10.

Capitol recording artist **Al Martino** will do a 12-city tour of Canada from April 7-25.

**Tom Petty** (MCA) will tour Japan and Australia from April 13 to May 4.

## Retailers Note Role Of Imports In Creating American Market

(continued from page 61)

go for the group, and find out that there were two imports by them that they'd never heard of," Arnoff notes.

One area where rising import prices have had a clearly negative impact has been in the movement of import singles — cherished by collectors for their slick jackets, special photos and tunes that are unavailable on LPs. "Customers are much more selective now, especially on things like import singles," says Tom Lunt, import buyer for Streetside Records, which has three outlets in St. Louis. Berry reports a "20 to 30 per cent" decline in the sale of import 45s over the past year. "People can't take a chance on singles at \$3.45 a piece," he points out, while adding that singles by artists with big followings, like Elvis Costello and The Clash, continue to sell briskly.

The new import LPs by Costello and The Clash ("Get Happy" and "London Calling," respectively) top the current best-selling import lists. Surprisingly, retailers report continued momentum for the import version of The Clash LP, despite the fact that the record has already been released in America. In a similar instance, several retailers report continued strong sales for the import version of Pink Floyd's "The Wall."

Other best-selling import artists and titles around the country include: "It's Alive" by the Ramones; "Beaties Rarities;" "Gang of Four;" "The Original Sin" by Cowboys In-

ternational; the two-record set, "The Story of The Who;" and LPs by the Sex Pistols, the Buzzcocks, Judas Priest, Policeman's Ball, and the Selecter.

### No Returns

Most retailers are confident that the established inner circle of import buyers will continue to pay high prices for British product as long as the music retains its appealing vitality. The dealers' optimism, however, is tempered by the fact that there are no allowable returns on import product, and some individuals express caution about prices reaching a point of no return.

"I'm concerned about the future of imports," says Lunt. "I've already cut my buying volume down to a reasonable level. I'm not buying imports in bulk — I'm only ordering for people who want specific items, and I find I'm doing better business that way." Appelbaum notes that rising prices are limiting his import market: "You've got to want a record pretty damned bad to pay eight or nine dollars for it," he says, "and I don't know if the sound quality is significantly better."

But the overall retailer view of imports is best summed up by Holland, who says, "The import business is always going to be there. There's just too much stuff that comes out as imports that you can't get in America — stuff that the hard core fan is going to want. The import collector is becoming an important part of this business — they keep a lot of things alive that never would have had a chance, otherwise."

## INTERNATIONAL BESTSELLERS

### Japan

#### TOP TEN 45s

- 1 **Dayitokayi** — Chrystal King — Canyon
- 2 **Sayonara** — Of Course — Toshiba/EMI
- 3 **Wake Up** — Kazuo Sayitsu — Toshiba/EMI
- 4 **Ihojin** — Saki Kubota — CBS/Sony
- 5 **Koyi** — Chiharu Matsuyama — Canyon
- 6 **Shushifu** — Alice — Toshiba/EMI
- 7 **Omawe To Futari** — Hiroshi Itsuki — Tokuma
- 8 **Tokio** — Kenji Sawada — Polydor
- 9 **Tomarigi** — Sachiko Kobayashi — Warner/Pioneer
- 10 **Sachiko** — Hirofumi Banba — Epic/Sony

#### TOP TEN LPs

- 1 **Yumegatari** — Saki Kubota — CBS/Sony
- 2 **Kishotenketsu** — Chiharu Matsuyama — Canyon
- 3 **Greatest Hits, vol. 2** — ABBA — Disco
- 4 **Okawerinasayi** — Miyuki Nakajima — Canyon
- 5 **Harutsugedori** — Momoe Yamaguchi — CBS/Sony
- 6 **Solid State Survivor** — Yellow Magic Orchestra — Alfa
- 7 **Rise** — Herb Alpert — Victor
- 8 **Kagirinaki Chosen** — Alice Live — Toshiba/EMI
- 9 **Kanashiyohodo Otenki** — Yumi Matsutoya — Toshiba/EMI
- 10 **You're Only Lonely** — J.D. Souther — CBS/Sony

—Cash Box of Japan

### New Zealand

#### TOP TEN 45s

- 1 **Another Brick In The Wall** — Pink Floyd — CBS
- 2 **Crazy Little Thing Called Love** — Queen — WEA
- 3 **I Got You** — Split Enz — Polygram
- 4 **Little Sister** — Ry Cooder — WEA
- 5 **Coward Of The County** — Kenny Rogers — EMI
- 6 **Babe** — Styx — Festival
- 7 **Better Love Next Time** — Dr. Hook — EMI
- 8 **Montego Bay** — Jon Stevens — CBS
- 9 **Something Missing In My Life** — Marcia Hines — RCA
- 10 **Do That To Me One More Time** — Captain & Tennille —

#### TOP TEN LPs

- 1 **The Wall** — Pink Floyd — CBS
- 2 **True Colours** — Split Enz — Polygram
- 3 **September Morn** — Neil Diamond — CBS
- 4 **On The Radio** — Greatest Hits — D. Summer — Polygram — Polygram
- 5 **Oceans Of Fantasy** — Boney M — WEA
- 6 **Off The Wall** — Michael Jackson — CBS
- 7 **Credence Clearwater Revival** — 20 Greatest Hits — Festival
- 8 **Graffiti Crimes** — Mi-Sex — CBS
- 9 **Live Rust** — Neil Young — WEA
- 10 **Damn The Torpedos** — Tom Petty — Polygram

—Record Publications Ltd.

### United Kingdom

#### TOP TEN 45s

- 1 **Atomic** — Blondie — Chrysalis
- 2 **I'm In The Mood For Dancing** — The Nolans — Epic
- 3 **And The Beat Goes On** — The Whispers — Solar
- 4 **Carrie** — Cliff Richard — EMI
- 5 **I Can't Stand Up For Falling Down** — Elvis Costello — 3 Beat
- 6 **Take That Look Off Your Face** — Marti Webb — Polydor
- 7 **Rock With You** — Michael Jackson — Epic
- 8 **So Good To Be Back Home Again** — Tourists — Logo
- 9 **Together We Are Beautiful** — Fern Kinney — WEA
- 10 **Captain Beaky** — Keith Mitchell — Polydor

#### TOP TEN LPs

- 1 **String Of Hits** — Shadows — EMI
- 2 **The Last Dance** — various artists — Motown
- 3 **Get Happy** — Elvis Costello — 3 Beat
- 4 **Pretenders** — Real
- 5 **Tell Me On A Sunday** — Marti Webb — Polydor
- 6 **Too Much Pressure** — Selecter — 2 Tone
- 7 **Kenny** — Kenny Rogers — UA
- 8 **One Step Beyond** — Madness — Stiff
- 9 **Off The Wall** — Michael Jackson — Epic
- 10 **Short Stories** — Jon & Vangelis — Polydor

—BMRB



# JAZZ

## ON JAZZ

**QUINTESSENCE OF JAZZ** — The Quintessence label, one of Pickwick Records' budget lines, will be increasing their list price from \$3.98 to \$5.98 on both the jazz and classical product, the first such increase since the label introduced the series two years ago. The increase reflects higher costs and a feeling at the company that the quality of the music warrants a quality price tag as well; the company is also interested in using some of the new capital to give the line greater promotion. Quintessence has been licensing recordings that other record companies have deleted from their catalog, profiting from buyer interest in budget-priced, quality jazz, and a resurgence of popularity for big bands and pre-bop stylists. Why wouldn't the major labels be interested in a share of this market? **Gene**



**BIG NICK'S SOUNDS OF JOY** — Tenor saxophone legend Big Nick Nicholas returns the affection of Village Vanguard patrons at the close of his week-long engagement at the Greenwich Village jazz spot.

**Norman**, executive producer of the Quintessence series and owner of GRP/Crescendo Records, thinks that "they're obviously more interested in contemporary product," and adds "maybe they don't have the direct-to-the-consumer rack and store distribution of Pickwick." Norman chooses material to be licensed and supervises the repackaging, re-mastering and re-pressing of the product. Some of the artists now appearing on Quintessence (including material licensed from RCA, ABC, United Artists, MCA and Groove Merchant) are **Fats Waller**, **Django Reinhardt**, **Duke Ellington**, **Bud Powell**, **Charles Mingus**, **Count Basie**, **Coleman Hawkins**, **Buddy Rich**, **Bunny Berrigan**, **Freddie Hubbard**, **Groove Holmes**, **Zoot Sims** and **Nina Simone**. The new Quintessence release includes recordings by **Jimmy Lunceford**

(licensed from MCA), **Cleo Laine** (Pye in England); **Duke Ellington** from the '40s, **Benny Goodman's** '30s trios and quartets and **Artie Shaw's** Grammercy Five (all from RCA).

**COMINGS AND GOINGS** — The element of joy is the most vital component in jazz, more valuable perhaps than technical considerations; when you combine the emotional depth with great chops, jazz achieves its most transcendent moments, as the legendary tenorist, **Big Nick Nicolas**, demonstrated in his delightful, week-long engagement at Manhattan's Village Vanguard (still one of the most consistently exciting jazz rooms in the Big Apple). Big Nick is a bearish, powerful man with a puckish sense of humor, a guttural vocal delivery, and a huge-toned, romantic style of tenor that suggests at one point or another all the greats of the swing era (**Lester Young**, **Coleman Hawkins**, **Chu Berry** and **Ben Webster**, in particular), as well as shouters like **Gene Ammons**. Big Nick's style paralleled the developments of bop and beyond, and his influence may even be heard in the work of someone like tenor great **John Coltrane**, who penned a tune called "Big Nick" in honor of his elder. For this writer, all of Big Nick's thematic grace, lugubrious inflections and swing nuances came together on an inspired reading of Billy Strayhorn's "Chelsea Bridge," dedicated to the great pianist **Tommy Flanagan**, who was a most appreciative spectator at the Vanguard. Great lumbering swaths of sentiment would dissolve into breathy, bottle-tones and melodic twists, all perfectly underscored by **Walter Booker's** flexible bass counterpoint and **Jimmy Cobb's** discreetly swinging drums, and pianist **John Hicks** — certainly one of the great pianists in jazz — tiptoes through the tulips of the changes with an extraordinary delicacy that belied his rhythmic turbulence on the more driving selections. When Big Nick extended his gratitude to the audience with a final vocal selection, the audience generously returned all of his warmth in kind. Hopefully, listeners outside of New York will be able to share in Big Nick's tough but tender tenor reflections real soon. . . . Guitarist **Pat Metheny**, whose ECM recordings have been crossing pop for the past year-and-a-half, is

(continued on page 68)

## TOP 40 ALBUMS

		Weeks On Chart		Weeks On Chart
1	<b>FUN AND GAMES</b> CHUCK MANGIONE (A&M SP-3715)	3	4	
2	<b>EVERY GENERATION</b> RONNIE LAWS (United Artists LT-1001)	1	6	
3	<b>ONE ON ONE</b> BOB JAMES & EARL KLUGH (Tappan Zee/Columbia FC 36241)	2	20	
4	<b>ANGEL OF THE NIGHT</b> ANGELA BOFILL (GRP/Arista 5501)	5	19	
5	<b>HIROSHIMA</b> (Arista AB 4252)	4	13	
6	<b>AMERICAN GARAGE</b> PAT METHENY GROUP (ECM 1-1155)	6	17	
7	<b>RISE</b> HERB ALPERT (A&M SP-4790)	7	22	
8	<b>NO STRANGER TO LOVE</b> ROY AYERS (Polydor PD-1-6246)	9	14	
9	<b>SKYLARKIN'</b> GROVER WASHINGTON, JR. (Motown M7-933R1)	19	2	
10	<b>HIDEAWAY</b> DAVID SANBORN (Warner Bros. BSK 3379)	14	3	
11	<b>THE DANCE OF LIFE</b> NARADA MICHAEL WALDEN (Atlantic SD 19259)	12	13	
12	<b>MASTER OF THE GAME</b> GEORGE DUKE (Epic JE 36263)	11	17	
13	<b>A TASTE FOR PASSION</b> JEAN-LUC PONTY (Atlantic SB 19253)	8	22	
14	<b>BEST OF FRIENDS</b> LENNY WHITE (Elektra 6E-223)	10	27	
15	<b>STREET BEAT</b> TOM SCOTT (Columbia JC 36137)	15	17	
16	<b>8:30</b> WEATHER REPORT (ARC/Columbia PC2 36030)	16	25	
17	<b>PRESSURE</b> (LAX/MCA 3195)	18	13	
18	<b>8 FOR THE 80's</b> WEBSTER LEWIS (Epic NJE 36197)	23	10	
19	<b>GENETIC WALK</b> AHMAD JAMAL (20th Century-Fox/RCA T600)	20	6	
20	<b>WITH ALL MY LOVE</b> WILBERT LONGMIRE (Columbia JC 36342)	27	2	
21	<b>1980</b> GIL SCOTT-HERON & BRIAN JACKSON (Arista AL 9514)	25	2	
22	<b>STREET LIFE</b> CRUSADERS (MCA 3094)	13	42	
23	<b>THE HAWK</b> DAVE VALENTIN (GRP/Arista 5006)	22	19	
24	<b>MORNING DANCE</b> SPYRO GYRA (Infinity NF 9004)	17	50	
25	<b>THE BEST OF JOHN KLEMMER VOLUME 1/ MOSAIC</b> (MCA 2-8014)	24	17	
26	<b>WATER SIGN</b> THE JEFF LORBER FUSION (Arista AB 4234)	21	29	
27	<b>THE WORLD WITHIN</b> STIX HOOPER (MCA 3180)	26	22	
28	<b>PASSION DANCE</b> McCOY TYNER (Milestone/Fantasy M-9091)	28	16	
29	<b>DON'T ASK</b> SONNY ROLLINS (Milestone/Fantasy M-9090)	29	19	
30	<b>HEARTSTRING</b> EARL KLUGH (United Artists UA-LA-942-H)	31	46	
31	<b>GOOD AND PLENTY</b> JON FADDIS (Buddah/Arista DBS 5727)	32	5	
32	<b>LIGHT AS A FEATHER</b> AZYMUTH (Milestone/Fantasy M-9089)	34	6	
33	<b>FRIENDSHIP</b> (Elektra 6E-241)	30	18	
34	<b>CIRCLE IN THE ROUND</b> MILES DAVIS (Columbia KC 236278)	33	15	
35	<b>GREAT ENCOUNTERS</b> DEXTER GORDON (Columbia JC 35978)	35	7	
36	<b>CHASER</b> JOHN LEE & GERRY BROWN (Columbia NJC 36212)	36	7	
37	<b>SOUNDSCAPES</b> CEDAR WALTON (Columbia JC 36285)	37	4	
38	<b>CHAIR IN THE SKY</b> MINGUS DYNASTY (Elektra 6E-248)	38	3	
39	<b>WHEN I FIND YOU LOVE</b> JEAN CARN (Phila. Int'l./CBS JZ 36196)	39	14	
40	<b>PICK 'EM</b> RON CARTER (Milestone/Fantasy M-9092)	---	1	

## JAZZ ALBUM PICKS

**NOMAD** — Chico Hamilton — Elektra 6-E-257 — Producer: Wayne Henderson — List: 7.98

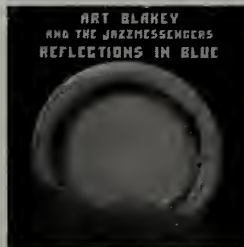
Chico Hamilton's first LP for Elektra has the golden touch of producer Wayne Henderson helping to weave the diverse music here. The ageless drummer/percussionist offers up a steady blend of Latin-flavored Afro-Bop. Hamilton's cover of "Mysterious Maiden" is as soothing as scintillating, while on "Alekasam," Hamilton's tasty cymbal fills with Kimbo's guitar remain forever indelible.

**First Meeting** — Miroslav Vitous — ECM-1-1145 — Producer: Manfred Elcher — List: 8.98

Vitous is a contemporary bass master with an instantly recognizable sound, plucked or bowed. His ECM debut gives the most inclusive portrait of his compositional and improvisational abilities since the extraordinary "Mountain In The Clouds" a decade ago. Though this is not as incendiary as his first solo date, there is plenty of taut dialog with reedman John Surman, pianist Kenny Kirkland and drummer Jon Christensen on tunes like "Recycle" and elegant Milesian poetry on "Beautiful Place To" and the title tune. AC radio potential here.

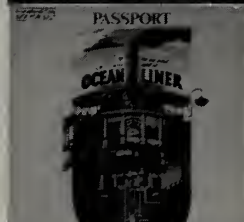
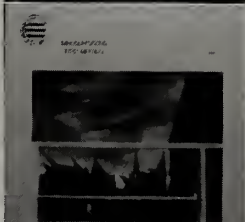
**CREAM OF THE CROP** — Bobby Knight's Great American Trombone Co. — PYE International N-5003 — Producers: Bobby Knight & Marty Morgan — List: 7.98

The Rich, sultry sound of jazz trombone is deftly enhanced on this LP featuring jazz trombone reknowns Bobby Knight, the late Frank Rosolino, Carl Fontana, Charlie Loper, Lew McCreary and Phil Teele. Recorded live, without remixing, Knight on "When I Fall in Love," Rosolino on "Rock Bottom" and "Here's That Rainy Day," make for the best ensemble, brass collection and solo work in some time.



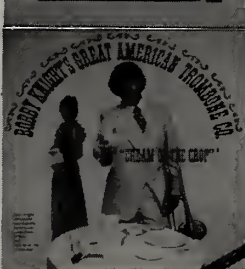
**REFLECTIONS IN BLUE** — Art Blakey and the Jazz Messengers — Timeless Music T1-317 — Producer: Wim Wigt — List: 7.98

While nothing can replace the memories of the volcanic groups from the '50s and '60s — the graduates are all now leaders in their own right — nostalgia tends to dim the plain fact that Art Blakey, drummer supreme, is still leading the most consistently swinging combos in all of jazz. This excellent new release highlights the arranging-improvising skills of pianist James Williams.



**OCEANLINER** — Passport — Atlantic — SD-19265 — Producer: Klaus Dodinger — List: 7.98

Haunting, lyrically sweet saxophone undulating aboard a driving bass and funk-rock drum fills makes the lead cut on Passport's latest, "Departure," an ample ambassador for the remaining work. The title cut and "Rub-A-Dub" are thick slices of funk riding atop electronic melodies and vocals. For the jazz purist, "Scope" gives the listener perspective and good straight-ahead be-Pop.



**FIRST FLIGHT** — Charlie Byrd — Savoy S.B. 1131 — Producer: Ozzle Cadena — List: 6.98

When Charlie Byrd made these, his first recordings, in 1957, the acoustic guitar was by and large a stranger to jazz. By bringing the classical sensitivity of an Andres Segovia to music of the post-Charlie Christian generation, Byrd assured a place for non-electrified plectrumists (which has been filled by people like Jay Berliner, Ralph Towner and James Emery). The emphasis here is on lyrical material for solo guitar, some chamber-like settings and even two examples of Byrd's Christian-influenced electric guitar.



# COIN MACHINE

## 'Deluxe Space Invaders' Rekindles Interest in Cocktail Table Models

CHICAGO — "The premier introduction of Midway's "Deluxe Space Invaders" cocktail table model, with its large 19-inch monitor "flip-flop" screen for 1 or 2 players, was immediately met with unusual and excited demand by operators," reported Stan Jarocki, Midway's vice president of marketing. "They have recognized the expanded market possibilities for added and newer locations with these types of units."

Commenting further Jarocki said, "From what was recently a relatively mild attitude toward cocktail table games, there has been a decided switch to enthusiasm. We feel it is the combination of the game concept as well as the table styling by Midway, which is both compact and attractive."

Both the upright and cocktail table Deluxe models incorporate the fundamentals of the original Space Invaders video game with new colorful screen patterns, new action and a host of new features to test the skill and add to the enjoyment of the most avid and adept players.

Among the challenging new variations are increased invader fire power, invaders randomly dropped into action by UFO, and some invaders split into two units when hit. There also is a Deluxe bonus scoring system and high scorer's name registration feature that have been added. When the score reaches 1,500 points (adjustable) a bonus laser base appears with a ('beep') sound. If the last invader remaining on the screen is in the bottom row, left corner, a hit



'Deluxe Space Invader'

at this point is worth 1000 points; if the last invader hit is in the bottom row, middle position, 800 bonus points are scored; and if the last invader hit is in any one of the bottom two rows, other than the aforementioned positions, there is a bonus score of 500 points.

Striking color contrasts have also been added on Midway's Deluxe Space Invaders games: score line and player No. 1 and No. 2 points are featured in glowing red letters; the invaders are brilliant yellow and the fortresses and laser positions are a vivid green. Laser shots change from green to yellow with explosive hits.

The Deluxe Space Invader cocktail table measures 29-inches high, 32-inches deep and 27 inches wide and is available through Midway's distributor network.

## New 'Multi-Ball' Feature Highlights Williams 'Firepower' Pinball Game

CHICAGO — With the introduction of the new solid state "Multi-Ball," multi-player pinball machine called "Firepower," Williams Electronics, Inc. takes a step forward in innovative pinball development and technology. The Multi-Ball is a key feature on the new model and one of the game's most challenging attributes.

In the play process, Firepower's scoring furor builds as all the center targets are made — spinner lights switch on and flashing rockets fire up to advance bonus points and randomly activate two of the eject holes, which ignites the skill challenging Multi-Ball feature. As each missile ball lands in an activated eject hole, it is locked up out of play and Firepower kicks out a second projectile to be launched into play.

When a player locks up all three balls, play action accelerates as all three missiles are bombarded onto the playfield at the same time for three times more excitement and three times more scoring power. Firepower's solid state boards have memory retention so that as many as four players can utilize Multi-Ball play, which is a historic first in pinball history, according to Williams. Additionally, the machine has the ability to lock in each individual's playfield position as that particular ball drains and returns to that exact position on the next turn at play. At the end of each game, all held balls are kicked out so that the Multi-Ball feature is completely equalized, from player to player, from game to game.

Another industry first introduced by Williams on this model is the provoking Lane Change factor. As a result of this concept players will no longer be content to control scoring only by controlling the ball from the bottom of the playfield, Williams noted. Firepower enables players, by manipulation of the right flipper, to control and rotate unlit lights on the "Fire Lanes" to score through any lane without concern as to where the ball is propelled. A player can score on all four lanes with a ball that is being propelled through only one or two lanes if he is fast and skillful with the Lane Change, thereby qualifying for 2X, 3X, 4X and 5X Bonus Multiplier and lighting F-I-R-E.

Scoring continues to accumulate as the



'Firepower'

player hits the three side targets which light up the word POWER, the flipper return lanes for 3,000 point value and three bonus advances. Lighting the word FIREPOWER collects bonus scores worth 10,000, 30,000, 50,000 and possible Special.

Hitting any bank of three targets will give a player outside lane protection by activating the "Ball Saver Shield"; when lit, this "Shield" will propel a draining ball back into the playfield for second chance scoring.

### Sound Effects

Having introduced the industry to Gorgar, the world's first talking pinball machine in December 1979, Williams is continuing its development of the use of sound as evidenced in Firepower. The patent pending Williams' sound system utilizes a separate microprocessor, a high speed 8-bit digital to analog converter, the only voice synthesis system in the industry, and over 115,000 bits of ROM/RAM memory. The system produces 31 sounds, some with up to 147 variations, and has a vocabulary of 21 speech phrases. From "Firepower" at the start of the game, and "Fire I, II and III" on Multi-Ball play to any of twelve different phrases Firepower articulates randomly at the conclusion of the game; the speech and background sounds merge to encourage players and build wild momentum.

The playfield exhibits a panopoly of colorful flashing lights carrying out the backglass theme of an alien force about to conquer the world which, combined with the total background sound environment of the realism and action, creates the ultimate space machine.

Further information about the availability of the new model may be obtained through Williams' distributor network or by contacting the factory at 3401 N. California Ave., Chicago, Ill. 60618.

## JAA Dates Announced

CHICAGO — The 18th annual JAA exposition, sponsored by the Japan Amusement Trade Assn., has been scheduled for October 8-10 in Tokyo.

This is one of the industry's major foreign-held conventions, which annually attracts very significant U.S. representation. Last year's event drew some 30,000 visitors, predominantly from Japan but there was a good percentage of trade people from all over the world in attendance.

## THE JUKE BOX PROGRAMMER

### TOP NEW POP SINGLES

1. **EVEN IT UP HEART** (Epic 9-50847)
2. **OFF THE WALL** MICHAEL JACKSON (Epic 9-50555)
3. **RIDE LIKE THE WIND** CHRISTOPHER CROSS (Warner Bros. WBS 49184)
4. **CALL ME BLONDIE** (Chrysalis CHS 2414)
5. **LOST IN LOVE** AIR SUPPLY (Arista 0479)
6. **HOLD ON TO MY LOVE** JIMMY RUFFIN (RSO RS-1021)
7. **THE SPIRIT OF RADIO** RUSH (Mercury 76044)
8. **ANY WAY YOU WANT IT** JOURNEY (Columbia 1-11215)
9. **YOU MAY BE RIGHT** BILLY JOEL (Columbia 1-11231)
10. **WHAT I LIKE ABOUT YOU** THE ROMANTICS (Nipper/CBS ZS9 7527)

### TOP NEW COUNTRY SINGLES

1. **SHRINER'S CONVENTION** RAY STEVENS (RCA PE-11911)
2. **MY HOME'S IN ALABAMA** ALABAMA (MDI 1092)
3. **HONKY TONK BLUES** CHARLEY PRIDE (RCA PE-11912)
4. **SEXY SONG** CAROL CHASE (Casablanca CW 4592)
5. **PERFECT STRANGERS** JOHN WESLEY RYLES (MCA 41184)
6. **PREGNANT AGAIN** LORETTA LYNN (MCA 41185)
7. **DIANE** ED BRUCE (MCA 41261)
8. **WALK ON BY** DONNA FARGO (Warner Bros. WBS 49183)
9. **THE WAY I AM** MERLE HAGGARD (MCA 41206)
10. **GONE TOO FAR** EDDIE RABBITT (Elektra E-46613)

### TOP NEW R&B SINGLES

1. **TODAY IS THE DAY** BAR-KAYS (Mercury 76036)
2. **GIVE ME SOME EMOTION** WEBSTER LEWIS (Epic 9-50832)
3. **MUSIC TRANCE** BEN E. KING (Atlantic 3635)
4. **STOMP THE BROTHERS** JOHNSON (A&M 2216)
5. **WHY YOU WANNA TREAT ME SO BAD?** PRINCE (Warner Bros. WBS 49178)
6. **LOVE IS GOOD NEWS** AVA CHERRY (Curtis/RSO RS 1017)
7. **ANY LOVE** RUFUS AND CHAKA (MCA 41181)
8. **EMOTION** MERRY CLAYTON (MCA 41185)
9. **CAN IT BE LOVE** TEENA MARIE (Gordy/Motown G7 18CF)
10. **GOT TO BE ENOUGH** CON FUNK SHUN (Mercury 76051)

### TOP NEW DANCE SINGLES

1. **ALL NIGHT THING** THE INVISIBLE MAN'S BAND (Mango/Island MS-103)
2. **MAKE IT LAST** MIDNIGHT STAR (Solar/RCA J4-11903)
3. **DON'T WANNA LOVE YOU AGAIN** JUDY CHEEKS (Dream D7 0354)



**NEW GAME** — The current entry in Gremlin's "Dual" video game series is the "Head On II/Invincible" model, which went into delivery in mid-January and is heavily backordered at the present time, according to sales director Jack Gordon. The two-games-in-one concept is catching on extremely well and this particular model is quite popular in bar and grill type locations, among others, he added. Further information may be obtained by contacting Gremlin Industries at 8401 Aero Drive, San Diego, Calif. 92123.



# COIN MACHINE

## Video Dynamics Bows Replayer

LOS ANGELES — "Instant Replay," one of the few self-contained coin operated video systems available, is now being marketed by Paul Wakefield's Ogden, Utah-based Video Dynamics, Inc.

The three foot high, two-and-a half foot wide system weighs only 145 pounds and can be transported, fitting easily into an automobile.

The machine can be operated at most athletic facilities (a tennis court or driving range, for example). It requires a player to insert money in the machine and then go about his usual sports activities. The machine is capable of recording all movement within the camera's range. After the requested amount of time, the video system replays the action that has taken place.

"The best description of the machine is simply its name," says Wakefield.

Wakefield emphasizes that "Instant Replay" is a learning tool. "It bridges the gap between student and teacher," he explains. "It's an involvement of additional senses, because while a picture may be worth a thousand words, a picture can be worth a thousand hours of practice in professional sports.

"You can be told you're dipping your shoulder for hours on end, but until you see that you're dipping your shoulder, improvement will be slow in many cases."

Wakefield began developing "Instant Replay," in 1977. He credits his unusual mechanical ability for the invention of the machine.

"It started out as a piece of junk," notes Wakefield. "The only resemblance between then and now is that the machine is square and the outside is white."



'Instant Replay'



'Big Game'

## Stern Bows Its First Wide-Body Pinball Game

CHICAGO — The latest solid state 4-player pinball machine from Stern Electronics, Inc. is called "Big Game" and it marks the factory's initial entry in the growing wide-body pinball market.

Designed by industry pioneer Harry Williams, the new model is unique for a number of innovations including size. Big Game measures 23 7/8 inches by 45 inches, to easily fit through a doorway; yet it offers players the feel and comfort of standard-sized games and, as noted by Stern officials, is "the first wide-body pinball game ever to let the score roll into the millions."

Characteristic of the machine's jungle theme is the commanding backglass art and cabinet design which boldly depict the jungle's creatures and environs. Additionally, the theme is carried through in the exciting playfield action that is synchronized with exotic, electronic jungle sounds.

While the outstanding visual aspects of the machine will attract player attention on location, the action packed playfield and extraordinary scoring capability should invite plenty of repeat play.

Big Game is scheduled for mid-March production at the Stern factory. Further information may be obtained through the firm's distributor network or by contacting the factory at 1725 W. Diversey, Chicago, Ill. 60614.

## Industry Calendar

- Mar. 14-16, NAMA Western Convention; Anaheim Convention Center; Anaheim, California.
- Mar. 14-15, AMOA Notre Dame Seminar; O'Hare Hilton; Chicago.
- Mar. 21-23, Florida Amusement Merchandising Assn.; annual conv. & trade show; Sheraton Twin Towers; Orlando.
- April 18-20, International Coin Machine Trade Show; New York Statler Hotel; New York City.
- May 16-18, Ohio Music and Amusement Assn.; annual conv. & trade show; Columbus Hilton Inn; Columbus, Ohio.
- June 5-7, Music Operators of Texas, Flagship Hotel, Galveston.
- Sept. 19-21; North Carolina Coin Operators Assn.; annual conv.; Radisson Hotel; Charlotte.
- Oct. 8-10; JAA (Japan Amuse. Trade Assn.); annual conv.; Tokyo.
- Oct. 10-11; Amusement and Music Operators of Virginia; annual conv.; Howard Johnson's; Richmond.
- Oct. 23-26, NAMA National Convention-Exhibit; H. Roe Bartle Convention Hall; Kansas City, Missouri

## CHICAGO CHATTER

As mentioned in last week's column, Stern Electronics, Inc. is launching a full scale national promotion campaign in conjunction with the release of the new "Ali" pinball machine — namesake of world famous boxing champ Muhammad Ali. The effort involves a fund-raising drive for the American Heart Assn., under sponsorship of Stern and National Lampoon; and the participating groups will be college fraternities and sororities across the country, with TRG Communications coordinating the entire drive. In addition to the 20 "Ali" machines being awarded by Stern to the top fundraisers, National Lampoon will give 50 lifetime subscriptions to participants with the most creative campaigns. Preliminaries will be underway by late March with the actual fundraising drives taking place the weekend of April 11-13 during Youth Awareness Month.

SCHOOL IN SESSION. Since just after the first of the year Midway Mfg. Co. has had a full calendar of factory service schools, including a very impressive European program and the most recent Advance Automatic Sales series in Hawaii along with various territorial classes across the country. The factory's service manager **Andy Ducay** just confirmed an equally full March-April series as follows: March 11-12 (Lovell Co., Lubbock, Tex.); March 19-21 (Amuse. Operators Show, New Orleans); April 16 (Culp Dist. Co., Oklahoma City); April 18 (Southwest Dist., San Antonio, Tex.); and April 21-22 (Sanders Dist., Nashville, Tenn.) Keep tuned to this column for future dates.

WORLD WIDE DIST. is reaping the rewards of a very effective special sale focused on reconditioned solid state pinball machines. And it goes like this — buy two pins and get one free. From what we hear, ops are responding like crazy. Incidentally, World Wide exec **Fred Skor** has been tapped by the Amusement Operators Expo to address one of the seminars on the subject "New Equipment Purchasing For The 1980s."

SEEMS BALLY'S NEWLY DEBUTED pinball machine "Silverball Mania" was a hit attraction in the Olympic Village Game Room, much to the delight of Bally Pinball Division marketing chief **Tom Nieman**. Have you seen the gorgeous posters that are being shipped with this machine?

## EASTERN FLASHES

The Music & Amusement Assn. annual convention, scheduled for Host Farm in Lancaster, Pa. May 16-18, has been temporarily postponed. The association is expected to shortly announce a new location (and possibly revised dates) for the event.

MUSIC SALES CONTINUE TO surge at Rowe Int'l.-Albany — thanks to the consistent flow of orders and reorders for Rowe phonographs. Won't be long before the big spring buying rush will be starting up in the area and this is something **Bob Catlin** is certainly looking forward to with much enthusiasm. At present, though, he's "wishing for more Atari 'Asteroids'" to meet the tremendous demand for this hot item.

UNDERSTAND THAT FUN WORLD, the noted Lake George arcade, drew quite a bit of plus business during the Winter Olympics, from visitors enroute to Lake Placid and back. Arcade is co-owned by Lake George **Mayor Blais** and **Sam Frost**.

SPOKE WITH MARTY SHUMSKY of U.B.I., where the newly premiered "Bronco" coin-op pool table is very much in the forefront. Factory will be a second time exhibitor at the upcoming International Coin Machine Trade Show in the New York Statler Hotel. U.B.I. will sponsor a suite of three booths this year displaying its current line of tables, including Bronco, Zenith, Crest, et al.

## CALIFORNIA CLIPPINGS

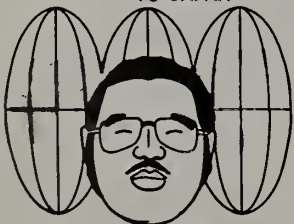
Advance Automatic Sales' recent four-day service school at the Ilikai Hotel in Honolulu, Hawaii, turned out to be an overwhelming success. According to **C.N. McMurdie**, the school, which featured Bally, Stern, Midway and Gremlin games, drew some of the most enthusiastic operator response he has ever seen. "Every company on the island was represented and 27 people attended each separate day," said McMurdie. Different days were devoted to each manufacturer, and **Andy Ducay** of Midway, **Steve Margolls** of Gremlin, **Gene Roelle** of Stern, and **Arnie Ashad** of Bally acted as instructors.

**PETER BETTI** OF PORTALE AUTOMATIC SALES says that Gottlieb's "Torch" is selling well and that the first reports on Exidy's "Bandito" have been excellent. He is also eagerly awaiting the arrival of Gottlieb's "Spiderman," which should be on the Portale display floor by the second week of April. Betti mentioned that Rock Ola's "477" and "478" are selling at a nice clip, and that the new "480" was meeting with strong initial acceptance.



SCHOOL IN SESSION — Midway's service manager **Andy Ducay**, surrounded by demonstration models of the factory's "Galaxian," "Submarine" and "Deluxe Space Invaders," is pictured conducting a service school at the Eurocrest Hotel in Antwerp, Belgium. The session, part of a 2-day Bally-Midway seminar, was among the overseas schools scheduled by the two factories in conjunction with the recent IMA and ATE conventions. Approximately 15 European companies were represented at this particular class.

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## Classified Ads Close WEDNESDAY

### COIN MACHINES WANTED

**WANTED:** Wurlitzer and other 78 RPM or are 1950 jukeboxes, parts, catalogs, manuals, remote equipment, wall-speakers, 78 records. Robert Van Dyke, Squires Avenue, East Quogue, N.Y. 11942. Tel. (516) 728-1327.

**WANTED:** Bally Joker's Wild and Twin Joker. Control center and amplifier for Seeburg LS 182, Seeburg "R", "J", "AY", & "Q", LPC-1, LPC-486, Electra Showcases, LS-1, LS-2, LS-3, Staffre, STD-182, USC-182, Shoot the Bear, All parts. Bally Night Rider and Bow & Arrow. Also, Rowe MM-1, TR-182, Rowe R-74, Rock-Ola 442, 444, 446, 450, 460, Wurlitzer 1015, 1050, 3700, 3200, & 3600, 7500 jukeboxes, or any other phonographs. Bally 8 ball, Midway's Wheels 182 (need not be in working order, just all parts), Midway Space Invaders, Laguna Racer (upright), Racer #11 (small wheels), Atari's Indy 8, Super Bug, Football, Backlasses for Gottlieb Spin-A-Round, and NSM Prestige 160, Prestige "E", Century 21, any Valley pool tables or bumper pool tables. Also, 7 foot slate for United Billiards pool tables or whole tables. WILL BUY ANTIQUE SLOT MACHINES. Call or write: TAYLOR SALES, 2208 Deschaumes, Houston, TX, 77026. Tel. (713) 222-7747.

**WE WANT TO BUY:** Seeburg Phonographs-201-161-AY-Q-DS-KD-R-J-G-LPC486-LPC1-IElectra Fleetwood SS160-LS1-LS2-LS3-USC1-USC2-Olympian-STD1-SPS1-SPS2-STD2-STD3-STD4-All Ami - Wurlitz. 3000-3100-3200-3700-3800 We pay cash and pickup in our own truck. United States Amusements, Inc. 2 W. Northfield, Livingston, New Jersey 07039 - Telephone 201-992-7813 or 201-926-0700.

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**FOR SALE:** Atari F-1, Crash & Score, Ramtek Baseball, Midway Twin Guns, Rowe cigarette machines, various cocktail tables and over 150 pinballs. TAYLOR SALES, 2208 Deschaumes, Houston, TX, 77026. Tel. (713) 222-7747.

**FOR SALE:** Established Operation. 500 new machines between Sao Paulo and Rio de Janeiro, Brazil. Giant earnings. Earnings transferable in USA dollars. Well organized. For sale, speak to an American sales agent. UNITED STATES AMUSEMENTS, 2 W. Northfield Rd., Livingston, N.J. 07039, U.S.A. (201) 992-7813.

**FOR SALE USED MACHINES READY FOR LOCATION** Williams Blue Chip Pinball I Player, \$600; Wms. Toledo, 2 player, 525; Wms. Triple action, 1 player, 425; Wms. Triple Strike, 1 player, 425; Wms. Satin Doll, 2 player, 400; Gottlieb King Kool, 2 player, 200; Gottlieb Strange World, 1 player, 425; Gottlieb King Pin, 1 player, 200; Gottlieb 1, Dourton, 2 player, 350; Gottlieb Big Shot, 2 player, 325; Gottlieb Abra Ca Dabra, 1 player, 400; Bally Time Zone, 2 Player, 200; Allied Spooksville Pinball 250; Games Inc. Skill Race Pinball 150; Allied Super Shifter (as is) 100; Midway Maze T.V. 350; Williams Pro Hockey T.V. 75; Mirco Block Buster T.V. 500; Atari Break Out T.V. 500; Atar Grand Track 10 T.V. 350; United Cimmaron Shuffle Alley 300; C.C. American Shuffle Alley 250; Brunswick Rebound Air Hockey 200; Allied Leisure Knock Out Gun 500; Midway Wild Kingdom Gun 100; Midway Flying Saucer Gun 125; C.C. Safari Gun 150; Desert Fox 150; Midway Wheels 350; Smokeshop Starlite 18 Column Cigarette Vender, like new 125; National 222 Column Cigarette 225; Lotta Fun converted to a barrel O Fun 1100; SEND 1/2 DEPOSIT. GUERRINI VENDING, 1211 W. 4th St. Lewistown, PA. 17044 Tel: (717) 248-9611.

**FOR SALE:** Used and New Bally Bingos, Bally Slot machines, Flippers, Browsers (new) Genuine Bally parts. Contact: WILMS DISTRIBUTING 87 Booms Steenweg, 2630 Aarstelaar — Belgium Tel: 031/87-68-300 — Telex: 31888

**FOR SALE:** 50 Space Invader Cocktail Tables, used but excellent condition \$995 each. 20 Space Invaders, used excellent stand up models at \$1095 each. Goods manufactured in Japan. Contact us. UNITED STATES AMUSEMENTS, 2 W. Northfield Rd., Livingston N.J. 07039. Tel: (201) 992-7813.

**FOR SALE:** Used — Electronic — Pinballs. Your specialist for Bally, Williams and Gottlieb used electronic pinballs, reconditioned or as is. More than 100 units in stock. Please call or write to: CHARLY'S AUTOMATEN PAPPELALLE 4, D—5204 Lohmar by Cologne. Tel: (02246) — 2077 and 2078. TELEX: 889746.

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**FOR SALE:** BALLY single-coin: Circus, Mustang, Las Vegas, Golden Wheel, Jokers Wild Can-Can and Suer 7. BALLY multi-coin: Three in line, 5 coin Multi-player, 6 coin Super Continental. ACE: Casino Royale and Piccadilly — look like new. 6 player Dennis Jezzard Super Multi Cascade, very much improved from original model. Whit-taker Autoroulette and Penny Falls. Aristocrat: Kingsway, Grosvenor, Nevada. Starlite 66 and Olympic models. 100,000 brand new GB. brass tokens. Will sell buy and exchange. HANSA MYNTAUTOMATER AB Box 300 41, 400 48 Gothenburg TEL: Sweden 31741 42 00.

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**FOR SALE:** Large selection of clean, late model games. Just acquired complete inventory of AMI parts from former distributor. Large selection available for older machines. COIN MACHINE DISTRIBUTORS, INC. 213 N. Division, Peekskill, NY 10566, (314) 737-5050.

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Bingos for export market, or legal territories. Golden Gates, Bounlys, Bikinis, Can Cans, Circus Queens, Roller Derby's, Laguna Beach, Magic Rings, Big Wheels, Folies Bergers, Venices Bonus 7, Zodiacs, and Orients. Write for prices. D&P MUSIC CO., 658 W. Market St. P.O. Box 243 York Pa. 17405.

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**STARS GATHER FOR GRAMMYS** — The music industry was out in full force Feb. 27 for the Grammy Awards Show at the Shrine Auditorium in Los Angeles. Honoring the top achievements of 1979, the show was highlighted by a full slate of entertainment, as well as the excitement and suspense of the awards presentations. Pictured in the **top row** are (l-r): Columbia recording artists Neil Diamond and Barbra Streisand performing their hit single, "You Don't Bring Me Flowers;" Grammy Award presenters Barbara Mandrell (MCA) and Chuck Magione (A&M); Casablanca recording artist Donna Summer performing the Song

of the Year medley with show host Kenny Rogers (UA); and Dionne Warwick (Arista) backstage with Quincy Jones and her two Grammys. Pictured in the **bottom row** are (l-r): Rickie Lee Jones (Warner Bros.) receiving her Grammy from presenters George Burns (Phonogram/Mercury) and Debbie Harry of Blondie (Chrysalis); Warner Bros. recording group the Doobie Brothers, with singer/songwriter Kenny Loggins (center); and Columbia recording artist Bob Dylan receiving his Grammy from Ted Nugent (Epic) and actress Michele Phillips.

## Manufacturers Consider Suits Against Sam Goody, Pickwick

(continued from page 7)

product could be found, was given a "clean bill" by the FBI in 1978, according to David Rothfeld, vice president and divisional merchandise manager, and has not been contacted since. "I want to make it clear that our buyers go through legitimate suppliers," he told **Cash Box**.

### CBS Mulls Suit

A spokesman for CBS Records said last week that the company is giving "serious consideration" to filing a civil suit against Sam Goody Inc. and/or Pickwick International, pending the outcome of its investigation into the case. The company, he indicated, must first establish "the extent to which we've been injured in terms of the CBS product named in the Goody indictment and what eventually happened to it." The spokesman acknowledged the possibility that the titles named in the indictment, including "The Stranger" by Billy Joel, "'J.T.'" by James Taylor, and "Paul Simon's Greatest Hits, Etc.," had been returned to CBS as legitimate product. Asked how CBS would establish the basis for a possible financial claim resulting from the potential revenue loss caused by the sale of the counterfeit product, the spokesman said that CBS would base the figure on the value of the counterfeit goods returned to its warehouses as legitimate recordings.

Elliot Goldman, senior vice president and general manager of Arista Records, said last week that his staff is currently "looking at the situation as it develops to see whether there is any need for action to be taken on our part now that we know the investigation involves one of our albums." The album, "Even Now" by Barry Manilow, was one of the 12 recordings whose copyrights were allegedly infringed, according to the Goody indictment. Together, the recordings had a retail value of between \$800,000 and \$1 million, according to persons familiar with the investigation.

Goldman added that, although he had not been advised of other counterfeit titles which may have been returned to Arista, "We are prudently assuming that if it was

done with Manilow, it had been done with other major artists." As a result, he said, "Arista is in the midst of tightening up its procedures for examining its returns and will soon institute thorough guidelines to insure a more careful analysis of our returns. Whereas in the past, we may have spot checked certain releases, we're going to begin examining returns on virtually all of the product by our major artists that come back to us."

Asked whether or not RCA Records had found counterfeit copies of "Earth," the album by the Jefferson Starship which was named as one of the recordings whose copyright was allegedly infringed by the Goody chain, a spokesman for the company said, "Certain people have been indicted for dealing in counterfeit product which allegedly includes RCA product. We feel we should not say anything that could interfere with the progress of the investigation."

## Sam Goody Inc., Levy, Stolon Enter Not Guilty Pleas

**NEW YORK** — Sam Goody Inc., its president, George Levy, and a senior vice president, Samuel Stolon, pleaded not guilty at their arraignment last week in Federal District Court in Brooklyn to charges that they knowingly dealt in counterfeit eight-track and cassette tapes. The defendants waived their rights to a speedy trial before U.S. District Court Judge Thomas C. Platt, who adjourned the case until April 11 to allow the attorneys for the defendants to file their motions. Levy, the 60-year old president of the 28-store Goody chain, and Stolon, the 63-year-old senior vice president in charge of procurement, were both released on personal recognizance bonds of \$25,000.

In a related development, sentencing for George Tucker, the 49-year-old president of Super Dupers Inc. of Hasbrouck Heights, N.J., who has pleaded guilty to one count of copyright infringement and one count of wire fraud, was postponed until March 21.

(continued from page 64)

preparing to do an album this spring that will give hard-core jazz listeners something to celebrate, too. Joining Metheny on his next ECM recording will be an All-American lineup featuring such greats as bassist **Charlie Haden**, drummer **Jack DeJohnette** and alto saxophonist **Arthur Blythe** — look out . . . Meanwhile, Metheny's piano partner **Lyle Mays** is preparing a solo effort for ECM, while his excellent rhythm section of Danny Gottlieb (drums) and Mark Egan (electric bass) has just completed an audio/video recording with keyboardist **Paul Bley** for his Improvising Artists label. Electric guitarist **Ross Traut** is also featured on the album which is scheduled for spring release . . . Tenor great **Sonny Rollins** will be recording his next album in May with bassist **Stanley Clarke** and keyboardist **George Duke** . . . Xanadu Records producer Don Schlitten will celebrate his label's fifth anniversary by recording "Live in Africa" at the Club Med in Senegal as part of their 1980 Africa Jazz Festival. Making the trip will be Xanadu artists **Al Cohn**, **Billy Mitchell**, **Ted Dunbar**, **Dolo Coker**, **Frank Butler** and **Leroy Vinegar** . . . There will be an International Jazz Seminar late this spring in Banyoles, Spain, featuring daily big-band and small group sessions with instructors like **Chuck Israel**, **Bill Goodwin**, **Bill Dobbins**, **Steve Brown**, **Jerry Dodgion**, **Jimmy Knepper**, **Thad Jones** and **Americo Bellotto**. There will be two sessions (May 26-June 1 & June 2-June 8), with April 10 the final day for applications. For further information, contact Taller de Músicos — c/Cendra 21 bajos, pta.3 — (Entrada por c/Riquesens No. 1) — Barcelona 1.

## ON JAZZ

### Schnabel Named Retail Sales Up

(continued from page 8)

president of business affairs for Polydor Inc.

In his new position, Dr. Schnabel's primary responsibility will be to supervise artist deals made by Casablanca Records, Phonogram Inc., Polydor Inc., and Polygram Classics, Inc. In addition to providing guidelines for label policies on negotiations with artists, Dr. Schnabel will be personally involved in making major deals for those labels.

The business affairs executives at each label will continue to report to the label heads. However, they will be provided with specific parameters on such matters as front money, royalty rates, and special conditions, and, if any proposed contract exceeds those parameters, Dr. Schnabel will have to be consulted. In cases where there is a difference of opinion between a label president and a business affairs person, the PRO-U.S.A. executive may intervene to settle the dispute. This would appear to give more authority to the business affairs people, since they will have the weight of Polygram management behind them.

(continued from page 16)

Denver-based 95-store Budget Tapes and Records chain, added that last year the manufacturers sent merchandising aids with nearly all new releases, but that now, "if we don't ask for them, we don't get them."

Merchandising aids are considered a viable tool to encourage impulse buying.

Todd Ramcke, buyer for City One-Stop in Los Angeles, commented that it was more important now than ever to get people in the store with established, hit acts because people have "less disposable income."

John Cohen, president of the 38-store Disc Records chain in Cleveland, said, "The business from Joel, Costello, Ronstadt, and Rush albums is nothing like it could be if we could only find a formula for getting people to spend the little money they have."

### Peaches & Herb Gold

**NEW YORK** — "Twice The Fire," the latest LP by Polydor/MVP recording artists Peaches & Herb, has been certified gold by the RIAA.



# Cash Box Top Albums/101 to 200

March 15, 1980

		Weeks On 3/8 Chart			Weeks On 3/8 Chart			Weeks On 3/8 Chart	
101	<b>SUPERCHARGED</b> TAVARES (Capitol ST-12026)	7.90	113	3	133	<b>SUE SAAD &amp; THE NEXT</b> (Planet/Elektra P-4)	7.98	140	4
102	<b>NO PLACE TO RUN</b> UFO (Chrysalis CHR 1239)	7.98	98	10	134	<b>ONE STEP BEYOND</b> MADNESS (Sire SRK 6085)	7.98	136	4
103	<b>HIGHWAY TO HELL</b> AC/DC (Atlantic SD 12944)	7.98	110	31	135	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE (United Artists LOO-982)	7.98	127	18
104	<b>WILLIE NELSON SINGS KRIS KRISTOFFERSON</b> WILLIE NELSON (Columbia JC 36188)	7.98	109	18	136	<b>YOU KNOW HOW TO LOVE ME</b> PHYLLIS HYMAN (Arista AI 9509)	7.98	104	18
105	<b>HIDEAWAY</b> DAVID SANBORN (Warner Bros. BSK 3379)	7.98	118	4	137	<b>REGGATTA DE BLANC</b> THE POLICE (A&M SP-4792)	7.98	121	26
106	<b>DON'T LET GO</b> ISAAC HAYES (Polydor PD 1-6224)	7.98	90	27	138	<b>JUST TESTING</b> WISHBONE ASH (MCA-3221)	7.98	151	2
107	<b>JOURNEY THROUGH THE SECRET LIFE OF PLANTS</b> STEVIE WONDER (Tainia/Motown T 13-37C2)	13.98	87	17	139	<b>INJOY</b> THE BAR-KAYS (Mercury SRM 1-3781)	7.98	133	20
108	<b>MICKEY MOUSE DISCO</b> (Disneyland 2504)	4.98	129	4	140	<b>SATURDAY NIGHT FEVER</b> BEE GEES & VARIOUS ARTISTS (RSO RS 4001)	12.98	139	119
109	<b>GREATEST HITS VOL. 2</b> ABBA (Atlantic SD 160009)	8.98	105	14	141	<b>SHOOTING STAR</b> (Virgin/Atlantic VA 13133)	7.98	152	3
110	<b>TEDDY LIVE! COAST TO COAST</b> TEDDY PENDERGRASS (Phila. Int'l./CBS KZ2 36294)	11.98	78	14	142	<b>MINUTE BY MINUTE</b> THE DOOBIE BROTHERS (Warner Bros. BSK-3193)	8.98	145	65
111	<b>EVITA</b> FESTIVAL (RSO RS-1-3061)	7.98	123	8	143	<b>LATE AT NIGHT</b> BILLY PRESTON (Motown M7-925R1)	7.98	149	4
112	<b>FLEX</b> LENE LOVICH (Stiff/Epic NJE 36308)	7.98	122	3	144	<b>L.A. BOPPERS</b> (Mercury SRM 1-3816)	7.98	160	2
113	<b>ON</b> OFF BROADWAY usa (Atlantic SD 19263)	7.98	119	7	145	<b>STRANGER IN TOWN</b> BOB SEGER & THE SILVER BULLET BAND (Capitol SW 11698)	7.98	148	95
114	<b>THE BEST OF THE STATLER BROTHERS RIDES AGAIN</b> THE STATLER BROTHERS (Mercury SRM 1-5024)	8.98	117	8	146	<b>EVOLUTION</b> JOURNEY (Columbia FC 35797)	8.98	130	50
115	<b>THE SUGARHILL GANG</b> (Sugarhill FH 245)	7.98	137	2	147	<b>MOONLIGHT MADNESS</b> TERI DeSARIO (Casablanca NBLP 7178)	7.98	126	9
116	<b>EARTH &amp; SKY</b> GRAHAM NASH (Capitol SWAK-12014)	7.98	126	3	148	<b>SKYWAY</b> SKYY (Salsoul/RCA SA 8532)	7.98	177	2
117	<b>BROKEN ENGLISH</b> MARIANNE FAITHFUL (Island ILPS 9570)	7.98	120	7	149	<b>SOLDIER</b> IGGY POP (Arista AB 4259)	7.98	154	3
118	<b>GET THE KNACK</b> THE KNACK (Capitol SC-11948)	7.98	115	38	150	<b>ROUGH RIDERS</b> LAKESIDE (Solar/RCA BXL 1-3490)	7.98	153	22
119	<b>ELO'S GREATEST HITS</b> ELECTRIC LIGHT ORCHESTRA (Jet/CBS FZ 36310)	8.98	94	15	151	<b>GREATEST HITS</b> BARRY MANILOW (Arista A2L 8601)	13.98	150	68
120	<b>CANDY-O</b> THE CARS (Elektra GE-507)	8.98	106	38	152	<b>THE STRANGER</b> BILLY JOEL (Columbia JC 34987)	7.98	155	126
121	<b>NEVER BUY TEXAS FROM A COWBOY</b> THE BRIDES OF FUNKENSTEIN (Atlantic SD-19261)	7.98	125	7	153	<b>1980</b> GIL SCOTT-HERON AND BRIAN JACKSON (Arista AI 9514)	7.98	166	2
122	<b>VAN HALEN</b> (Warner Bros. BSK 3075)	7.98	114	108	154	<b>ONE WAY featuring AL HUDSON</b> (MCA-3178)	7.98	157	6
123	<b>RESTLESS NIGHTS</b> KARLA BONOFF (Columbia JC 35799)	7.98	108	26	155	<b>A COUNTRY COLLECTION</b> ANNE MURRAY (Capitol ST-12039)	7.98	156	5
124	<b>10 1/2</b> DRAMATICS (MCA-3196)	7.98	146	2	156	<b>BONNIE POINTER</b> (Motown M7-929R1)	7.98	143	14
125	<b>DOWN ON THE FARM</b> LITTLE FEAT (Warner Bros. HS 3345)	8.98	97	15	157	<b>SHRINER'S CONVENTION</b> RAY STEVENS (RCA AHL 1-3574)	7.98	174	2
126	<b>THE MUPPET MOVIE</b> ORIGINAL SOUNDTRACK (Atlantic SD 16001)	8.98	101	34	158	<b>SYLVAIN SYLVAIN</b> (RCA AFL 1-3475)	7.98	135	7
127	<b>AMERICAN GARAGE</b> PAT METHENY GROUP (ECM/Warner Bros. ECM-1-1155)	7.98	111	17	159	<b>BEST OF FRIENDS</b> LENNY WHITE (Elektra GE-223)	7.98	132	18
128	<b>SETTING SONS</b> THE JAM (Polydor PD-1-6249)	7.98	131	6	160	<b>DANNY DAVIS &amp; WILLIE NELSON with THE NASHVILLE BRASS</b> (RCA AHL 1-3549)	7.98	170	2
129	<b>DREAM POLICE</b> CHEAP TRICK (Epic FE 35773)	8.98	124	24	161	<b>LADY T</b> TEENA MARIE (Gordy/Motown G7-99281)	7.98	181	2
130	<b>YELLOW MAGIC ORCHESTRA</b> (Horizon/A&M SP 736)	7.98	134	7	162	<b>A DIFFERENT KIND OF TENSION</b> BUZZCOCKS (I.R.S./A&M SP 009)	7.98	167	5
131	<b>PEARL HARBOR &amp; THE EXPLOSIONS</b> (Warner Bros. BSK 3404)	7.98	92	8	163	<b>SURE SHOT</b> CROWN HEIGHTS AFFAIR (De-Lite/Mercury DSR-9517)	7.98	—	1
132	<b>TOGETHER</b> THE OAK RIDGE BOYS (MCA-3220)	7.98	158	2	164	<b>8 FOR THE 80's</b> WEBSTER LEWIS (Epic NJE 36197)	7.98	171	5
					165	<b>STARDUST</b> WILLIE NELSON (Columbia JC 35305)	7.98	172	3
					166	<b>ROUMOURS</b> FLEETWOOD MAC (Warner Bros. BSK 3010)	7.98	169	5

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Abba	109	Commodores	40	Jackson, Michael	3	McGuinn & Hillman	187	Rogers, Kenny	13,46,83	Tavarez	101
AC/DC	103	Cross, Christopher	63	Jackson, Millie	86	Melvin, Harold & The Blue Notes	103	Romantics	67	Toto	43
Aerosmith	88	Crown Heights Affair	163	Jam	128	Metheny, Pat	127	Ronstadt, Linda	5	Trower, Robin	48
Alpert, Herb	64	Davis, Danny & Willie Nelson	160	James, Bob and Earl Klugh	79	Mickey Mouse Disco	108	Rufus & Chaka	56	UFO	102
Angel	193	Denver, John	85	James, Tommy	184	Molly Hatchet	36	Rush	6	Utopia	37
April Wine	89	DeSario, Teri	147	Jefferson Starship	31	Murray, Anne	82,155	Rushen, Patrice	60	Van Halen	122
Ayers, Roy	97	Diamond, Neil	25	Jennings, Waylon	60	Nash, Graham	115	Saad, Sue & The Next	133	Village People	197
B-52's	78	Dirt Band	96	Joel, Billy	152	Nazareth	42	Sanborn, David	170	Walsh, Steve	90
Babys	50	Doobie Bros.	142	Journey	146	Nelson, Willie	104,165	Scott-Heron & Brian Jackson	153	Walden, Narada Michael	61
Bar-Kays	139	Dramatics	124	Kayak	188	Nile, Willie	179	Searchers	170	Washington, Grover, Jr.	80
Bee Gees	35	Eagles	9,165	Kleer	180	No Nukes	55	Seeger, Bob	15,145	Whispers	8
Benatar, Pat	17	Electric Light Orchestra	119	Knack	12,118	Numan, Gary	74	Shalamar	26	White, Lenny	159
Blackfoot	191	Faithful, Marianne	117	Kool & The Gang	20	Oak Ridge Boys	132	Shooting Star	20	Winter, Johnny	181
Blondie	51,186	Festival	111	L.A. Boppers	144	Off Broadway usa	113	Shotgun	200	Wishbone Ash	138
Bofill, Angela	59	Fleetwood Mac	19,166	Lakeside	150	Olivor, Jane	69	Sister Sledge	44	Wonder, Stevie	107
Bonoff, Karla	123	Flying Lizards	99	Larson, Nicolette	167	One Way	154	Skyy	148	Woolley, Bruce	176
Boomtwn Rats	189	Fogelberg, Dan	4	Laws, Ronnie	38	Parliament	76	Slave	100	XTC	196
Brass Construction	71	Forbert, Steve	47	Led Zeppelin	27	Pearl Harbor & The Explosions	131	Specials	73	Yellow Magic Orchestra	130
Brides Of Funkenstein	121	Foreigner	68	Lewis, Webster	164	Pendergrass, Teddy	110	Spinners	57	Young, Neil	49
Brothers Johnson	18	Gap Band	41	Lipps, Inc.	175	Petty, Tom	2	Staller Bros.	114	ZZ Top	32
Brown, James	195	Gayle, Crystal	135,199	Little Feat	125	Pink Floyd	1,81	Stevens, Ray	157	Zevon, Warren	28
Burns, George	92	Gibb, Andy	34	Loggins, Kenny	22	Pointer, Bonnie	156	Stewart, Rod	95		
Buzzcocks	162	Grey & Hanks	190	Longmire, Wilbert	182	Police	137	Stone City Band	168		
Byron, D.L.	93	Hayes, Isaac	106	Lovich, Lene	112	Preston, Billy	143	Streisand, Barbra	54		
Captain & Tennille	75	Heart	7	Lynrd Skynrd	29	Pretenders	33	Sugar	14,198		
Cars	84,120	Hiroshima	52	Madness	134	Prince	39	Sugarhill Gang	115		
Cheap Trick	129	Holmes, Rupert	45	Mangione, Chuck	10	Ramones	58	Summer, Donna	11,192		
Cissel, Chuck	171	Hyman, Phyllis	136	Manhattan Transfer	194	Rawls, Lou	77	Supertamp	70		
Clash	30	Iggy Pop	149	Manilow, Barry	65,151	Ray, Goodman & Brown	23	Sylvain, Sylvain	158		
Cockburn, Bruce	178	J. Geils Band	21	Marie, Teena	161	Robinson, Smokey	62,98	3-D	174		
Cole, Natalie & Peabo Bryson	94	Jackson, Joe	172	Marino, Frank	87	Rockets	72	38 Special	91		

## SOUNDTRACKS

All That Jazz	177
American Gigolo	24
Electric Horseman	53
Grease	169
Muppet Movie	126
The Rose	16
Saturday Night Fever	140
Star Trek	173



# CASH BOX TOP 100 ALBUMS

March 15, 1980

		Weeks On 3/8 Chart
<b>1 THE WALL</b>	13.98 PINK FLOYD (Columbia PC2 36183)	1 14
<b>2 DAMN THE TORPEDOES</b>	8.98 TOM PETTY & THE HEARTBREAKERS (Backstreet/MCA-5015)	2 19
<b>3 OFF THE WALL</b>	8.98 MICHAEL JACKSON (Epic FE-35745)	3 29
<b>4 PHOENIX</b>	8.98 DAN FOGELBERG (Full Moon/Epic FE 35634)	4 16
<b>5 MAD LOVE</b>	8.98 LINDA RONSTADT (Asylum 5E-510)	14 2
<b>6 PERMANENT WAVES</b>	7.98 RUSH (Mercury SRM 1-4931)	6 7
<b>7 BEBE LE STRANGE</b>	8.98 HEART (Epic FE 36371)	9 3
<b>8 THE WHISPERS</b>	7.98 (Solar/RCA BXL 1-3521)	8 11
<b>9 THE LONG RUN</b>	8.98 THE EAGLES (Asylum 5E-508)	5 22
<b>10 FUN AND GAMES</b>	8.98 CHUCK MANGIONE (A&M SP-3715)	10 4
<b>11 ON THE RADIO GREATEST HITS VOLUMES I &amp; II</b>	15.98 DONNA SUMMER (Casablanca NBLP-2-7191)	7 20
<b>12 ... BUT THE LITTLE GIRLS UNDERSTAND</b>	8.98 THE KNACK (Capitol SOO-12045)	15 3
<b>13 KENNY</b>	8.98 KENNY ROGERS (United Artists LWAK-979)	12 25
<b>14 CORNERSTONE</b>	8.98 STYX (A&M SP 3711)	11 23
<b>15 AGAINST THE WIND</b>	8.98 BOB SEGER & THE SILVER BULLET BAND (Capitol SOO-12041)	— 1
<b>16 THE ROSE</b>	8.98 ORIGINAL SOUNDTRACK (Atlantic SD 16310)	13 13
<b>17 IN THE HEAT OF THE NIGHT</b>	7.98 PAT BENATAR (Chrysalis CHR 1236)	18 25
<b>18 LIGHT UP THE NIGHT</b>	7.98 BROTHERS JOHNSON (A&M SP-3716)	59 2
<b>19 TUSK</b>	15.98 FLEETWOOD MAC (Warner Bros. 2HS 3550)	17 21
<b>20 LADIES' NIGHT</b>	7.98 KOOL AND THE GANG (De-Lite/Mercury DSR-9513)	21 27
<b>21 LOVE STINKS</b>	7.98 THE J. GEILS BAND (EMI-America SOO-17016)	24 6
<b>22 KEEP THE FIRE</b>	7.98 KENNY LOGGINS (Columbia JC 36172)	22 22
<b>23 RAY, GOODMAN &amp; BROWN</b>	7.98 (Polydor PD-16240)	29 13
<b>24 AMERICAN GIGOLO</b>	8.98 ORIGINAL SOUNDTRACK (Polydor PD-1-6259)	55 4
<b>25 SEPTEMBER MORN</b>	8.98 NEIL DIAMOND (Columbia FC 36121)	16 10
<b>26 BIG FUN</b>	7.98 SHALAMAR (Solar/RCA BXL 1-3479)	27 22
<b>27 IN THROUGH THE OUT DOOR</b>	8.98 LED ZEPPELIN (Swan Song SS 18002)	20 28
<b>28 BAD LUCK STREAK IN DANCING SCHOOL</b>	8.98 WARREN ZEVON (Asylum 5E-509)	39 3
<b>29 GOLD &amp; PLATINUM</b>	12.98 LYNYRD SKYNYRD BAND (MCA 2-11008)	23 14
<b>30 LONDON CALLING</b>	9.98 THE CLASH (Epic E2 36328)	34 7
<b>31 FREEDOM AT POINT ZERO</b>	8.98 JEFFERSON STARSHIP (Grunt/RCA BZL 1-3452)	19 17
<b>32 DEGUELLO</b>	8.98 ZZ TOP (Warner Bros. HS 3361)	30 17

		Weeks On 3/8 Chart
<b>33 PRETENDERS</b>	7.98 (Sire SRK 6053)	37 8
<b>34 AFTER DARK</b>	7.98 ANDY GIBB (RSO RS-1-3069)	47 3
<b>35 BEE GEES GREATEST</b>	13.98 THE BEE GEES (RSO RS 2-4200)	26 18
<b>36 FLIRTIN' WITH DISASTER</b>	7.98 MOLLY HATCHET (Epic JE 36110)	32 25
<b>37 ADVENTURES IN UTOPIA</b>	7.98 UTOPIA (Bearsville BRK 6931)	31 8
<b>38 EVERY GENERATION</b>	7.98 RONNIE LAWS (United Artists LT-1001)	46 6
<b>39 PRINCE</b>	7.98 (Warner Bros. BSK 3366)	28 19
<b>40 MIDNIGHT MAGIC</b>	8.98 COMMODORES (Motown M8 926M 1)	25 31
<b>41 THE GAP BAND II</b>	7.98 THE GAP BAND (Mercury SRM 1-3834)	42 14
<b>42 MALICE IN WONDERLAND</b>	7.98 NAZARETH (A&M SP-4799)	43 4
<b>43 HYDRA</b>	8.98 TOTO (Columbia FC 36229)	36 18
<b>44 LOVE SOMEBODY TODAY</b>	8.98 SISTER SLEDGE (Cotillion/Atlantic SD 16012)	63 3
<b>45 PARTNERS IN CRIME</b>	7.98 RUPERT HOLMES (Infinity INF 9020)	48 20
<b>46 THE GAMBLER</b>	7.98 KENNY ROGERS (United Artists UA-LA 934)	45 66
<b>47 JACKRABBIT SLIM</b>	7.98 STEVE FORBERT (Nemperor/CBS JZ 36191)	38 20
<b>48 VICTIMS OF THE FURY</b>	7.98 ROBIN TROWER (Chrysalis CHR 1215)	62 3
<b>49 LIVE RUST</b>	13.98 NEIL YOUNG & CRAZY HORSE (Reprise 2AX 2296)	40 15
<b>50 UNION JACKS</b>	7.98 THE BABYS (Chrysalis CHR 1267)	35 10
<b>51 EAT TO THE BEAT</b>	8.98 BLONDIE (Chrysalis CHE 1225)	51 33
<b>52 HIROSHIMA</b>	7.98 (Arista AB 4252)	53 14
<b>53 THE ELECTRIC HORSEMAN</b>	8.98 ORIGINAL SOUNDTRACK (Columbia JS 36327)	58 10
<b>54 WET</b>	8.98 BARBRA STREISAND (Columbia FC 36258)	43 20
<b>55 NO NUKES: THE MUSE CONCERTS FOR A NON- NUCLEAR FUTURE</b>	17.98 VARIOUS ARTISTS (Asylum ML-601)	35 13
<b>56 MASTERJAM</b>	8.98 RUFUS & CHAKA (MCA-5103)	50 18
<b>57 DANCIN' AND LOVIN'</b>	7.98 SPINNERS (Atlantic SD 19256)	64 9
<b>58 END OF THE CENTURY</b>	7.98 RAMONES (Sire SRK 6077)	65 4
<b>59 ANGEL OF THE NIGHT</b>	7.98 ANGELA BOFILL (Arista/GRP 5501)	52 20
<b>60 GREATEST HITS</b>	7.98 WAYLON JENNINGS (RCA AHL 1-3378)	57 47
<b>61 DANCE OF LIFE</b>	7.98 NAHADA MICHAEL WALDEN (Atlantic SD 19252)	63 14
<b>62 WHERE THERE'S SMOKE</b>	7.98 SMOKEY ROBINSON (Tamla/Motown T7-366R1)	41 39
<b>63 CHRISTOPHER CROSS</b>	7.98 (Warner Bros. BSK 3383)	73 7
<b>64 RISE</b>	8.98 HERB ALPERT (A&M SP-4790)	61 23
<b>65 ONE VOICE</b>	8.98 BARRY MANILOW (Arista AL 9506)	53 22
<b>66 PIZZAZZ</b>	7.98 PATRICE RUSHEN (Elektra 6E-243)	44 18
<b>67 THE ROMANTICS</b>	7.98 (Nemperor/CBS NJZ 36278)	71 8

		Weeks On 3/8 Chart
<b>68 HEAD GAMES</b>	8.98 FOREIGNER (Atlantic SD 29989)	54 24
<b>69 THE BEST SIDE OF GOODBYE</b>	7.98 JANE OLIVOR (Columbia JC 36335)	77 4
<b>70 BREAKFAST IN AMERICA</b>	8.98 SUPERTRAMP (A&M SP-3708)	66 51
<b>71 BRASS CONSTRUCTION 5</b>	7.98 (United Artists LT-977)	69 16
<b>72 NO BALLADS</b>	7.98 THE ROCKETS (RSO RS-1-3072)	72 7
<b>73 THE SPECIALS</b>	7.98 (Chrysalis CHR 1265)	75 8
<b>74 THE PLEASURE PRINCIPLE</b>	7.98 GARY NUMAN (Atco SD-38-120)	83 7
<b>75 MAKE YOUR MOVE</b>	7.98 CAPTAIN & TENNILLE (Casablanca NBLP 7188)	60 19
<b>76 GLORYHALLASTOOPID</b>	8.98 PARLIAMENT (Casablanca NBLP 7195)	70 13
<b>77 SIT DOWN AND TALK TO ME</b>	7.98 LOU RAWLS (Phila. Int'l/CBS JZ 36304)	79 9
<b>78 THE B-52's</b>	7.98 (Warner Bros. BSK 3355)	85 8
<b>79 ONE ON ONE</b>	7.98 BOB JAMES & EARL KLUGH (Tappan Zee/Columbia FC 36241)	74 20
<b>80 SKYLARKIN'</b>	7.98 GROVER WASHINGTON, JR. (Motown M7-933R1)	112 2
<b>81 DARK SIDE OF THE MOON</b>	7.98 PINK FLOYD (Harvest/Capitol SMAS 11163)	84 12
<b>82 I'LL ALWAYS LOVE YOU</b>	7.98 ANNE MURRAY (Capitol SOO-12012)	67 20
<b>83 TEN YEARS OF GOLD</b>	7.98 KENNY ROGERS (United Artists UA-LA 835-H)	86 23
<b>84 THE CARS</b>	7.98 (Elektra 6E 135)	82 89
<b>85 AUTOGRAPH</b>	7.98 JOHN DENVER (RCA AQL 1-3449)	116 3
<b>86 LIVE AND UNCENSORED</b>	12.98 MILLIE JACKSON (Spring/Polydor SP-2-6725)	88 14
<b>87 WHAT'S NEXT</b>	7.98 FRANK MARINO & MAHOGANY RUSH (Columbia JC 36024)	99 3
<b>88 NIGHT IN THE RUTS</b>	8.98 AEROSMITH (Columbia FC 36050)	81 16
<b>89 HARDER . . . FASTER</b>	7.98 APRIL WINE (Capitol ST-12013)	76 17
<b>90 SCHEMER — DREAMER</b>	7.98 STEVE WALSH (Kirschner/CBS JZ 36320)	93 6
<b>91 ROCKIN' IN THE NIGHT</b>	7.98 38 SPECIAL (A&M SP-4782)	100 9
<b>92 I WISH I WAS EIGHTEEN AGAIN</b>	7.98 GEORGE BURNS (Mercury SRM 1-5025)	95 6
<b>93 THIS DAY AND AGE</b>	7.98 D.L. BYRON (Arista AB 4258)	102 6
<b>94 WE'RE THE BEST OF FRIENDS</b>	7.98 NATALIE COLE & PEARO BRYSON (Capitol SW-12019)	96 14
<b>95 GREATEST HITS</b>	8.98 ROD STEWART (Warner Bros. HS 3373)	89 18
<b>96 AMERICAN DREAM</b>	7.98 DIRT BAND (United Artists UA-LA 974)	107 9
<b>97 NO STRANGER TO LOVE</b>	7.98 ROY AYERS (Polydor PD 1-6246)	80 15
<b>98 WARM THOUGHTS</b>	8.98 SMOKEY ROBINSON (Tamla/Motown T8-368M1)	— 1
<b>99 THE FLYING LIZARDS</b>	7.98 (Virgin/Atlantic VA 13137)	103 4
<b>100 JUST A TOUCH OF LOVE</b>	7.98 SLAVE (Cotillion/Atlantic SD 5217)	91 17



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*Spotlight  
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