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NEWSPAPER

Billboard

87th
YEAR

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WAPP Aiming For Slice Of Big Apple's AOR Pie

By LEO SACKS

NEW YORK—Promising a commercial-free summer of album-oriented rock, WAPP-FM burst on the scene here last week, emphasizing "greater variety and less repetition" in its programming for a heavily funded run at the market's top AOR outlets.

The Doubleday Broadcasting station, with a reported \$1.7 million promotion budget, is expected to have a profound impact on the slice of the AOR pie currently divided between WPLJ-FM and WNEW-FM, according to observers familiar with

(Continued on page 24)

Did RCA Roll Back Price Hike?

By IRV LICHMAN

NEW YORK—Following accounts' understanding last week that RCA/A&M/Associated labels would increase album and tape prices 4% from July 1, the company said in an official statement late Thursday (17) that the increase would be limited to 2.1%.

Word of the 4% increase elicited a bitter reaction from retailers, racks

and one-stops, several declaring that they intended to boycott RCA and A&M product after July 1, or severely limit their purchases of the companies' product.

Has RCA rolled back an intended 4% hike in the wake of a strong backlash? The label regards the Thursday statement as the first "official" announcement of an increase and notes in the closing sentence that "as usual, all customers will be notified of the details (of the increase) by letter."

However, it's customary courtesy in the industry for major label price moves to be verbally expressed by personal contact or by telephone, with an "official" notification by letter of the precise details to follow. Apparently, accounts were informed in this manner and viewed the hike as amounting to 4%.

Interestingly, some key accounts are known to have made calls to RCA executives in New York denouncing the move and they did not

indicate a lower percentage increase when surveyed by Billboard.

RCA does not generally publicly acknowledge price increases, nor is it the label's practice to issue press releases in this regard. It will, however, confirm or deny moves of this nature if an inquiry from the trade press or other media is made. It did confirm

(Continued on page 84)

WEA Sets '2 For One' Tape Line

By SAM SUTHERLAND

LOS ANGELES—Unique cassette-only couplings of two hit albums by a superstar act, carrying a \$10.98 list price, are coming next month from the three Warner Communications labels in a new "2 For One" tape line.

Mid-July will see rollout of an extensive merchandising push for the

first 20 titles in the series. Included will be pairings of two top selling catalog albums by a top artist on a single tape, with acts in the opening volley to include such Warner Bros., Elektra/Asylum and Atlantic stars as the Doobie Bros., Fleetwood Mac, the Eagles, the Doors, Genesis and Yes.

Sources confirm the project is only one of several cassette market-

ing ventures now underway within the WCI Record Group, utilizing WCI's recent consumer research into the burgeoning tape market. According to Adam Somers, Warner Bros. vice president and director of creative services and operations, the "2 For One" concept is itself built around two key consumer needs in tape, price and convenience.

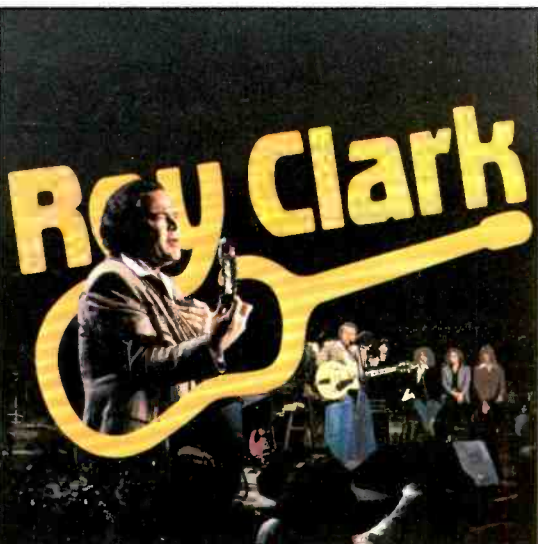
(Continued on page 16)

Country Radio Revives 'Twang'

By EDWARD MORRIS

NASHVILLE—"Crossover" is somewhat less a rallying cry for country radio programmers now than it was a year ago. Radio stations and record companies are still seeking maximum audiences, but they are finding surprising strength and appeal in the more traditional

(Continued on page 26)



It's the real ROY CLARK. All of his explosive playing, singing, and great fun captured on this debut CHURCHILL album. "ROY CLARK LIVE FROM AUSTIN CITY LIMITS," CR 9421. Distributed by: MCA Dist. Corp. Featuring new single, "TENNESSEE SATURDAY NIGHT," CR 94007.

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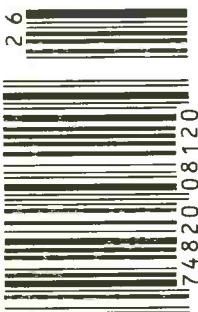
- Inside Billboard -

- **ABC'S SUPERADIO** satellite format has been killed, just two weeks ahead of its scheduled debut. The on-air staff was reportedly told Friday (18) that lack of advertising sales and the overall economic climate were responsible. Page 84.
- **CAPITOL HILL** will proceed with the DeConcini/Mathias legislative proposals on home video/audio taping, lawmakers say, despite the Supreme Court decision last week to review the so-called Sony Betamax case. Page 3.
- **LEADING BROADCASTERS** have formed a new coalition to negotiate blanket rates with Arbitron, or at least to explore whether that can be done without antitrust ramifications. The group was born out of concern over the ratings service's rising rates. Page 3.
- **BLACK RETAILERS** appear divided over the question of cutouts, with some claiming that such product is highly profitable, and others finding its appeal diminished as a consequence of midlines. Page 10.
- **AGGRESSIVE MERCHANDISING** is the key to increased sales of prerecorded cassettes, report prominent retailers, who are also enthusiastic about the new repertoire configurations with which labels are experimenting on tape. Page 22.
- **EUROPEAN VIDEO MARKETS** are diverse, complex—and surging. Can the infant industry sustain the vast number of retail outlets it has spawned? What role is there for original programming? These and other issues make up a Billboard special report, opposite page 56.



Carrie Lucas is going to create a lasting impression on you with her debut album, **STILL IN LOVE** (E1-60008). It's an affair to remember with Leon Sylvers III and the Solar Records Family on The Whispers, Dynasty and Collage! Contains the smash-hit single "Show Me Where You're Coming From" (S-48310) on Solar Records & Cassettes. (Advertisement)

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High Court 'Betamax' Review Won't Deter Solons, Lobbyists

By BILL HOLLAND

WASHINGTON—Lawmakers on Capitol Hill indicate that they will continue to pursue pending legislation in both the House and the Senate that would create an exemption for home videotaping, regardless of the Supreme Court's Monday (14) decision to review the so-called Betamax Sony case.

However, some of the opponents of sections of the proposed bills—especially those parts which would create a royalty to compensate copyright owners victimized by home taping—make it clear that they feel Congress will take its time when dealing with the controversial sections, and that they'll lobby vigorously against them.

Proponents of the royalty—the record industry (which is attempting to add provisions exempting home audio taping, but setting up a royalty on blank audio tape and hardware) and the movie industry—say they will continue in their extensive and expensive lobbying efforts to gain the votes necessary for passage.

A staff member from Sen. Strom Thurmond's office told Billboard last week that the South Carolina Senator, who is also chairman of the Senate Judiciary Committee, is committing to move the pending Senate bill, authored by Sen. Dennis DeConcini (D-Ariz.), toward markup sessions this month. "The Senator wants to clear off the fog surrounding the issue," the staff member said.

Attached to the DeConcini bill, which simply exempts home video taping from copyright infringement, is an amendment by Sen. Charles Mathias (R-Md.) that would extend the exemption to home audio taping, and would add a royalty provision that would affect VCR and audio recorder manufacturers, retailers

and distributors, and blank tape makers as well.

The Mathias amendment would further restrict the rentals of software at the option of manufacturers.

It is this amendment—and a similar bill in the House—that is the subject of what is being called the most ferocious business law controversy in recent memory. Thurmond is in favor of the DeConcini bill. However, he and a number of other lawmakers involved in the committees in the Senate and the House that are dealing with the proposals have not yet given support to the royalty fee provisions—a fee that opponents prefer to call a "tax."

At the same time, the powerful Judiciary Committee Chairman,

who is also President Pro Tempore of the Senate, "might still be persuaded" to support the royalty section, according to sources on the Hill. The Mathias amendment already enjoys the support of 25 co-sponsors, including four on the Committee. (A Mathias aide said that "right now, we're just watching and waiting" for a markup scheduling from Thurmond's office.)

On the House side, the controversial royalty fee proposal is in the form of a bill by Rep. Don Edwards (D-Calif.). Edwards, whose bill already has more than 80 co-sponsors, has held one round of hearings, and another is scheduled for June 24. He feels the court decision doesn't prevent Congress from "moving

quickly" on home recording legislation. He said that his bill "far exceeds the scope of the court case," and that the home taping issue "is best resolved now by the Congress particularly since (his bill) addresses a variety of issues which the court cannot and will not resolve."

The House bill that simply addresses an exemption for videocassette home taping is authored by Rep. Stan Parris (R-Va.), and his staff indicates that once the bill gets to subcommittee level—through the House Judiciary Subcommittee—both the Parris bill and the Edwards bill "will be formed into some sort of an amalgam," said a Parris aide, "something for the consumer, and something for the copyright owners," the first indication that the House is thinking in terms of a joint bill.

"We're pressing," the aide added, "but they're up to their necks in budget matters and it's hard to tell if we'll get to markup on it. We're optimistic."

(Continued on page 74)

Broadcast Group Targets Arbitron New Coalition Wants To Negotiate Blanket Rates

By DOUGLAS E. HALL

NEW YORK—A new coalition of prominent broadcasters, working with the Radio Advertising Bureau and the National Assn. of Broadcasters, has been formed to do battle with the industry's principal ratings service, Arbitron.

It's the All-Industry Radio Ratings Committee, headed by Broad Street Communications president Fred Walker and Westinghouse Broadcasting president (radio) Dick Harris. The group wants to represent Arbitron clients in negotiating blanket rates for the service, without violating antitrust laws. All members are concerned by the sharp rate increases which Arbitron has been charging stations.

The committee has engaged the New York law firm of Weil, Gotshal & Manges to research the antitrust aspect of the issue.

For its part, the Radio Advertising Bureau has been acting as a clearing house for the new coalition; the National Assn. of Broadcasters, meanwhile, has contributed \$20,000. Fundraising is reportedly within \$15,000 of a \$150,000 goal.

Miles David, president of the Radio Advertising Bureau, notes that the attorneys are working on a 60-page document of precedents where an industry, faced with virtually a

single source for a specific service, has used a negotiating committee without violating antitrust statutes.

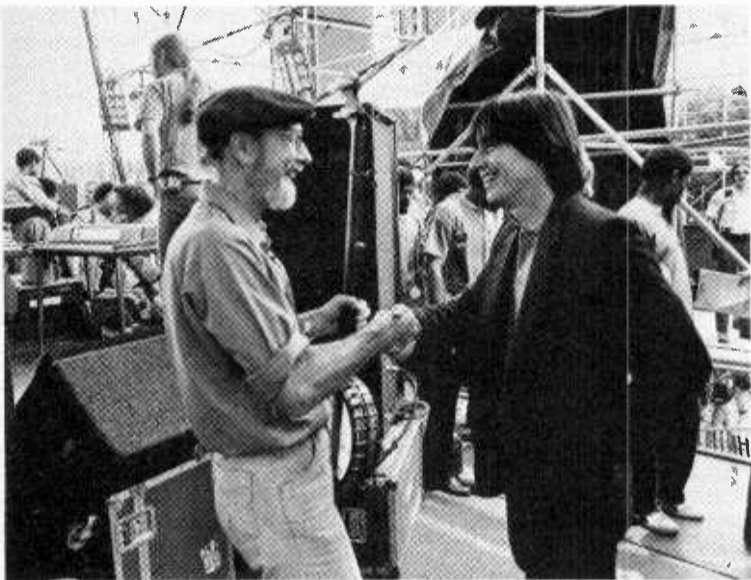
He declines to confirm reports that the law firm will approach, or has approached, the Justice Dept. for an antitrust ruling on the affair.

What is clear is that Arbitron does not want to be put into the same boat with ASCAP and BMI and base their pricing on future ratings surveys on lengthy negotiations with a law firm.

Weil, Gotshal & Manges were selected because it is the firm that represents both radio and tv stations to the music licensing services. It is no coincidence that the Walker-Harris committee is called the All-Industry Radio Ratings Committee. The committee that negotiates with ASCAP and BMI is called the All-Industry Music Licensing Committee.

Arbitron president Ted Shaker has told David that he would "appreciate the opportunity to meet with you" and the All-Industry Radio Ratings Committee to discuss Arbitron rates, despite Shaker's previous stand that it would be in violation of antitrust laws to do so.

(Continued on page 26)



Billboard photo by Chuck Pulin

GENERATIONS MEET—Jackson Browne, right, warmly greets Pete Seeger onstage during the anti-nuclear rally and concert held in New York's Central Park June 12.

WCI Eyeing UA Music As Part Of Buyout Package

By IRV LICHMAN

NEW YORK—The vast United Artists Music catalog, along with its Big 3 Music print operation, is to be merged into Warner Bros. Music under terms of a proposed \$95 million publishing film package deal between Warner Communications Inc. and MGM/UA.

According to informed sources, the outlay by WCI for the UA music publishing interests alone is seen in the area of \$60 million, about \$20 million less than indicated when word of MGM/UA's sale of the company surfaced (Billboard, April 17). The additional \$35 million acquisition price goes for the return to Warner Bros. Pictures of 746 pre-1950 Warners feature films and 327 cartoons, acquired by United Artists in the mid '50s.

If the deal goes through, pending approval by both the WCI and MGM/UA boards, the UA Music acquisition would bring WCI expenditures close to \$80 million for publishing setups this year alone. Earlier, Warners acquired the 20th Century Music catalog for a reported \$16 to \$18 million. Under terms of the 20th deal, Warner Bros. Music also obtained rights to 20th film music for a period of five years. It's unknown whether a similar arrangement has been worked out

with MGM/UA.

At one time, MGM Pictures operated UA Music's Robbins-Feist-Miller catalog, which UA acquired in 1973.

Last year, UA Music joined the

(Continued on page 9)

LATIN DROP Retail Sales Decrease Attributed To Sweeps By Dept. Of Immigration Raids

This story prepared by Enrique Fernandez in New York and Eunice Valle in Los Angeles.

NEW YORK—Retail sales of Latin records and tapes in Western states are reported to have been severely impacted by the U.S. Dept. of Immigration's April raids on illegal immigrants, and there are no signs of immediate recovery.

In Los Angeles, the hardest hit market, the sales drop is estimated to be as high as 85%, attributable to that city's large population of Hispanic illegal aliens being reluctant to venture into the streets and into stores.

Retailers and distributors alike blame the raids for the drop in business, although they admit that the general state of the economy and its effects on the Hispanic work force has contributed to the problem.

Edmundo Perez, head of the

Amigo Records retail chain, reports an overall 40% drop, with much higher losses during the first week of raids in late April. Augustin Gurza, who owns two retail stores in Los Angeles, notes that the sweeps dashed hopes raised by a profitable first quarter. The second half of April showed a 30% drop in sales, he says, with no recovery in May.

"We registered a 75% drop in sales during the period of the massive raids," explains Maria Borrego of Guiro Records, an L.A. distributor which supplies many of the city's small record stores where Latin product is sold.

Caytronics Corporation, a major U.S. distributor of Latin product with 60% of its business on the West Coast, reports an estimated 40% drop nationwide, concentrated in L.A., Houston and Chicago. There has been no noticeable effect in New

Chart Changes At Billboard

Billboard this week changes the name of its Hot Soul Singles and Albums charts to Black, reflecting the diverse nature of music which that field now encompasses (see also The Rhythm & The Blues, page 10).

A number of refinements have recently been introduced to increase the charts' usefulness as a programming guide and marketing tool, including a "weeks at No. 1" feature and point-of-distribution data on the Top LPs & Tapes survey. The latter feature will be added to Billboard's Black and Country LP charts in the next few weeks.

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Sparks Fly At Home Taping NARAS Panel

By ROMAN KOZAK

NEW YORK—A panel discussion on "To Tape Or Not To Tape" sponsored by the New York Chapter of NARAS, evolved into a lively debate here Monday (14).

The panel was moderated by Royal Blakeman, national legal counsel for NARAS, and included Stan Gortikov of RIAA and Barry Locke from the Video Software Distributors Assn.

But the two panelists who got into a serious dispute were Ervin Drake, the writer representing AGAC, who feels that home taping is a grave, and possibly mortal, threat to the survival of the creative segment of the music industry, and Ben Karol, a founder of the King Karol retail chain, who took an admittedly "devil's advocate" point of view and said that a lot more time and study were needed before the music industry recommended any sort of legislation to Congress.

Despite the title of the discussion, it was changes in the Copyright Law, and specifically the Mathias amendment that would mandate a royalty on blank tape and hardware and restrict software rentals that were the center of the discussion.

Blakeman opened the proceedings with a brief overview of the legal history of the home taping dispute, and said that provisions of the Mathias amendment would create a fund from the royalties collected, which would be set by the Copyright Royalty Tribunal.

In his prepared remarks, Drake read the testimony he gave a House Judiciary Subcommittee hearing recently, where he said that the songwriter is the beginning of a "cultural foodchain" where the song goes from the songwriter to the publisher to the producer to the record company to the merchandiser.

He said he was "filled with dread" about the future since "the cancer" (Continued on page 15)

Executive Turntable



Schicke



Smith



Badie



Winston

Record Companies

Charles Schicke upped to director of special projects of PolyGram Special Projects in New York. He was manager of the division. . . . Robert Smith named associate director of East Coast product management for Epic/Por-trait/CBS associated labels in New York. He was East Coast product manager. . . . Cynthia Badie joins RCA Records in New York as field promotion representative for the black music department. She will oversee the promotion in the New York, New Jersey and New England areas. Badie was East Coast region promotion manager for MCA.

Sherry Winston named director of promotion for GRP Records in New York. She was a national promotion manager for Arista Records. . . . Irwin Sirotta will handle national radio promotion on an independent basis for JEM Records in Plainfield, N.J. He was East Coast AOR promotion manager for Capitol.

Related Fields

Jac Holzman, senior consultant to Warner Communications Inc., has been elected chairman of Panavision in New York. . . . Bruce G. Babcock appointed to the newly created position of division vice president of commercial planning for RCA's SelectaVision video disk operations in Indianapolis. He was staff vice president of business and operations planning for the division.

Jack Warsager, former vice president and general manager of Barco Sales, Miami video home entertainment wholesaler, has joined MJS Entertainment Corp. as vice president of its video division. . . . Tom Lucas upped to director of marketing administration for Warner Amex Satellite Entertainment Co. in New York. He was manager of marketing services for the firm.

Dan Garcia joins Maxell in Chicago as field merchandising specialist. He was merchandising manager for University Stereo. Also at Maxell, Bob Hun-neman joins the Midwestern video sales staff. He was Midwestern regional manager for BASF. . . . Thomas C. Williams joins U.S. Recording Co. in Washington as general manager. He was sales manager of Recording Consultants. . . . Vicki McCarty joins Judi Barlowe Fields Management in Beverly Hills.

Al Eicher joins the Andre Blay Corp. in Northville, Mich. as senior vice president. He was vice president and general manager of Twentieth Century Fox's commercial products division. . . . Les D. Sechler appointed sales manager of Tapette's video division in Huntington Beach, Calif. He was with Total Video Supply Co. . . . Buck Williams joins Frontier Booking International in New York as a booking agent. He was manager of Sea Level and vice president of the Paragon Agency.

Retail Test For Go-Go's 'Cassingle'

NEW YORK—IRS Records is test-marketing the new Go-Go's single, "Vacation," as a cassette single in the Atlanta market this week, parallel to the record's national release in conventional disk form. The "cassingle" lists for \$2.98.

If consumer response to this

configuration is sufficiently encouraging, the label will proceed with it in other markets. Atlanta was chosen for the test, the label reports, because previous singles by the group sold very strongly there.

"Cassingles" have been tested by several major labels in the U.K., to generally indifferent response.



ASCAP SALUTE—Ethel Merman is honored with ASCAP's highest honor, the Pled Piper award, during a special Merv Griffin show. Joining Merman during the tribute are ASCAP president Hal David, left, and Griffin. The Pled Piper was created by ASCAP in 1962 to honor an individual's lifetime contribution to American music.



Billboard photo by Chuck Pulin

SMOKIN'—Smokey Robinson reaches for that high note during his June 10 concert at New York's Radio City Music Hall. This year, he celebrates his 25th anniversary of recording; the show featured many of his Motown hits.

CBS/Sony Selling Video Singles, Albums In Japan

By SHIG FUJITA

TOKYO—In what could signal a new trend for the world music industry, CBS/Sony here is releasing this week three video music singles. Five video LPs are also shipping.

With distribution targeted to record stores, pricing for the singles is \$15.85 with the LPs at just under \$48.

The video singles are videocassettes containing three to four titles with a running length of 13-14 minutes. Initial three artists are the Shanel's, Hiroko Mita and Seiko Matsuda.

According to Hiroaki Ishikawa, general manager of CBS/Sony's video software division, the company hopes to produce and sell video singles and LPs of international repertoire artists.

He notes: "The promotional videotapes would have a ready market in Japan and sales of such lines must surely help record sales."

The decision to set a \$15.85 price for the singles aims the software line directly at a young demographic, for whom usual videocassette tape prices ranging from \$30-\$120 are

considered "too steep."

Adds Ishikawa: "These video singles are an equivalent line to the audio singles in the record business. For many people, videotapes are tiring on the eyes, thus substantial numbers of buyers prefer shorter tapes.

"But we're aiming straight for the younger people because in a recent poll conducted in Japan, many of them expressed keen interest in buying videocassette recorders as soon as possible."

The five video LPs in the CBS/Sony launch are: Rytaro Sugi's "Nationwide Concert," with 21 songs; the Shanel's "Soul Brother" with eight tracks; Seiko Matsuda's "Lemon No Kisetsu" with eight tracks; Hound Dog's "Roll Over Tour Tokyo" with 11 tracks; and the Paris Music Festival Chamber Group's package linking of "Eine Kleine Machtmusik" and "Diver-timent."

Ishikawa says that if the video single packages were made specifically and only as singles they would (Continued on page 56)

SPRINGSTEEN TICKET PROBE

Lawyer Barred In Scalping Case

By LEO SACKS

NEW YORK—A State Supreme Court judge here has barred an attorney from representing 14 targets of a probe into the sale and distribution of concert tickets for three Bruce Springsteen shows at Madison Square Garden in 1980.

Justice Fritz W. Alexander disqualified the attorney, whose identity was withheld, at the request of New York State Attorney General Robert Abrams, whose office had met "a stone wall" in its investigation into the ticket handling practices of Garden box office personnel, according to Nathan Riley, an Abrams spokesman.

Abrams sought the order when his office learned that the attorney had been engaged to represent 14 Garden box office ticket sellers and supervisors subpoenaed by the Attorney General in connection with alleged ticket scalping and other irregularities surrounding the Springsteen shows and the Broadway musical "42nd Street."

The Attorney General argued that the attorney's multiple representa-tion of the box office employees

created a conflict of interest and obstructed his ability to complete his investigation. According to the ruling, each employee submitted an affidavit in which "an awareness" of the attorney's representation of the others is acknowledged.

"We think the break is very significant," says Riley, "because the lawyer was representing both witnesses and targets of the probe. And the judge agreed that this was a conflict of interest. By acting in concert with these individuals, he was, in ef-

CBS/Fox Venture Gets Set To Roll

NEW YORK—The CBS/Fox joint venture, formed by CBS Inc. and 20th Century Fox Film Corp., is expected to begin operations within the month, CBS says.

CBS/Fox will market and distribute home video products. It will also own and operate the CBS Studio Center, CBS's 40-acre film and production facility in Studio City, Calif. Future joint operations in cable television services are still being discussed by the two companies. (Continued on page 16)

fect, stonewalling the investigation."

According to Riley, the investigation into the ticket scandal is continuing, but he denies published reports that a grand jury is hearing testimony at this time.

Evidence uncovered by the Attorney General's office indicates that Garden box office personnel may have personally received falsely completed money orders from ticket brokers in return for quantities of tickets. They also allegedly demanded and received "ice" money in excess of the regular ticket prices from the brokers, who then scalped the tickets for as much as \$200 apiece.

It is also alleged that many of the names and addresses of persons who sought tickets to the Springsteen shows in November and December of 1980 either did not exist or never received or requested them.

There is also evidence that several money orders cashed by the arena were purchased in bulk weeks after an Oct. 1 mail-order deadline. Public announcements stated tickets to the shows would be sold by mail order only. (Continued on page 16)



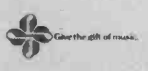
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Produced by Luther Vandross for Vandross Ltd. Executive Producer: Larain Amold. "Columbia" is a trademark of CBS Inc. © 1982 CBS Inc.

Pioneer, Chrysalis Map Blondie Tour Promotions

LOS ANGELES—AOR contests, a possible picture disk, a possible MTV "One Night Stand," posters, streamers, cardboard standups, hats, T-shirts and other in-store material are just some of the cross merchandising elements now being formulated in the wake of Pioneer's sponsorship of Blondie's upcoming tour (Billboard, June 5), which begins in Baton Rouge, July 23.

Two weeks in front of each date, according to Steve Schmerler, Chrysalis vice president of marketing, AOR "sweepstakes" will be set

up in specific markets offering prizes (such as T-shirts). The idea is to create as much store traffic in both Pioneer audio stores and record stores promoting the group's new LP "The Hunter."

Pioneer dealers will also be offering premiums to purchasers of hardware—such as T-shirts, picture disks or other material. Both record stores and audio stores will feature similar banners, posters and cardboard standups.

Pioneer's name will be tagged on

(Continued on page 10)

Chartbeat

Juice Keeps String Alive; Mercury Rises For Queen

By PAUL GREIN

LOS ANGELES—Juice Newton this week collects her fourth consecutive top 10 single as "Love's Been A Little Bit Hard On Me" (Capitol) jumps three points to number nine. It follows "Angel Of The Morning," "Queen Of Hearts" and "The Sweetest Thing."

That's the longest string of successive top 10 singles by a female artist since Donna Summer (Casablanca) amassed eight in a row from "Last Dance" in 1978 to "On The Radio" in 1980.

But even that isn't the record for a female artist. That distinction is held by Brenda Lee (Decca), who hit the top 10 with 10 consecutive A sides from "Sweet Nothin's" in 1960 to "Everybody Loves Me But You" in 1962 (discounting her 1960 Christmas single, "Rockin' Around The Christmas Tree," which peaked at 14).

In second place is Aretha Franklin (Atlantic), who went top 10 with nine straight hits from "I Never Loved A Man (The Way I Love You)" in 1967 to "I Say A Little Prayer" in '68.

And sharing third place with Summer is Connie Francis (MGM), who made the mark with eight A sides in a row from "Among My Souvenirs" in 1959 to "Together" in '61.

Congratulations, ladies. You're an inspiration to us all.

★ ★ ★

The Freddie Factor: Queen's "Body Language" (Elektra), which holds at number 11 this week, is the group's 10th single to crack the U.S. top 30. Of these, it's the seventh written by lead singer Freddie Mercury.

Bassist John Deacon wrote two of Queen's top 30 hits and another was

(Continued on page 82)

'9 To 5' Takes Top BMI Honor Fleming & Morgan Top Writers; Welk Leads Publishers

By IRV LICHMAN

NEW YORK—BMI's most performed song of 1981 was Dolly Parton's "9 To 5," earning composer Parton and Velvet Apple & Warner-Tamerlane Music special engraved plaques at the performing rights organization's annual awards dinner Tuesday (15) at the Plaza Hotel here.

Tied for top performance writers were Kye Fleming and Dennis Morgan, with four citations each, while the Welk Group led publisher awards with nine citations.

BMI used the occasion to introduce a new award, the "cumulative citation pin," wherein each writer/winner of a BMI citation will receive a black and gold lapel pin indicating the total number of awards received through the years.

Among the recipients of the first pins were Billy Sherrill (80 awards), John Lennon (62), Kris Kristofferson (47), Merle Haggard (40), Barry Mann (37), Norro Wilson (32) and Barry Gibb (37). Thirty-seven pins were presented to first time winners.

In a surprise appearance, Yoko Ono, the widow of John Lennon, and her son Sean accepted the Lennon pin from BMI president Ed Cramer, who, along with Thea Zavin, senior vice president of performing rights, handed out the awards.

Before the ceremonies, Cramer introduced New York Mayor Edward Koch, who made a brief statement and left the gathering. On a social note, Cramer also introduced his bride of three days, Robin. The couple was married in New York Sunday (13).

Cramer also solicited calculated "boos" from the audience of publishers and writers when he denounced the decision of the Tony

awards to present major awards off-camera during the CBS telecast Sunday, June 13. They were for Maury Yeston's best score award for "Nine" and Tom Eyan's award for best book for "Dreamgirls" (he also wrote the lyrics). Both Yeston and Eyan were on hand to accept BMI tributes.

In all, 128 writers and 85 publishers of 103 songs received the citations of achievements.

The other top writer awards went to Daryl Hall and John Lennon (PRS), each with three awards. Double award winners were Janna Allen, Sara Allen, Dominic Bugatti (PRS), George Davis, Mac Davis,

Barry Gibb, Merle Haggard, Frank Musker (PRS), David Malloy, Roger Murrah, Sandy Pinkard, Don Pffrimer, Alan Parsons (PRS), Eddie Rabbitt, Carole Bayer Sager, Even Stevens, Alan Tarney (PRS), Hank Williams Jr., Eric Woolfson (PRS) and Norro Wilson.

Further publisher awards were given to Unichappell Music, seven; Tree Publishing, six and Blackwood Music, five; the following earned four awards: ATV Music, Irving Music and Warner-Tamerlane; three awards: Al Gallico Music, Algee Music, Careers Music, Fust (Continued on page 64)

FOUR-DAY MEETING

NARM Advisory Groups Set Conference Plans

NEW YORK—Three NARM wholesaler advisory committees, including the newly created one-stop wing, gather for a four-day meeting at Chicago's Hyatt O'Hare Hotel June 22-25.

The independent advisory committee, headed by Jim Schwartz, Schwartz Bros., will select a South Florida site for its first conference Nov. 4-6 (Billboard, May 22). In addition, the committee will discuss the conference's theme, general business programs, break-out sessions for distributors, middle management staffers (radio promotion, sales, buying, etc.) and manufacturer participation.

The one-stop faction, chaired by Mike Spector of MJS Entertainment, meets for the first time, and will stress plans for NARM one-stop programs.

A primary focus for the rack committee, helmed by Eric Paulson, Pickwick Rack Services, is the third annual meeting of rackers set for the Registry Hotel in Scottsdale, Arizona Oct. 20-22. NARM retail advisory committee meets at the same site July 7-8.

The following are the members of

each committee who will attend their unit's various meetings, which also see the appearances of Joe Cohen, NARM executive vice president; Mickey Granberg, executive director; and Charles Rutenberg, legal counsel.

Rack jobbers: Paulson, chairman; Larry Goldberg, Largo Music; Richard Greenwald, Interstate Record Dist.; Sylvan Gross, Serv-Rite Record & Tape; John Kaplan, Handleman; Harold Okinow, Lieberman; Syd Silverman, United Record & Tape; Lee Weimar, Alta Dist.; Don Weiss, Arrow Dist.

One-stops: Spector, chairman; Randall Davidson, Central South Music Sales; Lou Fogelman, City One Stop; Stan Meyers, Sound Video Unlimited; Gerald Morris, Prime Wholesale; Leonard Silver, Transcontinental Record Sales; Sam Weiss, Win Records.

Independent distributors: Schwartz, chairman; Jack Bernstein, Pickwick; John Cassetta, Alpha; Bud Daily, Big State; Tony Dale-sandro, M.S.; Warren Hildebrand, All South; Steve Marmaduke, Western Merchandisers; Ron Schafer, Piks; Joe Simone, Progress; Jerry Winston, Malverne.

Operations Get Underway At CBS Peru Arm

By ENRIQUE FERNANDEZ

NEW YORK—Operations are underway at CBS Peru, that country's first international label.

Under the direction of Augusto Sarria Jr., the label is CBS International's latest (and ninth) Latin American affiliate. Others are located in Mexico, Argentina, Brazil, Colombia, Venezuela, Costa Rica (for Central America), Miami (for Puerto Rico and U.S. Latin market) and a recent addition, Chile.

CBS is promoting its Latin and international catalog through the Peruvian company while manufacturing continues to be handled by Sono Radio, the major's Peruvian licensee for 30 years. Later this year, the company will announce its signing of Peruvian talent for both national and international exposure. It's expected that it will include Peruvian folk music, the "Andine sound" popularized in the U.S. via Paul Simon's "El Condor Pasa." According to CBS executive Frank Welzer, there's interest in Peruvian music as far away as Japan.

In the meantime, CBS Peru is concentrating its efforts in its major new Latin international release, the album, "Dueno De Nada" (Owner Of Nothing) by Venezuelan balladeer Jose Luis Rodriguez. He is the major's latest acquisition in the hot genre of Latin pop music.

June 4, 1982

PERSONALS

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looking for a guy who's
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June 6, 1982

PERSONALS

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 *Contains T.V. Theme by A. Courage
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THANKS ALSO TO DON COSTA AND TERRY RAY COSTA
FOR THEIR COOPERATION

Market Quotations

As of closing, June 17, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
16	1/2	Altec Corporation	—	1	%	%	%	+ 1/16
8%	26%	ABC	6	682	35%	34%	34%	— 1/4
5%	25%	American Can	6	202	27%	27%	27%	— 1/4
6%	4	Automatic Radio	5	16	6	6	6	+ 1/8
7%	34%	CBS	5	294	39%	33%	33%	— 1/2
2%	41%	Columbia Pictures	14	220	71%	71%	71%	— 1/4
7%	5	Craig Corporation	21	27	6%	6%	6%	Unch.
8%	47	Disney, Walt	16	353	54	53%	54	— 1/4
4	2%	Electrosound Group	—	—	—	—	2%	Unch.
6%	3%	Filmways, Inc.	—	73	5%	5%	5%	+ 1/4
7	12 1/2	Gulf + Western	3	525	12%	12%	12%	Unch.
5 1/2	10 1/2	Handleman	6	9	13	12%	12%	— 1/4
6 1/2	2	Integrity Entertainment	4	53	2	1%	2	— 1/4
7	4%	K-tel	7	2	4%	4%	4%	+ 1/4
9	36	Matsushita Electronics	8	54	40%	39%	39%	— 1
19%	38	MCA	15	721	57%	56%	57	— 3/4
17%	48%	3M	9	1357	51%	51	51%	— 3/4
15%	49	Motorola	11	649	59%	58%	59%	— 1/4
10 1/2	30	North American Phillips	4	24	36%	35%	36%	+ 3/4
0%	6%	Orox Corporation	—	29	7%	7%	7%	Unch.
16%	10%	Pioneer Electronics	10	—	—	—	12%	Unch.
13%	16 1/2	RCA	7	2907	16%	16%	16%	— 3/4
8	12	Sony	9	7333	12%	12%	12%	— 1/4
14 1/2	22 1/2	Storer Broadcasting	14	110	29%	28%	29	— 1/4
3%	2%	Superscope	—	22	2%	2%	2%	— 1/4
14%	27%	Taft Broadcasting	7	85	29	28%	29	— 1/4
13 1/2	45%	Warner Communications	11	1508	47%	46%	47%	— 3/4

ER THE UNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
kco	—	1/2	1%	Kustom Elec.	—	1%	1%
tron	—	13/16	1	Recoton	2	2%	3%
la Packaging	1	6	6%	Reeves	—	—	—
ephson Int'l	516	8%	8%	Comm.	337	29%	30
ss Corp.	19	4%	4%	Schwartz Brothers	—	2	2%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

KEYS ON TAPE LEVY \$\$

Ferris Attacks Royalty Tribunal

By BILL HOLLAND

WASHINGTON—The Copyright Royalty Tribunal, charged with distributing royalties to copyright owners if a levy is legislated on video and audio hardware and blank tape, was attacked Tuesday (15) on Capitol Hill by former FCC chairman Charles Ferris as irresponsible and incapable of handling such distribution.

Ferris, who now represents the Coalition for Home Recording Rights, a group of hardware and blank tape manufacturers, retailers and distributors, took a hefty whack at the Tribunal's past performance in royalty fee decisions in a debate sponsored by the Congressional Arts Caucus, a 25-member bipartisan group in the House. Ferris debated with Jack Valenti, president of the Motion Picture Assn. of America Inc. MPAA is a proponent of the legislation to exempt home taping and to provide royalty compensation. Valenti also serves as a spokesman for the pro-legislation Coalition to Preserve the American Copyright.

In response to a question in the audience about the possibility of arranging copyright protection by means similar to trademark enforcement rather than by means of a compulsory royalty fee, Ferris said that the Tribunal was known as a body with a track record showing that its decisions in setting and distributing fees from compulsory licenses involved "a methodology that is a nightmare."

Later, when questioned by Billboard in the debate about the remark, Ferris added that "The Copyright Royalty Tribunal has had the greatest difficulty assuming the responsibility given to it" and that dealing with a royalty fee for movie and record companies "would completely overwhelm it and cause a complete breakdown." The former

FCC chairman would not comment on his reasons for his estimation of the Tribunal. "I don't want to go into the details about the methodology and all that," he said.

Valenti, when questioned about Ferris' opinion of the Tribunal, called the statement "a red herring," even though he admitted that he himself was among the CRT's "great detractors" before he appeared before the Tribunal arguing the case for the movie industry in cable tv royalty fee proceedings. (Valenti first appeared before the CRT in 1978.) He added that now he thinks the Tribunal "has done very well," and told the Caucus members and the audience that the appeals court

affirmations of CRT cable decisions should prove his point. "Six court appeals, and five affirmations, five. No, what the Tribunal is doing is fine."

Ferris, according to sources close to the Tribunal, never appeared at the Tribunal when he was FCC chairman, nor has he argued a case as a lawyer nor appeared as a witness in any of the Tribunal's proceedings.

Interestingly enough, Valenti, self-admitted former critic, had to cross town after the Capitol Hill debate on the "Betamax" legislation to take part in a proceeding adjusting cable tv fees. A Copyright Royalty Tribunal proceeding, by the way.

MONOPOLY CHARGED

Chicago Promoter Hit With Antitrust Suit

CHICAGO—Federal district court here has been asked to determine whether Chicago's rock concert promotion business is being monopolized through deals permitting exclusive access to leading area venues.

A \$3 million antitrust law suit has been brought by Flip Side Productions Inc. against Jam Productions Ltd., the city's leading concert promoter. It charges Jam has conspired through control of major venues to squeeze Flip Side out. Also named in the suit are the operators of the Rosemont Horizon and Pavillion arenas, where Jam has won exclusive rights.

Although not named in the suit, Flip Side claims Jam also has exclusive arrangements with the Aragon, the Riviera Theatre, the Park West and the Auditorium Theatre.

According to Larry Rosenbaum, president of Flip Side, the company

has been driven out because it cannot promote in desirable locations. "We hope to open up the market with the law suit," Rosenbaum says. "The International Amphitheatre, an older venue on which Flip Side holds an exclusive, can no longer lure major acts, Rosenbaum claims.

ALAN PENCHANSKY

Famous Inks McGee

NEW YORK—Famous Music has signed writer Parker McGee to a long-term writer deal, according to Marvin Cane, president of the Paramount Pictures wing.

McGee, writer of England Dan/John Ford Coley's big hit, "I'd Really Love To See You Tonight," has penned songs cut by such acts as Crystal Gayle, Tanya Tucker, Gene Cotton, Barry Manilow, the Carpenters and Del Shannon.

JUNE 26, 1982, BILLBOARD

U.S. Shoe Won't Fight Court Ruling

NEW YORK—U.S. Shoe Corp. is likely to challenge a California federal court order to refrain from playing broadcasts of music in its stores and pay BMI \$14,000 in damages.

BMI had filed a copyright infringement suit against the company, claiming four of its Casual Corner retail units had violated the law by playing the music without a license.

The court ordered U.S. Shoe to pay \$2,000 for each of seven infringements plus attorney's fees of more than \$40,000.

While the company has 30 days to ponder an appeal to the U.S. Supreme Court, an attorney for U.S. Shoe indicates it's unlikely the company would do so, noting a recent decision by the high court in April letting stand a similar action by ASCAP against the Gap Stores Inc.

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WCI Eyeing UA Music Acquisition

Continued from page 3

MGM fold as a result of the sale of United Artists Pictures by Transamerica Inc., the conglomerate now dealing primarily in insurance.

The WCI/UA Music deal would represent the largest purchase price to date for a music publishing entity. A decade ago, PolyGram acquired Chappell Music for an estimated \$40 million. Chappell Music has been generally regarded as Warner Bros. Music's chief competitor in recent years, with annual volume of both companies in the \$35 to \$40 million area.

With 20th and UA, Warner Bros. Music would step out easily as the largest publishing setup in the world, having added between \$25 and \$30 million in annual UA revenues and about \$10 to \$15 from 20th.

It's been suggested by some observers that the WCI/MGM/UA arrangement might produce some legal challenges, based both on considerable market share to be held by Warner Bros. Music and WCI's involvement in three other motion-picture companies. From a film music copyright standpoint, Warners would have a major input from cable tv and home video.

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June 10, 1982

PERSONALS

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-YOUR FANS

Black Dealers Split On Cutouts Returns Policies Force Many To Carry Big Inventories

This story prepared by Nelson George in New York and Paul Grein in Los Angeles.

NEW YORK—Black record retailers are divided in their views of cutout product, according to a Billboard survey, with some claiming it to be a prime source of revenue, others declaring it has diminished appeal in the wake of midline success.

Retailers on both sides of the issue observe that, like it or not, they are being forced to carry a large cutout inventory due to the returns policies of the major labels and independent distributors. A typical complaint is that before they can return slow-moving product, those titles are already cut out, leaving the retailers to eat the loss.

Keith Hudson, who runs six retail stores in the St. Louis area, says "cutouts make up about 15% of our busi-

ness and 25% of our profit."

"During the last few years, old cutout blues and jazz albums have helped keep us in business. Al Green, Aretha Franklin and the Isley Brothers always do well. John Coltrane sells better and better all the time. We sell 25 pieces of 'A Love Supreme' every month like clockwork."

Hudson adds, "We get a lot of older people who come in to replace copies that are scratched, burnt in a fire, stolen or loaned out. A big record collection in the black community is like having the new big television set for whites; some back catalog will always sell for us."

In-store, Hudson encourages his sales people "to take a shot and let people buying the new O'Jays album know that we also have 'Ship Ahoy' or 'Family Reunion' in case

they need a new copy. You'd be surprised how often that turns into another sale. Not always immediately. But the people will come back, especially since the record is only two or three dollars."

As do most of his contemporaries,
(Continued on page 23)

Art Pepper Dead Of Stroke At Age 56

LOS ANGELES—Art Pepper, whose brilliance as an alto saxophonist was only recently regaining renewed exposure after personal tragedies forced a virtual retreat from music, is dead of a cerebral hemorrhage at 56.

The Gardena, Calif., native had been admitted to Kaiser Hospital in Panorama City last Wednesday (9) after suffering the hemorrhage at his home in nearby Van Nuys. He remained in a coma until 9 a.m. Tuesday (15) when he finally succumbed. Third wife Laurie, who had acted as his manager and also contributed to his highly acclaimed 1979 autobiography, "Straight Life," was at his side.

Fleet technique and an achingly sweet tone distinguished Pepper as one of the most accomplished players to emerge from the postwar jazz scene here. But his emergence as soloist in the shadow of the more flamboyant Charlie Parker, as well as a career-long history of personal travails including an admitted heroin addiction, often obscured Pepper's public and critical recognition.

Born in 1925, he was raised in Gardena, Watts and the harbor city of San Pedro. He first began playing clarinet (recently used by Pepper in several new albums) at 9, with Artie Shaw among his earliest heroes. At 13, Pepper moved to alto, and by his late teens was gigging with bands along Los Angeles' busy Central Avenue.

His career as a professional began in earnest when Pepper was 17, after joining Gus Arnheim in San Diego. He soon left to join Benny Carter, with whom he found himself jamming in the company of such greats as Louis Armstrong, Roy Eldridge, Dexter Gordon, Johnny Hodges, Art Tatum and Ben Webster.

If his playing experience came early, so did the self-destructive personal habits which would plague
(Continued on page 82)

Blondie Tour Promos Set

• *Continued from page 4*

all promoter advertising and tour merchandising elements.

Pioneer may also offer a "Pioneer Bandwagon," yet another contest which will reward 45 winners by busing them to the site of a tour.

Rockbill, the N.Y. based marketing firm that brought Blondie and Pioneer together, will be producing special concert programs and flyers as well.

A Pioneer-sponsored radio show featuring one of the dates recorded live is still planned with September the most likely air date.

Chrysalis, adds Schmerler, will step up its cross merchandising efforts also as the tour approaches.

The Rhythm & The Blues Black Music Charts: What's In A Name?

By NELSON GEORGE

Harlem Hit Parade. Race Records. Rhythm & Blues. Soul. Black. Since Billboard's black music chart debuted in the 1940s, it's undergone numerous changes.

For a few years, it was called The Harlem Hit Parade, symbolic of a tendency during that period to associate anything black with that then-vital Manhattan community.

For two or three years, black audience hits were listed under the Race banner, an industry term introduced by Okeh Records when marketing Mamie Smith's pioneering blues hit, "Crazy Blues," in 1920.

Many were never quite comfortable with that title, including a number of competing record labels. By 1948, MGM was calling its black releases ebony. Decca and Capitol opted for sepia, while RCA-Victor used a term then growing in acceptance, rhythm and blues. In June, 1949, Billboard followed suit, substituting Rhythm & Blues for race on its chart of 15 best-selling black records.

The chart stayed Rhythm & Blues for 20 years, until August, 1969, when it became Soul. By that time, the listings had grown steadily in size and impact: where once 15 singles were published, 30 were ranked by 1958. In the mid '60s, it jumped from 40 to 50, and an album chart was added.

It's hard to imagine it now, but for

a time in the 1960s there was no black chart in Billboard. From November, 1963 to January, 1965, the chart was suspended and in the interim, its methodology was overhauled, its accuracy increased.

The move from Soul Singles and Albums to Black Singles and Albums in this issue is one that is long overdue. Blacks have been making and buying pop music of greater stylistic variety than the soul sound since the early 1970s. The problem has been, what should the charts be called? Some liked black; others, black oriented. Black music had its supporters, too. Within Billboard, it has been the source of considerable debate.

(Continued on page 43)

CBS Songs Gets Garden Rake Tunes

NEW YORK—CBS Songs International has signed a subpublishing agreement with producer/writer Jay Graydon to represent his Garden Rake catalog for the world, excluding the U.S. and Japan.

Graydon has co-written songs appearing on albums he produced for George Benson, the Manhattan Transfer, and the Al Jarreau album "Roof Garden."



MASTERWORKS PUMP—CBS Masterworks is releasing the original cast recording of the Broadway musical, "Pump Boys And Dinettes," this summer. Taking a break during the recording session are, from left, Joseph F. Dash, vice president/general manager of CBS Masterworks; and cast members Debra Monk, Cass Morgan and Jim Wann.

JUNE 26, 1982, BILLBOARD

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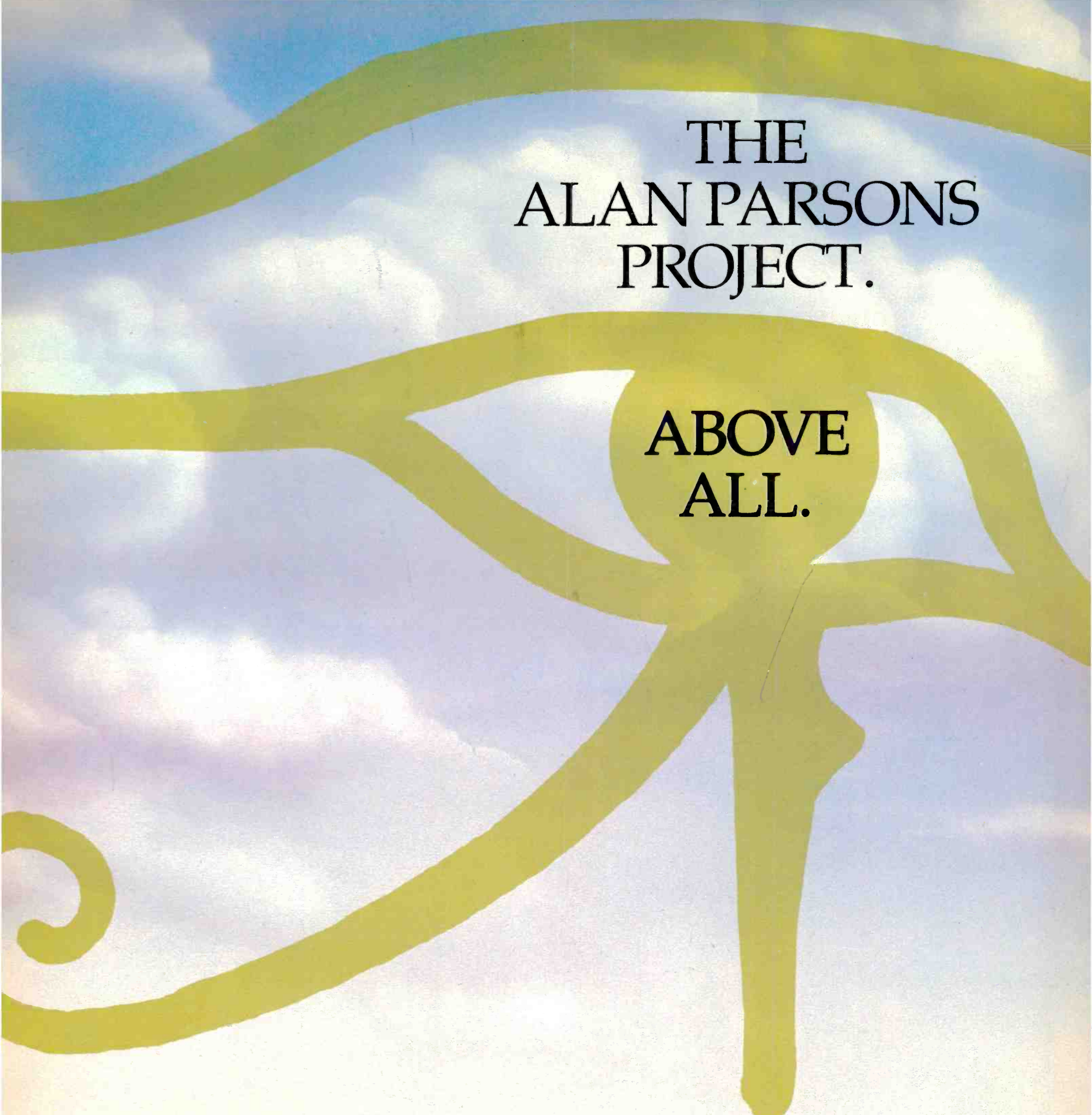
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General News

Rock'n'Rolling

Thau's Red Star Rises; Blake On The Lamb

By ROMAN KOZAK

"I consider myself at the forefront of the young persons' music, music of quality that is part of an understated movement that has entertainment and information," says veteran music executive Marty Thau, who now heads his own one-man Red Star Records.

Red Star has just released "Destiny Street," a new album by Rich Hell & the Voidoids, distributed by JEM, but Thau himself goes back almost 20 years in the music business, beginning as a sales trainee at Billboard.

In 1964, he left to manage Tony Orlando and later the Trade Winds. Under the tutelage of the late Neil Bogart, Thau then became a promo man at Cameo Parkway Records, leaving in 1966 to join the new Budah label. In 1970, he formed a management/production company whose clients included Van Morrison and John Cale. "I placed Barry Manilow with Bell Records," remembers Thau.

Thau briefly, and unhappily, he says, was head of a&r for Paramount Records, and then went on to help

found the New York Dolls, which he co-managed with Leber & Krebs for three years. In 1977, he went into partnership with producer Richard Gottler, and worked with such artists as Blondie, Richard Hell and Robert Gordon. The next year, he formed Red Star Records, first in partnership with Prelude Records and then as a solo venture. Until Hell, Red Star's most notable act has been Suicide, and Thau is still working on an album by Suicide's Martin Rev.

"The music business is philosophically bankrupt," declares Thau, who has obviously seen a bit of it. "There are too many lawyers and accountants, and too few gut reactions. Radio is on its own separate trip, not concerned with the record business, but dictated by Madison Avenue. Market research says there are fewer teenagers, so radio should play music for the older people. But older people have concerns other than music. It's not 1968 any more."

Thau is optimistic, however. He says that eventually AOR radio will learn that to survive it will have to go back to playing music for the younger audience. "much to the consternation of Madison Avenue."

(Continued on page 82)



Tight Reins Aid Columbia Surge

Teller Tells Of Closer Coordination In Label Activities

By SAM SUTHERLAND

LOS ANGELES—Tighter operational coordination, closer supervision of recording projects by a&r staff and ongoing revisions in marketing and promotion priorities due to a shifting marketplace are the factors Columbia Records president Al Teller cites as key elements in the CBS label's recent bullish chart profile.

That turnaround brought the industry major a first when it captured five of the top 10 positions on the Hot 100 through singles by Paul McCartney and Stevie Wonder, Willie Nelson, Toto, Tommy Tutone and Deniece Williams (Billboard, June 12). That sweep came a month after Columbia succeeded in hitting the number one slot on all four of Billboard's singles charts thanks to McCartney & Wonder (Hot 100 and Adult/Contemporary), Nelson (Country) and Williams (Soul).

Teller shies away from taking personal credit for Columbia's current hot streak, however. "There are some new players on the team," he notes, citing Bob Sherwood's return as marketing chief and Ray Anderson's arrival in a top promotion slot as important additions to Columbia's existing staff.

"My major reaction when I returned to CBS was that what we needed, first and foremost, was a greater sense of coordination—a much sharper focus for its activities and the direction they would take in

the future. There've always been an enormous number of talented people there, but a label the size of Columbia absolutely demands that they be very carefully coordinated. ... So I basically set about improving the communications process inside the company."

He also sees the label's efforts at addressing a rapidly shifting music marketplace as contributing to its multiple chart presence. Acknowledging the spiralling costs facing

any label, as well as the ever tightening radio airplay question, Teller indicates closer supervision of artists has been a central consideration.

"The a&r department has improved enormously in terms of the care and thought that now goes into each project," says Teller. "They're not just sitting back passively and waiting for the completed records to come in." Aiding that more active involvement in the earliest stages of

(Continued on page 74)



FAN FLURRY—Warner Bros. artist Gary Morris poses for photographs while labelmates David Frizzell and Shelly West sign autographs in the record shop set up at the 1982 Fan Fair in Nashville.

JUNE 26, 1982, BILLBOARD

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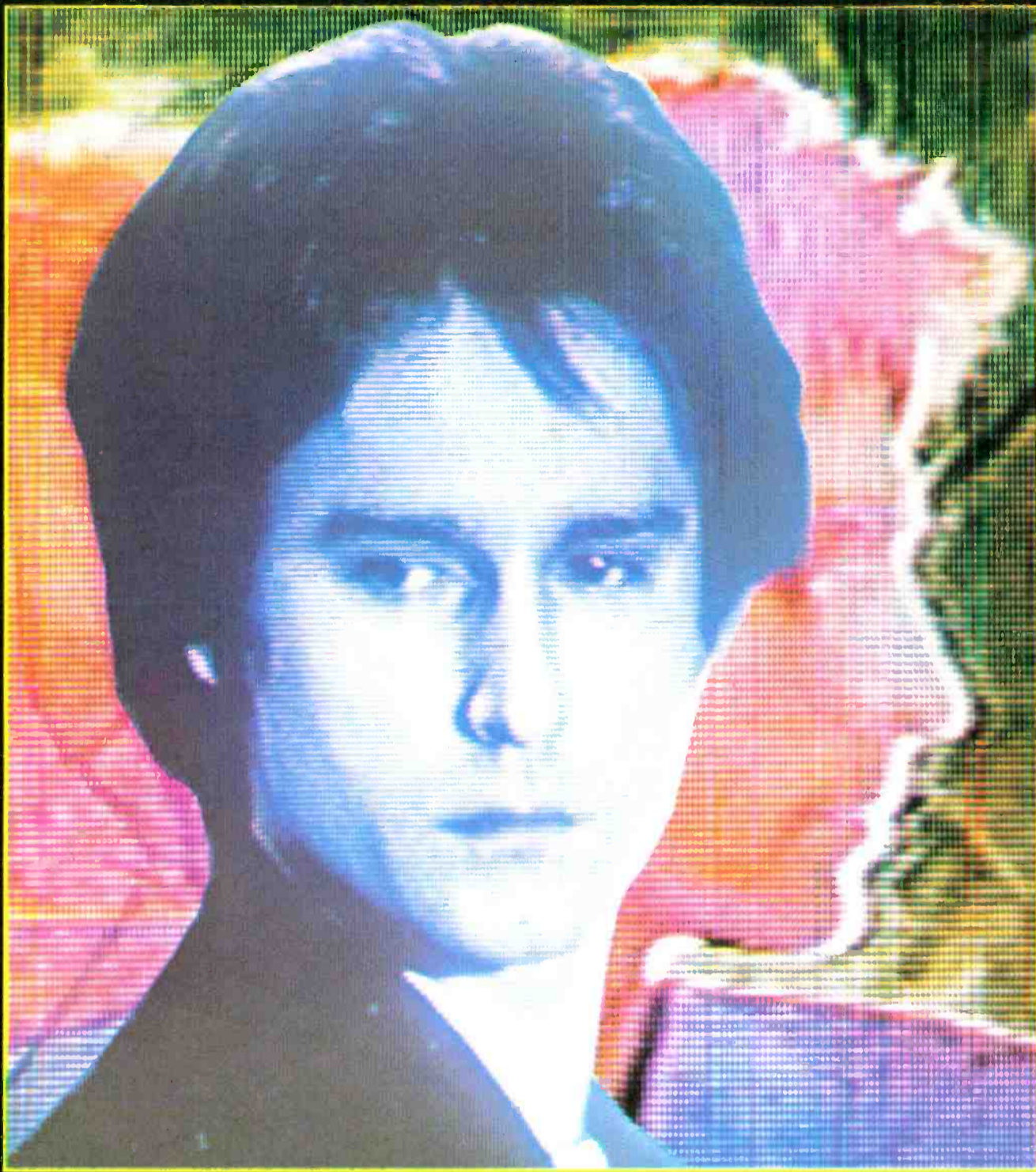
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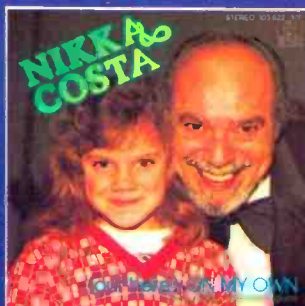
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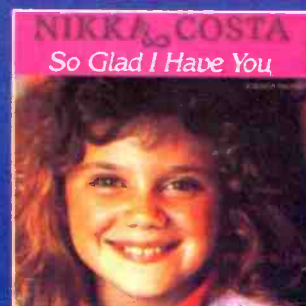
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Heartland Beat

Varied Fare To Be Offered At New Music Fest

By ALAN PENCHANSKY

Chicago has not been an avant garde mecca like New York or San Francisco, but all the stops are being called out for New Music America 2, the week-long festival beginning July 5. More than 50 composers will present all shades of the modern spectrum with concerts, video presentations and multi-media events.

Locally it's promoted as Mayor Byrne's New Music America '82 and cultural mainstays such as the Museum of Contemporary Art, the Chicago Symphony and WFMT-FM 90.7 are involved. Live concert broadcasts each day from Navy Pier Auditorium—to be fed to NPR—are planned and concerts also will be held at Orchestra Hall and the Chicago Public Library Cultural Center.

Throughout the week a number of sound installations will take place in the city, including Douglas Hollis' weather-influenced "Sound Shade 1 C Major" (at Promontory Park in Hyde Park), Liz Phillips' "Wind-Down Watertown" in the Water Tower landmark, a wind harp by Bill and Mary Buchen in Lincoln Park and a sound/video "game" by Californians Paul Marinis and David Behrman entitled "Sound Fountain" located at the Museum of Contemporary Art. Also a series of Navy Pier "boat pieces" is planned including John Cage's "A Dip In the Lake," to be staged shipboard, Toot 'n Blink," a creation for lights and horns of pleasure craft and speedboats," by Charlie Morbow. The Museum of Contemporary Art is organizing the festival.

★ ★ ★

Handshake Records president Ron Alexenburg, a Chicago native, will keynote the Midwest Music Exchange at Chicago's Bismarck Hotel. Alexenburg is one of 75 industry figures scheduled to share expertise at the career building symposium, July 15-27. Organizers are shooting for 50 to 1,000 attendance with registration \$75 and exhibition space \$385. Seminar topics include demo

(Continued on page 67)

Video Game Industry Sees Influx Of Ex-GRT Execs

By JOHN SIPPEL

LOS ANGELES—Exemplified by former GRT business affairs executive Jim Levy, who's now president of ActiVision (Billboard, June 19), the electronic games industry continues to add more alumni of that now-defunct Bay Area firm's music wing.

Herb Hirshfield, former GRT senior vice president, and Bob Rice, former sales promotion manager with Hirshfield, are both original members of the executive corps of Data Age, a brand new games manufacturer in Saratoga, Calif. Hirshfield is marketing topper, while Rice is marketing services manager.

Hirshfield is fielding a national

ABCKO Profits, Revenues Up

NEW YORK—ABCKO Industries says that for the six months ended March 31 it showed a profit of \$445,974 or 39 cents per share on revenues of \$4,334,778. These figures represent gains over a similar period last year when there was a net loss of \$6,926 on revenues of \$3,926,397.

For the second quarter ended March 31, the entertainment company had a profit of \$44,390 or 4 cents per share on revenues of \$1,759,982, compared to a loss of \$69,177 or 6 cents per share, and revenues of \$1,750,706 in the same 1981 period.

BASED IN NEW YORK

Steinberg Launches Film Company

NEW YORK—Irwin Steinberg, veteran music industry executive, has formed Domlin Films Inc. with two film and tv editors, Lowell Mate and Michel J. Moyses.

The firm, based at 34 W. 10th St. here, will specialize in the acquisition and development of properties for other producing organizations, although Steinberg says the company plans to eventually produce future acquisitions itself.

Domlin currently holds movie and tv rights to five properties, including two books, "Why Me?" by Leola Harmon, and "Filibuster," which recounts the story of Nashville physician and attorney William

Walker, who with a band of mercenaries, captured Nicaragua in 1850 and became its president. "Why Me?" details the true story of the impact of a near fatal accident on a nurse and those around her. Stein & Day publish the book this month.

Steinberg continues as senior consultant to the president of PolyGram Records Inc. and president of IHS Corp., an entertainment consulting firm. He is also a director and consultant for two ventures, Digital Music Co. and Compleat Entertainment Corp., which is being run day-to-day in Nashville by a longtime associate at Mercury Records, Charlie Fach.

Woodman has established a 16-firm manufacturers' rep corps, which is currently establishing distribution links across country. Thus far, Universal Distributing, Philadelphia; Schwartz Bros., Lanham, Md.; Big State, Dallas; and H.W. Daily, Houston, have been appointed distributors. Woodman expects more than 20% of his distribution will be music industry-oriented.

Approximately Sept. 1, Woodman expects to deliver three home video games. Listing for \$31.95, they will include: "Fast Food," "Coco Nuts" and "Space Maze."

Los Angeles—How do you dismantle a successful publishing and production partnership when its catalog "offspring" is still commercially alive? In the case of Mike Chapman and Nicky Chinn, whose Chinnichap signature accompanied a host of '70s pop and rock copyrights and masters, the solution is a music trade equivalent to creative divorce.

The songwriting team last attained prominence via their new wave-slanted Dreamland label, launched in concert with RSO, only to fold a year later because of disappointing sales from their roster and a worsening industry economy. Litigation between Dreamland and RSO offered the only perceptible activity in the months preceding the formal dissolution of the custom label and of the Chapman/Chinn partnership in the last quarter of 1981.

"I think the failure of Dreamland had a lot to do with it," Chinn candidly says of the breakup. "People seldom break up in the middle of a success. But Mike wanted to go out and do certain things, and expressed them to me. And while I was surprised at the time, it seemed like a good idea once he'd mentioned it—maybe we'd run our gambit out."

Chinn's assertion that the split was thus an amicable one would appear borne out by the subsequent disposition of their holdings in the Chinnichap Group, comprising not only their publishing holdings here but also Chinnichap Publishing Ltd. (U.K.) and Chinnichap Records (U.K.). "We're still partners as co-owners of the Chinnichap catalog," says Chinn, who continues to administer those copyrights from offices on Sunset Boulevard here.

He frankly adds that the duo's plan is to sell both their English and American companies as a unit, and concedes that the real lure for any prospective buyers will be the songs included, rather than any residual recording interests, since Chinnichap currently controls no significant masters.

That realization sheds further light on the duo's continuing ties to Chinnichap until such a sale is negotiated. Chinn himself remains signed to that company, despite the existence of his own new publishing firm, Nicky Chinn Music, while Chapman himself remains likewise linked despite his reactivated schedule as a producer, working from his Hawaii home.

Thus, Chinn's recent collabora-

(Continued on page 76)



VIVA, LENA!—Lena Horne accepts a plaque from Jerome Schmutte, brand manager of Lowenbrau beer, at a recent Viva, Lena! party at Xenon's in New York. The event, sponsored jointly by Lowenbrau and Warner Communications, was a benefit for the Negro Ensemble Company. It reportedly raised more than \$22,000 for that organization.

Chapman-Chinn 'Divorce' Is Amicable Separation

LOS ANGELES—How do you dismantle a successful publishing and production partnership when its catalog "offspring" is still commercially alive? In the case of Mike Chapman and Nicky Chinn, whose Chinnichap signature accompanied a host of '70s pop and rock copyrights and masters, the solution is a music trade equivalent to creative divorce.

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JUNE 26, 1982, BILLBOARD

VARAS Panel Debates Home Taping Issue

Continued from page 4

as already invaded the body." He said home taping technology threatens the whole music business chain, until nothing new will come out, and there will be nothing left to tape. He pleaded for relief.

Locke said he represented video sellers, who objected primarily to the rental aspects of the Mathias amendment since, he said, that could overturn a tradition in American business of the right of first sale. "It could create a precedent where suits or tuxedos couldn't be rented either," he added.

Gortikov pointed out that it wouldn't be too difficult to collect a royalty on blank tape since there are only 150 makers or importers of blank tape or hardware in the U.S. He said the Copyright Royalty Tribunal would then hold hearings to decide how much the royalty should be and how it would be di-

vided. He said he expected the distribution of the tape royalty would parallel prerecorded tape royalties, with the record and publishing companies paying the artists on a contractual basis.

"A blank tape is nothing but a jumble of oxides and plastic that is worthless unless there is music on it," said Gortikov, explaining why the buyer of a blank tape should expect to pay an extra royalty for its potential use as a music medium.

Karol pointed out that the record business panicked but survived the onset of radio, television and the first tape recorders, and managed to grow twenty-fold despite these inventions. It should be able to survive the blank cassette tape as well, he said.

"I don't think the problem is blank tape, and I don't believe the figures about the music industry los-

ing \$1 billion from it. A lot of people tape as a hobby, and if they couldn't tape they wouldn't buy the record either," said Karol.

Karol said the whole question still needs a lot more study, since nobody really knows what the effect of a blank tape royalty would be. And, he said, in an age where some artists are demanding and getting \$10 million contracts, maybe the music business isn't doing that badly.

Karol's passing remark that the invention of radio may have been more important than the invention of the wheel was seized upon by Drake, who said that such a comparison suggests "there may be something wrong with the wheels in your head," setting off the acrimonious tone for the rest of the evening.

Gortikov noted that according to a recent study, the equivalent of 255 million LPs were taped last year,

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WEA Labels Bowing '2 For One' Tapes

• Continued from page 1

The cassette twofers also mark WCI's entry into unique cassette repertoire, a direction first hinted at by such top corporate executives as Jac Holzman and Stan Cornyn in recent months, and recently addressed by rival PolyGram in its new, lower-priced 90-minute cassette series on Deutsche Grammophon.

Somers is overseeing the "2 For One" project and its extensive accompanying campaign, acting in behalf of all three WEA-distributed companies. In previewing the various elements in the push, he also singles out the personal stereo boom as a major focal point for packaging and campaign theme, the latter to buttress the twin price and convenience hooks with a second stage emphasis on consumer lifestyles.

"The project derives from an obvious phenomenon," explains Somers, "in that, out in the marketplace, cassettes are fast increasing their share of overall market, and in the case of specific artists, we're already seeing parity between tape and LP. With the decline in 8-tracks and their imminent demise, it's a clear trend.

"The other trend we're addressing is the Walkman phenomenon, in which music's availability in a portable, personal form is increasingly important."

The basic premise of the twofer cassette has already been tested abroad, he adds, but a complex price point structure, particularly on the European continent, frustrated as complete a concept development, Somers believes.

All 20 of the first "2 For One" release will carry the line's projected \$10.98 list, even though the single albums included in the pairings may currently differ in WEA's LP catalog. Originally, the majority were still in the \$8.98 list catalog, which would make the offering a dramatic price break for the consumer. Even in those cases where the albums have since been lowered to the \$5.98 midline bracket, however, consumers will realize a significant savings at the checkout counter.

Artists featured include, in addition to those above: Grateful Dead; Van Morrison; Peter, Paul & Mary; James Taylor; ZZ Top; Neil Young; Talking Heads; Jimi Hendrix; Joni Mitchell and T-Rex on Warner Bros. and its associated labels; Carly Simon on Elektra; and, from Atlantic, Hall & Oates, the J. Geils Band and Emerson, Lake & Palmer.

Somers notes that while Warner Bros. was the first to commit to the line, the concept itself as well as its fine-tuning for the market represent a collective effort.

The labels, acting through WEA, will utilize an aggressive array of tools, starting with a separate cassette package designed to distinguish the tapes in retail stores. A cardboard flip-top box, first developed for an unsuccessful cassette vending project some years ago but since successfully used by Warner for a hit Sire "mini" cassette by the Pretenders, the design affords greater display space, with printing on all six faces of the package.

More striking is the series' graphic design, which diverges from usual practice by sharing a unified generic look on all 20 front covers. Each will carry the artist's name in bold-face, reversed type on the black flip-top,

with the lower, larger portion of the tape package's front carrying the stylized "2 For One" logo. Different colored backgrounds will be used for each to distinguish the different titles while affording natural merchandising impact when displayed together.

Back covers will carry four-color minis of the two albums' original LP jackets.

Somers notes that the move to the cardboard unit isn't economy-induced, saying the cost will be equivalent to the conventional Philips "jewel" box with card insert. "Frankly, the Norelco box with the card insert is just too constraining from a merchandising standpoint," he asserts.

To establish the line at retail and link its cost value to the already successful midline LP category, WEA will be supplying dealers with a variety of tools, starting with a browse box, posters and both radio spots and print layouts.

Two separate brochures have also been developed, one aimed at the trade and the second designed as a handout for plugging consumers on the line. A key theme to be developed in both, as well as in advertising for the line, will be the idea of "musical double feature," while the recurring visual device will be the image of two LP disks being squeezed to fit into the cassette package.

Again, the midline comparison surfaces when Somers outlines the campaign strategy: "The marketing strategy here is the same as that behind the \$5.98 line: if you advertise and merchandise the product heavily, you can see substantial volume sales, which will later reduce to more of a trickle. You need to be prepared to keep returning to the product to sustain that volume."

He also notes that the trade brochure will try a whimsical approach in underscoring how new generations of joggers, business executives, housewives and others can take their music with them via personal stereos.

Also being studied is a special cassette carrying belt, which the label may sell direct to consumers or utilize as a promotional premium, depending on how the design's cost structure stands following further computation.

With price so central to the marketing plan, Somers says the initial rollout will see special concentration in about a half dozen key markets where personal stereo usage is already dramatically apparent. Selected accounts will test the product at an even lower shelf price, but even in those locations elsewhere pricing the tapes from the regular list price structure, Somers predicts the impact of the consumer savings will become a major selling point in all accounts.

Scalping Probe: Attorney Barred

• Continued from page 4

Additionally, Abrams is said to have learned that some persons in Garden box office supplied large quantities of Ticketron tickets for the "42nd Street" production to ticket brokers in January, 1981. In return, the brokers reportedly paid fees to members of the box office staff.

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Playing It Safe—And Dull

By ED KLEINMAN

When WABC recently changed formats, the newspapers headlined "The Day The Music Died." Considering the music that WABC and other American radio stations are currently playing, or more accurately not playing, this headline could become much more widespread in the months ahead.

Having spent the last 12 months in England, I was amazed by the difference between the music programmed for listeners here and overseas. At this moment, the music available via the BBC and Capitol services in England is interesting and adventurous. By comparison, most American radio seems safe and boring.

It is this lack of variety that is turning listeners and record buyers away. Looking for alternative music, the consumer has deserted his familiar radio station and local record store. The amazing growth of "Walkman" units does not bode well for broadcasters or record retailers.

The record companies are no less to blame. In recent years they have played it so safe that they have all but neglected the backbone of the record industry—the young record buyer.

Faced with figures showing that the Woodstock generation is now well into its 30s, the record companies have designed their release schedules to appeal to this now older taste. As a result, we get the same records recycled over and over.

The names that made musical history are still releasing records, although few of them have anything new to say.



Kleinman: "Successful musical changes have always come from new people trying new things."

highly successful English groups that are currently making inroads in this country.

A group like Orchestral Manoeuvr may not be commercial by American standards but is highly creative musically, and able to achieve passable sales in the English marketplace. Surely there should be some place besides college radio where music like this can be heard.

Soft Cell, the Human League, the Witnesses, and the Blasters are other groups who have had some measure of success here and exemplify the music so sorely missing on today's radio.

Handling the affairs of a group that isn't Top 10 is a 24-hour-a-day job, and means getting the group 100% involved. Managing is helping a group reach its full potential.

When record companies and radio stations are non-supportive, creative management, such as practiced through the years by the Bill Grammys, Herbie Herberts and Miles Copelands, goes a long way toward keeping a group moving in a positive direction. Not every group can go all the way, but without this effort and support they have no

chance.

Companies like Stiff America and IRS Records should be complimented for remembering that tomorrow's musical fad is today's avant garde.

Not too many years ago the Ramones and Talking Heads were considered unplayable by the radio honchos. A great deal

'The names that made musical history are still releasing records, although few of them have anything new to say'

The current emphasis by the legends of rock'n'roll on updated, albeit less inventive versions of their old ideas ignores the fact that all musical revolutions, from the Charleston to big band swing to Elvis Presley to the Beatles or Rolling Stones, originated with a younger, less blase buying element.

It is this audience that is being ignored both by today's radio stations and record companies.

Successful musical changes have always come from new people trying new things. So-called "New Wave" music could not possibly take hold with the mass audience until it has been discovered, promoted and refined by younger musical tastes.

The lawyers and accountants, who run most of today's record companies, tend to go along with the tide. It's the easy way, but not necessarily the most profitable in the long run.

Independent labels in England seem to not only survive, but to flourish. Haircut 100, XTC, Jam and Bow-Wow-Wow are all

of hard work and a positive response from audiences forced radio to reverse its stand.

There are no absolutes when it comes to programming, but too often minds and ears are closed to anything different.

It's time our more adventurous broadcasters take a look at some new musical possibilities. Maybe it means programming new music once an hour, once a day, once a week or some other formula. The MTV experience and a similar experience with HBO's "Video Jukebox" seems to prove that there is a big audience out there waiting eagerly to hear something new and different.

One thing is sure. If they don't find it in local radio, we will be seeing more headlines in more cities about "The Day The Music Died."

Ed Kleinman is president of Fast Forward Ltd., currently representing Cairo Management in the U.S. He is the former manager of the Stranglers.

Breaking The Buying Habit

By DAVID LIEBERMAN

Shock and outrage are the best words to describe our reaction to the recently announced RCA/A&M wholesale price increase.

For some time our consumers have been voting with their wallets and their tape recorders against the increasing retail price of records and tapes. If the manufacturers want to stop the erosion of our industry's sales base, it's time to address operating cost reduction rather than price increase as the "patent medicine" for sickly bottom lines.

'Widening the price gap between home brew and bottled in bond is suicidal'

In addition to the labels themselves, artists, songwriters and producers will have to bear their share of the burden. Blank tape prices are going down. Home taping is on the rise.

Widening the price gap between "home brew" and "bottled in bond" is, in our view, suicidal.

Lieberman Enterprises and our mass merchandising customer/partners are not ready to roll over and play dead! Lieberman Enterprises refuses to accept any wholesale price increase which squeezes our margins up against the artificial list price barrier.

If RCA/A&M persist in their announced price increase we will have to do business without their product from July 1 on!

For the balance of 1982, at least, we fervently urge all manufacturers to make no further price increases of any kind, even the preferable raising of suggested retail list.

Our industry is faced with more competition for the entertainment dollar and minute than ever before. For our consumer, record and tape buying is a habit. Let's not help him break it.

David Lieberman is board chairman of Lieberman Enterprises, the rackjobbing complex with some 2,500 outlets in all states but Hawaii.

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

A FLOCK OF SEAGULLS.

A DIRECT HIT!

A Flock Of Seagulls' mesmerizing debut album continues to soar up the charts and rock the AOR airwaves:

In Only 5 Weeks!

BB: 141*-45**

HARD/FMQB:

40*-28*

And the just-released single, "I Ran," is targeted for triumph, with these top 40 stations starting a groundswell of activity:

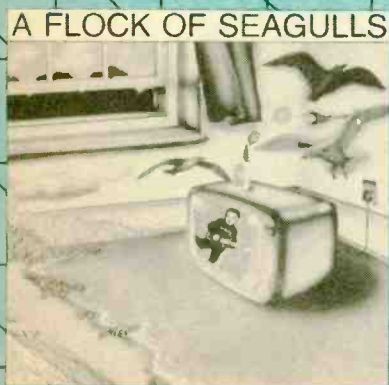
B100, KEGL, CHUM, CFTR, WPHD, KZ93, KSLY, KMGK, WGH, WABB, KSEL, KVOL, KZFM, KENI, KFMZ, KBBK, WJXQ.

A FLOCK OF SEAGULLS. VA 66000
A Sense Of Adventure In An Age Of Indifference.

Featuring the hits "I Ran," VS 102
and "Space Age Love Song"

Blitzing Through The U.S.!

June 19	Pasadena, CA	July 2	Chicago, IL
20	Reseda, CA	3	Muskegon, MI
21	Anaheim, CA	5	Minneapolis, MN
22	Santa Barbara, CA	6	Kansas City, MO
24	Berkeley, CA	7	St. Louis, MO
25	San Francisco, CA	9	Houston, TX
26	Palo Alto, CA	10	Austin, TX
29	Boulder, CO	11	Dallas, TX



On Jive Records (Distributed by Arista)

Produced by Mike Howlett



ARISTA
© 1982 Arista Records, Inc.

Wherever there's

Grammy

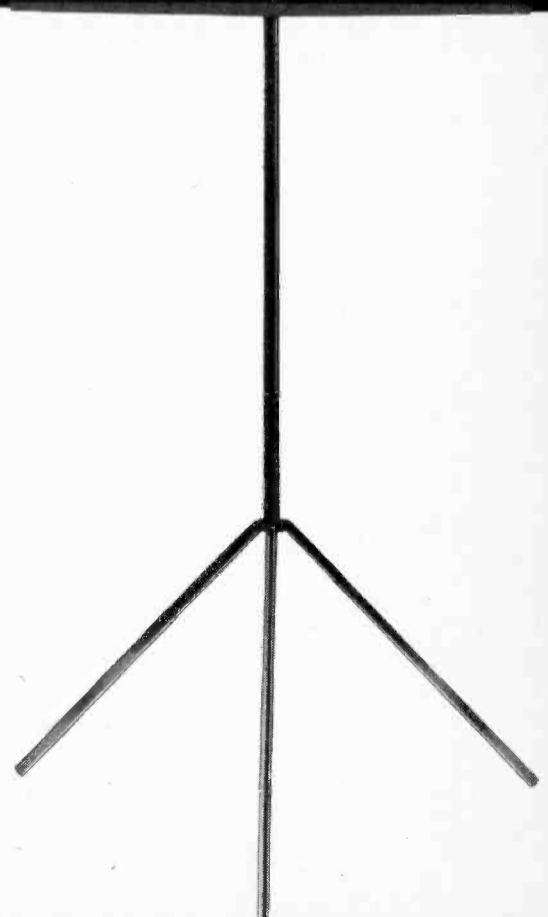
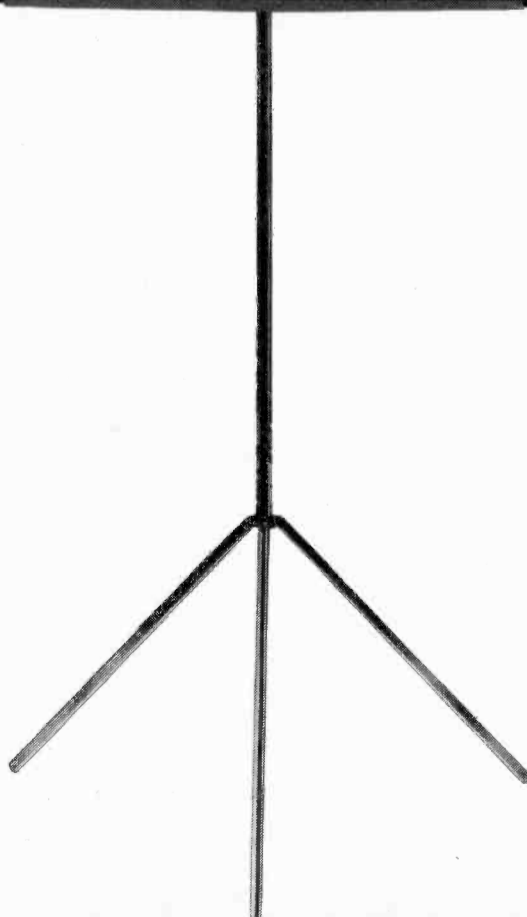
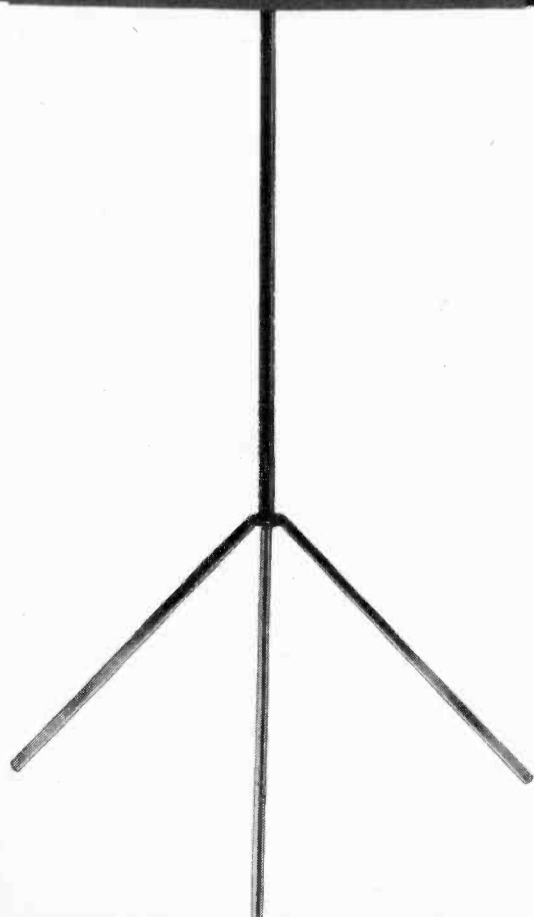
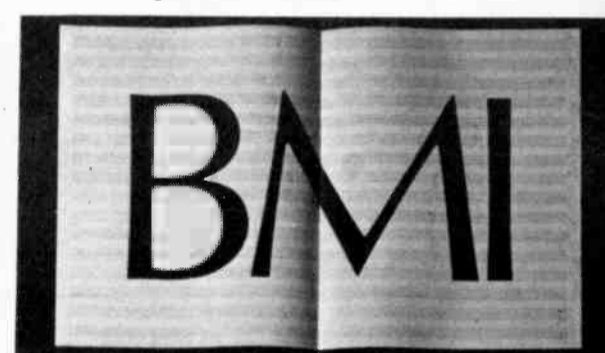
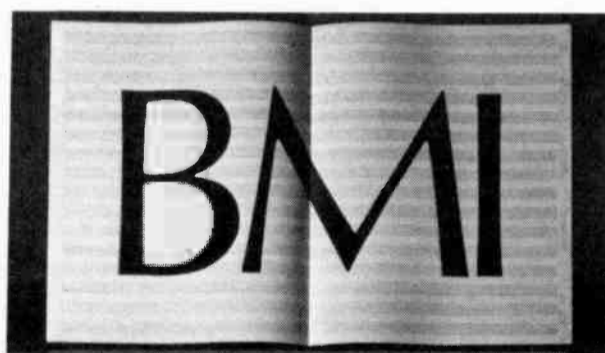
Donna Weiss	B. J. Thomas
John Lennon (PRS)	John Coltrane
Yoko Ono (PRS)	Clare Fischer
Dolly Parton	David Sanborn
Al Jarreau	B. B. King
Rick Springfield	Michael Nesmith
Aretha Franklin	Gary Burton
James Ingram	John Williams
Oak Ridge Boys	Jerry Hey
Chet Atkins	Leos Janacek
Al Green	Miles Davis

Tony

Maury Yeston
Best Score of a Musical:
"Nine"
Tom Eyen
Best Book of a Musical:
"Dreamgirls"

Pulitzer

Roger Sessions
1982 Pulitzer Prize in Music
Milton Babbitt
Special Pulitzer Citation



music, there's BMI.

AWARDS

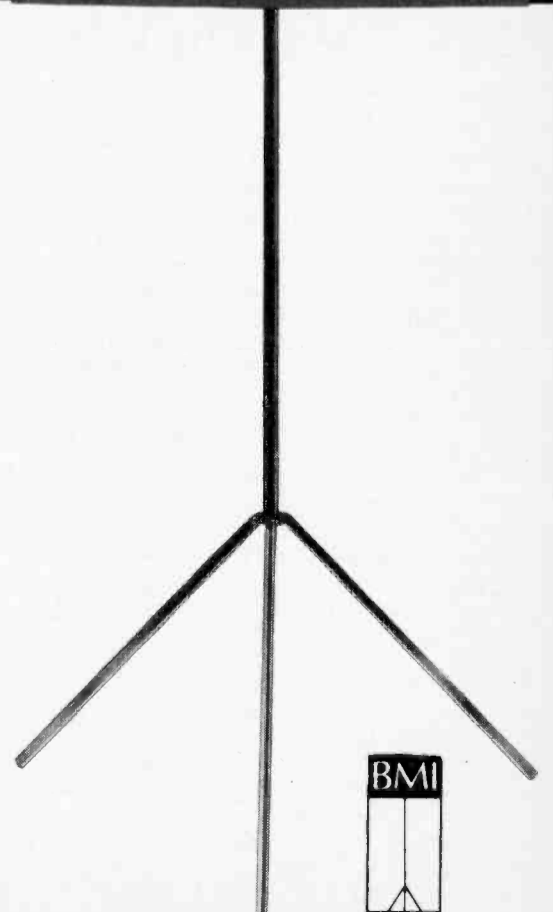
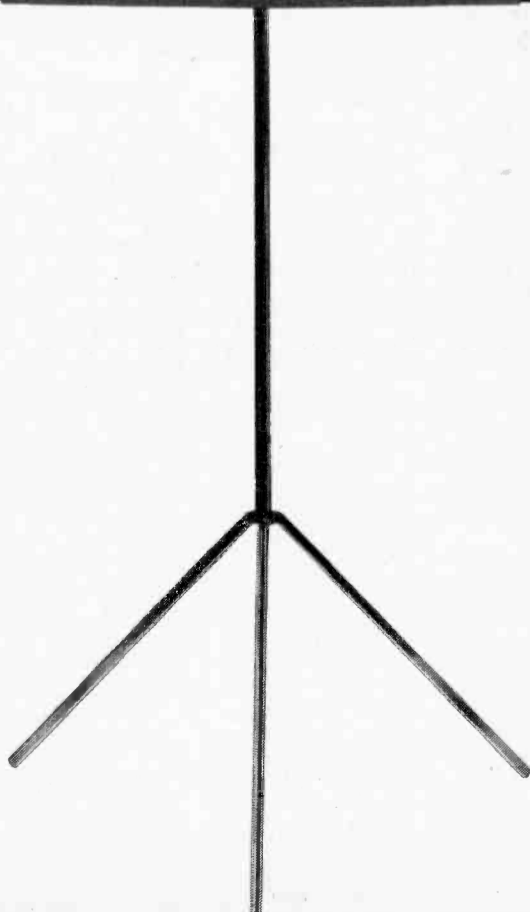
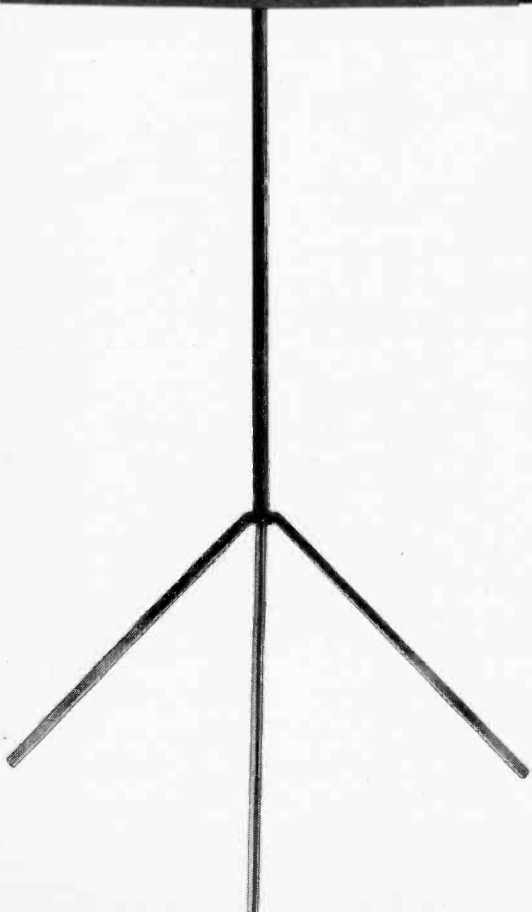
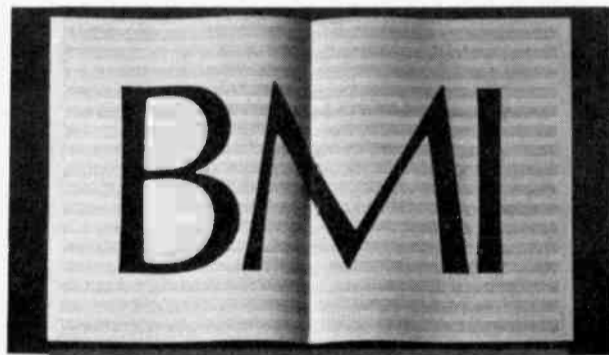
Oscar
Peter Allen
Carole Bayer Sager
*for their original song,
"Arthur's Theme"*

Country Music Association

Oak Ridge Boys
Barbara Mandrell
Alabama
George Jones
Terri Gibbs
David Frizzell
Shelly West
Chet Atkins
Bobby Braddock
Curly Putman

Academy Of Country Music

Alabama	Merle Haggard
Oak Ridge Boys	Ricky Skaggs
Al Gallico	David Frizzell
Buddy Emmons	Shelly West
Johnny Gimble	Joe Osborn
Sandy Pinkard	Curtis Stone
Dallas Frazier	Desperado's
Barbara Mandrell	Strangers
Juice Newton	



BOOST CASSETTE SALES

New Tape Formats Please Trade

By LAURA FOTI

NEW YORK—With cassette sales continuing to rise, labels are "customizing" the configuration with concepts such as IRS' \$2.98 list "cas-single" by the Go-Go's, WEA's series of two-album cassettes and, for the classical buyer, DG's 90-minute cassette (Billboard, June 19).

Retailers welcome these moves and see their cassette sales as a blessing not only because of their strength, but because they are "extra business." Says Musicland president Jack Eugster, "Cassette business is largely duplication of albums the person already owns, although to some extent cassettes are taking sales away from albums."

Eugster foresees possibly offering both LP and cassette versions of an album at a special price, for customers with personal or portable stereo units. He adds, "Putting two albums or a double album on a single cassette (as WEA is doing) would make them even more portable. It's very inventive, and great for when you're in your satin shorts and roller skates and don't want to carry a lot of cassettes."

Musicland stores display cassettes alongside albums on their "Top 20" wall, a new development according to Eugster. The stores have beefed up their cassette inventory and keep the tapes unlocked.

Stores keeping cassettes in open stock are, for the most part, much more bullish on the configuration than those who keep them locked up. The Wiz chain in New York keeps its tapes locked up, a spokesman says sales are not nearly as strong as records. The same is true at New York's TSS/Record World stores, although merchandising manager Tom Pettit says, "We are seeing more demand for older titles on cassette, such as big band music.

We have an extensive catalog—the top 300 titles—and will be running more separate sales on cassette this year to offset the death of eight-track."

Mike Farrace, an advertising coordinator at Tower Records in Sacramento, directly attributes keeping cassettes unlocked to their burgeoning sales. "In some stores cassette sales are approaching records, and it's largely due to keeping them unlocked. Customers resent seeing them locked up, it's less inconvenient, and they want to be able to pick them up and look at them."

Tower has run cassette promotions from time to time, Farrace says, emphasizing the cassette in a sale. "But we also make sure to make it clear that the album is on sale too," he says, as in a recent Angel promotion.

"If people are buying records, why push cassettes exclusively? he asks. "I could see trying to get them to buy both record and tape, instead of a blank tape. They'd probably buy a lot less blank tape that way."

Tower plans a special promotion on the new Go-Go's cassette single, "Vacation," but details were unavailable at press time.

One retailer aggressively promoting cassettes is the Camelot chain. A current promotion offers \$1 off the price of a prerecorded when the customer trades in a blank cassette in any condition (Billboard, June 19). There are 12 titles involved, with artists including Asia, Joan Jett, J. Geils, Rick Springfield, Paul McCartney and others.

"We'll probably do more tape-only promotions because the tape market is growing," says vice president purchasing Joe Bressi. "There's a chance our mix of business will be higher in cassette than records this year." Camelot keeps its tapes out in the open. "Labels are more open to

this now," he says.

In other promotional activity, the Wherehouse in Gardena, Calif. is running advertising highlighting cassettes, and Oklahoma City-based Sound Warehouse has run a sale offering \$1 off all titles on cassette titles. Sound Warehouse buyer Rob McCutchan says, "With some titles, cassettes and records are selling one-to-one." He adds, "We'll probably do more cassette promotions."

Representatives from other stores say they would promote specific titles, but not a single configuration.



OUT OF HIBERNATION—Alvin, Simon and Theodore and RCA's Nipper mascot make an in-store appearance at a Los Angeles K-mart to promote "Chipmunk Rock."

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

AKKERMAN, JAN
Oil In The Family
LP Metronome Germany 0060 480..... \$10.98

APRIL WINE
Power Play
LP Capitol ST-12218..... No List
8T 8XT-12218..... No List
CA 4N-16273..... No List
CA 4XT-12218..... No List

BEACH BOYS
Be True To Your School
LP Capitol Greenline N-16273..... No List
CA 4N-16273..... No List
Beach Boys' Party!
LP Capitol Greenline N-16272..... No List
CA 4N-16272..... No List
Sunshine Dream
LP Capitol SVBB-12220..... No List
8T 8XT-12220..... No List
CA 4XWW-12220..... No List
CA 4XT-12220..... No List

BLAND, BOBBY
Here We Go Again
LP MCA-5297..... \$8.98
CA MCA C-5297..... \$8.98

BLONDIE
The Hunter
LP Chrysalis CHR 1384..... \$8.98

BONDS, GARY U.S.
On The Line
LP EMI America SO-17068..... No List
CA 4XO-17068..... No List

CHICAGO
16
LP Full Moon/Warner 23689-1..... \$8.98

CLINE, PATSY, & JIM REEVES
Remembering
LP MCA-5319..... \$8.98
CA MCA C-5319..... \$8.98

CLOWER, JERRY
Dogs I Have Known
LP MCA-5321..... \$8.98
CA MCA C-5321..... \$8.98

COLE, NAT KING
18 Grandes Exitos En Espanol
LP Capitol ST-12219..... No List
8T 8XT-12219..... No List
CA 4XT-12219..... No List

COPELAND, GREG
Revenge Will Come
LP Geffen GHS 2010..... \$8.98

CRAWFORD, RANDY
Windsong
LP Warner Bros. 23687-1..... \$8.98

CRUSADERS
Royal Jam
LP MCA-8017 (2)..... \$10.98
CA MCAC-8017..... \$10.98

DEADLY EARNEST & THE HONKY TONK HEROES
Modern Dance Sounds
LP Wheeler WRC82..... No List
CA WRC82..... No List

DOW, JUDITH
A Tribute To Kate Smith
LP Centerline CPI 8006..... No List
Regards To Broadway
LP Centerline CPI 8002..... No List

FREY, GLENN
No Fun Aloud
LP Asylum E160129..... \$8.98

GRAHAM, LARRY
Sooner Or Later
LP Warner Bros. BSK 3668..... \$8.98

JOHN, ELTON
21 x 33
LP MCA midline MCA-772..... No List
Victim Of Love
LP MCA midline MCA-771..... No List

K Q RADIO (VARIOUS ARTISTS)
Rhythm Of The City
LP Chaton CR222..... \$3.99

KRAFT
Mau-Mau
LP Polydor Germany 2372 107..... \$10.98

LA CONNECTION
LA Connection
LP MCA-5322..... \$8.98
CA MCA C-5322..... \$8.98

MANOWAR
Battle Hymns
LP Liberty LT-51125..... No List
CA 4LT-51125..... No List

McFERRIN, BOBBY
Bobby McFerrin
LP Elektra/Musician E1-60023..... No List

MILLER, STEVE, BAND
Abracadabra
LP Capitol ST-12216..... No List
8T 8XT-12216..... No List
CA 4XT-12216..... No List

MILVA
E Dintorni
LP Metronome Germany 0060 493..... \$10.98

PARSONS, ALAN, PROJECT
Eye In The Sky
LP Arista AL9599..... \$8.98

PRIMA TANZMUSIK
Prima Tanzmusik
LP Metronome Germany 0040 232..... \$8.98

REEVES, JIM, see Patsy Cline

REILLY, DAVID
Life On Earth
LP MCA-5280..... \$8.98
CA MCAC-5280..... \$8.98

ROTHER, MICHAEL
Fernwarme
LP Polydor Germany 2372 111..... \$10.98

ROUSSOS, DEMIS
Demis
LP Phonogram France 6302 185..... \$10.98

ROYAL MUSIC
Avalon
LP EG/Warner Bros. 1-23686..... \$8.98

SPITTIN' IMAGE
Spittin' Image
LP MCA-5309..... \$8.98
CA MCAC-5309..... \$8.98

STRAIT, GEORGE
Strait From The Heart
LP MCA-5320..... \$8.98
CA MCAC-5320..... \$8.98

STRAY CATS
Built For Speed
LP EMI America ST-17070..... No List
CA 4XT-17070..... No List

VARIOUS ARTISTS
Best Of British Funk
LP Polydor Holland 2480 659..... \$10.98

VARIOUS ARTISTS
Tokyo Mobile Music
LP Phonogram UK Suit 1..... \$7.98

VERLAINE, TOM
Words From The Front
LP Warner Bros. BSK-3685..... \$8.98

WILLIAMS, BEAU
Beau Williams
LP Capitol ST-12213..... No List
CA 4XT-12213..... No List

WILLIAMS, JOSEPH
Joseph Williams
LP MCA-5316..... \$8.98
CA MCAC-5316..... \$8.98

JAZZ

BROWN, CLIFFORD, & MAX ROACH
Pure Genius, Vol. 1
LP Elektra/Musician E1-60026..... No List

COBHAM'S, BILLY, GLASS
MENAGERIE
Observations &
LP Elektra/Musician E1-60123..... No List

CORYELL, LARRY
Bolero
LP Phonogram Japan digital 30PJ-3..... \$14.98

GETZ, STAN
Forest Eyes
LP Jazz Man JAZ5014..... \$8.98

GILLESPIE, DIZZY
The Source
LP Jazz Man JAZ5021..... \$8.98

GORDON, DEXTER
American Classic
LP Elektra/Musician E1-60126..... No List

GRAPPELLI, STEPHANE
The Very Best Of Stephane Grappelli
LP Picc-A-Dilly Pic3525..... No List

GREENE, RICHARD, BAND
Blue Rondo
LP Sierra GA 1981 (formerly 8710)..... \$6.98

PETTIFORD, OSCAR
Blue Brothers
LP Jazz Man JAZ5036..... \$8.98

POWELL, BUD
Inner Fires
LP Elektra/Musician E1-60030..... No List

ROACH, MAX, see Clifford Brown

TATUM, ART
The Genius
LP Jazz Man JAZ5024..... \$8.98

TERRY, CLARK
Color Changes
LP Jazz Man JAZ5046..... \$8.98

THEATRE/FILMS/TV

ET
Soundtrack
LP MCA-6109..... \$9.98
CA MCAC-6109..... \$9.98

REGGAE SUNSPASH '81
Soundtrack
LP Elektra E1-60035..... No List

THE THING
Soundtrack
LP MCA-6111..... \$9.98
CAMCAC-6111 \$9.98

CLASSICAL

JANACEK, LEOS
Idyla; Mladi
Los Angeles Chamber Orch., Schwarz
LP Nonesuch D-79303..... No List

KETELBEY, ALBERT
In A Monastery Garden; In A Persian Market; In A Chinese Temple Garden
Ambrosian Chorus, London Promenade Orch., Faris
LP Philips Holland digital 6514 152..... \$11.98

LISZT, FRANZ
Concerto In The Hungarian Style; Wanderer-Fantasia
Katsaris, Philadelphia Orch., Ormandy
LP Angel digital DS-37888..... No List
CA 4XS-37888..... No List

SCHOENBERG, ARNOLD
Serenade Op. 24; Suite Op. 29
Schoenberg Ensemble, DeLeeuw
LP Philips Holland 6570 812..... \$7.98
Transcriptions For "Verein Fuer Musikalische Privatauffuehrungen" Of Pieces By Schoenberg, Reger & Zemlinsky
Schoenberg Ensemble, DeLeeuw
LP Philips Holland 6514 134..... \$11.98

STRAUSS, RICHARD
Burleske; Mendelssohn: Rondo Brilliant; Schumann: Introduction & Allegro Appassionato
Merscher, Berlin Radio Symph., Janowski
LP Eurodisc 202 495-366..... No List

STRAVINSKY, IGOR
Petrushka
Philadelphia Orch., Muti
LP Angel digital DS-37822..... No List
CA 4XS-37822..... No List

TCHAIKOVSKY, PETER ILYITCH
Manfred Symphony
Philharmonia Orch., Muti
LP Angel digital DS-37752..... No List
CA 4XS-37752..... No List

WALTON, SIR WILLIAM
Facade
Laine, Ross, chamber ensemble
LP Philips UK 6527 133..... \$8.98

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

STATE DISCOUNT

Health & Beauty Aid Chain Stays Well Via Disk Sales

By JOHN SIPPEL

LOS ANGELES—The 15 Senate Discount stores in Ohio and Michigan generate 30% to 50% of their register volume from departments selling records and accessories, which represent less than 15% of their square footage. State Discount is a health and beauty aids chain.

This estimable statistic results from an experimental fling which MNS Distributing (the Lansing, Mich. parent of the chain) took with albums in 1972.

Founder/president Sidney Rosenberg was going it on his own after splitting with two partners in what was once a 22 location combine. Rosenberg noted the enthusiasm his college student customers evinced over albums. His stores were primarily campus adjacent sites.

Rosenberg negotiated with the now defunct Monroe Distributing, Grand Rapids, Mich. to rack the then 10 stores. Marilyn Hanses, then a drug and cosmetics buyer, was appointed overseer of the new departments.

"Traffic increased immediately and continued to grow," Hanses recalls. "By 1978, we decided to go on our own. Today we carry an average of 5,000 different titles in departments that vary from 100 to 300 feet.

"First we started with only the cream on the charts," Hanses relates. "Then we added the cream of the catalog. In addition to albums, we also carry the cream of accessories. TDK, Maxell and Memorex audio tape is stocked. I will probably introduce BASF this fall with a special campaign. And we carry the entire Recoton accessories line."

Hanses volunteers that the biggest boost to their music business has been the entry of midline \$5.98s.

State Discount shelves \$8.98s at \$5.99 and specials at \$4.99 and up, while \$5.98s shelf at \$3.99 and special at 3 for \$11 or \$3.69 each.

Rosenberg may open five stores before the turn of the year. It's possible that he will add a third state to his present Michigan and Ohio locations. Presently there are 10 State Discounts in the Lansing area, two each in Columbus and Ann Arbor and one in Kalamazoo.

Hanses ships an estimated "99.5%" of recorded product and accessories from 1,000 square feet of space in the MNS Lansing headquarters.

In addition, she supervises the racking of music departments in five Discount Dens in Wisconsin, Illinois and Indiana. Her counterpart at the Den operation is Paul Bartlett.

Retailing

Black Dealers Split On Cutouts Returns Policies Force Many To Carry Big Inventories

• Continued from page 10

Hudson feels that recent releases are cut out too soon, stopping him from returning slow movers and prematurely bringing steady sales items down in price. "There seems to be a gap between what actually has staying power and what the companies think will be long-term sellers," he observed.

Offering a contrasting viewpoint are two California record men. Robert Williams, president of W.W. Wholesalers in L.A., says he was forced out of the cutout business six months ago. Cutouts had accounted for 80% of his sales two years ago, but now he concentrates on gospel and 12-inch product. The main reason; the rise of midlines.

"Up until two or three years ago, larger companies would discontinue a record and sell it at bulk. Now if that record has any heartbeat at all they renumber it and drop it down to their budget line. I have a few overseas accounts which will take anything, but as far as the U.S. market goes, there's not enough merchandise available to stay in business.

"We were doing a good job with that market, so I guess labels were saying, 'why should we give this stuff away at \$1.25 to \$1.75 when we can get \$3.50 or \$4 for it?' And I can understand that. But it's hurt the consumer and a few of us companies that had to diversify to stay afloat."

John Jackson, owner of John's Music in L.A., echoes the thought: "Cutouts are just about dead." He also complains of trying to return unsold records only to be told the record has since been cut out.

Big George of Buddha Man Records in Houston says, "cutouts are a very strong seller for us," citing older records by Jerry Butler, Funkadelic, Betty Wright, Lattimore, Johnny 'Guitar' Watson and "anything by James Brown" as prime movers. Recent buys of back CTI and TK catalog have proven to be wise moves for the store.

Like many small retailers, Big George has developed a reputation for having an extensive collection of cutout material. "I get a variety of folks in here looking for older records, from college students just getting into black music to older folks looking to replace scratched records." To him, "The key to making a profit with cutouts is knowing how much and what to order. You pick up only enough to make your money. Too much of any item is no good."

Big George is critical of major labels' policy vis a vis cutouts. "They cut things out so fast that you can't return them." Moreover, "They cut out things they could still be selling at full price. The Zapp album with 'More Bounce To The Ounce' on it is still selling here. Yet I got it as a cutout."

Calvin Simpson says, "Cuts used to be a big part of our business, and in some respects still are, though the midline program has cut into it." At his six Detroit areas retail outlets, he merchandises cutouts and midline together, trying to stimulate multiple purchases.

Simpson racks for several Detroit department stores and therein leans heavily on cutouts. "You get a lot of older traffic there that you might not ordinarily at a retail location," explains Simpson. "They will be attracted by that \$2.99 or \$3.99 price and be interested in getting that Ramsey Lewis 'Sun Goddess' al-

bum or another vintage jazz release they missed. In an economically depressed area like Detroit, I can definitely attest to the fact that cutouts are becoming more attractive."

Sikhulu Shange of Sikhulu's Records in Harlem says, "I haven't had time to develop an older cutout market, because I'm too busy trying to get rid of the new stuff the labels suddenly cut out on me.

"By the time I get around to returning things, they have already cut them out. Then you have to try to liquidate them at a loss, be it singles, 12-inchers, or albums. It is one thing when you have time to merchandise cutouts properly, but when you're suddenly stuck with them it is trouble." Sikhulu cites PolyGram and RCA as the toughest companies to make returns to.

In contrast, Joe Long of Birdel's in Brooklyn has made cutout material the backbone of his operation. "As long as there are establishments selling cutouts, I—and a lot of other retailers—will always stay in business. In fact, I find that selling them has made my business stronger, to such a degree that I don't need the latest hit records to survive.

"The labels are always deleting records from their catalogs, some not more than a year or two old, for which there is still a market, both among secular and gospel buyers." The black pop acts who consistently sell as cutouts are Al Green, Ray Charles, Curtis Mayfield, Candi Staton and Roberta Flack.

Long's store is known for its selection of gospel material and he is constantly "amazed" at what records gospel labels choose to delete. "Sometimes I wonder if they know what the hell is going on. They often cut out records I know there is still a big audience for. I just pick them up and make a profit."

Howard Alston, manager of Big Ben's in L.A., says cutouts account for only 5% of sales at his store, if

that. Alston says his customers prefer hit product, front-line catalog and now midlines, which he says account for 25% to 30% of his sales.

Lanny Lee is another record veteran who is reacting to changes in the cutout market. Lee recently sold off 80% of his inventory in L.A.'s Luv Music—which included soul and jazz product as well as pop and rock—and purchased Soundtracks U.S.A., specializing in soundtracks, personality and collectable product.

"The cutout business that we've all known for the past 20 years is changing dramatically," he says. "Manufacturers have taken a lot of the product that formerly would have been dumped into the cutout market and either dumped it themselves or put it into their midlines. Also, after all these years of having overruns, labels are finally getting smart. The word from the street has finally reached the manufacturing department, so there's not that much product in the channels when a record dies.

"Specialization is the answer. We're reducing our overhead and transferring our energies from the volume business to the boutique business."

U.K. Retailers Kill 45 Price Trial

LONDON—Record retailers' reluctance to pass on the wholesale price saving of RCA's experimental one-sided single (Billboard, June 12) to consumers is one of the reasons the label has abandoned the scheme in Britain.

Further pressings of Bow Wow Wow's "I Want Candy," currently in the top 20, will carry a conventional flipside.

No adverse consumer reaction to the test has apparently been reported, but dealers were unwilling to hold the suggested list price of 99 pence (around \$1.75). In many

FOR CAMELOT, RECORD BAR Chain House Organs Aid Internal Communications

NEW YORK—The communications link between a large retail chain with multi-state locations and its staffers is made that much easier with the publication of house organs.

Two such examples are the Just For The Record and Off The Record publications of the Camelot/Grapevine and Record Bar chains, respectively.

"We have 130 stores in 27 states," notes Joe Bressi, vice president of marketing at Camelot/Grapevine, based in No. Canton, Ohio, "and we see managers about once a year and rarely see clerks. Just For The Record is a family newsletter from the home office, not just a memo."

Says Elizabeth Stagg, editor of Record Bar's 10-year-old Off The Record, "It's a good link between the office and everyone out in the field."

Both publications extend their reach beyond the store level to record company executives, branch operations, radio stations, local newspapers and trade publications. Camelot/Grapevine's Bressi counts a mailing of 1,000, while Stagg reports a distribution of 1,300 copies.

Bressi says Just For The Record started in 1978, was dropped for a while and then revived when "store personnel began to miss it. We find that it gives a personality to the company."

At both Camelot/Grapevine and Record Bar, the publications are largely the creation of in-house staffers. For the former, all printing and photo lab work is done on premises, while Record Bar brings camera-ready art to a local printer in Durham, N.C.

Bressi's Just For The Record is produced by himself, along with Paul Burnett, director of communications and production, Geoff Mayfield, assistant to Burnett, and Frank Chase, purchasing.

The general tone of Just For The Record is, as Bressi puts it, "company happenings and stances on industry affairs." For the past two years, the publication has won top prize from the North East Ohio Advertising Assn. in competition with such other corporate house organs from the likes of Republic Steel, Goodrich and other Fortune 500 companies.

Record Bar's Stagg, assisted by Mary Porter-Jeffries, also receives contributions from staffers, including local store managers, Glenn Gatlin, national promotion coordinator and Norman Hunter from purchasing.

"We use the concept of a cover story, which varies from Record Bar matters to industry-wide statements," says Stagg. "There's a letter from Barrie Bergman, a general letter section and a section called Discovery. With Discovery, we invite store managers to rate an album by a new artist."

An upcoming cover story will tackle the subject of "The Advantages & Disadvantages Of Manager Transfers." IRV LIGHTMAN

JUNE 26, 1982, BILLBOARD

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WAPP, With Commerical-Free Summer, Targets N.Y. AOR Mart

• Continued from page 1
the market.

They assert that WAPP's entry will force its competitors into a more conservative programming posture that will further reduce the exposure of new music acts, although program director Dave Hamilton insists that WAPP will be "very sensitive" to developing artists and market trends.

The station signed on at 5 a.m. Monday (14) with "Won't Get Fooled Again" by the Who following 10 weeks of call-out and focus group research in the metropolitan area. The debut came after 18 months of intense speculation as to the direction the format would take (see separate story, page 24).

Assistance in this story provided by Robin M. Solomon in New York.

"Our objective is to win the 12-34 group and specifically the 16 to 26 year-old listeners," says Hamilton, who also oversees Doubleday properties in Denver, Minneapolis, St. Louis, Detroit and Washington, D.C. "We'll play a lot of oldies, going back to 1965, and a lot of music from the 1970s, but we'll also program a lot of music that WPLJ doesn't play. And we know every record they play at every moment, having monitored both PLJ and NEW over a 24-hour period during May."

Hamilton, 25, says he hopes to musically position the station between the two AOR outlets. "That's how I'd like to be perceived," he states. "I want to evolve into a well-imaged, street wise, promotion-minded station. I know that we'll sound different as we develop."

He anticipates a playlist that draws on "five to 20" new records each month, but that the figure depends on "what's out there. I know we'll be tighter than NEW, and I expect PLJ to tighten in response to us. Our conclusion is that there's a huge void for what we'll do."

The programmer declines to discuss playlist specifics. But a close listen to the station over a three-day period last week affirmed the station's emphasis on such classic AOR groups as the Rolling Stones, Led Zeppelin, the Doors, Pink Floyd and Yes, in addition to current staples like Journey, Tom Petty, the Cars, the Eagles, Bob Seger and REO Speedwagon.

Predictably, Richard Neer and Larry Berger, who program WNEW and WPLJ respectively, feel that WAPP will have more of an effect on each other's stations than their own. "It's going to make things very interesting," says Neer, who foresees a time when "PLJ and WAPP won't add anything but 18-24 male demo records. That sort of situation could really work to our benefit. It might even make us looser. Duplicating what the other station is playing would only be a mistake for us."

Neer concedes that some of the station's "fringe" listeners will probably tune to WAPP on the strength of the commercial-free promise. But he also notes that because WNEW is positioned directly to the right of its new competitor, "People are going to have to pass us, and if we're programming what they like, we stand to recapture listeners we may have lost."

As to charges that WNEW has "dropped the new music ball," Neer asserts that the station still plays "more new music" than any other AOR outlet in town. "There are so

many records we play that PLJ doesn't that it isn't funny anymore, and frankly, I'm tired of hearing about it," he says. "Our 22-30 core and the type of oldies we play is distinct."

WAPP may have five new records on its playlist that WPLJ isn't programming according to Dave Hamilton, but Larry Berger counters that "I'm on 15 that he (Hamilton) hasn't touched. Despite what the station says about repetition, his oldies repeat once a day."

Berger, whose station scored an 8.7 rating in the April/May Birch Report, says he began to prepare for the entry of a new AOR station in the market as early as 18 months ago. "We had our call-out research rolling when Doubleday was still a bookstore on Fifth Avenue," he maintains. "To that extent, we're not doing anything differently now that WAPP is in the market than when they were nothing more than a rumor. Objectively, I have no intention of giving up my listeners because we're on top. They are nowhere. They have to beat us. We don't have to compete with them."

Berger, who maintains that the station has been playing more new music since the beginning of the year "than we had previously," says that WPLJ tends to "react quickly to new records—sometimes too quickly." At least one field representative from a major label disagrees, however. "WAPP's presence is going to force PLJ into really defining what kinds of records they need to play," he asserts. "But it might have an opposite effect, too. With WAPP around, it might make them look at records sooner, go on gut more and worry less about sales patterns."

Another promotion rep here argues that "WAPP is only going to make things tougher." They say they'll play current records, but sometimes I'm looking at 40 releases a month from my company. So the chance for a decent spread is pretty slim. I see PLJ tightening in reaction, which only compounds the situation for me."

Hamilton, recognized as one of the nation's "least progressive programmers," by D.I.Y. magazine

when he guided KDWB-AM/FM Minneapolis, is sensitive to charges that Doubleday is buying its way into the New York market with a multi-media promotional blitz that coincides with the beginning of the Arbitron summer book on June 23.

"A commercial-free summer is the best way to create excitement," he says, noting that Doubleday has taken a similar approach in the past. "Commercials are perceived as an irritant by the AOR core in this market. Both stations have core audiences that will probably stay where they are. But the fringe at either station will probably like what we do. And the extent of the loyalty of the cores remains to be seen."

Stevens Means \$ For Doubleday Former DJ's Aggressive Tactics Turn Firm Around

By DOUGLAS E. HALL

NEW YORK—Gary Stevens may be the most aggressive empire builder in radio today. In little more than four years, the former WMCA New York "Good Guys" jock has taken Doubleday Broadcasting from a company with marginal facilities in secondary markets to a group of stations in the top markets, which frequently lead in the ratings race.

No wonder, then, that his latest venture, WAPP New York, is causing concern among the management and programmers at competitors WPLJ and WNEW-FM, especially given the heavily financed promotion plans for the AOR-formatted newcomer.

Stevens was not always such a force. When he took over the reins as president of Doubleday in December of 1977, the company was, in Stevens' words, "functioning" in Minneapolis and Denver, with "poor facilities" in San Antonio and Phoenix, and a construction permit in St. Louis.

His first move was to sell KITE-AM-FM San Antonio (the stations are now KCCW and KVAR) and



RADIOTHON BROADCAST—WNEW-AM New York air personality Ray Otis, left, chats with Tony nominee Henry Krieger, who scored "Dreamgirls," during the second annual "WNEW And Broadway Salute A Child" radiothon broadcast.

KRIZ Phoenix, a directional AM daytimer currently running a religious format as KASA.

"That shrank the company to Minneapolis (KDWB-AM-FM) and Denver (KHOW-AM-FM), plus the construction permit in St. Louis," Stevens recalls.

The construction permit was for KWK, which had gone bankrupt and off the air under the previous ownership. The station was back on the air in November, 1978 and Doubleday purchased WGNU St. Louis six months later for \$2 million. The stations were combined to be KWK-AM-FM, a move reflecting Stevens' thinking at that point that all Doubleday properties should be in AM-FM combinations.

With Bobby Hattrik piloting the AOR top 40 mix of programming and with a heavy promotional budget and extensive use of non-commercial hours, the KWK combination soon shot to the top of the St. Louis ratings. Six months after the combination was created, the stations had a 10.0 Arbitron share, an audience segment only exceeded by the traditional market leader, KMOX-AM.

Stevens explains, "Seeing the fall off in AMs"—the AM side of the KWK combination only produced a 2.2 share—"I decided that we would acquire no more AMs. In the fall of 1979, the Doubleday board authorized the purchase of three stations. I made offers for stations in Philadelphia, Seattle and Detroit. Detroit was the only one that jelled."

The purchase of WBFM, a low-power FM with a religious format ("We Broadcast For God"), astounded the industry. The \$8.2 million price set a record for FMs at the time. But Stevens improved the signal and showed a profit of \$1 million in the first year, he claims.

He did this by changing the call letters to WLLZ (Detroit's Wheels), installing a Bobby Hattrik developed AOR format, heavy promotion and commercial-free hours.

The format went on the air in September, 1980. Not only did it shoot to the top of the ratings with a 9.2 Arbitron share, exceeded only by the traditional market leader WJR-AM, but it blew long-established AOR WWWW (W-4) right out of the water. That station quickly switched to a country format.

Encouraged by his success in Detroit, Stevens decided two things: all further acquisitions would only be in the top 10 markets and he would cut back the company's involvement in AM radio. The decision was made to sell KHOW-AM Denver. Metro-media agreed to pay Doubleday \$15 million with the stipulation that KHOW-FM would discontinue its similar (partly simulcast) format and find new call letters.

As a result, KPKE-FM was born in September of last year with another Hattrik AOR format, heavy promotion and commercial-free hours. In the winter Arbitron, the station was a 6.6, edging past the leading AOR in the market KBPI, which was left with a 6.2.

With the \$15 million generated by the sale of KHOW-AM, Stevens began shopping for stations. He found WAVA Washington in February of this year and paid \$8 million for it. WAVA has been an also-ran in the AOR race in the nation's capital, but Stevens notes there has been improvement in recent Birch monthly ratings and he looks forward to the Arbitron spring book.

With WAVA in his group, Stevens still had \$7 million left from the KHOW sale, so when Hefel Broadcasting decided a few months ago

Vox Jox

Berkowitz Back At WROR

Vox Jox is prepared and edited by Robyn Wells in New York (212 764-7342), with additional information from Rollye Bornstein.

It's beginning to look like Gary Berkowitz is making a career out of shuttling back and forth between WPRO-AM-FM Providence and WROR Boston. In his latest move, Berkowitz has resigned from the former to become manager of operations and programming of the latter.

Berkowitz had been back at WPRO as p.d. of both stations since he left programming duties at WROR in August of 1980. He left WPRO in September of 1979 to first join WROR. Before he began his shuttle programming, Berkowitz had been with WPRO since 1972.

Berkowitz, who is chairman of Billboard's A-C/Hot 100 Radio Advisory Committee, succeeds Mike Adams in this latest move. Adams will remain with WROR as Berkowitz' assistant and will be given an on-air shift. "We'll make room for him, shortening all the air shifts," Berkowitz explains.

There's a big shakeup going on in Nashville, with a number of stations switching ownership; formats and lineups. As of Monday (21), WMAK-FM will be playing Drake-Chenault's MOR "Hitparade." The rock station was recently sold by Mooney Broadcasting to Phoenix Broadcasting, which also owns WVOL in the Music City market.

New general manager at the "New 92" is Jim Ragan, who was in sales at WZEX Nashville. New program director is Bill Gerson, former operations manager at WZEX and WLAC-AM-FM, before Billboard sold the stations to Sudbrink. "We'll be using 24-hour live assists, although we have the automation equipment," says Gerson. The new

lineup at the "New 92" is Gerson, morning drive; Bill Brittain, mid-days; Dan Jaynes, afternoon drive; Stu Evans, who was WMAK-FM's former midday man, evenings; and Doug Kellett, overnight. Brittain was at WJYN Nashville; Jaynes at WMCP Columbia, Tenn.; and Kellett was at WZEX.

Exited from the station are morning man Phil Stanley; afternoon drive personality Mark Damon; evening DJ Scooter Davis; and Randy Stone, who handled the overnight shift, along with "Night Time America."

Meanwhile, WMAK-FM's former AM sister station is planning a call letter change to WLUY. A format change for the adult contemporary station is also imminent. The Mooney Broadcasting group is still awaiting FCC approval of its purchase of WUSW Lebanon, Tenn.

Reportedly on the block in Music

(Continued on page 35)

(Continued on page 37)

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'Traditional' Country Returns

Programmers Find 'Hard' Sounds Have Strong Appeal

• Continued from page 1

country sounds.

For many stations, the shift is subtle and amounts to little more than greater receptivity to playing traditional music. But for others, it is a conscious attempt to reassert the qualities that once made country a separate musical category and, in so doing, build a format distinct from their A/C and pop-country competitors.

Aiding this shift is the chart perseverance of such hard-country anomalies as George Jones and Merle Haggard, as well as the advent of such artistically acclaimed newcomers as George Strait, John Anderson, John Conlee and Ricky Skaggs.

Side effects of the switch are a willingness of stations to look to smaller labels for traditional product, greater reliance on "oldies" and a readiness to keep traditional cuts in heavy rotation even as they are falling on the charts.

"We're not embracing crossover artists as much as we used to," reports John Marks, music director of both the AM and FM sides of Cincinnati's WSAI. "We're searching for a country identity." Marks says that the "big proliferation" of A/C stations that play Kenny Rogers, Crystal Gayle, Eddie Rabbitt and the like are "diluting" his station's image.

Marks adds that he is hesitant to play the new Barbara Mandrell and Ronnie Milsap entries as often as before, noting, though, that both are played some. He contends that

country labels are still emphasizing MOR material, a condition, he says, that is making WSAI more open to material from small labels. As examples, he cites the inclusion on his playlist of such entries as Billy Walker's "Welcome Back To My Heart," on the Tall Texan label and, on Soundwaves, Billy Parker's "(Who's Gonna Sing) The Last Country Song" and Charlie Louvin and Jim & Jesse's "Northwind."

Even on the pop-country oriented FM side, Marks explains, "We're not afraid to start a record by Reba McEntire, Ricky Skaggs or George Strait." Oldies are a staple for the AM side, he says, more than for the FM.

"I suppose I have seen a rise in traditional," says Edd Robinson, WSOC-FM, Charlotte, N.C. "But I can't say that it outweighs contemporary." He calls Skaggs "one of the five hottest artists we've had in the last year," but adds that the same can be said of the non-traditional Lee Greenwood. According to Robinson, oldies account for about 25% of his rotation.

Like Robinson, WHN's Dene Hallam seen an openness rather than an onslaught. Pointing out that the New York station breaks very few records except by major artists, Hallam says that, nonetheless, he has noticed a growing success for "non-superstar" traditional artists in smaller markets. He says his station follows the precedents set in these markets in formulating its own programming. "That doesn't mean, though," he stresses, "that these artists will do well here."

Hallam reports that station sur-

veys show that country music is acceptable to more people now—a wedge for traditionalism. And he adds that although WHN is probably not playing any more oldies now than before, it is going back farther for them.

Mark Andrews, music director for KWJJ-AM-FM Portland, Ore., characterizes his operations as "mainstream country," that partake sparingly of either "the traditional sounds on the right or the pop sounds on the left." Still, he says, "it looks as if conventional country is carving out a place for itself: 'The phones are showing that Ricky Skaggs is coming alive. So is George Strait. Bobby Bare seems to be going down very, very well. It sounds like the Bobby Bare of 10 years ago.'"

A major reason for traditional music doing better, Andrews maintains, is its "polish in production." The music is "swinging toward traditional," he says, "but with all the rock'n'roll tricks we've learned."

"We're very big on steering clear of something like 'Elvira,'" says Addy McKay, assistant program director of KMPS-AM Seattle. "We program more traditional songs because that's what the people in Seattle like." McKay says the scarcity of appropriate material has caused the station to cut its playlist from 65 to 50 and to look to small labels for help. Major labels, she contends, are "not really" sensitive to traditional format needs. KMPS also uses NSD and Soundwaves product, as well as Dimension, whose chief artist is Ray Price. "You can't lose in Seattle with a Ray Price," McKay explains.

McKay adds that the ratio of old to new material at KMPS is about 60/40.

Concluding that most of its listeners are in the 35 to 64 age range, WVOJ-AM Jacksonville, is "leaning toward" becoming an all-traditional station, according to spokesman Bill Wise. The station's current program mix is all-oldies between 10 a.m. and noon, about 70% oldies in the morning and afternoon and 50% to 60% in the evening. He says he believes that record companies are becoming more aware of traditional music's prospects.

His observation may be accurate. Elektra Records, for example, recently signed the Whites, basically a bluegrass group, and will have Ricky Skaggs producing them. Columbia has released an album by Earl Scruggs and Tom T. Hall, "The Storyteller And The Banjo Man." Its first single was "Ain't No Country Music On This Jukebox." RCA, besides combining Gary Stewart and Dean Dillon in a honky-tonk album effort, "Brotherly Love," also unleashed "Bluegrass Spectacular," by the Osborne Brothers, and saw it climb into the Hot Country LP charts.

Boxcar Willie, the Statler Brothers, Gail Davies, Ed Bruce and Emmylou Harris—all traditionally oriented—continue to do well with label backing.

Rich Schwan, Epic's director of promotion in Nashville, recalls that some stations were hesitant to program Ricky Skaggs' first single for the label last year, "Don't Get Above Your Raisin'," which was a Flatt and Scruggs standard. Now Skaggs has become the example of traditional music's resurgent power and is welcomed into virtually all country formats.

RATES QUESTIONED

B'cast Group Takes Aim At Arbitron

• Continued from page 3

One committee member, who asked not to be identified, suggested that Shaker has realized that "we've just about completed our war chest; now he's trying to head us off at the pass."

Shaker's offer of a meeting has reportedly been declined, probably because the committee knows that Shaker does not want to discuss group negotiation of blanket rates,

but merely wants to pursue alternative methods of setting Arbitron rates that were first discussed at an Arbitron Radio Advisory Committee meeting. Arbitron rates are now tied to a station's ad rate card and a proposal has surfaced to tie these rates to how well a station covers a market.

The All-Industry Committee raised money by collecting \$350 per station and then approached the NAB for its donation.

SHARE DIFFERENCES DETAILED

Birch Vs. Arbitron

NEW YORK—The increasing popularity of the Birch Report (Billboard, June 5) is stirring debate among broadcasters about the ratings service's measurement of certain formats. For his part, the company's president, Tom Birch, maintained in a recent presentation sponsored by rep firm Torbet Radio that his methodology favors AOR, while Arbitron shows beautiful music at an advantage.

Birch explained that Arbitron diary keepers, whom he described as "cooperators," like beautiful music, while the Birch telephone interview methodology measures "non-cooperators," which Birch says prefer black and contemporary music.

Following are highlights of audiences shares from the most recent Arbitron reports (its winter book) compared to those of Birch (January/February). Stations listed represent the top five in Birch reports.

	Arbitron	Birch
CHICAGO:		
WGN (MOR)	9.2	8.8
WLUP (AOR)	4.2	6.3
WLS-FM (Hot 100)	3.6	6.0
WGCI (black)	6.1	5.3
WLOO (beautiful)	5.8	5.2
CLEVELAND:		
WMMS (AOR)	8.3	14.0
WDOK (beautiful)	9.7	8.9
WQAL (beautiful)	6.5	7.9
WERE (news)	6.1	6.6
WZZP (A/C)	5.9	6.6
DALLAS-FT. WORTH:		
KKDA-FM (urban contemporary)	6.6	9.3
KSCS (country)	8.4	7.9
KTXQ (AOR)	6.4	7.8
KZEW (AOR)	4.9	6.8
KVIL-FM (A/C)	7.9	6.0
LOS ANGELES:		
KABC (talk)	5.7	6.5
KLOS (AOR)	3.8	6.4
KMET (AOR)	3.9	5.5
KFWB (news)	4.3	4.4
KNX-AM (news)	3.7	3.8
NEW YORK:		
WRKS (urban contemporary)	5.1	8.4
WPLJ (AOR)	4.0	7.1
WKTU (urban contemporary)	4.5	6.3
WYNY (A/C)	4.6	6.1
WBLS (urban contemporary)	5.9	5.8
SAN FRANCISCO		
KGO (talk)	9.1	12.2
KMEL (AOR)	4.2	9.9
KFRC (Hot 100)	4.5	5.6
KSOL (urban contemporary)	4.8	5.2
KCBS (news)	5.0	4.7
WASHINGTON:		
WKYS (urban contemporary)	9.5	12.1
WHUR (black)	8.0	9.4
WMAL (MOR)	9.7	9.3
WWDC-FM (AOR)	5.0	8.2
WRQX (Hot 100)	4.2	5.9

NRBA Elects New Directors

NEW YORK—The National Radio Broadcasters Assn. has announced new directors in regions holding elections this year.

Elected to two-year terms are Bernard Mann of WGLD-WOKX High Point, N.C., region IV; Arthur Ortega of WNCI Columbus, Ohio, re-

gion VI; Bill Dunnivant of WJMW-WZYP, Athens, Ala., region VIII; James J. Wychor of KWOA Worthington, Minn., region X; and Fred Hildebrand of KVOC Casper, Wyo.

Ballots are being reissued Monday (15) in regions II and XII to break tie votes.

Survey For Week Ending 6/26/82

Billboard Chart Breakouts

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A/C Black Country Hot 100

- ★ **CROSBY, STILLS AND NASH**
Wasted On The Way, Atlantic 4058
- ★ **HERB ALPERT**
Route 101, A&M 2422
- ★ **POINTER SISTERS**
American Music, Planet 13524 (RCA)
- ★ **DONNA SUMMER**
Love Is In Control, Geffen 7-29982 (Warner Bros.)
- ★ **WAYLON JENNINGS**
Women Do Know How To Carry On, RCA 13257
- ★ **CHARLY McCLAIN**
Dancing Your Memory Away, Epic 14-02975
- ★ **TERRY GREGORY**
I'm Taking A Heart Break, Handshake 02959
- ★ **GAIL DAVIES**
You Turn Me On, Warner Bros. 7-29972
- ★ **THE ISLEY BROTHERS**
The Real Deal, T-Neck 5-02985
- ★ **ILLUSION**
Why Can't We Live Together, Sugar Hill 785
- ★ **THE McCRARY'S**
Love On A Summer Night, Capitol 5122
- ★ **FATBACK BAND**
On The Floor, Spring 3025 (Polygram)
- ★ **CROSBY, STILLS AND NASH**
Wasted On The Way, Atlantic 4058
- ★ **FLEETWOOD MAC**
Hold Me, Warner Bros. 7-29966
- ★ **HERB ALPERT**
Route 101, A&M 2422

This week's highest superstarred/starred chart entries in the formats listed.

Rock Calendar

1955-1982

ELVIS PRESLEY • CHUCK BERRY • BILL HALEY & THE COMETS • BUDDY HOLLY
THE BEACH BOYS • THE BEATLES • BOB DYLAN • THE ROLLING STONES • THE WHO
ELTON JOHN • BRUCE SPRINGSTEEN • MEATLOAF • BLONDIE • AND MORE!!!



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The Chief Engineer: Radio's Forgotten Man

By ROLLYE BORNSTEIN

LOS ANGELES—Think about it for a moment. What one facet of radio has changed the most over the last 20 years? Programming, research, formats, the shift to the FM band all come to mind, but their growth pales in comparison to the changes taking place in "the back room." The chief engineer is finally coming out of the closet.

If you rolled back the clock about two decades and asked a group of chief engineers what was the most important part of their job, the answer would be unanimous: to keep the station on the air. Today the answer would still be unanimous, but strikingly different. In the words of Ted Green, director of engineering for Tillis Communications, the most important part of his job is "to give programming people the technical facility to accomplish what they need to accomplish." The engineer certainly is coming out of the closet, and more and more, management is opening the door for him.

Green, whose background includes a long stint as chief engineer for the Todd Storz station in New

Orleans, began his career at a time when management saw engineering as a necessary evil. It was an expense they had trouble justifying beyond a certain point because it was an expense they could rarely understand. "Many of them (managers) can't hear the difference between good and bad sound," says well-known audio consultant Jim Loupas. "And they think of themselves as typical of the audience."

Twenty years ago that lack of sophistication was typical of the audience. "Consumer sales bear it out," says Dave Burns, sales manager of Allied Broadcast Equipment. "The big sale in 1960 was not an equipment sale, it was a furniture sale. The biggest piece with the heaviest bass response could be counted upon to be the best seller." Back then the chief engineer was consulted by management only if a new transmitter was in order (and a new transmitter was "in order" only after massive fire had claimed the old one) or if there was a shortage of light bulbs for the john. It was as if an underground publication en-

titled "Care And Feeding Of Your Chief Engineer" was passed out to all candidates for management positions.

In all fairness to the g.m., most engineers did write the basic description that would have been a part of such a publication: "Recognizing your engineer is easy. He's the one with the white socks, black shoes, baggy pants and plastic pencil holder in his shirt pocket. His appearance is 20 years behind the times while his rhetoric is 20 years ahead of them." It's true. Somewhere in engineer training, the chief of the '50s was impressed with the adage "if you can't beat 'em, confuse 'em." "It was as if they were trying to impress the p.d. or manager with a lot of technical jargon nobody understands," says Mitch Wein, chief engineer of WVCG and WYOR in Miami, "and the only person they were impressing was themselves."

Another popular tactic taken by the engineer of yesterday came under the heading "If you can't beat 'em, degrade 'em!" Green remembers several of his colleagues com-

plaining that jocks "were all idiots" who had no idea what they needed technically. "Usually these guys were good engineers, but their dialog with staffers was so poor no one ever knew it." Management reacted appropriately. Engineers were consulted only when a decision directly affecting them was being considered; beyond that they were not treated as a part of the station. In this business of communications, it rapidly became the norm that engineers and managers were capable of anything but.

Add program directors to that list. Fifteen years ago if you were to ask a p.d. about the most important function of the chief engineer, the answer was loud and clear. Actually in most cases it wasn't clear at all, but it certainly was loud: "The main function of the chief engineer is to make us the loudest thing on the dial." Why? "So listeners can't possibly miss us as they dial by." The processing war was on. Companies sprang up overnight, manufacturing equipment with the sole function of creating apparent loudness. A secondary war

was also underway. The war between the p.d. who had finally taken notice of the engineer, and the chief who wished he hadn't. Fueled by that traditional lack of communication, the battles were legendary.

Loudness until quite recently was a programmer's number one priority in so far as engineering is concerned, and it still is of major importance. "You have to be loud to the extent that you cannot afford to be missed in the marketplace as a listener dials across the band," says Loupas, "but beautiful music has proven you don't have to be the loudest to be number one." So have several other formats. Says Green of his country outlet in Amarillo, "We're not the loudest, we're in between the softest and the loudest, we're on AM and we're dominant number one."

In fact, most knowledgeable engineers concur that being the loudest on the dial can actually stop you from being number one. "Quarter hour maintenance can be destroyed by loudness," says Burns. Green agrees, "We've reached the point of

(Continued on page 35)

National Programming

Jim Morrison Tribute Scheduled

"Three Hours Of Magic," a tribute to the late Jim Morrison of the Doors, will air over the Labor Day weekend in nationwide syndication

from London Wavelength.

Don Eberle, a partner of the syndicator, says, "We expect major pickup for this show across the coun-

try including the top markets for a total of 200 to 300 stations." The show is loosely based on the recently published book by Frank Liscianadro, "Jim Morrison, An Hour Of Magic." The book and the show refutes press reports depicting Morrison as a drunken drug addict.

The show, according to London Wavelength, includes exclusive material authorized for broadcast by the Morrison estate only this one time. Interviews include author Liscianadro, former Morrison roommate Babe Hill and Morrison's father-in-law Corky Courson.

The show is being produced by Jon Sargent Productions and will include the never-before-heard "Orange County Suite," sung and played by Morrison, and "Whiskey, Mystics And Men," one of the last pieces written before he died. The program is being distributed to stations on a barter basis.

ABC's new Superadio satellite full-format network has added WMRZ Columbus, Ohio to its lineup. When the network debuts July 1, WMRZ will become WZSR. The station, now running beautiful music, will retail the morning drive slot for local programming yet to be determined. The station will carry the Superadio in all other dayparts. ABC's Direction Network has signed WHUE-AM-FM Boston to its lineup.

Watermark's "Soundtrack Of The '60s" show is giving away a 1966 Mustang convertible in sweepstakes promotion that includes distribution of counter cards to 150 stations carrying the show. In addition to the top prize, "Soundtrack Of the '60s" sweepstakes T-shirts are also being awarded. The grand prize winner will be announced during a three-hour special "Soundtrack" show on the Labor Day weekend. The show is hosted by Gary Owens.

JOHN MEHNO

Out Of The Box

HOT 100/AC

FT. WORTH—"Your Imagination" by Hall & Oates (RCA) is the kind of record that KEGL music director Billy Hayes uses to "bridge the gap" between AOR and A/C stations in the market. "When AOR won't play a certain tune and it's too early for the A/C's, we become the only outlet for a two-week period, and that's certainly to our advantage," he maintains. "Your Imagination" is very contemporary. It's also very infectious." The programmer adds that "To Dream The Dream" from Frankie Miller's Capitol album, "Standing On The Edge," is "excellent stuff, truly the most accessible pop tune he's ever cut. It drips of Bob Seger, but he's got his own style." Hayes also likes "Wasted On The Way," the new Crosby, Stills & Nash 45 (Atlantic). "They always seem to sound the same, and I mean that in a positive way. Lyrically, it sounds like everything else they've ever done, but the hooks and harmonies really stand out. There's a lot of upper demographic appeal."

AOR

DAYTON—Having added the new Eddie Money single, "Think I'm In Love," WTUE music director Jim Kinney says he can't wait to get his hands on the singer's forthcoming Columbia LP. "We're very enthusiastic about the new record," he says. "It's a real rock'n'roll tune and a definite improvement over three-quarters of his last disk." The programmer just switched to "Danger Danger" from "Don't Stop," two cuts from the Frankie Miller album, "Standing On The Edge" (Capitol). "He's ready to happen. I think he's always written good tunes, but it all seems to come together on the new LP. The Muscle Shoals Sound production probably has a lot to do with it." And "regardless of what some people think of him," Kinney notes that Steve Miller's "Abracadabra" single (Capitol) is "a very viable piece of product. He still writes some of the best hooks around."

BLACK/URBAN

MILWAUKEE—"Bernard Wright has got a mutha!" proclaims Jim Frazier, the WNOV music director, noting the pianist's new Arista single, "Won't You Let Me Love You." "He chills off his talents pretty nicely," Frazier says. "He's always held back on the funk thing, but he really gets into it on the new record. Very together." Also new to the station is "All The Way" by Jerry Butler (Fountain) and "Miracle In The Rain" by Ray, Goodman & Brown (Polydor). The former is "a medium tempo situation that's easy to do your thing to. Why stay apart when you can go all the way?", he asks, not in the sexual sense... more like 'I want you for me.' And "Miracle In The Rain" is "a groovy kind of thing, a slow tune about a black knight on a white horse, so to speak." Finally, Frazier says that Gene Chandler's new Chi-Sound single, "Make The Living Worthwhile," is "so funky that if you don't feel it, you've got a hole in your soul."

COUNTRY

LAS CRUCES, N.M.—"We're striving for a mass appeal sound that's truly country at the same time," says KGRT-FM program/music director Dot Lloyd, who strongly believes in the new releases by George Strait, Hank Williams Jr., and Sylvia. Strait's single, "This Fool-Hearted Memory" (MCA), strikes an even balance between "down home country" that's not "ultra-twangy" and what the programmer calls "the progressive realm." "Honky Tonkin," the Williams single on Elektra, has a "happy, party sound," upholding the "country ethic—let's hit the town and have some fun tonight!" She also thinks that Sylvia's new RCA single, "Nobody," will resurrect the singer's career. "She seemed to flounder with 'Heart On The Men' after soaring with 'Tumbleweed' and 'Drifter,' but now she seems to have come back into her own. It's a soft sound with a nice female appeal, but it's also a Tom Collins song, which makes it a hit for any performer."

LEO SACKS

Format Turntable

Jocks Out In Cleveland

CLEVELAND—Format changes at two stations in this market have resulted in both on-air staffs being swept away and, in one case, the p.d., too.

WWWM (M-105) has softened its AOR sound to an A/C mode to become WMJI, and WJW is converting from A/C to all news. The dismissed include M-105 p.d. Phil DeMarne.

The changes at M-105 came after more than two months of research apparently convinced general manager Tom Embrescia that his station was doomed to finish second behind WMMS in the battle for AOR audience.

The resulting format, piloted by new p.d. Mike McVay, is one which Embrescia says is a cross between WMMS and A/C WZZP here. "We're still playing a lot of music that we played before. We still play Journey, REO Speedwagon and the Rolling Stones. But we've also put a lot of emphasis on oldies."

The roots of the switch go back to January when Embrescia and his brother, Jim, sold M-105 and sister station WBBG to Larry Robinson for \$6.2 million. The Embrescias agreed to stay on in a management capacity and commissioned an extensive program of market research.

"We needed to get into the upper end of the demographics," says Embrescia. "The largest part of the population of this market is in the 25-34 range. Our base was 18-24 and we didn't think we could be a leader in the market with that. We didn't let

those people go because they didn't do a good job. It was a matter of research showing that they were perceived in a certain way by the audience."

The new lineup starts off with morning man Mike Ivers, who comes from WNDE Indianapolis and formerly programmed WEIM Fitchburg, Mass. McVay handles the 10 a.m. to noon position and Ron Roster, former p.d. at WQIO Canton and WFMJ Youngstown, both Ohio, is on from noon to 4 p.m. Chris Elliot, who is changing his on-air identification to Beau Elliot, is on from 4 to 8 p.m. He comes from WOHO Toledo, where he was p.d. Tom Kent, former assistant p.d. at WLS Chicago, who has worked at WIXY and WGCL here, is in the 8 p.m. to midnight shift and Jennifer George, a M-105 survivor from the AOR lineup, is handling the overnight shift.

Embrescia says the new WWWM format will be kicked off with a \$500,000 promotional campaign on July 4 with most of the efforts concentrated on tv. This will introduce the new call letters.

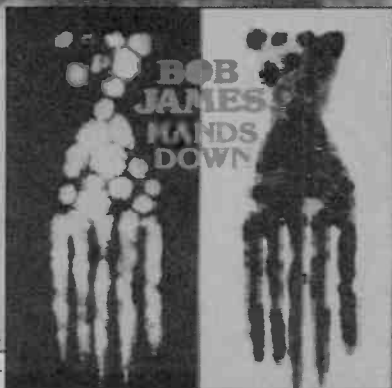
Merle Pollis, p.d. at WJW, has survived his station's format change and will be handling a talk segment from 11 a.m. to 1 p.m. But DJs Tom Armstrong, who was the morning man, Joe Mayer, from 10 a.m. to 1 p.m., Ronnie Barrett, from 1 to 6 p.m. and Carl Reese in a night shift are all on their way out.

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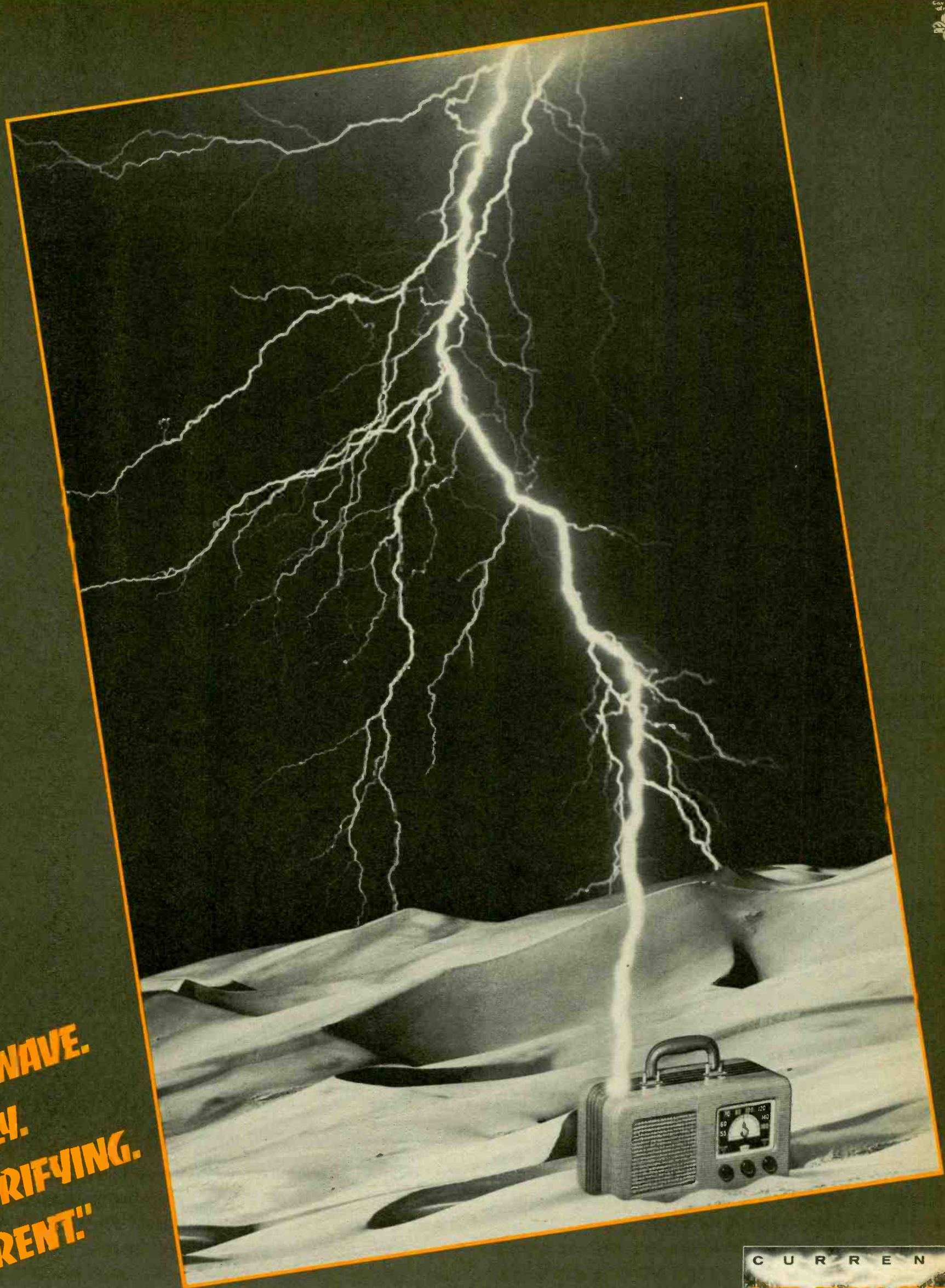
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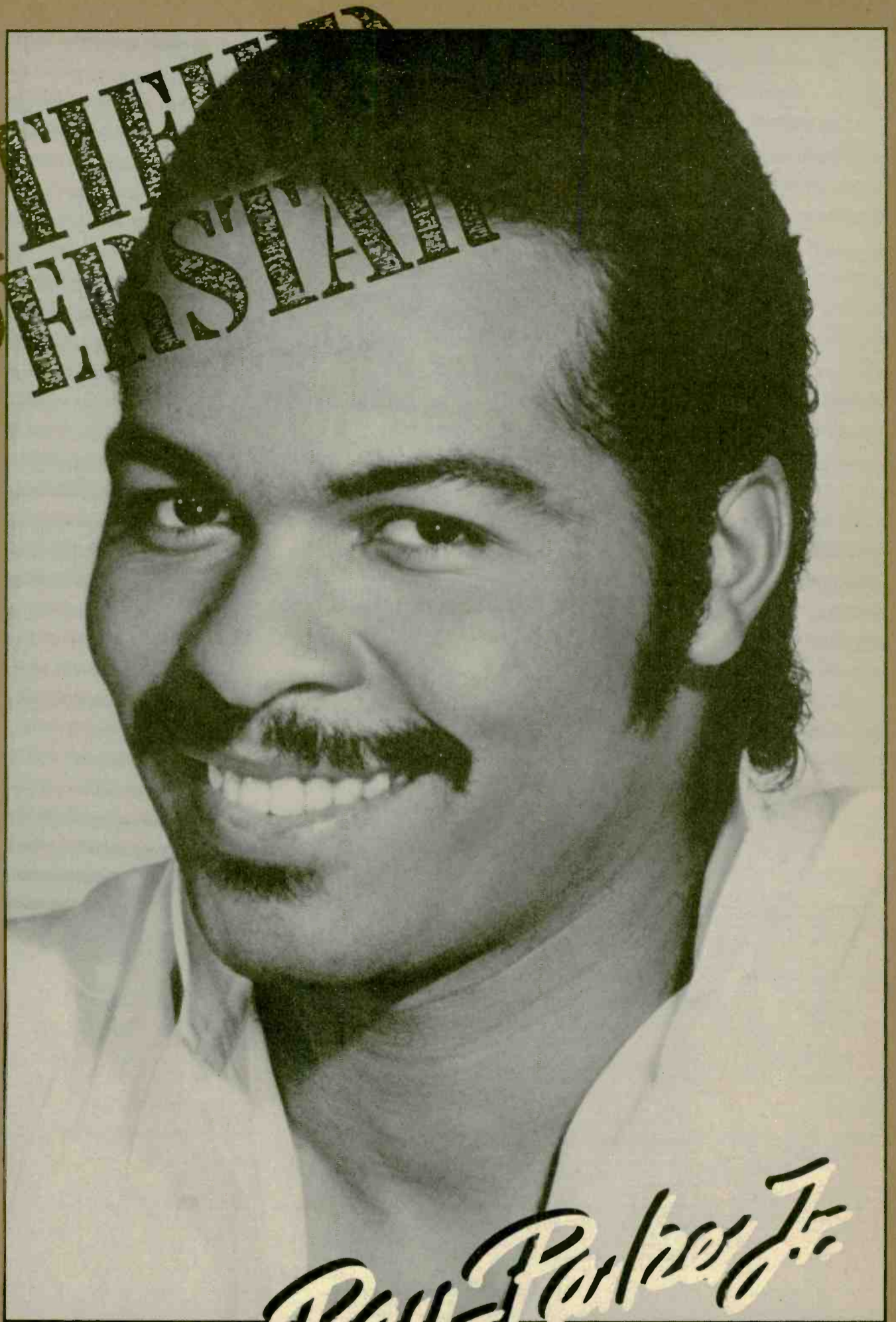
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THE OTHER WOMAN



The Other Woman AL 9590
Featuring the new
hit single,
"Let Me Go" AS 0695

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ARISTA

Radio Singles

Continued from opposite page

- NEIL DIAMOND—Be Mine Tonight B
- RICK SPRINGFIELD—What Kind Of Fool Am I B
- FLEETWOOD MAC—Hold Me B
- DOLLY PARTON—Hearbreak Express X
- THE OAK RIDGE BOYS—So Fine X

WHBQ-AM—Memphis

- (Charles Duvall—MD)
- KARLA BOWOFF—Personally 9-6
 - AIR SUPPLY—Even The Nights Are Better 20-8
 - ALABAMA—Take Me Down 13-7
 - LESLIE PEARL—If The Love Fits Wear It 14-11
 - CHICAGO—Hard To Say I'm Sorry 18-14
 - CROSBY, STILLS AND NASH—Wasted On The Way
 - FLEETWOOD MAC—Hold Me
 - LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing A
 - GREG GUDRY—In To My Love X
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
 - SHAOIN' STEVENS—You Drive Me Crazy X
 - STEVIE NICKS—After The Glitter Fades B

WMC-FM—Memphis

- (Tom Prestigiacomo—MD)
- ALABAMA—Take Me Down 10-4
 - JOHN COUGAR—Hurts So Good 11-6
 - DAZZ BAND—Let It Whip 16-10
 - PATRICE RUSHEN—Forget Me Nots 20-14
 - AIR SUPPLY—Even The Nights Are Better 22-15
 - CROSBY, STILLS AND NASH—Wasted On The Way
 - MELISSA MANCHESTER—You Should Hear How She Talks
 - THE REDDINGS—Sittin' On The Dock Of The Bay A

WHYI-FM—Miami

- (Colleen Cassidy—MD)
- SOUL SONIC FORCE—Planet Rock 8-3
 - TOTO—Rosanna 14-10
 - PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 1-1
 - ASIA—Heat Of The Moment 4-2
 - DAZZ BAND—Let It Whip 11-8
 - THE GAP BAND—Early In The Morning
 - DONNA SUMMERS—Love Is In Control
 - BLOWIE—Island Of Lost Souls A
 - THE MANAGERS—Shake It Up, Shake It Up A
 - RED SPEEDWAGON—Keep The Fire Burnin' X
 - FOREIGNER—Break It Up X
 - KIM WILDE—Kids In America X
 - KARLA BOWOFF—Personally X
 - ONE WAY—Cutie Pie X
 - FLEETWOOD MAC—Hold Me X
 - DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going X
 - SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) B
 - HAIRCUT ONE HUNDRED—Love Plus One B

WINZ-FM—Miami

- (Johnny Dolan—MD)
- DAZZ BAND—Let It Whip 12-9
 - JOHN COUGAR—Hurts So Good 16-12
 - ONE WAY—Cutie Pie 17-15
 - PAUL McCARTNEY—Tug Of War 19-16
 - ASIA—Heat Of The Moment 8-7
 - THE MOTELS—Only The Lonely
 - 38 SPECIAL—Caught Up In You
 - THE GAP BAND—Early In The Morning B
 - MISSING PERSONS—Words B
 - SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) A
 - FRANK ZAPPA—Valley Girls A

WHY-FM—Montgomery

- (Neil Harrison—MD)
- 38 SPECIAL—Caught Up In You 17-12
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say 23-15
 - JUICE NEWTON—Love's Been A Little Bit Hard On Me 8-4
 - EYE TO EYE—Nice Girls 25-16
 - THE J. GELLS BAND—Angel In Blue 27-23
 - CROSBY, STILLS AND NASH—Wasted On The Way
 - GARY U.S. BONDS—Out Of Work
 - THE STEVE MILLER BAND—Abracadabra A
 - LESLIE PEARL—If The Love Fits Wear It A
 - JOURNEY—Still They Ride X
 - SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) X
 - FLEETWOOD MAC—Hold Me X
 - AIR SUPPLY—Even The Nights Are Better X
 - OLIVIA NEWTON-JOHN—Landslide X
 - THE OAK RIDGE BOYS—So Fine X
 - SOFT CELL—Tainted Love/Where Did Our Love Go B
 - KANSAS—Play The Game Tonight B
 - RICK SPRINGFIELD—What Kind Of Fool Am I B
 - GLENN FREY—I Found Somebody B

WWKX-FM—Nashville

- (Bryan Sargent—MD)
- KARLA BOWOFF—Personally 20-13
 - RICK SPRINGFIELD—What Kind Of Fool Am I 25-15
 - JOHN COUGAR—Hurts So Good 9-5
 - THE MOTELS—Only The Lonely 19-12
 - PATRICE RUSHEN—Forget Me Nots 22-16
 - CROSBY, STILLS AND NASH—Wasted On The Way
 - DARYL HALL AND JOHN OATES—Your Imagination
 - SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) A
 - QUARTERFLASH—Right Kind Of Love A
 - THE J. GELLS BAND—Angel In Blue X
 - WAM WALKER—Dancing In The Street X
 - FLEETWOOD MAC—Hold Me X
 - GLENN FREY—I Found Somebody X
 - GARY U.S. BONDS—Out Of Work X
 - THE OAK RIDGE BOYS—So Fine D
 - DR. HOOR—Love Line D
 - THE STEVE MILLER BAND—Abracadabra B
 - DAZZ BAND—Let It Whip B
 - CHICAGO—Hard To Say I'm Sorry B
 - MELISSA MANCHESTER—You Should Hear How She Talks B

WBJW-FM—Orlando

- (Terry Long—MD)
- JOHN COUGAR—Hurts So Good 10-7
 - THE MOTELS—Only The Lonely 28-22
 - JOURNEY—Still They Ride 30-23
 - SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 33-26
 - DAZZ BAND—Let It Whip 36-28
 - FLEETWOOD MAC—Hold Me
 - AIR SUPPLY—Even The Nights Are Better
 - HERB ALPERT—Route 101 A
 - HAIRCUT ONE HUNDRED—Love Plus One A
 - FRANKIE MILLER—To Dream The Dream A
 - MADELINE KANE—You Can A
 - RED SPEEDWAGON—Keep The Fire Burnin' B
 - EYE TO EYE—Nice Girls B
 - THE ROLLING STONES—Going To A Go Go X
 - STEVIE WONDER—Do I Do X
 - DARYL HALL AND JOHN OATES—Your Imagination X
 - JON AND VANGELIS—I'll Find My Way Home X
 - LESLIE PEARL—If The Love Fits Wear It X
 - THE MONROES—What Do All The People Know X

Continued from page 24

City is Sudbrink's WLAC and WJYN. The Sudbrink chain, which also owns KDUK and KPOI Honolulu, WNWS Miami and WJYO Orlando, is reportedly looking to divest itself of most of its stations in order to develop its cable operations.

Midas Touch: In addition to WMAK-FM's transition, Drake-Chenault has also added KREM Spokane to the "Hitparade" fold. The station was a soft rocker. Vox Jox has also learned that a New York station is experimenting with the format and is expected to make the switch within 30 days.

Bob Christie has exited as program director of KHOW Denver. No replacement has been named, with vice president/general manager **Sam Sherwood** assuming programming duties. . . . **Yvonne Daniels** is the new morning drive personality at WJPC Chicago. . . . **Bobby Ocean**, formerly at KWST, is moving to afternoon drives at K-101 San Francisco. . . . **Laurie Allen** is the new evening personality at KIIS-FM Los Angeles, replacing **Don Geronimo**.

Among the forums on the slate for the National Assn. of Broadcasters programming convention in New Orleans in August are "A Day In The Life Of A Major Market Program Director" and "A Day In The Life Of A Small Market Program

Director." The sessions will detail a number of situations which could arise during a typical and/or non-typical programmer's day.

Dave Roberts has been named manager of market research for the CBS FM group. He will continue as program director of KRQR San Francisco. . . . All the network's FM program director recently convened at Arbitron's Beltsville, Md. facility to examine the diary process. . . . **Howard Premer** named vice president and station manager of WKAT Miami. He was news director. Replacing him at that post is **Rhonda Victor**. New program director and afternoon drive personality is **Jack McDermott**.

George Bradt is named program director of WBRU Providence. He has been with the station since 1979, serving most recently as assistant program director. . . . **Bill Gardner** is appointed vice president of programming for SBI stations KLLS and KCCW San Antonio. He was the morning man on WFYR Chicago. . . . **Charles M. Gross** joins the Insilco Broadcast Group as program director of WELI New Haven. Gross, who uses the air name of **Chuck Kelly**, was program director/music director and morning and afternoon drive personality at KYST Texas City, near Houston.

Howie Castle is named program director of WDV Pittsburgh, succeeding **Dave Lange**, the new oper-

ations director at WSHE and WSRF. Castle was program director at WSYR Syracuse. . . . **Kris Chandler** takes the reins as operations manager for WFIL and WUSL Philadelphia. He was program director of WUSL. Leaving WFIL is program director **Dean Tylor**. . . . **Jack Swanson** is appointed director of programming operations for KGO-AM-FM San Francisco, succeeding **Jerry Johnson**, who is pursuing other interests. Swanson was news director of the AM station.

Bob Biernacki has been upped to vice president and general manager

of WOR New York, succeeding **Rick Devlin**. He was Devlin's assistant. . . . **Clayt Kaufman** is named to the newly created post of station manager of WCCO Minneapolis. He was national sales manager and director of broadcast operations. . . . **Zemira Jones** is named general manager of WLYT Cleveland. He was with WJZ-TV Baltimore. Jones succeeds **Curtis Shaw**, who continues to oversee operations at sister station WJMO. . . . **Joe Bacarella** joins WJR Detroit as operations manager, succeeding **Joe Martelle**, who resigned.

(Continued on page 38)

Radio's Forgotten Man

Continued from page 28

diminishing returns. Some stations are so loud they're fatiguing. Even the equipment manufacturers who started the loudness thing in the first place are beginning to say, 'hey fellas back off a bit.'

So what's wrong with loudness? Nothing, in theory. The problem begins when loudness is achieved at the expense of a clean, natural sound. The more cluttered or processed a sound is, the more quickly a listener is driven away. "The audience is affected on the unconscious level," says Loupas, who admits that "theoretically no processing would be ideal for quarter hour maintenance but it's a luxury most stations do not have. Processing originally came about to keep the AM signal within bandwidth tolerance, today it is necessary to lower the signal to noise ratio."

Wein agrees that the lowest amount of noise is his primary goal, and he achieves it predominantly through meticulous maintenance. "The whole trick is to keep the basics in perfect order, that way you don't need extra processing to correct a problem somewhere back in the audio chain." While Wein admits he does use a small amount of processing, he concentrates more on modifications with the basic equipment. "The shortest path for audio is the best, especially on FM, so you have to make sure nothing gets in the way of a clean sound. It's the old theory, 'Garbage In, Garbage Out.'"

"The problem," says Loupas, "is that often processing becomes a part of programming. You un-process to make people listen. Radio people may be turned on by compression, limiting or equalization, but audiences are driven away. The audience doesn't want all that stuff; it wants a signal that's easy to listen to." And what makes it easy to listen

to? The fact that it's clean and natural, "Closest to reality," says Loupas. "If it's busy and compressed, it's fatiguing. When a station has high cumes and no quarter hours you better start looking to engineering for your problem."

"Looking to engineering" is something management is starting to do. Not only are managers and chief engineers talking to each other they're understanding one another. "I've got input into all fields now where before it was just engineering" says Green, who considers his background as a disk jockey an asset. "Today, as an engineer, my philosophies or opinions on programming, news or sales are sought out and respected."

Green feels the change has come because "management is realizing they cannot accomplish all they want to without some good input from engineering people." At the same time, engineers are having some realizations of their own. "Nobody engineers for engineering sake. Engineering can't get you numbers, but it sure can take them away," advises Loupas. "It must be a tool for programming."

"The trend has started," says Burns. "Engineers are not only part of the team, they're becoming the star players." That statement will hold even more weight in the future when radio really begins to compete with other media. "The technical criteria of radio is so far inferior to some of the new services that will be available," warns Loupas. "Broadcasters looking at a rating report and saying 'We're number one' are not allowing for the people who are not being considered in that report. They may be number one among radio stations but once that survey includes cassettes, MTV, and the new technologies, watch out! If those factors are ignored, they'll destroy you later on."

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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	13	ASIA—Asia, Geffen	1	2	9	.38 SPECIAL—Caught Up In You, A&M
2	3	8	.38 SPECIAL—Special Forces, A&M	2	1	9	JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram)
3	1	9	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	3	3	8	VAN HALEN—Dancing In The Streets, Warner Bros.
4	8	10	THE MOTELS—All Four One, Capitol	4	4	13	SCORPIONS—No One Like You, Mercury
5	4	5	KANSAS—Vinyl Confessions, Kirshner	5	8	8	KANSAS—Play The Game Tonight, Kirshner (Epic)
6	12	3	SURVIVOR—Eye Of The Tiger, Scotti Bros.	6	9	9	THE MOTELS—Only The Lonely, Capitol
7	10	2	THE ROLLING STONES—Still Life, Rolling Stones Records	7	6	3	GENESIS—Paperlate, Atlantic
8	5	9	VAN HALEN—Diver Down, Warner Bros.	8	7	3	THE ROLLING STONES—Going To A Go Go, Rolling Stones (Atlantic)
9	6	13	SCORPIONS—Blackout, Mercury	9	12	3	SURVIVOR—Eye Of The Tiger (The Theme From Rocky III), Scotti Bros.
10	9	6	QUEEN—Hot Space, Elektra	10	13	2	REO SPEEDWAGON—Keep The Fire Burning, Epic
11	18	2	GENESIS—Three Sides Live, Atlantic	11	5	12	RAINBOW—Stone Cold, Mercury
12	NEW ENTRY		FLEETWOOD MAC—Hold Me, Warner Bros. (12 inch)	12	15	2	FRANK ZAPPA—Valley Girls, Barking Pumpkin
13	7	9	RAINBOW—Straight Between The Eyes, Mercury (Polygram)	13	10	13	ASIA—Heat Of The Moment, Geffen
14	13	4	HEART—Private Audition, Epic	14	30	2	FLEETWOOD MAC—Hold Me, Warner Bros.
15	19	2	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista	15	17	4	HEART—Cities Burning, Epic
16	NEW ENTRY		REO SPEEDWAGON—Good Trouble, Epic	16	11	11	TOTO—Rosanna, Columbia
17	NEW ENTRY		GLENN FREY—No Fun Aloud, Elektra/Asylum	17	22	5	QUEEN—Put Out The Fire, Elektra
18	NEW ENTRY		PETE TOWNSHEND—All The Best Cowboys Have Chinese Eyes, Atco	18	20	9	ASIA—Only Time Will Tell, Geffen
19	15	5	CHEAP TRICK—One On One, Epic (CBS)	19	23	5	707—Megaforce, Boardwalk (12 inch)
20	21	4	THE STEVE MILLER BAND—Abracadabra, Capitol	20	14	4	THE CLASH—Should I Stay Or Should I Go?, Epic
21	30	2	GARY U.S. BONDS—On The Line, EMI-America	21	41	2	GARY U.S. BONDS—Out Of Work, EMI-America
22	11	10	TOTO—Toto IV, Columbia	22	21	4	THE STEVE MILLER BAND—Abracadabra, Capitol
23	22	6	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista	23	18	13	HUMAN LEAGUE—Don't You Want Me, A&M
24	16	8	PAUL McCARTNEY—Tug Of War, Columbia	24	31	2	GLENN FREY—Party Town, Elektra/Asylum
25	23	5	707—Megaforce, Boardwalk	25	25	13	ASIA—Sole Survivor, Geffen
26	37	3	AXE—Offering, Atco	26	19	8	VAN HALEN—Where Have All The Good Times Gone, Warner Bros.
27	29	7	THE SHERBS—Defying Gravity, Atco	27	16	5	CHEAP TRICK—If You Want My Love, Epic (CBS)
28	24	6	FRANKIE MILLER BAND—Standing On The Edge, M&S/Capitol	28	NEW ENTRY		APRIL WINE—Enough Is Enough, Capitol
29	31	2	APRIL WINE—Enough Is Enough, Capitol (12-inch)	29	NEW ENTRY		THE ALAN PARSONS PROJECT—You're Gonna Get Your Fingers Burned, Arista
30	42	4	FRANK ZAPPA—A Ship Arriving Too Late To Save A Drowning Witch, Barking Pumpkin	30	34	7	PAUL McCARTNEY—Ballroom Dancing, Columbia
31	27	14	HUMAN LEAGUE—Dare, A&M	31	26	6	SQUEEZE—Black Coffee In Bed, A&M
32	NEW ENTRY		EDDIE MONEY—No Control, Columbia (EP)	32	27	5	THE MOTELS—Mission Of Mercy, Capitol
33	32	4	THE CLASH—Combat Rock, Epic	33	24	20	ALDO NOVA—Fantasy, Portrait
34	25	2	JOHN WAITE—Ignition, Chrysalis	34	35	4	THE MONROES—What Do All The People Know, Alfa
35	28	10	JETHRO TULL—Broad Sword & The Beast, Chrysalis	35	45	4	THE SHERBS—We Ride Tonight, Atco
36	20	12	GREG KIHN—Kihntinued, Beserkley	36	50	4	.38 SPECIAL—Chain Lightning, A&M
37	26	21	ALDO NOVA—Aldo Nova, Portrait	37	43	7	A FLOCK OF SEAGULLS—I Ran, Arista
38	35	11	FRANKE & THE KNOCKOUTS—Below The Belt, Millennium	38	36	2	AX E—Rock And Roll Party In The Streets, Atco
39	34	5	THE MONROES—The Monroes, Alfa	39	28	2	JOHN WAITE—Change, Chrysalis
40	45	9	DAVE EDMUNDS—D.E. 7th, Columbia	40	33	8	HAIRCUT 100—Love Plus One, Arista
41	36	32	LOVERBOY—Get Lucky, Columbia	41	39	6	HEART—This Man Is Mine, Epic (12 inch)
42	43	3	MARSHALL CRENSHAW—Marshall Crenshaw, Warner Bros.	42	48	5	QUEEN—Calling All Girls, Elektra
43	38	3	SQUEEZE—Sweets From The Stranger, A&M	43	46	3	VAN HALEN—Secrets, Warner Bros.
44	33	6	ELTON JOHN—Jump Up, Geffen	44	49	5	PAUL McCARTNEY—The Pound Is Sinking, Columbia
45	NEW ENTRY		CROSBY, STILLS AND NASH—Wasted On The Way, Atlantic (12 inch)	45	51	3	VAN HALEN—Full Bug, Warner Bros.
46	44	22	SOFT CELL—Non-Stop Erotic Cabaret, Sire	46	NEW ENTRY		THE MOTELS—Take The "L," Capitol
47	40	2	BOW WOW WOW—The Last Of The Mohicans, RCA	47	47	2	SCORPIONS—Can't Live Without You, Mercury
48	39	18	HUEY LEWIS AND THE NEWS—Picture This, Chrysalis	48	37	12	GREG KIHN—Testify, Beserkley
49	NEW ENTRY		ROXY MUSIC—Avalon, Warner/EG	49	42	21	JOAN JETT—Crimson And Clover, Boardwalk
50	41	2	HAIRCUT ONE HUNDRED—Pelican West, Arista	50	44	12	ASIA—Wildest Dreams, Geffen
				51	38	7	BOW WOW WOW—I Want Candy, RCA
				52	55	10	KIM WILDE—Kids In America, EMI-America
				53	40	2	VAN HALEN—Little Guitars, Warner Bros.
				54	56	2	KANSAS—Chasing Shadows, Kirshner
				55	NEW ENTRY		PRISM—Hole In Paradise, Capitol
				56	NEW ENTRY		JOHN COUGAR—Jack And Diane, Riva/Mercury (Polygram)
				57	57	2	QUEEN—Life Is Real, Elektra
				58	58	2	TOTO—Lovers In The Night, Columbia
				59	60	2	A FLOCK OF SEAGULLS—Space-Age Love Songs, Jive/Arista
				60	NEW ENTRY		MISSING PERSONS—Words, Capitol

Top Adds

- 1 PETE TOWNSHEND—All The Best Cowboys Have Chinese Eyes, Atco
- 2 GENESIS—Three Sides Live, Atlantic
- 3 CROSBY, STILLS AND NASH—Wasted On The Way, Atlantic (12 inch)
- 4 EDDIE MONEY—No Control, Columbia (EP)
- 5 FRANK ZAPPA—A Ship Arriving Too Late To Save A Drowning Witch, Barking Pumpkin
- 6 THE CLOCKS—The Clocks, Boulevard
- 7 ROXY MUSIC—Avalon, Warner/EG
- 8 AXE—Offering, Atco
- 9 FLEETWOOD MAC—Hold Me, Warner Bros. (12 inch)
- 10 APRIL WINE—Enough Is Enough, Capitol (12 inch)

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.

Radio

Mike Harrison

Snap, Crackle And Pop

LOS ANGELES—Greetings from the studio! Yours truly has taken a few weeks' breather from these pages as I've been immersed in over-viewing the production of one of those whales of the high seas of syndicated radio; a 50-hour rock'n'roll mega-special.

This one, entitled "The Royalty Of Rock: A Celebration Of The Rock Empire," is being produced by Goodphone for TM Programming and is scheduled for a fall release. Judging by the reaction we've received to the 10-hour sneak preview run on KMET-FM, Los Angeles, on Memorial Day weekend, it'll be a winner.

But win, lose or draw, the production of these giant radio extravaganzas is an exhausting and risky affair... particularly during these days of economic woes and a glutted syndication market.

With this in mind, let me share with you the amazing truth about our great problem; the biggest obstacle we face in making a state-of-the-art radio special of this size and scope. We are having one helluva time finding records that are technically good enough for our standards and for our listeners' ears!

Gone are the days of 10 promo copies per title (my last mega-special was "Album Greats: A History Of Album Rock," produced right before the music business depression).

As a result, I've had the opportunity to actually frequent lots of record stores as a customer (as opposed to my former posture as an aloof radio "researcher"), and I must say, it has turned out to be a frustrating and irritating experience.

Almost 100% of the albums available in the general marketplace either skip, pop or they're warped. They have drop-outs, glitches and a 101 other negative pressing flaws that have us climbing the walls. Even the hard rock segments of so many of our favorite tunes are lumpy and bumpy—but whenever we come to those quiet passages, we literally hold our breath: "... And she's buying a glitch, stairway to, glitch, heaven," etc.

It makes you realize what sorry shape the record business is in today. How can an industry expect enthusiastic consumer support with such outrageously shoddy quality control? No wonder people aren't buying as many records as they used to.

It's sadly ironic that as our broadcast, audio and home electronic entertainment technology becomes increasingly superior, the damn vinyl used to deliver the heart of the art becomes increasingly unacceptable.

If the medium is the message, those in charge of record pressing and manufacturing are polluting the waters of our whole scene by sending out muddy signals.

Mike Harrison, broadcaster and consultant, operates Goodphone Communications, Woodland Hills, Calif.



Goodphone Commentaries

Filling The Talent Void

By DAVE FORMAN

ANAHEIM—We have a huge void now, a black hole which lies dead center between the likes of Emperor Bob Hudson, Dan Ingram, Don Imus, Dick Whittinghill, Gary Owens, Robert W. Morgan, John Gambling, Paul Harvey, Charlie Tuna and others; and the likes of Frazier Smith, Jim Ladd, Dave Symonds, Jed the Fish, Steve Dahl, Dr. Demento and the rest.

I never understood the void so well until last week, when I asked one of radio's greatest air personalities to be a guest star for a few mornings on "Kick Ass" Rocker KEZY-AM, Anaheim. I never heard a more aggressive air talent. The man is a wizard. He's tight, funny, articulate, profound, sensitive, witty and seasoned. But, it didn't work. There was a generation gap.

Remember the problems this country's social structure had when youth couldn't relate to those older? In response to our guest, we had calls accusing him of being a "cheap rip off" of KROQ-FM's morning team. Come on, as good as they are, they were mere children when this man owned Los Angeles, 10 to 15 years ago. But the implication is frightening. The young students of this art form are not listening to, or working with, the old pros. There is no cross-pollination between old and young. And likewise the most seasoned veterans find little significance in the talents, ideas, and freshness of the young, creative new breed in radio.

Nationwide, AOR/Top Tracks radio has only a handful of person-

alities who can out-talk a record, while adult stations have staffs that keep the mike open for 40 minutes an hour. And the reality is that today we can't rest on playing music to survive. With highly fragmented markets and the electronic entertainment boom, we are not competing with each other any more as much as we are with tape decks, Atari games, video disks, and cable television. The only thing we have to offer is that none of the above offer live, spontaneous, electronic humanity. But we need personalities with depth and feeling, with new aggressive ways of doing radio, on our adult contemporary and MOR radio stations; while we need talented, seasoned personalities on AOR/Top Tracks stations. And in both categories they are few and far between.

These separate generations of broadcasters could learn a lot from each other. But, unfortunately, the older, seasoned pros have roots so deeply wedged that they can't entertain any given current record, because for the most part anything they've got to say they've already said. There's nothing new about their content.

Meanwhile, the young, creative, talented air personalities of the new generation—in far too many cases—ignore proven tested concepts which have been improved upon and perfected for the past 25 years.

So, what most program directors in both situations have done for the past couple of decades is fine tune all the humanity out of radio. We've

(Continued on page 38)

FULL SERVICE BY '83

RCA Pacts Major Nets For Satellite Digital Plan

NEW YORK—Projecting a 4,500 earth station universe by the mid '80s, RCA American Communications Inc. has made deals with ABC, CBS and NBC radio for use of its satellite-transmitted Audio Digital Distribution Service (ADDS) for music and other programming distribution to affiliates.

The new service, said to represent the first large-scale commercial application of digital radio in the U.S., offers high-quality radio programs simultaneously on a nationwide or regional basis.

According to the RCA unit, receiving stations may select alternate channels of programming, as desired, or stations may receive two or more programs simultaneously. Network expansion is achieved by adding more channel units to existing stations, while new stations can become part of the network by installing, RCA says, "small, inexpensive,

3-meter receive-only antennas." The ABC, CBS and NBC networks have made recent deals with Scientific Atlanta to provide antennae that could receive the ADDS signal.

ADDS service is configured in units of 15 or 7.5 kHz audio channels for program distribution, although the 15 kHz channels are used for stereo music programming while 7.5 kHz channels are used for news services.

RCA Americom, which began work on ADDS in 1974, says full ADDS service is expected to be launched by ABC and NBC in the first quarter of 1983 and by CBS in the third quarter of the year. Service will initially be carried over Satcom 1, moving to Satcom 1-R later in the contract period. RCA Americom says that the collective value of the three contracts totals \$46.5 million over eight years.

IRV LICHTMAN

Seminar Survey Cites Diversity

NASHVILLE—A recently completed study of radio-related attendees participating in the 1982 Country Radio Seminar indicated that 35.1% were program directors, 23% were general managers/vice presidents, 10.9% were music directors, 10.6% were operations managers, 7.6% were sales managers, 1.2% were

from production staffs, 1.2% were DJs, .06% were station presidents/owners, and 9.7% fell in the "other" category.

The Country Radio Seminar's survey, which was done to show the diversity of the event's registration, drew participants from 42 states, the District of Columbia and Canada.

New On The Charts



LESLIE PEARL

"If The Love Fits Wear It"—★

Although "Words And Music" is Leslie Pearl's debut album, she has established a name for herself as a songwriter and jingles composer/producer. She has won several recent American Song Festival awards in both the professional disco/professional country and the professional open/professional top 40 categories.

Among the jingles Pearl has composed and produced are those for New York Telephone, Gillette, Chrysler, Clairol, Pepsi, Ford, Mountain Dew, Orange Crush and Hire's Root Beer. Her songs have been recorded by Johnny Mathis, Mary MacGregor, Stephanie Winslow, Dr. Hook and Crystal Gayle.

Pearl grew up in Pennsylvania, studying the piano and harpsichord at the Eastman School of Music and the Boston Univ. School of Fine Arts. She turned to songwriting after hearing "Walk Away Renee" by the Left Banke, successfully pitching her first tunes to Warner Bros. Music.

Pearl had already started producing her debut album when she brought the tapes to RCA Records. For more information about Pearl, contact RCA Records, 1133 Ave. of the Americas, New York, N.Y. 10036; (212) 930-4000.

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs and Tape charts. For newcomers on the Black and Country charts, see pages 45 and 62.

Gary Stevens

• Continued from page 24

to bail out of its deal to acquire WTFM New York from Friendly Frost (for \$8.7 million), the Double-day topper stepped in.

Stevens took over Hefstel's obligation, and the course was set for the creation of WAPP, New York's Apple.

Bobby Hattrik, meanwhile, is no longer putting together AOR formats for Doubleday (Billboard, May 1). He's gone on to establish his own consulting business. Dave Hamilton, promoted from KDWB program director to national p.d., is having his first go at establishing a new Doubleday station.

In any event, with six FMs now in the Doubleday group, Stevens is looking to complete his legally-limited suit of seven FMs. "There's room for one more," he says. "We're looking at Chicago or L.A." He really wants both of these markets. "I think the (Federal Communications) Commission will raise the ownership limitations. I hope we can get the other market on increased limits of ownership." In this era of deregulation, Stevens may get his wish.

TOP 50 Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	8	1	ANY DAY NOW Ronnie Milsap, RCA 13216 (Intersong, ASCAP)	2
2	6	1	BE MINE TONIGHT Neil Diamond, Columbia 18-02928 (Stonebridge, ASCAP)	
3	2	15	ALWAYS ON MY MIND Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)	
4	3	12	EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)	
5	7	7	LOVE'S BEEN A LITTLE BIT HARD ON ME Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)	
6	7	9	IT'S GONNA TAKE A MIRACLE Deniece Williams, ARC/Columbia 18-02812 (Vogue BMI)	
7	10	8	PERSONALLY Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)	
8	10	6	TAKE ME DOWN Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)	
9	15	3	EVEN THE NIGHTS ARE BETTER Air Supply, Arista 0692 (Hall-Clement/Weik, BMI)	
10	11	9	JUST ANOTHER DAY IN PARADISE Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)	
11	5	10	FRIENDS IN LOVE Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/JSH, ASCAP)	
12	9	11	I DON'T KNOW WHERE TO START Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI)	
13	12	16	MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Broozertoon/Fox Fanfare/Carol Bayer Sayer, BMI)	
14	14	12	WHEN HE SHINES Sheena Easton, EMI-America 8113 (WB, ASCAP)	
15	17	7	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Warner-Tamerlane, BMI)	
16	21	3	HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	
17	13	13	RUN FOR THE ROSES Dan Fogelberg, FullMoon/Epic 14-02821 (Hickory Grove/April, ASCAP)	
18	18	17	SHANGHAI BREEZES John Denver, RCA 13071 (Cherry Lane, BMI)	
19	19	5	BIG BAND MEDLEY Meco, Arista 0686 (Not Listed)	
20	29	3	IF THE LOVE FITS WEAR IT Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)	
21	24	6	DON'T TALK Larry Lee, Columbia 18-20740 (Chappell, ASCAP/Sue's, BMI)	
22	22	5	NEVER GONNA LOOK BACK Bill La Bounty, Warner/Curb 50065 (Captain Crystal/ATV/Mann & Weil, BMI/Eliza M., ASCAP)	
23	27	6	ROSANNA Toto, Columbia 18-02811 (Hudmar, ASCAP)	
24	28	6	DREAMIN' John Schneider, Scotti Bros. 5-02889 (Epic) (Warner-Tamerlane, BMI)	
25	25	7	TIL YOU'RE GONE Barbara Mandrell, MCA 52038 (Rick Hall, ASCAP)	
26	16	12	WAKE UP LITTLE SUSIE Simon And Garfunkel, Warner Bros. 50063 (House Of Bryant, BMI)	
27	30	3	THE DOCK OF THE BAY The Reddings, Believe In A Dream 5-02836 (Epic) (Irving, BMI)	
28	NEW ENTRY		WASTED ON THE WAY Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)	
29	32	3	DO I DO Stevie Wonder, Tamla 1612 (Motown) (Jobete/Black Bull, ASCAP)	
30	20	14	I'VE NEVER BEEN TO ME Charlene, Motown 1611 (Stone Diamond, BMI)	
31	NEW ENTRY		HOLD ME Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
32	36	2	HOOKED ON SWING Larry Elgart And His Manhattan Swing Orchestra, RCA 13219 (ASCAP/BMI)	
33	NEW ENTRY		ROUTE 101 Herb Alpert, A&M 2422 (Irving/Calquin, BMI)	
34	38	2	BUT LOVE ME B.J. Thomas, MCA 52053 (212/Sound Of Noland, BMI)	
35	26	7	MAN ON YOUR MIND Little River Band, Capitol 5061 (Screen Gems-EMI, BMI)	
36	23	8	FLY AWAY Stevie Woods, Cotillion 4700 (Irving/Woolnough/Foster/Frees/Unichappell/Begonia Melodies, BMI)	
37	31	14	EMPTY GARDEN Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP)	
38	33	4	THE OTHER WOMAN Ray Parker, Jr. Arista 0669 (Raydiola, ASCAP)	
39	34	8	ROUTE 66 Manhattan Transfer, Atlantic 4034 (London Town, ASCAP)	
40	45	2	LOVELINE Dr. Hook, Casablanca 2351 (Polygram) (Deb Dave/Briarpatch, BMI)	
41	43	2	I'LL FIND MY WAY HOME Jon And Vangelis, Polydor 2205 (Polygram) (WB/Toughknot/Spheric B.V., ASCAP)	
42	35	17	'65 LOVE AFFAIR Paul Davis, Arista 0661 (Web IV, BMI)	
43	39	10	FINALLY T.G. Sheppard, Warner/Curb 50041 (Meadowgreen, ASCAP)	
44	40	27	CHARIOTS OF FIRE Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)	
45	37	11	ONE TO ONE Carole King, Atlantic 4026 (Elorac, ASCAP/Mann & Weil, BMI)	
46	41	15	LET'S HANG ON Barry Manilow, Arista 0675 (Seasons Four/Saturday Screen Gems-EMI, BMI)	
47	44	15	GOIN' DOWN Greg Guitry, Columbia 18-02691 (World Song, ASCAP)	
48	42	14	BABY STEP BACK Gordon Lightfoot, Warner Bros. 50012 (Moose, CAPAC)	
49	46	9	DID IT IN A MINUTE Daryl Hall & John Oates, RCA 13065 (Fust Buzza/Hot Cha/Six Continents, BMI)	
50	47	7	OLD FASHIONED LOVE Smokey Robinson, Tamla 1615 (Motown) (Chardax, BMI)	

★ Superstars are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).



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TR 111

To quote Terry E. Petrik, Music Director of Curt Gowdy Broadcasting's KOWB, Laramie, Wyoming . . . "This is a beautiful album . . . the cuts we especially enjoy . . . THE MORE I SEE YOU, BEAUTIFUL and WILL YOU LOVE ME TOMORROW. Paul does a superb rendition of MY SWEET LADY."

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Billboard photo by Chuck Pulin

CHECKER CHAT—Chubby Checker, left, chats with Pete Larkin of WNEW-FM New York following an appearance at the Bottom Line, which was broadcast live on the station.

Pro-Motions

Retail Remotes For WNOV

WNOV Milwaukee has joined with Audie's Record and Tapes on West Capitol Drive for live remote broadcasts each weekday afternoon from 3-4 p.m. "It's a community thing, something on the positive side," says music director Jim Frazier, noting the stature of proprietor Audie Dotson as "a role model" in the city.

"Now that school's out, we're trying to bring the kids down to the store so they can hear the latest tunes and observe a black businessman who's making it," Frazier says of Dotson, who also operates Audie's One-Stop, Audie's Fashion 2000 and Audie's Hi-Fashion Shoes.

"Everyone needs a role model, someone they can look up to, and Audie's that type of entrepreneur. We kicked the idea around and thought it was better than kids hanging on street corners. Not everyone has a job."

The promotion has drawn such sponsors as Motown and CBS Records since it began earlier this month. And when the RCA group Magnum Force paid a visit to the outlet during a recent broadcast, Frazier says the kids "took pictures, got autographs, said hello, the whole bit. It's been a trip so far."

★ ★ ★

Las Cruces, N.M. has a population of about 60,000, and KGRT-FM program director Dot Lloyd wants the city to know that "real people" run the station. So she's sending her air personalities out on the town to make them accessible to the general population in a "K-Great Window Sticker" promotion.

She reports that morning man Dave O'Brian was joined recently by a handful of listeners in Apodaca Park after calling midday announcer Jerry Novack to say that he

could be found playing Frisbee there with a dalmatian dog.

"Dave thought it was a good way to catch some sun," says Lloyd. "He called from a pay phone to say he was wearing a Hawaiian print shirt and that he had some albums, a coffee maker and a few K-Great T-shirts to give way to people who showed him a station bumper sticker."

She notes that "within our target audience we have a variety of age groups that we're dealing with, and this sort of thing seems to reinforce who and what we are. We don't want people to think we're automated. We want to show them our jocks are involved and that we're looking for ways to keep them listening."

★ ★ ★

To celebrate the Guardian Angels' fourth summer of service to New York City, WRKS-FM New York sponsored a benefit last Monday (14) at Studio 54, where about 500 people turned out to hear such artists as Fonda Rae, Secret Weapon and the Soul Sonic Force perform.

"The Angels are New York," says Robbin Washington, who assists the station's promotion director, Gail Tonnessen. "They take care of everyone—blacks, whites, old and young. And the crowd was just as mixed. I met a psychiatrist, some schoolkids and a cop."

She says the station was approached by Lisa Sliwa, whose husband, Angel topper Curtis Sliwa, thanked the RKO outlet and the city for their support of the non-profit civilian patrol group. "Kiss" jocks Mary Thomas, Jeff Troy, Charlie Burger and Pablo Guzman were on hand to introduce the acts, who were booked by Eddie Rivera for I.D.R.C. **LEO SACKS**

Goodphone Commentaries

• Continued from page 36

shut up and played the music for so long that our younger guys never got good at communicating. They only got polished at speaking, while the old pros simply got frustrated.

Just because of its unique nature, radio will never die, but there's no question that in many parts of the country we have seen it effectively go sound asleep. As a result it keeps sinking deeper and deeper into the background and will continue to do so unless we yank it out and jam it up our audiences' ears.

But if we start talking about all the wrong things the wrong way with no talent or sensitivity, we all could blow all of radio's ratings into obliv-

ion, along with our credibility as an imagination medium.

Thus, we sit in an uncertain vacuum with only a glimmer of direction. That glimmer of direction is the note of optimism that is starting. We are seeing today's super radio stars emerge, although slowly and in very small measures. Our medium's saviors have been born, but very few are yet beyond infancy.

Tomorrow's heroes will fill the void by blending the elements handed down to them by their ancestors.

Dave Forman is vice president and executive director of KEZY-AM-FM, Anaheim and chairman of T.A.P.E. Recording Studios in Southern California.

Vox Jox

• Continued from page 35

Bacarella was general manager of WDRQ Detroit.

Victor Ives has been named general manager of KMKJ Portland. Ives was with Golden West for 13 years, serving most recently as general manager of WTWR Detroit and vice president/FM stations for the broadcast skein. . . . Don Shore shifts from operations manager at Park Broadcasting's KJJO Minneapolis to general manager at KWJJ-WJIB Portland, also in the chain's fold. Shore succeeds Jim Opsitnak, who is buying a station in Salem, Ore. At KJJO, music director Don Michaels is taking over programming duties.

★ ★ ★

Kudos: KSFI Salt Lake City is the recipient of the National Radio Broadcasters Assn.'s first Certificate of Merit in recognition of its public affairs services. . . . This award will be presented monthly. . . . Smith Burke & Azzam Advertising took top honors at the 1981 "Best In Baltimore" awards competition for a 30-second tv spot on Plough Broadcasting's WCAO. The winning entry was an animated commercial called "Louie And The Bear," spotlighting the return of morning team Lou Roberts and Alan Barrier.

★ ★ ★

WLIM Long Island recently wrapped a successful 15-hour salute to Frank Sinatra, who was voted the station's all-time favorite male vocalist in a listener poll. Sinatra taped a series of station promos and special announcements which aired

during the day. Local officials also proclaimed June 15, the day the tribute aired, as "Frank Sinatra Day."

★ ★ ★

Gary Murphy, WRQX-FM (Q-107) Washington midday personality, recently made an appearance on the local "Saturday Magazine" on WDVN-TV Washington. Murphy discussed Washington radio stations, their competing formats, their position in the marketplace and different promotional strategies. Q-107 co-sponsored for the third consecutive year the local March of Dimes walk. WPLJ-FM New York morning man Jim Kerr was an outspoken critic of the U.S. Supreme Court's decision against the Gap retail chain's playing of radio stations in its stores without paying an ASCAP royalty (Billboard, May 8) in an appearance on WCBS-TV New York. Said Kerr: "The music police will be going after tvs in hotel lobbies and hot dog vendors in the park next."

★ ★ ★

Ronald Pancratz, general manager of WJR-AM Detroit, and David Berry, general manager of WQDR-FM Raleigh, N.C., were among those picking up George Foster Peabody awards for public service programming on their respective stations at a Broadcaster Pioneers luncheon in New York recently. Joan Siefert produced an award winning show on Viet Nam vets on WQDR and David White, Rod Hansen and Gene Fogel worked on a series on court corruption on WJR to win for that station. National Public Radio's National Radio Theatre was also honored.

Washington Roundup FM Rules Streamlined

The FCC has finally voted to streamline its rules and regulations for FM assignments—including elimination of rules that limited the number of FMers available to communities and one restricting smaller stations to small "Class A" stations.

The changes, okayed May 20, should make it easier for new stations to get FCC approval for operation. The elimination of the so-called population criteria and intermixing rulings, that made it difficult for all but Class C (up to 100 kilowatts) and Class B (up to 50 kilowatts) to operate in larger communities, and impossible for all classes to operate in a mixed assignment area.

The Commission, calling the old assignment rules outdated, said the streamlining should also cut delays that have bothered broadcasters and reduce the FCC's well-known administrative burdens in processing individual rulemaking requests.

Also changed is a policy of not assigning a channel to avoid a comparative hearing, a demographic data requirement, which has been eliminated, and vetoing the Berwick issue—whether or not a broadcaster intends to serve his designated community or a larger one nearby. Surprisingly, the Commission decided to not use the Berwick issue in any further FM rulemakings.

FM priorities have also been streamlined. "First aural service" will be given highest priority in assignment proceedings, and "co-equal status" given to second aural service and first local service, the Commission said.

In other Commission news, after July 30, the FCC's Cincinnati field office will be closed, the second field office to be closed by the Commission in six months. All public service and enforcement activities in the Cincinnati area will be handled by the Commission's district office in Detroit.

★ ★ ★

FCC Administrative Law Judges have granted a construction permit for a new FM station at Indianapolis, Ind. in place of "the deleted facilities" of WIFE-FM. The new assignees, Peoples Broadcasting Corp., will run the new station on 107.9. The judges denied the applications of three other companies for the facility, including the previous owner, involved in FCC violations in 1964.

★ ★ ★

The FCC also released this past week its final report on Alternative Financing for Minority Opportunities. The report contains recommendations for increasing minority ownership.

The recommendations of the policy panel were to expedite the processing of station distress sale requests, greater public affairs involvement to inform minorities of new entry policies in light of current deregulatory climate, amend multiple ownership rules so venture capital companies can increase equity participation in minority-operated groups, and several clarification suggestions in legal matters and tax certificate policies concerning minority participation.

BILL HOLLAND

Radio Specials

A weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

June 21, David Johansen, Captured Live, RKO Radioshows, one hour.

June 21, Pete Townshend, Mick Jones, Lou Reed, Inside Track, DIR Broadcasting, 90 minutes.

June 21, Van Halen, part two, Inner-view, Inner-view Network, one hour.

June 21, The Producers: Jimmy Iovine, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

June 21, T.G. Sheppard, Musicstars, RKO Radioshows, one hour.

June 21, Rosanne Cash, Country Closeup, Narwood, one hour.

June 21, Sammy Kaye, Music Makers, Narwood, one hour.

June 25-26, Bobby Vinton, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

June 25-26, Joan Jett, Off The Record, Westwood One, one hour.

June 25-26, Patrice Rushen, Special Edition, Westwood One, one hour.

June 25-26, Rock Year 1977, The Rock Years: Portrait Of An Era, Westwood One, one hour.

June 25-26, Ray Price, Live From Gilley's, Westwood One, one hour.

June 25-26, The Temptations, Budweiser Concert Hour, Westwood One, one hour.

June 25-27, Asia, the Source, NBC, two hours.

June 25-27, Willie Nelson, Weekly Country Music Countdown, United Stations, three hours.

June 26, Don Williams, Silver Eagle, ABC Entertainment Network, 90 minutes.

June 26, Dave Clark Five, Solid Gold Saturday Night, RKO Radioshows, five hours.

June 26, Bellamy Brothers, Country Sessions, NBC, one hour.

June 26, Harold Land, Bobby Hutcherson, Charles Tolliver, Jazz Alive, NPR, two hours.

June 26, Remembering 1968, Weekly Music Magazine, RKO Radioshows, three hours.

June 26-27, Mary Wells, Pete Best, Soundtrack Of The 60s, Watermark, three hours.

June 27, Dave Edmunds, Dwight Twilley, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

June 27, Nick Lowe, BBC Rock Hour, London Wavelength, one hour.

June 27, Lee Greenwood, Country Star Sessions, RKO Radioshows, three hours.

June 28, Paul Davis, Hot Ones, RKO Radioshows, one hour.

June 28, Smokey Robinson, the Hot Ones, RKO Radioshows, one hour.

June 28, the Great American Bands, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

June 28, John Cougar, Inner-view, Inner-view Network, one hour.

June 28, the Kendalls, Country Closeup, Narwood, one hour.

June 28, Andy Russell, Music Makers, Narwood, one hour.

June 28, Juice Newton, Hot Ones, RKO Radioshows, one hour.

July 2-3, Go-Go's, the Blasters, In Concert, Westwood One, one hour.

July 2-3, Millie Jackson, O'Jays, Budweiser Concert Hour, Westwood One, one hour.

July 2-3, REO Speedwagon, part one, Off The Record, Westwood One, one hour.

July 2-3, LTD, Special Edition, Westwood One, one hour.

July 2-3, Johnny Lee, Live From Gilley's, Westwood One, one hour.

July 2-4, the Doors, the Source, NBC, two hours.

July 2-4, AC/DC, the Source, NBC, 90 minutes.

July 2-4, Conway Twitty, Weekly Country Music Countdown, United Stations, three hours.

July 2-4, the Beach Boys, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

July 3, Carole King, Star Sessions, ABC FM Network, 90 minutes.

July 3, Jethro Tull, Supergroups, ABC Rock Radio Network, two hours.

July 3, Merle Haggard, Silver Eagle, ABC Entertainment, Network, 90 minutes.

July 3, Moe Bandy, Country Sessions, NBC, one hour.

Pro Equipment & Services

DEBATE CONTINUES

SPARS, AES Spotlight Digital

By LAURA FOTI

NEW YORK—While the digital debate continues to heat up, the technology's future seems more and more assured, if recent activities in New York are any indication.

The Society of Professional Audio Recording Studios held a day-long symposium June 3, entitled "The Magic Of Digital," which drew studio personnel from as far away as Chicago to discuss the medium's future. Later that day, the Audio Engineering Society opened a four-day session in Rye, N.Y., an "advanced tutorial" for engineers. That event, the group's first conference, sold out, with 212 attendees from all over the world.

Although the SPARS event was a bit less successful, with a turnout of less than 50 that more than one attendee called disappointing, discussion was generated there on numerous subjects of interest to manufacturers and studio personnel alike.

Attendees naturally were interested in whether or not studios making the investment in digital had found it profitable. "All of us would gladly accept a \$150,000 Sony multi-track system as a gift," said Hank Neuberger of the Chicago Recording Co. "We have nothing against digital as a medium. But how soon does it pay for itself?"

Response came from Murray Allen, SPARS chairman and president of Universal Recording Corp. in Chicago, and from Chris Stone, SPARS president and head of the Record Plant in Los Angeles. Each said his system was profitable.

"The first year there was a negative cash flow. But we straightened out the problems and are seeing an increased interest in digital," said Stone. That interest, added Allen, makes digital recording capability "an intangible profit area. You pick up extra business when you offer it."

Rick Plushner, national sales manager for Sony's digital audio division, agreed. "There's a great demand from artists. The important thing is to keep digital equipment in use constantly—then it will pay for itself."

Plushner was not calling existing analog machines obsolete, he said. "But in any case, digital mastering is becoming essential. It means no generation loss and the ability to transfer material to Compact Disc."

Regarding the transfer of material to CD, Sony's Dr. T. Doi advised SPARS attendees that Sony/Philips has decided upon a standard format to be used in delivering master tapes to a pressing facility. Certain specific information must be put on a U-Matic cassette in a particular order. (See accompanying story).

One SPARS attendee expressed fear that the newly announced standard would lead to increased costs and an "elite" attitude toward pressing. Sony's Doi, however, insisted a standard format for information on digital master material would only have the effect of helping the format's acceptance. He pointed out that three new disk cutting facilities were opening. "The cutting equipment required for them is expensive; we don't close doors to anyone wanting to use it. We'll do custom pressing in quantities as small as 500," Doi said.

Doi's announcement was but one sign that this SPARS "Roadshow," meant to be a duplication of a full-day meeting held in Los Angeles in March, was in reality a different kind of meeting. "It's much more technical," said one participant. "The L.A. meeting was more lively and had twice the attendance."

The AES conference, on the other hand, was quite lively, if extremely technical. The opening session was

upbeat. "Digital audio has a lot to offer that we've already realized," said Tom Stockham, president of Soundstream. "But two important features are often overlooked. The real 'Promise of Digital Audio' rests in the disks' permanence and quality. With digital you can build a true archive of uniform-quality material."

Stockham added that digital audio was characterized by a high signal-to-noise ratio and great dynamic range, with no audio print-through or self-erasure of high frequency and little or no modulation noise, distortion or wow and flutter.

"Other advantages are objective quality control, faster and more accurate editing, fast and random access, smaller physical size—all add to the 'promise.'"

Comparing the digital disk to Columbia Records' introduction of the long-playing record years ago, Stockham pointed out, "The LP was not revolutionary; it could be understood based on what came before. That's not so with digital. Its concepts, equipment and methods are revolutionary."

Format Announced For CD Master Info

NEW YORK—Dr. Toshi Doi of Sony's digital audio division informed those attending the recent SPARS Roadshow of an agreement on the format of information for Compact Disc master tapes.

To facilitate handling of material, the companies agreed that it should be recorded on a U-Matic videocassette with certain information recorded in specific order. The Sony PCM-1610 digital processor is to be used in the process.

Specifications include such details as a 30-second minimum tape lead-in/lead-out period, a position on analog track two, and so on.



NEVER TOO MUCH GOLD—Michael Brauer (center) of Media Sound Studio accepts the "Golden Razor" editing block award for engineering on Luther Vandross' single "Never Too Much." The single was nominated for a Scotty award, given by 3M. Also shown: Media Sound's director of technical service Peter Malroino (right) and 3M's Arland Petersen.

New Firm Aids Local Acts

NEW YORK—A group of Sacramento companies has joined together to help local musicians. Shire Road Inc., still in its formative stages, will consist of two recording studios, a production company, a publishing company and a chain of nightclubs.

Gerald Sterchi, president of Shire Road, has owned the Shire Road Pub for nine years and is now purchasing a Sacramento talent agency called Star Attraction. Star Attraction has booked talent into the Shire Road Pub.

Sterchi also plans to open other nightclubs on the west coast to provide acts involved in his entertainment company with places to appear.

In addition, the firm is opening Copperwood Recording Studio in Sacramento and Summit Sound in Lake Tahoe. Both will be divisions of Shire Road.

The company is located at 7700 College Town Dr., Suite 209, Sacramento, Calif. 95826. Phone: (916) 386-0123.

NEW DESIGNS UNVEILED AT CES

Wide Price Range For Speakers

CHICAGO—Speakers have traditionally been the one area of audio where design philosophies most differ. These components are perhaps the most subjective part of an audio system, depending not on power output or fancy features, but purely

expensive to incorporate that company's Direct/Reflecting technology, to an eight-foot-tall flat speaker from Acoustat (\$4,750 a pair) and a specially designed top of the line from JBL.

Other developments at this CES: Yamaha has four new speakers with titanium carbide dome tweeters and midrange drivers, Infinity bows a new line based on its \$20,000 Reference Standard, and Cerwin-Vega launches a nine-model line including two subwoofers.

Acoustat's new Professional Series Models Six and Eight electrostatic loudspeakers are said to offer improved vertical dispersion in a slim design, increased sound pressure level and dynamic range. The Model Six, a narrower version, lists for \$3,750 a pair; the Model Eight is \$4,750 a pair. Each has a lifetime warranty.

New England's Acoustic Research has three new systems. The AR9LS is the company's new reference, at \$1,500 a pair. The four-way acoustic suspension system has a shared magnet structure, allowing for close adjacency of the tweeter and upper midrange domes. The AR9LS is also a four-way system with eight-inch lower midrange and front-mounted 12-inch woofer in a shallow cabinet. A new switching system allows for floor or shelf placement. Price is \$950 a pair. And the AR 1ms is AR's first mini speaker. It's a two-way aluminum speaker in a deep cabinet with optional mounting bracket for car stereo use. Price is \$220 a pair.

Bertagni Electroacoustic Systems (BES), an Italian speaker company,

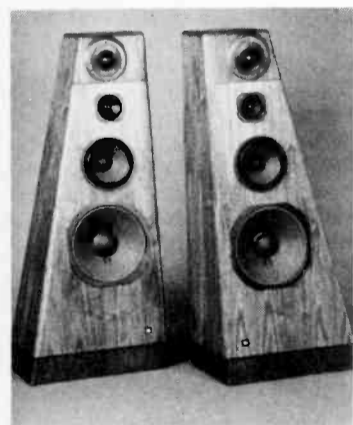
is introducing the SM-100 at \$460 a pair. Sound dispersion is said to be "omnipolar," i.e., the same from any position in a room.

The new low-priced Bose model mentioned previously uses a multi-directional array of drivers to recreate a balance of reflected and direct sound energy. A flap, or "direct energy control" changes the radiation pattern of the tweeter. Bose also has an updated version of its model 501, a \$680-a-pair system in a floor-standing enclosure.

Boston Acoustics has updated its A70 and A100 with a new tweeter. Pricing is unchanged.

Cerwin-Vega, made by the company that brought you Sensurround in the movies, claims its new speakers were designed to accurately reproduce digitally recorded material. Models include the \$500-a-pair D-3 10-inch three-way; the \$700 tower

(Continued on page 42)

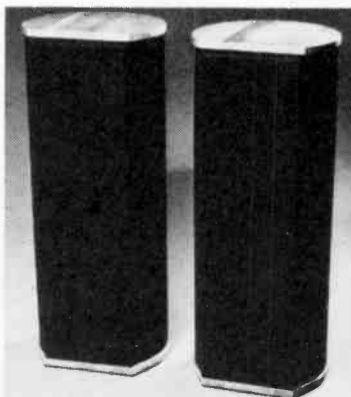


An asymmetrical pyramid is the enclosure for the new JBL L250 speaker system. It is available in a variety of veneers.

on "sound quality"—not always measurable in absolute terms.

Speaker makers tend, more than manufacturers of electronics, to make the claim that certain of their lower-priced units are capable of satisfying the needs of even those with discerning ears. Still, that doesn't prevent the introduction of plenty of high-end models.

New speakers shown at the recent Consumer Electronics Show here ran the gamut from a \$262-a-pair plastic model from Bose, the least



The LS-3 from Mariah Acoustics of Arkville, N.Y. is three feet high, with solid cedar tops and bottoms.



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JUNE 26, 1982, BILLBOARD

Studio Track

NEW YORK—Joe Simon is at work on a gospel release at **Secret Sound Studio** with arranger Leon Pendarvis and engineer Jack Malken. **Spyro Gyra** is also in, recording an album for **Crosseyed Bear Productions** produced by **Rich Calandra** and engineered by **Michael Barry** with assistance from **Josiah Gluck**.

Garland Jeffreys has been rehearsing for his latest Epic album at **Sound Project Studios**. "Guts For Love" is scheduled for September release and is being produced by Jeffreys and **Bob Clearmountain**, with strings arranged by **Niles Rogers**. Also at **Sound Project**: **Motorhead** was in rehearsing with new guitarist **Brian Robertson**, formerly of **Thin Lizzy**.

Nona Hendryx has been working on a song to be featured in the upcoming film "Summer Lovers" at **National Video Center & Recording studios**. "Do What You Want To Do" was recorded for **WEA**, produced by **Rusty Eagen** and

engineered by **Brent Mahn**. **John Luongo** handled mixing and post-production work.

At **Soundworks**, **George Burns** completed vocals for an upcoming **PolyGram** album with **Charles Fach** producing, **Ralph Moss** engineering with assistance from **Wayne Yurgelun**. Also there: **Richard Einhorn** has been producing and engineering the upcoming **CBS/Masterworks** album for **Jean Pierre Rampal** and **Issac Stern**, with **Mike Morongell** assisting.

Jesse Bullitt is recording at **Electric Lady Studios**. Co-producing is **Steve Bill**; engineer is **John Palermo**.

Phil Ramone has been producing **Billy Joel's** latest, as-yet-untitled album, engineered by **Jim Boyer** at **A&R Recording and Media Sound**. The album includes orchestrations by **David Grusin** and is being mixed, edited and digitally mastered on the **Sony** digital system.

At the **Boogie Hotel** in **Port Jefferson, N.Y.**,

ex-**Blue Oyster Cult** drummer **Albert Bouchard** is recording a solo project, "Immaginos," for **CBS** with **Sandy Pearlman** producing and **Corky Stasiak** engineering.

Upstate, in **Ithaca**, **Paul Smadbeck** has completed a self-produced LP at **Calf Audio**, with engineering by **Alfred Grunwell**.

In **Syracuse**, at **Rose Hill Studios**, **Meatloaf** guitarist **Mark Doyle** is producing the **Todd Hobin Band**. Also there, **Doug Moncrief** has completed production on a single by **Age**.

At **Kajem** in **Philly**, **George Wallace** has finished an album for **CBS/Portrait** with engineers **Joe Alexander** and **Dave Conner**. The self-produced album is called "What It Is." **Lamb**, an **MCA/Sparrow Records** group, was produced by **Rick Coghill** and engineered by **Mitch Goldfarb**.

Philly's Studio 4 has the **Intersections** finishing up an album, **Joe Nicolo** producing the **Guise**

and **Bunnydrums** completing an album for **WMOT** with engineer **Nicolo**.

Final touches are being added to the first single from **Beewah** at **Starr Recording** in **Philadelphia**. **Terry James** produced and **Dave Starobin** engineered.

Tantus Studio in **Detroit** has opened a new live room, adjacent to its 16-track studio. It's equipped with an **MCI 16/24-track console**. At **Tantus**, **Highland Hawk** is at work on a single entitled "Eagle's Gonna Fly" with producer **Esas Nhoj**, for a **Nagrania Big Beat** label. The **A-Gents** have completed a single with producer **Rick Newmann** and engineers **David Schreiner** and **Terry Tuck**.

Studio A, **Dearborn Heights, Mich.**: **Duana Parham** is overdubbing vocals and strings on a debut LP; **Curtis Boone** is producing **Leonard Kigler**.

At **Nashville's Music City Music Hall**, **Sue Powell**, **Rex Allen Jr.** and **Jim Stafford** have been working with producer **Jerry Whitehurst** and engineer **Bill Harris** on music for "Nashville On The Road," a **Show Biz TV** production. **Owen Bradley** is working with **Loretta Lynn** on an **MCA** album with **Bill Vandevort** engineering. **Marie Botrell** and producer **Blake Mevis** are finishing up an album for **RCA Canada** with **Harris** behind the board. And **Eddy Arnold** is cutting a new single with producer **Norro Wilson**, as is **Steve Wariner** with **Tom Collins** producing.

Moe Bandy is laying tracks at **Sound Emporium Studios** for a **CBS** release. Producer is **Ray Baker**; engineer is **Billy Sherrill**. **Sherrill** is also working on **Larry Gatlin's** **CBS** album, with producer **Jerry Crutchfield**. And producer **Larry Rogers** and arranger **Bill Justis** recorded string overdubs for **Billy Swan** on **CBS**, again with **Sherrill** engineering. **Sandra Hope's** single, "Working Man," has been produced for **NSD** by **Jim Williamson**, who also served as engineer with **Cathy Potts**.

At **Pyramid**, in **Lookout Mountain, Tenn.**: **Scott MacLellan** and **Sonny Limbo** are producing **Kathy Dover**.

In **California**: **Supertramp** is working on a new **A&M** album at **Rumbo Recorders** in **Canoga Park** with producers **Peter Henderson** and **Russell Pope**.

Steve Diamond, **Warner Bros. Music** staff songwriter, is at **Fatratx Studio** in **Burbank**. **Bill House** is producing, with **Chris Brosius** at the boards.

At **Producers Workshop** in **Hollywood**, **Liberace** is finishing up a new album with **Ed Cobb** producing and **Ben Rodgers** behind the board. **Mickey Gilley** is completing an album with producer **Jim Ed Norman** and **Eric Prestidge** at the console.

Sneaker is at **Cherokee Studios** in **L.A.**, recording an LP for **Handshake** with producer **Jeff Baxter**.

Kenny Rogers and **David Malloy** are at **Lion Share Studios** co-producing the theme song from the former's upcoming feature film "Six Pack." **Reggie Dozier** and **Bob Bullock** are engineering with **Tom Fouce** assisting. **Humberto Gatica** is engineering and **Ken Mansfield** producing the group **OXO** for **Geffen Records** with **Stephen Schmitt** assisting.

Ampex Suing Four Firms In Superior Court

LOS ANGELES—Ampex Corp. seeks \$107,109.08 plus 18% interest from **Filmways Inc.**, **Wally Heider Recording**, **ACI/Filmways** and **Pro-Audio Sales** in a **Superior Court** suit here.

According to the complaint, the plaintiff contracted in **April, 1981** with the defendants to pay off various existing claims with one lump sum of \$144,000, payable over 12 months at 18% interest. The defendants allegedly paid \$56,890.92, then refused to pay more. **Ampex** also claims that if the debtor halted payments, the deal carried a \$20,000 penalty. The defendants also paid \$9,118.68 interest during the period.

In another provision, **Ampex** also agreed to pay \$7,025.91 plus 7% interest for receipt of certain goods.

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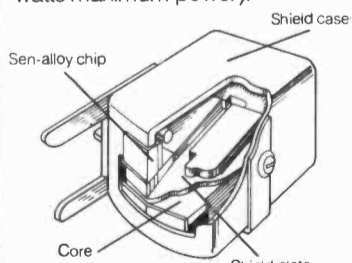
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Brand Usage Survey

Pro Equipment & Services

New Speakers, With Broad Price Range, Bow At CES

• *Continued from page 39*
system with rear vent, the D-4; the 12-inch three-way D-5, front-vented at \$600, the \$700 D-6, a 12-inch

three-way; the rear-vented 12-inch D-7 tower, \$800; the 15-inch three-way D-8, \$900 a pair; the \$500 Sat-1, a six-inch two-way satellite speaker

for use with one of the company's two new subwoofers; and the subwoofers themselves. There's the \$250 SW-10, a 10-inch model, and the

\$300 SW-12, a 12-inch model.

The new **Infinity** line goes down to the \$500-a-pair price range and uses the curved baffles of the company's

Reference Standard. The minimum Defraction Concept line sells at \$500, \$700, \$840 and \$1,100 price points; there is also a previously introduced \$1,400 model.

The new **JBL L250** floor-standing system features a unique design—an asymmetrical pyramid. All aspects of the cabinet represent the optimization of its acoustical properties: the width is matched to each driver's size, all edges have been rounded for minimum diffraction, the dome tweeter is positioned at a height determined best for the average listener. The baffle is slanted for precise alignment of the drivers' acoustical centers and the systems

(Continued on page 76)

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Soviets Use New Pressing Process

By VADIM YURCHENKOV

RIGA—Melodiya's pressing plant here has developed a new production process for albums that is said to use 20 grams less vinyl without affecting the disks' technical properties.

Adolf Novitchikin, head of the technical department, says 60 tons of vinyl a year will be saved using the new economy measures. Marginal changes in master profile mean the raw vinyl fills the master grooves better and after-pressing wastage is reduced.

The Riga pressing plant is now in its second half-century.

Severely damaged during the war, the factory resumed production in 1945 with 36 employees and by 1947 output was nearly 400,000 units annually.

In 1958 a recording studio was established at the site, with affiliated facilities in Tallin and Vilnius. Since then around 100 titles a year have been recorded.

Last year, total production at the two centers reached 10 million albums, more than half in stereo, and 1.33 million cassettes. Every three months up to 300 titles are released, with the music of Latvian, Estonian and Lithuanian writers accounting for 50% of current catalog.

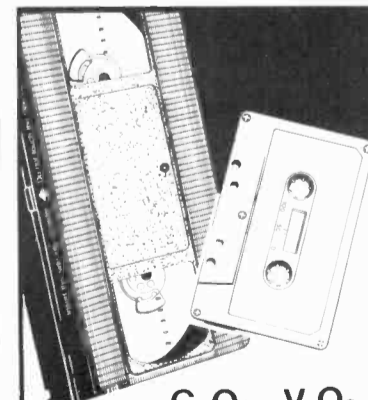
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Radio Airs 'Black America' Show Syndication To 50 Markets Overcomes Obstacles

By SAM SUTHERLAND

LOS ANGELES—Overcoming a number of obstacles, a 24-hour bartered syndication package called "The Music Of Black America" has landed on 50 black-oriented stations.

According to Bob Dockery Jr. of Syndicate It, Inc., the challenge of marketing the special, which he claims represents the longest and most ambitious syndicated radio program aimed at black listeners, illustrates the economic hurdles facing black radio as well as the lingering stigma attached to black syndication companies.

Dockery explains that "as much as possible, the series covers the history of black music and virtually every aspect of it." The program, airing as either daily hourly specials or in weekend blocks of six hours during June, was conceived in reaction to the syndication specials linked to the Beatles and Elvis Presley. Dockery observes, "Yet here was a subject that was bigger than all of them,

since so many of these other trends really started with black music."

After running the concept past potential sponsors and subscriber stations and hearing "no negatives," Dockery and his staff began mapping out the project. "Originally, it was supposed to air in February to tie into Black Music Month," says Dockery, "but by November I realized just how much work would be needed, and how time-consuming the writing would have to be."

Finding the right scripts was, he adds, one of his biggest creative obstacles, since "so much of what's happened with our music has been tied closely into what was happening at a given moment in black society, so it would take more than just a knowledge of the music—it would take a sensitivity to what happens in black society itself."

Mating scripts to music and production, and to the co-hosts, veteran disk jockey J.J. Johnson and singer Lou Rawls, wasn't the only problem, though; "The other thing we had to do was think in terms of black radio.

The only other syndicator other than us who seems to have had long-term success in that area is Westwood One."

Although Dockery politely refuses to call his firm a black syndicator, saying "we're just a syndicator, period," he acknowledges that the business failures of some prior syndication firms as well as disappointing production values in some prior black-oriented syndications have hampered growth. As the first 24-hour package to be aimed directly at that broadcast market, Dockery believes the special faced even tougher resistance.

Other segments focus on soundtracks, Broadway and stage performances, black music's influence in the international arena ("from Latin America to Japan"), blues and three conceptual hooks.

That last category begins with the opening show, subtitled "Music With A Message," which seeks to document black music's role as "uniquely reflective of black America itself," and includes a special on "The Great Performers" and what Dockery dubs the "Renaissance," two hours focusing on key black performers whose impact extends beyond their own popularity and sales to include substantial influence over peers.

With over 50 markets now on board and airing the shows, Dockery admits individual clearances in some cases took "as many as 30 calls, over three or four months, before we finally convinced them to carry the show." Helping was a sponsorship from four companies, including Budweiser, Dial soap, the U.S. Army and Prolan Corp., a black hair products concern.

Writers on the show included frequent Westwood One scripter Al Cunningham. KKKO-FM (Los Angeles) disk jockey Dan Wright, Stan West, Walter Burrell and screenwriter Joe Henderson. Producer and engineer was Al Ramirez.



MILLER TIME—Lakeside cut their first national radio spot for Miller Beer. Pictured from left are Otis Stokes, Mark Wood, Thomas Shelby and Tiemeyer McCain.

The Rhythm & The Blues

• Continued from page 10

Part of the reason it has been difficult to pick a name is the eclectic nature of black music today. Any list that can accommodate the pop-rock of "The Other Woman," the hard funk of "Early In The Morning," the MOR-ish "Making Love," and the avant-garde rap of "Planet Rock" defies easy categorization.

This writer likes the term "black" for a number of reasons. It is an accurate description of what kind of radio stations and stores the chart draws information from. It describes the kind of artists who appear on it and the people who make these records hits. Yes, white acts do reach the black chart and make a major impact. But despite Hall & Oates, it is a small percentage in relation to all the black acts on it.

Semantics, particularly in relation to music, is a complicated maze, where one word connotes racism, another a musical genre, another an ethnic group, depending on who you are, your background and your politics. Considering the music covered in the chart, "black" says it all.

Which may make you ask why we've chosen to evoke the phrase rhythm & blues in naming this column. Well, a title was sought that would immediately identify it with black music, while not being staid.

Moreover, the definite article was inserted between rhythm and blues for more than cosmetics.

The word "rhythm" represents not only the propulsive quality that drives Afro-American music, but the information that this column attempts to supply. In Africa, rhythm means more than a dance beat, it means communication, and this title implies that.

Ralph Ellison wrote, "The blues speak to us simultaneously of the tragic and the comic aspects of the human condition and they express a profound sense of life shared by many Negro Americans. . . ." That feeling still informs most black music even if the feelings aren't expressed in the traditional blues format. In relation to this column, we hope the blues, meaning the hard and complex problems of blacks in the industry, are dealt with in a substantive manner.

★ ★ ★

Short Stuff: Sleeper album of the year may be the Chic-produced "Soup For One" soundtrack. Though the film was an artistic and commercial disappointment, the LP contains some of the best Chic music in several years. The title cut is already a modest success and Mirage Records has just released "Why," a

Nile Rodgers-Bernard Edwards song performed by Carly Simon, as a single; it's a fine marriage of Chic's sound and Simon's distinctive voice. "Dream Girls," performed by Teddy Pendergrass, and "I Work For A Living" with lead vocals by Fonzi Thornton, are also quality songs worth a listen. . . . French dance music star Cerrone has signed with CBS-distributed Pavillion, with a 12-inch "Back Track" now available. Cerrone was previously on Atlantic.

Sam Moore, formerly of Sam & Dave, supplied the recent Black Music Assn. conference with one of its highlights when he put on an assured and passionate performance one evening at the New Orleans Hilton. This was reportedly his first performance since splitting with long-time partner Dave Prater, so some tentativeness might have been expected. Instead, Moore ripped through fiery versions of his great Stax hits as well as a sensitive interpretation of Otis Redding's "Dock Of The Bay." His vocals were as authoritative as ever. . . . Long time gospel deejay and record man Joe Bostic returns to the air with a daily gospel program on New York's WNYM (1130 AM). Bostic is on nightly from 1 to 3 a.m. and Saturdays from 1 to 2 a.m.

Billboard® Black LPs

Survey For Week Ending 6/26/82

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	5	★ STEVIE WONDER'S ORIGINAL MUSIQUARIUM I Stevie Wonder, Tamla 6002TL2 (Motown)	39	33	8	FRIEND IN LOVE Dionne Warwick, Arista AL 9585
2	1	14	★ KEEP IT LIVE Dazz Band, Motown 6004ML	★	NEW ENTRY	3	NEW DIMENSIONS The Dramatics, Capitol ST-12205
3	3	4	★ THROWIN' DOWN Rick James, Gordy 6005GL (Motown)	41	40	19	YES IT'S YOU LADY Smokey Robinson, Tamla 6001T2 (Motown)
4	6	2	★ GAP BAND IV The Gap Band, Total Experience TE-1-3001 (Polygram)	43	43	4	SOONER OR LATER Larry Graham, Warner Bros. BSK 3668
5	4	10	★ STRAIGHT FROM THE HEART Patrice Rushen, Elektra E1 60015	43	43	4	OFFRAMP Pat Melthey Group, ECM ECM-1-1216 (Warner Bros.)
6	7	14	★ BRILLIANCE Atlantic Starr, A&M SP 4883	44	46	15	YOU'VE GOT THE POWER Third World, Columbia FC 37744
7	5	9	★ REUNION The Temptations, Gordy 6008GL (Motown)	★	50	3	I'LL DO MY BEST Ritchie Family, RCA AFL1-4323
8	8	14	★ WHO'S FOOLIN' WHO One Way, MCA MCA 5279	★	51	3	SOUP FOR ONE Soundtrack, Mirage WTG 19353 (Atlantic)
9	12	4	★ STREET OPERA Ashford & Simpson, Capitol ST 12207	47	47	61	STREET SONGS ▲ Rick James, Gordy GB-1002M1 (Motown)
10	10	7	★ MY FAVORITE PERSON The O'Jays, P.I.R. FZ 37999 (Epic)	48	36	7	LOVE HAS FOUND ITS WAY Dennis Brown, A&M SP-4886
11	11	7	★ TUG OF WAR Paul McCartney, Columbia TC 37462	49	49	4	KEEP IT UP B.T. Express, Coast To Coast FZ 38001 (Epic)
12	9	8	★ THE OTHER WOMAN Ray Parker, Jr., Arista AL 9590	★	55	3	STRONGER THAN EVER Rose Royce, Epic FE 37939
13	13	11	★ NIECY Deniece Williams, ARC/Columbia FC 37952	★	56	2	TRUST ME Jean Carn, Motown 6010ML
14	14	8	★ SHARING YOUR LOVE Change, RFC/Atlantic SD 19342	52	48	33	THE POET Bobby Womack, Beverly Glen BG 10000
15	15	8	★ JI Junior, Mercury SRM-1-4043 (Polygram)	53	53	6	HOT AND NASTY St. Tropez, Destiny DLA-10004
16	16	19	★ FRIENDS Shalamar, Solar S-28 (Elektra)	★	NEW ENTRY	6	WINDSONG Randy Crawford, Warner Bros. 1-23687
17	17	20	★ DOWN HOME Z.Z. Hill, Malaco MAL 7406	55	39	10	GIVE IT UP Pleasure, RCA AFL1-4209
18	18	10	★ ALLIGATOR WOMAN Cameo, Chocolate City CCLP 2021 (Polygram)	56	41	12	POINT OF PLEASURE Xavier, Liberty LT-51116
19	22	6	★ THE ONE GIVETH THE COUNT TAKETH AWAY William "Bootsy" Collins, Warner Bros. BSK 3667	57	57	45	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576
20	26	6	★ DREAMGIRLS Original Cast, Getten GHSP 2007 (Warner Bros.)	58	52	8	DROP THE BOMB Trouble Funk, Sugar Hill SH 266
21	42	2	★ JEFFREY OSBORNE Jeffrey Osborne, A&M SP-4896	59	54	17	PURE AND NATURAL T-Connection, Capitol ST-12191
22	25	4	★ STEAMIN' HOT The Reddings, Believe In A Dream FZ 37974 (Epic)	60	60	30	I AM LOVE Peabo Bryson, Capitol ST-12179
23	30	15	★ OUTLAW War, RCA AFL1-4208	61	63	10	CARRY ON Bobby Caldwell, Polydor PD-1-6347 (Polygram)
24	24	22	★ LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra)	62	62	41	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451
25	45	2	★ I'M THE ONE Roberta Flack, Atlantic SD 19354	63	NEW ENTRY	41	LOVE CHANGES O.C. Smith, Motown M6019
26	21	9	★ ATTITUDES Brass Construction, Liberty LT-51121	64	64	29	COME MORNING Grover Washington, Jr., Elektra 5E-562
27	19	18	★ MR. LOOK SO GOOD Richard Dimples Fields, Boardwalk NB1-33249	65	65	31	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. 2HW 3577
28	23	10	★ D TRAIN D Train, Prelude PRL 14105	66	66	32	NIGHT CRUISIN' ● Bar-Kays, Mercury SRM-1-4028 (Polygram)
29	29	13	★ DOIN' ALRIGHT O'Bryan, Capitol ST-12192	67	58	28	TOM TOM CLUB ● Tom Tom Club, Sire SRK 3628 (Warner Bros.)
30	20	11	★ LIVE ON THE SUNSET STRIP Richard Pryor, Warner Bros. BSK 3660	68	59	34	CONTROVERSY ● Prince, Warner Bros. BSK 360
31	31	27	★ YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)	69	67	9	LOVE ME TENDER B.B. King, MCA MCA 5307
32	28	16	★ LIVE & OUTRAGEOUS Millie Jackson, Spring SP-1-6735 (Polygram)	70	68	33	WHY DO FOOLS FALL IN LOVE ▲ Diana Ross, RCA AFL1-4153
33	34	36	★ SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)	71	61	3	FRIENDS IN LOVE Johnny Mathis, Columbia FC 37748
34	38	4	★ CONFIDENCE Narada Michael Walden, Atlantic SD 19351	72	69	44	THE TIME ● The Time, Warner Bros. BSK 3598
35	35	5	★ LITE ME UP Herbie Hancock, Columbia FC 37928	73	70	39	IT'S TIME FOR LOVE ● Teddy Pendergrass, P.I.R. TZ 37491 (Epic)
36	37	32	★ SKYYLINE ● Skyy, Salsoul SA-8548 (RCA)	74	71	31	LOVE MAGIC LTD, A&M SP-4881
37	27	9	★ LADIES OF THE EIGHTIES A Taste Of Honey, Capitol ST-12173	75	72	17	DREAM ON George Duke, Epic FE 37532
38	32	65	★ THE DUDE ▲ Quincy Jones, A&M SP 3721				

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N.Y. Successes Spur New Club Openings

By RADCLIFFE JOE

NEW YORK—In the past six months there has been a flurry of new club activity in this city, the likes of which has not been seen since people began crying wolf about the demise of disco around 1979. Among the new clubs that have opened and are doing extremely well are the Red Parrot, F-Sharp, the River Club, and Heartbreak. Scheduled for opening in the near future are Backstreet New York, the latest addition to a thriving East Coast chain, and the As. Redesigned, redirected or otherwise-rejuvenated are the Underground, Paradise Garage, Studio 54 and Melons.

Taking a cue from their New York counterparts, club owners in other parts of the country are also re-opening, redesigning and redirecting rooms that had fallen on hard times when mass consumer interest in the disco concept began to wane.

The clubs that survived the negativism and soft economy of 1979 through mid 1981 were those with a commitment to the business that they had helped pioneer. They were run by people who were resourceful, inventive, and with the foresight to recognize coming changes and gear their operations to meet those changes. In this respect, creative promotion and marketing campaigns have played important roles in keeping clubs well-patronized and profitable. The club operator who took the initiative and offered special prices on drinks and admission, theme parties for mardi gras, Halloween, Independence and Labor days and other special occasions, found that he could keep his room alive and exciting even on traditionally slow occasions.

On the other hand, clubs like Xenon in New York City, built their clientele and reputations by catering, from the outset, to celebrities and trendy New Yorkers. In major urban areas like New York, Los Angeles and San Francisco, this type of snob-appeal works like a charm. Regine discovered this in Paris a long time ago, and has been able to successfully package and market the concept to the many rooms which bear her name around the world.

In the case of the Peppermint Lounge, also in New York, the operators were able to successfully market the name. The "Pep," as it is affectionately called by club regulars,

is widely regarded as the cradle of the revolutionary rock 'n' roll sounds of the 1950s. It was where the "The Twist" first made its debut before taking the world by storm, and it played a significant role in the growth of the discotheque business in the very early developmental stages of this concept. Although the club changed hands over the years, and is now based at a Fifth Avenue location, far away from its original site, the aura remains... and the customers, still young, still trendy, and still rock'n'roll-oriented, keep coming.

A common misconception about nightclubs catering to the disco trade is that they are assured of success if the operations are geared to a gay clientele. This is not necessarily the case. Although there is evidently a stronger sense of loyalty among gays, it would be presumptuous of club operators to assume that they will automatically patronize a club and remain loyal to it under any circumstances.

Gay disco audiences are very discriminating, more so than most other types of audiences, and like other types of audiences, they must not be taken for granted. A club operator wanting to cater to their needs, must constantly work to hold them.

In New York alone, where there is a sizable gay population, many gay-oriented clubs, some of them like 12-West, the Underground, Les Mouches, and the Ice Palace have ei-

(Continued on page 49)

Cherry Plans Broad-Based Booking For Gary Center

By NELSON GEORGE

NEW YORK—It is rare when someone is able to move easily from the role of outside advocate to influential insider, but Bill Cherry feels he can do it.

For most of 1982, Cherry was national coordinator for the National Assn. of Black Concert Promoters, an offshoot of Operation Push, attempting to get black promoters a bigger slice of the concert market.

In May, Cherry was named director sales and marketing of Gary, Indiana's \$14 million Genesis conven-

tion center, where he hopes to practice what he has preached.

"We're gonna be open to every promoter who approaches us, because they are the lifeblood of any facility," Cherry said. "That includes packages by black promoters involving white acts as well as black. We also hope to attract the record industry's convention business, everything from NARM to BMA."

The 9,000-seat center, located in downtown Gary, was built with federal money. Minor construction will be soon finished and Cherry expects it to be open for concerts in July. Cherry and executive manager Steven Rosenblatt will attempt to attract patrons, not just from Gary, but Chicago, Purdue University and the home of Notre Dame University, South Bend, Ind.

Cherry had been involved with Operation Push since the mid '60s when he produced several of that organization's Black Expos at Chicago's Amphitheater. He also produced shows at Memphis' Mid-South Coliseum, the Houston Astrodome, and the New Orleans Superdome. He was director of promotions and publicity for the black advertising firm Uni-World Group Inc. in the early '70s and was the first black accepted into the Assn. of Theatrical Press Agents and Managers.

The National Assn. of Black Concert Promoters has made some inroads this year, Cherry says. "But I think that next year our negotiations will bear real fruit and we'll see how successful the group has been."



Billboard photo by Chuck Pulin

ENCOUNTER—Record producer Martin Rushent chats with Frank Roccio, promoter at the Peppermint Lounge, during the opening of the club at its new location in New York.

Air Supply Tour Buoyed By 'Subtle' Laser Effects

By PAUL GREIN

LOS ANGELES—Air Supply's current 50-city U.S. tour features flashy laser effects and an elaborate set design which give it a vastly different look from the group's bare-bones 1981 tour.

Still, it was seen important that the effects not be too flashy, to the point that they'd overwhelm the soft romantic ballads that form the crux of the group's repertoire.

"It was a challenge," says Ed Auswacks, president of LA-based Laser Media. "It involves a lot more creative thought to use the laser in a subtle way."

"One normally identifies the laser with hard rock and flash and 'Star Wars'-type imagery. We couldn't do that with this group. They're commanding a use of the laser that we

don't see that much—the pretty look.

"We're very sensitive to the fact that the laser should complement performers and not overshadow them. After all, the audience came to see the act, not a light show."

The set, created by Plumblin Designs, was built to resemble a desert scene in the band's native Australia. Company president Simon Woodroffe says it reflects a trend in modern set design toward increased realism.

"What we gave Air Supply is a very realistic, scenic look as opposed to the slightly spacey, abstract look that all the other big acts have. It's a rocky landscape that looks as if you've just stepped into the Australian desert."

Plumblin, based in London and LA, also designed the realistic New York rooftop set for Simon & Garfunkel and a Gothic castle set for Ozzy Osbourne (in both cases with help from San Francisco-based FM Productions).

"We spent the last six or seven years using a lot of metal onstage and moving drum risers and hydraulic lifts. We still do a lot of that, but now we're also getting into more theatrical scenes."

"You can do pretty much whatever you want as long as it's sympathetic to the music and has the same feel. People go to be entertained; otherwise they could stay home and listen to the records," asserts Woodroffe.

Auswacks and Woodroffe have worked together for the past four

(Continued on page 52)

N.J. Casino Commission Plans Probe

By MAURIE ORODENKER

ATLANTIC CITY—New Jersey's Casino Control Commission is launching an investigation into possible racial discrimination in the hiring of minority musicians by the house bands of the city's nine casinos. The commission also urged the State Division of Civil Rights to look into the matter.

The action follows a complaint by two local black musicians who claimed that few minority musicians are hired for casino jobs, and that not one of the musical directors in the nine casinos is a member of a minority.

The action has put the local AFM union on the spot. It was "surprised" by the comments made by the two musicians, says George Fognaro, secretary of the local. He says the union was "disturbed" that the two musicians went to the state commission before coming to the AFM first, especially since both men have done a significant amount of work in casino orchestras.

Fognaro says the union is not a "hiring hall" so it has no direct control over which musicians are hired for work in the casinos. The union secretary says he did not know how many minority musicians are among the 900 members of the AFM local here, but noted that one of them, Chris Columbo, is vice president of the local. Fognaro admits, however, that since the opening of hotel casinos four years ago, many more white musicians have joined the union than minority musicians. He says the union cannot keep out anyone who wants to be a member.

Jazz Festival Sets '83 Plans

NEW YORK—The 14th annual New Orleans Jazz & Heritage Festival will be held at New Orleans Fair Grounds race track April 29-May 8, 1983.

The 10-day festival will also include concerts aboard the riverboat President, and in various concert halls throughout New Orleans.

Profits from the festival will be reinvested in New Orleans music and cultural community either through a grant or a free concert, according to sponsors of the festival.

JUNE 26, 1982; BILLBOARD

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THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		WKS ON CHART		LAST WEEK		THIS WEEK		Artist-TITLE-Label		
1	★	1	★	13	13	1	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEEKS AT #1 2	WEA	1	★	1	★	13	13	1	THE TEMPTATIONS Reunion Gordy 6008GL (Motown)	IND
2	2	2	2	7	7	2	PAUL McCARTNEY Tug Of War Columbia TC 37462		CBS	2	2	2	2	7	7	2	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA
3	3	3	3	8	8	3	VAN HALEN Diver Down Warner Bros. BSK 3677		WEA	3	3	3	3	8	3	3	AIR SUPPLY Now And Forever Arista AL 9587	IND
4	4	4	4	5	5	4	STEVIE WONDER Stevie Wonder's Original Musiquarium I Tania 6002L2		IND	4	4	4	4	5	4	4	ONE WAY Who's Foolin' Who MCA MCA 5279	MCA
5	★	5	★	18	18	5	THE HUMAN LEAGUE Dare A&M/Wiggin SP 6-4892		RCA	5	★	5	★	18	5	5	CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689	WEA
6	★	6	★	15	15	6	WILLIE NELSON Always On My Mind Columbia FC 37951		CBS	6	★	6	★	15	6	6	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP
7	★	7	★	10	10	7	TOTO Toto IV Columbia FC 37728		CBS	7	★	7	★	10	7	7	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL-4194	RCA
8	8	8	8	19	19	8	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)		CBS	8	8	8	8	19	8	8	CAMEO Alligator Woman Chocolate City CCLP 2021 (Polygram)	POL
9	9	9	9	14	14	9	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL-4125		RCA	9	9	9	9	14	9	9	QUINCY JONES The Dude A&M SP-3721	RCA
10	★	10	★	8	8	10	JOHN COUGAR American Fool Riva/Mercury RVL 7501 (Polygram)		POL	10	★	10	★	8	10	10	JUNIOR J Mercury SRM-1-4043 (Polygram)	POL
11	★	11	★	5	5	11	38 SPECIAL Special Forces A&M SP-4888		RCA	11	★	11	★	5	11	11	ROXY MUSIC Avalon Warner Bros. 1-23686	WEA
12	12	12	12	33	33	12	LOVERBOY Get Lucky Columbia FC 37638		CBS	12	12	12	12	33	12	12	ROBERTA FLACK I'm The One Atlantic SD 19354	WEA
13	★	13	★	18	18	13	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR 1340		IND	13	★	13	★	18	13	13	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL
14	★	14	★	9	9	14	PATRICE RUSHEN Straight From The Heart Elektra EI-60015		WEA	14	★	14	★	9	14	14	MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND
15	15	15	15	37	37	15	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)		POL	15	15	15	15	37	15	15	A TASTE OF HONEY Ladies Of The Eighties Capitol ST-12173	CAP
16	16	16	16	13	13	16	THE DAZZ BAND Keep It Alive Motown 6042M1		IND	16	16	16	16	13	16	16	ATLANTIC STARR Brilliance Capitol ST-12173	CAP
17	17	17	17	3	3	17	SQUEEZE Sweets From A Stranger A&M SP-4899		RCA	17	17	17	17	3	17	17	GAP BAND Gap Band IV Total Experience TE 1-3001 (Polygram)	POL
18	18	18	18	18	18	18	BERTIE HIGGINS Just Another Day In Paradise Kat Family FZ 37901 (Epic)		CBS	18	18	18	18	18	18	18	BERTIE HIGGINS Just Another Day In Paradise Kat Family FZ 37901 (Epic)	CBS
19	19	19	19	2	2	19	BLONDIE The Hunter Chrysalis 1384		IND	19	19	19	19	2	19	19	CHEAP TRICK One On One Epic 38021	CBS
20	20	20	20	5	5	20	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)		WEA	20	20	20	20	5	20	20	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND
21	21	21	21	46	46	21	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243		IND	21	21	21	21	46	21	21	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	IND
22	22	22	22	5	5	22	SOUNDTRACK Annie Columbia JS 38000		CBS	22	22	22	22	5	22	22	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND
23	23	23	23	6	6	23	JANE FONDA Jane Fonda's Workout Record Columbia C2-38054		CBS	23	23	23	23	6	23	23	ASHFORD & SIMPSON Street Opera Capitol ST-12207	CAP
24	24	24	24	5	5	24	SAMMY HAGAR Standing Hampton Geffen GHS-2006 (Warner Bros.)		WEA	24	24	24	24	5	24	24	ROLLING STONES Still Life Rolling Stones Records C0C 39113 (Atlantic)	WEA
25	25	25	25	6	6	25	PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.)		WEA	25	25	25	25	6	25	25	THE J. GEILS BAND Freeze-Frame EMI America SNO-170C9	PAP
26	26	26	26	33	33	26	LOVERBOY Get Lucky Columbia FC 37638		CBS	26	26	26	26	33	26	26	LOVERBOY Get Lucky Columbia FC 37638	CBS
27	27	27	27	18	18	27	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR 1340		IND	27	27	27	27	18	27	27	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR 1340	IND
28	28	28	28	9	9	28	PATRICE RUSHEN Straight From The Heart Elektra EI-60015		WEA	28	28	28	28	9	28	28	PATRICE RUSHEN Straight From The Heart Elektra EI-60015	WEA
29	29	29	29	37	37	29	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)		POL	29	29	29	29	37	29	29	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL
30	30	30	30	13	13	30	THE DAZZ BAND Keep It Alive Motown 6042M1		IND	30	30	30	30	13	30	30	THE DAZZ BAND Keep It Alive Motown 6042M1	IND

Venues

Talent In Action

QUEEN

Milton Keynes Bowl, South England
Admission: \$17.00

Queen will always be remembered in the U.K. for their "Bohemian Rhapsody" single, which topped the charts here for a record breaking nine weeks. It was hardly surprising then, that this was the number which went down best with the 30,000 fans who came to see the band headline, June 5, at the Milton Keynes festival.

Queen came on stage at dusk to the "Flash Gordon" theme and played a spectacular one hour 40 minute set covering eight years of hits. An energetic Freddy Mercury, dressed all in white, provided visual entertainment, dancing and posing on the catwalks erected at the front of the huge speaker banks.

Production was generally good, with a transparent sound system and a colorful light show, allegedly worth over \$3.5 million.

A total of 21 songs were aired, including the funk oriented material featured on the new "Hot Space" album. But full justice was paid to the heavy rock style that formed the basis for the band's initial success. "Now I'm Here" and "We Will Rock You" both came over well, as did Mercury's acoustic versions of "Love Of My Life" and "Crazy Little Thing Called Love."

The band closed the set in a patriotic vein with "God Save The Queen," the English national anthem.

PATRICK CAMPBELL

MARIANNE FAITHFULL

The Ritz, New York
Tickets: \$11

It was an event. Island Records artist Marianne Faithfull does so few live shows that her three-night appearance here June 10-12



Billboard photo by Chuck Pulin
RARE DATE—Marianne Faithfull smiles at the audience during a show at the Ritz in New York.

ROMAN KOZAK

was something extra special to anyone who loves her music.

Though looking trim, healthy and in good voice, Faithfull still appeared very fragile on stage, and in the beginning of her first set, obviously a bit nervous. But buoyed by a very supportive SRO audience, many of whom were silently singing along with her, and by a note perfect five-man band, she soon appeared to be enjoying herself as well, with her show well at hand.

Faithfull has a haunting world-knowing, whiskey and cigarettes voice that always seems to be at the edge of breaking. Though not as powerful, she reminds one of Piaf, her voice, experiences, persona and history giving her a special and unique aura.

And her songs are really something, too. She did a number of cover tunes during her hour plus set, including, of course, John Lennon's "Working Class Hero," which appeared on her "Broken English" LP. But she also did Bruce Springsteen's "Because The Night," and the classic hippie ode, "For What It's Worth," by Steven Stills. Faithfull spans rock generations.

She is the truly adult contemporary artist, as is most apparent in her own songs, performing in concert "Broken English," "The Ballad Of Lucy Jordan," "Guilt," "Tenderness" and "So Sad," all of which understand the human condition.

N.Y. Successes Spur New Club Openings

• Continued from page 47

their gone out of business, changed hands and/or formats. The competitive pressures for gay clients, especially in major urban communities with large gay populations, are as strong, or even stronger, than in heterosexual communities.

There have been many spectacular club failures in this country in the past two or three years, but the most spectacular must be the Palace in Los Angeles, Bond's in New York, and Emerald City in Cherry Hill, N.J.

The Palace, headed by entrepreneur Dennis Lidtke, is reported to have cost between \$3-\$5 million dollars, yet the project never opened its doors to the public. Lidtke undertook the project at the peak of the disco phenomenon. However, before it could be completed, the bloom was off the disco rose. Compounding the problem was the fact that the economic crunch was on, and interest rates had begun to spiral, thereby making it almost impossible to raise funds to complete the project.

Emerald City began life in the 1960s as the star-studded Latin Casino nightclub, and flourished for close to two decades until gambling came to nearby Atlantic City. In an effort to stave off the decline in pop-

ularity, operators Dallas and Charles Gerson sunk several million dollars into it to convert it into one of the nation's most spectacular discotheques.

Under the new format the 2,000-capacity room flourished for a while, but the Gersons found that it was not as easy to draw disco lovers to Cherry Hill, as it was to attract fans of people like Frank Sinatra. Liza Minnelli and others who had played the Latin Casino in its heyday. In a panic, the room went through rock, punk and new wave formats in quick succession. It finally filed for bankruptcy toward the end of last year, listing debts well in excess of \$1.7 million.

In New York City, the Bond's International Casino, was opened with much fanfare about three years ago at a cost of several million dollars. The project, operated by a group of entrepreneurs headed by John Addison, converted the old Bond's clothing store into an enormous and spectacularly appointed discotheque.

The room was designed to syphon off some of the celebrities that frequented such nearby rooms as Xenon and Studio 54. However, it never really caught fire. The room was largely a victim of (a) its own cavernous size; (b) its less than desirable location in the heart of the seamy Times Square district; (c) poor management; (d) the fact that it opened just as the disco boom was beginning to wane; and (e) the fact that its principals were convicted and jailed of tax evasion charges shortly after its opening.

Bond's today is not entirely out of the nightclub picture. It still functions, especially on weekends, as a room for private parties geared largely to a minority clientele, but it is a mere shell of its former self.

But even as clubs like Bond's, New York, New York, Emerald City and others have died or are struggling for survival, other more vibrant rooms by innovative entrepreneurs are taking their place. The Red Parrot, the F-Sharp, the As, and the Saint in New York City are among them.

The Red Parrot, headed by Jim Merry, who also headed the enormously successful gay-oriented Ice Palace at the height of disco's popularity, has become the in-place in

New York City in the six short months it has been in business.

The room offers top caliber live entertainment (an increasingly popular trend among the dance clubs of the 1980s) ranging from Gloria Gaynor to Cab Calloway and Sylvester. Its two deejays, Kevin Burke and Frank Hullahan, play a broad mix of dance music ranging from disco, rock and funk, to waltzes and polkas. An 18-member house band also plays every night.

Another very vibrant room catering to a somewhat younger audience in the New York City area is Danceteria managed until recently by entrepreneur Jim Fouratt. Fouratt, who has turned around the fortunes of many clubs in the area, including the popular Underground, programs Danceteria with a mixture of outrageous camp and trendy savoir faire. Like the Red Parrot, there is heavy emphasis on live entertainment, but its whole orientation is toward a rock/new wave format.

A fierce rival of Danceteria is the Ritz, headed by Jerry Brandt who originated the concept of outrageous campiness in rock clubs with the establishment of the original Electric Circus in the daring 1960s. Today, still at the peak of its popularity, the Ritz is moving to the forefront of video entertainment in clubs. With its combination of video, top name live entertainers, and progressive prerecorded rock/pop programming, it is still considered a leader in its field.

Boxscore

Survey For Week Ending 6/26/82

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- JOURNEY, SANTANA, SAMMY HAGAR, JOAN JETT & THE BLACKHEARTS, POINT BLANK—\$1,119,310, 64,945 (70,000 capacity), \$18.50 & \$17.50, produced/promoted by Pace Concerts with assistance from Stone City Attractions, Cotton Bowl, Dallas, "Texas World Music Fest," June 12.
- JOURNEY, SANTANA, SAMMY HAGAR, JOAN JETT & THE BLACKHEARTS, POINT BLANK—\$1,160,504, 65,000, \$18.50 & \$17.50, produced/promoted by Pace Concerts with assistance from Pantera-Ten Productions, Astrodome, Houston, "Texas World Music Fest," sellout, June 13.
- STEVIE WONDER, QUINCY JONES, STEPHANIE MILLS, LUTHER VANDROSS, FRANKIE BEVERLY & MAZE, MILLIE JACKSON, JAMES INGRAM, PATTI AUSTIN—\$771,184, 48,199 (55,000) \$20-\$12.50, Michael A. Rosenberg-Marco Concerts Prods., Astrodome, Houston, "Budweiser Superfest," June 12.
- NEIL DIAMOND—\$540,605, 38,125, \$15, \$12.50, & \$10, Jerry Weintraub-Concerts West, Richfield Coliseum, Cleveland, Ohio, two sellouts, June 4-5.
- NEIL DIAMOND—\$486,911, 34,891, \$15, \$12.50, & \$10, Concerts West, Pittsburgh Civic Arena, two sellouts, June 7-8.
- COMMODORES—\$278,322, 21,840, \$15 & \$10, in-house promotion, Pine Knob Music Theatre, Clarkston, Mich., two sellouts, June 12-13.
- ELTON JOHN, QUARTERFLASH—\$247,500, 18,000, \$13.75, Feyline Presents, Red Rock Amphitheatre, Denver, two sellouts, June 12-13.
- NEIL DIAMOND—\$245,530, 17,958, \$15, \$12.50, & \$10, Concerts West, Buffalo (N.Y.) Memorial Auditorium, sellout, June 6.
- LOVERBOY, PRISM—\$148,378, 12,742 (18,000), \$11.50 & \$10.50, Feyline Presents, Red Rock Amphitheatre, Denver, two shows, June 10-11.
- LOVERBOY, PRISM—\$105,421, 9,525 (12,000), \$12 & \$11, Feyline Presents, Colo. State Fairgrounds, Pueblo, June 12.
- OZZY OSBOURNE, SANTERS—\$103,485 (Canadian), 8,216 (12,700), \$13.50 & \$12.50, Albatross Prods./Isle of Man, Northlands Coliseum, Edmonton, Alta., June 8.
- OZZY OSBOURNE, SANTERS—\$90,665 (Can.), 7,916 (12,079), \$12.50, \$11.50 & \$10.50, Albatross Prods./Isle of Man, PNE Coliseum, Vancouver, B.C., June 10.
- LOVERBOY, PRISM—\$89,753, 9,753 (10,200), \$10 & \$9, Albatross Prods., Casper (Wyo.), Events Center, June 9.
- JIMMY BUFFETT & THE CORAL REEFER BAND—\$87,612, 7,562 (8,500), \$13 & \$11.50, Bill Graham Presents, Greek Theatre, Berkley, Calif., June 11.
- SMOKEY ROBINSON, "D" TRAIN—\$86,970, 5,372 (5,882), \$17.50, \$15.50 & \$12.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, June 10.
- JIMMY BUFFETT & THE CORAL REEFER BAND—\$86,970, 6,697 (8,000), \$12.75 & \$10.75, Avalon Attractions/Marc Berman Presents, San Diego Amphitheatre, two shows, June 13-14.
- '38 SPECIAL, POINT BLANK, IRON MAIDEN—\$83,729, 8,814 (10,000), \$9.50 & \$8.50, Mid-South Concerts, Mid-South Coliseum, Memphis, June 11.
- OZZY OSBOURNE, SANTERS—\$68,560 (Can.), 6,959 (8,584), \$10, Albatross Prods./Isle of Man, Winnipeg (Man.) Arena, June 6.
- MERLE HAGGARD, TALL COTTON—\$50,841, 4,497 (5,700), \$15 & \$12.50, Fahn & Silva Presents/Luckenschbach, Lakeside (Calif.) Rodeo Grounds, June 12.
- CLASH, ENGLISH BEAT—\$50,644, 4,400, \$12.50 & \$11, Wolf & Rissmiller Concerts, Hollywood (Calif.) Paladium, sellout, June 14.
- '38 SPECIAL, KROKUS, IRON MAIDEN—\$46,606, 5,859 (8,000), \$7.94, Mid-South Concerts, Jackson (Miss.) Veterans Memorial Coliseum, June 12.
- '38 SPECIAL, POINT BLANK, IRON MAIDEN—\$43,251, 5,752 (7,000), \$8.50 & \$7.50, Sunshine Promotions/Sunshine South, Knoxville (Tenn.) Coliseum, June 7.
- CLASH, ENGLISH BEAT—\$42,067, 3,666, \$11.50, Fahn & Silva Presents, Golden Hall, San Diego, sellout, June 12.
- JAM, SCISSORS—\$35,266 (Can.), 3,487 (4,000), \$10.50, Perryscope Concerts, Kerrisdale Arena, Vancouver, B.C., June 5.
- KINKS, DEBRA DEJEAN—\$34,941, 3,678 (4,333), \$9.50, Mid-South Concerts, Auditorium North Hall, Memphis, June 14.
- CLASH, ENGLISH BEAT—\$31,048, 3,028 (3,800), \$10.50, Fahn & Silva Presents/Feyline Presents, Mesa Amphitheatre, Phoenix, June 13.
- BOBBY & THE MIDNIGHTS—\$29,519, 2,593 (3,347), \$12.50 & \$11.50, Monarch Entertainment Bureau, Capitol Theater, Passaic, N.J., June 12.
- BOBBY & THE MIDNIGHTS—\$28,858, 2,428, \$12.50 & \$10.50, Monarch Entertainment Bureau, Beacon Theater, New York City, sellout, June 10.
- '38 SPECIAL, POINT BLANK, IRON MAIDEN—\$27,436, 2,888 (3,000), \$9.50, Fantasma Prods., Tallahassee-(Fla.) Leon County Civic Center, June 9.
- BOBBY & THE MIDNIGHTS—\$19,320, 1,932, \$10, Monarch Entertainment Bureau/Cellar Door Concerts, Warner Theatre, Washington, D.C., sellout, June 9.
- KARLA BONOFF, BOB DUBAC—\$18,014, 1,760, \$11 & \$10, Feyline Presents, Boulder (Colo.) Theatre, two sellouts, June 11.
- BOBBY & THE MIDNIGHTS—\$14,554, 1,532 (2,469), \$9.50, Monarch Entertainment Bureau/Cellar Door Concerts, Crisler Auditorium, Norfolk, Va., June 8.
- KARLA BONOFF, BOB DUBAC—\$13,340, 1,420, \$10 & \$9, Feyline Presents, Rainbow Music Hall, Denver, sellout, June 12.
- JOHN MAYALL & THE BLUESBREAKERS—\$11,942, 1,280 (2,000), \$9.75, Frank J. Russo Prods., E.M. Loew's Performing Arts Center, Worcester, Mass., June 10.
- DREGS—\$10,545, 1,110 (1,200), \$9.50, Don Law Co., Berlee Performing Arts Center, Boston, June 11.
- JOE COCKER, MODERN DESIGN—\$10,045, 1,160 (1,800), \$9.50 & \$8.50, Avalon Attractions, Perkin's Palace, Pasadena, Calif., June 13.
- SPLIT ENZ, STINGRAYS—\$9,333, 1,098 (1,299), \$8.50, Brass Ring Prods., Royal Oak (Mich.) Music Theatre, June 12.
- DAVE EDMUNDS, R & B CADETS—\$5,500, 750, \$8.50 & \$7.50, Stardate Prods., Palms, Milwaukee, sellout, May 30.

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HOT 100®

☆ Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	12	EBONY & IVORY —Paul McCartney & Stevie Wonder (G. Martin), P. McCartney, Columbia 18-02860	34	55	3	EVEN THE NIGHTS ARE BETTER —Air Supply (Harry Maslin), J. L. Wallace, K. Bell, T. Skinner, Arista 0692	67	77	3	THE DOCK OF THE BAY —The Reddings (Russell Timmons, Reddings), O. Redding, S. Cropper, Believe In A Dream 5-02836 (Epic)
2	2	17	DON'T YOU WANT ME —The Human League (Martin Rushent & The Human League), Callis, Oakley, Wright, A&M/Virgin 2397	35	37	7	THIS MAN IS MINE —Heart (Connie, Howie), A. Wilson, S. Ennis, N. Wilson, Epic 14-02925	68	26	12	WHEN IT'S OVER —Loverboy (B. Fairbairn, P. Dean), P. Dean, M. Reno, Columbia 18-02814
3	3	11	ROSANNA —Toto (Toto), D. Paich, Columbia 18-02811	36	38	7	HOPE YOU LOVE ME LIKE YOU SAY (Huey Lewis And The News), M. Duke, Chrysalis 2604	69	74	4	STREET CORNER —Ashford & Simpson (M. Ashford, V. Simpson), M. Ashford, V. Simpson, Capitol 5109
4	6	11	HEAT OF THE MOMENT —Asia (Mike Stone), Wetton, Downes, Geffen 50040 (Warner Bros.)	37	39	6	BE MINE TONIGHT —Neil Diamond (Neil Diamond), N. Diamond, Columbia 18-02928	70	45	7	DREAMIN' —John Schneider (Tony Scotti, John D'Andrea), B. DeVorzon, T. Ellis, Scotti Bros. 5-02889 (Epic)
5	5	17	ALWAYS ON MY MIND —Willie Nelson (Chips Moman), J. Christopher, W. Thompson, M. James, Columbia 18-02741	38	54	4	HARD TO SAY I'M SORRY —Chicago (David Foster), P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29979	71	NEW ENTRY	10	ROUTE 101 —Herb Alpert (Jose Quintana, Herb Alpert), J.C. Calderon, A&M 2422
6	9	10	HURTS SO GOOD —John Cougar (John Cougar Mellencamp, Don Gehman), G.M. Green, Riva 209 (Polygram)	39	41	5	ISLAND OF LOST SOULS —Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2603	72	40	10	STONE COLD —Rainbow (Roger Glover), Blackmore, Glover, Turner, Mercury 76146 (Polygram)
7	7	9	CRIMSON AND CLOVER —Joan Jett & The Blackhearts (Ritchie Cordell, Kenny Laguna), T. James, P. Lucia, Boardwalk 7-11-144	40	43	6	DANCING IN THE STREET —Van Halen (Ted Templeman), S. Stevenson, I.J. Hunter, M. Gaye, Warner Bros. 7-2998	73	NEW ENTRY	9	AMERICAN MUSIC —Pointer Sisters (Richard Perry), P. McGee, Planet 13254 (RCA)
8	8	10	LET IT WHIP —Dazz Band (Reggie Andrews), R. Andrews, N. Chancler, Motown 1609	41	44	6	ANGEL IN BLUE —The J. Geils Band (Seth Justman), S. Justman, EMI-America 8100	74	46	9	JUST ANOTHER DAY (Richard Perry), P. McGee, Planet 13254 (RCA)
9	12	8	LOVE'S BEEN A LITTLE BIT HARD ON ME—Juice Newton (Richard Landis), G. Burr, Capitol 5120	42	56	3	GOING TO A GO GO —The Rolling Stones (Glimmer Twins), Robinson, Moore, Rogers, Tarplin, Rolling Stones Records 21301 (Atlantic)	75	80	4	I REALLY DON'T NEED NO LIGHT —Jeffrey Osborne (George Duke), D. H. Wolinski, J. Osborne, A&M 2410
10	4	15	THE OTHER WOMAN —Ray Parker Jr. (Ray Parker Jr.), R. Parker Jr., Arista 0669	43	48	6	EARLY IN THE MORNING —The Gap Band (L. Simmons), L. Simmons, C. Wilson, R. Taylor, Total Experience 8201 (Polygram)	76	78	3	SO FINE —Oak Ridge Boys (Ron Chancey), J. Otis, MCA 52065
11	11	9	BODY LANGUAGE —Queen (Queen, Mack), F. Mercury, Elektra 47452	44	52	6	IF THE LOVE FITS WEAR IT —Leslie Pearl (L. Pearl), L. Pearl, P. Redrow, RCA 13235	77	83	2	HAPPY HOUR —Deodato (Emir Deodato), J. Barnes, K. Barnes, Warner Bros. 7-29984
12	16	9	CAUGHT UP IN YOU —38 Special (Rodney Mills), D. Barnes, J. Carlisi, J. Peterik, A&M 2412	45	47	6	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU—Melissa Manchester (Ariq Mardin), T. Snow, D. Pitchford, Arista 0676	78	82	3	LOVELINE —Dr. Hook (Ron Haffkine), E. Stevens, E. Rabbitt, D. Malley, Casablanca 2351 (Polygram)
13	13	17	MAKING LOVE —Roberta Flack (Burt Bacharach & Carole Bayer Sager), C. Bayer Sagar, B. Bacharach, B. Roberts, Atlantic 4005	46	60	4	HOOKED ON SWING —Larry Elgart & His Manhattan Swing Orchestra (Larry Elgart), not listed, RCA 13219	79	NEW ENTRY	4	LOVE IS IN CONTROL —Donna Summer (Quincy Jones), Q. Jones, M. Ross, R. Temperton, Geffen 7-29982 (Warner Bros.)
14	17	24	TAINTED LOVE —Soft Cell (Mike Thorne), E.C. Cobb, Sire 49855 (Warner Bros.)	47	50	6	KIDS IN AMERICA —Kim Wilde (Ricky Wilde), R. Wilde, K. Wilde, EMI-America 8110	80	81	4	SOUP FOR ONE —Chic (N. Rodgers, B. Edwards), B. Edwards, N. Rodgers, Mirage 4032 (Atlantic)
15	10	13	IT'S GONNA TAKE A MIRACIF —Danielle Williams	48	NEW ENTRY	6	WASTED ON THE WAY —Crosby, Stills And Nash (Crosby, Stills and Nash, Stanley Johnston, Steve Gursky), Atlantic 4058	81	88	2	TO DREAM THE DREAM —Frankie Miller (B. Beckett), F. Miller, Capitol 5131

Chart	Rank	Artist	Title	Label	Chart	Rank	Artist	Title	Label		
16	20	Stallman, ARC/Columbia 18-02812	ONLY THE LONELY—The Motels (Val Garay), M. Davis, Capitol 5114		50	51	NICE GIRLS—Eye To Eye (Bob Sargeant), N. Heyward, Arista 0672		89	2	NO ONE LIKE YOU—Scorpions (Dieter Dierks), R. Schenker, K. Meine, Mercury 76153 (Polygram)
17	14		DON'T TALK TO STRANGERS—Rick Springfield (Keith Olsen), R. Springfield, RCA 13070	51	53	6	I'LL FIND MY WAY HOME—Jon And Vangelis (Vangelis), Vangelis, Anderson, Polydor 2205 (Polygram)	84	70	18	'65 LOVE AFFAIR—Paul Davis (Ed Seay & Paul Davis), P. Davis, Arista 0661
18	21		ANY DAY NOW—Ronnie Milsap (Ronnie Milsap, Tom Collins), Bacharach, Hillard, RCA 13216	52	57	13	MAN ON YOUR MIND—Little River Band (Not Listed), G. Shorrock, K. Tolhurst, Capitol 5061	85	62	6	HAPPY MAN—Greg Kihn Band (Matthew King Kaufman), Kihn, Wright, Bese/Kley 47463 (Elektra)
19	42		EYE OF THE TIGER—Survivor (Jim Peterik, Frankie Sullivan), F. Sullivan, J. Peterik, Scotti Bros. 5-02912 (Epic)	53	58	4	I FOUND SOMEBODY—Glenn Frey (Glenn Frey, Allen Blazek, Jim Ed Norman), G. Frey, J. Tempchin, Asylum 47466 (Elektra)	86	71	15	DID IT IN A MINUTE—Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, S. Allen, J. Allen, RCA 13065
20	22		TAKE ME DOWN—Alabama (Harold Shedd, Alabama), J.P. Pennington, M. Gray, RCA 13210	54	59	3	OUT OF WORK—Gary U.S. Bonds (Bruce Springsteen, Miami Steve), B. Springsteen, EMI-America 8117	87	73	13	RUN FOR THE ROSES—Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg, Full Moon/Epic 14-02821
21	23		PLAY THE GAME TONIGHT—Kansas (Kansas, Ken Scott), K. Livgren, P. Ehart, R. Williams, C.B. Frazier, D. Flower, Kirschner 5-02903 (Epic)	55	68	4	PAPERPLATE—Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 4053	88	75	13	WHEN HE SHINES—Sheena Easton (Christopher Neil), D. Bugatti, F. Palmer, EMI-America 8113
22	36		ABRACADABRA—The Steve Miller Band (Steve Miller, Gary Mallaber), S. Miller, Capitol 5126	56	69	2	YOUR IMAGINATION—Daryl Hall & John Oates (Daryl Hall, John Oates), D. Hall, RCA 13252	89	76	14	FANTASY—Aldo Nova (Aldo Nova), A. Nova, Portrait 24-02799 (Epic)
23	27		DO I DO—Stevie Wonder (Stevie Wonder), S. Wonder, Tania 1612 (Motown)	57	59	5	RIGHT KIND OF LOVE—Quarterflash (John Boylan), M. Ross, Geffen 7-2994 (Warner Bros.)	90	79	12	I DON'T KNOW WHERE TO START—Eddie Rabbitt (D. Malloy), T. Schuyler, Elektra 47435
24	31		WHAT KIND OF FOOL AM I—Rick Springfield (Keith Olsen), R. Springfield, RCA 13245	58	72	3	LANDSLIDE—Olivia Newton-John (John Farrar), J. Farrar, MCA 52069	91	84	11	FRIENDS IN LOVE—Dionne Warwick and Johnny Mathis (J. Graydon), J. Graydon, B. Champlin, D. Foster, Arista 0673
25	29		FORGET ME NOTS—Patrice Rushen (Charles Mims Jr., P. Rushen), P. Rushen, Fred Washington, T. McFadden, Elektra 47427	59	24	13	WITHOUT YOU—Franke And The Knockouts (Peter Solley), F. Previte, B. Levinsohn, W. Elworthy, Millennium 13105 (RCA)	92	85	12	MURPHY'S LAW—Cheri (F. James, G. Hunt), G. Hunt, D. Joseph, Venture 5019
26	28		BREAK IT UP—Foreigner (Robert John "Mutt" Lange, Mick Jones), Atlantic 4044	60	65	4	IF YOU WANT MY LOVE—Cheap Trick (Roy Thomas Baker), R. Nielsen, Epic 14-02968	93	90	8	STANDING ON THE TOP—The Temptations Featuring Rick James (R. James), R. James, Gordy 1616 (Motown)
27	30		STILL THEY RIDE—Journey (Mike Stone), S. Perry, N. Schon, J. Cain, Columbia 18-02883	61	61	8	HOOKEED ON BIG BANDS—The Frank Barber Orchestra (Terry Brown), not listed, Victory 1001 (Sugar Hill)	94	86	4	HOW CAN YOU LOVE ME—Ambrosia (James Guthrie), Pack, Puerta, Warner/Bros. 7-29996
28	34		KEEP THE FIRE BURNIN'—REO Speedwagon (Kevin Cronin, Gary Richrath, Kevin Beamish, Alan Gratzler), K. Cronin, Epic 14-02967	62	63	5	WHAT DO ALL THE PEOPLE KNOW—The Monroes (Bruce Botnick), B. Monroe, Alfa 7119	95	87	7	I PREDICT—Sparks (Mack), R. Mael, R. Mael, Atlantic 4030
29	32		PERSONALLY—Karla Bonoff (Kenny Edwards), P. Kelly, Columbia 18-02805	63	66	5	I WANT CANDY—Bow Wow Wow (Kenny Laguna), Goldstein, Feldman, Gotleher, Berns, RCA 13204	96	91	5	THE LAST SAFE PLACE ON EARTH—Le Roux (Leon Medica), J. Pollard, RCA 13224
30	33		HOLD ME—Fleetwood Mac (Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac), C. McVie, R. Patton, Warner Bros. 7-29966	64	64	5	DANCE WIT' ME—Rick James (Rick James), R. James, Gordy 1619 (Motown)	97	92	5	ROUTE 66—Manhattan Transfer (Snuff Garrett), B. Troup, Atlantic 4034
31	15		867-5309/JENNY—Tommy Tutone (Chuck Plotkin, Tutone, Keller), A. Cali, J. Keller, Columbia 18-02646	64	67	5	CUTIE PIE—One Way (ADK, Irene Perkins, Al Perkins), A. Hudson, D. Roberson, J. Meadows, T. Morgan, G. Hudson, T. Dudley, MCA 52049	98	93	7	BACK TO SCHOOL AGAIN—The Four Tops (Louis St. Louis), L. St. Louis, H. Greenfield, RSO 1069 (Polygram)
32	18		I'VE NEVER BEEN TO ME—Charlene (Ron Miller, Berry Gordy & Don Costa), R. Miller, K. Hirsch, Motown 1611	65	66	5	EMPTY GARDEN—Elton John (Chris Thomas), E. John, B. Taupin, Geffen 50049 (Warner Bros.)	99	94	5	THE VERY BEST IN YOU—Change (Jacques Fred Petrus, Mauro Malavasi), H. Smith, M. Malavasi, RSC/Atlantic 4027
33	35		AFTER THE GLITTER FADES—Stevie Nicks (Jimmy Iovine), S. Nicks, Modern 7405 (Atlantic)	66	25	15	MY GIRL—Donnie Iris (Mark Avsec), M. Avsec, D. Iris, MCA 52031	100	95	14	



★ Single This Week

EBONY & IVORY

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P. McCartney, Columbia 18-02860

London's Talk Of The Town Closes

LONDON—The Talk Of The Town, once London's most successful and prestigious nightspots, has been closed because of "overwhelming circumstances."

The announcement came from Lord Delfont just two days before the venue's last night (June 12). He has run the showplace since 1958, when it was possible for customers to have dinner, watch a cabaret and then dance into the early hours for around \$4 a head.

Lord Delfont says the decision to close down was taken "with the deepest regret," but rising costs, Value Added Tax hitting the entertainment business in the U.K. and fewer tourists visiting London were key problems.

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Dance Trax

By BRIAN CHIN

As is often the case, the most interesting new music goes out on a limb, stretching for an unusual effect of sound or style. The Gunchback Boogie Band's "Funn" (Prelude 12-inch), for example, is one of a growing breed of New York records with national appeal, drawing on the riffs of Southern and Midwestern bands such as Cameo and the Time.

"Out" enough for teens and witty enough for adults, it's perfect summer fun.

Forrce's "Keep On Dancin'" (West End 12-inch) goes off the deep end entirely, with incessant party noises and a nagging high-pitched rap; DJ Francois Kevorkian mixed and overdubbed. Early retail signs are very good. Donna Summer's collaboration with Quincy Jones, "Love Is In Control" (Geffen 12-inch promo), arrived last week, firmly in the rock-soul bag of recent crossovers by Ray Parker and Dazz Band.

Rock material looks particularly likely-to-cross this week, with Gang of Four's perfectly-tempoed, absurdly funny "I Love A Man In Uniform" from their "Songs Of The Free" album (Warner Bros.) already breaking on our dance chart. (We suggest a good U.S. remix.) Billy Idol, whose "Dancing With Myself" is one of the biggest dance rock hits so far, takes some departure from his guitar-led sound about midway through "White Wedding" (Chrysalis 12-inch promo).

The streetbeat goes on with no-nonsense r&b club and radio fare: Plush's "Burnin' Love" (RCA 12-inch) was written and co-produced by Rene and Angela with a strong suggestion of New York's mid-'70s soul; Chemise's "She Can't Love You" (Emergency 12-inch) is an altogether charming blend of girl-group attitude ("uh-uh, no-no") and tough rhythm playing.

Bits and Pieces: We'd give out gold stars, if we had them, to DJ/record producers Steve D'Aquisto and John Luongo, who recently played a memorable one-night performance devoted to the early years of disco, hosted by Dance Music Report.

Laser Effects Buoy Air Supply Tour

Continued from page 47 laser hardware, according to Auswacks, whose first client was ELO, then managed by Don Arden, the new manager of Air Supply. The laser operator for the tour is Dan Ferguson.

DISCO 12" - U.S. & Imports (WHOLESALE FOR STORES) USA • Canada • England • Germany Italy • France • Holland

Some of our brand new releases are: U.S. & Canadian 12" Native Love (Can. Mix) - Divine Let's Get Started - Voyage Give It Up - Monica Thornton Spectacular - Salin & Green Cold Life / Prymetal - Ministry Hot Plate 4 Dance With Me (Remix) - Nite Life Unit Love Dance - Mystery I Wanna Dance (Can. Remix) - Kat Mando Key West / Walkman - Kasso For Your Love - Discotekk Over & Over (Remix) - Disco Circus Mama Told Me - Fantastique Rock Your World (Can. Remix) - Weeks & Co I Wanna Dance With You - Madam Stop Au Encore (Remix) - Plastic Bertrand European Import 12" Night Train - Visage A Long Train Running - Trax Music & Dance - Imagination Circles - Atlantic Starr Sooner or Later - Larry Graham Go Away Little Girl - Easy Going Let It Whip - Dazz Band Very Thought Of You - Change

Billboard Dance/Disco Top 80 Survey For Week Ending 6/26/82. Table with columns for This Week, Last Week, Weeks on Chart, Title(S), Artist, Label, and chart positions. Includes songs like 'Thanks to You' by Sinnamon and 'I Want Candy' by Bow Wow Wow.

JUNE 26, 1982, BILLBOARD

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. * Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers) ★ Stars are awarded to other products demonstrating significant response.

25	19	20	21	22	23	24	27	26	39	44	34	30	31	32	45	34	35	14	37	16																	
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★																
Jump Up Geffen GHS 2013 (Warner Bros.)	RICK JAMES Throwin' Down Gordy 6005 GL (Motown)	JETHRO TULL The Broad Sword And The Beast Chrysalis CHR 1380	DENICE WILLIAMS Niecey ARC/Columbia 37952	FOREIGNER 4 Atlantic SD 16999	QUEEN Hot Space Elektra EI-60128	JOURNEY Escape Columbia TC 37408	THE MOTELS All Four One Capitol ST-12177	JUICE NEWTON Quiet Lies Capitol ST-12210	RAY PARKER JR. The Other Woman Arista AL 9590	HEART Private Audition Epic FE 38049	KANSAS Vinyl Confessions Kirsner FZ 38002 (Epic)	ORIGINAL CAST Dreamgirls Geffen GHSF 2007 (Warner Bros.)	RAINBOW Straight Between The Eyes Mercury SRM-14041 (Polygram)	BLUE OYSTER CULT Extraterrestrial Live Columbia KG 37946	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3547 (Warner Bros.)	THE CLASH Combat Rock Epic FE 37689	SCORPIONS Blackout Mercury SRM-14039	ALABAMA Mountain Music RCA AFL-14279	Beauty And The Beat I.R.S. SP-70021 (A&M)	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	RICHARD SIMMONS Reach Elektra EI-60122	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia FC 37938	TOMMY TUTONE Tutone II Columbia ARC 37401	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin PW 38066 (CBS)	SPLIT ENZ Time And Tide A&M SP 4894	MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL-14343	DAVE EDMUNDS D. E. 7th Columbia FC 37930	IRON MAIDEN The Number Of The Beast Capitol ST-12202	FRANKE & THE KNOCKOUTS Below The Belt Millennium BXL-17763 (RCA)	THE BLASTERS The Blasters Warner Bros. BSK 3680	KROKUS One Vice At A Time Arista AL 9591	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	THE O'JAYS My Favorite Person P.I.R. FZ 37999 (Epic)	BOW WOW WOW The Last Of The Mohicans RCA CPL-14314	CHARLENE I've Never Been To Me Motown 6009 WL
88	89	90	91	92	93	94	96	94	96	94	105	96	94	100	103	162	89	15	104	63																	
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★																	
Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	POLICE Ghost In The Machine A&M SP-3730	GRAHAM PARKER Another Grey Area Arista AL 9589	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. ZBSK 3654	ALABAMA Feels So Right RCA AFL-14930	GENESIS Abacab Atlantic SD 19313	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	AL JARREAU Breakin' Away Warner Bros. BSK 3576	THE MARSHALL TUCKER BAND Turckkerized Warner Bros. BSK 3684	THIRD WORLD You've Got The Power Columbia FC 37244	GENESIS Three Sides Live Atlantic SD 2 2000	DAN FOGELBERG The Innocent Age Full Moon/Epic KEZ 37393	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	THE CHARLIE DANIELS BAND Windows Epic FE 37694	GLENN FREY No Fun Allowed Elektra EI 60129	JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896	JOHN DENVER Seasons Of The Heart RCA AFL-14256	OZZY OSBOURNE Blizzard Of Ozz Jet 12 36812 (Epic)																				



★ LP This Week

ASIA



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of music.

Geffen GHR 2008 (Warner Bros.)

Music Monitor

• **Burbank Business:** There's lots of action in the video area at Warner Bros. as **Russell Mulcahy** has recently done "Gypsy" from the forthcoming **Fleetwood Mac** album *Mirage*. Also, **Philip Davey** has directed **Ambrosia's** "How Can You Love Me" from the group's "Road Island" album. Davey is doing the project for **KEEFCO** with **John Weaver** as producer. **Ed Steinberg** has **Tom Verlaine's** "Clear It Away" and "Words From The Front," with the latter being the title of his forthcoming album. London-based producer/director **Tim Pope** has done **Soft Cell's** "Say Hello... Wave Goodbye" which is a track from the British duo's "Non-Stop Erotic Cabaret" album. **Leo Sayer** is on video as his "Have You Ever Been In Love," from his "World Radio" album, is out from the **Gowers, Fields & Flattery** organization. Back in London, new group **Eye To Eye** is being directed by **Steve Barron** for their "Nice Girls" video. Finally, **T.G. Sheppard** has done "Finally" in Nashville with **Jane Cole** producing and directing.

• **The Elements:** ARC/Columbia's **Earth, Wind & Fire** is the subject of a 60-minute video documentary. Titled "Earth, Wind & Fire In Concert," it is directed by **Michael Schultz** who did "Cooley High," "Sgt. Pepper's Lonely Hearts Club Band," "Carbon Copy," "Bustin' Loose," "Which Way Is Up?" and "Car Wash." The show uses material shot during the band's recent North American tour with the editing being done at the Videography Co. and Pacific Video with special effects added by analog computer at Image West. This documentary is the first major venture for Schultz's Crystalite Productions in pop music following the firm's development of pilots for NBC, ABC, MGM and doing Earth, Wind & Fire's "Let's Groove" video.

• **All That Jazz:** New York-based Fat Lady Productions has licensed "Grover Washington Jr. In Concert" by Warner Home Video, Pioneer Artists laserdisk, VHD videodisk with Viacom distributing to cable and broadcast tv. This stereo special was directed by **Donny Osmond** with **Bruce Buschel** and **Gary Delfiner** producing. Featured with Washington are **Steve Gadd**, **Eric Gale**, **Richard Tee**, **Ralph MacDonald**, **Anthony Jackson** and **Paul Griffin**. This is a one-hour show. Buschel and Delfiner recently have produced the first international KJAZ Festival in San Francisco which was beamed to Japan via satellite. Featured were **Chick Corea**, **Gary Burton**, **Art Pepper**, **Mel Torme**, the original **Dave Brubeck Quartet**, **Jon Hendricks and Co.**, **Mel Lewis Jazz Orchestra**, **Teramasa Hino** and **Bobby McFerrin**.

• **Niecy Videos:** **Arnold Levine** directed while **Barry Raibag** produced two **Deniece Williams** promo clips, "It's Gonna Take A Miracle" and "Hot Line." Shot in Philadelphia, utilizing the E.J. Stewart production facilities, the videos were done for CBS Records and are from the "Niecy" album.

• **Chrysalis Helps Out:** Chrysalis Records is producing a documentary on the T.J. Martell Foundation's Leukemia Research Laboratory at New York's Mt. Sinai Hospital. Featured are **Debbie Harry** of **Blondie**, **Ian Anderson** of **Jethro Tull** and **Dr. James Holland** who coordinates the research team effort. Executive producer is **Peter Wagg** while **Richard Namm** produced and directed.

• **Juicy:** **Mike Nesmith** of Pacific Arts Video in Carmel, Calif. is directing **Juice Newton's** "Love's Been A Little Bit Hard On Me" for Capitol Records.

• **Motown Mixing:** Motown Records has two new videos celebrating the return of the original **Temptations** including **David Ruffin**, **Otis Williams**, **Eddie Kendricks**, **Paul Williams** and **Melvin Franklin**. Rounding out the lineup are **Dennis Edwards**, **Richard Street** and **Glenn Leonard**. The two videos are "Standing On The Top," which also features the song's writer and producer **Rick James**. The second video is "You Better Beware." Both are directed by **Nancy Leiviska-Wild** at Motown Records.

• **Down To The Nightclub:** **Gary Legon** recently directed and **Michael Galer** "Echoes Of An Era/Griffith Park" video project at Reseda, Calif.'s Country Club. Performing are **Lenny White**, **Joe Henderson**, **Chick Corea**, **Stanley Clarke** and **Nancy Wilson**. The 90-minute video will be shown over cable and pay tv outlets. Elektra/Asylum is releasing a live album in the fall.

• **The Other Video:** **Ray Parker Jr.** has finished two videos: "The Other Woman" and the next single "Let Me Go." **Denis deVallance** directed while **Robert Lombard** produced for Arista Records.

• **On Track:** Chicago's On-Track Productions has completed "It's My Life," a made-for-tv documentary on the city's new music scene. The 74-minute show features **Phil'n'the Blanks**, **the Marquis**, **Bohemia**, **Garrison**, and **Screamin' Rachel & Remote**. Much of the footage was taped in a 12-hour concert at the Universal Recording Studio A on one-inch videotape, five cameras and 24 audio tracks. Directing is **Brian Boyer** with producers **Woody Fischer**, **Tom Pabich**, **David Webb** and **Boyer**.

Takin' It To The Stage: **The Doobie Bros.** have signed to guest on "Rock Comedy," a new series which is to air this fall. **Carolyn Raskin** is producing/directing for Lexington Broadcast Services Co. Other guest stars who are signed are **Kool & the Gang**, **the Four Tops**, **the Statler Bros.**, **David Soul** and **Ambrosia**.

• **New Jock:** Warner Amex Satellite Entertainment Co.'s MTV has begun a nationwide search to add a sixth VJ (video jockey) to its lineup of **Nina Blackwood**, **Mark Goodman**, **Alan Hunter**, **J.J. Jackson** and **Martha Quinn**. Photos, resume, and a videotape should be sent to MTV Auditions, Warner Amex Satellite Entertainment Co., 1133 Avenue of the Americas, 18th Floor, New York, N.Y. 10036.

• **Born To B. Wild:** **Wayne Ishman** is directing L.A. rocker **Brian Wild** in "Throw-Away Lover," the singer's debut video. It is being done for **Chris Wilowby Productions**.

★ ★ ★

SCOT KIDS: Scotland Video USA Inc. has formed Scotland Video's Children's Programming Division. **Jesse Rae**, the company's creative director/video/recording artist, is composing music for the children's programming division. Writer/actor **Gary DeLena** and Scotland video vice president **Keith Garde** are finishing script development for the first Moppet program.

★ ★ ★

SHORT STUFF: Singer/songwriter **Larry Francis** is doing a video of his songs "Don't You Know" and "Street Angel." Produced by **Slagmore Productions** and directed by **Michael Savino**, they are to be taped at GT Studios in Long Branch, N.J. Francis is releasing an EP on the independent JSR Records of Long Branch, N.J.

CARY DARLING



MONROE MADNESS—Five Marilyn Monroe look-a-likes give their best poses recently at Le Hot Club in L.A. during a "Gentlemen Prefer Blondes" night organized by 20th Century-Fox Video district manager Jim Brown. Gaylynn Monroe, second from right, was the winner.

NOT A SUBSTITUTE

For William Dear, Home Vid Is Natural Extension Of Cinema

By CARY DARLING

LOS ANGELES—William Dear, the 38-year acclaimed director of "Michael Nesmith in Elephant Parts," is a bit apprehensive. "Working in home video scares me," he declares. "I'm actually keeping people at home in front of the tv!"

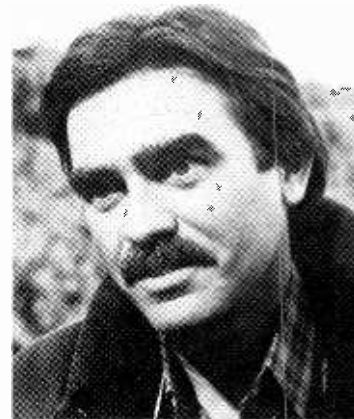
It is this apprehension which has made the Carmel, Calif. resident one of the most versatile and talked about new directors. His first feature film, "Time Rider—The Adventure of Lyle Swann," is being released this summer. "Video Ranch," a comedy, is due soon in theatres. He continues to dabble in video music as he has recently completed promo clips for Cheap Trick and Michael Smotherman. Still in progress is a theatrical cartoon, "Zippy the Chipmunk," and a one-hour film on Albert Einstein designed for video, cable and college markets. Two features, the comedy-adventure "Space Vikings" and suspense/drama "Sun Rise," are also in the works.

"Home video is not a replacement for going out for entertainment. Home video is for later, after you have had the experience of seeing the show with an audience," he continues. "The most rewarding thing for me is to be in a theatre. Zippy will come on and I'll see that exchange with the screen."

Canadian-born Dear, whose mother ran a movie theatre, fell in love with film at a young age because a friend had access to an 8mm camera. Initially an art student at Central Michigan Univ., Dear began making short films. Two of his shorts, "Renaissance Center" and "Rio"—which featured Mike Nesmith, have won awards at the New York Film Festival, Miami Film Festival and the Houston Film Festival. He met Nesmith quite by accident.

"I was doing this low budget action 16mm film in Michigan that fell somewhere between Sam Peckinpah and an action film. I finished it and at the time I was fascinated by the film 'McCabe and Mrs. Miller.' In California, I saw an ad for the

McCabe's nightclub. It caught my eye because of the name. Mike Nesmith was playing there and I thought he just might be interested in scoring my film," Dear recalls. "I called him and he said he would look at it. He said 'this is an awful film.' I agreed with him but still asked him to score the film. He said okay."



Bill Dear: The "Elephant Parts" man.

From there, Dear went on to make shorts, commercials and become second unit director/cameraman for director Paul Schrader. Music videos, including Kim Carnes' "More Love" piece, have also become part of his portfolio. "I like to do something conceptual," he notes. "I like it where you don't have to be literal. Music can be listened to in a variety of places, in a car, at a party or whatever. Video should function on some of these levels and that way it can induce you to watch it again and again. Someday, I would like to do a video LP where I'd take three songs and present each one in three different ways."

Dear is also thinking of other ways to expand the medium. "I'm toying with the idea of doing a music video without using the band," he says. "Then, that piece becomes quite unique. But, I don't know what artist would do it."

With such ideas, Dear feels a bit constricted by the current methods

of music video production. "With Smotherman, Epic gave me free reign. I was hesitant about Cheap Trick because it was in a performance situation and that is limiting," he observes. "Video doesn't sell records but it does facilitate a need. It's a new window that has been created. I sat with Epic when we were doing these and said 'look, don't look at the charts four weeks after these are out and expect big results.' A decision to do a video is the same as to whether to have a gatefold cover. It's backup promotion. There is no tangible recoupable value in promotional video now. I've tried to get record companies interested in putting an hours worth of videos, from different record companies, for sale over the counter. It would be a K-tel type of situation. Then, they could see a recoupable aspect. I'm also toying with the idea of putting contests into videos, to get people to watch them again. It would be the equivalent of 'what's wrong with this picture?'"

While Dear's first love is film, he wants to stay in music clip production. "Many feature directors will do commercials. Commercials and promotional clips are very fast work. After you've been involved in a long project, such as a feature film, it's great to have a project that has a definite beginning and end. There's a certain reward that comes out of the short form."

Dear has earned the most acclaim though for his "Mike Nesmith In Elephant Parts" video which won the first ever Grammy for Video of the year, first prize at the San Francisco Comedy Competition. At the Video Review Awards Ceremony in New York recently, he won the director of the year nod. "I wasn't really surprised at how well it did," he admits. The best part though is that the music industry gave it an award. Not to sound cynical but I don't think they really knew what they were doing. It would have been nice if they had opened their eyes to video earlier. But, I wouldn't be surprised if, in the future, there's more than one video category in the Grammys."

VIDCOM Trying To Ready New Palais; Agenda Forming

By MICHAEL WAY

PARIS—Rumors persist that the new, multimillion-dollar Palais des Festivals under construction in Cannes will not be completed for the eighth VIDCOM set for October, but the organizing Bernard Chevry Organization continues to deny them.

Chevry aide Michel Debaissieux, while revealing details of the second International Tape/Disc Assn. home video conference to be held in Cannes prior to VIDCOM, insists that "the new Palais will be ready in time."

He says Chevry has received "written confirmation from the mayor of Cannes" and been told that extra staff has been hired to assure that all exhibition space will be ready to greet the estimated 7,000 participants from some 500 companies on a floor space area double that of the old Palais des Festivals which has long housed Chevry's annual MIDEM music business fairs.

The only hitch may be that the new Palais 2,000-seat congress hall may not be finished in time but, says Debaissieux, "we'd not be using that anyway for VIDCOM events."

The ITA conference, organized jointly by the U.S.-based organization and Chevry, and which is limited to 300 participants, will use the smaller 1,000-seater theater, set to be readied in good time, instead of the Palm Beach center as last year.

The ITA get-together, last year's at VIDCOM having been the first staged outside the U.S., runs Oct. 13-14, prior to VIDCOM proper, which is set for Oct. 15-19.

Foreign video markets continue to grow. See a country by country analysis in a special supplement, elsewhere in this week's issue.

However, because of demand for floor space at VIDCOM, Chevry has abandoned plans of organizing a parallel International TV film market, MIP-TV, which is traditionally held in Cannes in May annually. Chevry had previously mooted the idea of holding two MIP-TV's each year, one concurrently with VIDCOM.

ITA executives Henry Brief and Larry Finley have outlined the main themes of this year's home video conference, though the line-up of principal speakers has yet to be finalized.

Main items are:

- The booming video industry: a study of each European territory;
- Distributor and dealer problems: rentals, sales, difficulties of holding big inventories, large release schedules, financing and the growing number of retail outlets.
- Piracy;
- A look to the future: experts examining trends in recorders, videodisks, cameras and other hardware developments, and 8mm tape;
- The threats posed by censorship;
- Video opportunities for film companies;
- The art of interactive video;
- Assessment of pay tv, cable and direct satellite broadcasting and their respective impacts in Europe.

Cult Company Pacts

NEW YORK—Cult Video, a newly formed home videocassette company specializing in cult features, has appointed the Video Station in Los Angeles its exclusive duplicator and distributor for the U.S.

As last year, VIDCOM '82 will set its own technically-slanted conferences, covering techniques and production and distribution costs for videotex data banks, their public

and professional applications and the future of videotex as a new advertising medium.

Among the leading international companies set to present new pro-

ductions at VIDCOM are VCL, Thorn EMI and RCA Columbia U.K. (U.K.), ABC, MGM/UA and NBC (U.S.), RCV (France), AB Europa and Svensk Video (Sweden),

IE International (Italy) and the merger of RCA, Gaumont and Columbia, launched May this year under the logo GCR with a 30-title software batch.

HIGH TECH II: GROWTH AT THE SPEED OF SOUND

AS STATE-OF-THE-ART recording technology hurtles towards an

early future, its witnesses—

manufacturers, distributors, retailers and consumers—stand ready to wade into an ocean of innovation.

From the time this technology was nothing more than a hiss, Billboard has been there every week, giving the audience you need to reach the breadth and depth of growth. Responding to the need for up-to-date information to keep abreast of rapid developments, Billboard singles out your industry in the August 14th issue spotlighting high tech advances.

Topics include:

DIGITAL RECORDING: Turning good products into great ones. Despite high costs, the digital demand increases from the studio through the consumer. The labels say they're ready . . . are they?

DIRECT TO DISK RECORDINGS: With no room for error, these recordings are truly music to fine-tuned ears, yet its sometimes impractical format builds in natural sales restrictions. What is the future of creating limited editions for a growing audience?

DIGITAL AUDIO DISKS: The software of the future is here today. Is the hardware ready for it?

MINI-TECHNOLOGY: Integrated circuits are moving into audio and video, and though small in size, they have the capability of producing the best and brightest sounds around. How close is supply to demand?

VIDEO GAMES: "tube" takes on new meaning as the new home computer technology reinvents the purpose and possibilities of television. Not since the invention of the wheel has man had the opportunity to make a good thing better.

NEW DEVELOPMENTS: Just how sophisticated will new technology get? How high is high tech? Updates on VCR, disk and tape products.

PRO AUDIO IN STEREO BROADCASTING: Sounds and sights the way they should be seen and heard. Japan is ready with stereo tv . . . what will it take to get it into the home?

Billboard's Spotlight on High Tech is the ideal environment in which to spotlight your own growth as well as the products you believe are your future . . . for the future arrives August 14th in High Tech II. Be there!

ISSUE DATE: AUGUST 14, 1982, AD DEADLINE: JULY 23.

Reserve now for best ad position. Contact your Billboard sales representative.

Video

NEW TREND?

Video Singles On Sale In Japan

• Continued from page 4

be too costly for the company. But they are drawn from video LP masters, just as singles are cut from record albums, thus keeping manufacturing costs at a minimum.

Alongside the total of eight video music singles and LPs, CBS/Sony is placing nine videotapes of movies on the Japanese market.

They include the 1981 French movie "Les Uns Et Les Autres" and "Mobile Suit Gundam." The latter is an animated movie product for children, expected to be popular. These

are the only two Japanese-produced movies in the CBS/Sony package, the others all from France except for one French-Italian collaboration.

The movie videotapes were made under deals between Sony Corp. and the various owners of the masters and retail here for \$55. Ishikawa says the company looks to sell at least 10,000 units of each of the video singles and "several thousand" each of the new video LPs and

movie tapes.

While the plan is to sell mainly through record retail outlets, distribution emphasis for the movie tapes will be more on electrical appliance and general audio stores. CBS/Sony is looking for a national network of 1,200 retail outlets here for its video software.

20 additional titles in various video areas are set for September release.

New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

DELINQUENT DAUGHTERS
June Carlson, Fifi Dorsay
Beta 2 Video Yesterday 939 \$49.95
VHS 939 \$52.95

THE ELUSIVE CORPORAL (LE CAPORAL EPINGLE)
Jean-Pierre Cassel, Claude Brasseur, O. E. Hasse
Beta 2 Video Yesterday 930 \$49.95
VHS 930 \$52.95

GO! GO! GO! WORLD
Beta 2 Video Yesterday 936 \$49.95
VHS 936 \$52.95

GORILLA
Beta 2 Video Yesterday 928 \$49.95
VHS 928 \$52.95

JUBILEE USA (OZARK JUBILEE)
Red Foley, Slim Wilson
Beta 2 Video Yesterday 933 \$39.95
VHS 933 \$42.95

MAN AGAINST CRIME, VOLUME II
Frank Lovejoy
Beta 2 Video Yesterday 926 \$39.95
VHS 926 \$42.95

MR. REEDER IN ROOM 13 (MYSTERY OF ROOM 13)
Gibb McLaughlin
Beta 2 Video Yesterday 940 \$49.95
VHS 940 \$52.95

THE PRUDENTIAL FAMILY PLAYHOUSE ("DODSWORTH")
Ruth Chatterton, Walter Abel, Cliff Hall, Eva Marie Saint
Beta 2 Video Yesterday 932 \$39.95
VHS 932 \$42.95

REET, PETITE, & GONE
Louis Jordan & His Tympany Five, June Richmond
Beta 2 Video Yesterday 934 \$49.95
VHS 934 \$52.95

TONIGHT FOR SURE
Electra, Exotia, Laura Cornell, Karla Lee, Sue Martin
Beta 2 Video Yesterday 935 \$49.95
VHS 935 \$52.95

To get your company's new video releases listed, send the following information—Title, Distributor/Performers, Name, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Bob Hudoda, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

For The Record

LOS ANGELES—In the "Black Music Increasingly Visible" story of the June 5 issue, it was stated that Robert Lombard is producing the "Sultans Of Soul" television show. Lombard is acting as associate producer in conjunction with Dick Griffey Productions and Century Video Productions. Craig Martin of Century is producing with Dick Griffey as executive producer.



THE LONG AND SHORT OF IT—A video single by Hiroko Mita (upper right) and video LPs by (clockwise from lower right) Ryotaro Sugli, Seiko Matsuda and the Shanel go on sale this week in Japan. CBS/Sony is aiming at 1,200 outlets for the software.

POPULAR & CLASSICAL

Longer Music Video Programs Develop

By CARY DARLING

LOS ANGELES—Longform music video is seeing increased exposure in 1982. Releases are scheduled in both the popular and classical music areas.

EMI is issuing approximately 30 video music cassette and disk projects this year including an Ashford & Simpson concept piece shot by Keith Macmillan; Little River Band's "Live Exposure," the Dirt Band's "Live In Denver" and the Cheryl Ladd piece which was crafted by producer/directions Keith Macmillan and John Goodhue.

Other releases include: "April Wine Live In London," and "Totally Go-Go's," a 77-minute tape featuring songs from the first album as well as from the second album. Duran Duran, Cliff Richard, Sheena Easton, Tina Turner, Itzhak Perlman and Bill Squier will also be the subjects of full-length video projects.

"We are working on more classical projects," observes Bob Hart, video development director for EMI. "We are also working on a classical series which could go on indefinitely. Every year, we would issue between three and five classical performances based around a concept. The first may 'Castles & Concerts,' concerts in historic venues."

At Pioneer, disks will be issued featuring such artists as "America: Live In Central Park," the Tubes "The Completion Backwards Principle," Grateful Dead's "Dead Ahead" "The Music of Melissa Manchester," "Grover Washington, Jr. In Concert" and others by Dave Mason, Bob Marley, the Knack, Queen, Jaze with Frankie Beverly,

George Shearing and Angel Romeo. In the classical field, there are "Aida," La Boheme," and "Samson and Delilah." Also, there will be a Vladimir Horowitz videodisk.

The initial RCA stereo music disks are "Rod Stewart Live At The L.A. Forum," Neil Diamond in "The Jazz Singer," "Eubie," Neil Young's "Rust Never Sleeps," Paul McCartney & Wings' "Rockshow," "Pink Floyd at Pompeii," the Who's "The Kids Are Alright," and Joni Mitchell's "Shadows And Light."

CBS Video Enterprises is planning specials with Teddy Pendergrass and Harry Chapin fashioned much in the same way as last year's REO Speedwagon and Charlie Daniels specials. Jock McClean, musical programming vice-president at CVE, expects the next 12 to 18 months—when a greater percentage of the public will have videodisk or videocassette machines, to be influential in the number of video music projects which are released. "Now, we're trying for the best artists on the spectrum, the 'One Night Stand' project represented jazz, REO Speedwagon represented heavy metal. Charlie Daniels represented country-rock. Pendergrass represents r&b. We would like to do something with Earth, Wind & Fire and then do a classical piece."

Warner Bros. recently aired a Quarterflash concert over Warner-Amex Satellite Entertainment Co.'s MTV channel while a Marshall Crenshaw concert is in the can.

For MGM/UA, a Barry Manilow special is the company's first stereo music cassette and disk.

Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

TITLE
Copyright Owner, Distributor, Catalog Number

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	WEEKS AT #1
1	4	4	ON GOLDEN POND 20th Century Fox Video 9037	2
2	3	7	STRIPES Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600	
3	8	3	DRAGONSLAYER Paramount Pictures, Paramount Home Video 1367	
4	4	6	JANE FONDA'S WORKOUT KVC-RCA, Karl Video Corporation 042	
5	6	7	TIME BANDITS Paramount Pictures, Paramount Home Video 2310	
6	2	11	THE FRENCH LIEUTENANT'S WOMAN Juniper Films, 20th Century-Fox Video 4586	
7	14	5	ROCKY II 20th Century Fox Video 4565	
8	9	10	HALLOWEEN II Universal City Studios, Inc., MCA Distributing Corporation 77005	
9	5	3	NEIGHBORS Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445	
10	13	7	MODERN PROBLEMS 20th Century-Fox Video 1129	
11	10	13	AEROBICISE Paramount Pictures, Paramount Home Video	
12	16	12	ONLY WHEN I LAUGH Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462	
13	11	4	GHOST STORY Universal City Studios, Inc. MCA Distributing Corp. 77000	
14	7	24	CLASH OF THE TITANS MGM/CBS Home Video 700074	
15	18	4	SO FINE Warner Brothers Pictures, Warner Home Video 11143	
16	15	13	DUMBO Walt Disney Home Video 24	
17	22	14	THE HOWLING 20th Century-Fox Video 4075	
18	NEW ENTRY		GAME OF DEATH 20th Century Fox Video 6124	
19	12	16	RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000	
20	25	20	TEXAS CHAINSAW MASSACRE (ITA) Wizard Video 034	
21	24	28	AN AMERICAN WEREWOLF IN LONDON (ITA) Universal City Studios Inc., MCA Distributing Corporation 77004	
22	26	18	CONTINENTAL DIVIDE Universal City Studios, Inc., MCA Distributing Corporation 71001	
23	17	18	FORT APACHE, THE BRONX (ITA) Vestron VA-6000	
24	19	18	CANNONBALL RUN (ITA) Vestron VA-6001	
25	23	17	LORD OF THE RINGS Thorn 605 (EMI)	
26	33	2	HARDCORE Columbia Pictures Industries, Inc. Columbia Pictures Home Entertainment 10250	
27	30	6	GALLIPOLLI Paramount Pictures, Paramount Home Video 1504	
28	28	2	BOB & CAROL & TED & ALICE Columbia Pictures Industries, Inc. Columbia Pictures Home Entertainment 10027	
29	NEW ENTRY		PRIVATE LESSONS Universal City Studios, Inc., MCA Distributing Corp. 71008	
30	20	5	CAMELOT Warner Brothers Pictures, Warner Home Video 11084	
31	21	33	ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460	
32	29	5	7TH VOYAGE OF SINBAD Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10477	
33	NEW ENTRY		KEY LARGO 20th Century Fox Video 4594	
34	35	2	LOONEY LOONEY LOONEY BUGS BUNNY MOVIE Warner Brothers Pictures, Warner Home Video 11142	
35	36	14	SCANNERS 20th Century-Fox Video 4073	
36	40	22	MOMMIE DEAREST (ITA) Paramount Pictures, Paramount Home Video 1263	
37	27	36	STIR CRAZY (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E	
38	31	9	FRIDAY THE 13TH II (ITA) Paramount Pictures, Paramount Home Video 1457	
39	39	28	FOUR SEASONS ● (ITA) Universal City Studios Inc., MCA Distributing Corporation 77003	
40	32	17	ONE FLEW OVER THE CUCKOOS NEST Thorn 604 (EMI)	

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

EUROVIDEO

BRIGHT PICTURE, BRIGHT FUTURE

By NICK ROBERTSHAW

Home video is already big business in Europe. The machine population is over five million, and by the middle of the decade turnover on video software will have outstripped audio disk and tape sales.

This European market is one of enormous diversity and daunting complexity. Because it is so new, little reliable information has so far been published, and not even those most closely involved can predict with any confidence how it will develop.

How will the LaserVision and VHD videodisk systems fare when they are launched this year? Can the industry sustain the vast number of retail outlets it has spawned? When will the stranglehold of videocassette rental and feature film programming be broken? What role is there for original material; for music on video? And what in turn will be the effect on conventional audio album sales?

Two major and urgent problems beset the infant industry. The first is piracy, which even

in the U.K. accounts for almost 80% of the total market. The second is the thorny issue of rights clearances based on outdated copyright laws, which in the early days hampered the development of a broad catalog base and even now remain a source of confusion, acrimony and litigation.

What moves are under way to clear this tangled legal undergrowth? And looking further ahead, what new changes lie in store for the home entertainment industry in the age of cable and satellite broadcasting?

Here Billboard presents a survey of European video markets, some in which video is already well-established, and others where it has as yet gained only a toehold, with the aim of providing an up-to-date survey of the progress made so far by the world's most exciting growth industry.



BRITAIN Nearly 2.8 million videocassette recorders, the great majority of them rented, will be in use in U.K. homes by the end of the year, making Britain, with hardware penetration close to 15%, the most developed video market in Europe.

Some 900,000 machines were sold or rented last year and the 1982 figure is expected to reach 1.4 million.

Currently virtually all VCRs are imported through Thorn EMI, which in partnership with JVC, anticipates its Newhaven assembly plant, with a capacity of 240,000 VHS machines annually, to be on stream by October.

Estimates of relative market shares in the U.K. differ. One major research firm says the VHS share, once 75%, is now down to 60%, while the comparatively recently-introduced Philips V200C system, with its technical quality and eight-hour playing time, commands a 15% slice. Sony's Beta configuration holds the balance of 25%.

But another authoritative report gives VHS 70%, Beta 20% and Philips only 10%. Another breakdown, on government figures, puts the shares at 65%, 22% and 13% respectively.

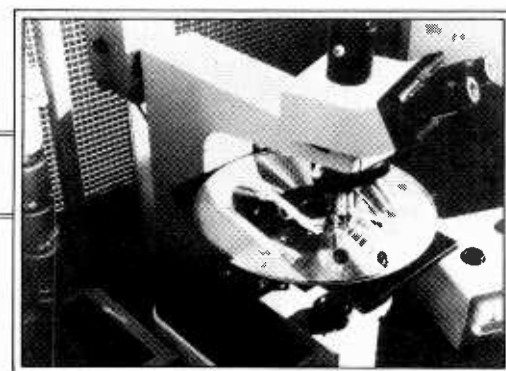
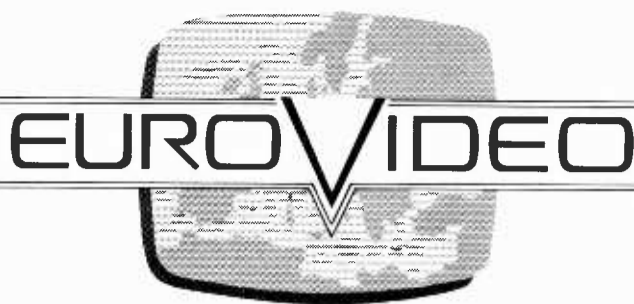
Despite general pessimism on videodisk prospects, based on U.S. and Japanese experiences, Britain is still seen as the natural launch-pad for the new medium.

(Continued on page E/V-2)

REPORTS FROM:
West Germany
Switzerland
Portugal
Britain
Denmark
Finland
Holland
Ireland
Sweden
Greece
Italy
Spain



William Conrad in the title role of the Brent Walker production of "The Mikado," now available on video in the U.K. along with several other Gilbert and Sullivan operas.



A visual inspection station at the Philips LaserVision pressing plant in Blackburn, U.K.

Philips' LaserVision system was finally launched, after repeated postponements because of manufacturing plant problems, at the end of May. Thorn EMI/JVC's VHD launch is targeted for November, but there are persisting doubts about market prospects for RCA's SelectaVision.

Dealers and producers in Britain are highly skeptical about videodisk. There are real doubts about whether pricing can provide sufficient incentive to customers to buy a new-record system, especially as hardware and software prices generally look set to fall.

But there's a bullish line from software house World Wide Pictures, predicting a million videodisk machines sold by 1985, VHD dominating and LaserVision taking other European and all industrial markets.

And marketing is likely to concentrate on videodisk as a replacement for audio hi fi, not a competitor with videotape formats.

Longterm performance of the home video market here is clearly going to be affected by the amount of broadcast television product available. Currently Britain has only three channels, two BBC, one ITV, but a new Fourth Channel, with advertising space sold by the commercial tv companies whose subscriptions finance it, is due on air in November, reaching 87% of U.K. homes and catering to many previously neglected specialist interests.

In addition, a government go-ahead for a \$5 billion recabling project is likely this fall, following two-year pilot experiments. Seven companies, including SelecTV, Rediffusion and Visionhire are involved in these plans, covering 13 areas.

Also announced are government plans for a Direct Broadcast Satellite, operational 1986, with the BBC allotted two channels. The Independent Broadcasting Authority, attacking this allotment, is this summer taking part, with 13 other EBU territories in trials of a pan-European service that could be launched by the middle of the decade.

A lone British company, Satellite TV, is engaged in broadcasting two hours of programs nightly to Finland, Norway and Malta, using the Orbital Test Satellite, but this is a pioneering project with an uncertain future.

In today's U.K. software market, cassette rental dominates the picture. Fewer than a million tapes were bought in 1981, while upwards of 10 million were hired. Feature films are reckoned to account for more than 70% of the entire home video market, but producers predict that once a steady supply is available to cable users this pattern may change.

There's even speculation that videocassettes and videodisks may vanish altogether in a decade or so, overtaken by newer narrowcast technology, and it's clear program makers and distributors are already hedging their bets and maximizing their return through involvement in the whole spectrum of visual media.

All U.K. major record companies are now into video distribution, and the most active of the mini-majors, like Virgin, Island and Chrysalis, have diversified into video, film and tv production, with independent producers such as VCL aiming products increasingly to parallel avenues of exploitation like broadcast and cable tv.

Some 95% of all feature film business is rental. Outside London, with its tourist market, straight sale is negligible, and many movie catalogs are anyway restricted to rental-only, with fees as low as \$2 a night.

Numerous video clubs have sprung up, some run by High Street hardware rental chains like Granada, Visionhire and the Thorn EMI-owned Radio Rentals, DER and Multibroadcast, others by retail multiples Woolworth, Smiths, Boots, HMV and Dixon. Largest so far is the Video Club, with 30,000-plus members and a system whereby for \$150 annually, members can borrow and exchange unlimited numbers of film titles.

Hard and soft porn, both permissible in Britain, account for around 20% of the video market, while all other kinds of programming, sport, music, educational and so on, together command less than 10%. For this reason, record companies have been slow to involve themselves in program production, though isolated titles and video clip compilations have been released.

But even popular items rarely sell more than 10,000 units and music programming remains a poor relation. Those involved blame the flood of feature films pushing everything else off the shelves.

It's also asserted that retailers are so geared to rental they ignore the sales potential of other items, and that most of today's video customers are outside the peak music-buying age groups.

The 1981 retail value of the video software market in Britain is put at \$235 million, through around 9,000 outlets ranging from specialist superstores to garage forecourt racks. But with something like 65% of all videocassettes pirated, the illegal trade is likely to be worth as much again.

Until recently pirates operated here almost unhindered, but a major crackdown, spearheaded by the British Videogram Assn., started in April this year, resulting in a High Court order on one group of pirates to pay a massive \$1.35 million in damages and costs. This concerted action will persist until video piracy in Britain is eliminated, says BVA.

The government, meanwhile, talks of the "gravely damaging effects" of the illegal trade, yet remains lukewarm on the point of the compensatory levies on hardware and/or software to offset the home taping problems. The Green Paper, government consultative document, opines: "We're not convinced video recording for private purposes harms the interest of any rights owners."

Video producers in Britain have also had to learn to live with the problem of rights clearances, in the absence of blanket agreements. The BVS has only procedural agreements, for the settling of disputes, with actors' union Equity and the Musicians' Union, the latter first in line for full agreement.

Where music content is involved in this key market, the current choice is between adhering to the rate card laid down unilaterally by the Mechanical Right Society, providing for an effective maximum royalty of 6.3%, or negotiating individual clearances with individual rights holders, a lengthy and complex process.

Royalty collection agency the Mechanical Copyright Protection Society (MCPS) expects earning from video royalties to reach around \$500,000 by the end of this year.

NICK ROBERTSHAW

Denmark

By KNUD ORSTED

With more than two million households in Denmark with television, and a total population of around 5.5 million, the video market, now established, is building extremely fast.

There are well over 100,000 videocassette recorders spread nationally, with sales constantly increasing, and a marketplace mix of roughly 42% to VHS, 45% to Beta and the rest to V2000.

On the tv side, there's one Danish-only program from the state Denmark Radio/TV, but half the population can take two Swedish channels and, in the south, there's adequate reception for the German networks' output.

There are no national plans for stereo tv, but there is programming available from Germany and importers of Grundig or Philips hardware are selling stereo sets here.

Feature films produce 95% of the prerecorded videocassette action in Denmark, with children's material, cartoons and sport making up the residue. While hard porn is legal in this territory, nobody seems very interested. It sells reasonably well, but most goes on export. But it has long been available in Denmark, either in magazine or film format.

In many ways the Danish market suffers because it has developed rather too quickly. The consumer is hard put to keep up with what is happening. Thorn EMI tapes are for rental in the biggest chain (FONA), and in DER, which is owned by Thorn EMI. But other shops can only sell this product to customers. EMI product is distributed by EMI Records for sale, but for rental it is handled by Nordisk Film Co., an independent here.

On the copyright protection side, the ministry of culture is working on a bill which would provide for a levy on blank audio and video tapes, hopefully to compensate for copying of material. It is unlikely to become law until 1983, but a trendsetting idea is that video piracy could result in an 18-month jail sentence. However the copyright mechanical side, there's a long way to go before matters are settled.

Nobody in Denmark comes out strongly in favor of the videodisk in this marketplace, though both Pioneer and Philips have laid on demonstrations, and seem set to be first in the market. Again, the big problem is one of too many systems fighting for acceptance. The trade is worried about the prospect of having three tape and three disk systems of, say "Jaws," in stock in terms of providing a full rental service.

Average price of a two-hour blank videocassette in Denmark is \$15, and a feature film costs around the \$50 mark, upwards. Sales now are virtually nil. But the main way of dis-

tribution is a package system, of six, 10, 12, or 20 films at a specific price for six months for shop rental. The dealer then has to make his own terms to cover his financial outlay. In fact, Metronome, which distributes its own product as well as UA and Warner, has a day-to-day scheme, but the others are on package systems.

Says Vagn Therkel Pedersen, managing director of Select Video: "The Danish market will now expand very quickly. We're specializing in children's and family programs, but the overall prospects are far-reaching and it's difficult keeping up with each new development."

And Allen Bugge, managing director of Sony, Denmark, says: "We've really high hopes for our new C6 and FI machines, where price, timing and product slot together. We sold 60,000 machines last year and it'll be around 100,000 in 1982."

Certainly the Danish record industry has faith in video, with the main action coming from Metronome, Starbox, Phonogram and Sonet; Select, sister company to Starbox, is distributing Disney Home Video in Denmark. ABCollection, not record-orientated, gets a good share of the video market with Magnetic 20th Century Fox product, and literally hundreds of different feature films from various sources, while Esselte Video puts out CIC Films.

Philips has the biggest share of electronic games in Denmark. The huge-selling G-7000 model leads, but Atari is building in this currently low profile market.

Finland

By KARI HELOPALTIO

While Finland is the smallest of the Scandinavian territories, it is building a fast prosperity in video terms and determinedly producing action on such vexed international problems as piracy, anti-porn and negotiating a software levy.

There are in excess of 20,000 VCRs in consumer use in Finland, that statistic running alongside 1.6 million television sets. It's confidently predicted that the number of VCRs nationally will maybe have trebled through 1982-83, with a peak video period forecast for the 1984 summer and winter Olympics.

VHS and Beta have roughly 45% each of the hardware market, V2000 reflecting some of its marketing problems with around 5%-10%. Yet there's strong consumer feeling that the still and slow-motion aspects of V2000 beat the opposition.

Some 95,000 blank videocassettes were shipped by importers and wholesalers for retail outlets last year, the average in-store price being \$30. Sales of prerecorded cassettes, though, are slow and low, only around 2,000 units (\$200,000 in monetary terms) in 1981. The total video business in Finland, hardware and software, is put at roughly \$25 million.

There are two tv channels in the state-controlled Oy Yleisradio, but no stereo action. Cable tv is on the up-turn, Helsinki TV claiming some 75,000 subscribers for its two channels. And Finland, along with Nordic neighbors Sweden, Norway and Iceland, plans all-Scandinavian satellite tv transmission. Denmark, looking to deliver rather than receive, is seeking satellite partners from the European Economic Community.

Hard porn in Finland is legal, but sale or rental of ultra-violent material is to become a punishable offense. The market has shifted from sale to rental, the latter now up to 90% of the total.

The copyright situation is shaping up well, according to Tarja Koskinen, of TEOSTO, the national collection society. She says: "In this country video is considered equal to film and though the copyright laws covering films are rather old, and there's not a word in them about video, there is not much room for differences of opinion."

"The protection of film and the musical works associated is strong through Scandinavia. For music works, we use fixed tariffs for rental and sale of prerecorded videocassettes, so much per minute, and this is clearer than the percentage systems used outside Scandinavia."

There's not much piracy in Finland but the problem is clearly growing. The first cases are coming through in terms of legal action, one involving illegal copying for presentation in a restaurant of a local movie "Seitsemän Surmanluotia," di-

(Continued on page E/V-4)



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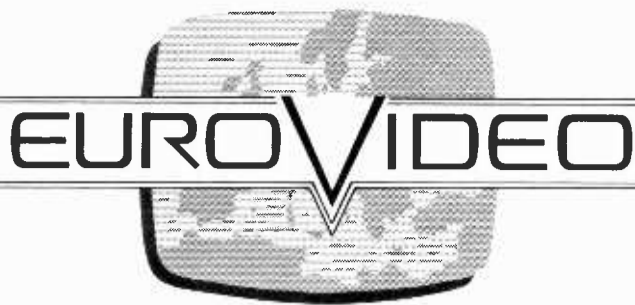
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*Retail chart figures courtesy of Video Business



Francois Dacla, president of RCA France, one of the only two French majors (the other is WEA) with close-linked video companies.



Hubert de la Selle, right, managing director of PolyGram Video, France, and Michel de la Chapelle, sales director of French television rental company, Locatel, signing a videocassette distribution deal.

France

By MICHAEL WAY

rected by Mikko Niskanen, and locally-made pirate copies of "James Bond" and "Bonnie And Clyde." And local and legal representatives of major international video producers, like Warner and UA, are taking steps here to halt the costly and harmful parallel imports situation.

While there's no Finnish interest yet in the videodisk, there is continuing talk on getting a levy on blank audio tape, with the industry and copyright society TEOSTO linked in seeking a 50 cent payment on each unit. Discussions about a levy on blank video tape are under way, but the urgency is on the audio side.

Blank video tapes cost around \$25 (VHS and Beta) for a two-hour product and a feature film works out in the \$100-\$125 range.

Industry chiefs are confident about video growth.

Matti Kemilainen, of Mainos-TV-Reklam and Video Group: "The boom year will be 1984, but this is already well up on 1981. A lot depends on the availability of domestic video programs and the attitude of hi fi dealers."

Rolf Renqvist, of Suomen 3M: "The boom is already on. In the first four months this year we equalled our total 1981 sales."

Tarja Koskinen of TEOSTO: "All top-quality international prerecorded videocassettes carry Finnish-language captions and this'll brisk up the market even more. We're producing a special consumer/industry video guide."

Leif Lindblad, of Finnscandia/Scan-Video: "The sale of domestic video programs will be vital. We're into joint productions, including children's features."

But there is an overall feeling that audio disk and cassette sales will be hit harmfully by the video growth, perhaps delaying market upturns for ever.

The French video industry is now "exploding," with retail outlets proliferating so that the main problem is that the industry can't deliver quickly enough, partly because of the French use of SECAM color television system and also because of problems in duplicating prerecorded cassettes.

That is the overview summary of Hubert de la Selle, managing director of PolyGram Video, with its French film-dominated catalog built on some 180 titles.

Further evidence of industry growth is the recent creation of two video producer organizations: the Syndicat National de l'Edition Videographique, headed by Yves Rousset-Rouard, president of RCV, leading non-record company video firm in France; and the Groupement d'Interet Economique de l'Edition Videographique, headed by Warner Video's Jacques Souplet.

One key 1982 development in French video is the arrival of the Columbia catalog in a major consortium linking that company with RCA, a video pioneer here, and local film-maker Gaumont.

Other significant steps, says de la Selle, include the link-ups between Warner and United Artists and CBS and MGM, plus the success of Disney's rental-only policy.

The French public is growing more and more critical of the state-run tv, so heavy on news and politics, and people are turning to video and cinema for entertainment. So de la Selle shares the widely-held view that the video business in France will continue to expand. The 20th Century Fox material, some previously available through RCV, is coming, with the com-

pany rumored to be setting up its own operation.

Keenly awaited is new audio-visual legislation and, hopefully, a cut in the 33½ Value Added Tax rate. And there's an overall industry moan about the "near monopoly" of state-owned tv film production companies on the air, to the detriment of independent producers.

The policy of the independent video outfit in France is out by Jessica Vedley, at Prosperine, which after the huge success with the erotic-Western "Sweet Savage," has changed course from X-rated material to feature movies.

She says: "Things are happening very fast. One key factor is that the public in France now uses hardware less for recording from tv, so therefore turns to prerecorded material."

But she adds: "With so many systems around already, I doubt if the videodisk will catch on here." Prosperine, headed by Daniel Sannoni, plans a catalog of around 135 general audience films now it has switched from X-rated material.

Only two major record companies, RCA and WEA Filipacchi, have close-linked video companies. Others, Thorn EMI and PolyGram Video among them, have set up totally separate divisions. The market in France is divided fairly evenly between video companies linked to the record industry and the independents, among the most active of which are Cassette Video, Rene Chateau Video, Iris-TV and Prosperine.

Jacques Souplet, Warner Filippachi head, launching the Associate Artists catalog in France this fall, reckons it is the audiocassette, rather than video, which will compensate record companies for falling disk sales. But he insists video has "a natural place" as a separate company linked to a record company. (Continued on page E/V-6)

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In France there are around 500,000 VCRs, as against 15 million tv sets. VHS has 75% of the market, Beta 20% and V2000 what's left. Prerecorded cassette sales are around 500,000 annually, blank video tapes around 1.8 million, with an estimated seven blank units per video recorder.

There are three nationwide tv channels, plus Monte Carlo in the south. There's no stereo tv programming, but stereo sets, notably from Grundig, are breaking into the marketplace. France awaits the 1985 scheduled launch of the Franco-German communications satellite.

In software terms, the French video scene breaks down into 95% feature films, of which around 30% is porn of one kind or another. Ultra-hard porn, clearly labelled with an "X," is openly on sale in France, much to the surprise of its supposedly more "liberal" neighbors. Rental accounts for 70% of the software market.

Piracy is, as yet only a minor problem in France for three basic reasons: the use of the SECAM system, the language factor with the average French viewer preferring dubbed rather than sub-titled software, and cheap rental policies.

The most significant judgment on piracy in France was when a video club operator was fined \$5,000 and jailed for six months, with hefty costs, in a case brought by Disney, Associated Artists, United Artists and the French Film Distributors Federation, the case involving illegally duplicated cassettes of major movies as diversified as "Emmanuelle-2" and "Bambi."

Under French copyright law, recently tidied up, there are five rights holders in a film: the scenarist, adapter, dialog writer and director, who all usually cede copyright to the producer, and the music composer, who doesn't. During copyright talks, the SDRM mechanical rights society has collected a 1.5% royalty from video producers, putting the money in reserve until final details are sorted out. It's estimated that of the \$80 retail cost of a cassette, \$6.50 goes in copyright payments to the rights holders in a film.

In a market where videodisk development is sluggish, though SelectaVision, LaserVision and Thorn EMI are on the way, there's been long debate over a levy on hardware and/or software, most industryites anticipating a fee not higher than 5% if there is one at all.

Philips, Atari and Mattel currently share the French electronic games market, of around 200,000 home units. Philips, operating under the Odyssey logo in the U.S., was first in, in 1980, the delay mainly caused by France being the non-Communist world's largest industrialized country to use the SECAM color tv system, which it developed itself.

There are around 850 sales outlets for the games market, described by Christian Paternot, Atari France marketing chief, as "booming." The games carry a 17.8% Value Added Tax, as on tv sets, against the 33 1/3% levied on records and video.

the V2000 system is making rapid strides.

Average retail price of a feature film on videocassette is \$65 (a two-hour blank tape retails for around \$15) but a good 95% of the software business today is rental. The most favored rental system are the membership clubs run by specialist dealers—Videotheks—in which subscribers pay a one-time membership fee and can then rent prerecorded cassettes for around \$6.50 over three days. The video distributors either sell the software outright to the Videotheks or else lease them.

Sale of pornographic material is not illegal in West Germany and X-rated product currently accounts for 33% of the market. The non-pornographic sector of the business claims that porno product is losing its appeal, but Amsterdam-based Les Adams, who runs top pornographic distributor Videorama, claims his German turnover doubled between 1980 and 1981 and should grow another 50% this year.

Feature films account for 52% of the business with children's programs at 6.4%, pop music 5.4%, documentaries 2.6%, classical music/theater 1%, instrumental films 0.6%.

Principal sales/rental-outlets are specialist video shops (75%), photographic and hi fi dealers (19%), department stores (3%—and building rapidly) and mailorder (2%).

West Germany has three tv channels available in most areas, plus the limited-range tv transmissions of the American forces network and the British forces broadcasting service. Only the second German channel, ZDF, makes any stereo transmissions—they began in September last year—and there will be between 62 and 80 programs this year.

West Germany's first cable tv project is planned for later this year in Munich, Berlin, Dortmund and Ludwigshafen, but the government is less than enthusiastic about cable tv and no German states have yet introduced enabling legislation for CTV licensing.

As for satellite broadcasting, a joint German/French satellite—TV-SAT—is set for launching on Jan. 1 next year from French Guyana and will transmit programs from the 1st and 2nd German tv channels, among others. In addition Radio Luxembourg, in association with a group of German newspaper publishers, is preparing a satellite German tv service.

As in most countries, confusion reigns where video rights

(Continued on page E/V-8)

West Germany

By JIM SAMPSON

The video boom in West Germany will see prerecorded cassettes sales top 1.5 million and blank cassette sales pass the 14 million mark this year, and could continue gathering momentum for another seven to eight years.

This is the view of Friedel Schilken, marketing chief of Thorn-EMI, Cologne. "As long as we have limited satellite and cable broadcasting and as long as German television stations maintain their anti-consumer program policies, there will be a growing market for home video," he says.

Of West Germany's 18 million tv homes (a penetration of 77%), 1.4 million have videocassette recorders (a penetration of 6.4%). The average VCR owner had 13 blank tapes, a recent survey shows.

The present configuration breakdown is about 50% VHS, 27% V2000 and 23% Betamax but some predictions are that in five years VHS and V2000 will have 40% of the market apiece with Betamax claiming the remaining 20%. Certainly

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AFRICA

ALGERIA: Radiodiffusion Television Algerienne, Algiers. BENIN: SATEL, Cotonou. EGYPT: Sono-Cairo, Alexandria. GHANA: Ambassador Records, Ltd., Kumasi. KENYA: Kenya Record & Tape, Nairobi. NIGERIA: Olumo Records Co., Ltd., Lagos. Phonodisk, Lagos. Tabansi Agencies, Lagos. Wilfilms, Ltd., Enugu. SOUTH AFRICA: Teal Records Co., Ltd., Johannesburg. Gallo Records, Johannesburg. EMI Pty, Johannesburg. TANZANIA: Tanzania Film Co., Dar-Es-Salaam. ZAMBIA: Musical Producers, Ndola.

NORTH AMERICA

CANADA: Imperial Record Corp., Ltd., Vancouver. Keel Mfg., Ltd., Ajax/Ontario. Lestra Electronic, Ltd., Edmonton. London Records, Montreal. USA: Europadisk Plating Co., Ltd., New York, NY. Tracy-Val Company, Westville Gr. NJ. Merlin Galvanic, Troy, Mich. Presswell Records Manufacturing Co., Inc., Ancora, NJ. Sentinel Record Corp., Minneapolis, MN. Sheffield Lab Matrix, Sta Monica, CA. Speciality Records Corp., Olyphant, PA. Thorn-EMI, Irvine, CA.

SOUTH AMERICA

COLOMBIA: CBS, Bogotá. CUBA: Empresa de Grabaciones y Ediciones Musicales, Havana. ECUADOR: Fediscos, Guyaquil. Industria Fonográfica Ecuatoria-



na, S.A. (IFESA), Guyaquil. GUATEMALA: Discos de Centroamérica, Guatemala City. MEXICO: Peerless, S.A., Mexico City. PERU: Fabricantes Técnicos Asociados, S.A., Lima. Industrias Eléctricas y Musicales, S.A., Lima. VENEZUELA: La Discoteca, C.A., Caracas. Criodisca, C.A., Caracas. Rodven Discos, C.A., Caracas.

ASIA

P.R. OF CHINA: China Record Company, Shanghai. INDIA: Indian Record Mfg Co., Calcutta. Kapco International, Delhi. IRAN: Ahang Rooz Mfg Co., Teheran. Trans Electric Co., Teheran. JAPAN: CBS/Sony, Tokyo. Fujitsu Laboratories, Ltd., Kawasaki. Hitachi, Ltd., Yokohama. Japan Video System, Tokyo. Matsushita Electric Industry, Osaka. Victor Japan Company, Yokohama. Sony Corporation, Tokyo. Teichiku Records Co., Ltd., Nara. Tokyo Denka, Tokyo. Toyo Kasei, Tokyo. MALAYSIA: King Musical Ind., Selangor. PAKISTAN: Shalimar Recording Co., Islamabad. SINGAPORE: Unique Art Records, Singapore. Kinetex Studios, Singapore. TAIWAN: Four Seas, Taipei.

AUSTRALIA

AUSTRALIA: Festival Record Pty, Sydney. EMI Ltd., Sydney. Powder Works Records, Sydney. RCA, Sydney. NEW ZEELAND: Music Carrier, Wellington.

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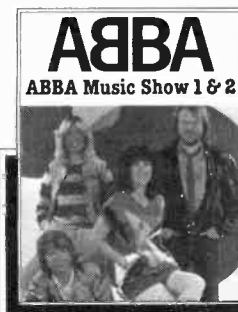
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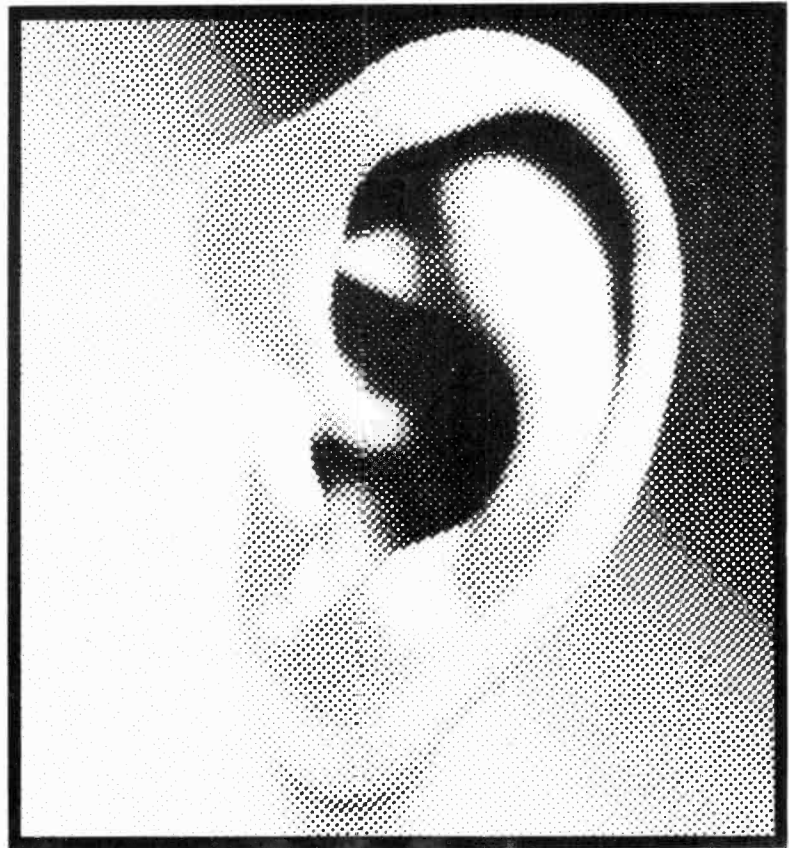
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are concerned. There is, as yet, no agreement in force between the IFPI and GEMA, the West German performing and mechanical rights society, and most German video distributors have no contract with GEMA Regarding Mechanical Royalties on sales. There are some rental agreements in operation and some video companies are paying sums into escrow pending agreement on a mechanical royalty rate for sales.

The levy on recorder hardware introduced in the mid-sixties to provide compensation to rights owners for home audio taping is applicable to video recorders and in 1980, for the first time, receipts from the video levy exceeded those from audio.

Attempts by GEMA to claim mechanical royalties on video transfers of feature films are being fiercely resisted by distributors who maintain that it has long been an Anglo-Saxon tradition that film distributors bought all rights to the music content of the films outright and no further are payable.

Video piracy in West Germany is a monumental problem and despite almost continuous legal action in the form of civil suits filed by copyright owners or assignees, it proliferates alarmingly. Says Dr. Norbert Thurow, general manager of the German group of the IFPI:

"The piracy situation goes from bad to worse and we simply cannot keep up with it. I need a whole company of men to track down the offenders and another company to take legal action. We can only deal with the tip of the iceberg. In the last six months there have been 103 raids on pirate operations, 31,400 illegal tapes have been seized, 473 new cases reported and 125 suits filed. But in three recent court judgments, the average fine was \$3,500."

Prospects for the videodisk in West Germany are dependent, most observers believe, on bringing the prices of the hardware and software down to more competitive levels. LaserVision, with Philips hardware and Bertelsmann software, is due to be launched here later this year. Bertelsmann, manufacturing in the Sonopress plant in Guetersloh, is promising 650,000 disks annually, retailing at \$35—which many consider to be too expensive. Playback units are expected to retail at \$873—about the same as a budget VCR.

The VHD disk system is due from JVC and EMI in the fall of '83 and SelectaVision is expected to be launched at about the same time.

Although German record industry opinion on whether video is a logical adjunct to the music business is divided, even within the same company, it is nevertheless a fact that virtually all German record companies have entered the video market, either directly or through corporate subsidiaries.

One of the most spectacular sectors of the video market is that of video games. Atari started in Germany in mid-1979 and achieved sales of \$1.96 million in 1980. In 1981 unit sales totaled 65,000 valued at \$15.2 million and projected turnover for 1982 is \$43.6 million. Since late 1981 Atari has been marketing computer units which currently account for 15% of total sales.

Greece

BY JOHN CARR

The Greek video market is small, confused, riddled with piracy, uncertain and hesitant in the field of rights agreements. What's more, it is impossible to get official or authoritative figures about hardware or software.

Hard pornography is illegal in this territory, but the market seems to split into around 60% soft porn and 40% feature films. In percentage terms, VHS seems to have a good 80% of the overall market, the rest going to the Beta configuration.

Greece has two television channels, but no stereo sets or programming.

Within the marketplace, the vast bulk of software trade is on sales, rental basically confined to just a few clubs. Videocassettes are sold in record and photographic equipment stores and by hi fi dealers.

But in a generally confused situation, the copyright situation is the toughest sector to explore. U.S. rights create the

biggest headache but the collection agency AEPI, currently getting no income from video rights, is set to adopt the French mechanical rights plan.

It's fact that piracy accounts for around 85% of the total audio cassette market in Greece and it's clear that the pirates are fast making inroads into the video market, too.

There have been a few market tests on videodisks but most industryites seem to have abandoned hope for this sector of video. A feature film on videocassette in Greece costs roughly \$75-\$80, a blank tape around \$20. But in the rental world, club membership is essential, producing only a nominal fee for a four-day "loan."

John Evangelatos, managing director of Viane Corp., Athens-based agent for National Technics Panasonic of Japan, takes the line: "Once the Greek economy gets out of its present rut, the demand for video equipment is bound to rise."

Most of the Greek record companies are keen on video as an entertainment addition, but they all agree that piracy will ravage the market when it does develop, and they're all hesitant as yet about importing videotapes into Greece.

The electronic games market is small and, predictably, no trade figures are available.

Meanwhile, AEPI remains far from optimistic about what will happen when the video market does build. If copyright payments are confused now, they'll become all but insupportable in future, reckons one society spokesman.

Holland

By WILLEM HOOS

Although video is big business in Holland, with anything up to 70% of the prerecorded cassettes on the market emanating from pirate sources, far too much of the business is being cornered by crooked operators.

(Continued on page E/V-10)

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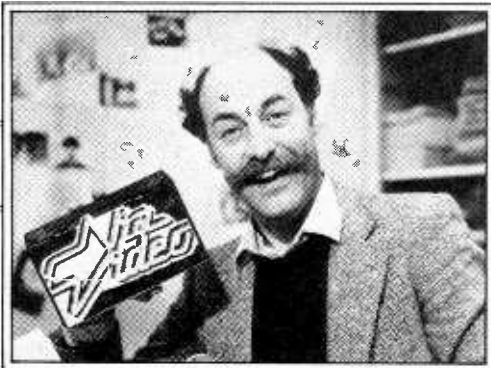
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B/I



Frans van Lier with his "Via Video" videocassette trade magazine. "By 1990," says van Lier, "almost all Dutch homes will have videocassette recorders."

EUROVIDEO



Meeting at the first international video conference of Warner Home Video, WEA International and Warner Bros. Films in Amsterdam last January, left to right: Mort Fink, president, Warner Home Video; Anthony Kroonbergs, video manager, Warner Home Video, Holland Hans Tonino, managing director of WEA Holland and Nesuhi Ertegun, president of WEA International.

In an effort to combat piracy Dutch video distributors formed an association, the NVVD, in February this year and are mounting a major campaign to clean up the market.

Says Anthony Kroonbergs, general manager of Warner Home Video, Holland: "We have to act quickly; if we don't get the piracy percentage down to at least 30% within the next year, then we will have lost the fight and that could be a knockout blow for the legitimate video business in Holland."

Although action has been taken against pirate video operations—such as the raid last year when 10 shops and warehouses in Amsterdam were swooped on by police and 4,000 cassettes confiscated—the pirate activities continue largely unchecked because clever lawyers are able to exploit loopholes in the Dutch law.

It is estimated that the number of videocassette recorders in use in Holland is approaching 250,000 and will top 400,000 by the end of this year—a penetration of 8%.

Holland, with a population of 14.1 million, and 5 million households, has 5.5 million television sets in use, of which 80% are color sets.

Predictions are that 160,000 videocassette recorders will be sold this year and that by the end of 1985, more than one million Dutch homes will have videocassette players—a penetration of about 20%.

According to Theo van der Schaaf, managing director of Euro Video Club, turnover from sale and rental of prerecorded videocassettes in Holland in 1981 was 100 million guilders (\$37 million). This year he anticipates that figure will be doubled.

Unit sales of blank videocassettes in 1981 amounted to 1.4 million. It is expected that 2.5 million will be sold this year, 3 million in 1983 and 3.5 million in 1984. According to reliable estimates, most VCR owners buy 14 cassettes in the year of purchase, but the average per capita consumption is 8.8 per year.

The configuration breakdown, according to Hein ten Bosch, editor in chief of "Hifi Video Test," the V2000 system is currently making the most rapid strides and, within the next two or three years, is likely to claim 30% of the market, with VHS taking 40% and Betamax 30%. At present the split is as follows: VHS 48%, Betamax 32% and V2000 20%.

Retail prices of feature films on videocassette run from \$60 to \$80 for major movies and between \$40 and \$70 for B and C features. A two-hour blank videocassette costs from \$14 to \$16.

As in most European countries, rental predominates massively over sale in the proportion of 85% to 15%. For the most part, feature films are rented on a Friday and returned the following Monday or Tuesday at a charge of \$4, with an additional dollar payable for each extra day of rental. Rental rates, which had originally been considerably higher, had to be reduced to compete with pirate renters who were offering up to five illegal videocassettes for around \$10 a weekend.

According to Euro Video Club's van der Schaaf, 50% of software business is done through hi-fi, radio and tv shops; specialist video shops account for 15%, as do photographic retailers, and record stores handle 10% of the business. The rest is divided among bookshops and newsstands (5%), miscellaneous stores (4%) and mail order (1%).

Market share breakdown by category of software, says van der Schaaf, is 65% feature films (including children's productions), 20% pornography, 5% music productions, 5% sport and 5% instructional videos.

Pornography, though technically illegal in Holland, is permitted to be sold under certain conditions, including no overt display and no sales to persons under 16.

Holland has two national tv channels but access, via cable, to tv channels from neighboring Germany and Belgium and also from France and the U.K.

As for satellite broadcasting, the Dutch Government's policy is due to be made known early next year. Meanwhile it is known that the government looks with disfavor upon satellite experiments in Holland using the French OTS-2 and the Russian Gorizont. The Government asserts that it is, at the present time, against the law to transmit in Holland programs picked up from satellites.

Kabel Televisie Amsterdam has reserved one channel of its cable system for satellite tv which managing director Jacobs thinks will play an important role in the future. The Dutch government, however, is known to have reservations about satellite broadcasting on the grounds that it will commercialize the entire Dutch broadcasting system.

Although neighboring Germany has begun stereo tv transmissions, Holland cannot receive these. Stereo tv receivers

were introduced to the Dutch market by Philips, SABA and Wega earlier this year and more will be shown at the Firato audiovisual fair at the RAI Center, Amsterdam in August. However, according to NOS engineer Foeke de Wolf, the Dutch will not initiate stereo tv transmissions until 1985.

As in most other European countries, no official agreement on royalties has yet been established between the video producers and distributors and the copyright owners although negotiations involving the NVVD, the NVPI (the Dutch group of the IFPI), STEMRA (the Dutch mechanical right society) and the musicians union have been in progress since the end of 1981.

The continuing failure of the Dutch Minister of Justice to press ahead with ratification of the Rome and Geneva conventions is a matter of deep concern to STEMRA because of the widespread abuse of rights which characterizes the Dutch video business. STEMRA is getting an undisclosed amount of royalties annually from the sale and rental of videocassettes, but what is certain is that the income is only a tiny fraction of what it should be.

The prospect of the alternative video carrier—the videodisk—is not one which excites great interest in Holland at the present time. The Philips Laservision system will be shown at the Firato in August by Philips press office Jan Geel believes that the videodisk will have a slow rate of growth in Holland, as in other European countries.

The ever-present factor of video home taping has caused Holland video and film distributors and producers to add their weight to the campaign for a levy on tape software and hardware, but there has been no significant response so far from the Dutch Government.

Earlier this year Dutch film producers, supported by STEMRA, made representations to the government for a levy which, if implemented, would double the price of blank videocassettes and add around \$120 to the cost of a VCR. At the same time the film producers have warned that the showing of feature films on tv, giving viewers the chance to record them on videocassette, is wrecking the movie industry.

According to Wim Verstoppen, spokesman for the Netherlands Film Producers Assn., videotaping of feature films has now produced "a disaster situation."

Meanwhile the video boom continues, and reporting it to the Dutch public are no fewer than 10 trade and six consumer video magazines. There is also a trade magazine on videocassette, "Via Video," and the promise of a consumer videocassette magazine to come in July.

The price of a VCR in Holland currently ranges from \$950 to \$1,200 but Frans van Lier thinks that as the video boom gains momentum (he predicts 30% penetration by 1985 and at least 90% by 1990) the cost of equipment will drop substantially.

Most Dutch record companies are thoroughly pro video with multinationals like EMI, PolyGram and WEA having their own video subsidiaries. CNR has started its own video department and Arcade, Ariola and Dureco will also be moving into video. The CBS/MGM and RCA/Columbia video programs will be on the market next year and Sound Products has set up its own video department to distribute a catalog which includes some product licensed from the BBC.

On the video games front, Atari does big business in Benelux and will be offering a 51-game catalog by the end of this year. The Dutch company won't offer figures but says turnover in 1982 will be two or three times that of 1981 and adds, "It's a real million dollar business!"

Ireland

By KEN STEWART

The frenetic growth of the Irish video industry over the past year or so has seen a positive stampede to grab pieces of the action.

In this country, it's a business that has attracted many short-term, fly-by-night operators attracted to what they see as the get-rich-quick area of feature film rentals. Video libraries have proliferated, a price-cutting war has ensued and piracy is rampant.

And legitimate operators, trying to lay the foundations of a longterm enterprise have been forced to cut profit margins to near-disastrous levels.

There's a shortage of official statistics, but it's likely there are around 40,000 video recorders in use in Ireland now, and that figure will certainly have jumped dramatically by the end of 1982. The VHS system predominates, with about 60% of the market, Beta has about half of that and V2000 has the remainder.



Clive Hudson of WEA Ireland, chairman of the Irish Videogram Assn.: "We're organizing a crackdown on piracy."

Terry O'Rourke, general manager of EMI Ireland, a company which sells video product only to approved record shops.



corporate video success. A three-hour high-quality blank videocassette retails in Ireland at around \$25, and a full-length feature film at around \$110. Says Duke: "It's very expensive to go to the cinema and there's then always the fear of your car being vandalized."

But there's no progress yet on videodisk planning in Ireland, or for satellite television transmission. Or on legislation for a blank tape sales levy, come to that.

Italy

By VITTORIO CASTELLI

The incredible mushrooming of independent television channels, some 500 at the last count, and radio stations has dominated the Italian entertainment scene in recent years but coming through is a potentially profitable video industry, though the details are predictably muzzy.

There are between 50,000 and 100,000 VCRs in use, it is estimated, with VHS getting 60%-70% of the action, Beta 25%-35% and V2000 anything left over. The prerecorded videocassette market nationally was only some 50,000 units in 1981, and it is impossible to get authoritative figures on the blank tape situation.

Of these myriad tv channels, just 168 are big enough to merit market research on audiences. And around 100 are divided into three major networks: Canale 5, Retequattro and Italia 1. Stereo sets are starting to appear on the market.

Recently the government stopped stereo broadcast experiments until a definitive choice is made about adoption of a one-for-all technical system.

Within the video market, the lack of official trade figures leads to assumption and guesswork. Hard-core porn is illegal, but widely tolerated and freely circulated. New movies seem in short supply, the market being dominated by old films and classic Italian comedies.

There's no formal rental system in Italy, though some retailers are already involved, in advance of the officially sanctioned entry of Telerent in the software rental business.

And the same kind of confusion exists in the copyright field. SIAE, the Italian copyright society, deals with video only as far as companies producing tv programs are concerned—three of them had product and machines confiscated for refusal to pay copyright fees. But the basic point is that, as yet, home video doesn't really exist at any kind of legal level. However piracy is starting to menace even this still-emergent industry.

In Italy, the videodisk is seen more as a "tool" for professionals, rather than a potential consumer lure. A two-hour blank videocassette retails in this country at roughly \$17.50, feature films at around \$40-\$60.

There has been action on trying to get a levy on both audio and video cassettes, probably 5% of retail prices, as home-taping compensation.

However in the early-days atmosphere of the Italian video business, there's an overall confidence that something really big is about to break. Major distributors, such as Gianni Biego di Costa Bissara, head of Domovideo (Trento), Marco Duradoni (head of CVR) and Robert Pacini of Video Club Milan are all emphasizing that they are seeking "family entertainment" and eschewing heavy sex or violence.

PolyGram is likely to be early into videocassette distribution and WEA, too. The major independents are playing a waiting game. Guido Rignano, managing director of Ricordi: "We can't ignore video possibilities but we don't have much faith in the hardware side, or music on video, this for both commercial and cultural reasons.

Sandro Delor, CGD general manager, and Carlo Fontana, managing director of Fonit Cetra, owned by the state RAI radio/tv network, are among the key executives in the "waiting and watching" video game.

Video games in Italy last year turned over in excess of \$6 million and that figure should double this year. Melchioni, distributor of Atari, has 50% of the market.

Portugal

By FERNANDO TENENTE

The Portuguese video marketplace is so far failing to throw up any clear-cut guidelines about how it is likely to develop. There are all kinds of incongruities about the situation though there is a general feeling that things will eventually work out profitably and free of piracy.

There are, certainly, around 70,000 CR units in this territory of less than 10 million people. Nobody hazards a guess

(Continued on page E/V-12)

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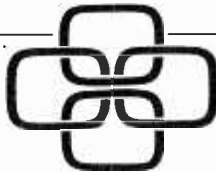
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Among the most popular music videos in Sweden are the two "Greatest Hits" programs by Polar recording group Abba—"Abba Music Show 1" and "Abba Music Show 2."



Sweden

By LEIF SCHULMAN

With 9% of all households boasting video facilities of one kind or another, Sweden, with a population of around eight million, proportionately has the largest video market in the world.

In 1981, some 180,000 video machines were sold, doubling the market to around 350,000 hardware units. In Sweden, 97% of households have access to television sets, 89% of them color.

On the video side, 75% of the hardware units are VHS, with Beta and V2000 taking 12% each. And the size and extent of the video market here is mainly due to the fact that Sweden has a government-owned and non-commercial two-channel tv network—and viewers are not too happy on the programming policies.

So, despite the overall economic problems, consumers spent \$200 million on video hardware in 1981, for use in a scene 98% of which is software rental. Blank videocassette sales for 1982 are projected at around 3.5 million units.

It is a territory with no stereo tv, no cable tv and no satellite transmission.

Just a couple of years ago, when video rentals got under way in Sweden, the marketplace was dominated by "B" or "C" feature films, violence and porn. Today the demand is for new and top-quality entertainment. Leading distributor Essette Video took on a UIP (Universal and Paramount) deal which involved 75 major movies, including "Godfather," "Jaws" and "Grease."

Other major distributors today are Europa Film, Hem Video, EMI, Mariann, Scand Video and WEA-Metronome, the latter representing Warner Home Video and United Artists. Total turnover is around \$30 million annually for these majors and the overall figure is more like \$70 million.

Sweden has around 1,200 software outlets, maybe 800 hi fi dealers, plus 300 specialist video shops. And the local Pressbyra chain of newsagents, with 350 stores taking video and offering late-night service, had a \$10 million video turnover in its first year.

There are around 25 video distributors with contracts with local mechanical copyright society NCB, which is still finalizing plans for a video-only deal. Currently it is the same tariff as for movies.

This brings in \$6.5 million a year from video distributors for the Swedish Film Institute. It breaks down to \$8 per title for distributed full-length movies, and \$4.80 for other titles, such as music or sport. Money raised thus goes to support production of new Swedish movies.

Swedish copyright law looks after piracy problems with competence and firmness. So far there have been only three cases taken to court. Pirate product comes principally from the U.K.

The problem in Sweden for the videodisk really stems from the success of videorecorders, for it is hard to envisage the public paying out for new hardware ranges.

A potent threat for software distributors here is the government projections of a levy on blank tape, set to start September 1, working out at \$6 for a two-hour cassette, on per-minute rate, the blank tape currently costing \$12-\$15 (up to \$20 for a three-hour package). This levy goes on the distributor, so that the actual price the consumer will pay, including Value Added Tax, is double what it was previously. The government looks to take \$20 million from the levy in the first year. But this parliamentary bill still has to be finalized.

On the all-important rental side, Essette, for example, rents movies in various "packages" per year. The dealer has to take the whole package; the price per title is around \$180 a year. But others, like WEA-Metronome and Sonet Video, use the Warner system of five weeks' rent with renewal, most popular here.

The Swedish market is essentially optimistic about its video future. Jorgen Meltzer, marketing director of Essette Video: "People from the U.K. and U.S. have visited to study our market set-up, especially the all-out emphasis on rental."

The national record industry came in somewhat late on the video side. First in was EMI, and WEA-Metronome, Mariann and Sonet followed with video distribution. Coming soon: Polar and CBS.

Actually WEA-Metronome started out with no rental system, but the sales market, at around \$100 a throw, just hasn't taken off.

Sonet Video had an initial launch of 31 titles. Says Dag Haggkvist, general manager: "We have records and video. We don't put all our eggs in one basket."

But he adds: "Video won't conquer records, even if the ma-



Magazine publishing company Allers Forlag produced a two-hour family video program, "Allers Video Journal," distributed by Scand Video. The program included commercials which can not be seen on the state-owned Swedish television network. The venture, however, was not a great success.

For consumers are the same people. Video will simply strengthen our record side."

Predictably Sonet is early into music "documentary" material on video, one with their artist Mikael Rickfors, leading local singer, and the other the group Noice. However so far music videos don't add up to big turnover business, and rental action on them is virtually non-existent.

The action movies are winning, hands down. Plus Swedish comedy, "The Charter Trip," out through Europa Film at the end of last year, now with a distribution of around 1,500 copies—and basically with a weekly rental capacity of four or five hirings.

Switzerland

By PIERRE HAESLER

With three main languages, 15% foreign population, 10-channel television choice, and a wealthy economy largely unaffected by recession, Switzerland presents a rich but complicated market opportunity to the booming video industry.

Color tv penetration is 100%, and three government-owned channels broadcast in French, German and Italian, while viewers can also receive Austrian, French, German and Italian programs. Private companies are investigating satellite tv possibilities, but these undertakings are not far advanced at present. Cable however is in operation in major Swiss cities.

By late 1979 35,000 VCRs were in use here, and by the end of 1980 80,000. Last year's total was 140,000 and by the end of this year it will have reached 210,000. Current penetration is 5.6%, with VHS taking 70%, Philips 20% and Beta 10%, though Betamax suppliers are currently engaged in extensive advertising to boost their share, with marketing coordinated between Fisher, Sony, Toshiba, NEC, Sanyo and Wega.

Standard recorders cost \$1,150 or thereabouts, and high-quality machines up to \$1,500. But rental is increasingly popular at between \$31-\$53 monthly. At the moment one in three VCRs are rented.

The popularity of home taping is reflected in rapidly growing blank tape sales: 275,000 units in 1980; 600,000 in 1981.

Retail prices per hour of blank tape range from \$5 (VCC) to \$8 (VHS).

Two years ago prerecorded software was available on a sale-only basis, at prices between \$80-\$160, but these costs favored rapid development of the tape rental market, with Videophon, (Warner Home Video, Select Video), B. Zoller (UFA, Toppic), KIHAG (Euro-Video, Magnetic Video, VPS, Videal and VIP-Swiss), Video Tape (VCL), and Park Films (Walt Disney) among major distributors. Catalogs range between 50-300 titles, most also offered on straight sale. Rental costs go from \$7 to \$13 weekly, and distributors operating on a rental-only basis pay about a 40% royalty to their licensors.

In early 1981 the sale-rental ratio was 1:5, but it has since gone to 1:9. Last year a lump sum license system emerged, under which retailers bought their tapes with all rights paid, and, in theory at least, rented them several times before selling.

Videophon managing director Hans Flury is one of the industry pioneers opposed to this marketing concept. He says: "Sales of prerecorded tapes declined rapidly; retailers were confronted with declining profit margins on their rental business. The reason is clear: the number of customers for rental is still very limited, and a few movie titles are far and away the most favored. So retailers' stock does not turn over quickly enough, and they lose money."

"Early this year we saw major hardware retailers like Radio Steiner and Rediffusion stop stocking videocassettes. At the same time rental fees have gone down from \$11 to \$8 for four days."

"The 800 or so Swiss hardware stores which started the videocassette business have given up the challenge after absorbing massive losses, and so far record shops, department stores or specialist video retailers have not got involved. These people are looking for a rack-jobber who can constantly renew their display with different choice of video programs. That's the great need at the moment."

Flury's view is that the industry has maneuvered itself into a dead-end street. Customers won't buy at prices over \$60 and

about the number of television sets, mainly because many people don't pay the license fees.

However, 70% of the market is reckoned to go to VHS in the video area, and 20% to Beta, with V2000 currently trailing with a 10% share. There are two tv channels operating, with no stereo aspirations at this point.

And 70% of the prerecorded cassette market is in hard or softish porn in Portugal, the rest on feature films. There aren't any local plans for satellite tv to boost the prospective video market, except through the usual Eurovision link-ups.

However, it is known that around 100,000 video tapes, blank and recorded, are sold here each year. But there's not much difference in price, mainly through the piracy angle, so that the blank tape costs \$50 and the prerecorded software only \$85.

The market is, as yet, so underdeveloped, that no rental terms or deals are worked out. Daniel Sousa, deputy manager of record company Radio Triunfo, licensee here of WEA, is confident, though, that the video market will be in full swing inside three years. And this is one continental European territory where people aren't writing off, in advance, the chances for the videodisk. Says Antonio Vasconcelos, deputy manager of EMI licensee Valentim de Carvalho: "We're really interested which will win the video battle, cassette or disk."

It is true to say that executives of record companies here do have confidence in the eventual success of the videodisk.

The record companies evince great enthusiasm for video. A typical newcomer outfit, involving former record company executives, is Vimusica, based in Lisbon, first of its kind in this country, and set to concentrate all out on video.

There's little action on video games, not much more at retail level on prerecorded cassettes. But, in anticipation of action, copyright society SPA is seeking new copyright laws to take in video development.

Spain

By ED OWEN

There was already what the industry called "a phenomenal boom" in sales of video equipment in Spain, so strong that the retail trade could barely keep up with the rush. And then came the World Cup soccer finals staged in this volatile territory, adding an element of panic into the stampede to buy hardware and software.

Even so, the comparatively high cost of equipment in Spain means that the really big market penetration ambitions for video have yet to be realized. Importers here have to pay 20% as an import tax, and then another 20% is added to the retail price by way of "luxury tax."

Despite the retail rush, then, only 4% of television owners in Spain have videocassette recorder back-up. An estimate from the magazine "Journadas de Video" suggests that, as of April this year, there are 62,000 VCRs in private use. That in a population of approximately 38 million.

The marketplace split: 45% for VHS, 42% Beta and V2000 on 13% of the total.

Luis Diaz, director of Thomson, VHS market leaders with Japanese product, says each videocassette recorder owner buys an average seven or eight cassettes in a year. Prices vary according to brand name, but it is roughly \$22 for VHS and \$17.50 for Beta.

Top-selling unit is the Sony C7, retailing at around \$1,500, with prerecorded cassette sales split almost equally between feature films, children's material and specialist matter. Feature films sell at around \$100. Porn films, mostly of appalling quality, are legally available.

At this kind of pricing structure, the video libraries are doing brisk business. Spain's major store chain, El Corte Ingles, is renting out feature films at \$5 each for three days, but paying no royalties.

Now the Spanish society of authors, SGAE, is studying royalty collection plans here on a national basis but few sales statistics are available at this time. However, it is clear that Atari video games, launched in Spain in 1981, are now doing very well indeed and are frontrunners in this sector.

But a key to the video market in Spain is the fact that the country gets around 40 million tourists each year, equal to its own population, so the potential for foreign language material is enormous, perhaps unlimited. Hotels, bars and entertainment complexes are now starting to install video equipment to entice clients.



Video goes to the movies. At the Cinema Moderne in Lucerne, movie audiences have a chance to rent a videocassette for late-night viewing at home. Pictured at the foyer display stand are, left to right, Hans Flury, general manager of Videophon AG; Manfred Bruennler, manager of Cinema Moderne; and Max Berger, general manager of Warner Bros. Inc., Zurich.

retailers are taking a "wait and see" line on the various rental systems.

Videophon proposes to break the deadlock with a new approach: a rack-jobbing system operated on a rental basis, which Flury says has already aroused interest among large department stores and retail chains.

No figures are available on the popularity of different areas of programming, though one distributor reports action movies taking almost 50%, followed by erotica (28%), science fiction movies (10%), and family entertainment (10%). Most of the tapes are imported from West Germany with German soundtracks, and one can guess that among the most popular sellers are Bruce Lee's action films, "The Exorcist" and "Emmanuelle."

Major companies Warner Bros., Thorn EMI, MGM and others entered the market last year; CBS Switzerland recently released a batch of 24 cassettes, and Swiss tv is now putting out a fortnightly cassette of major sports events. In all perhaps 3,000 titles have been released here, most of them movies never shown, or never successful, in Swiss cinemas. Retailers and distributors still hope to gain access to first-run feature film material.

A Swiss Video Assn. has been set up to protect industry interests and fight piracy. Support will be given to moves for more effective video copyright laws, an area in which the Swiss branch of IFPI is also involved.

Says Jurg Rordorff, president of IFPI Switzerland: "Our



country does not have a great deal of experience in this field, and producers and dealers feel insecure. We are trying to formulate guidelines in cooperation with other IFPI branches.

"The authors of video works enjoy absolute protection over performance and distribution: that is to say they can control when and where a work is played. But producers and manufacturers are not in the same position. In principle rights of composers and publishers are protected by SUISA, which collects royalties on their behalf.

"The government's arbitration committee has introduced a special tariff V for the protection of videotapes. Royalties are based on retail prices, and in paying a royalty to SUISA copyrights are also settled for other countries with the exception of the U.S. and Canada.

"When videotapes are imported from these two countries, importers acquire rights to the pictures, but have to pay SUISA an additional royalty for the soundtrack. If the imported tapes are later used for rental, a double royalty has to be paid, and once sold, a tape cannot be used for rentals because this might create a copyright infringement. A basic tariff applies to sales, which is only half the rental tariff.

"But sale has serious negative consequences since authors are not in a position to protect their legal rights having sold the prerecorded product.

"Switzerland is now preparing the legal basis for copyright protection in the case of sale to libraries. IFPI also backs the introduction of a basic copyright fee on blank videotapes, though the legal framework for this has not yet been put together."

The end of this year is expected to see the launch of videodisk systems. No one knows how much of a challenge disk will prove to cassette trade, and pricing will clearly be the key. Says Hans Flury: "The videodisk will have the same position that expensive classical records do in the audio business. Disks with programs of durable interest may be collected, and perhaps also family movies will benefit. But really predictions are too difficult to be worthwhile at this stage."

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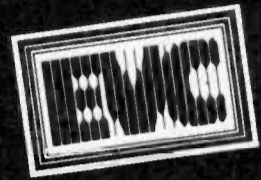


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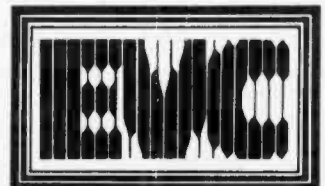
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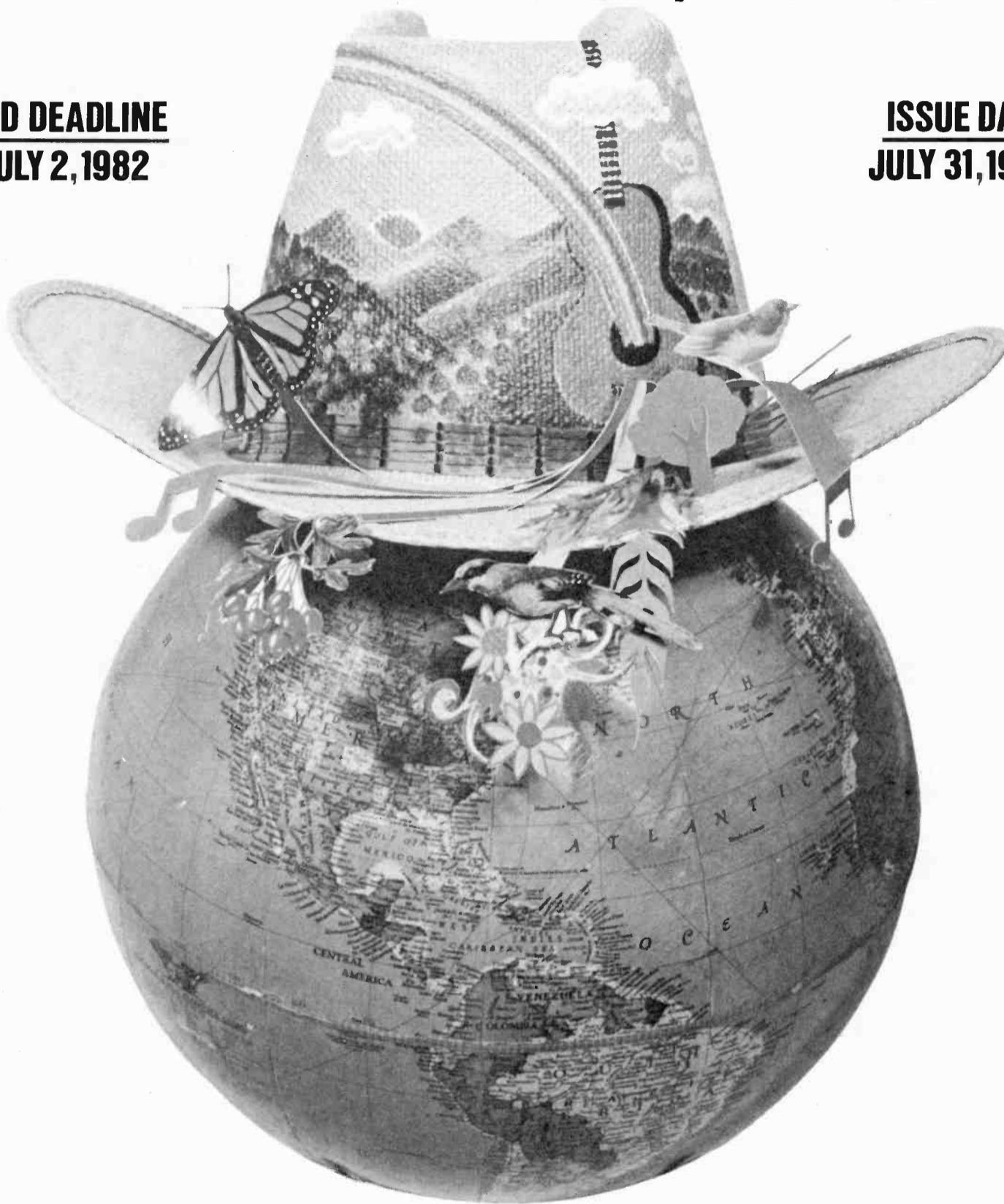
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Fan Fair: Record Turnout At New Location



Fan Fair 1982: The International Country Music Fan Fair, held for the first time on the Tenn. State Fairgrounds, attracted a record crowd of 16,000 fans for outdoor concerts and autograph signings in the exhibit halls. Top row, from left, Barbara Mandrell lighting up the nighttime MCA Records showcase. The Kendalls got to sling in the sun on the PolyGram show, while, right, a young fan in an exhibit booth met Warner Bros. artist T.G. Sheppard for an autograph. Bottom row, from

left, Elektra Records group the Whites greet fans in the label's booth. Earl Scroggs, Ricky Skaggs and CBS Records vice president and general manager Rick Blackburn chat backstage just prior to the CBS showcase, and, right, Earl Thomas Conley performs "Fire And Smoke" in the RCA Records show.

Record Fan Fair Crowd Generates Almost \$4 Million In Revenues

By CARTER MOODY

NASHVILLE—Sixteen thousand country music fans from around the world visited Nashville June 7-13 for the 11th annual International Country Music Fan Fair, topping the 1981 attendance of 15,000 and generating more than \$3,720,000 for the city.

The week-long festival took place for the first time on the spacious Tenn. State Fairgrounds, accommodating more registrants than could the Nashville Municipal Auditorium, the site for 10 years. The 300-plus exhibit booths set up by fan clubs, record labels, radio stations, music associations and artists were housed in the fairground exhibit buildings and the 100 or so performers played on an outdoor stage built on the raceway facing the 15,000-seat grandstand.

There were fans of all ages, but the demographic apparent to anyone observing the grandstand was predominantly over age 50, and almost exclusively white. More than one showcase emcee polled the crowd with questions about the registrants' origins, and considerable applause was heard from those in the audience from other countries.

Commenting on Fan Fair, Nashville's biggest convention, Chamber of Commerce tourism director Terry Clements says, "This is a mighty tough year, economically, for tourism. If a city can draw in 16,000 people for a week during a bad re-

cession, you've got something that is a pretty strong attraction. We've seen all year that tourism has been down. People really didn't start travelling until June."

Of the total revenues generated, he points out that \$2,900,000 went to hotels, restaurants and other area businesses, with \$800,000 garnered from \$50 full-week registrations and \$10 one-day tickets.

Like many observers, Clements noticed during Fan Fair that "many repeat visitors were resistant to the new location. They weren't able to shop or go sightseeing as much as when they were downtown at the auditorium. But all the first-year visitors, old and young, that we encountered thought the fairgrounds was a great location."

According to Jo Walker-Meador, executive director of the Country Music Assn., which co-sponsored the event with the Grand Ole Opry, the fair was judged a big success by people in the music industry. "Everyone who said anything to me about Fan Fair complimented such things as the easy access to backstage with vehicles, the mobile home dressing rooms that gave them more privacy, the security and the good sound quality of the shows."

Showcases were held Tuesday through Friday by record labels, with acts appearing on behalf of AMI, CBS, Plantation/Sun, RCA, PolyGram, MCA, Elektra/Asylum, Warner/Viva, Doorknob, Little

Giant, Charta, Capitol, Liberty, Moon Shine, Mesa, Churchill, Nashville and Dimension. The Nashville Songwriters Assn. International, Country Music Assn., Nashville Assn. of Talent Directors and the Country Music Hall of Fame held shows, and there were performances in the bluegrass and Cajun categories, plus the Grand Masters Fiddling Championship.

The biggest attendance was for the MCA show and the Hall of Fame show following it. Every seat of the grandstand was taken, and perhaps 2,000 more sat in the aisles, on the grass up to the fences, or stood in outlying areas. Handicapped fans were placed inside the retainer fence in front of the stage, sharing the ground there with press and other guests for the two showcases.

Onstage, the Oak Ridge Boys accepted a gold record award for the "Bobby Sue" LP and a platinum disk for the "Fancy Free" album. The next day, the group hosted an all-day open house at Beech High School in nearby Hendersonville for their fan club, signing autographs for seven hours for each of the 1,500 club members present and providing a free lunch for members and their guests. That night, 8,000 people showed up at the school's football field for an Oak's concert, opened by Moon Shine Records' Cedar Creek and the Oak Ridge Boys Band, pro-

(Continued on page 60)

Chart Fax

Elektra Maintains Summit Strength With 'Slow Hand'

By ROBYN WELLS

NEW YORK—Elektra maintains the top two spots for the third week in a row, with **Conway Twitty** and **Eddie Rabbitt** holding at No. 1 and two, respectively. The last country label to dominate the country singles chart for more than two consecutive weeks was Full Moon/Asylum, who turned the trick with **Johnny Lee's** "Lookin' For Love." The tune stayed at the summit for three weeks in 1980.

"Slow Hand" also becomes one of the few Twitty chart-toppers to maintain its lofty post for more than one week. Of his 29 country toppers as a soloist, only six—"Happy Birthday Darlin'," "Touch The Hand," "I See The Want To In Your Eyes," "She Needs Someone To Hold Her," "You've Never Been This Far Before" and "Hello Darlin'"—have held onto the No. 1 spot for more than one week.

"Hello Darlin'" has had the most longevity at No. 1 for Twitty, staying locked into place for four weeks in 1970. "You've Never Been This Far Before" graced the summit for three weeks in 1973.

Golden Ring: **Lee Greenwood's** "Ring On Her Finger, Time On Her Hands" appears to have stalled at five, besting his debut effort, "It Turns Me Inside Out," by 12 notches. Two of the song's writers—**Mary Ann**

Kennedy and Pam Rose—are half of **Calamity Jane**, whose "Walkin' After Midnight" moves to starred 77 this week.

No Static At All: **Gail Davies** debuts this week at starred 79 with "You Turn Me On, I'm A Radio." The tune peaked at 25 in 1973 on the pop chart for its composer, **Joni Mitchell**.

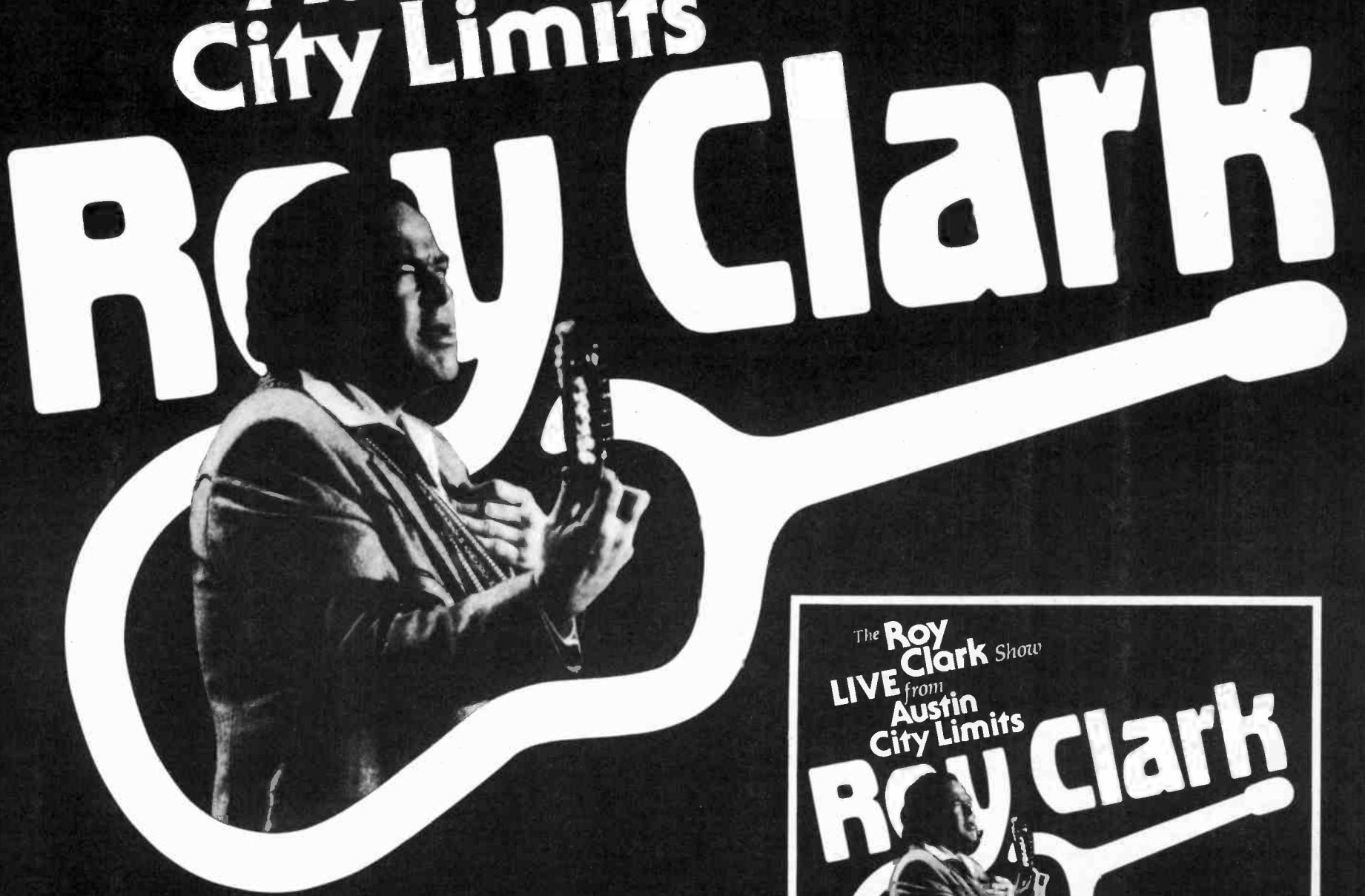
Knick Knack: **Stevie Nicks'** continues her first country climb as "After The Glitter Fades" glides to starred 73. Ironically, Nicks' last pop single, "Leather And Lace," was penned for **Waylon Jennings** and **Jessi Colter**, and was the title of their last duet album, although the cut did not appear on the LP.

Bama's Back: **Alabama** bounces back to the top of the album chart with "Mountain Music," displacing **Willie Nelson's** "Always On My Mind," which held the the No. 1 spot for the past two weeks. It's the LP's seventh non-consecutive week at the summit.

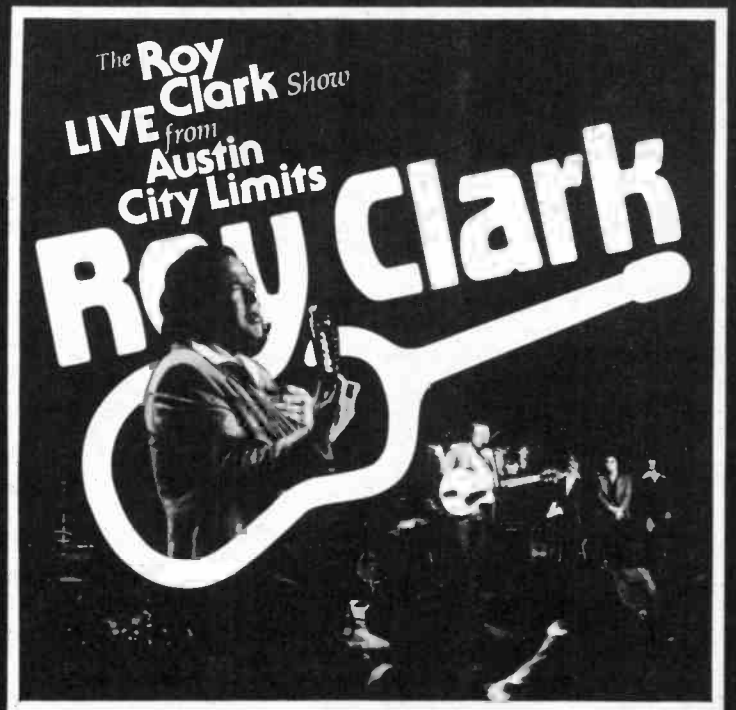
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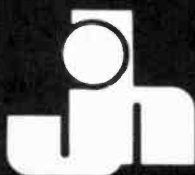
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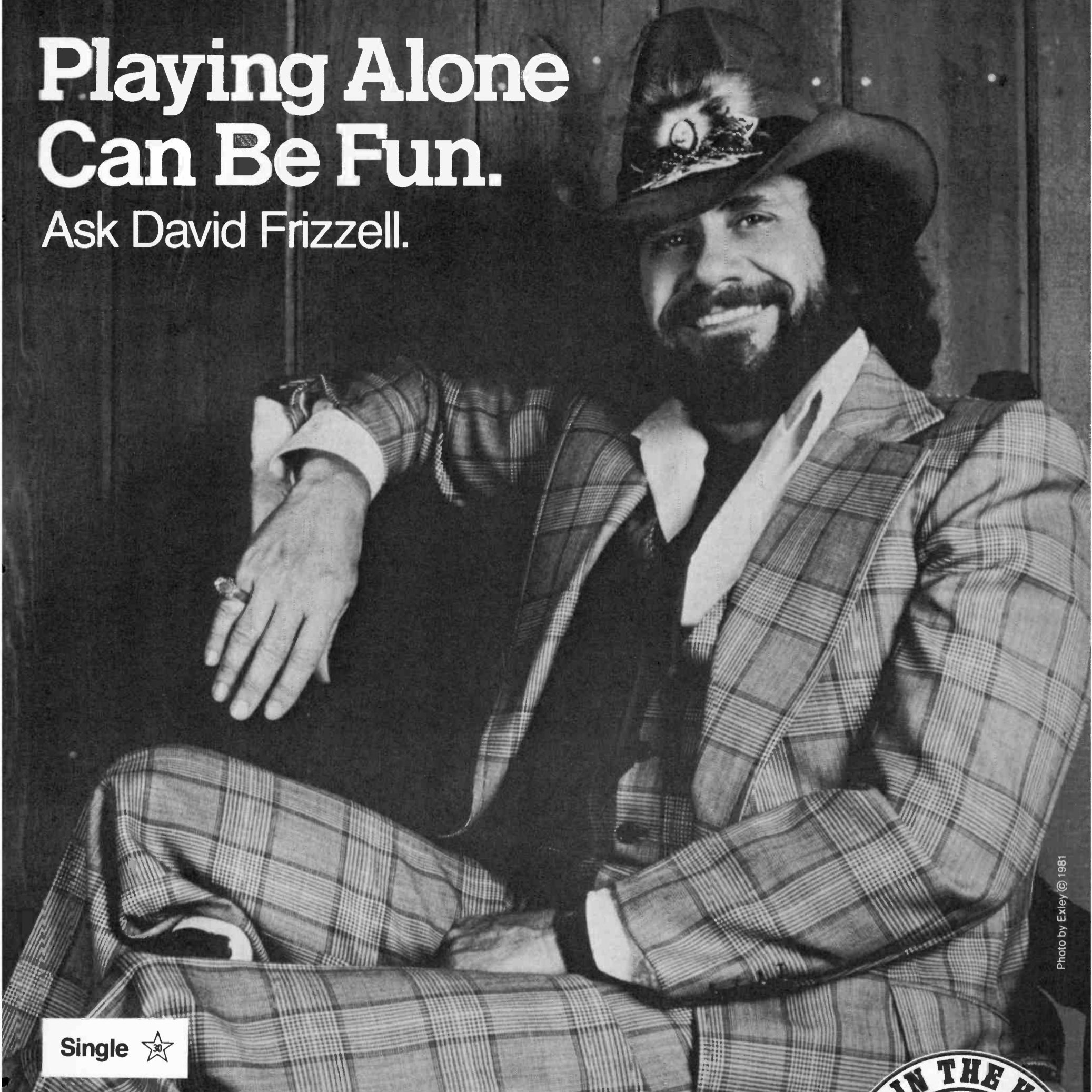


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Nashville Scene

• Continued from page 60

capsulated view of the week in snapshot version, compiled by this column's dedicated (and by now, thoroughly exhausted) contingent of official Nashville Scene Spies.

Thoughts On The Music City News Country Awards Show: Unlike the annual CMA Awards Show, also telecast from the Opry House during DJ Week, this show is really for the fans, all 4,400 of them who are able to secure tickets and cheer for their favorites in this fan-voted honors poll. . . . The show proved that **Barbara Mandrell** and **Alabama** are still country's most excitable award winners (they never walk when they win—they sprint onstage!)

Naturally, there's always one presenter on an awards show of this kind who can be counted upon to muffle all his cue cards, a role filled for this program by **Jim Stafford** who looked like he'd never seen cue cards before. . . . **Barbara Mandrell** made a game effort to play her saxophone during a live number despite a badly split lip (and blew some notes in the process). . . . **Boxcar Willie** (who almost didn't make the show when Braniff Airlines folded and left him stranded in Oklahoma with no pre-booked flight into Nashville) nearly stole the show with his hobo segment. . . . and **Louise Mandrell** turned out to be an excellent guest host for the show, making it a sure guarantee she'll be called on much more frequently in the future for emcee'ing duties.

Earl Scruggs popped out onstage to join **Ricky Skaggs** for two numbers during the CBS Records Show Tuesday night, while **Larry Gatlin** mysteriously appeared in the midst of Johnny Cash's set on crutches during the same label show (no explanation given for the crutches). . . . Network newsman Harry Reasoner was spotted backstage looking faintly bemused, and the cameras of "Good Morning America" were

busily churning away filming the show's first official Fan Fair coverage.

Texas-based **Ray Wylie Hubbard** and his band endured a grueling 12-hour trek from Dallas to Nashville in a non-air conditioned bus to play a Fan Fair showcase at the Cannery—and nearly collapsed offstage after the performance. . . . Townhouse Records hosted a **Stella Parton** show at the same club the following night, a performance delayed somewhat when a grease fire broke out in the Cannery's kitchen (the crowd reassembled cheerfully once the smoke cleared out, looking no worse for the scare). . . . **Eddie Rabbitt's** baby daughter **Demelza** turned up in his Fan Fair booth (NOT signing autographs); and when fans found out Rabbitt wouldn't be on hand, they contented themselves by posing for photographs with a large cardboard stand-up of Eddie instead. . . . **Loretta Lynn** headlined the IFCO Show and put on such an effort that she ended up losing her voice and cancelling from the next night's official MCA Records Show.

The Oaks' **Bill Golden** lit up the crowd at **Con Hunley's** Stockyards showcase when he strolled up to sing with Con on "Oh Girl" (all four Oaks provide the backgrounds on the record). . . . **Shelly West** and **David Frizzell** strolled out onstage during the Nashville Songwriters Assn. Show to sing "You're The Reason God Made Oklahoma" with writer Sandy Pinkard. . . . and **Alabama** did the same thing for Don Pfrimmer on the Songwriters Show, galvanizing the grandstands instantly with their presence.

The runaway fan hit of the Fair was unquestionably the Thursday night MCA Records Show headlined by **Ed Bruce**, **Don Williams** (who sat down for his entire performance), the **Oak Ridge Boys** and **Barbara Mandrell**. The security staff tried futilely to keep overexcited fans away from the fence when the Oaks bounded onstage amidst an electrifying crackle of blindingly-bright flash bulbs ricocheting from the highest

parts of the bleachers. As the skies inked their way to darkness, the Oaks built up the energy until the crowd was dancing on the risers.

Another 8,000 fans watched the Fan Fair All-American Country Games (new this year) on Saturday at Vanderbilt Stadium. **R.C. Bannon** (who tried to leap hurdles with an unnoticed knee brace) ended up being carried off the field on a stretcher, while mate **Louise Mandrell**, unperturbed, continued in the competitions. That night, back over at the Fairgrounds Raceway, leftover Fan Fair registrants who still hadn't gotten enough had the chance to see celebrities barrelhouse their way around the track in souped-up stock cars in a special first-time **Tammy Wynette Celebrity Classic**.

The first heat turned out to be a no-nonsense race at high speed between a very determined **Jacky Ward** and an equally determined **Dickey Lee**, with Ward eventually streaking across the finish line in first place. **Jim Hager** of "Hee Haw" came in second, **Richard Sterban** of the Oaks (who drove slowly and took no chances) third, **Dickey Lee** fourth after a mid-race spinout, and **Charley Pride** was fifth, retiring his car partway through. The second race was won handily by Elektra's **Dave Rowland** who showed definite inclinations toward a second career as a professional driver as he sped around the oval track, cheered on by girlfriend **Misty Rowe** up in the press box. Oak member **Joe Bonsall** gave him a run for the money, winding up in second, with "Hee Haw's" **Jon Hager** fourth and a valiant **Sylvia** last. It's important to note that although Sylvia did in fact finish fifth, she certainly earns points for effort: prior to the race, Sylvia had never driven a stick shift and only got two practice laps in before heading out into the competition!

There were other highlights, of course, throughout the week that made Fan Fair '82 a success: marvelous performances by the **Kendalls**, **Earl Thomas Conley**, the **Bellamy Brothers**, **Charley Pride** and Elektra's newest addition, the **Whites** (watch for this three-part family group—they're in the studio now with **Ricky Skaggs** producing, and they show every promise of following right in his footsteps once they hit the charts).

CMF Issuing 'Legends' Book

NASHVILLE—The Country Music Foundation is entering its first publishing venture in its 18-year history, with a trade paperback "Country Music Legends" slated for August release in a joint effort by the Foundation Press and Thomas Nelson Inc.

The book, authored by Chet Hagan, contains 36 biographies and numerous photos, including many previously unpublished ones by Lee Leverett. Hagan, an Emmy Award winner, has produced more than 50 country music tv specials, including the Country Music Assn. Awards Show.

New On The Charts



DARLENE AUSTIN

"Sunday Go To Cheatin'

Clothes"—33

Darlene Austin is a name familiar to many in the Nashville area. Her singing has been heard frequently on WSM's morning radio show,

"The Waking Crew," and she has appeared on WSM-TV's "Noon Show." Having established herself as a regular performer on those popular program, she is now advancing her career with a singles and album contract with Myrtle Records.

Austin first made Nashville a base of operations in the early 1970s. Having made up her mind as a teenager in Vine Creek, Kan., to pursue a country music career, she went on the road for several years, performing for state fairs, clubs and tv shows with a touring band that offered her a job after seeing her sing at a country fair in Salina, Kan. They ultimately found themselves playing in clubs and military bases—not only in the Midwest but also around the nation and as far afield as Puerto Rico. But Nashville, she concluded, offered her the most potential.

Austin can be contacted through Myrtle Records in Smithville, Tenn.

This feature is designed to spotlight acts making their debut on Billboard's Hot Country Singles and Hot Country LP charts.

ARTIST PROFILE

Stoller Steers Lane Career

By EDWARD MORRIS

NASHVILLE—That Cristy Lane has quietly become Liberty's third largest-selling country artist (behind Kenny Rogers and Dottie West) is due mainly to the single-mindedness of her husband/manager Lee Stoller.

Stoller has, at various times, purchased a nightclub for her to sing in, formed his own label when he couldn't get her a major label deal, and conducted independent demographic studies on her behalf.

At a time when gospel labels were clamoring to cross their artists over to secular audiences, Stoller convinced Suffolk Marketing to handle a Lane gospel album entitled "One Day At A Time" through its tv marketing resources.

To date, "One Day At A Time" has reportedly sold more than 850,000 copies, inspiring Lane's regular label, Liberty, to similarly enter the gospel field by putting out an abbreviated version of the same album as frontline product, under the title, "Amazing Grace." Lane has also become the first artist ever to win an Ampex Golden Reel Award for a gospel album.

Stoller has made licensing deals for the tv album with K-tel in Canada and EMI in Europe. Meanwhile, the album has been selling substantially in such foreign markets as Australia and New Zealand. So successful, in fact, has the album turned out that Stoller is now considering a direct mail assault on U.S. churches tying in with its sales.

Prior to signing with a major record company, Lane recorded for LS Records, a label formed by Stoller in 1975 when he couldn't interest anyone in her as an artist. The following year, LS made a distribution agreement with GRT Records, launching Lane's career.

She charted four times in 1977, hitting No. 7 with "Let Me Down Easy." The next year, all three of her singles were in the top 10, and Lane was chosen top new female vocalist by the Academy of Country Music for 1979. The same year, she signed with United Artists—now Liberty under a contractual agreement that named Stoller her manager and ex-

ecutive producer. (Stoller shares executive production chores with Liberty's vice president of a&r, Don Grierson.)

In 1980, Lane had her first No. 1 country single as "One Day At A Time" continued to influence her popularity. Stoller maintains that in Lane's case, charts don't accurately reflect her success. He points out that although not all her records do well on the charts, her sales indicate fan strength: "I Have A Dream," Lane's cover of Abba's pop hit, only reached No. 17, yet sold 125,000 singles, according to Stoller.

Concurs Liberty's artist development director Clay Baxter, "You check her chart success and it's good, but nothing like her sales figures. She's selling better for us than some of our better-established radio artists. In fact, she's selling better than some artists who have consistent No. 1 country singles."

Stoller tries to gauge advance readings on what to release as singles by giving out sample LPs at Lane's concerts. He distributes the records to women in "the 18-55 age group who are from different walks of life," and asks them to rate on a scale of 1 to 10 what they think of each song, as well as how a particular cut rates with what they're currently hearing on the radio. As an incentive for this sampling process, Stoller sends a free Cristy Lane album to each respondent in his survey.

Dissatisfied with Lane's bookings, Stoller recently set up his own agency, with 50 fair dates already lined up. Her fee of \$5,500 for concerts caused agents to work harder for more expensive acts, Stoller believes. He also oversees her recording schedule, with one country album a year, one gospel album and one tv package. The next tv package, due out in July, will be a collection of standard love songs and will be handled by Capitol's special marketing division.

Stoller, who was jailed in a minimum security prison last month on federal convictions handed down in 1979, continues to direct Lane's career, according to LS spokesman, Harold Hodges.



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AWARD PIN—Yoko Ono and her son, Sean Lennon, accept BMI's new special cumulative award pin recognizing John Lennon's 62 BMI awards over the past two decades. Lennon's "(Just Like) Starting Over," "Watching The Wheels" and "Woman" were among 103 songs honored as top performance material of 1981 at a BMI fete Tuesday (15) at the Plaza Hotel in New York. Making the Lennon presentation are Ed Cramer, BMI president, and Thea Zavin, senior vice president.

CITES DECREASED INCOME

German Assn. Renewing Plea For Blank Tape Levy

By WOLFGANG SPAHR

HAMBURG—Latest submissions to the West German government by the music publishers' association, DMV, reiterate the industry's urgent plea for a blank tape levy protecting copyright holders from the effects of home taping to be introduced this year.

"We are on the verge of being ruined," says DMV director Henning Wittgen. "The decrease in record sales, combined with the fact that public institutions with reduced budgets are no longer buying instruments or sheet music folios, are having a damaging effect on the incomes of publishers, writers and artists."

In its submission, the trade group points out that German music has a "remarkably" strong international image, and any coherent cultural policy on the part of the government should be aimed at maintaining and

improving that image. And it adds that the long struggle to achieve social security provision for artists and composers will have been useless if there is no protection for their works in the present.

Publishers have also become increasingly anxious over the extent of illegal photocopying of printed music. "Last year," says Wittgen, "no fewer than five billion photocopies were made illegally of work that is supposedly protected by the copyright law. Schools, churches and bands are among the main offenders. Photocopying contravenes the law and should be punished with sensible fines just like any other offense."

The publishers now plan to use private detectives and legal measures to combat the problem, which has seen sheet music sales reportedly decline 40% in the last year, at the same time as public performances have increased.

"No young author is interested in publishing his compositions any more," says Wittgen, "because he knows he won't get paid for his work. If the German government does not take steps against this piracy very soon then the country is going to start feeling a creative blackout."

A further area of concern at the moment is the behavior of some American publishers, who are importing folios containing songs for which they hold the U.S. rights, and selling them at international music fairs and other events, thereby depriving the legitimate German publishers of royalties.

A publishers' report here cites Carl Fischer and Music Of The Month as among U.S. firms that have offered songbooks in German, for which German publishers hold the rights. Warning notes have been sent, and the DMV plans legal action if they go unheeded.

The Association also threatens to fight for a decision in the German Supreme Court if American companies continue the illegal import trade.

'9 To 5' Takes Top BMI Honor

Fleming & Morgan Top Writers; Welk Leads Publishers

• Continued from page 6

Buzza Music, Hot Cha Music, Leono Music, Stigwood Music and Six Continents Music; two awards: Acuff-Rose, Begonia Melodies, Briarpatch Music, Combine Music, DebDave Music, Duchess Music, Magic Castle Music, Songpainter Music, Regent Group and Shade Tree.

Eleven songs honored by BMI earned previous awards, topped by Chuck Berry's "Memphis" with three. Publisher is Arc Music. The winners are as follows:

ALL THOSE YEARS AGO—George Harrison (PRS), Zero Productions.

ANGEL FLYING TOO CLOSE TO THE GROUND—Willie Nelson, Willie Nelson Music.

ANGEL OF THE MORNING—(Second Award) Chip Taylor, Blackwood Music.

ARTHUR'S THEME (BEST THAT YOU CAN DO)—Peter Allen, Carole Bayer Sager, Begonia Melodies, Irving Music, Unichappell Music, Warner-Tamerlane, Woolnough Music.

BETTE DAVIS EYES—Donna Weiss, Donna Weiss Music.

BLESSED ARE THE BELIEVERS—Sandy Pinkard, Unichappell Music.

BOY FROM NEW YORK CITY—(Second Award) George Davis, John Taylor, Trio Music.

BUT YOU KNOW I LOVE YOU—(Second Award) Mike Settle, Devon Music.

BY NOW—Dean Dillon, Donald Pfrimmer, Hall-Clement.

CAN I SEE YOU TONIGHT—Deborah Allen, Rafe Van Hoy, Duchess Music, Posey Publishing, Tree Publishing.

CELEBRATION—Robert Earl Bell, Ronald Nathan Bell, George M. Brown, Robert Mickens, Claydes Eugene Smith, James Warren Taylor, Dennis Ronald Rhomas, Earl Eugene Toon, Jr., Delightful Music, Second Decade Music.

COOL LOVE—David Jenkins, Cory Leries, Irving Music, Pablo Cruise Music.

CRYING—(Second Award) Joe Melson, Roy Orbison, Acuff-Rose.

DIXIE ON MY MIND—Hank Williams Jr., Bcephus Music.

DON'T WAIT ON ME—Donald Reid, Harold Reid, American Cowboy Music.

DRIFTER—Donald Pfrimmer, Hall-Clement.

ELVIRA—Dallas Frazier, Acuff-Rose.

EVERY WOMAN IN THE WORLD—Dominic Bugatti (PRS), Frank Musker (PRS), Unichappell Music.

FALLING AGAIN—Bob McDill, Hall-Clement.

FANCY FREE—Roy August, Silverline Music.

FEELS SO RIGHT—Randy Owen, Maypop Music.

FOR YOUR EYES ONLY—Michael Leeson (PRS), Unart Music.

GAMES PEOPLE PLAY—Alan Parsons (PRS), Eric Woolfson (PRS), Careers Music.

GIVIN' IT UP FOR YOUR LOVE—Jerry Williams, Blackwood Music, Urge Music.

GOODYE MARIE—Dennis Linde, Combine Music Corp.

GUILTY—(Second Award) Barry Gibb, Maurice Gibb, Robin Gibb, Stigwood Music.

GUITAR MAN—Jerry Reed, Vector Music.

A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT)—Chick Rains, Blue Lake Music, Chick Rains Music.

HEARTS—Jesse Barish, Great Pyramid Music, Mercury Shoes Music.

HER TOWN TOO—James Taylor, Robert Wachtel, Country Road Music, Leadsheet Land Music.

HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU)—Norman Sallit, Al Gallico Music, Turtle Music.

HOOKEE ON MUSIC—Mac Davis, Songpainter Music.

HOW 'BOUT US—Dana Walden, Walkin Music.

I CAN'T STAND IT—Eric Clapton (PRS), Stigwood Music.

I COULD NEVER MISS YOU (MORE THAN I DO)—Neil Harrison (PRS), Abesongs U.S.A.

I DON'T NEED YOU—Rick Christian, Bootchute Music.

I LOVE A RAINY NIGHT—David Malloy, Eddie Rabbitt, Even Stevens, Briarpatch Music, DebDave Music.

I LOVED 'EM EVERYONE—Phil Sampson, Tree Publishing Co.

I MADE IT THROUGH THE RAIN—Jack Feldman, Gerard Kenny, Barry Manilow, Drey Shepherd, Bruce Sussman, Unichappell Music.

I THINK I'LL JUST STAY HERE AND DRINK—Merle Haggard, Shade Tree Music.

I WAS COUNTRY WHEN COUNTRY WASN'T COOL—Kye Fleming, Dennis Morgan, Hall-Clement.

I WOULDN'T HAVE MISSED IT FOR THE WORLD—Kye Fleming, Dennis Morgan, Hall-Clement.

(I'M JUST AN OLD CHUNK OF COAL BUT) I'LL BE A DIAMOND SOMEDAY—Billy Joe Shaver, ATV Music.

IS IT YOU—Eric Tagg, Captain Fingers Productions.

IT'S MY TURN—Carole Bayer Sager, Begonia Melodies, Unichappell Music.

JESSIE'S GIRL—Rick Springfield, Robie Porter Music.

(JUST LIKE) STARTING OVER—John Lennon (PRS), Lenono Music.

JUST ONCE—Barry Mann, Cynthia Weil, ATV Music, Mann and Weil Songs.

KISS ON MY LIST—Janna Allen, Daryl Hall, Fust Buzza Music, Hot Cha Music, Six Continents Music.

LITTLE IN LOVE—Alan Tarney (PRS), ATV Music.

LIVING IN A FANTASY—Alan Tarney (PRS), ATV Music.

LIVING INSIDE MYSELF—Gino Vanelli, Black Keys.

LOVING HER WAS EASIER (THAN ANYTHING I'LL EVER DO AGAIN)—Kris Kristofferson, Combine Music.

MEMPHIS—(Third Award) Chuck Berry, ARC Music.

MIRACLES—Roger Cook, Dick James Music.

MODERN GIRL—Dominic Bugatti (PRS), Frank Musker (PRS), Unichappell Music.

MORE THAN I CAN SAY—(Second Award) Jerry Allison, Sonny Curtis, Warner-Tamerlane.

MY BABY THINKS HE'S A TRAIN—Leroy Preston, Bug Music, Paw Paw Music, Whiskey Drinkin' Music.

NEVER BEEN SO LOVED IN ALL MY LIFE—Norro Wilson, Al Gallico Music, Dusty Rhodes Music.

NIGHTOWLS—Graham Goble (APRA), Screen Gems-EMI Music.

NINE TO FIVE—Dolly Parton, Velvet Apple Music, Warner-Tamerlane.

OLDER WOMEN—James O'Hara, Tree Publishing.

THE ONE THAT YOU LOVE—Graham Russell (APRA), Bestall Reynolds Music, Careers Music.

PARTY TIME—Bruce Channel, Tree Publishing.

PRISONER OF HOPE—Sterling Whipple, Gerald Metcalf, Elektra/Asylum Music.

PRIVATE EYES—Janna Allen, Sara Allen, Daryl Hall, Fust Buzza Music, Hot Cha Music, Six Continents Music.

RAINBOW STEW—Merle Haggard, Shade Tree Music.

SEVEN BRIDGES ROAD—Stephen Young, Irving Music.

SEVEN YEAR ACHE—Rosanne Cash, Atlantic Music, Hotwire Music.

SHARE YOUR LOVE WITH ME—Alfred Bragg, Don Robey, Duchess Music.

SLEEPIN' WITH THE RADIO ON—Steve Davis, Algee Music.

SLOW HAND—Michael Clark, Flying Dutchman Music, Warner-Tamerlane.

SMOKY MOUNTAIN RAIN—Kye Fleming, Dennis Morgan, Hall-Clement.

SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)—Dick Feller, Tree Publishing.

SOUTHERN RAINS—Roger Murrach, Blackwood Music, Magic Castle Music.

STEP BY STEP—David Malloy, Eddie Rabbitt, Even Stevens, Briarpatch Music, DebDave Music.

STILL RIGHT HERE IN MY HEART—George Greer, Jeffrey Wilson, Kentucky Wonder Music.

SUDDENLY—John Farrar, John Farrar Music.

SUKIYAKI—(Second Award) Rokusuke Ei (JASRAC), Hachi Makamura (JASRAC), Beechwood Music.

SURROUND ME WITH LOVE—Norro Wilson, Al Gallico Music.

TAKIN' IT EASY—Lacy Dalton, Billy Sherrill, Mark Sherrill, Algee Music.

TELL IT LIKE IT IS—(Second Award) George Davis, Lee Diamond, Conrad Music, Oltrap.

TEXAS IN MY REAR VIEW MIRROR—Mac Davis, Songpainter Music.

TEXAS WOMEN—Hank Williams, Jr., Bcephus Music.

THAT'S ALL THAT MATTERS—Hank Cochran, Tree Publishing.

THEME FROM GREATEST AMERICAN HERO—Stephen Geyer, Blackwood Music, Inc., Darjen Music, Stephen Cannell Music.

TIDE IS HIGH—John Holt (PRS), Gemrod Music.

TIME—Alan Parsons (PRS), Eric Woolfson (PRS), Careers Music.

TOO MANY LOVERS—Samuel Hogg, Cookhouse Music.

TOUCH ME WHEN WE'RE DANCING—Kenneth Bell, Terry Skinner, J.L. Wallace, Hall-Clement.

WATCHING THE WHEELS—John Lennon (PRS), Lenono Music.

WE'RE IN THIS LOVE TOGETHER—Roger Murrach, Keith Stegall, Blackwood Music, Magic Castle Music.

WHAT KIND OF FOOL—Albhy Galuten, Barry Gibb, Stigwood Music.

WHILE YOU SEE A CHANCE—Steve Winwood (PRS), Will Jennings, Blue Sky Rider Songs, Irving Music.

WHO'S CHEATIN' WHO—Jerry Hayes, Algee Music, Partner Music, Voge Music.

WHO'S CRYING NOW—Jonathan Cain, Stephen Perry, Weed High Nightmare Music.

WHY DO FOOLS FALL IN LOVE—(Second Award) Morris Levy, Frankie Lyman, Big Seven Music.

WHY LADY WHY—Teddy Gentry, Millhouse Music.

WISH YOU WERE HERE—Kye Fleming, Dennis Morgan, Hall-Clement.

WOMAN—John Lennon (PRS), Lenono Music.

YOU DON'T KNOW ME—(Second Award), Eddy Arnold, Cindy Walker, Unichappell Music.

YOU MAKE MY DREAMS—Sara Allen, Daryl Hall, John Oates, Fust Buzza Music, Hot Cha Music, Six Continents Music.

YOU'RE THE REASON GOD MADE OKLAHOMA—Sandy Pinkard, Peso Music, Wallet Music.

SPECIALIZED CATALOGS

Col Pics Sets Print Pacts

NEW YORK—Columbia Pictures Publications has made a number of selling agent deals with highly specialized print catalogs.

Several months ago, the company brought in Studio PR, the educational print firm, and in a recent flurry of activity the company has become the selling agent for such firms as Centerstream, REH, Sunrise and Jerry Silverman, all of which deal specialized fretted instrument print. In addition, Carouse has joined the Columbia family with its line of chord charts and musical "boutique" items such as chord charts, lapdesks, musical pens, stationary, etc.

Frank Hackinson, president of

Columbia, promises several major educational deals in the months ahead. "We feel," says Hackinson, "that the school band and choral field is a lucrative business. Despite tight school budgets, educational institutions remain great users of copyrights. We want a big share of that market."

Overall, Hackinson cites strong business activity, with firm support from its Columbia Pictures Industries parent shown in approval of an "ambitious" budget for the new fiscal year starting July 1.

Also, the Columbia relationship with Coca-Cola has made its first impact on the print division. It's handling band and sheet music for Coke's new jingle, "Coke Is It."

WQXR Breaks With Tradition

By IS HOROWITZ

NEW YORK—New releases are making up an increasing share of the program mix at WQXR-FM-AM, this city's prime classical radio station.

And if placing a hot new LP in play rotation is not an immediate prospect, the bars against early repetition are gradually being relaxed.

This may fly in the face of traditional classical programming policy, which most often takes great pride in showcasing the breadth and depth of a record library. Like other stations, WQXR may have a score or more disk versions of a popular symphony on its shelves.

But, says Walter Neiman, president and general manager, "We want to reflect the newest trends in music and sound. Duplication of repertoire or of a particular performance is no longer of great concern."

As of June 1, new WQXR policy calls for any time vacancy that occurs to be filled by "preview" programming, a station tag for showcasing new recordings. "We're making a conscious effort to schedule new releases whenever time becomes available," says Neiman.

He sees a congruent relationship between label and radio station. Both should participate in the excitement of new releases, he feels, and programming should reflect, at least in part, the record buying patterns of the community.

Neiman notes that WQXR is now looking for a distinctive tonal identification—not a fanfare—to call attention to new recordings when they are broadcast for the first time.

If all this sounds like WQXR, now in its 46th year of operation, has just discovered new recordings as a programming element, it's only because the pace of such programming is undergoing such rapid acceleration.

The station's "First Hearing," one among a cluster of programs showcasing new disks, has been an unbroken weekly staple since October, 1968. Personality Lloyd Moss has

been host of the show since its very first airing, with George Jellinek, the station's music director, as producer.

Guest critics, or performers, join either Martin Bookspan or Edward Downes as panelists to respond spontaneously to new recordings, without being told either artist or label, and product is as likely to be damned as praised. However, says Jellinek, the danger of an adverse reaction has not worked to inhibit labels from seeking exposure on the show.

Sometimes, says Jellinek, an artist reaps unexpected promotional rewards from the program. He recalls when the pianist Antonio Barbosa was "positively" identified by a panelist as Vladimir Horowitz, an event eagerly exploited by Barbosa's manager.

"First Hearing" is now syndicated to about 80 stations across the country by Parkway Productions of Washington, D.C. But it is still taped live every Monday morning at WQXR's Times Square studio.

Each weekday at 11:30 p.m. the station airs "Preview," another new disk showcase. "Surprise Package," on weekdays between 6:30 p.m. and

8 p.m., a program which teases listener identification of unannounced selections, often turntables newly received LPs. And "Lunchbreak," a daily two-hour show calling attention to current cultural events, also is a frequent airer of new product.

The "King Karol Showcase" on WQXR is typical of a retailer sponsored show format which each week devotes an hour of time to new items. The "Sam Goody" show is another.

Under the format, labels cooperate with retailers on time buys, and have a voice in suggesting records to be played. However, final programming responsibility rests with the WQXR staff, Neiman points out.

If WQXR is so dedicated to new recordings in its programming philosophy, does it still need such a large library.

"No," says Neiman, who reports that the station's longtime collection of some 75,000 recordings has recently been trimmed to no more than 50,000. And, as new records come in, others are removed, most often donated to the Rodgers & Hammerstein recorded archives wing of the New York Public Library.

Row May Alter Chopin Contest Plans

WARSAW—A row over the performance of Yugoslav pianist Igo Pogorevich at the 1980 International Chopin Piano Competition may yet lead to substantial changes in the way the prestigious event is run.

The main bone of contention was the evaluation of Pogorevich's performance. British juror Louis Kentner withdrew from the panel because Pogorevich, now a PolyGram artist, was qualified for the second stage of the competition, while Argentinian jury-member Martha Argerich, herself a celebrated pianist, left the panel in protest at his failure to qualify for the third stage.

Now the competition committee, chaired by Chopin Society president Wiktor Weinbaum, is working on a

new set of rules for the next festival, scheduled for October 1985.

Two suggestions are under review, the first involving a more flexible program and a wider range of compositions performed, the second requiring a complete overhaul of the points system and the competition rules. Under this second proposal, the points system, whereby results are averaged from the scores awarded by individual jurors, would apply only in the first stage.

In the second and third stages jurors would simply indicate whether they were for or against an entrant being admitted to a later stage or awarded a prize. And instead of voting anonymously, the jury would hold an open discussion.



8 FOR NONESUCH—The Boston Symphony Chamber Players perform the Schubert Octet for Nonesuch Records, the second in a series of works for diverse combinations for the label. The first, Beethoven's Septet in E Flat, was released last month.

SAMPLER ISSUED

RCA Sets Tomita Promo

NEW YORK—RCA Records is mounting a major retailer and radio promotion plugging its Tomita catalog, seeking to capitalize on what it perceives as a peaking interest in synthesizer music realizations with the success of the Vangelis "Chariots Of Fire" album.

About 1,100 albums of a special LP sampler containing cuts from all nine titles in the Tomita catalog were mailed out last week to retailers on Red Seal's prime classical dealer list. Another 1,000 went out to classical radio and college stations. In both cases, detailed catalog information was furnished in the same mailer.

To insure that all potential retail and radio outlets are covered in the promotion, additional quantities of the 12-inch sampler have been shipped to RCA branches with in-

structions to cover accounts not on the headquarters mailing.

Tomita's first album on RCA, a package devoted to synthesizer transcriptions of Debussy piano pieces, "Snowflakes Are Dancing," was one of the earliest of its genre to gain wide consumer currency after the runaway success of CBS's "Switched On Bach." "Snowflakes" was released about seven years ago.

The most recent new Tomita package was released earlier this spring. It was a version of Grofe's "Grand Canyon Suite" by the Japanese electronics specialist.

There has also been a "Greatest Hits" album, and a reissue of the very first Debussy set in RCA's audiophile half-speed mastered series is due out later this month.

Classical Notes

Importer Qualiton, based in New York, is now bringing in Hungariton's new line of multi-unit complete opera cassettes. Boxed together with librettos, the product lists at \$9.98 a cassette. Hungariton digital LPs, now also in the pipeline, include a Bartok "Bluebeard's Castle," conducted by Janos Ferencsik. . . . The National Endowment for the Arts has earmarked \$8.7 million for grants to 152 U.S. orchestras for fiscal 1982. The figure is approximately 12% down from the prior year.

June 13-19 was dubbed "National Orchestra Week" by the House of Representatives as the American Symphony Orchestra League descended on Washington for its annual convention. More than 1,200 conductors, musicians, trustees, administrators and guests were expected to attend to review problems facing American concert groups hit by dwindling financial support.

Houston Symphony musicians have ratified a new union contract that will see minimum wages rise to \$700 a week in the third year of the pact. Fringe benefits have also been improved. . . . Stephen Sell named executive director of the Philadelphia Orchestra, ending a six-month search for a successor to Seymour Rosen, who resigned in January. Sell was most recently in a managerial post with the Atlanta Symphony.

The off-scheduled, off-delayed next meeting of the Association of Classical Music has been pushed back again. A June meeting had been planned in New York City, but now its backers think September is a better time, as it will allow vacationers to return and get back in the swing of regular business. Most active during the planning phase of the concept, which has been in the germinating phase for more than a year and a half, are Ira Moss and Marvin Saines, of the Moss Music Group, and music business attorney Harold Orenstein.

Eduardo Mata has signed a new three-year contract with the Dallas Symphony, extending his tenure as music director until Aug. 31, 1986.

He was named to the post in 1977. . . . Julius Bloom, longtime executive director of Carnegie Hall in New York City until his resignation last year, has become a consultant to the National Assn. of Music Merchants. N.A.M.M.'s "Youth and Music, U.S.A." program will be his special concern.

David Zinman will become principal guest conductor of the Baltimore Symphony next season. He's currently music director of the Rochester and Rotterdam orchestras. . . . At the National Symphony in Washington, D.C., Hugh Wolff, who came up through the Exxon endowment program, becomes associate conductor. . . . Pianist Horacio Gutierrez was named winner of the Avery Fisher Prize, which deposits a whole series of goodies in his lap. First there is a cash award of \$10,000, then a solo recital in Avery Fisher Hall in New York in its Great Performers Series, and then a number of recording opportunities, still to be fixed. Gutierrez, of course, is no stranger to vinyl. He has recorded three LPs for Angel.

Loose Wraps For Digital

NEW YORK—All PolyGram digital classics will be given the added protection of loose-fitting polyurethane bags, replacing the customary shrinkwraps.

London Records has already switched to the new heavy-duty, resealable wraps on its digitals, and Philips and Deutsche Grammophon will follow suit in their next releases, says Gianfranco Rebulla, PolyGram Classics president. The wraps are imported from Japan.

Audiophile Lines Shown At CES

By ALAN PENCHANSKY

CHICAGO—Nautilus Recordings has set its classical release debut for late summer or early fall with a remastering of "Bravo Pavarotti," and a digital release by the Marlboro Music Festival Alumni of Mozart's Serenade in B-flat for 13 winds, president Steve Krauss announced at the Consumer Electronics Show, June 6-9.

In other CES news of classical music: Beethoven Piano Concerto No. 4 and an all-Debussy album by the St. Louis Symphony are new from Telarc. Leonard Statkin conducts "La Mer," "Prelude To The Afternoon Of A Faun" and "Danses Sacree et Profane," and leads Rimsky-Korsakov, Tchaikovsky, Gliere and Borodin in an all-Russian program, also new from Telarc. The ongoing Beethoven Concert cycle features Rudolf Serkin and the Boston Symphony under Seiji Ozawa. The records are JVC pressed.

AudioSource, a gateway for product from Europe and Japan, announced several additions. Ricercar, a Belgian label, \$11.98 list, offers nine albums, including the Philharmonic Orchestra of Liege performing Franck's Symphony in D Minor and music of Villa Lobos. Sweden's

Proprius Records adds a live Stockholm recording on three disks of Handel's "Messiah," and Accent, another Belgian label, offers Gluck's "Orfeo" performed with an orchestra of period instruments.

One of the U.S.'s newest audiophile labels is South Florida's Audiofon. Pianist Earl Wild's November, 1982 Carnegie Hall all-transcription recital, taped live, is scheduled for fall release at \$26 list for two records.

According to engineer Peter McGrath, the company has acquired a Sony PCM-F1 digital audio system, which has begun to compete for affection with 30 i.p.s. Studer two-track. Audiofon producer Julian Kreeger announced recording plans for Lukas Foss' latest composition, being premiered by the composer at Miami's New World Arts Festival.

Denon, the high end label of Japan's Nippon Columbia, continues its export program through U.S.'s Discwasher. The company originated digital recording in Tokyo in the early-70s and albums now carry a 10th anniversary insignia.

Major late summer-early fall releases include Beethoven's Symphony No. 7, Bruckner's Symphony No. 4, both German recordings, and

Haydn and Boccherini Concertos, performed by cellist Mari Fujiwara with the Netherlands Chamber Orchestra.

Another Discwasher offering is a computer realization by Patrick Gleeson of Vivaldi's "Four Seasons," a Varese Sarabande release. Discwasher also showed a new low-price Denon sampler, including classical selections and audio test track with narration.

Organ music, art song, piano music and choral works are areas of concentration in the 50-LP catalog of Britain's Meridian Records, featuring organ works of Louis Vierne in one unusual series. The \$11.98 list albums (with some cassette availability) result from the "straight-line" recording methods and are "virgin vinyl" pressings. The company now has an import operation in Carlsbad, Calif., also handling British high-end phono accessories.

High end loudspeakers and straight-line recordings of pipe organs, voice and piano are under one roof at Wilson Audio Specialties based in Novato, Calif. A best-seller for Wilson is organist James Welch's recital at the All Saints Episcopal Church in Palo Alto, Calif., and ragtime pianist Mark P. Welch will have a second album this fall.

General News

Heartland Beat

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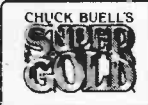
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Continued from page 15

recording, studio design, sound reinforcement, video production, personal management, radio promotion, jingle production, song publishing and promotion and independent distribution and "Platinum Rainbow" co-authors Jim Riordan and Bob Monaco will host daily career growth sessions. According to Exchange president Chuck Thomas, rock, pop, country, jazz and blues talent will compete for gigs in each category at August's ChicagoFest. Brochures reportedly have gone out to 12,000 prospective Heartlands registrants.

Next year's Grammy's Awards will be the first to include a separate category for traditional blues, previously lumped into the Ethnic and Traditional Folk category. The Na-

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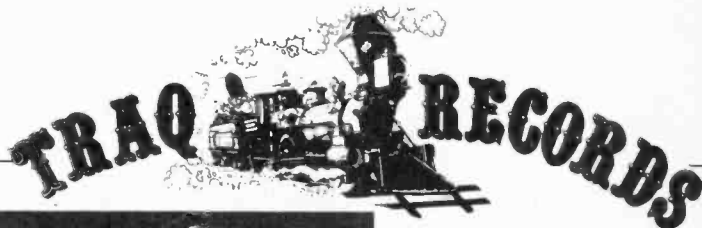
tional Board of Trustees' decision came recently after much urging from Chicago blues producers such as Delmark Records' Steve Tomashefsky. Tomashefsky believes further refinement is necessary and hopes eventually to see three categories: Traditional Blues, Traditional Country (including bluegrass) and International Ethnic. "There's just too many types of things lumped together and those three would sort it into a manageable formula," he explains.

Guitarist John Defauw's "Jazz At Noon" series is running strong after 15 years. The lunchtime 2½-hour sets recently expanded to Thursday afternoon at Andy's Lounge. The regular Friday sets have attracted name jazz musicians over the years in addition to rotating house bands. Defauw and co-producer Penny Tyler also host Andy's Monday through Friday "Jazz At Five" series. . . . The Les Turner AIS Foundation is seeking donations or records, sheet music, musical instruments and other music-related items. The Foundation's Mammoth Music Mart, one of the largest used

record sales, is Oct. 6-11 in Skokie, Ill. with proceeds funding medical research.

Heartland Beat welcomes news re-

leases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.



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Piano Series Gets U.S. Bow

NEW YORK—England's Waterman/Harewood Piano Series is now available in the U.S. in the complete 10-volume edition with American terminology through G. Schirmer.

The books, with illustrations, are sized 9-inch by 12-inch with coated covers. The 10 volumes, priced between \$3.95 and \$6.95, consist of Piano Lessons, books 1, 2 and 3; Recital Repertoire, books 1 and 2; "The Young Pianist's Playtime," books 1 and 2; and the 50-duet volume, Two At The Piano."

Published by Faber Music Ltd. of London, the books are based on the teachings of Fanny Waterman, pianist and co-founder of the Leeds International Piano Competition, along with Marion Harewood.

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CALIFORNIA (Pop)		FLORIDA (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	RAPHAEL Sus 15 eternos exitos, Telediscos Profono 1503	1	EN GRAN COMBO Nuestro aniversario, Combo 2026
2	TROPICAL DEL BRAVO Cara 034	2	LOS KENTON A la cabeza, Algar 031
3	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301	3	SUPER SALSA K-tel 9950
4	LUIS MIGUEL Odeon 73189	4	WILLIE COLON 14 exitos originales, Profono 1402
5	LA MIGRA Mar Internacional 133	5	PACHECO Y FAJARDO Fania 603
6	EMMANUEL Tu y yo, RCA #401	6	TOMMY OIVENCIA Un triangulo de triunfo, TH 2169
7	RICO TOVAR 15 exitos tropicales, Profono 1504	7	VICTOR WAIL Abusadora vuelve conmigo, Alhambra 176
8	ROCIO JURADO Como una oia, RCA 0401	8	ROBERTO TORRES Y SU CHARANGA BALENATA Volumen II, Guajiro 4013
9	JULIA PALMA La incontinente, Alhambra 58105	9	EL PAPAITO Y SU CONJUNTO SAR 1030
10	CARLOS Y YOSE TH 2235	10	CHOCOLATE Dice, SAR 1031
11	CHARANGA BALENATA Guajiro 4013	11	VIVA LA SALSA 14 exitos originales, Telediscos Profono 1401
12	LOS FREDDYS El primer tomo, Peerless 10059	12	ANDY MONTANEZ Para ustedes, LAD 364
13	PLACIDO DOMINGO Adoro, CBS 37284	13	RAY BARRETO Fania 605
14	MANOLO GALVAN Pronto 1077	14	MIAMI SOUL MACHINE CBS 10320
15	ROBERTO CARLOS CBS 12315	15	CHARANGA CASINO SAR 1028
16	RICCHI E POVERTI Musart 4525	16	ISMAEL MIRANDA Los dos de siempre, AF 8002
17	ARIANA Borrare tu nombre, Odeon 73194	17	JOHNNY VENTURA Lo que to gusta, Combo 2023
18	NAPOLEON 15 grandes exitos, Telediscos Profono 1503	18	CONJUNTO INMENSIDAD Barbaro 209
19	LOS BUKYS Profono 3050	19	WILLIE ROSARIO Atizame el fogan, TH 2182
20	LOS BONDADOSOS Anahuac 4918	20	ROBERTO ROENA Fania 600
21	RAMON AYALA Amor vaquero, Freddy 1225	21	RAPHY LEAVITT TH 2178
22	JUAN VALENTIN Musart 14524	22	HANSEL Y RAUL TH 2169
23	LOS MUECAS CBS 20583	23	VICENTE VALDEZ Y LA ORQUESTA DE BOBBY VALENTIN Bronco 121
24	VIKKI CARR El retrato del amor, CBS 20560	24	JOSE MANGUAL JR. Que lo diga el tiempo, Campanero 524
25	LUIS MIGUEL Yo mismo, Profono 3054	25	ROBERTO ANGLERO Y EL CONJUNTO TIERRA NEGRA El apreton, DD 1443

Advertising Brings Results

French Sales Up In First Quarter Industry Still Grappling With Home Taping Question

By MICHAEL WAY

PARIS—French record and tape sales maintained their slight upward momentum in the first quarter this year, as the government here began drafting new legislation to compensate the industry for home taping and use of product on radio.

Provisional estimates by the French software producers association, Syndicat National de l'Edition Phonographique & Audio-Visuelle (SNEPA), show records and cassettes holding their 4.5% unit rise of 1981 in the first three months of this year, and there's a monetary value rise of 13%, compared with 12% logged for 1981.

While no firm figures are available, SNEPA reports, over the January-March period, higher single and cassette sales performance compared with the same period of last year. Albums, which dipped a "massive" 9% last year as against 1980, are said to be just about holding on to 1981 levels.

The increase in sales value nearly matched the French overall inflation rate, currently running at 14%.

This first quarter performance is seen as gratifying to the French record business, one of the few in Europe to be experiencing growth (albeit slight).

And after the disappointment of the absence in the recently-passed Audiovisual Law of home taping compensation legislation, and the promised French ratification of Rome Convention requirements on use of recorded material in the broadcasting media, news that Jack Lang, culture minister, is planning to remedy the situation is also prompting relief.

SNEPA now refuses to calculate, in public, losses caused to the French record industry as a consequence of the widespread home copying, deeming it a "new mode of exploitation," and likening it to the hypothetical instance of a private individual "buying" a license from a record company to copy a disk.

More than a year ago, SNEPA was asked by the French government to calculate what it felt was a

reasonable levy per cassette, and it put forward \$1.50, or thereabouts, basing the figure partly on the cost of "buying" a license from a record company and also on prerecorded cassette sales in this country. These totalled 26 million units in 1981, against estimated total sales of around 40 million blank cassettes. Blank software in this category can now be bought as cheaply as 35 cents, as a French franc equivalent, in this territory.

Pierre Chesnais, head of SNEPA, says the government is considering a legally backed industry-applied levy on cassettes which would be collected by Societe pour l'Administration du Droit de Reproduction Mecanique des Auteurs, Compositeurs & Editeurs (SDRM), the French mechanical right organization. All manufacturers and importers will be covered by the legislation, he says.

The culture ministry officials are said to be hoping to complete drafting the new law in the next few months after various top-level con-

sultations, including with the hardware and tape manufacturers association, Syndicat des Industries Electroniques de Reproduction et d'Enregistrement (SIERE), which has always strongly opposed any new levy on its products.

But in any case, the draft is not expected to become hard law until next year.

Chesnais comments that if the SNEPA and SIERE organizations disagree on the amount of the levy, he'd prefer the matter goes to court. However, under an already-reached "gentlemen's agreement," it has already been decided that 50% of the levy be shared by authors, composers and publishers and the other half split down the middle between producers and artists.

The SNEPA chief also questions government reticence in imposing such a levy by throwing in a purely mathematical argument point. If the levy was 10 French francs of the wholesale price of a cassette, it would become 20% after distributor and retail profit margins are added, he says. The retailer would then add on Value Added Tax at the going rate, resulting in the government getting five French francs back per cassette sold, which is half the original levy.

Unofficially, the hardware and tape association SIERE is believed to have put forward a suggest levy as low as one franc per cassette, which would be the equivalent of roughly 16 U.S. cents prior to changes created by new devaluation legislation.

Meanwhile, SNEPA is investigating the first known instance in France of a record rental outfit, said to be run by an operator in Montpellier, in Southern France, who is reportedly offering weekly rates of around 65 U.S. cents, following customer payment of \$8.50.

For Chesnais and his industry watchdog organization this is another problem which needs the most careful monitoring.

Noting the effect of this new trading development on Japanese record sales, Chesnais believes it's a phenomenon prompted by rental schemes in other entertainment sectors, notably video. He describes it as "yet another new source of home copying" and adds: "We're watching very closely every move in this situation."

German Tvers Spawn Pop Hits

HAMBURG — Television programs here not only broadcast the hits, they also create them, and none more successfully than ZDF crime serials "Derrick" and "Der Alte," seen by audiences of 10-15 million all round Europe.

The hits come from the pen of 40-year-old Frank Duval, who has written the music for dozens of episodes of the two series. In November, 1980 his "Angel Of Mine," sung by Duval himself, was featured on "Derrick," and went on to sell 500,000 copies in West Germany alone, topping most European charts for weeks.

In 1981 Duval scored two further hits with "Cry For Our World" ("Derrick") and "Love What's Your Face" ("Der Alte"), the latter marking a new partnership with Dutch singer Ingrid Kup which has continued this year with yet another Top 75 single, "Feel Me."

See Soviet Business Hurt By Poor Retail Strategies

MOSCOW—Growth of the record business in the Soviet Union is severely hampered by poor promotion, marketing and retailing of product.

This is the conclusion of the newspaper Sovetskaya Torgovlya (Soviet Trade) after a survey of record retailing.

The newspaper says that 81% of the 135-140 million records sold annually in the Soviet Union go through the 40,000 retail outlets run by the Ministry of Trade or by Tzentrosoyuz (a wholesale/retail

company handling foodstuffs and industrial goods in rural areas). Of those 40,000 outlets, only 100 are specialist record shops.

Newsstands account for about 10% of record sales and Melodiya's chain of specialist record shops accounts for 5%. The remainder are sold through bookshops and other minor outlets.

Sovetskaya Torgovlya says that the Melodiya shops are the best equipped record retailing outlets but their unit turnover is only seven million annually. The other so-called specialist record shops are poorly equipped and run by untrained staff.

The trade paper claims that the record industry's advertising is quite inadequate and its marketing poor, with the result that there is a huge overstock each year of unsold records.

Record retailing could be improved, says the paper, if the 100 specialist shops were incorporated into the Melodiya chain and if a new chain of specialist record outlets could be established nationwide.

New Penalties For Piracy In Sweden

STOCKHOLM—Heavier penalties for copyright infringement come into force here July 1, with a new law making counterfeiting and piracy a felony, and the maximum prison term for convicted offenders raised from six months to two years.

Even before the law comes into operation, a prison sentence of 10 months, the highest ever, has been handed out to a Swedish wholesaler convicted of handling counterfeit product.

Based in Gothenburg, the offender had apparently acquired around 5,000 counterfeit cassettes at \$1 each, which he later sold to retailers for \$2 apiece. He was quickly traced by the Swedish IFPI, however, and eventually brought to court.

CBS Returns To Portugal Via New Branch Opening

LISBON—CBS disks have been reintroduced to the Portuguese market after a two year hiatus, following the establishment of a new CBS branch office here.

The company was previously represented by Oporto record company Radio Triunfo, but when its contract ended in mid-1980, the U.S. multinational decided to open its own operation here.

The two year delay was caused by complicated legal proceedings, and during the break CBS product has only been available here on import at around \$15.

Heading the CBS Portugal management team will be director of operations Jose Novais, financial manager Carlos Nunes, and marketing manager Joao Afonso, who was previously with PolyGram here.

First album release from the new branch was "Emocoos" by Brazilian singer Roberto Carlos, who will tour here next month. The Julio Iglesias album, "As Minhas Cancoes Preferidas," has also been launched and the Spanish artist is also expected to visit the territory soon.

Other releases planned for the immediate future are drawn mainly from CBS' international catalog and feature classical, jazz and country

Rifi Pacts CGD For Distribution

MILAN—Rifi Records here has closed its distribution operation and signed a distribution pact with Compagnie General del Disco (CGD).

The announcement was made jointly by Rifi chairman Vittoria Mereu and CGD managing director Franco Crepax following lengthy negotiations, reportedly due to the vast size of the Rifi catalog.

The news was not unexpected though, as Rifi is known to have wanted to streamline its operation following a reduction in its total market share here last year.

One immediate consequence of the move has been a significant improvement in CGD's share of the discount market via the acquisition of Rifi's Penny label. Already one of the biggest of its kind, the Penny image will be further improved shortly with the introduction of new packaging.

music as well as pop repertoire. Meat Loaf, Bruce Springsteen, Billy Joel, Barbra Streisand, REO Speedwagon and the Clash were among those mentioned.

Fernando Marinho, who runs sales and promotion for the north of Portugal, says that advance orders for CBS product are literally pouring in. Direct signings to CBS Portugal by top local artists are also in negotiation, though no names have been revealed.

U.K. Radio Station Offers Stock Shares

LONDON — Merseyside's Radio City has become the first of the independent local radio stations to offer shares on the Stock Exchange's Unlisted Securities Market.

The offer of 650,000 shares should raise nearly \$1 million, but less than 25% will go to the station itself. Most of that is earmarked for a 20% stake in neighboring station Marcher Sound, and the balance will help finance a \$175,000 project to set up a popular music exhibition in Liverpool, based on the Beatles.

Last year Radio City's turnover was \$4.4 million and profits were \$700,000.

CLASSICAL \$\$ PolyGram Exec Sees Big Euro Share; U.S. Market Analyzed

MILAN—Classical recordings take an average 10% market share in Europe, against the 3%-4% of the U.S., according to Gianfranco Rebullia, president of PolyGram Classics in New York, speaking at a two-day seminar May 23-24 on the banks of Lake Como.

Around 50 classical dealers attended the seminar, designed to better relationships between PolyGram Italy and the retail trade. "With labels like Deutsche Grammophon and Philips, we are the leading company in the field," said managing director Marco Bignotti, "and it is about time we renewed our rapport with the people who sell the product."

Rebullia's address included an analysis of the Stateside market, where 1,900 classical albums were released last year—12% more than in 1980—with Bach (138 disks), Mozart (129) and Beethoven (103) the most recorded composers and Von Karajan (46 recordings) and Bernstein

(34) the most active conductors.

Among other visiting speakers, actress Franca Valeri, promoter of the Mattia Battistini Prize for young operatic talent, dealt with the shortcomings of musical education in Italy, while Giuseppe Giuliano Bearzi, industrial manager of PolyGram's Phonoster pressing plants, traced the evolution of recorded sound from Edison to digital.

Massimo Petrangeli, of kiosk traders Curcio Editore, spoke of the importance of the classical sector to Italy's 50,000 kiosk-holders, half of whom sell disks. About 50% of their \$38 million annual disk sales (sales through traditional outlets are worth around \$180 million) came from classically-oriented product, and 10 of the 22 kiosk-sold series currently available were of classical music. As Rebullia confirmed, the genre's share of the Italian record market is 13%-14%.

Before the seminar proper, attendees witnessed a demonstration

of the Philips Compact Disc, due for launch here September, 1983, with a software catalog comprising 75% pop, 25% classical. Disks, to be produced at PolyGram's Hanover plant, will cost about one third more than conventional audio disks, while the hardware should retail as \$775-\$925, far below the \$2,300 mooted last month by Sony Italy for its own CD hardware.

Points to emerge from the five panel sessions held on the second afternoon included a general skepticism on the usefulness of mid-price product. Most retailers here would prefer to see budget price tags lifted to \$5 and mid-pricing used only for multiple-disk sets.

On alternative channels of distribution, the dealers conceded that kiosk trading had brought a fresh public to the shops, but were understandably anxious about the lower overheads which allowed kiosks to set low retail price levels.

Philippine Entry Wins Seoul Festival

SEOUL—The Seoul Song Festival's grand prize (\$20,000) was won by the Philippines entry, "Nothing I Want More" by L. Reyes and Eugene Villaluz. The event was held May 29. U.S. entrants Delaney and Bekka Bramlett won the silver prize (\$6,000) with "What's A Little Love."

RESULTS DETAILED AT SALES SEMINAR

CGD Claims Top Spot In Italy

By VITTORIO CASTELLI

MILAN—CGD-Messagerie Musicale ousted long-standing market leader RCA to become the number one Italian record company last year.

These results were reported by CGD managing director Franco Crepax at the company's three day sales seminar—the "Grand Prix Convention '82"—held in Monte Carlo May 29-31.

Crepax stressed the importance of such an achievement in view of CGD's lack of international catalog, in a market 80% dominated by multinationals.

"CGD grossed \$31 million last year," he said, "of which 35% con-

sisted of CBS catalog, and 10% of Baby Records catalog. But in 1981, despite losing distribution for CBS, we have gone almost 50% over budget to reach the poll position."

This, he continued, was largely due to the CGD record division, which grossed \$18.5 million last year against \$11 million in 1980, and to Baby Records catalog, which grossed \$8 million in 1981 compared with \$3 million the previous year.

CGD president Piero Sugar congratulated attendees on the 1981 figures but warned that, without multinational backing, the company's situation could become more difficult. But if problems increase, he said, then the possibilities to overcome them are appearing too, in the form of new technological developments such as video.

Sandro Delor, general manager of CGD's record division, announced the renewal of the company's contract with Germany's Ariola. Notably, this grossed a total of just under \$8 million last year. Delor also drew attention to the fact that local CGD artists Riccardo Fogli and Claudia Mori are currently climbing the German charts.

Marketing manager Roberto Guerrazzi announced that CGD is to enter the blank tape market this September with the launch of a new trademark "Asaka." The name may also be used on blank VHS video cassettes.

The company will also become more involved in the area of mer-

chandising, and its exclusive distribution deal recently signed with Arcade will undoubtedly help in this area.

On the subject of newsstand record sales, Guerrazzi said that CGD found this area to be against the interests of normal record retailers and as such, would not be entering the market unless compatible conditions were devised.

He was also pleased with the company's sales figures for the first quarter of 1982, standing 18.5% over budget. "May is even better," he added, "and could be the top month in CGD history."

The company's financial director, Cesare Vaiani, was also pleased with CGD's current market position and added that its returns ratio had decreased from 11% in 1980 to last year's 6.5%.

Romano Razzini, CGD sales manager, emphasized the company's increased sales percentages. General results showed an increase of 41% for records, an increase of 50% for musical instruments and an increase of almost 60% for sheet music.

A guest at the meeting, Baby Records president Freddy Naggiar awarded Piero Sugar with a gold plate inscribed with the message "Time goes by but friendship remains." Other guests attending included: Vladimiro Albero of Five Music; Claudio Fabi, owner of new label Aleph; and Maurizio Cavallieri, general manager of Mr. Disc.



CGD FRIENDSHIP—During the recent CGD seminar, Baby Records president Freddy Naggiar, center, presents a golden plate inscribed with the words "Time goes by, but friendship remains" to CGD president Piero Sugar, right. Looking on is CGD managing director Franco Crepax.

Back To Jazz At Amsterdam Club

AMSTERDAM — Downtown Amsterdam bar Sheherezade is a live jazz club again, thanks to the initiative of a local journalist and jazz lover, Ton Van Dijk.

Once among Europe's best-known jazz venues, Sheherezade suffered in the mid-'60s from the rise of beat music. Formerly it had played host to many top international jazz names. Thelonious Monk drank his complicated cocktails there; Johnny Griffin, Stan Getz, Clark Terry, Quincy Jones and Don Byas all performed there.

In the '60s the club's emphasis switched from bop to free jazz. The Albert Ayler Quartet made its debut there, and established a reputation long before New York jazz lovers heard of the band. But in 1967 the last jazz concert was given at Sheherezade.

Now, 15 years later, the club has reopened for jazz. Van Dijk promoted a performance by local groups, and the atmosphere and response were sufficient for club managing director Dicky Baruch to announce a new policy of six nights a week of jazz. Initially Dutch talent will be featured, but plans are under way to sign U.S. and other international names on a regular basis.

Japan Label Plans LP-Book Tie

By SHIG FUJITA

TOKYO—Japan Record, a company set up here mid-1980, is experimenting with the release of an album by singer-songwriter Akiko Yano, linked with a 24-page collection of color photographs of the girl who is an established name in Japan.

The album retails at \$7.25 and the picture book at \$4 and customers are not committed to buying both. But Koki Miura, Japan Record vice president, says: "Our guess is that one in four record buyers will also purchase the book. Our initial pressing is 40,000 albums and 10,000 books. But the price of both album and book is equal to the usual price of LPs in Japan.

"This pricing structure will make life easier for the younger fans who don't have much spending money these days. The cassette version will sell for roughly, \$8, and we're estimating 10,000 unit sales in this configuration."

Akiko Yano, though compara-

tively new to the music business, has quickly built a reputation. Her management agreed to financial "sacrifices" to enable the reduced price album to be released, because royalties are lower than norm. But Miura says: "She's been saying for a while now that she'd like to cut the price of her records so that more people can buy them."

The picture album will be sold as a separate unit in bookstores, as well as in record shops.

Japan Record is bringing out, at a reduced price (roughly \$8), an LP by Daisuke Inoue and another by Tsukasa Ito.

Depending on how these cut-price releases sell, Japan Record plans a future marketing pattern of one in three releases at the lower rate. Says Miura: "We can afford the luxury of this kind of experiment because we made money last year."

In fact, 15-year-old Tsukasa Ito was the best-selling artist for the company in 1981, when she became the youngest local artist to top the national album chart.

Says Miura: "One big reason for our success is that we create a special project team for each artist's new album so that we consistently get the best possible product."

Again on an experimental level, Miura hopes to follow through with a whole new pricing structure for singles in Japan this fall. Normal price for a single here is roughly \$2.80 and these, he says, will continue with new songs featured on both sides.

But there will almost certainly be another range, priced roughly \$2.40, with a new song on the 'A' side, and a number taken from an album on the flip. A \$2 range of singles will have a new song on one side and an instrumental version only on the other, says Miura, so that buyers are encouraged to sing along with the music for themselves.

And a series of singles priced \$1.60 will, he says, have music only on one side. He adds: "It's time someone in Japan had the courage to try this kind of experiment to stimulate sales."

Retailers Reporting Strong Sales For New LP Product

By DAVID FARRELL

TORONTO—New product by major acts is pulling customers into stores nationwide. Several top retail outlets report strong sales with new album product by the Rolling Stones, Roxy Music, Canadian acts the Headpins and Toronto, Blondie and Paul McCartney.

A number of chains report an increase in Chargex and American Express sales in the past quarter, as opposed to cash sales. However, this trend is by no means universal; many independent stores report little to no increase in charge cards, averaging cash to credit at approximately a 70/30 ratio.

The top selling album at retail for the past six weeks in Canada has been Australian band Men At Work, launched by CBS in the first two months of the new year. Sales have been mostly generated by FM air-

play and in-store play; AM airplay has only just started happening on a national scale in the past four weeks.

Another Australian band having an impact here is Mental As Anything, with a compilation entitled "Cats & Dogs." FM airplay combined with AM response to the single, "Too Many Times," has helped give the band a high profile on radio here. Retail sales are expected to result from it.

Other top sales items include A Flock Of Seagulls, Queen, Split Enz and Toto.

Retailers responding to the question of what is selling all sounded positive about the influx of new product by the Rolling Stones, Genesis, REO Speedwagon et al., most suggesting that the combined clout of these acts, along with others like Queen, will help create a buzz of excitement about records once again.

CBS Arm Gets Foreign Release For LP

TORONTO—CBS Direct Marketing has secured foreign release on a swing jazz medley album digitally recorded in Canada. It is the first time the special marketing wing has secured outside Canada distribution for its domestic product.

Titled "Swing Fever," the album is being marketed here through retail at the present time, but come fall, the company will be buying television time to further promote the package.

According to director of the special marketing department, Len Friedman, the album was recorded in less than 24 hours and total time in the studio for mixing and editing was about five working days.

The swing medley album utilizes 18 of the top session players in the city, such as Moe Koffman, Eugene Amaro, Rob McConnell, Guido Basso, Ed Bickert and Tom Sezenick.

The album is to be released by CBS in Venezuela next month and is scheduled for European release in September.

Other direct marketing packages set to go this year include a new Jim Nabors compilation, a double set culled from catalog repertoire that is gospel and hymn oriented. His previous MOR anthology, "Magic Moods," sold about 165,000 copies, the company claims. The department is also finalizing rights on material for a double Julio Iglesias LP which is to incorporate CBS and earlier Decca/Polydor material. Interestingly, the double package will feature Iglesias singing in French, Italian and Spanish. The majority of the material is in French, however, and because of this, the package will be marketed intensively in Quebec and to a lesser extent in English Canada.

Ready Sets Global Pacts

TORONTO—Locally based independent Ready Records is going international after a year of establishing an identity at home. In the past week, the label has announced foreign deals for two of its acts.

The major signing is the Spoons to A&M worldwide outside of Canada. First release by A&M U.S. will be a 12-inch single, "Nova Heart," which is scheduled for July.

Also announced is a deal for commercial jazz aggregate Manteca, which has its debut album released in France on the Polydor label, also in July.

The Spoons' deal is considered important because it is Ready's first worldwide arrangement. The project germinated earlier last year when the band's debut album was released, according to label co-owner Andy Crosbie. Good reviews and regional airplay followed, and as a result, it was decided to take the band in a slightly different tack. British producer John Punter was brought in to add an "edge" to the band's sound. The single was recorded in Toronto and mixed at Air Studios in Monserratt.

Punter's name was brought up in discussions for production by Quality label manager Larry McRae, who knew him through his work with British band Japan, a progressive rock act which was at one time distributed in the market by Quality.

To date, the Spoons single has

been one of the label's most successful national hits. The record is charted on both CHUM-FM and Q107 in this city, along with numbers at a number of leading top 40 oriented stations across the country. Crosbie also points out that retailers have been doing well with it, even though it carries a suggested list price of \$4.98. In July, the band records its second album, again using Punter.

Folk Festival Lineups Set

TORONTO—Lineups for two of Canada's largest annual folk festivals have been announced. Between them more than 150 folk acts will be performing in Vancouver and Winnipeg this summer.

The ninth annual Winnipeg Folk Festival is on with an initial lineup nually attracts as many as 30,000 outdoor music lovers. Major acts include Valdy, Murray McLauchlan, John Lee Hooker, Ken Whitely and Alan Stivell.

The following weekend, July 16-18, the fifth annual Vancouver Folk Festival is on with an initial line-up which boasts some 58 acts, including Country Joe McDonald, Tony Bird, Vancouver songstress Ferron, the Flying Karamazov Brothers and Toronto-based folk act Stringband.

Pop

ORIGINAL MOTION PICTURE SOUNDTRACK—E. T. The Extra-Terrestrial, MCA MCA-6109. Produced by John Williams & Bruce Botnick. Steven Spielberg's warmest and most intimate space fantasy inspires an appropriately romantic, often subdued score from Williams. That translates to an opening title theme light years from the composer's stirring, wide-screen marches for earlier Spielberg and George Lucas projects. Fans of the movie—likely to be one of the summer's biggest, as well as an enduring classic—will still flock to hear the more dramatic lyricism of the themes developed for its flying sequences, one of which has already been edited and retitled as a single.

CHUCK MANGIONE—Love Notes, Columbia FC38101. Produced by Chuck Mangione. Mangione debuts on CBS after many years on A&M with a pretty, melodic album featuring the warm flugelhorn work that made him a star. "No Problem" and "To The '80s" are upbeat affairs, but most of the album is in the soft to midtempo vein of his past hits "Feel So Good" and "Give It All You Got." The debate may rage as to whether Mangione is a jazz or pop artist, but it's an academic point: this album will sell in both markets.

QUINCY JONES—The Best, A&M SP-3200. Various producers. Jones' pre-"Dude" output may lack immediate identification with his vast new crossover constituency, but that wrinkle could become a plus given the lower list price on his intelligently assembled single disk anthology, part of A&M's newly reinforced \$6.98 catalog. With two huge "Dude" singles plus a third, radio-active cut (Patti Austin's mesmeric reading of Stevie Wonder's "Betcha Wouldn't Hurt Me"), that hook will introduce converts to Quincy's earlier triumphs on "Body Heat," "Sounds . . . And Stuff Like That" and "Walking In Space."

TED NUGENT—Nugent, Atlantic SD19365. Produced by Ted Nugent. A change of labels and management has not mellowed Ted Nugent. The brass knuckles (see cover) and killer guitar style are still there, as the great "Gonzo" of rock'n'roll pays no heed to passing trends or fads. Also still there is the early/mid seventies formula of slashing and sometimes brilliant guitar work (give the man his due) built atop a simple melody or riff. Nugent has written and arranged all the songs here, plays lead guitar and six-string bass, and shares the lead vocals with Derek St. Holmes. Nugent's last couple of LPs have been a bit disappointing chart-wise, and it will be interesting to see how well this does.

GARY U.S. BONDS—On The Line, EMI America S017068. Produced by Bruce Springsteen, Miami Steve (Van Zant). Bonds' latest continues in the hot party jam sound of his Springsteen-produced comeback album "Dedication." "Bring Her Back" is the hottest track on the LP, recalling the energy and dynamism of "This Little Girl," a top 15 pop hit a year ago. Several ballads provide an effective change of pace, but it's the uptempo rockers that will spark sales and radio and dance floor play.

JOE COCKER—Sheffield Steel, Island IL 9750 (Atlantic). Produced by Chris Blackwell & Alex Sadkin. With original manager Chris Blackwell helping to guide the production, Cocker's first for Island here pares away much of the pop scale that diluted his later A&M and Elektra/Asylum efforts. Some first rate cover choices, including naturals like Jimmy Cliff's "Many Rivers To Cross," Randy Newman's "Marie" and "Seven Days" by Bob Dylan could combine with the new label home to return the gritty soul stylist to AOR prominence.

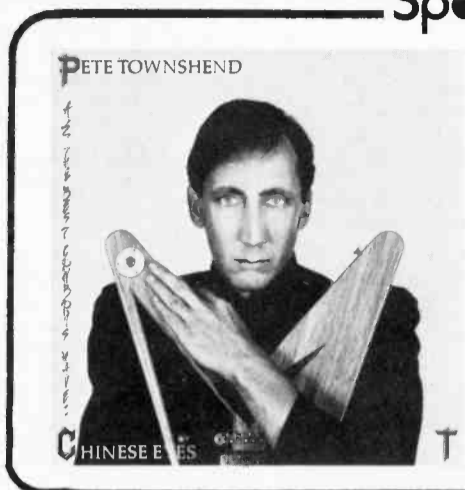
EDDIE MONEY—No Control, Columbia FC37960. Produced by Tom Dowd. Money made his first impact in 1978 with car radio pop hits like "Two Tickets To Paradise." On his latest LP, producer Tom Dowd emphasizes his rock leanings on a series of dense, textured anthems recalling Springsteen and Petty. The overall result is a shift from a pop approach to more of an AOR orientation. Money's record career has slumped badly in recent years, but then much the same could have been said of labelmates Toto, which suddenly find themselves back in the top 10.

Country

THE STATLER BROTHERS—The Legend Goes On, Mercury SRM14048. Produced by Jerry Kennedy. As usual, the Statlers here again yield up a treasure of nostalgia and drollery by way of their brisk, old-fashioned harmonies. Their trademark has always been their strong material, and it shows itself in every cut on this album—from the whimsical wordplaying of "Whatever" to the bouncy rhythms of "How Do You Like Your Dream So Far" to the melancholy-tinged remembrances in "A Child Of The Fifties." The old hymn, "Life's Railway To Heaven," allows the Statlers to show the roots of their musical style.

THE KENDALLS—Stickin' Together, Mercury SRM14046. Produced by Roy Dea and the Kendalls. Although this newest Kendalls release lacks a bit of the edge and drive of their preceding Muscle Shoals-cut "Lettin' You In On A Feelin'," it lacks none of the duo's finely-tuned harmonies or their care with material. The Kendalls have a lyrical blend sparked by Jeannie Kendall's pure soaring soprano that transcends their

Spotlight



"cheating songs" reputation (though the obligatory salutes to infidelity are indeed present in such numbers as "Cheater's Prayer" and "Sweet Temptation"). The Kendalls are un-touchable at what they do best—honest country with no unnecessary frills.

REBA MCENTIRE—Unlimited, Mercury 4047. Produced by Jerry Kennedy. Singing with clarity and restraint, McEntire distills quality into each of these ten cuts. The lean production stays on country ground, usually, but some instrumentation and melodies may attract pop listeners without heavily-handedly relying on slick pop hooks. McEntire's vocals are at their strongest and most original on up-beat cuts such as "What Do You Know About Heartache?" with its haunting guitar riff, "Old Man River (I've Come To Talk Again)" and the rock-based "Can't Even Get The Blues."

CHARLY McCLAIN—Too Good To Hurry, Epic 38064. Produced by Chucko Productions. Somewhat of a departure from the upbeat style of McClain's other records, this album moves her into that growing middle ground between country and pop. Her vocals show more delicacy and range than on some earlier work, but the production is less country than ever—and less down to earth. Most cuts are laced with swirling, discotheque strings, sweet backing vocals and electric piano, but McClain's singing fortunately controls the mix on "Dancing Your Memory Away," "Crazy Hearts" and "Love This Time."

TAMMY WYNETTE—Soft Touch, Epic FE37980. Produced by George Richey. What Wynette needs are more feisty, women-on-her-own songs like "Another Chance" and "You Still Get To Me In My Dreams" to sink her considerable vocal talents into. What she does not need are syrupy lyrics and heavily-arranged productions that drown her in a wash of orchestration. On tracks that are left clean and simple, Wynette injects her own forceful convictions and comes off admirably. But producers might do well to remember that in this particular artist's case, less is impressively more.

Black

CHERYL LYNN—Instant Love, Columbia FC38057. Produced by Luther Vandross. Lynn has her best sales shot since "Got To Be Real" as a result of her linkup with Vandross, who proves himself an effective and sympathetic outside producer. Vandross even cowrote a couple of cuts and duets with Lynn on another, Marvin Gaye's "If This World Were Mine." The cuts range from the uptempo sexiness of "Say You'll Be Mine" to a pretty ballad like Ashford & Simpson's "Believe In Me." Most encouraging is that as a producer Vandross doesn't overwhelm his artist's sound and style (recall Rodgers & Edwards), but allows her to take the spotlight.

Jazz

BOB JAMES—Hands Down, Columbia/Tappan Zee FC 38067 (CBS). Produced by Bob James. James' brassy, big city fusion charts exemplify contemporary pop jazz and its use of r&b rhythms, and this latest studio project is no exception. Although there are numerous name performers listed among the various ensembles featured here, it's still James' synthesis of taut funk-edged underpinnings and more traditionally melodic material that star. Expect pop and black crossover action.

DAVID SANBORN—As We Speak, Warner Bros. 23650-1. Produced by Robert Margouloff. After two consecutive number one jazz LPs, the alto sax stylist understandably accentuates the r&b tinge that made those predecessors major crossover items at black FM outlets, while likewise stressing an orchestral sweep through synthesizers and keyboards. As always, Sanborn's soulful tone is the chief attraction, but this time out he features guitarist Michael Sembello on two vocal tracks, further cementing the link to radio play. All told, those strategies augur a strong shot at three for three.

PETER TOWNSHEND—All The Best Cowboys Have Chinese Eyes, Atco SD38149. Produced by Chris Thomas. Peter Townshend's solo albums are more personal than his work with the Who, but the same concerns about love, sex, aging, stardom and commitment are still there. There is a "Part Two" to the Who's "Face Dances" here, along with a stuttering semi-coherent "Communicate" that cannot help recalling the "f-f-fade away" of much younger days. Elsewhere "Uniforms" sounds like it could fit into "Tommy." The point, though, is not that Townshend is repeating himself, but that there are recognizable musical and lyrical themes running through the body of his work, and each new installment sounds fresh and adds something new. This is a superior LP.

McCOY TYNER—Looking Out, Columbia FC38053. Produced by McCoy Tyner. The pianist's first for CBS takes earlier flirtations with crossing over to a much more pointed level, spotlighting several vocals from Phyllis Hyman, Carlos Santana's typically smoldering guitar lines and frequent rhythmic nods to fusion's r&b cornerstone. At its most pronounced, that strategy will doubtless dismay Tyner's oldest fans, who'll miss the once clear echoes from his days in the late John Coltrane's quartets and quintets—that said, however, newcomers could well outnumber the defectors.



First Time Around

CLOCKS—Boulevard ARZ37981 (CBS). Produced by Mike Flicker. This four-man group from Wichita combines toughness and swagger with a strong sense of melody and harmony. "She Looks a Lot Like You" recalls the clipped tautness of the Cars, but other cuts showcase this band's own particular strengths. The band wrote all the songs, which are nicely framed by the production of rock veteran Mike Flicker (Heart, Poco, Randy Meisner). Jerry Sumner is a compelling lead singer; drummer Steve Swaim is the main songwriter.

STRAY CATS—Built For Speed, EMI America ST-17070. Produced by Stray Cats, Dave Edmunds & Hein Hoven. Overseas, where the rockabilly revival has proven more commercially viable, this youthful trio has already captured a sizeable audience. The jury is still out here, suggesting initial AOR response could be mixed at best, but encouraging ticket sales on the Cats' recent U.S. tour, the imprimatur of co-producer Edmunds and a clean, if sometimes too reverent recreation of the original style give this band an edge over earlier imported revivalists.

DAROL ANGER/BARBARA HIGBIE—Tideline, Windham Hill C-1021. Produced by Darol Anger. As violinist with David Grisman, Anger has already been part of the vanguard behind the spread for acoustic, folk-derived chamber music into pop and jazz retail and radio. Here, his vivid excursions are balanced against Higbie's sly sophistication as a pianist and composer, and the combination could spell another sleeper triumph for Windham Hill, as well as another step closer to the jazz mainstream, thanks to her gospel and swing and jazz inflections.

Billboard's Recommended LPs

pop

KING CRIMSON—Beat, EG/Warner Bros. 23692-1. Produced by Rhett Davies. The second album by a reconstituted Crimson quartet continues in the musically adventurous, but commercially risky vein of last year's "Discipline." For serious rock fans, that means further evolution in the liquid interplay of Adrian Belew and founder Robert Fripp's intricate, often understated guitar parts, and more of Belew's verbal surrealism.

SCHNEIDER WITH THE KICK—Exposed, Mirage WTG19357 (Atlantic). Produced by Helen Schneider. Helen Schneider takes a chance here on the first cut, all but overextending her not inconsiderable vocal skills. But soon she settles into her groove with a European tinged, but still very mainstream pop rock LP. This is not her first album, but her previous efforts were MOR. Now Schneider has found rock'n'roll and the results are gratifying on all sides.

ADRIAN GURVITZ—Classic, Geffen GHS2014 (Warner). Produced by Adrian, Paul Gurtviz. Gurtviz debuts on Geffen with an album that showcases his melodic strengths (he wrote all the songs himself) and his instrumental prowess (he plays guitar, synthesizers, and piano). It all comes together on "No Fears In The Night," a high-spirited rock anthem recalling the night imagery and dense excitement of Bruce Springsteen.

KILLING JOKE—Revelations, Editions EG EGMD3 (JEM). Produced by Killing Joke and Conny Plank. Killing Joke, like fellow Englishmen the Cure, and Flipper in the U.S., plays very unsettling music. Partly it's the gloomy and angry lyrics, but also it's the slightly creepy voice that delivers them, the overly busy drumming, and the groaning and droning guitars and/or synthesizers. No massive AOR play for this one, for sure, not until the cult grows strong enough to force it.

JIMMY RILEY—Put The People First, Shanachie Records 43005. Produced by Jimmy Riley. Jimmy Riley's vocal style has been compared to both Sam Cooke and Teddy Pen-dergrass, while his musical genre is strictly mainstream reggae. This LP is a mixture of love songs, including the classic "Since I Fell For You," odes to sensilla, and expressions of Rasta popularism. With Robbie Shakespeare and Sly Dunbar performing the rhythm chores, this LP has the lilting yet dreamy sound of the best of reggae.

ORIGINAL SOUNDTRACK—Countryman, Mango MSTDA1 (Island). Produced by Chris Blackwell. This is a double LP containing music from "Countryman," a film about a Jamaican with "supernatural powers." The music is reggae and much of it is by Bob Marley. Also contributing are Wally Badarou, Steel Pulse, Rico, Aswal, Dennis B. Brown, Toots & the Maytals, Fabulous Five, Jah Lion, Human Cargo and Lee Perry. Over a third of the material here is by Marley, and somehow it always sounds the best.

jazz

ART PEPPER—Roadgame, Galaxy GXY-5142 (Fantasy). Produced by Ed Michel. An ironic testament to the alto sax stylist's recent rebound as a productive, prolific stage and studio player is the arrival of yet another satisfying live set the very week he passed away (see separate story). Teamed with frequent and favorite pianist, George Cables, and playing in the quartet format that has yielded his best work, Pepper shines throughout, and offers another turn on his original instrument, clarinet.

TOMMY FLANAGAN—Confirmation, Enja ENJA 4014 (PolyGram Classics). Produced by Horst Weber & Matthias Winkelmann. The fleet pianist's latest release for Enja here is a coupling of '77 and '78 sessions again teaming him with bassist George Mraz and Elvin Jones. The highlights may include jazz and pop standards like the Charlie Parker title tune and "How High The Moon," but the playing is anything but standard and the production lucid and straightforward.

RED GARLAND—Strike Up The Band, Galaxy GXY-5135 (Fantasy). Produced by Ed Michel. As the title implies, this set features the venerable pianist in an ensemble format, in this case a sure-footed quintet featuring trombonist Julian Priester and tenorist George Coleman, as well as Ron Carter on bass. The program is familiar, spanning Monk, Ellington and Gershwin, but the performances sparkle.

JOHNNY GRIFFIN—To The Ladies, Galaxy GXY-5139 (Fantasy). Produced by Orrin Keepnews & Johnny Griffin. Griffin's rich, tactile tenor sax phrasing is framed in a quartet setting and applied to a mix of originals from Griffin and band members Ron Mathews (piano) and Ray Drummond (bass). Included is a new three-part reprise for Griffin's own "Soft And Furry."

country

MARTY ROBBINS—Come Back To Me, Columbia FC37995. Produced by Bob Montgomery. Robbins is mellowness personified in this collection of dreams, disappointments and discoveries. His rich, balladeer voice soars effortlessly above Montgomery's lush instrumental background to achieve a sound that is at once oratorical and intimate. Standouts here include Robbins' current single, "Some Memories Just Won't Die."

gospel

DEGARMO & KEY BAND—No Turning Back/Live, Lamb & Lion 1063. Produced by Ed DeGarmo, Dana Key and Dan Brock. While tending toward a pop/fusion sound, this two-record live set does include a variety of styles, including blues, rock and folk. Key's lead singing, while not spanning a wide melodic or tonal range, usually succeeds in strutting, gliding or pacing through the keyboard-and-guitar-based material.

classical

DEBUSSY: LA MER, PRELUDE TO THE AFTERNOON OF A FAUN, DANSES—Tietov, harp, St. Louis Symphony, Slatkin, Telarc DG-10071. Slatkin succeeds well in drawing forth the music's sensuous powers and the program is commercially potent. The premium production and pressing bring forth room filling tone as the St. Louis Symphony shows off a French accent and impressionist palette. The graceful lines of

(Continued on page 77)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.



CBS Records International presents
The Crystal Globe Award to
Roberto Carlos
for sales of over 5 million albums
outside his home country of Brazil.

CBS Records International: Developing more artists in more countries because in the world of music our business is the world!

General News



Billboard photo by Chuck Pulin

YOUNG HOPEFULS—Musicians await tryouts at New York's Belasco Theater, where auditions are being held for "Rock'n'Roll: The first 5,000 Years," an upcoming Broadway musical.

'First 5,000 Years' Will Put Rock History On B'way

By RADCLIFFE JOE

NEW YORK—The history of rock from the early days of Elvis Presley and Bill Haley & the Comets to the present will be recreated on a Broadway stage this fall in a show tentatively titled, "Rock'n'Roll: The First 5,000 Years."

The show is being put together by Bob Gill and Robert Rabinowitz, who conceived the successful "Beatlemania" on Broadway a couple of years ago.

For "Rock'n'Roll: The First 5,000 Years," they intend to avoid the legal pitfalls that dogged them with "Beatlemania," according to spokespersons for the show. "At present, a whole battery of lawyers is running around trying to obtain rights to the material to be used, and making sure that all legal obstacles are removed," states Joel Dein of the Merlin Group, the company representing the show's directors.

Described as a multimedia rock'n'roll event, the show will feature more than 85 songs drawn from the songbooks of such artists as Little Richard, Bill Haley, Fats Domino, Elvis Presley, Jerry Lee Lewis, Roy Orbison, Chubby Checker, the Beatles, the Supremes,

Joan Baez, Creedence Clearwater, Janis Joplin, Aretha Franklin, Carole King and others.

"Rock'n'Roll" will be directed by Joe Layton, whose credits include the 1980 Tony award-winning Broadway musical, "Barnum," the film version of "Annie," and Richard Pryor's "Live On Sunset Strip." Michael Kamen, who has worked with Pink Floyd, David Bowie and Tim Curry, will be musical director.

Co-producing "Rock'n'Roll" with Rabinowitz and Gill, are lighting expert Jules Fisher, who has worked on such Broadway shows as "Dancin'" and "Beatlemania," and Annie Fargue, who handled the French productions of "Godspell," "Jesus Christ Superstar," "Oh, Calcutta" and "Hair."

The story of "Rock'n'Roll" will be told entirely in song, without dialog. The show will employ 14 singers/performers, and 14 musicians. An open call for the principal singers was held at the Belasco Theatre here Tuesday to Thursday (8-10). The show will do tryouts in Philadelphia before commencing its Broadway run.

HAS BLACK CHART HIT

Peter Pan In Adult Mart With New Label Liaisons

By IRV LICHTMAN

NEW YORK—The children's market needn't fear any letup in product flow from Peter Pan, but the 30-year-old company is also going after older demographics via new label liaisons.

In fact, its first such venture is a soul charter, Billy Always' "Didn't We Do It" on Willie Mitchell's Waylo label. The relationship resembles a pressing and distribution deal in that Peter Pan not only distributes, but also presses through its custom pressing division.

Also, Peter Pan is making lots of exercise sales news with its "Aerobic Shape Up" album, featuring nationally syndicated Joanie Gregains, appearing on the Morning Stretch label. And toss in what is perhaps the first exercise album recorded in Spanish. Another Peter

Pan expansion entry is its deal with a dance label, Emergency Records.

"We'll be evaluating all kinds of pop product," assures Marty Kasen, president of the Newark-based company. The umbrella division for the company's entry beyond kidisks is Peter Pan Artists Series, under the direction of Al Cohen and Vinnie Fusco, while Don Kasen handles the pressing activities out of Lakewood, N.J.

As for its kiddie business, Kasen says it's been active enough over the years to put its business among the industry's top 25 labels, although he says he's not at liberty to divulge annual sales figures.

For this end of the company's activities, a fall debut is planned for a series of Peter Pan Books, largely to

(Continued on page 77)

High Court 'Betamax' Review Won't Deter Solons, Lobbyists

• Continued from page 3

about it, although what that is, I don't know yet."

The music and movie industry coalitions were fast in their response to the Supreme Court announcement. Both indicated no constitutional reasons why the court's action should slow up legislation action on the general issue of copyright exemption for home taping and the move toward compensation in the form of a royalty.

"The real issue," said RIAA president Stan Gortikov, speaking for the Save America's Music Coalition, "is not whether or not home taping constitutes copyright infringement under existing law; the real issue is whether the creative community in this country can survive if home taping is allowed to continue to displace sales of creative products without providing compensation to the owners of those products."

Gortikov also pointed out that "the problem of audio home taping, and the corollary problem of record rentals, are not even before the Supreme Court in the Betamax case."

Gortikov said the RIAA intends to continue to press for enactment of the bills, a decision echoed by sources close to the music industry coalition. "We are going fullsteam ahead," a source said. "The only reason we'd stop is if it became clear Congress wasn't in the mood to consider the problem."

The movie industry, represented by the MPAA's Jack Valenti, also issued a statement shortly after the Monday Supreme Court announcement calling for action by the Congress.

"This issue of copyright law falls within a congressional province, not a judicial one," Valenti said. "To wait a year or more to decide on an issue that is totally congressional in nature is clearly unnecessary."

Valenti added: "As far as we're concerned, the issue before Congress is not whether home taping should be allowed—everyone agrees that it should be—but whether copyright owners should be compensated by the Japanese manufacturers of taping equipment for the recording of their property."

Videocassette manufacturers, retailers and distributors, represented by the Home Recording Rights Coalition's Charles D. Ferris, the former FCC Chairman, agrees that the video exemption parts of the House and Senate legislation should be passed, but are completely opposed to any royalty fee sections, which Ferris suggests is "Hollywood being paid twice for the same use."

Sony Corp. of America president Kenji Tamiya, in his statement following the Court's announcement, said he was "extremely pleased" by the decision to review the case, but said Sony is "firmly opposed to any bill that would impose a royalty tax on home recording devices and blank tapes," which he said would "unfairly discriminate against users of home recording equipment."

Tamiya said that "the critical issue is whether consumers have the right to tape television programs, intended for home reception and viewing, and for which," in Sony's opinion, "compensation has been paid to copyright holders, for later viewing within the privacy of their homes."

A more aggressive posture is taken by Jack Wayman, senior vice president of the Consumer Electronics Group of the Electronic Industries

Assn. Wayman told Billboard bluntly that "we're going after audio now."

Wayman said that the EIA/CEG, the trade association for the manufacturers and sellers of consumer products, feels "the Supreme Court is a win for us," explaining that "after all, 64% of the cases are reversed by the court." He thinks any passage of a royalty fee bill is "very dim," and that his organization—which will form the base for a manufacturer-seller coalition—"won't be slowing down in our effort to get a

clean bill, without any royalty provision."

He said that by next week, the coalition will begin a campaign to defeat the Save America's Music Coalition efforts to get Congress to pass an audio taping exemption and royalty provision. "Audio didn't open their mouth about all this for 30 years. They don't have any judicial background and no legislative history," he said. "I'm not saying video's on the back burner now, but, look, we've got the Supreme Court. Now we're going after audio."

CBS Sues Tee Vee Firm

NEW YORK—CBS Records claims breach of contract for failure to purchase a minimum number of albums against Tee Vee Records, a Tennessee-based marketer distributor, in U.S. District Court here.

According to the June 2 filing, CBS, on behalf of its Columbia Special Products wing, is demanding \$463,050 for failure by Tee Vee to fulfill terms on three albums.

The complaint alleges that an agreement in June, 1979 called for Tee Vee to buy 100,000 copies of "A Time For Us," but by the time the minimum purchases were to be made, Nov. 20, 1980, the defendant

only purchased 5,500 units. CBS says it suffered damages of \$273,105 plus interest. Price to Tee Vee of each set is stated at \$2.89.

Also in June, 1979, Tee Vee is claimed to have made a deal to buy, at \$2.78 each, 50,000 copies of "Disco Heat," but by Sept. 30, 1980 only 15,000 copies were purchased. Here, CBS claims damages of \$97,300 plus interest. And in February, 1980, CBS says Tee Vee agreed to buy, at \$2.15 per unit, 50,000 copies of "Moe Bandy/Salutes The American Cowboy" by May 14, 1982, but only purchased 7,000. CBS says in this deal it suffered damages of \$92,450.

Teller Says Coordination Is New Key At Columbia

• Continued from page 12

production have been key a&r additions, including Michael Dilbeck as head of its West Coast a&r staff, staff producer Denny Diante and Howard Thompson from CBS' U.K. operation.

"Looking back at it, I think we've made tremendous strides in getting marketing and a&r to work very closely," Teller asserts, adding that coordination between Columbia's New York headquarters and its West Coast operation is also excellent. The latter trend invites an additional comment on recent rumors that Columbia's West Coast staff was about to undergo a shakeup and possible reduction.

"In a word, it would be impossible," says the label president of such a scaling down. "We couldn't function without a major operation there. We have a full compliment of people, and they are as well staffed as any company on the coast. There is a significant degree of autonomy—they're as important as New York, and we have no plan for a major cut-back or restructuring."

Where Columbia is changing, however, is in the overall marketing strategies being developed. Teller agrees that mainstream pop acts such as Neil Diamond, Barbra Streisand, Journey and Toto are all continuing to bring heavy sales to the division's bottom line, but he contends that one major new priority is a greater emphasis on emerging new rock trends, despite the increasing conservatism of many AOR formatted radio stations.

Thus, Teller says Columbia is placing increasing emphasis on breaking acts through alternative avenues, notably video and club exposure. As such, he's particularly pleased that the past year's successes have seen hits by established acts augmented by new careers consolidated for such artists as Tommy Tu-

tone, Buckner-Garcia, Wynton Marsalis, Greg Guidry and Rosanne Cash, among others.

Likewise, he looks to current and upcoming releases by developing acts as a major part of Columbia's effort, citing new priorities like Men At Work, the Pinups, Larry Lee and a number of new rock-slanted projects that will be developed through Columbia's new arrangement with the San Francisco-based 415 Records helmed by independent entrepreneur Howie Klein (Billboard, May 29).

That last linkup is itself attributed by Teller to the increasing viability of the latest rock trends, which he sees as gradually penetrating the mainstream.

Simon Filling Chicago Void

CHICAGO—Terming the Chicago label void an opportunity, veteran music man Lou Simon has established a music complex here that involves a label, production company, music publishing and management.

The operation, under the banner of Pulse, is preparing its first album by a group of six black performer/writers, Third Rail.

Simon, operating out of 71 East Division St., left his post as senior vice president at PolyGram Records Inc. last January, having been associated with PolyGram and its affiliated companies, Mercury/Phonogram, for 20 years.

He returned to Chicago, where he spent most of his Mercury/Phonogram years. He feels that the departure of the label from the Windy City two years ago "left room for a whole new entrepreneurial activity." Simon says he's been spending a considerable amount of time checking the city's talent scene out.

NIKKA & COSTA



Artwork: Ray Martino/Graphic Studio CGD

**CBS RECORDS INTERNATIONAL
CONGRATULATES NIKKA COSTA ON HER
OUTSTANDING SUCCESS IN BRASIL
"OUT HERE ON MY OWN"
GOLD & PLATINUM RECORDS
"IT'S YOUR DREAM" / "I BELIEVE IN LOVE"
BRAVO TO
NIKKA, TONY RENIS, DANNY B. BESQUET,
RENQUET RECORDS & FILMWORKS,
DON COSTA AND TERRY RAY COSTA.**

General News

New Speakers, With Broad Price Range, Bow At CES

• Continued from page 42
come in mirror-image pairs.

The CR-611 is the second of Jumetite's ribbon speaker systems. It

sells for \$2,800 to \$3,800, depending on the finish chosen, and features the metal ribbon high-frequency driver and midrange.

JVC's top speaker for 1982 is the Zero 10 four-way system with Dyna-Flat ribbon super-tweeter, aluminum diaphragm and elliptical

baffle.

Koss, known for its headphones, now has a two-model speaker line with the introduction of the 110. At

\$300 a pair, the 110 "Kossfire" has a 10-inch woofer, 1 1/4-inch midtweeter and dual 1/4-inch super-tweeters.

Mariah Acoustics of Arkville, N.Y. has a smaller version of its \$690-a-pair LS-2; the \$458 LS-3, with solid cedar tops and bottoms. The LS-3 stands three feet high and utilizes two eight-inch plastic cone bass/midrange drivers and a one-inch ferro fluid plastic dome tweeter.

A new cone material makes its debut in the new **Sansui PM-C100**, an \$800 four-way bass reflex system. The new "PMC" diaphragm combines polypropylene, mica and carbon to form a lightweight yet rigid cone.

Stax has a new \$3,100 pair of electrostatic speakers less than two feet wide and three feet tall. The ELS-F81 is a product of the company's extensive research into electrostatic speakers and headphones.

The **Forum B** and **Plenum B**, two new mid-sized speakers from **Studier Revox**, are three-way bass reflex systems with dome midrange drivers and dome tweeters. Retail prices are \$400 and \$600.

Technics has a new line of multi-purpose speakers that can be used at home, in car or for public address systems. The two new units change from bass reflex to air suspension systems, can be used upright or on their sides, offer adjustable "listening modes" and adjustable mounting positions.

There are also three new **Linear Phase** speaker systems from **Technics** with a port vent opening surrounding the woofer to allow interior vibrations to escape.

The **Vandersteen Model 4** is a self-amplified for midbass and bass. The built-in subwoofer is comprised of four eight-inch woofers; there's also an eight-inch midbass, three-inch dome midrange and a leaf tweeter for \$3,000 a pair. **LAURA FOTI**

WE MADE THIS
SYNCLAVIER II DEMO FOR YOU.
BUT WHEN HOLLYWOOD HEARD IT,
THEY OFFERED US FOUR TV SERIES
AND A FEATURE FILM.



When we sat down to create a second demo for the incredible Synclavier II, we knew it would blow people away. We knew that nothing they've ever heard before could possibly prepare them for the awesome capabilities and sheer power of this instrument. What we didn't know was that one week's exposure of this demo in Hollywood would bring us four TV series and a feature film.

What's in this demo for you?

We used Synclavier II's amazing digital synthesis and super-advanced music sampling to create extraordinary compositions that go far beyond the capabilities of any other digital system available today. No matter what your ears may tell you, all the compositions on this incredible new demo were created entirely with the Synclavier II. One listen to this demo will completely destroy your present view of what digital synthesis can do. We are so sure of this, that when you come to California to buy your Synclavier II, we'll deduct the cost of your air fare from the price of your instrument.*

Who are "we"?

We are Denny Jaeger and Michel Rubini. Denny Jaeger consulted for two years with New England Digital Corp. (manufacturers of Synclavier II) to outline features that made Synclavier II palatable to musicians. He also programmed over 90% of the synthesized sounds Synclavier II now offers, and created the first Synclavier II demo which sold over 12,000 copies worldwide. Denny has personally taught the instrument to scores of major artists and producers, including Tomita, Neil Young, and Alby Galuten. Denny Jaeger Creative Services, Inc. is the largest distributor of Synclavier II systems in the world.**

Michel Rubini is a well-known and highly respected music composer, synthesist, and arranger. Michel's writing and production credits span 19 years of working with an impressive array of artists ranging from Streisand to Zappa.

The danger of sending for this cassette.

If you already own a Synclavier II, this demo will shock you. If you can't afford a Synclavier II, this demo will depress you. If you plan to own a Synclavier II this year, this demo will make you buy one now.

Big talk? You bet. But we're not asking you to believe our ad. Just believe your ears.

Order this 34 minute demo now. Send your name, address, and \$3.00 (outside U.S. \$6.00) to:

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(213) 466-5227

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Oakland, CA. 94611
(415) 339-2111

*Offer valid with purchase of minimum 16 voice system. This cassette cannot be shipped to New York, Texas, Illinois, Belgium, Scandinavia, the Far East, Montreal, or London.

**Based on yearly average excluding factory-direct sales.



Chinnichap Split Is Amicable

• Continued from page 15

tions with other writers such as Holly Penfield (originally part of the Dreamland roster), Holly Knight (once with another label act, Spider), Steve Goldstein and Albert Hammond are actually co-published. Chinn's partners in each instance will be published through the new company, while Chinn's own participation will require Chinnichap be listed as well.

He ties that somewhat unusual arrangement to the duo's admission that few future Chinnichap owners could be found were neither Chapman nor Chinn to remain actively involved.

For Chapman, the new arrangement represents a return to his original base as a producer, and his not-quite-ex-partner says he, too, has moved full circle: "My own goals at this point are very simple—I've decided to go back to my roots as a writer. Although I started out as one, my writing in the last few years had been scarce." That applied as well to songwriting collaborations with Chapman during the final stages of the Dreamland label project.

Chinn doesn't foresee a new production/songwriting partnership as part of his near future, although he hopes to remain involved with the producers of any future projects fueled by his writing. "I'm not looking to replace the partnership I had, because that was a terrific one that can't be simply replaced," he explains. **SAM SUTHERLAND**

TONAL GENIUS



**"LOVE NOTES." NEW FROM CHUCK MANGIONE.
HIS FIRST ALBUM FOR COLUMBIA RECORDS AND TAPES.
FEATURING THE NEW SINGLE, "STEPPIN' OUT."**

Produced by Chuck Mangione Management, Gates Music Inc. All music composed and arranged by Chuck Mangione. "Columbia" is a trademark of CBS Inc. © 1989 CIS Inc.

CHUCK MANGIONE LOVE NOTES



Chuck Mangione's "Steppin' Out" on tour:

7/11	Saratoga Performing Arts Center	Saratoga Springs, NY
7/12	South Shore Music Theater	Cohasset, MA
7/14	Warwick Music Theater	Warwick, RI
7/15	Oakdale Music Theater	Wallingford, CT
7/16	Garden State Arts Center	Holmdel, NJ
7/18	Cape Cod Melody Tent	Hyannis, MA
7/19	Westbury Music Fair	Westbury, NY
7/20	Valley Forge Music Theater	Devon, PA
7/21	Stanley Theater	Pittsburgh, PA
7/23	Meadowbrook Music Festival	
	Oakland University	Rochester, MI
7/24-25	Ontario Place	Toronto, ON
7/30	Ravinia Festival	Highland Park, IL
8/6	Starfest Series	Addicks, TX
8/7	Century II Convention Center	Wichita, KS
8/8	Red Rocks	Morrison, CO
8/13-15	Paul Masson Vineyards	Saratoga, CA
8/18	Concord Pavilion	Concord, CA
8/20-21	Universal Amphitheater	Universal City, CA
8/27	Des Moines Civic Center	Des Moines, IA
8/29	Orchestra Hall	Minneapolis, MN

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SD 19365

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Written, arranged and produced by Ted Nugent.

On Atlantic Records and Cassettes.



Closeup

MARSHALL CRENSHAW, Warner Bros. BSK3673. Produced by Richard Gottschler and Marshall Crenshaw.

Marshall Crenshaw will tell you so himself: "I never bother with the usual thing." And with the release of his first major label recording, the growing number of people who have heard his exuberant songs will happily testify to that.

This is an album full of bright, melodic songs, about affairs of the heart, that makes one feel young in spite of oneself.

Although there are no blatant copies, the array of influence and inspiration he has blended throughout these 12 tunes (11 of which are originals) includes a touch of just about everything loved in '50s/'60s American pop and rock'n'roll—though it is perhaps most easily recognized in the sound, joy and simplicity of early Beatles songs (circa '62-65).

Every song is classic in construction, concise and compact with nothing wasted. There are seamless, inevitable-sounding bridges, often as catchy as the hook ("Someday, Someway," "Brand New Lover"). His singing is perfectly suited to his songs—pure, strong and honest, with a kind of old fashioned innocence in his yeah-yeahs, moans and quavers. He writes lean, emotionally direct lyrics that are as convincing as the melodies are memorable: "I can't stand to see you sad, I can't bear to hear you cry/If you can't tell me what you need, all I can do is wonder why... Someday, someday maybe I'll understand you." His main character is the kind of guy who knows what he can't live without ("I'll Do Anything," "Girls," "Mary Anne"), but warns just how far he's willing to go:

"If I follow your direction, where would I be?/But I don't have to wonder, I know definitely that it's just not for me."

Of all the obvious influences he so fondly evokes in his songs (Buddy Holly, Everly Brothers, Gene Pitney among them), Merseybeat seems to be most often in the forefront. It's heard in the three-part harmonies, backup vocals, the song arrangements, but particularly in the ringing, varicolored sounds and style of Crenshaw's guitar playing; remarkably clean yet galvanizing, whether it's a lead fill ("She Can't Dance") or one of many delicate layers ("Cynical Girl").

As important and irresistible as his songs are, it is Crenshaw's 10 years of fascination and experimentation with four-track recording techniques, and the notion that records must, first and foremost, sound exciting that has shaped his approach to songwriting. This devotion to recording sound is what helps to make his record not the usual thing, but extraordinary.

Rounding out Crenshaw's crafted sound is the superb, intuitive playing of Chris Donato on bass and Robert Crenshaw (his younger brother) on drums. Each also provides splendid backup vocals and occasional heavenly harmonies.

Undoubtedly Crenshaw will have to suffer through misbegotten comparisons with some of the many groups known primarily for their uncluttered, early rock'n'roll-sounding songs. But distinctions must be made, not blurred—Crenshaw's music transcends not only all apparent "soundalikes," but also his influences. He has made as impressive and vital a record as anyone could hope to hear. **THOMAS GABRIEL**

Chartbeat

• Continued from page 6
written collectively by the group with David Bowie. (Guitarist **Brian May** wrote the second parts of two two-part hits.)

Herewith, Queen's top 10, with writer credits:

1. "Crazy Little Thing Called Love" (Mercury), 1980/#1.
2. "Another One Bites The Dust" (Deacon), 1980/#1.
3. "We Are The Champions" (Mercury)/"We Will Rock You" (May), 1978/#4.
4. "Bohemian Rhapsody" (Mercury), 1976/#9.
5. "Body Language" (Mercury), 1982/#11.
6. "Killer Queen" (Mercury), 1975/#12.
7. "Somebody To Love" (Mercury), 1977/#13.
8. "You're My Best Friend" (Deacon), 1976/#16.
9. "Bicycle Race" (Mercury)/"Fat Bottomed Girls" (May), 1978/#24.
10. "Under Pressure" (Queen, Bowie), 1982/#29.

While Mercury has written the lion's share of Queen's biggest hits, he's also written a few of its biggest flops, including "Play The Game" (#42 in 1980), "Don't Stop Me Now" (#86 in 1979) and "Jealousy," a single off 1978's "Jazz" album that didn't even crack the Hot 100.

Despite the respectable ratings that "Body Language" has achieved (it's also top 40 on Billboard's black chart), Queen's new "Hot Space" album is faring disappointingly. It holds at a stalled 22 for the second week; small potatoes considering the group's last studio album, "The Game," was No. 1 for five weeks in 1980.

Queen's last eight albums in a row—from 1974's "Sheer Heart Attack" to last year's "Greatest Hits"—have reached Billboard's top 20, so "Hot Space" has some catching up to do.

★ ★ ★

Kool & Hot: The Gap Band's "Early In The Morning," first single on **Dick Griffey's** new Total Experience label, moves up to No. 1 on Billboard's black chart this week, 16 months after the group scored its first No. 1 with "Burn Rubber On Me."

This makes the Gap Band only the second group so far in the '80s to top the black chart with two singles. The other is **Kool & the Gang**, which did the trick with "Celebration" and "Take My Heart."

This double feat has also been accomplished by four solo stars: **Diana Ross, Stevie Wonder, Rick James** and **George Benson**.

★ ★ ★

Lucky Seven: Paul McCartney & Stevie Wonder's "Ebony & Ivory" (Columbia) logs its seventh week at No. 1, tying **Joan Jett & the Blackhearts'** "I Love Rock'n'Roll" (Boardwalk) as the longest-running No. 1 hit so far this year.

That's a longevity topped by only one **Beatles** single—1968's nine-week champ, "Hey Jude"—and by only one **CBS** hit in the past 25 years—**Percy Faith's** "Theme From 'A Summer Place,'" another nine-weeker.

Incidentally, last week when we said that **Lennon & McCartney's** last group No. 1 in the U.K. was the Beatles' "Ballad Of John & Yoko," we were only half-right. **Carter Moody**, an eagle-eyed member of our Nashville staff, reminds us that McCartney had a subsequent topper with another group—**Wings'** "Mull Of Kintyre" in 1977.

Just testing you, Carter.

Art Pepper Dead At 56

• Continued from page 10

him for most of his life. It was with Carter that he began drinking and using marijuana, prefiguring the heroin addiction that followed in 1950.

In 1943, he joined **Stan Kenton's** band, but left soon after to enter the service. After the war, he rejoined Kenton, staying with the bandleader until the early '50s when drug problems triggered a series of arrests and convictions culminating in jail and prison terms and commitment to hospitals and sanitariums.

That same period also saw him stepping out as soloist, however, with recordings made during that decade among his most influential. During the '60s, he receded from the limelight during an unsuccessful attempt to switch to tenor sax. Although he joined **Buddy Rich's** big band in 1968, illness forced him to leave after two brief stints with that band were both scuttled by hospitalizations.

Three years of rehabilitation at Synanon during the early '70s were followed by his slow but steady re-emergence through local performances. By 1978, his reputation abroad invited tour offers abroad, culminating in well-received appearances in Japan and his official

Lifelines

Births

Boy, Avery Haromn, to **Terry and John A. Gardner**, June 8 in Nashville. Father is drummer for MCA artist **John Conlee**.

★ ★ ★

Girl, Jennifer B., to **Michael and Elizabeth Friedman**, June 2 in New York. Father is president of **Empire Project Inc.**

★ ★ ★

Boy, Etan Ariel, to **Lois and Schlomo Novotny**, June 11 in New York. Mother is former writer/editor at **Vanguard Records**; grandfather is **Mort Hillman**, music industry veteran.

★ ★ ★

Girl, Samantha Erin, to **Ron and Becki Henry**, June 1 in Woodland Hills, Calif. Father is head of a personal management and consulting firm.

★ ★ ★

Boy, Robert Emanuel II, to **Bobby E. and Monica Davis**, June 14 in New York. Father is president of **Spinners Unlimited Records Enterprises** and **S.U.R.E. Professional Club and Radio Disc Jockeys Assn.**, and is publisher of **S.U.R.E. Shot**, a dance music publication.

★ ★ ★

Boy, Jonathan Michael, to **Kim and Mike Stephenson**, June 1 in Indianapolis. Father is supervisor for the **Stark-Camelot** retail chain.

Marriages

Sharon Swanson to **Joseph Lyew**, April 24 in New York. She is professional manager for **Four Moon Music publishing group**.

★ ★ ★

Craig Stepneski to **Melody Tonsits**, June 12 in Garfield, N.J. He is manager of the **Hackensack Record King**.

Deaths

James Honeyman Scott, 25, of unknown causes June 16 in London. He was lead guitarist for the **Pretenders**. Survivors include his widow.

★ ★ ★

Art Pepper, 56, of a cerebral hemorrhage, June 15 in **Panorama City, Calif.** The Los Angeles native was acknowledged as one of the most gifted jazz players of his generation despite a troubled personal life forcing frequent, extended interruptions to his career as an alto sax stylist. A former sideman with **Benny Carter, Stan Kenton** and **Buddy Rich**, Pepper returned to stage and studio work in the '70s. Survivors include his widow **Laurie** (see separate story, page 10).

★ ★ ★

Al Rinker, 74, of cancer, June 11 in **Burbank, Calif.** A longtime member of **ASCAP**, the singer/composer/pianist was teamed with the late **Bing Crosby** in the **Rhythm Boys**, long featured with **Paul Whiteman's** orchestra.

New York debut at the **Village Vanguard**.

In his later years, he resumed recording for **Contemporary Records**, the label which cut some of his best known '50s sides, and more recently recorded for **Fantasy** and its **Galaxy** subsidiary, which last week shipped his newest album, "Roadgame." **SAM SUTHERLAND**

Rock'n'Rolling

• Continued from page 12

The major record companies, he predicts, will eventually become distribution machines for creative labels and production companies.

In the meanwhile, Thau is working on a compilation album to follow up his "Two By Five" album that featured two cuts each by five New York bands. He's appearing in a new film by "Putney Swope" director **Robert Downey**. And he is the star of his own self-produced "Thau In Love" video, featuring also **David Johansen, Giorgio Gomelski, the Fleshtones** and other denizens of the New York new music scene.

"It's about two days in the life of a record executive, who has an existential experience. He learns that power and ego and position are meaningless, so he goes off to become an actor," says Thau, who says he has no intention of quitting music.

"I think there are too many old record executives who cannot relate to young people's music," he says. "I'm 43 years old, but I feel 20 years younger. In terms of people I came up with, my day-to-day life is 15 years younger. I'm just starting."

★ ★ ★

We got a call from **Winston Blake**, bass player for the controversial English group, the **Anti Nowhere**

League, who says he's in New York hiding out from his record company, **WXYZ Records** in Britain.

The **Anti Nowhere League** has had problems before. Not too long ago, **Scotland Yard** got a destruction order and seized 14,000 copies of the band's "Streets Of London" single, because the B side, "So What," contained a number of angry four letter words.

The **Anti Nowhere League's** debut album is in much the same vein, and after the record company pressed 20,000 copies of the LP, it found that a number of major record outlets in Britain refused to stock it. So the record company wanted the band to come back into the studio and clean up its act, as it were. That was when **Blake** says he and his fellow band members decided that he should skip town.

"It was the only solution," says **Blake**. "The record is going up the charts, the people want it. And **WXYZ** will see that they have to keep releasing the album as it is. We couldn't go back and change it. It would be against all that we are about. In a week the record company will see that, and then I will come back."

Boulevard To CBS

LOS ANGELES — **Boulevard Records**, based here, headed by **Dennis Lavinthal**, is joining the family of **CBS Associated Labels**. First releases will be debut LPs by the **Clocks** and the **Hughes-Thall Band**.

Bubbling Under The HOT 100

- 101—AND I'M TELLING YOU I'M NOT GOING, **Dreamgirls**, Geffen 7-29983 (Warner Bros.)
- 102—BIG BAND MEDLEY, **Meco**, Arista 0686
- 103—TOO LATE, **Junior**, Mercury 76150 (Polygram)
- 104—DON'T STOP WHEN YOU'RE HOT, **Larry Graham**, Warner Bros. 50056
- 105—PRESIDENTS RAP, **Rich Little**, Boardwalk 99901
- 106—SOMEDAY, SOMEWAY, **Marshall Crenshaw**, Warner Bros. 7-29974
- 107—ENOUGH IS ENOUGH, **April Wine**, Capitol 5133
- 108—THINK I'M IN LOVE, **Eddie Money**, Columbia 18-02964
- 109—HOT IN THE CITY, **Billy Idol**, Chrysalis 2605
- 110—NEVER GONNA LOOK BACK, **Bill La Bounty**, Warner Bros. 50065

Bubbling Under The Top LPs

- 201—RIOT, **Restless Breed**, Elektra EI-60134
- 202—JOHN ANDERSON, **Animation**, Atlantic SD 19355
- 203—THE RITCHIE FAMILY, **I'll Do My Best**, RCA AFL1-4323
- 204—LEE GREENWOOD, **Inside and Out**, MCA 5305
- 205—KID CREOLE AND THE COCONUTS, **Nice Guy**, Sire SRK 3681 (Warner Bros.)
- 206—SOUNDTRACK, **E.T.**, MCA, MCA 6109
- 207—MEN AT WORK, **Business As Usual**, ARC/Columbia 37978 (Columbia)
- 208—DAVID BOWIE, **Berltoth Brecht's Baal**, RCA CPL1-4346
- 209—10 CC, **Ten Out Of Ten**, Warner Bros. BSK 3575
- 210—HEATWAVE, **Current**, Epic FE 38065

ABC Kills Superadio Net

WASHINGTON—In a sudden and surprising move, ABC Radio management met with the on-air staff of its upcoming Superadio satellite-delivered format Friday (18) to inform them that the operation would be killed. The network was due to premiere July 1 coast to coast.

Sources say that the ABC officials gave the staff two main reasons for the move: the poor economic climate and a lack of advertising sales. Not mentioned was a report that the new net had apparently only signed up three affiliates.

Superadio's DJ lineup was completed only a few weeks ago, when Jack Specter, Bob Dayton and Steve York were signed to week-end slots.

National radio satellite networks already in operation have more than 250 local affiliates. Considered one of the most successful is Kent Burkhart's Satellite Music Network.

But United Stations recently postponed its satellite full-format network, attributed to "internal and technical difficulties" (*Billboard*, May 22). **BILL HOLLAND**

BILL CLEARS COMMITTEE

Calif. Assembly Sets Vote On Studio Tax Decision

By PAUL GREIN

LOS ANGELES—The California State Assembly was scheduled to vote Friday (18) on AB2871. That's the bill introduced by Assemblywoman Gwen Moore, which would amend the State Board of Equalization's recent interpretation of the Revenue & Taxation Code (*Billboard*, Feb. 27).

The bill, sponsored by the California Entertainment Organization (CEO), passed the state ways & means committee Wednesday (16) by a 16-2 vote. If passed by the full assembly, it would go to the state senate and then the governor's desk.

Chris Stone, owner of the Record Plant studio here and a CEO board member, says the bill provides that "independent engineers should not have to go back and pay a tax for their services because services by their very nature have always been sales tax-exempt in California."

The Board of Equalization's rul-

ing held that independent engineers who bill record companies directly should have charged a 6% tax since 1976. The state was seeking the tax, a 10% penalty for failure to file and 1% per month interest.

The CEO, with a reported membership of 300 throughout the state, has put most of its effort behind the assembly bill. The organization, however, has been unable to get the full support of the Recording Industry Assn. of America or financial backing from most major record companies.

Chrysalis and Fantasy have put up funds, as have engineers Bruce Swedien and David H. Rankin and a number of other engineers, artists and producers.

The CEO claims that unless the bill is passed, the state will lose studio activity. In fact it reports that production is already up in Florida, Arizona and Colorado. The CEO also cites implications for other creative industries from video to animation to computers.

The CEO is headed by president David Rubinson, owner of the Automatt in San Francisco. The board of directors also includes, besides Stone, George Massenberg, Gerald Jacob, Art McNow, Phillip Miller, Ross Winetski and Jane Wolf Eldridge. The board originally had nine members, but engineer Hank Cicalo resigned.

Phonogram France Sets Island LPs

PARIS—Phonogram France is releasing a total 14 album titles from the Island Records back catalog to mark the 20th anniversary this year of its distribution of the U.K. London-based label.

Among artists featured in the campaign are Grace Jones, the Spencer Davis Group, Traffic, Free and Spooky Tooth.

Handleman On RCA Increase

The following open letter was sent by the Handleman Co. to RCA Records. Your recent publicized decision to increase wholesale prices has sent shock waves throughout the music industry. You have apparently chosen to increase prices at a time when our industry is experiencing:

- An increase in home taping,
- fierce competition for leisure dollars,
- a decrease in units sold, and
- a weakened economy resulting in a music industry no longer "recession proof" . . . for the first time in three decades.

It is difficult to understand your damaging decision. We know that RCA executives are dedicated record people and care about the industry.

This should be a time when we, who care about serving the retailing community (and providing value to the ultimate consumer), seek creative and innovative solutions for profit improvement. This is a time for belt tightening and cost containment. This is a time for creative marketing and promotion. This is a time for all of us to work together to solve the problems of our industry.

We trust the report of your decision to raise prices will be met by others with the same vigorous resistance we have resolved to adopt. We ask that you review and reflect upon the ramifications of the publicized price increases and their impact on the consumer and your most important channel of distribution, the retailer.

Sincerely,

The Handleman Company

David Handleman, chairman

Frank Hennessey, president

John S. Kaplan, executive vice president

Inside Track

Random retail: Former Peaches Southwest Records' regional chief Bob Sturges and onetime Peaches financial officer Al Scafati have taken over the 12,500 square foot Atlanta Peaches' location, which has been operated by United Records and Tapes for the past six months. The duo moved in when L.A. developer Mark Schurgin acquired the property after the Peaches' lease ran out. They have changed the store name to Coconuts Tapes & Records to blend with their first store, a 9,600 square-foot in Jacksonville, Fla., opened late in 1981. Steve Lucas, once a Peaches manager and most recently with Ted Turner's tv conglomerate, manages the Atlanta store.

Keep your eye on an embryonic deal involving Knoxville's Jay Jacobs, Scott Young and John Marmaduke. It could mean that Jacobs would sell some stores, which might be acquired by Young, after which Young and Marmaduke would barter. . . . The 25 Music Plus stores, L.A., ran a 12-page tabloid color supplement recently, which divided into eight pages of primarily \$8.98 frontliners at \$5.99 and a separate four pages of \$3.99 midline potpourri. . . . Las Vegas talent agent Andy Gaydos has released the first single on his Disco Records, an outing with singer Joey Esper.

Video Promos: The dew is off the proverbial tv lily. A combination of mounting cost and a lack of international interest, plus more U.S. rock tv shows originating their own tapes, has about kayoed this once prestigious marketing tool. Budget eats up from \$20,000 to \$25,000 for a "live performance" epic, while concept promos start at \$30,000. . . . Erstwhile Girl Friday to the Big Four at Music Plus, L.A., Rolinda Work, married Marc Lemkin of the Laff Stop nitery chain July 18.

Drug paraphernalia suffered another legal clout with the First U.S. Circuit Court of Appeals' ruling that laws prohibiting ads for bongos, pipes, papers and such do not violate the 1st or 14th Amendments. The judge held that commercial speech is less protected by the Constitution because the ads promote drug use, an activity regulated by criminal sanctions, suggesting such ads could be curbed by statute. . . . Marvin Gaye's Columbia debut, due this fall, is apparently produced by Harvey Fuqua, who originally tendered Gaye to Motown two decades ago. The onetime Moonglows' member, now harboring in the Bay Area, manages Sylvester and has his own recording studio. He reconnected with Gaye through Larkin Arnold of CBS. Did he offer Sylvester to Arnold, too?

Northeastern department store chain Alexander's continues to promote what it dubs "cassette factory" hardware, i.e., stereo units with dual decks. A N.Y. Daily News ad Tuesday (15) stated "record prerecorded cassette to blank tape" on an Emerson unit, listed for \$149.99. . . . Track lauded the "Annie" soundtrack at NARM convention preview time. Now it's "E.T.," with a John Williams' theme woven throughout the excellent family flick track. Stark's purchasing pundit Joe Bressi was so impressed when he saw the film on a weekend that he treated his entire staff to a look three days later.

Attorney Don Biederman, publisher manager Ned Shankman and producer George Tobin tear apart "Con-

trolled Compositions" at the Wednesday (23) Assn. Of Independent Music Publishers' monthly luncheon at Gio's, Hollywood. Call Anita at (213) 462-1151 for reservations. . . . Publishing legend Irving Mills, Track is happy to report, is as active as ever with his new pace-maker. He's 88-years young and basking in Palm Springs. . . . "Remembering Blue Velvet," a play using the Bernie Wayne song of yore as theme, open Thursday (24) at the L.A. Cultural Center.

As far as Track can determine there is no truth to the rumor that K-mart has instructed its vendor to slim record/tape inventories 30%. . . . Track found longtime Montgomery Ward record/tape boss Al Geigel. The onetime professional baseballer is national accounts honcho for Adele Industries, the Sutton fraters' schlock operation.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: AFM prexy Jimmy Petrillo nixed Hollywood film studios' offer of a moratorium on the 5% royalty formula. . . . NBC skedded musical half hours on Friday night prime time consecutively: "Hit Parade," Mario Lanza and Meredith Wilson. . . . Federal District Court, New York City, granted a temporary injunction against Prestige Records' "Moody Mood For Love" by King Pleasure, ruling it infringed on "I'm In The Mood For Love." . . . Fourteen publishers were paid \$697,024 in mechanical royalties for 37,315,488 sales of new and original 1950-51 material, a Congressional committee on copyrights was told. . . . Art Rupe's Specialty Records released its first c&w single.

20 years ago this week: Clyde Wallachs' three Music City stores halted month-long discount pricing tests when volume failed to increase. . . . Hal Cook joined *Billboard* as publisher and brought along his Record Source International, a subscription record service for radio stations. . . . To halt transshipping, N.C. wholesalers Joe Voymow, Phil Goldberg, Herb Weissman and Bert Fleischman formed Southeastern Record Merchandising Assn. . . . Morris S. Price named United Artists national sales honcho. . . . MCA finalized its acquisition of Decca Records. . . . Jim Stagg moved from WOKY-AM, Milwaukee, to KTW-AM, Cleveland, while Mitch Michael departed to manage WGKV-AM, Charleston, W. Va. . . . Hill & Range Songs bowed its own production firm, Belinda Recordings, in the U.K. . . . Rick Sklar joined WABC-AM as director of production and community services.

10 years ago this week: Norman Granz was formulating a no-artist-contract record label. . . . Hallmark Cards announced it would sell a greeting card series based on hit records. . . . Clyde McPhatter died. . . . Dick Burkett moved from engineering manager for Capitol Records to Viewlex's manager of production and engineering.

Did RCA Roll Back Price Hike?

• Continued from page 1

Friday (11) reports received by *Billboard* from accounts that a 4% across-the-board increase was coming July 1 (*Billboard*, June 19).

The following is the complete text of last Thursday's RCA statement: "RCA Records will increase its price

Assistance in this story provided by John Sippel in Los Angeles and Is Horowitz in New York.

on most album and tape product by 2.1% on July 1, 1982. This increase of approximately 11 cents for a majority of our album and tape product falls far short of the accumulated cost increases absorbed by RCA Records since our last price increase 13 months ago. All other terms of sale will remain the same. As usual, all customers will be notified of the details by letter."

It could not be learned at press-time if a 1% increase in RCA and A&M's pick-and-pack—a move anticipated by accounts—would remain in effect.

Informed of the switch to 2.1%, David Lieberman, chairman of Lieberman Enterprises, said it

would not alter his intention to forego RCA product at higher wholesale prices, a view he expresses in a commentary on page 18.

He characterized the difference between a 2.1% increase and a 4% hike as the "difference between cancer of the liver and cancer of the lungs. We can't live with either. There is no room for absorbing any increase at all," he stressed.

Barrie Bergman of the 123-store Record Bar chain sticks by his assertion upon hearing of a 4% increase that "he will not buy one piece of product at the new price." He says he's "angrier than before" after learning of the "official" 2.1% increase, since he had been informed by both regional and home office personnel of the intended 4% increase.

Lenny Silver, the Buffalo one-stop/retailer who earlier stated that the RCA 4% move would increase the number of rent-a-record stores in his area, says the 2.1% "softens the blow" and he philosophically calls for some understanding of label cost pressures. "We've got to work together," he says.

Before RCA's statement Thurs-

day, other accounts expressed dismay at a 4% hike. John Marmaduke of Western Merchandiser's 98-store chain said that he would be forced to limit RCA purchases to "Alabama and probably two or three other top new releases" and price RCA "above our normal retail price."

"Where does it stop?" said Stan Jaffe of Round Up Music, the major supplier for more than 60 Fred Meyer record/tape/accessories department. "RCA can have all its catalog stock back."

"RCA is stupid," asserted Joe Martin of the 23-store Turtles chain. "Business is in such a slump. That's the end of \$5.99 sales prices. (The increase) was unnecessary. They only see profit and loss. They are not on the street."

Lou Fogelman of Show Industries' 25 Music Plus stores and City 1-Stop in Los Angeles, said when advised of a 4% increase, "We will not buy in on any of their present programs and are seriously considering not buying at all."

At Tower Records, Russ Solomon looked at a 4% increase as "one of the most ill-conceived price raises ever."

Rodney On Tour



SOLD OUT

OCT. 17, '81

ATLANTA
FOX THEATRE

\$86,595.84

OCT. 31, '81

PITTSBURGH
THE STANLEY THEATRE

\$89,003.00

NOV. 13, '81

CLEVELAND
RICHFIELD COLISEUM

\$106,000.00

DEC. 4, '81

OMAHA
ORPHEUM THEATRE

\$80,595.00

DEC. 19, '81

VANCOUVER, B.C.
QUEEN ELIZABETH THEATRE

\$83,330.00

DEC. 31, '81

NEW YORK
RADIO CITY MUSIC HALL

\$147,865.00

JAN. 31, '82

HOUSTON
ARENA THEATRE

\$92,367.50

FEB. 12 - 14, '82

MILES, ILL.
MILL RUN THEATRE

\$182,910.00

FEB. 15, '82

DENVER
PARAMOUNT THEATRE

\$70,880.00

FEB. 19, '82

LCS ANGELES
DOROTHY CHANDLER PAVILION

\$87,121.00

FEB. 20, '82

SAN FRANCISCO
CIVIC AUDITORIUM

\$84,575.00

MAR. 5 & 6, '82

DEVON, PA.
VALLEY FORGE MUSIC FAIR

\$174,000.00

MAR. 14, '82

BALTIMORE
OWINGS MILL

\$70,992.00

MAR. 26 & 27, '82

FRAMINGHAM
CHATEAU DE VILLE

\$105,000.00

APR. 3, '82

KANSAS CITY
MIDLAND THEATRE

\$80,170.00

APR. 16, '82

NEW ORLEANS
SAENGER PERFORMING ARTS CENTER

\$82,900.00

APR. 17, '82

LOUISVILLE
LOUISVILLE PALACE THEATRE

\$73,500.00

APR. 23, '82

FORT LAUDERDALE
SUNRISE THEATRE

\$96,000.00

MAY 9, '82

DALLAS
DALLAS FAIRPARK

\$98,435.00

JUNE 4, '82

PROVIDENCE
THE PALACE THEATRE

\$76,836.00

JUNE 10 & 12, '82

WESTBURY
WESTBURY MUSIC FAIR

\$212,000.00

JUNE 19, '82

TORONTO
MASSEY HALL

\$85,023.00

XXXX

Ender Associates

ROXY MUSIC

AVALON



Featuring "Take A Chance With Me"⁷⁻²⁹⁹⁷⁸
Bryan Ferry Andy Mackay Phil Manzanera



Produced by Rhett Davies and Roxy Music
On Warner Bros./EG Records & Cassettes 1-23686