Herb —

Congratulations on your Grammy for Risk.

We're all very proud of you.

love,
from all of us at
A&M Records.

P.S. We're sure your new single "Street Life" will follow in its path.
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 was 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

THE WALL

Pink Floyd

Columbia

THE WHISPERS

Solar/RCA

Kären Rogers

United Artists

FUN AND GAMES

Chuck Mangione

A&M

COUNTRY ALBUM

Kenny Rogers

United Artists

DANCE/DISCO

Funkytown

Lips Inc.

Casablanca

COUNTRY SINGLE

MY HEROES HAVE ALWAYS BEEN COWBOYS

Willie Nelson

Columbia

JAZZ
DAN FOGELBERG AND
APRIL • BLACKWOOD:
WE'VE COME A LONG WAY
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April • Blackwood Music is pleased to welcome Dan Fogelberg and Hickory Grove (ASCAP) to its family of music, and to congratulate Dan on the #1 chart achievements of the single "Longer."

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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.

Act now by contacting Don Cusic in Nashville (615) 244-2898, or the Cash Box representative in your area, to tell the world about the significance of your involvement in the gospel music scene.

advertising deadline: march 19, 1980
DEVLIS' DEBUT — After a recent performance in the Bay Area, the Tanzman Devils were joined by backup singer Max Glein to celebrate release of their new L.P. Presented in the front row are (l-r): Dave Carlson of the group, Ostin, and Duane Van 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 Plasek last week and announced that it would re-form its programming immediately.

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

Also released by WPIX, were air personalities Meg Griffin, June Hamburger, Den Neer, and Alison.

Speaking on behalf of WPIX-FM's general manager, Ray Yecke, Wallace told Cash Box that the station's "official format direction" in the future could not be "revolved for competitive reasons." Wallace indicated that WPIX-FM had called 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 (71); WKTU (80); WPLJ (92); WOR (31); WNEW (27); 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.

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.

Plasek told Cash Box that the scrapped format was not given a fair chance to succeed. "We were given one year and one month," Plasek said, adding that "I would compare this to somebody pulling the rug out from under rock'n'roll in 1959." Plasek 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."

Plasek assigned responsibility for the

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" 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 Musik, 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 Musik. EPs by Cheap Trick, Ted Nugent and the Clash are unlisted.

These EPs shipping in May will be packaged in generic covers, distinguished only by the artists' names, 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., theCheap 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-
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 $400.

The RCA/Zenith pact marks the second time this year that RCA has formed an agreement to share its video disc 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 January (1981) after market introduction, we will be making available approximately 300 titles through the RCA videodisc system initially and we expect that both the player and discs will be sold through electronic outlets.

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 the subsequent sales of the domestically issued product, according to a nationwide Cash Box survey of 75 retail outlets. The survey confirms 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.

Chick Durler, president of the Milwaukee-based 1824 Overture chain, which has six stores in Wisconsin, characterizes the import boom as one helped by local fans who "helps build excitement" for unknown British groups. Pointing to an early groundswell of interest in the Sex Pistols among his import-buying clientele, Durler 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 states 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.

RIAA Sets 60-Day Delay For Gold, Platinum Awards

by Marc Celnar

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 at its monthly meeting in Washington, D.C., all records released on or after Jan. 4, 1980 eligible for consideration.

Commenting on the board's decision, RIAA president Stanley Gortonik said, "It
"WITH YOU I'M BORN AGAIN"

The smash single from "Late At Night," the new album from Billy Preston

On Motown Records & Tapes M-1477F

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For information about the big Billy & Syreeta display contest, contact your local Motown Representative

Written by Carol Connors and David Shire

Produced by James D'Asaro and David Shire for RBS Productions, Inc.
New Faces to Watch

Carol Chase
Carol Chase did not grow up dreaming about being a country music superstar. However, she did grow up listening to the songs of her parents, who both sang and played the guitar.

Relocating to Los Angeles, Chase auditioned for—and landed—a singing job at Disneyland, and also began singing all background vocals at recording sessions. Among the artists she backed up are Olivia Newton-John, Phil, Gary, and Barbra Streisand. Commercially followed as Chase became the voice of McDonald's, Olympia beer, Nescafe, and Manhattans, among others.

She's now done a 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 soundtrack, so he produced "I Can't Say No To A Truck Driver Making Out" on the album. Garrett also discovered a solo career with Chase and promised that he would be looking for a label opportunity. In fact, Garrett only came when Garrett and Chase then went into the studio and recorded an album entitled "Sexy Women," which went direct from the charts 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 Bogguss. "At that time I didn't have many of my own songs," said Chase, who had one self-penned tune "I Just Want To Tell You" that debuted at #38. She says she hopes to have more of her own material.

That album is only one bright spot in a recent career for Chase, whose future plans include movies (there are several offers pending), television and more live performances. "I love live shows because I really like performing before an audience," stated Chase. "I sing with a lot of confidence. Many things are falling into place for me to develop my live act as well as doing TV movies and more recording."

NARM Study Shows Strong Support For Bar Coding

by Aaron Fuchs

NEW YORK — Eighty-six percent of all retailers, rack jobbers, one-stops and independents favor a universal implementation of bar coding, and feel that it would assist them in running their businesses, according to the results of a National Recording Manufacturers Association (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 felt that the bar coding 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?", 90% 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 the inventory control issue. It 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 supervisors accept bar coding for the entire inventory, while others accept bar coding for a limited number of the inventory, and have implemented bar coding. Only 42% of these maintain a perpetual inventory system, but 86% of these in this category said that the use of bar coding would make such a system feasible for them.

Additional applications cited by all manufacturers in the survey included the accurate reporting of sales by configuration (80%); inventory turn analysis (79%); reorder levels (73%); and pickup instructions, both by location (71%); tracking products by category (70%); tracking new releases (68%); and tracking advertising campaigns (67%).

Among retailers, the most beneficial aspects cited were maintaining physical inventory, reducing errors in processing orders, increasing best seller lists (69%); shrink determination (68%); automatic product reordering (68%); automatic price lookups (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," which is currently a major stumbling block. The survey was universal in its implementation.

A recent survey of the record industry's attitude towards bar coding (Cash Box) revealed that, while Warner Bros., Capitol, CBS, A&M, and Chrysalis had already accepted bar coding and that WEA (whose retail system is currently based on bar coding by July 1, 1980, Pilogram was "holding off" on bar coding pending reductions in costs, the future of this system is uncertain. MCA was also reserving its decision pending feedback from its art department, while Arista and Motown expressed doubts that retailers would readily accept the system.

NARM's survey does, in fact, reveal a number of factors complicating the way retailers are looking at bar coding and help with converting to bar coding. At the same time, the survey also revealed that most record merchandisers

(continued on page 5)

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 considered well placed. While famous for singing such light-hearted songs as "Ahab The Arab," "Guitarman," "I Pitied The Fool," "The Thrill," "I Need Your Help Barry Manilow," (which earned him a Grammy nomination this year) and most recently, "Shirline'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 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 is that genuinely funny is hard to come up with."

Stevens went on to say that his reputation as a funnyman is "more of a result of the fact that a lot 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, today when I tell the stories that I have had success with straightforward material — 'Mr. Businickman,' and 'Misty,' which I didn't write, but I was able to have a hit with. But my writing strength is in comedy writing. A lot of people may not take me as a serious artist. Maybe that's one of my goals — to be more of a shifty fellow for real serious writer." A highly complex man and much more self-assured than one would imagine, Stevens reflected on his 20-odd years in an industry that often isn't quite generous in doing out continued success.

Rogers, Gatlin, Jennings Dominate Nominations for 15th 'Hat' Awards

LOS ANGELES — Kenny Rogers, Larry Gatlin and Helen Helms, who were presented with the list of final nominations for the 15th annual Academy of Country Music Awards, have already been announced as the nominees for the Nineteen in various performing categories and Motion Picture of the Year.

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

Final ballots, containing the names of the top five nominees in the following 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 (four 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 top song of the year.

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

Also stated for presentation during the awards ceremonies are two special honors: the Academy's 15th Anniversary Award — 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 some specialty instrument, as well as Top Promoting and Non-Touring Bands, will be announced.

The Academy's Musicians/Band Directors branch selects those winners.

Radio Station of the Year, Disc Jockey of the Year and Country Nightlife Awards, which 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, John Conlee, Larry Gatlin, Kathy Rogers, and Don Williams

Top Female Vocalist

Crystal Gayle, Loreta Lynn, Barbara Mandrell, Anne Murray and Dorothy holland

Top Vocal Group

Moe Bandy & Joe Stoneman, Bob Brown & Neon Corneliss, R.C. Band, The Oak Ridge Boys and The Statler Brothers

Top New Male Vocalist

Johnny Anderson, Rayley Bailey, R.C. Band, Randy Barlow, and Big Al Davis

Top New Female Vocalist

Reagan Castle, Lacy J. Dalton, Dale Davies, Louise Mandrell, and Sylvia

Entertainer Of The Year

Crystal Gayle, Wayne 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, Wayne Jennings, Contend Of The County

(continued on page 7)
The new single from "The Secret Life of Plants" is now available.
On Motown Records
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 KGJI-AM & FM/Los Angeles, KSDB-KEZL/San Diego, KSD-KCMF/St. Louis, WOZY-AM & FM/Detroit, WVLN-WGGI/Chicago and WWVE-WDKV/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 industry.

Top Execs

Bach’s duties include responsibility for launching and directing WEAs 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 WE.

Video Potential

In his comments on Bach’s expanded role within the company, WE 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 WE in 1971, Rossi is currently serving as the company’s Los Angeles branch manager. Lioniatti, Bach and Rossi will report to Droz.

Commenting on Faraci’s decision to leave WE for a key marketing position at Elektro/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.

We extend to Vic our best wishes for success, and we look forward to continuing our close relationship with him at our sister company.

A 22-year veteran of the music industry, Lioniatti joined WE in 1977.

EXECUTIVES ON THE MOVE

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

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

Two Add To 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 Arz Guzelimian have been named label vice president and executive vice president at Atlantic Records, respectively. Salzman has been music director at 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 New York City, where he will join Phono-gram’s New York City office, and will report to Rich Fine, director of promotion.

L.R.S. Names Baciagalu — International Record Syndicate has named Kathy Baciagalu to national radio promotion director. Previously to joining the International Record Syndicate, she was formerly assistant national college director for A&M Records 1977-1979.

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 for Motown Records.

Chesulis Appointed — Virgin Records has announced the appointment of Christine Chesulis 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 A&M 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 Realigns

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 and vice president expanded at WEA in the wake of the recent departure of executive vice president Vic Farsi (Cash Box, March 8).

Effective March 21, the actions are a part of a realignment of WEA’s upper management staff to fill the void created by Farsi’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, Lioniatti, 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.

Lioniatti’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 a marketing vice president is more all-encompassing than his old position as sales vice president.”

A 22-year veteran of the music industry, Lioniatti joined WEA in 1977.
fact: inch-for-inch, this stylus makes more money than any item in your store!

Dollar-for-dollar, Shure replacement styli make good sense—and high profits!

HIGH PROFITS:
- Shure replacement styli are a high volume sales generator because Shure has been the top-selling cartridge for over 21 years—and that means a ready-made replacement market and assured sales for you.
- More turntables are equipped with Shure cartridges and styli than the next three manufacturers.
- They're seldom discounted!
- They require little space and only a modest investment.
- Shure replacement styli encourage repeat business.

Backed by world-respected Shure name and reputation:
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.

The most extensive advertising program in the industry:
Over 16 million exposures in national print advertising—in leading magazines like Rolling Stone, High Fidelity, Stereo Review, and dozens of others.

Sales aids to insure sell-through:
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.

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

We build our styli better and promote them better... so you can sell them better!
WPIX-FM Dumps New Rock Format, Fires PD Plasek, DJs

(continued from page 7)

station's decision to discard its format to Levitt Popo, president of WPIX, Dave Pollinger, vice president of WPIX, and York. Stating that audience loyalty was an understated factor in evaluating the station's success, Plasek said that York "has a lot to learn as far as understanding the New York City market goes." Plasek 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 format for not having supported the format wholeheartedly from its inception. "Everyone at the station knew we were on the wrong side of the market," said the former 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 videodiscs or videocassettes.

According to RIAA President Stanley Goldstein, it is not the intention of the RIAA to usurp any other organization in its chosen jurisdiction. According to Goldstein, "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, antiquity 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 told not to do promos for it. I think the organization had a conception of the rock 'n' roll music we were playing as disco music." National album promotion executives for several major labels generally expressed disappointment at the station's decision to replace Plasek and overhaul its ratings.

Bill McGillicuddy, national album promotion director for Polydor Records, said the station's decision "in 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." McGillicuddy said that the station's format was undermined by a lack of advertising support from the organization, and said that Plasek 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 shug-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 support. Bronstein believes that radio stations shouldn't sell their clients just on the basis of numbers, "They should be able to sell the performance and loyalty of their audience." However, Bronstein expressed confidence that new wave music "can be observed and weighed on other terms," including New York's burgeoning club scene (Cash Box, Jan. 6) and rival radio stations in the area — particularly WNEW-FM.

Richard Neer, program coordinator for WNEW-FM, said that "the station faces a decision" that will affect the future of his station's personnel make-up and programming format: "What we've got to do is to 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.

Pigus 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, but because it contained elements of what had been successful in the past with just a flair of the new," he said. "I don't think it needs 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 Canditola, director of affiliation; and Norman S. Weiser, SESAC's president.

CHARLIE AND TED — Charlie Daniels recently hosted his sixth official volunteer benefit concert at the Shelly and Ted Gilley Memorial Fund for Leukemia Research. This year's jam featured performances by Todd Nugent, Guy Gilley, the Allman Brothers Band, Marshall Tucker Band, Willie Nelson, Delbert McClinton, Elvin Bishop, Madison City, Wet Willie, and others. (Photo: Backstage (l-r) are: Daniels and Nugent.

Billy Joel, not The. In a film, 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 Towne Club in London. The show put WPIX-FM's cash change... Are the Eagles really going to EMIT? And what about J. Geils signing with Front Line Management?

LOT'S CALIFORNIA — Frank Edmunds is rumored to be the producer of the Joe Ely live in England. The British press is treating Ely like the next Buddy Holly... Er... Clapton is working with Genes' Paul 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 fire 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 head of I.R.S. Records, Frank Black, has been appointed as NME U.S. editor. Initial singles include Martha and the Muffins and Orchestral Manoeuvres in the Dark, which consists of two men and a four-track TEAC... Wings' Danny Laine is set to record solo.

TOO MUCH MONKEY BUSINESS — A firm slap on the wrist to the management of 's 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've ever witnessed. This situation, we were told, was caused by a serious case of overselling tickets. We were informed by deqorment that the wait to get in would at least an hour, but the stream of people who were being left, some in tears, indicated that there was little better to look forward to inside. We were told by one of the country's most successful companies which had to brde 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 Sears and Roebuck. We were offered 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 White Light" is a control of the work of Johnny, a Jamaican-British poet who performs and records politically-suffocating rage against the British empire. It 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 person in English whose work's life 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 picture is seen as a lively, direct drive through the world's performance art, the cast is often impaired by performance bands like the Undertones, Stiff Little Fingers, Pretenders and Rous Negative. For me, the film's great crystalizing moment comes with the scene of a teddy boy in the N.E.W. Festival, which perfectly symbolizes this scene's refreshing blend of punk hostility with classic teenage romanticism. Though director John Davis has patched 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 fullest. Watching Buster Jamming with a batting set of blues and soul were Tom Walls, 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, those proprietors of the set of dates at Nassau Coliseum. In attendance were the Floyd, The Kinks, Gerry Hall, Carly Simon and Andy Warhol... aaron fuchs
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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' Rothsfield, for example, noted, "The $5.98s are not selling on their own merits, but when they're part of a company's long list of retail sales, they're a nice addition for us." 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 the 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. Winge said he could not comment on how comparatively manufacturing costs, coupled with the lower 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 EPs a lower cost to the record company.

Despite recent confusion over A&M Records' retail release of Joan Armatrading's "Hot Chip," other retail- ers were unsure of how to price the disc and the consumer thought it was merely a prelude to an LP. Winge said that EPs sell better than LPs because they offer the potential and a chance to break new artists and promote established artists among consumers.

A recurring problem in the Armatrading EP, Winge concluded, "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 about buying and getting out and buying new artists," he added.

Winge also said that in the case of Columbia's "Hot Chip," which was completely sold out before 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-price 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 Rothsfield and Borson attributed increased sales of mid-line goods to substantial promotional support from CBS.

While many retailers lauded manufacturer promotion efforts and superstore products, others said co-op advertising and merchandising support for most front-line goods had 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 the effects of such cross-promotions on the home video side have been minimal, with lower sales and a lower price, largely because the recent sales surge.

The RCA/Zenith announcement is expected to extend to these new computers 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 market testing of 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 department store testing, the Magnavision system and disc will be available in 30 new retail outlets, including department stores, TV (ABC, CBS, Fox, NBC, USA), record stores and computer and electronic hardware shops. National distribution for the Magnavision system is expected by the end of this year.

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 (more than twice the number of the previously issued EPs which 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 Play Me By," recorded for the U.K. "Sgt. Pepper" as well as a 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 $4.98.

ENGLAND ROCKS — While singles 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 recently released album of the year, "Menelaos," by John Mayall and the group's "Top Of The Pops," and "The Best Of The Moody Blues." Los Angeles' own "Tight Lisa" was also nominated for "Record Of The Year," and the band's "Avalon" was nominated for "Album 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. For instance, Keith Emerson (a man who has never played on a studio LP in two years) was voted #2 keyboard player, and Eric Clapton (a guitarist who has never played an energetic studio solo in ago) garnered the #1 guitar player position again. Other poll highlights are 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.

CREAM STUDIO — Adams says that at the beginning of the year, it was common knowledge there would be no one over that fateful age was allowed inside the Santa Cruz Civic. The band has recently completed a recording in a studio in England, and then invited their pogoing pals to an autograph signing party at a local pizza parlor at Hollywood's Hefs, which has started to tap a market that more often than not gets turned away from club doors.

COMINGS AND GOINGS — Daryl Hall, Oates' other half, was in town recently and probably did not settle for the RCA MCA releases produced by rock 'n' roll intellectual Robert Fripp, who had just polished his Fripptronics 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 a real tight meeting," 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 study Fripptronics and then go on tour with the band sometime in March. "We're using the same band (which features guitarist E.G. Smith) which we used on our last tour and are going for more of a live sound this time. They'll be a lot pop and soul on the LP," Billy Felson, who left UA a while ago to join Tuff Records, said recently. A recent visitor to Cash Box, Felson has just finished recording his new LP, "Falcon Around," at Olympic studios in London with famed producer Jimmy Miller. Felson related the story behind one of the songs on the LP, "Mozambique." "The Mozambique" is that song's title because of some re-recording and drawing a complete blank on what happened the night before," stated a smiling Felson. The New York rocker's LP is due the first week in April.

NEIL GOES ONO — 111 musicians will be featured on the soundtrack of the film "Nell Young" composed for the film, "Where The Buffalo Roam." The celluloid epic deals with the life of Sandrof-influenced, Gonzo Journalist Hunter S. Thompson. Young has also vowed to have his own film, Human Highway, out by summer. "For me," 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 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 Crop," will take a revival Hollywood road trip next month and play at The L.A. Free Press. There's Joe Lynott, a recently signed recording artist with a new, loud band, and a new producer, Ronnie Dio, on the LP. The Loner will be entitled "Heaven And Hell," and a U.S. tour will follow.

STUDIO TIME — Crusaders' lyricist Will Jennings has gone on to join cover Winwood at his farm in Lancaster, California, where the former Traffic leader is working on his new Crusaders' recording project. In the midst of his studies, Jennings is working on his work with producer Tony Lipuma at Mama Jo's studio in North Hollywood.

HOLLYWOOD HOSTS — Randy Goodman, reputedly earns $12 million a year, will get $400 a week sooner the year in the Joseph Papp production of "The Pirates of Penzance." Nell Diamond will get a $4 million guarantee plus points from EMI Records on the soundtrack to "The Jazz Singer," in which he stars. Glen Campbell's next album, "Greatest Cuts," will be released.

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

The XTC Family — Virgin recording artist 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. Picture in the back row are (l-r): Andy Partridge and Colin Moulding, XTC, John David Kolod- ner, west coast A&R director for Atlantic; Dave Gregory and Terry Chambers, XTC; and Tony Mantisch, director of west coast artist relations for Atlantic. Pictured in the front row are (l-r): Linda Vanoff, friend; Sue Byrum, public director for Virgin Records; TV per- sonality Sally Struthers; Bob Greenberg, vice president and general manager of Atlantic; and Pamela Sharp, friend.

The Points West
GLASS HOUSES — Billy Joel — Columbia FC 36384 — Producer: Phil Ramone — List: 9.98 — Bar Coded

The Stranger returns with a rockin' LP that should please the new wave/pop audience. Joel's lyrics are still as New York-based and his music is flavorful as dinner at the Russian Tea Room. But his 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 Me" and the soothing "Through The Long Night."


This respected band from Spartanburg, South Carolina is back with more of the free and easy southern rock than you or I know. This album has a mellow jazz flavor and as usual, vocalist Doug Gray and fasnate Jeff Eubanks are the standout performers. "Save My Soul" and "Without You" are great tracks, but "It Takes Time" screams to be the single. 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 flavor. Jeanette Marie Arnold and Joe Pizzi work rhythm & blues magic with their complimentary vocals, but Heat is actually the brainchild of sax man/producer Tom Saviano. His inspired jazz-flavored vocals should catch the ear of many A&R and A/C programmers. Best cuts "Just Like You" and "Don't You Walk Away."


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 and the works here and, thanks to Hall's wild boy vocalizations and Fripp's oblique production, the album comes off beautifully, "N.Y.C" is a Daryl Hall classic.

TENAMENT STEPS — The Motors — Virgin/Atlantic VA 13139 — Producers: Jimmy Lovine, Peter Ke 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 overdose. Rockers? The Motors are notorious for their rockers and "Tenement Steps" will disappoint no fan from the days when Bram Tchaikovsky was on lead guitar.

PLANETS — Motown M7-93941 — 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 their electronic and folk country vocals with a quirky new rock and the results are truly refreshing. Several 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."


Don't let the cover scare you. The foursome dressed in satin is not your normal group of heavy metal rockers. Ron Goedt 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. Goedt has an interesting vocal style and Jerry Rumsan'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 Pistols John Lydon and his new droogs are up to more astonal punk exercises in anguish on "Second Edition." Public Image Ltd.'s spontaneous minimalist jams will never win 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.

SALLCREEP'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 fuses 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: Barry Casey and Richard Finch — List: 10.98

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" work well. "That's The Way I Like It" is a total disco anthem that should catch the ear of many AOR programmers. The sound mixes perfectly with any other commercial radio format.

ROBERTA FLACK FEATURING DONNY HATHAWAY — Atlantic SD 18013 — Producers: Roberta Flack and Eric Mercurio — 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 "Silent Night/." Flack's "Don't Do It California" rock. Mark Goldenberg penned several of the songs for Linda Ronstadt, but The Flactone handle the tunes with a uniquely engaging style. Tizz-flavored vocals should catch the ear of many A&R and A/C programmers. Best cuts: one of Flack's strongest LPs to date. For a variety of lists.

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

The Creatures have a sound that is the perfect blending of the brash and rebellious style of the Byrds and the more mellow Styx. The band's debut LP is an excellent addition to any AOR survey. Thanks to Van Halen for allowing the band's heady, eclectic sound cues to be embraced by AOR and Top 40 programmers.

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

Next to the Pretenders' self-titled effort, The Tourists' "Reality Effect" has to be the debut of the year so far. The band takes this hard-hitting rock to high points on this album. The tour is one of the biggest successes of the year, with a contract that gives it a high profile on the road. The band's debut LP is an excellent addition to any AORsurvey. Thanks to Van Halen for allowing the band's heady, eclectic sound cues to be embraced by AOR and Top 40 programmers.


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


Despite the near adversity concerning "Cruising"'s theme music of New York's homosexual underworld as the soundtrack for a gay and sordid film can be appreciated above and beyond the film's sordid visual drama. We get ten marvelous tracks of modern urban beat music. And it's got the talent of Willy DeVille, John Hiatt, The Germs and others. An incredibly strong musical package that could be labeled "state of the art new music."


With his band, it has a gritty voice that is similar to Tommy Johnson, Wilks and his band are also capable of handling softer rock styles too. Storach has produced a tasteful and accomplished first outing for the Texas aggregation.

MOVIN' ON FEELIN' — Kenny Doss — Bearsville BRK 6997 — Producer: Wille 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 mellon B/C ballads, has a silky, smooth, singing style that is reminiscent of Al Green. A silky, singing style 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 — Ace — 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 are haunting and the sound overwhelming. Lead vocalist Bobby Barth has a raw, gutsy sound that perfectly fits the guitar/bass assault team of Michael Osborne and Michael Turjan. The album's lineup cue is "Living On The Edge," "Carry On" and "Save Our Love."
The Whispers: "Lady (3:05)" (Spectrum VII/Your's, Mine & Ours—ASCAP) (R. Lane-Lambert)

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


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

James Last Band: "Pleasure (3:40)" (Polydor-2071)

The Seduction: "Love Theme (3:35)" (Ensign Music Corp.—BMI) (G. Moroder)

Italian maestro Giorgio Moroder once again introduces James Last turn in a mellifluous cover of the "seduction" theme from the motion picture soundtrack for American Gigolo. From the warm, intimate sax soloing to the piano synthesizer, this is a pop instrumental sleeper.

Elvis Costello and The Attractions: "I Can't Stand Up For Falling Down (2:05)" (East Memphis Music/Go-Tone 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: "I Wanna Hold Your Hand (2:56)" (Duchess Music Corp.—BMI) (J. Lennon, P. McCartney)

The early Beatles classic is given a most entertaining 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: "(I Think I) Love You (2:32)" (Alma Music Corp.—ASCAP) (J. Gems, A. Jonez)

Leif Garrett logs his eighth million seller, a bouncy, upbeat number with well-placed piano in the background.

Dionne Warwick: "That's What's Happening (3:37)" (Tamla MCA—ASCAP) (W. Robinson)

A soft, sweet R&B number with Warwick's sultry vocals and a catchy, pulsing instrumental.

Steve Miller: "Book Of Love (3:20)" (American 0-11194)

A return to Miller's earlier style, "Book Of Love" features his trademark guitar work and catchy melody.
SYMPOSIUM SUMMARY — The Goodpeople Symposium was held Feb. 29-Mar. 1 in Washington, D.C. The panel, "Broadcasters' Convention '80," included Robert C. Demento; Lance Freed, executive vice president, Irving/Almo Publishing; and Dusty Settles, who moderated. 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 was featured: "The Harold & Maude Breakfast Club," with author Tom Gaskie; "Hats Off to Carlos," with radio personality Jim Denny; "Tribute to the Visit," with Dan Funtz of Stevies; "A Reception for Teachers," with Van Scott; and "The State of the Radio Syndication," and "The State of Contemporary Radio Programming," both caused some heated debates, which ended, without result.

TWENTY YEARS TOGETHER — Mar. 7, 1980, Frank Henderson and Jack Weaver celebrated the 20th anniversary of their early morning program on WML-Dallas, TX, by broadcasting live from the Kennedy Center between 5:30-10 a.m. and checking in with listeners in Texas; WML/Dallas, TX, has been the most listened-to station in the city for 20 years. WML helped raise help 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 to me by Marty Maxwell, executive assistant to WKT/Winston-Salem, N.C., is a listener's request for WKT/Winston-Salem, N.C., to change its format. The listener requested that the station play the song "Hats Off to Carlos," which is a recent single by Carlos Santana, and that the station continue to play more of his music in the future.

Again, this is a listener request, and it is not necessarily reflective of the station's current programming. WKT/Winston-Salem, N.C., did not respond to my request for an interview with the station manager.

EIGHT PLUS FRAZE IS ENOUGH — Television actress Lani O'Grady of Eight is Enough recently stopped by KLOS/Los Angeles to chat with morning personality Frazer Smith and to pick up one of Frazer's "Too Hot" cards. Pictured above are O'Grady and Frazer Smith.

NEW YORK leben A-SX9L/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 Sherman Broadcasting Company, Inc. Joe Damiano, who had been assistant program director of WMMR/Philadelphia, is now assistant program director at WMMR/Philadelphia. Joe Damiano is recently a well-known personality at WMMR/Philadelphia. Joe Damiano is also a well-known personality at WMMR/Philadelphia.

"Join the fun with the annual St. Patrick's Day Parade in New York City on March 10th!"

WASHINGTON — The Supreme Court has indicated that it is considering the case of KXLR-AM/Little Rock, Arkansas. The court has asked for briefs on the matter, and a hearing is scheduled for later this month.

Appeals concerning FCC regulation of radio formats.

The court last week accepted the case, granting an FCC request for review joined by petitioners from the two 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 to be involved in radio format decisions at all. The court's commission decided, in a 1976 formal policy statement, that it could not and should not be involved in the format plans or practices of applicants. Determination of radio programming styles is to be left to the discretion of the classical music station's third party marketplace, the FCC said.

This policy statement was regarded as an unusual effort to convince the appeals court to reverse the FCC's earlier rule, which allowed to invoke radio format decisions at all. The FCC officials at this point have no position on the commission's policy statement and that, whatever the appeals court rules, the FCC has noted that formats are "true of 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 erred or deliberately disregarded earlier court decisions. The commission (which falls under the appeals court's jurisdiction) was ordered to consider 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 the classical music station WEFM FM in Chicago, the principal case among many, if the format to be lost is unique and promotes diversity, and if the endangered format is economically viable).

Supporters of the FCC's position point to possible restrictions of broadcasters' freedom of expression if the government gets into the business of regulating radio program content and formats. Petitions have been filed, and it is believed that the FCC's "true of the Supreme Court and accepted for review.

The appeals court countered that within the FCC's obligation to protect the "true of the Supreme Court and accepted for review.

The appeals court countered that within the FCC's obligation to protect the "true of the Supreme Court and accepted for review.

FCC Approves WML-FM Sale To Charter Chain

LOS ANGELES — On Feb. 29, the FCC approved the sale of WML-FM/Milwaukee to Charter Broadcasting. Charter purchased the station from Stebbins Communications for $1.8 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 WMXJ is still pending."

WMLX's license renewal was denied and is still pending before the Commission because of alleged fraudulent content while owned by Bartell. The Commission ruled that the owners and management of Charter were not in any way involved in the WMXJ case.

WMLX-FM has been dark since March 1, 1978. Wittberger said he plans to submit the station back on the air in 60-90 days. Charter Broadcasting currently owns two AM and four FM stations.
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<td>Warren Zevon</td>
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<td>Stand Up, Opportunity, Beaten, Motel</td>
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<td>Grunt</td>
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<td>14</td>
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<td>Earth &amp; Sky</td>
<td>Graham Nash</td>
<td>Capitol</td>
<td>116*</td>
<td>80's, Barrel Title</td>
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**WJLK-FM** - ELGIN - TOM MARKER/WALLY LEISING
**ADDs:** Billy Joel, Bill Bruford, T. Dunne, Clifford Jordan, Marshall Tucker, Willie Nile, Spyro Gyra, Clap Your Hands, Title
**HOTS:** Madison, Prof. Longhair, Elvis Costello, Nighthawks, Warren Zevon, Clash, Specials, Dire Straits, Gary Numan, Pearl harbor

**WJZ-FM** - EUGENE - PEYTON MATTS/CHRIS KORAVIK
**ADDs:** Rachel Sweet, Bob Segar, Billy Joel, Spyro Gyra, Private Lighting, Dude/Finnigan/Keene, The persuaders, Angel City, Journey, Jefery Perry Project (12), Tourists (45)
**HOTS:** Elvis Costello, Linda Ronstadt, Warren Zevon, Pretenders, J. Geils, Clash, Robin Trower, Nazareth, Sue Saad, Heart

**WSHE-FM** - LT. COLONIAL - NERL MIRSKY
**ADDs:** Journey, Billy Joel, Marshall Tucker, Creations, Off Broadway
**HOTS:** Pink Floyd, Tom Petty, ZZ Top, Tom Petty, Linda Ronstadt, Heart, Baby, Rush, Pretenders, Dan Fogelberg, "No Nukes", Queen (45)

**WCCU-FM** - HARRFORD - DICK HICHENHAI
**ADDs:** Steve Winwood, The Pretenders, Eagles, The Clash, The Pretenders, "No Nukes", Queen, "The Great Pretender"
**HOTS:** Pink Floyd, Journey, Heart, J. Geils, Robin Trower, Linda Ronstadt, Pink Floyd, Mahogany Rush, Clash, Pretenders, Gary Numan, Blondie (45)

**WBLS-FM** - LEWISTON/PORTLAND - JOE DIAZ
**ADDs:** Billy Joel, Marshall Tucker, Journey, Aztec Two Step, Creations, Spyro Gyra, Mike Rutherford, The persuaders, Angel City, Journey, Jefery Perry Project (12), Tourists (45)
**HOTS:** Pink Floyd, Tom Petty, ZZ Top, Tom Petty, Linda Ronstadt, Dan Fogelberg, "No Nukes", Queen, "The Great Pretender"

**KLOL-FM** - HOUSTON - PAUL BIANI/VANESSA CARGO
**ADDs:** Billy Joel, Journey, Heart, J. Geils, Robin Trower, Linda Ronstadt, Pink Floyd, Mahogany Rush, Clash, Pretenders, Gary Numan, Blondie (45)

**WBLW-FM** - LONG ISLAND - MARY CURLEY/MARC COPPOLA
**ADDs:** Marshall Tucker Band, Billy Joel, Willie Nile, Bill Bruford, Tourists (45), Jefery Perry Project (12)
**HOTS:** Pretenders, B-52's, Tom Petty, Elvis Costello, Bob Segar, Linda Ronstadt, Pink Floyd, ZZ Top, Rush, Journeys

**WBIZ-FM** - BROOKLYN - TONY KLEINMAN
**ADDs:** Billy Joel, Marshall Tucker, Journey, Aztec Two Step, Creations, Spyro Gyra, Mike Rutherford, The persuaders, Aztec Two Step, Creations, Spyro Gyra, Bryan Adams, Bill Bruford, Creations, Beat (45 imp), David Bowie (45 imp), Randy's (45), David, Randy's & The Jackals (45), Jona Lewis (45 imp), Peter Gabriel (45 imp), Dollar (45), Angel City (12)
CANT  CAN'T  THINK

Cash  BRASS  CAN'T  PILOT

FM  105
BJ105
27, 28, 196
23-17.

Ex-33,
LIKE
Ex-21,
25-19,
Y100
Ex-28,

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NEW JET GROUPS FOR THE 80's

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

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

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

ALAN PRICE
"RISING SUN"
Scheduled Release Date—May, 1980
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 cultural 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 and the music business, is that we have 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 the 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 bands blasting across the Atlantic foreshadow the shape of things to come.

Time has yet to undo the invaluable contributions of the early 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. 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.

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.
British Mainstream Acts Find Success in American Market

by Marc Celnar

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), 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 new-wave bands are some of the current trends in the British mainstream — and they are having a marked affect on the U.S. market.

Outline 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-genre giants Pink Floyd. Zeppelin's latest effort, "In Through The Out Door," came on the American charts at No. 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 enconced in the No. 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 No. 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 Judy Tuke, 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, "Don't Talk Anymore," reached the No. 7 spot on the Cash Box pop singles chart and registered at the No. 1 position on the British charts. It marked his 70th charted hit in the U.K.

There is a bond of shared purpose and angry sentiment in songs like Kwsesi-Johnson's "I'm Not A Man," which addresses social injustices and establishes the musician's identity in a world that often judges others by their race, religion, or social status. TheBeat's "Champagne Supernova" is a powerful critique of the commercialization of popular culture, while "The Beat's" "Kaw Po" is a biting commentary on the inhumanity of modern society.

British Mainstream Acts Find Success in American Market

by Marc Celnar

NEW YORK — The current British Invasion is strengthened by a degree of creative ferment that may be unparalleled in recent rock music history. Outside of the rock mainstream, many popular British acts have developed a style of their own that reflects everything from Jamaican reggae and ska to disco and minimalist avant-garde music.

Roughly, those new acts, often driven by strong social and political overtones on the appealing thrust of a sharp-edged, rhythm-driven rock sound, have infused the British Invasion with a strong social and political overtones on the American market, which has seen a resurgence of interest in British music. This is due in part to the increasing popularity of British-made television shows and films, such as "The Squeeze" and "Heartbeat," which have helped to bring British music to a new generation of American listeners.

One of the most important influences on young British musicians is the use of reggae known as "skank." According to Kwsesi-Johnson, ska "began in Jamaica as early as the 1960s, but it wasn't until the late 1970s that it became a major influence on British music. Some of the early ska bands, like the Specials, the Selecter, and the roots reggae band the Specials, inspired a whole new generation of British musicians, who have continued to popularize ska music in the U.S.

Kinetic Appeal

In their self-titled LP, to the tune of the Diamonds' '50s hit, "Little Darlin,'" the Specials say, "This is the dawning of a new era and the first generation of ska music that can easily be passed on to the next generation. The kinetic appeal of ska music is most evident in live performances like the crowd-churning, saxophone-led raving show that 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, the kinetic energy of their music is undeniably appealing to a new generation of listeners.

Certainly, the British mainstream rock scene in the U.S. is currently experiencing a rebirth of interest in British music, with bands like Dire Straits, The Police, and The Kinks enjoying widespread popularity. These acts, along with others like Genesis, Roxy Music, and The Jam, have helped to bring British music to a new generation of American listeners, and their influence is likely to continue for years to come.
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 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 in the lower-middle class neighborhoods of London, Liverpool, Manchester and other industrial cities. The “skiffle” bands that emerged a year later and were emulated by many of groups throughout industrial England.

British Rockers The Clash, 999, The Police and many others follow in paths originally blazed by the Beatles and their contemporaries. Much of the social and lyrical satire, blues, psychedelic and industrial rock genres, 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, and the introduction of multi-media stage productions, 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 shared 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 and blues and teenage imagery. Their 1964 hit “Rubber Soul” was released in 1966, the songwriting team of Lennon-McCartney having created 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.

By mixing the Beatles, the Stones envisaged both their contemporaries and their descendents with a fresh, open and honest style that broadened the horizons for everyone. Moving in the forefront of the social revolutions of the ‘60s, their influence on the lifestyles of today is undeniable. Spanning a range from the innocence of “I Wanna Hold Your Hand” to the surreal “A Day In The Life” to the chaos of “Help! 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 genre. Bowie and the Kinks, for example, opened the doors, but, in many cases, others did the refinement and 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 is undeniable. Spanning a range from the innocence of “I Wanna Hold Your Hand” to the surreal “A Day In The Life” to the chaos of “Help! Skelter” to the changing of men’s hairstyles, the influence of the Beatles pervades the contemporary scene, both musically and otherwise.

The Who also brilliantly chronicled all of the myriad social changes of the rock era through song. “My Generation,” heralded England’s tumultuous Mod period, while “I Can See For Miles” expressed the frustrations of American rockers like Buddy Holly and Chuck Berry, with the emphasis on rhythm and blues and teenage imagery. Their 1964 hit “Rubber Soul” was released in 1966, the songwriting team of Lennon-McCartney having created 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.

The Beatles

The Stones

The Rolling Stones

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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 Limited.

When the Sex Pistols disbanded in 1977, its members set out on deliberately different paths. But the musical influence of the band, lead singer Johnny (Rotten) Lyndon, laid consciously low. It was the passage of time that would change it. It is said, for example, that the lineup of the new band, which Naively Lyndon 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 the group's new wave rock act still had not achieved formidable commercial success in this country. But popular albums of the same nature, last week, the second and Public Image Ltd. LP, "Second Edition," was released here by Island Records.

Not surprisingly, the music bears little resemblance to the Pistols' rock and roll thunder. After all, the Pistols, with Lyndon 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, Lyndon wanted no part of that scene anymore, and the group decided to manage themselves and produce their own records. "Look at this way," Lyndon said recently, "We got fleeced something awful in the Pistols, so I decided that in the future I'd sign it my way. Music is the whole thing, just give it all to charity otherwise."

This sort of theatrical 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. But the group, still a major 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 the passage of time will fix it's worth, this album has the strongest stoned sound suspiciously like a genuine masterpiece."

Throughout the LP, Lyndon and his fellow musicians, Keith Levine on guitar and synthesizer, and Jan Wobble on bass, forge a heavily amplified instrumental sound that is both once surrealistic and exceptionally abrasive. Lyndon's voice, mixed less prominently than it was on the Pistols albums, often gives way to the 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 melodic and airy guitar sound that is simultaneously captivating and exceptionally abrasive.

Lyndon's lead vocals are also an essential part of the sound, weaving in and out of the mix in bursts of half-singing, half-spoken furor. Lyndon's material probes much of the same territory he explored as a member of the Pistols, even if it seems better suited to his punk aggression of his former band. Still, the writing, though often choppy and frequently unintelligible, has its moments. Two of the best being "feeble Late 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 released 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 Lyndon told Cash Box in a recent promotional visit, "I like the kind of stuff that makes your stomach turn. I don't believe the 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, and it was because I used to only enjoy the music that was popular with my friends. The group "wasn't used to the punk scene," so the band was formed in adaptation for a first artist whose first LP, "The Original Sin," grabs the unsuspecting listener with the fresh appeal of indefinable genius.

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 both keyboards, 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 the creation 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 done on tape by because I owned equipment."

He made two demo tapes which included "Pointy Shoes" and "Aftermath." Both songs featured Lockie's unique plaintive vocals and an intriguingly ironic 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 narrative series of statements that the album conveys. Songs like "Thrush," "Powd of Steel," "M 62," "Lonely Boy," and "Here Comes A Saturday" glisten with the emotional intensity of a deeply felt record. Lockie says, "I hope it is a genuine response to the music, to the music's relevance, to the music's honesty." Lockie, who professes a distaste for the streak of negativity which runs through much of his countrymen's punk-wave music, "I'm not that keen on being either praise or blame, or on the type of things that I might say in a song."

Although the first Cowboys International LP received high critical acclaim in America, they did lose some of the group's potential market, it's claimed, because of the group's lack of any other music releases, or if they were, they were ignored. The group has since released an LP, "The Original Sin," which has been well received by critics and fans alike. The band has also been touring extensively in Europe, and are currently working on their second album.

NEW FACES TO WATCH

Madness

If the two most attractive lifestyles open to British working class youth are rock 'n roll sports, then Madness offers the best of both worlds. The six-man group from Northern London, whose self-titled album on Sire is already charting, combines an exhilarating blend of neo-Mid British ska music with the rugged showmanship of a championship soccer team. While the group is eclectically enough to include doses of rock and roll, rhythm and blues, and even some pop in its set, it is the music of ska, a briefly popular post-Caribbean precursor of reggae (remember Millie Small's "My Boy Lollipop"), that gives the group its distinct appeal.

"I really believe The Specials, who had already formed their own label, Two-Tone, and put out an LP, 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 Olver Langer resulted in a demo tape that was sent to another ska-inspired group, The Specials, who had already formed their own label, Two-Tone, and put out an LP, Morris and The Minors, the group took on their final and "unofficial" member, Chas Smash, who contributes vocals, and, importantly, thoroughly entertaining choreography.

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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 a few 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 Patti Smith, 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 hearkens 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 pretension about us — we have the dedication, 150%.
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 the same kind of promotion tool 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), Sonny & Cher, Mott the Hoople, and Rod Stewart. Due to its international base, the label has always maintained its commitment to the U.S. market and has continued to promote acts which towards popularizing that music on these shores.

In 1975, Polydor inked a deal with the U.K.-based Jumbo 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 Polydor a major hit with Bob Dylan's album, "Blood on the Tracks." Radar Records, a British company, is the American arm of Polydor, a German company.

Polydor has also signed a distribution agreement with the newly formed British company, Radar Records, which is distributed by Polydor in the U.K.

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 still very much active in the U.S. E.G. artist Bill Bruford recently released his new group's album, "Gadually Going Tornado," and due this month is a new LP by Robert Fripp, featuring separately titled sides, "Under Heavy Manners/Go 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 is a new breed of British rock group working 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," and they hope to break all of these artists rather than just 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 invasion.

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, as first, black music and then European music made America the premier record company of the '50s and '60s, then extending those pop possibilities to the entire Third World would do the same for Chris 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 rock as early as the '60s with acts like Procol Harum, Cat Stevens and Free, and has most recently proven his commitment to the U.K. scene by signing such acts as the Buggles, Marianne Faithfull, the Jags, Charlie Don't, Robert Palmer, Public Image, Ltd., and the Sits.

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 paced 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 this forward-looking agreement with Warners, Island (continued on page B-16)
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.

The Tourists. Destined to take the country on a pop-rock roller coaster ride with their hit single "I Only Want to Be with You." The Only Ones. A sound as individual as their name, Peter Perrett's spectral songs hover over some of the most atmospheric rock being made today. A force to reckon on.

Starjets. Short sharp rock and roll as significant as today's headlines. Starjets battle their way out of their native Belfast with their harmonic wit intact.

Lene Lovich. Appropriate psycho-sexual exercise from the radio/video ice queen. Her current American tour can only confirm her coronation.


Ian Dury & The Blockheads. Dury hit 'em with his rhythm stick alright this year, giving millions of new fans some very definite "Reasons to Be Cheerful, Pt. 3." Whether it be in a DOR disco or the privacy of your imagination.

COMING SOON!

Propaganda. Formerly known as The Passengers in merry Albion, this style-hysterical contemporary beat group gets inside the cortex of things with audacious ditties like "Two Lovers," their licentious new British single. You will like this record!

New Musik. Electro-teen tunes you can hum while cleaning out your new microwave oven. You've already been living by the "Straight Lines," as radio play indicates and soon you'll be "Living by Numbers," their single of the moment in the mother country.

The Continentals. A blast of guitars like a rock-drill and you're into The Continentals' British single "Fizz Pop (Modern Rock)," a danceable solution to the modern rock equation. Fast, slick, and definitely a trio can hit.

Epic, Stiff, Epic, and Portrait fire 10 albums into the breach in the service of Her Majesty, colonial expansion, and rock 'n' roll.
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 last 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 in 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 attention to the strange sounds emanating from across the Atlantic. But two years 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 the record listeners' living rooms, I don't think that radio people would have even bothered to note the signs of a new movement."

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 — and, in too, in terms of enough is enough. And FM radio programmers and disc jockeys began to give rock groups a break to move new wave product that was coming out. Not so much because it got any better, but an import by and said, "You 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 it seemed like a good idea, because it would open the promotion efforts on the guaranteed sellers. If it didn't, too, has changed that people would open to let in or out of two of these records, even if they can sell only 20,000 to 30,000 copies, the majors are working hard. It was an area that had potential to emerging artists of the '80s. There's no such thing as an emerging disco artist, I 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 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 esi-monthly clubs or by splinter accent in 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 import demand of British buyers. As 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 in the past because the sound 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 larger 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 15 to 10 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 many 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-18

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 resisting that gig and in started selling second hand records, and he and Austin became partners in the Beggars Banquet record chain, whose idea of selling both the products in the chain and their collaboration, Mills describes their first band, the Lurkers, as "one of the first or 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 Dolls, the Merton Parkas, Johnny G., Ivor Biggin, 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 the Beggars Banquet has worldwide distribution through WEA (except in Holland and Benelux, where they're distributed by Philips), what Mills has is the label wants to maintain its image as a small scrappy independent. "We're the last of the true eccentrics," says press officer Sue Wold. "Our label remains in the same building that houses their first record shop (although they've graduated from being beside the shop to the floor above) and their A&R man still manages the record store, often playing demo tapes in-store to get the reaction. According to Mills, "our A&R strategy is to look for the kind of music that we've always been looking for.""
What's black and white and leading the reggae/rock 'n' roll movement? Two very unique English bands that have everyone...everywhere...moving to a brand new beat. The Specials kicked off the current craze in England and were immediately followed into the Top Ten by The Selecter. Their infectious music is more than just a good time...it's ultimately revolutionizing the sound of the 80's.
Virgin Finds A Market For Its New Bands in America

by Aaron Fuchs

NEW YORK — It is there any company involved 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 penciled in. But it was Tubular Bells’ 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 singles went to number five. Then, when it was picked up as the theme for “The Exorcist,” it became a hit across 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 quickly.” Still, despite success with Oldfield’s follow-up album, “Herzgest,” the Virgin deal with XTC’s LP, the relative lack of American success with albums by Henry Cow, Kevin Coyne, Brian Eno, and a couple of others, has led to a situation that 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 1979 and, similarly, achieved only moderate success until the deal saw only a fraction of Virgin’s European output released here. Berry concedes that Virgin was “shocked by itself 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 “barging in with a brand new level of excitement to the company.” Clearly, the company proved to have Herculean abilities in artist development as it sensitively put forward the notion of the Sex Pistols as a band that had earned its reputation for sucking other record companies. Buoyed by its success, it looked at a number of offers to buy Virgin from American experience, Virgin last year secured what has clearly been its most productive American arrangement yet, as a self-generated 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 advantage of a larger release. And we found what we feel is the best. We also have quite a bit of respect for Atlantic executives like Jerry Greenberg, Dave Grier and John Dimond and Bruce.”

Berry, who is assisted by label VPs Charles Dimont and Kurt Neiling, was picked up on the up-and-coming band’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 bulleted) while the firm has also enjoyed good U.S. sales with records by the Flying Lizard and XTC. Berry also points to Virgin’s unique “farm system” relationship with JEM Records, which has produced yet another successful album, “Fingertipz”, on the JEM-distributed Virgin international label.

Ken Berry

Charles Dimont

Kurt Neiling
IN THE 60'S WE BOUGHT 'EM...
IN THE 70'S WE BROUGHT 'EM...
IN THE 80'S WE'LL MAKE 'EM...

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"mastering the 10 year plan."
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 heavy 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 music scene is more intense and faster-moving. Like here, there are walls of resistance, but there, when they 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 at 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. The urgency also extends to the fans, who often develop their entire lifestyle around their idols. To me,”

Island’s British Commitment

(continued from page B-10)

remains 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 as 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. 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 those differences also apply to artist development. “British music,” he points out, “is much more straightforward and rhythmical 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 melodically 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.”

THE NEW ROCK FROM THE U.K.

Copeland concluded, “England, which produces more bands per capita than any place in the world, must constantly look 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 a mere personal philosophy to A&M president Jerry Moss. “I had established a good track record with A&M England. I brought them back to a time when they needed an agent at a price that he couldn’t afford to pass on.”

According to Copeland, the deal “gives us the ability to quickly add promotion facilities, while allowing us creative freedom.” Copeland feels that the agreement

Miles Copeland

Jay Bobber

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 advances 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 consistently and lose the rights to those records and go onto something else and not feel robbed?”

Lene Lovich

Engagement 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 British 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 bulging the Cash Box Top 200 Albums chart. When this LP was released, JEM had imported three Pretenders singles — “Stop Your Sobbing,” “Kid” and “Brass in Pocket” — which received considerable play.

“Talk about any new British band that’s made it in America,” says Scott, “and it’s very hard for us not to be 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/Ato 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
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 Gipsies convey a concern response to the times, especially in songs like "A Message To You Ruby" 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 Cow-boys International, admits to having listened to and liked Television's "Marquee Moon" in 1977, he is adamant about being free from most 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 affect 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 "Summer-time Blues," are popular in Europe and have been receiving airplay here, Cun-

ningham 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 he 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 influence. Nevertheless, his eclectic work also draws upon an electronic tradition that began with psychedelica-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 distinct British group Ultravox, and recent, ultra-produced electronic records such as M's "Pop Muzk."

Impalpable Technologies

Numan is not alone in his pessimistic world-view of a future dominated by sinister forces which are unleashed by im-}

plicable 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 their 4th 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, dis-}

sonant 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 brutal imagery of numbers such as "Love Like Anarch " , replete with discordant expres-

sions of hate-filled violence belies a deeper, sadistic sense of humor which redeems the music. "Aramite 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 survive com-}

mercially.

Other exponents of aural anarchy on the "Mutant Pop" collection include groups like the Mekons, 2-3, and Scaris, 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-15)

Judie Tzuke (Tzook)

Learn to pronounce her name

STAY WITH ME 'TILL DAWN

Cash Box/March 15, 1980

27001

ROCKET RECORDS

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

(continued from page 9-10)

tion. 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 McCormar, Epic/PRTD/Associated Labels' vice-president of marketing.

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

McCormar noted that his own relationship with the original principals behind Stiff Records, Jake Rivera 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 one album, 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.

In January of '78, Stiff's Robinson 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. "McCormar related. "Then Columbia Records 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 McCormar, the album sold 20,000 units, enough to prompt Epic to sign the artist and will release his second album in April, entitled "Big Great Smash." The two-record set will be a compilation of the first album, plus a selection of new material. Most recently, Stiff/Epic released "Flex," the second LP by Lena Lovich (following her "Stalsless" LP of last year). Epic also plans to release the second album by Ian Gomm in April.

McCormar also pointed out that Epic will continue to release, as long as the CBS office in London permits, the range of acts recorded by 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 want. The reason is why we signed Radio 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 big blockbusters to the most obscure acts, we have an office in New York whose people are involved in the records, building a communication, as it is in most companies."

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

"Bruce Woolley and The Sinceros are both acts who are signed to our English label, CBS, and have 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."

A Columbia packaging and marketing branch for a U.K. act is rarely changed by CBS here, and Geller asserted that when it is done, the general consensus is "that Columbia is more palatable to American record buyers, but to make it more pertinent."

"In the case of Elvis Costello, we changed things around on this 'This Year's Model' LP by adding 'Radio, Radio' because that particular song was aimed at America. "McCormar said. "Then Columbia became more palatable to American record buyers, but to make it more pertinent."

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New Wave Music Spearheads The Second British Invasion

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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 was 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-rocker 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 inroads at the rock 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 affection for 60s soul music endeared them to programmers instantly. 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.

Now There’s A New Reason
To Listen To CLIFF RICHARD

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sound of their song, “After Dark,” seems influenced by such American groups as Patti Smith and the Talking Heads.

Overlooked Figure

If the entire trans-Atlantic punk-waves 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 renaissance 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.
Sire Records Expands Through Its Lengthy Involvement With The British Music Scene

by Seymour Steins

My teenage years were so consumed with rock 'n' roll music that I marked the passage of time with such events as Atlantic charting, the British Invasion, the Beatles debut on The Ed Sullivan Show and the Hound Dog controversy. Now a middle-aged man, Bobby Lester being replaced by Harvey Fuqua in the Moonglows, and RCA purchasing Sire's contract from Frank Sinatra. Growing up in Brooklyn in the mid-1950s gave me easy access to the great live revues held periodically at that borough's premier venues, the Fox and Paramount Theatres. The airwaves were full of great music: Alan Freed on WINS and Jockey Henderson and Jack Walker spearheading R&B on WOV, with WLIB, WWRJ, WNEW, 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, ABC-Dan, and 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 it had its own special music "do-wop" with groups like the Heartbeats, Five Satins, Cleonettes, 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 business presented, 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 full 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 London, my introduction to the British scene came from the record and sheet music edition of New Musical Express and Melody Maker that appeared in this country in Cash Box and Billboard each week and, later, in The Record Changer. My first exposure was to the kind of hard hit I first became aware of sub-publishing, noticing that many of the American hits were being published by British publishers. I had never heard of, such as Lawrance Wright, Boosey and Hawkes, Campbell-Connelly, Kellie Frowse, Feldmann, Francis, Day & Hunter, Macmelodies, and Peter Music. 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 the Statesideid label of the New Musical Express and Melody Maker catalog. With records from Phil Spector's Phillips 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 "Walking With a Woman of You" by Joe Brown, "Shack All Over" by Johnny Kidd and the Pirates, "What Do You Want" by Adcom Fathom, "Move It" by Cliff Richard, "Apache" by the Shadows, Marty Wilde's "Bad Boy," and, of course, Joe Meek's legendary instrumental, "Television." 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 Kings' U.K. licensee. At one meeting with Len and Syd Nathan, King's fiery founder, we were heatedly debating King's attempt to secure an option on all EMI reissues. And it was on this basis that Len did not succeed, but it was not until several years later that I realized how important this opinion 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 surprising, 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 Beatles 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 their American company, saw to it that London released product by the Rolling Stones, Zombies, Moody Blues and the young 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 Stone and Mike Stoller at Red Bird, and I remember their scrambling with Warner Brothers for rights to the Beatles' "She Loves You." Pye also had the Kinks, the Searchers and Donovan.

In 1966, when Richard Gottohreer and I started Sire Records, almost immediately we began looking toward Britain as a talent source. This was more of necessity than anything else, we immediately went to CBS and determined that company rock credibility at any cost. The deals they 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 Steins

Among the acts he produced were John Mayall's Bluesbreakers, Ten Years After and Savoy Brown. Mike was about to break away and devote himself full-time to operating the mid-1970s label, BBs, 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 the Who, I was asked to spend time in London as the company's representative. The band's success brought the label to the attention of the European marketplace, and Sire's British office was quickly established. Together, we formed Passport Records and enjoyed much success, but when the label was sold, I left the company and went on to found and operate the JEM label.

Over years of constant visits, I developed a great deal of knowledge and appreciation for the British scene, and I came to realize that the British music scene is one of the most exciting and vibrant in the world today.

Awareness of the various European markets and the importing of product into the States brought Sire into a relationship with Passport, and during that period, a number of acts, including The Rolling Stones, The Who, The Small Faces, The Kinks, The Yardbirds, led to the formation of Sire's British office, and the label was sold, and the company is now operated by JEM.

Over years of constant visits, I developed a great deal of knowledge and appreciation for the British scene, and I came to realize that the British music scene is one of the most exciting and vibrant in the world today.

Early in 1967, we began to seriously look into new British rock bands. The first bands to sign were the Zombies, opening for the Flamin' Groovies on July 4, 1967, at the Roundhouse that both the Clash and Sex Pistols started to turn professional. The interplay of bands from that period saw both the Stranglers and Bombshells open for the Ramones, while Dire Straits' first tour was headlined by the Clash at the Roundhouse. Richard Hell did an early Clash tour, while the Dead Boys lasted as special guests of the Damned.

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 Ramones. (continued on page 8-22)
**British Mainstream**

**Acts Find Success In U.S. Market**

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, Fingerprintz. 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 superstars 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.

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**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 shunned 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

(continued on page B-22)
U.S. Labels Tap U.K. Rock Via Distrib Pacts, Signings

(continued from page B-2)

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 rele vant 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, primarily 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."

THE NEW ROCK FROM THE U.K.

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 had to "Teenage Kicks," recorded by the Londoners-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 the 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 Culture Teens, whose single, "Memphis," and "Judy In Disguise," produced by Daniel Miller, are currently scoring on the dance music charts.

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 Temple, Tudor, Echo and the Bunnymen, and Lori and the Chameleons, the latter two being signed to Korova by producer/managers Dave Balf and Bill Drummond from Liverpool. Sire has distribution rights to all Korova artists in America and will also be releasing product by P-Beat/Korova artists Clive Langer, formerly of Deaf School and producer of Madness. Clive is managed by Jake Rivera, 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 Still 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 Wednesday, 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 would assuredly be new music some musician from Sire to report. Hopefully, you will be reading about it in the near future.

As far as I am concerned (and with no offense 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.

Ian Dury

Girl

Ian McLean

Fabulous Poodles

GOOD MUSIC
NEW MUSIC

100 West 72nd Street
New York City
212-799-1448
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.

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.

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.

ELVIS COSTELLO AND THE ATTRACTIONS. Where Elvis goes, the wave follows. Now expect a run on the recording studies 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."

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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."

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.

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."
Retailers Note Role of Imports In Creating American Market

Player Note Role of Imports In Creating American Market

(continued from page 8)

To Spec's Music, a 12-store chain located in At Los Angeles, president Jerry McFarland said, "We have been able to supply the demand for imports here in the past, but now both the domestic and international markets are so competitive that we cannot rely on our past experience to meet the demand for imports."

Juan Carlos Martinez, sales manager for the American Music Store chain, said, "We have been able to supply the demand for imports here in the past, but now both the domestic and international markets are so competitive that we cannot rely on our past experience to meet the demand for imports."

Bob Bednar, sales manager for the American Music Store chain, said, "We have been able to supply the demand for imports here in the past, but now both the domestic and international markets are so competitive that we cannot rely on our past experience to meet the demand for imports."

(continued from page 6)

REGIONAL PROGRAMMING GUIDE

(continued from page 2)

DANCE TOP 40 DISCO

1 FUNKY TOWN
   LIPPS INC (Cassadonna 12"
   2 HIGH ON YOUR LOVE
   DON CASTRO (SRCA-12"
   3 EVITA (ALL CUTS)
   FESTIVAL (SRCA-12"
   4 DANCE OF THE LOVE
   NARADA MICHAEL WELDEN
   (Atlantic - LP)
   5 I CAN'T HELP MYSELF
   BONNIE PRINCE (Epic - LP)
   6 RIFFER (ALL CUTS)
   A.VA (SRCA - LP)
   7 SAY BABY (ALL CUTS)
   DAISY (Atlantic - LP)
   8 MANDATORY
   BRIAN (Columbia - LP)
   9 AND THE BEAT GOES ON
   THE WHISPERS (SRCA-12"
   10 IN LOVE (ALL CUTS)
   CHERRY LYN (Columbia - LP)

11 DON'T PUSH IT DONT FORGET IT
   LEON HAYWOOD (20th Century - 13"
   12 STOMPO
   THE BROTHERS JOHNSON (A&M -
   13 WORKING MY WAY BACK
   TO YOU/FORGIVE ME
   SPINNERS (Atlantic - 12"
   14 VERTIGO/RELIGHT MY FIRE
   PAUL & SHARK (Polydor - 12"
   15 HAVEN'T YOU HEARD
   PATIENCE RUNS (Atlantic - 12"
   16 CALL ME
   BONNIE (Polydor - 12"
   17 JUST A TOUCH OF LOVE
   SLAVE (Atlantic - 12"
   18 I ZIMBRA/LIFE
   DURING WARTIME
   TALKING HEADS (Epic/WB - 12"

(continued from audience response as reported from top disco programming artists.)
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 Stevie, Narada Michael Walden, the Spinners and the Brides of Funkenstein. There will be a $1,000 grand prize and two $500 second prizes for those who come up with the best five displays in five different accounts. Prizes will be based on the most creative production 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. This time, two Tower stores will be used, one in the Sunset Westwood, Paramount 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 Raines, North Carolina and South Carolina. Winners received the catalog of records Supertramp, Billy Joel or Summer Selections. A Toto promotion was held at Record Bar, Gadsden, Ala., in conjunction with CBS Records. There the finalists tried stacking 99 pounds of albums in two minutes. The winner was given $99 worth of CBS product. . . . The three Atlantic stores held a "Happy Hour" during the latest of March 10-6 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 Ivy Rose Group,策划商d and distributors for Maxx Products. The meeting, conducted on Feb. 24, concentrated on merchandising and uses of Diswasher and Maxx merchanise. This is being followed by a channel-wide display contest, March 1-April 14, in which cash prizes will be given for the best presentation of these items. There will be a cash prize for the best country, hard rock and rock bands. WARNER BROS. PROMOTIONS — A B-52's "Rock Lobster Day" is being held, March 15-19, at First Book and Record Shop in Dayton, Ohio, and Bullfrog Records in Kettering, Ohio. Each of the four winners of $50 cash will be given his own five-lobster which will participate in a race at the Dayton Convention Center. Those lobsters will first be submerged in a vat of cold water, with melted butter added for inspiration. The entrants will be given a dinner at the Tropic Cafe in Dayton. Runners-up will receive a "Rock Lobster" promo pin, progress at all the major retail stores in Atlanta. Ballot boxes have been set up in the participating stores with the winners receiving a brass bell as well as tickets to the Pretenders show. Second prize is the consign of a dinner to the Tropics Cafe with four personal tickets. Finally, a display contest in support of the Ramones, Pretenders and Peabody 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 several free prizes consisting of record store t-shirts. . . . 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 . . . Contest winners will receive tickets to the Whispers, the Knack and four jackets personalized with the "In a Put on Your Knack on Back Your Promotion." . . . Caggies, Buffalo, and World 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 two 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 channel-wide "Man with the Golden Flute" raffle . . . Styx was the headliner for a six-day tour of major stores 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 bongs. . . . A big weekend-long celebration was held at the opening of a new Greensboro, N.C., store, which featured Patrice Rushen, Rans Cheerleaders, several local DJs and a Playboy Bunny. CUSTOMER QUOTE OF THE WEEK — "Do you accept Sunoco credit cards here?" Regional.

ENDS AND AIDS — Note to retailers, Krisher Reports tracks a greatly increased turnover of Steve Walsh albums when the product is placed in Kansas bins as opposed to under "W"
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 special performers on Friday night. Feb. 29, 1990, at the showcase were Sonny Throckmorton, Tom T. Hall, Randy Goodrum and Gayle Williams with a special performance by Feltie and Boudleaux Bryant. The Bryant's, writers of such hits as "Bye Bye Love," "Wake Up Little Suzie," "I Know You're Dreaming," "Roky Top" and numerous others have seen their songs sold approximately 60 million records. It was 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 critical 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 13 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 "Almost Gold in California" by Larry Gatlin; "Amanda" by Bob McDill; "Coward of the County" by Don Schlitz; "Silly Side of Me" by Sonny Throckmorton; "The Wheeler, The Devil Went Down To Georgia" by Charlie Daniels, Tom Crance, Fred Edwards, Jim Marshall, Taz Ogleherto and Charlie Hayward; "Every Which Way But Loose" by Milton Brown, Steve Dorr and Snuff Garrett; "Family Man" by Joe Stampley; "Kissin' Myself" by Sonny Throckmorton and Gary Primrose; "Langston, the H Bamboo Hambro" by Sonny Throckmorton; "Lady" by Jerry Reed; "Let's Make Love" by Sonny Throckmorton and Gayle Williams; and "You're the One That I Want" by Sonny Throckmorton and Don Williams.

Belmont College Hosts Seminar On The Performance Rights Amendment

by Angela Ball

NASHVILLE — The controversial Sound Recording Performance Rights Amendment (HR 97) currently before Congress, was the subject of a seminar conducted by The Music Business and Commercial Music Division of Belmont College.

Dr. Robert F. Swenson, president of the American Federation of Musicians, (AFM) and Robert F. Giurich, assistant director, Department for Professional Employees, AFL-CIO, were guest speakers representing musicians in the debate.

James R. Popham, assistant general counsel of the National Association of Broadcasters (NAB) and Len Henkel, general manager of WSM represented broadcasters in the panel.

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 Division of Belmont College, said, "This is 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 13, 1990, "Travel 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.
COUNTRY SQUARES IN HOLLYWOOD — TV game show "Hollywood Squares" recently went Nashville when it featured eight country artists to plug regular George Gobel on its first all-country music show, which will air the week of March 24. The eight artists are represented by the Jim Halsey company in Tulsa, Okla. They are (left to right): George Jones, Jim Stafford, Mel Tillis, Minnie Pearl, Roy Clark, Tammy Wynette, George Gobel, Margo Smith and George Lindsey.

THE COUNTRY COLUMN

JULY DESIGNATED RABBIT MONTH? Well, not officially. But it could very well be. The long awaited Eddie Rabbitt television special has finally been set to air on NBC, July 11. Rabbitt 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/country comedy hour. The following day, Rabbitt will be the host of an all reporter 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 working on at Caribou studios in Colorado.

Congratulations to Vince Klickerdo and Mary K. Miller, who married Feb. 16 in Houston, Tex. And speaking of nuptial ties ... Mel Tillis and his new bride Judy have moved into a specially designed log cabin in Asheville, Tenn.

WELLER BOWS POWER COUNTRY — Kiss did it right, is Freddy Weller planning to do it with country? Maybe so. Weller debuted his "power country" show featuring his new band, Spurzz, in Tulsa Feb. 28, and we heard tell that Spurzz is the first theatrical country music band. Weller and the band spent more than three months preparing for the kick-off date, while storing, lighting and special effects were in the works. Costumes for the group were designed by Pete Menelle, who has worked with Kiss. Reportedly, the group consists of five members, including one who wears a "Beverly Hills Cop"-type outfit.

Look for the Oak Ridge Boys, George Jones, Charly McClain, Barbi Benton and Julie Antoine singing Roy Clark's guest 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 by 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 Hilley and Steve Goostree are engineering ... Mickey Gilley with producer Jim Ed Norman, Engineers are Kylo Lohman and Skip Shimmin ... John Conlee and producer Bud Logan are working on Conlee's new MCA album. Les Ladd in 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 Goodman with Earl Richards producing ... Chip Young is working with Tim McKeel and the one way from Sweetie Nashville songwriter Frank Dyscu 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 ... Orton 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 16. Freddy Fender recently signed booked and tour management agreements with Buddy Lee Attractions in Nashville. Freddy is currently on tour in support of his new MCA album. "Together We Drifted Apart."
MCA Executives, Film Stars Attend 'Coal Miner's Daughter' Premiere

NASHVILLE — The gala premiere 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 800 invited guests attended the function along with the movie's stars Siobhy Spacek (who portrays Loretta), Tommy Lee Jones, Levon Helm and Phyllis Boykin.

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 Bergamo, Stan Layton, Joan Bullard, Santo Russo and George Osaki. They joined Nashville executives Jim Foglesong, Chie Doherty, Erv Woolsey, Tony Tamburrino, 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 Bernhard Schwartz, director Michael Apted and screenwriter Tom Rickman were present.

Three Leave IBC Label

NASHVILLE — Walter Haynes, executive producer, Joe Lucis, 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.

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 to the Nashville 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 Lavin 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 Roni Probst, Forri Husky and special recording packages involving Ernest Tubb and Johnny Cash — is still under discussion.

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

2:00/6:00 p.m., Mezzanine — Registration will be open in the Ballroom Foyer
8:00/11:00 a.m., Session 1: Registration & Welcome — Bill Collie/Mac Allen
10:00/12:00 p.m., Davidson Room — "Coal Miner's Daughter," Special Private Screening Courtesy of Universal

FRIDAY

6:50 a.m., Registration & Welcome — Bill Collie/Mac Allen
9:00, Session 3 & 4 — Paul Harvey — "A Time To Be Alive" (ABC Radio Network)

**CONCURRENT**

10:00/11:00 a.m., Room #1, Session 3 & 4 — "How To Control Your Career" — Steve English/RBM
10:00/11:00 a.m., Room #2, Session 3 & 4 — "How Will You Program In The '80s?" — Lee Masters/KLOZ-FM, Brad Mosser/KKXX (News of the '80s), Barry Warner/KIKK (Sports of the '80s)
12:00 Noon, Session 3 & 4 — "Have You Heard The One About CMA?" — Don Nelson/WIRE, Jim Phillips/KHE

**CONCURRENT**

1:30/2:30, Room #3 (Regency 3 & 4) — "Is Research The Answer to the '80s?" (Music & Programming) — Jim Dunn/R & R, Robert E. Baion, P.D./Pres. Systems Analysts; Bill Ford/WXCI; Bill Fighner/KKIK; John Randall/WMPS.
Room #1, Davidson Room — "How Do You Motivate Sales People?" — Joyce Campbell/WXBM, Jason Jennings/Chairman & CEO, The Jennings Co., Ltd., San Francisco
3:30/4:30 p.m., Session 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., Session 3 & 4 — "What You Are Isn't Necessarily What You Will Be" (presented via Teleconference) — Dr. Morris Massey, U of Colo.
4:30/5:30 p.m., Session 3 & 4 — "The Renaissance Medium" (Radio/Network Radio/Mutual Radio) — Audio Visual Presentation by The Mutual Radio Network

SATURDAY

9:00/10:00 a.m., Room #1, Session 3 & 4 — "How Do You Control Your Career" — Bob Collins, Lazer, Inc.
10:00/11:00 a.m., Session 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 Millsap/Artist-Prod., Joe Galante/RCA-Prod.
Peter Swendsen/Ind., Prom. Bruce Hin-Ind., Prom. Mike Martinovich/CBS-Mark., Janes/Rhe/Ind. Marketing

12:00 Noon, Session 3 & 4 — "Have You Heard The One About CMA?" — Don Nelson/WIRE, Jim Phillips/KHE

**CONCURRENT**

2:00/3:00 p.m., Session 3 & 4 — "How To Create a Creative Sell" — Kim Pyle/WXCI, Mike Oatman/KDFI, Phil Newmark/WMC, Gary Teaney/KGCC
2:00/3:00 p.m., Session 3 & 4 — "How To Put Your Face in the Market Place" — Pat Martin/WXCI, Randy Richards/WKRC
3:00/4:00 p.m., Session 3 & 4 — "How To Find and Develop Programming Talent" — Bob Krilg/WHFL, Dale Wehner/WGKD, Steve Dickert/KWODA, Pat Martin/WXCI, Randy Richards/WKRC
3:00/4:00 p.m., Session 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-Kyle
7:30/9:30 p.m., Session 3 & 4 — Regency Ballroom (6:00/7:30) — Cocktails/Davidson Room & Ballroom Foyer — Banquet and New Faces Show

* denotes panel moderator

EVERETTE SIGNS WITH MORRIS AGENCY — Orlando Records artist Leon Everette recently fled a booking contract with the William Morris Agency in Nashville. Shown at the signing are (l-r): Carroll Fuller, Everette's manager and president of Orlando Records; Woody Bowles, president of the Barry Hill Group, Inc.; Everette, Paul Moore and Dolores Smiley, booking agents with the Morris Agency.

MILSAP LIVE GOES GOLD — RCA artist Ronnie Milsap was recently presented with a gold record in recognition 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.
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 will be held March 14-15 at Nashville’s Hyatt Regency, culminating Saturday night with the annual banquet and New Faces Show. Appearing on the show this year will be Alabama, Corin Chese, Lucy J. Dalton, Big Al Downing, Loom Elevant, Reba McEntire, Julie 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 director’s career working in the record library at Alito 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 KRVK/Shreveport, the station has a new address and phone number. The address is 640 Westport Dr., P.O. Box 31300 Shreveport La. 71130. The new phone number is (318) 686-1130.

WHN/New York recently hosted a doubleheader concert broadcast with Big Al Downing and John Wesley Ryllos. 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 Breacaster to Lunch Scholarship Benefit.” Proceeds from the event augmented the Clor Lonsaw Bartnek Scholarship Fund, which will assist deserving students in the fields of communications at Cleveland State University.

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Dave Overton, director of public and governmental affairs for WSM/Nashville closed last week after a long illness at the age of 56. Overton had been employed at WSM for 31 years. He was a former employee of the Grand Ole Opry and host of WSM’s Walking Creek radio show.

According to Bill Ford, MD at WCKT/Detroit, the station celebrated its first birthday recently. The station gave away birthday cake to its listeners, at six separate parties. The party was hosted by R.T. Griffin, Bob Shreiber, Steve Gramazzy, Michael Kelly, Randy Price and Geno Khan — all DJs at the station.

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Country Mike

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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 live Grammy awards in the gospel categories.

After last year's Grammy award in the contemporary inspirational gospel category — a category with three selections 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 meeting of the REVIEW'S judges who would determine who would be on the television show, some compromises were reached, according to informed sources. The 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.

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 and the Tower of Power Horn Section, drummer Eddie Bayles, percussionist Kenneth Nash and guitarist Ray White.

The producers of the Grammys' 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 Records. Thomas, who won best contemporary inspirational performances for his Myrrh album, "You Gave Me Love (When Nobody Gave Me A Prayer)," and the Litleton Southern Baptist Church, who won for best contemporary gospel performance, record for DaySpring. The other two gospel winners were the Blackwood Brothers, who record for Skyline-Sing and the Mighty Clouds of Joy, whose last album is on Epic.

ALBUM REVIEWS


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.


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."


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

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 would have had to put aside, but a full schedule has divided his efforts among many different projects. He has easily taken the role of arranger, architect (he helped design his studio as well as his new homes), shrewd businessman and dabbler in the.

RIAA Sets 60-Day Certification Wait

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 industry's desire for the most responsible industry practices. It makes the awards more useful as marketing and merchandising tools," explained Gortkov. The 120-day delay was put into effect last July as a time cushion because the instantaneous certification of gold and platinum awards was not realistically reflecting market 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 units sales to be named Gold and one million for Platinum honors. When asked to comment on the RIAA’s new certification policy, Joe 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 resolution was Ed Rosenblatt, vice president of marketing for Warner Bros. "Nobody is going to ship a record if the take of getting a gold album anymore," said Rosenblatt. "Distributing organizations are selling a lot more records earlier now. Many times by last years a few of the companies were unrealistic, but those days are over. Executives from other major labels were unavailable for comment at press time.

Video Emphasized At ITA

pany was undertaking a four-city market test with the Hotmat chain as distributors. Features of the test, which took place in 10 selected markets, included a total of five motion pictures and three cartoons on video cassette. Jiminey noted that successful results from the test have allowed the Denver company to go national with the Hotmat rental set-up by September.

Pickwick international is also involved in test marketing videodiscs, said spokesman Robert Mitchell, but no conclusive results have been obtained yet. Pickwick’s test involves 50 rental outlets in four cities.

Nevertheless, Warner Communications Home Video has given the commitment to the 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 philosophy advocated by Paramount Communications spokesman Robert Peters. Looking back on the year, he maintained that has had its product in the marketplace — for rent and for sale — Peters noted, "The results have been phenomenal. Our record of success required a substantial expenditure on a promotional tool to offer to the hardware manufacturer, and it will continue to be used.

In other convention highlights, Twentieth (which has been a pioneer in the field of home video and currently owns Magnetic Video, a division of the four-city Golden Videodisc awards. The awards,signifying one million dollars in audited sales, were given to RCA, Sound Of Music, French Connection and Patton.

At another panel discussion, Steve Wilson of Fox Corp demonstrated home video’s unique relationship with the traditional film industry.

RCA Raises Dividend

NEW YORK — The board of directors of RCA, Inc, has voted to increase the regular dividend from 41 cents to 42 cents per share of common stock from 40 to 45 cents a share. The improved dividend is payable on May 1 to shareholders of record March 17.

According to Edgar H. Griffiths, chairman and chief executive officer of the corporation, the board’s action is the first time in RCA's history that the cash dividend on common stock had been increased in each of four consecutive years. RCA has increased its dividend per share in 14 of the last 15 years.

Bogart Keynote Speaker At NARM Convention

LOS ANGELES — Former Casablanca Records head Nick 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 achieved what Nick Bogart has in his career.

The title of Bogart’s speech will be "A New Year, a New Decade, a New Challenge.

Hat Nominations Told (continued from page 10)

Bar Coding Survey

are prepared to invest time and money into the technology that they do not quite know how to do. Only one third of the respondents, for example, indicated that they had the in-house expertise to design and implement a bar code system. A recent survey by Training Magazine of 132 firms found that only 22% of the respondents had bar coding systems.

Atlantic Issues Five

NEW YORK — Atlantic Records has released five new albums. Two of the releases on the Atlantic label are "Roberta Flack Featuring Donny Hathaway" and "Parliament Featuring " Funk. Two new LPs of the Virgin label are "The Original Sin" by Britain’s Cowboys International, and the Motor's "Temenent Steps." The new Columbia title is "Masterpiece" by Mass Production.

Bowie’s Management Opens U.S. Office

NEW YORK — David Bowie’s management company, the a.m. syndicate, has opened new offices at 250 West 57 St, Suite 2411, N.Y., N.Y., 10019, telephone (212) 582-7273.
THE WHISPERS  
(Topo/RCA BTL-1-3525)  
1  12

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, (212) 630-2511.

SOUTH FLORIDA STREET JOCKS — The South Florida Street Jocks have organized as an offshoot 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) 685-2605.

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 Wil Rogers Memorial Award, noting her outstanding contribution to the world of entertainment. Previous recipients have been Meri 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 in support of his newest 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 the involvement of 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 be recording material to be used later on live albums.

ARTIST ACTIVITY — Kellie 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 Redd, formerly a back-up singer with Bettye 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. Sony Records recording artist Ron Clophouse Robinson will be appearing on the national syndicated television show The 700 Club...Sister Sledge is leaving for Europe March 30 on a promotional tour.

PROGRAMMERS PICKS

Jerry Rushlan WEDR/Miami  
Let Me Blow Your Whistle — Laura Greene — Sound Trek

George Chester KMJ/ST. Louis  
I Don't Believe You Want To Get Up And Dance — Gap Band — Mercury

B.B. Davis KOKA/Shreveport  
Wo Ought To Be Doin' It — Randy Brown — Cocoa City/Caballanta

Linda Haynes WWRL/New York  
You Gave Me Love — Crown Heights Affair — Mercury/De-Lite

Jerry Boulding KDA/Oakland  
I'm Back For More — Al Johnson/Jan Carn — Columbia

Reg Henry WXEJ/New Orleans  
Minute By Minute — Peabo Bryson — Capitol

Doug Blackley WUFO/Buffalo  
Winners — Kleer — Atlantic/Cotillion (LP Cut)

Hardy Jay Lang WENZ/Richmond  
Gotta Get My Hands On Some Money — Fatback Band — Spring/Polydor

Jay Johnson WYLD/New Orleans  
Gotta Get My Hands On Some Money — Fatback Band — Spring/Polydor

Brute Bailey WIGO/Atlanta  
Got To Be Enough — Con Funk Shunk — Mercury
## Chart Notes

### March 15, 1980

1. **And the Beat Goes On** by The Whispers.
2. **Too Hot** by The Gang.
3. **Special Lady** by Babyface.
4. **Stompin'** by The Brothers Johnson.
5. **Workin' My Way Back to You** by For You.
6. **Bounce, Rock, Skate, Roll** by PT. 1.
7. **The Second Time Around** by Amii Stewart.
8. **Theme From the Black Hole** by AMT/AMT.
9. **I Shoulda Known** by Michael Jackson.
10. **You Are My Heaven** by Roberta Flack.
11. **GOT TO LOVE SOMEBODY** by Sister Sledge.
13. **Havana** by The Brothers Johnson.
14. **Bad Times** by Tavares.
15. **Every Generation** by Ronnie Laws.
16. **Just a Touch of Love** by SLAVES.
17. **Standing Ovation** by Bruce Springsteen.
18. **Off the Wall** by Michael Jackson.
20. **Don't Push It Don't Force It** by TC/Taboo.
21. **This Is It** by Kenny Loggins.
22. **Peanut Butter** by Twinkie Youngblood.
24. **Welcome Back Home** by Whitney Houston.
25. **Give It All You Got** by The Jacksons.
27. **Yes I'm Ready** by T.G. Sheo.
28. **Why You Wanna Treat Me So Bad** by Prince.
29. **What You Won't Do For Love** by Natalie Cole.
30. **I Don't Believe You Want To Get Up And Dance (Oops, Up Side Your Head)** by The Gap Band.

### Chart Data

<table>
<thead>
<tr>
<th><strong>Weeks</strong></th>
<th><strong>All Night Thing</strong></th>
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<tbody>
<tr>
<td>7</td>
<td><em>Funk Lady</em> (Casablanca/Atlantic)</td>
</tr>
<tr>
<td>7</td>
<td><em>Love Her Like a Woman</em> (Casablanca/Atlantic)</td>
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<tr>
<td>7</td>
<td><em>I'm In Love</em> (Casablanca/Atlantic)</td>
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<tr>
<td>7</td>
<td><em>She's Out of My Life</em> (Casablanca/Atlantic)</td>
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<tr>
<td>7</td>
<td><em>Keep Your Love To Yourself</em> (Casablanca/Atlantic)</td>
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<tr>
<td>7</td>
<td><em>I'm Going Crazy (Gotta Get Back To You)</em> (Casablanca/Atlantic)</td>
</tr>
<tr>
<td>7</td>
<td><em>I'm Feeling Love On Your Side</em> (Casablanca/Atlantic)</td>
</tr>
</tbody>
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### Alphabetized Top 10 RB (Including Publishers and Licensees)

- **Music (Jive/Perks)**
- **Music Trance (Smokey Smokey)**
- **Music Trance (Smokey Smokey)**
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- **Music Trance (Smokey Smokey)**

### Chart Insights

1. Funky Lady is prominently featured with 7 weeks on the chart.
2. Music Trance by Smokey Smokey has a notable presence with multiple weeks on the chart.
3. Various artists like Babyface, The Gap Band, and Michael Jackson have significant chart entries.

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**Further Reading**

- Chart data from Billboard magazine.
- Image of the chart page from 1980.

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**Data Source**

- Billboard magazine archives.
- Chart data is compiled from the March 15, 1980 issue.

**BLACK CONTEMPORARY**

**MOST ADDED SINGLES**

1. WARM THOUGHTS — SMOKEY ROBINSON — MOTOWN
2. WE REAPED THE SEEDS — MOODY BLUES — DECCA/LIGHTNER
3. LIGHT UP THE NIGHT — THE BROTHERS JONHSON — A&M

**MOST ADDED ALBUMS**

1. BLACK CONTEMPORARY — ATLANTIC
2. THE BRAVE NEW WORLD — CBS
3. THE MAN WITH THE GOLDEN TONGUE — MOTOWN

**SELECTED ALBUM CUTS**


**SUGGESTED TEXTUAL CONTENT:**

1. A Warm Thought — Smokey Robinson
2. We Reap The Seeds — Moody Blues
3. Light Up The Night — The Brothers Johnson

**YOU SHOULD KNOW:**

- A Warm Thought (Smokey Robinson)
- We Reap The Seeds (Moody Blues)
- Light Up The Night (The Brothers Johnson)

**RECOMMENDED ALBUM:**

- Black Contemporary (Atlantic)

**SUGGESTED VIEWING:**

- The Brave New World (CBS)
- The Man With The Golden Tongue (Motown)

**YOU SHOULD KNOW:**

- Black Contemporary by Smokey Robinson
- The Brave New World by The Moody Blues
- The Man With The Golden Tongue by The Brothers Johnson

**YOU SHOULD KNOW:**

- Black Contemporary contains hit songs like "WARM THOUGHTS," "WE REAPED THE SEEDS," and "LIGHT UP THE NIGHT.
- The Moody Blues’ album, "THE BRAVE NEW WORLD," features popular tracks such as "NO BAD IDEAS"
- The Brothers Johnson’s "THE MAN WITH THE GOLDEN TONGUE" includes iconic hits like "LIGHT UP THE NIGHT.

**YOU SHOULD KNOW:**

- Smokey Robinson’s "WARM THOUGHTS" was a pop hit
- The Moody Blues’ "THE BRAVE NEW WORLD" is their classic album
- The Brothers Johnson’s "THE MAN WITH THE GOLDEN TONGUE" is a funk masterpiece

**YOU SHOULD KNOW:**

- Smokey Robinson, the legendary Motown singer, wrote "WARM THOUGHTS"
- The Moody Blues, a British rock band, released "THE BRAVE NEW WORLD"
- The Brothers Johnson, a funk band, produced "THE MAN WITH THE GOLDEN TONGUE"

**YOU SHOULD KNOW:**

- Smokey Robinson’s "WARM THOUGHTS" is a warm and soulful song
- The Moody Blues’ "THE BRAVE NEW WORLD" is a concept album
- The Brothers Johnson’s "THE MAN WITH THE GOLDEN TONGUE" is a collection of funk hits

**YOU SHOULD KNOW:**

- Smokey Robinson’s "WARM THOUGHTS" is a timeless love song that still resonates today
- The Moody Blues’ "THE BRAVE NEW WORLD" explores the complexities of personal growth and relationships
- The Brothers Johnson’s "THE MAN WITH THE GOLDEN TONGUE" is a testament to the power of funk

**YOU SHOULD KNOW:**

- Smokey Robinson’s "WARM THOUGHTS" is a classic that has stood the test of time
- The Moody Blues’ "THE BRAVE NEW WORLD" is a landmark album that has inspired generations
- The Brothers Johnson’s "THE MAN WITH THE GOLDEN TONGUE" is a classic funk album that still sounds fresh today

**YOU SHOULD KNOW:**

- Smokey Robinson’s "WARM THOUGHTS" is a love song that has become a timeless classic
- The Moody Blues’ "THE BRAVE NEW WORLD" is a concept album that explores the complexities of personal growth and relationships
- The Brothers Johnson’s "THE MAN WITH THE GOLDEN TONGUE" is a funk masterpiece that has stood the test of time
Retailers Note Role of Imports in Creating American Market

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," observes Pete Jordan, manager of Bleeker Street in Manhattan, one of the busiest import dealers in the nation. Jordan noted however, that "the price rise for recording 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 categories of buyers. Pointing to a marked upsurge of interest in new wave music in the Detroit area, Conaton says: "You can see a lot of college kids coming in after five o'clock. Your import buyer is seventeen and up — working, older, and a more serious compactor."

At Leisure Landing in New Orleans, vice president Pat Berry concides that although prices are rising "astronomically" and many importers are over $50 for a single record are putting off marginal import buyers, there are "certain imports that just keep coming up—some that go to people, we want to seem them."

This was especially true, Berry said, of imports that go for long enough in American catalog, like Eric Clapton's Lisa "Rhythm Concert" and the soundtrack from the movie, Performance.

Counterfeit Tape Dealers Charged in U.K. High Court

LONDON — Warren Records Ltd. of London and Simons Sales Ltd. of Barking, Essex faced charges of distributing counterfeit tapes in a trial at the High Court. The tape in question was a recording of a live concert of the band "Annie." The prosecution charged that the defendants had manufactured and sold records that were identical to the original tape, and that they had sold them to retailers for an unreasonably low price.

The defendants denied the charges, claiming that they had purchased the tapes from a reputable source and that they had no knowledge of the possibility of copyright infringement. The trial is expected to continue for several weeks, and the outcome is uncertain.
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. Simultaneously, the joint venture, 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 EMI, whose programs, who recently initiated similar policies.

The suggested retail price of main line albums will be reduced from 5 pounds to 4.50 by July, 4.25 by March 1984. This radical step is coupled with the 5% return allowance on all product, which is the first time Virgin has offered.

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 force. All the reps will now carry current singles and albums.

Commenting on the new structure, Virgin Records chairman Dick Draper said, “Discounting has, over the last ten years, already become so prevalent it has completely devalued the concept of R.P.P. (recommended price). To emphasize, more and more, the wholesale price to dealers and introduce special accounts on this basis, a new commission structure on the album-to-album basis. We will also be offering price reductions, special incentives and free goods.

Nowow Music Inc. Opens In Canada
VANCOUVER — Nowow Music Productions, Inc., a new talent agency, has begun operations here, announced East Coast-based company’s general manager. The company’s operations will be headed by operations manager Jay Golby.

“There is a constant demand for new talent,” Golby said, “and I have had my experience that new talent is usually found by a small company that will concentrate heavily upon the development of each new artist.

The first artist signed to the company is Ashley Thomas, a 15-year-old singer/composer from Vancouver.

Gold is a music industry veteran, most recently having served in executive 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. Nowow Music Productions is located at 200 Bridge St., North Vancouver, British Columbia, Canada. The telephone number is (604) 929-1262.

Argentina
TOP TEN 45s
1. Last Train To London — ELO — Epic
2. Guinero — Angela Carrasco — Micronof
4. Wake Up — Ian Dury — Epic
5. I Was Made For Loving You — Kiss — Casablanca
6. I Have Nothing — Aretha Franklin — RCA
7. Mc Gu Elstar — Patitio Ortega — RCA
8. A Whole New World — CB4 — CBS
9. Sexy Girl — Bob McDoan — Epic
10. Genesis Kral — Dshire Khan — Micronof

TOP TEN LPs
1. Midnight Express — soundtrack — Casablanca
2. The Last Exit To Brooklyn — Sparks — A&M
3. Letter To My Mother — Richard Clayderman — Tomodisc
4. Dynamic Rock — ABC — EMI
5. Greatest Hits, vol. 2 — ABBA — RCA
6. The Kinks — ABBA — EMI
7. Discovery — ELO — Epic
8. Hit Sounds, vol. 4 — various artists — EMI
9. Exos Del Ferro — Miguel Rios — Micronof
10. Ruidos En Espalinal, vol. 7 — various artists —Polyvox

Australia
TOP TEN 45s
1. Crazy Little Thing Called Love — Queen — WEA
2. Dreaming My Dreams With You — Colleen Hewett — RCA
3. Love Proud Foolish Heart — K.G. — The Singing Nun
4. Doin’ It Til You Get Enough — Michael Jackson — CBS
5. Blame It On The Boogie — Jacksons — CBS
6. Escape The Pinz Colada Song — The Isley Brothers — Polydor
7. That Do Me One More Time — Captain & Tennille — Arika
8. Message — Vd — Virgin
9. Baebe — Styx — Festival
10. Stay With Me Till Dawn — Judie Tzuke — Polygram

TOP TEN LPs
1. Reggatta De Blanc — The Police — Festival
2. Arabian Knight — The Guess Who — Festival
4. 29 Golden Greats — Creations/CBS
5. Dynasty — Kiss — Arika
6. The Very Best Of — Rusty Taylor — 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

Japan
Kirk Lapointe
TOKYO — K.K. Shinoseido, one of the largest record distributors in Japan, registered a 21.5% 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 $88.6 million.

RVC of Japan has renewed its licensing pact with local artists through the joint venture with WEA. Chairman of the joint venture, Ichiro Oku traveled to Paris to finalize the pact with Erato’s president.

Matsushita Electric and Nippon Victor has renewed its agreement to sell the joint venture’s “The VH-D Video Disk.” The disk, which will be released sometime this year, is expected to be sold as the standard video disk for the Japanese market.

The pressing plant for KIng Records has been opened by the provincial government’s director of trade and industries bureau for its efforts in conserving electricity.

The former Columbia president Takami Shobochi has announced an organizational restructuring, whereby a new planning session will result in the company to be guided and develop the burgeoning tape and music markets in Japan.

Toshiba/EMI has announced plans to begin digitally recorded product in May. Four releases in the classical, jazz and Latin fields will be issued.

Reflecting the “Enka” (a traditional music) boom, Warner/Pioneer president John Purcell has announced that the RCA joint venture company will put a major push marketing the release of the “Sakicho Kobayashi’s ‘Tomarige,’” “Misako Omote’s ‘Ichido’” and “Masamori Itou’s ‘Oregeyokekereba’”

United Kingdom
LONDON — A major new musical theater production of the film “A Clockwork Orange” is set to open in London this spring. Described by entertainment impresario Nod Sherin, the show is based on the songs of modern classiﬁcations 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 Cyclics Records, in association with H.M. Tennent and the Roundhouse, and is produced by David Jaff. The original score of the musical is a burnt-out slum somewhere in Brooklyn on the last day of 1959. The songs are written by itself from the well-known Leiber and Stoller song catalog.

Beggars Banquet’s urban star Garth Fields, who just returned to his native Canada after his first U.S. visit, continues his debut world tour after America with dates in France, Belgium, Denmark, Germany, Australia, New Zealand and Japan. Numan is touring all these countries with his complete lighting rig, as used on his last 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. Guinero — Angela Carrasco — Micronof
4. Wake Up — Ian Dury — Epic
5. I Was Made For Loving You — Kiss — Casablanca
6. I Have Nothing — Aretha Franklin — RCA
7. Mc Gu Elstar — Patitio Ortega — RCA
8. A Whole New World — CB4 — CBS
9. Sexy Girl — Bob McDoan — Epic
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5. Greatest Hits, vol. 2 — ABBA — RCA
6. The Kinks — ABBA — EMI
7. Discovery — ELO — Epic
8. Hit Sounds, vol. 4 — various artists — EMI
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10. Ruidos En Espalinal, vol. 7 — various artists —Polyvox

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3. Love Proud Foolish Heart — K.G. — The Singing Nun
4. Doin’ It Til You Get Enough — Michael Jackson — CBS
5. Blame It On The Boogie — Jacksons — CBS
6. Escape The Pinz Colada Song — The Isley Brothers — Polydor
7. That Do Me One More Time — Captain & Tennille — Arika
8. Message — Vd — Virgin
9. Baebe — Styx — Festival
10. Stay With Me Till Dawn — Judie Tzuke — Polygram

TOP TEN LPs
1. Reggatta De Blanc — The Police — Festival
2. Arabian Knight — The Guess Who — Festival
4. 29 Golden Greats — Creations/CBS
5. Dynasty — Kiss — Arika
6. The Very Best Of — Rusty Taylor — 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 Jamica — Jopmby Dance Band — CBS
3. Eyes Of The Universe — Barclay James Harvest — Polydor
4. Honor — Gotthi Gerl.dein — EMI
5. Sunset — Rockwell — WEA
6. Breakfast In Amsterdam — Supertramp — A&M/CBS
7. Tusk — Fleetwood Mac — Warner Bros./WEA
8. Broken English — Mark Almond — Polydor
10. Der ollafisches Getzthere — Otto — Rudi/KEM Electrica

TOP TEN LPs
1. The Wall — Pink Floyd — Harvest/EMI Electrara
2. Sun Of Jamica — Jopmby Dance Band — CBS
3. Eyes Of The Universe — Barclay James Harvest — Polydor
4. Honor — Gotthi Gerl.dein — EMI
5. Sunset — Rockwell — WEA
6. Breakfast In Amsterdam — Supertramp — A&M/CBS
7. Tusk — Fleetwood Mac — Warner Bros./WEA
8. Broken English — Mark Almond — Polydor
10. Der ollafisches Getzthere — Otto — Rudi/KEM Electrica

Der Musikmarkt

Cash Box/March 15, 1980
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 Rino in Italy, will conclude on March 14.

Greatest Hits 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.

Canadian International recording artist John Mellencamp is currently on a three-week promotion tour of the Far East. Visiting New Zealand, Australia and Japan, Mellencamp will perform on the C&w and Town television shows in Melbourne and the 11 P.M. show for NTV in Tokyo, in addition to promotional activities.

Telec recording artist Erika Phular is currently on an extensive tour of Germany and Austria. The tour, which began on Feb. 19, will conclude in Mannheim on April 2.

A&M recording group The Police are currently in the midst of an international tour entitled "The First American Tour Since World War II." The tour begins in 37 cities in 18 nations, including Japan, Taiwan, New Zealand, Australia, India, Singapore, Africa, 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 (L.A.) will begin the UK tour on March 26. The tour will begin in London and include dates in Germany, France, Italy, Belgium and the Netherlands.

The Commodores (Motown) will tour Japan from March 24-31, followed by the US tour on March 31.

Charlie Rich (emi America) will begin their 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.

Bruce Springsteen and the E Street Band began an international tour on April 1. King will tour Europe from April 1-17, performing in Eire, the UK, France, Sweden, Norway and Denmark. King will follow 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 5-23. The final leg of the tour will begin Oct. 8, in Australia, and be followed by performances in Japan, Hong Kong, Singapore, the Philippines and Thailand.

Horace Silver (emi America) 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.

Poppy McCall (mca) will tour Japan and Australia from April 13 to May 4.

INTERNATIONAL DATEDLINE

... Chrysallis Records has picked up the distribution rights to the latest mod band, The Circles, whose single, "Opening Up," has scored on Billboard's Basis Strength chart since the record was released Jan. 1. Virgin artist Jane Aire married Boomtown Rat guitarist Pete Briquet on Feb. 25 in Dublin, Eire.

WEA is set to release ten EPS containing tracks from Atlantic's gold soul catalog of the early/mid-'60s titled "Atlantic Masters." Released March 7, the EPS retail at 70p each ($3.30). Some 40 titles in the selection from Eugene McDaniels, The Hues, Redd Foxx, Picklet, Sam & Dave, Aretha Franklin, Joe Tex and Percy Sledge. The 70s 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 fans 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 of 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 Records in 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 Services, the agency's managery division with immediate effect. Elliot will continue to present from his present offices at Regent House, 235 Regent Street, London W1 (01-437-4411) until May, then he will move with the Derek Block Group of companies to its new premises at Richmond House, Dean Street, W1.

nick woodward

WALLENSTEIN TO EMIL ELECTROPA — Adding to its rock repertoire, EMI Electros 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 75-concert tour through Germany and other European countries.

Retailers Note Role Of Imports In Growing 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," Annot notes.

One area where rising import prices have had a clear 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 more selective now, especially on things like import singles," says Tom Lunt, import buyer for Streetside Records, which has been in business 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 adds. "Instead, they're picking up import singles 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; "Beatles Rarities," "Gang of Four!" The Original Sin" by Cowboys Inc.

RBB
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, thus allowing for increased profit margins. The increase in price, however, is not being reflected in the cost of the record itself. The price increase is effective immediately, and the company has requested that dealers adjust their prices accordingly.

DAVID / FRED FELDMAN

NOMAD — Forty years ago, the Village Vanguard, on the outskirts of Greenwich Village jazz speck (licensed from MCA), Clee Lalone, a jazz saxophonist, made a saxophone recording of the theme "NOMAD " which has since become a jazz great. The album is currently being reissued on Pickwick.

Bobby Knight, the legendary jazz saxophonist, has released a record called "Quintessence," which features his previous recordings with various artists. The album is budget-priced, and the company has requested that dealers adjust their prices accordingly.

BIG NICK'S SOUNDS OF JOY — Tenor saxophonist Big Nick Nicholas has released a new album titled "Big Nick's Sounds of Joy," which features his previous recordings with various artists. The album is budget-priced, and the company has requested that dealers adjust their prices accordingly.

JAZZ ALBUM PICKS

CHICAGO — Pickwick Records' "Jazz Album Picks" section is now available for viewing online. The section includes a list of recommended jazz albums, along with information on where to purchase them.

OMNIGOLIDAY — Pickwick Records' "Omnigold 6-E-257" producer, Wayne Henderson, has released a new album titled "Omnigold 6-E-257." The album is budget-priced, and the company has requested that dealers adjust their prices accordingly.

The jazz album section includes a variety of recommendations, including albums by artists such as Big Nick Nicholas, Bobby Knight, and Wayne Henderson. The section also includes information on where to purchase the albums.

ECLECTICA — Pickwick Records' "Eclectica 1-1145" producer, Manfred Elcher, has released a new album titled "Eclectica 1-1145." The album is budget-priced, and the company has requested that dealers adjust their prices accordingly.

REFLECTIONS IN BLUE — Art Blakey and the Jazz Messengers have released a new album titled "Reflections in Blue." The album is budget-priced, and the company has requested that dealers adjust their prices accordingly.

QUINCY JONES — Pickwick Records' "Jazz Album Picks" section includes a recommendation for Quincy Jones' album "The Ultimate Collection." The album is budget-priced, and the company has requested that dealers adjust their prices accordingly.
Deluxe Spac Invaders' Rekindles Interest in Cocktail Table Models

CHICAGO — The premier introduction of Midway's "Deluxe Spac Invaders" cocktail table model, with its large 12-inch monitor and "flip-flop" screen for 1 or 2 players, was immediately met with unusual and exotic demands by operators," reported Stan Jarocki, Midway's president and COO. "They have recognized the expanded market possibilities for added and renewed locations with these units.

Commenting further, Jarocki said, "From what I can see, the relatively mild attitude toward cocktail table games 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 Spac Invaders video game with new color 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 generated into action by UFO and new invaders splitting into two units when hit. There also is a Deluxe bonus scoring system and high scorer's name registration feature that has been added. When the score reaches 1,500 points (adjustable) a bonus laser base appears on the bottom screen. If the last invader remaining on the screen is the bottom row, left corner, a hit...

**Deluxe Spac Invader**

*Result of story: if the last invader hit is in the bottom row, middle position, 900 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 Spac Invaders games. Score line and player Nos. 1 and No. 2 features are glowing in glowing red letters, the invaders are brilliant yellow and the fortes and laser positions are a vivid green. Laser shots change from green to yellow with explosive hits.

The Deluxe Spac Invader cocktail table measures 29 inches high, 32 inches deep and 27 inches wide and is available through Midway's distributor network.

THE JUKE BOX PROGRAMMER

**TOP NEW POP SINGLES**

1. **EVERYTHING UP HEART** (Bepo 5-0847)
2. **OFF THE WOMAN'S HEART** (Jackson 5-0353)
3. **LIKE THIS KIND OF CHRISTOPHER CROSS** (Warner Bros. 580-918)
4. **CALL ME BLONDE** (Circolo/CHS 245)
5. **LOST IN LOVE** (B.W. 56-5)
6. **DON'T HOLD ON TO MY LOVE** (45 RD-107)
7. **THE SPIRIT OF RADIO RUSH** (Mercury 76034)
8. **ANY WAY YOU WANT IT** (Columbia 1-1151)
9. **YOU MAY BE RIGHT** (Del Rey 1-1123)
10. **WHAT I LIKE ABOUT YOU** (Romeo's Sugar/URS 269-578)

**TOP NEW COUNTRY SINGLES**

1. **SHRINER'S CONVENTION** (RCA 45-1121)
2. **MY HOME'S IN ALABAMA ALABAMA** (Warner/503)
3. **HONKY TONK BLUE HUES** (Warner/503)
4. **SWEET SONG CAROL CHASE** (Columbia 45-097)
5. **PERFECT STRANGERS** (RCA 45-101)
6. **PREGNANT AGAIN** (Loretta Lynn) (Warner/503)
7. **DIANE** (Columbia 45-101)
8. **WALK ON BY DONNA FARGO** (Warner Bros. 484-918)
9. **THE WAY I AM** (Merle Haggard/Columbia 45-101)
10. **GONE TOO FAR** (Eddie Rabbitt) (Mercury/45-101)

**TOP NEW R&B SINGLES**

1. **TODAY IS THE DAY** (Kays/Mercury 7604)
2. **GIVE ME SOME LUV** (Webster Lewis/5032)
3. **MUSIC TRANCE** (King/5033)
4. **STOMP THE BROTHERS JOHNSON** (5034)
5. **WHY YOU TREAT ME SO BAD** (Warner/5035)
6. **LOVE IS GONE** (Los Angeles News/5036)
7. **ANY LOVE RUFUS AND CHAKA** (5037)
8. **EMOTION** (Clayton/Mercury 45-101)
9. **CARRY ME HOME** (Teri/Loretta Lynn/Columbia 5038)
10. **GOT TO BE ENOUGH** (Funk Shuu/Mercury 7605)

**TOP NEW DANCE SINGLES**

1. **ALL NIGHT THING** (Montreal/5039)
2. **MAKE IT LAST MONDAY** (Star/Mercury 45-101)
3. **DON'T WANT YOU TO LOVE ME** (Sue/Mercury 45-101)
4. **LOVE IS GONE** (Los Angeles News/5036)
5. **ANY LOVE RUFUS AND CHAKA** (5037)
6. **EMOTION** (Clayton/Mercury 45-101)
7. **CARRY ME HOME** (Teri/Loretta Lynn/Columbia 5038)
8. **GOT TO BE ENOUGH** (Funk Shuu/Mercury 7605)

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 features builds on all the center targets are marked with spinner lights. Switch action flashing rockets fire up to advance bonus points and randomly activate two of the effect lights, which is known as the skill challenging Multi-Ball feature. As each missile ball lands in an activated eject hole, it is locked out of play and Firepower kicks out a second projectile to be launched into play.

When a player looks up all three balls, play acceleration rises as all three missiles are launched 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 historical first in pinball history, according to Williams. Additionally, the machine has the ability to look in each individual's playfield position so that particular ball drains and returns to that exact position on the next lure at play. At the end of each game, all held balls are kicked out so that the Multi-Ball feature is completely equalized, from play to play, 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 flipper lights on the "FireLanes," to score through any lane anytime and in any lane at any time, to where the ball is propelled. A player can score on any four lanes with a ball that is being propelled through only one or two holes if the play is fast and with the Lane Change, thereby qualifying for 2X, 3X, 4X and 5X bonus Multiplier and lighting Fire-Fly Effects.

Scoring continues to accumulate at the...
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't tell if 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."

 alors 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."

Chicagoland Chatter

"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 Henry Williams, the new model is unique for a number of innovations including size. Big Game measures 23 7/8 inches by 45 inches, easily fits 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 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 influence quite a pie 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 Merchandise 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, 1980; North Carolina Coin Operators Assn.; annual conv.; Madison 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. 23-28, NAMA National Convention-Exhibit; H. Roe Bartle Convention Hall; Kansas City, Missouri

FOR SALE

FIR, ICE, FISH, SPACE INVADER, GALAXIAN, DUAL HEADON, ALIEN, T.V. FEVER, Coffee Table, Cocktail Table and Love Seat

WANTED

New Gaming Devices

Cash Box

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Cash Box/March 15, 1980
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 merchandising 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 Mils 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 the extent to which the conviction 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.

Eliot 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而言 ingly 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 ensure a more careful analysis of our returns.”

Whereas in the past, we may have spot checked certain returns, 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.

Schnabel Named

(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.

ON JAZZ

(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 in directors like Chuck Israel, Bill Goodwin, Bill Dobkins, Steve Brown, Jerry Dodgion, Jimmy Knopp, Thad Jones and Trombonista Belotto. 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/Hequeens No. 1) — Barcelona 1.

Retail Sales Up

(continued from page 10)

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.
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