

# Billboard

86th  
YEAR

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CUTS RANGE UP TO 10%

## Labels Revive Autumn Discount, Dating Deals

By JOHN SIPPEL

LOS ANGELES—For the first time in several years, industry merchandisers are being offered a wide array of discounts and dating on various repertoire categories.

Deals in this strategic fall buy-in period had almost disappeared, but in 1981 it appears the dating and discounts are the most formidable since before the mid '70s.

WEA, which just came off a comprehensive album 5% and 10% discount deal last month, kicks off a new 5% four-week program from Monday (14) on 140 top catalog titles, with deferred billing, half payable in December, half in January.

CBS, which has been out of the fall discount/dating sweepstakes in recent years, is peddling a multifaceted program, effective on purchases through Friday, Sept. 25.

On approximately 50 chart-breaking albums, CBS is offering a 5% discount and Dec. 10 dating. On an assemblage of catalog titles, excepting midrange and classics, CBS offers a 10% discount and Jan. 10, 1982 dating, while Masterworks and Odyssey boxed set purchases under the program receive 5% discount and Feb. 10 dating.

PolyGram, also fighting for the important pre-holiday inventory stocking, offers a basic 4.8% discount on purchases before

Oct. 23. On classics, except for new releases this month and in October, there's an extra 60 days of deferred billing. In a special catalog brochure, PolyGram is discounting some of its pop catalog, offering January 10, 1982 dating. The hot Moody Blues and "Endless Love" track albums carry a 3.8% discount. In order to qualify for the classical and pop terms, the account must buy 200 or more pieces. The account, however, can reorder any amount afterwards and qualify for the deal until Oct. 23.

PolyGram offers a 4.8% discount but no dating on new classical releases. Christmas-oriented albums receive the discount, January dating and a 50% return, which does not affect the account's regular PolyGram return.

RCA Records terminates its present RCA and A&M programs Friday, Sept. 25. On approximately 100 top catalog titles, RCA dangles a 5.66% discount and is extending billing to Dec. 10. Terminating Friday (4) was an A&M program on about a dozen top chart albums, available in that period with a 5% discount and Dec. 10 dating. About two dozen additional top catalog titles on A&M can be ordered through

(Continued on page 15)

## WB Video Rental Bucked Plan Sparks Skepticism, Confusion In Texas

By LAURA FOTI

NEW YORK—As more details come to light, Warner Home Video's new all-rental program is generating negative reaction and confusion in Texas, where the program will be launched Oct. 12.

None of the 10 merchandisers polled have decided to take part in the program. Most say they are unhappy with the plan as presented, but may be forced by market pressure to participate. "I hope it's not accepted," says Risa Solomon, movie buyer for the Video Land chain in Dallas. "I understand why Warner is doing it, but they haven't looked at the realities

of the retail business."

Solomon, and others, term Warner's weekly rental rates to dealers "ridiculously high." The rates start at \$8.25 for the first week and go progressively lower, to \$1.65 for the sixth week. Over the six-week period, this works out to an average of \$4.40, the fee that thereafter remains in effect.

Warner had officially announced plans to take 75% of retail rental revenue the first week a tape is rented, escalating downward to 40% by the sixth week and then becoming 40% ret-

(Continued on page 86)

## Miami Welcomes NRBA Satellite Formats Rivet Confab's Attention

By DOUGLAS E. HALL

MIAMI—It isn't a rerun of NAB. Though the National Radio Broadcasters Assn. convention, which opened here Sunday (13), follows the National Assn. of Broadcasters radio programming conference in Chicago by a mere 24 days, an instant replay of the NAB meeting is unlikely in view of the fast-moving pace of companies jumping into full-format satellite services.

Not long ago, a satellite was a satellite was a satellite as far as any radio programmer or station manager knew. Not anymore: one of two sessions devoted to satellite looks at the merits

of analog, digital and tv duplexing transmission systems.

Shortly before this convention opened, both ABC and NBC decided to move ahead with digital systems, from Scientific Atlanta. Both networks say digital is the superior satellite transmission system, just as the digital recording system has been touted as superior.

One of the opening sessions on Sunday found many of the same cast of characters who were on hand at NAB last month: Kent Burkhardt of Burkhardt/Abrams/Michaels/Douglas

(Continued on page 19)



A "Premonition" of greatness. The new album (RZ 37549) from Survivor was a word-of-mouth sensation for months, now rocking AOR with a vengeance. On Scotti Brothers Records and Tapes. Distributed by CBS Records. © 1981 CBS Inc. Produced by James Peterik & Frankie Sullivan (Advertisement)

## NARM: Tally '81 Sales Soft

By SAM SUTHERLAND

CARLSBAD, Calif.—U.S. retail sales of records and tapes remain soft, rising only 4.9% in dollar volume for the first six months of 1981.

That finding emerges from the initial study conducted by the National Assn. of Recording Merchandisers' (NARM) Retail Advisory Committee, released here Thursday (10) during the committee's three-day invitational meetings at the La Costa resort complex.

The monthly study, based on confidential sales reports from the committee's

(Continued on page 10)

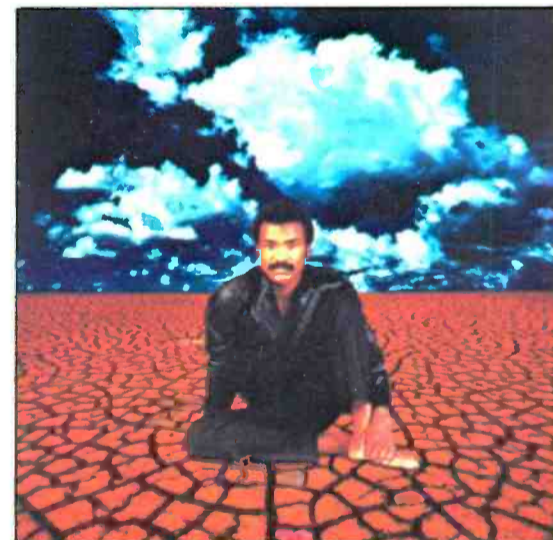
## Florence Duty Pact Advances

By IS HOROWITZ

NEW YORK—A U.S. representative to the United Nations has signed the Nairobi Protocol to the Florence Agreement, exerting new pressure toward ratification of the treaty addition that would eliminate custom duties on sound recordings, videodisks and videocassettes among signatory nations.

At the same time, it was learned that enabling legislation framed by the State Dept. is currently being circulated for comment among concerned governmental agencies, and expectations are high that the Senate Foreign Rela-

(Continued on page 9)



RONNIE LAWS has been breaking musical ground for years. Now his latest single "STAY AWAKE" is actively crossing over, making the title of Ronnie's new album so appropriate—"SOLID GROUND." RONNIE LAWS new single "STAY AWAKE." (Advertisement)

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## Retailers See 45s Sales Hike But Worry Increase Is At The Expense Of Albums

By ED HARRISON

LOS ANGELES—Sales of 45 r.p.m. records appear to be on the increase as price-resistant consumers are hesitating on album purchases, according to a Billboard retail survey.

Barrie Bergman, who runs the 130-store Record Bar chain, is disturbed by this increase in singles sales, now representing 10.5% of his chain's gross compared to 7.5% in 1980 and 5% in 1979.

The problem, as Bergman sees it, is that while 45 sales are "going through the roof," it's a further indication that the point of resistance has been reached on the price of albums. "Customers are buying one or two 45s in lieu of albums," he notes.

Angela Singer, operations manager of the three Circle Stores in Phoenix, reports a 1% increase in

singles sales which now account for 6%-8% of gross. "At one time, consumer's would pay a few dollars more and get an album. Now they're paying \$3-\$4 more."

John Stansfield, singles buyer at the Recordland stores, says singles sales now account for 11% of gross, up from 6%-7% last year. "A lot of our stores are in the Michigan area, which is depressed. All people can afford are singles. My own feeling is that the price of albums has hurt sales."

Al Franklin, who operates three Al Franklin Music World outlets out of Hartford, Conn., says singles volume represents 4% of gross sales. While he notes that this total is about level with recent months, he indicates some movement away from album purchases to oldie 45s, a market he moved heavily into about nine months ago.

Franklin has several thousand oldies selling at \$1.49 (10 cents more than current 45s) and credits consumer reluctance to buy an oldie single that might appear on a compilation package. "People used to ask for an oldies as it appeared on an album, but now they're looking for it on 45s."

At Skokie, Ill.'s giant Sound Unlimited one-stop, singles have taken on a new importance, according to sales manager Stan Myers. "My total volume on 45s is 50%-60% higher than last year," says Myers, who heavily promotes oldie 45s.

Myers says share of total one-stop volume in singles also has mounted, possibly a result of consumer price resistance to album purchases.

(Continued on page 84)

## VCR Boom Causing Blank Tape Shortage

By LAURA FOTI

NEW YORK—As VCR sales continue to grow beyond the expectations of most industry forecasters, suppliers of blank videocassettes are suffering product shortages ranging from mild to severe.

VCR imports for the second quarter of 1981 were 135.6% higher than for the comparable period in 1980, according to EIA figures. Sales to dealers in 1980 totaled about 805,000 units, and predictions for 1981 are constantly being revised upward—from 1 million to 1.5 million, the current estimate.

It was also predicted that VCR buyers would purchase an average of five blank videocassettes per year; the actual figure has turned out to be much higher. The inability to anticipate demand has led to a big push by tape suppliers to increase production.

Industry executives differ in their opinions as to when shortages will ease. Factories are being built or expanded, and insiders estimate the condition will have abated by anywhere from May '82 to the beginning of 1983.

TDK's national video products manager Ed Pessara says, "I think there will be a severe shortage in the fourth quarter and going into 1982. All we can do is try to expand and alleviate the problem, but it will probably take another 18 months in spite of the expansion."

TDK's factories are producing a million VHS tapes per month, Pessara says, "but it's not enough." He adds, however, that the situation is worse in Europe.

Besides unpredictable growth of the marketplace, Pessara attributes brand awareness as contributing to shortages, and Fuji national sales manager John Birmingham agrees. In spite of shortages, Fuji plans to "substantially" increase its con-

sumer advertising this fall. At the same time, it has built a new, exclusively video, factory in Japan that will double output to 7 million units next year. Demand has never been greater for L-500s and L-750s, he says.

Also making moves to expand videocassette production is 3M. The company has increased its productivity and changed its manufacturing priorities, according to sales and marketing manager Joe Williams.

Maxell has geared its marketing strategy around the amount of product it has available, says Don Patrican, national sales manager, consumer video division. "This has allowed us to position the product more effectively, create educational standards for consumers and conduct training seminars for floor salespeople."

Although Maxell, like other sup-  
(Continued on page 53)

## Rent-A-Record Bows Unit In U.S.

By IRV LICHTMAN

NEW YORK—Rena's Rent-A-Record franchise chain, established in Canada last January, has made its first foray into the U.S. in Providence, R.I., with Detroit, Chicago, Los Angeles and New York targeted as additional areas before the end of the year.

For a \$27,000 franchise fee and payment of 3% of annual gross to David Nancoff, originator of the Rena concept. Steve Bolanger has opened an 800 square foot unit within blocks of Providence College. "There's been an excellent response," says Bolanger of the three-week-old operation. "We're renting close to 100 albums a week, not including sales." Bolanger is already

thinking of buying additional franchises in Boston and Worcester, Mass.

Nancoff's rental approach is not without its dissenters, who fear it's a further stimulus to home taping. Ben Karol in New York experimented with the idea earlier this year at one of the King Karol units in New York and abandoned it long before a 90-day "test" period was complete (Bill-

**Alvin Toffler, author of "Future Shock" and "The Third Wave," expounds on videocassette, videodisk, satellite, cable, consumer electronics and other emerging technologies. Interview, page 52.**

board, June 27, 1981). Recording rentals were also denounced by Stanley Gortikov, president of the RIAA, and his counterpart in Canada.

But, Nancoff, a 32-year-old Canadian businessman, insists his rental scheme is viable, pointing to a successful run at 10 Rena Rent-A-Record stores in Canada.

Nancoff has little qualms concerning the impact his rental idea can have in stimulating home taping. He claims, in fact, that each franchiser is obligated to put aside 15 cents per rental for payment to mechanical agencies, adding that payments have been made in Canada and that his lawyers are now working on a similar approach here. His first U.S. franchiser confirms that he is putting aside these monies and was about to send Nancoff his first monthly check for this purpose.

## RCA Positions Label Under Schlosser

NEW YORK—A home entertainment complex, including RCA Records, has been established through the offices of Herb Schlosser, executive vice president of RCA Corp.

Indicating the growing inter-relationship between the label and RCA's deepening involvement in video software and pay and cable tv, the realignment sees Bob Summer, president of RCA Records, reporting directly to Schlosser. RCA Records had previously reported to Frank Olsen, RCA executive vice president, who continues to be responsible for RCA's CIT Financial and Hertz Corp. affiliates.

Schlosser, who guided RCA's introduction of software for its SelectaVision videodisk system, takes responsibility at corporate level for the label, SelectaVision, the RCA/Columbia Pictures International Video partnership and RCA's partnership with Rockefeller Inc. in pay/cable, RCTV.

Schlosser, former president of NBC, is not responsible for NBC, which continues to report directly to Thornton Bradshaw, RCA chairman, and Grant Tinker. Tom Kuhn, formerly vice president of RCA SelectaVision's software unit on the West Coast, will now take over the  
(Continued on page 84)

Besides facing the "realities" of home taping, Nancoff regards his scheme as motivating consumers who "wouldn't be there otherwise" to return to record stores. He also stresses that manufacturers encourage home taping by continuous price increases on albums.

And Nancoff claims personal "hostility" towards manufacturers who allow their super acts to endorse various blank tape brands while at the same time "discouraging home taping."

At the pioneer U.S. Rena Rent-A-Record in Providence, Bolanger says he had an opening week deal whereby he gave away a free 90-minute cassette with customers' first  
(Continued on page 6)

## Kragen Posits 'Taco Stand' Theory At 7th Talent Forum

By ROMAN KOZAK

NEW YORK—"The same basic principles that apply to any buyer/seller relationship can be applied to almost any job in the entertainment field," Ken Kragen, manager of Kenny Rogers, Kim Carnes and Dottie West, told attendees to the seventh annual Billboard Talent Forum in his keynote address.

The forum, which attracted over 200 artists, managers, promoters, agents, facility operators, record company and radio executives, was held here Wednesday through Fri-

day (9-11) at the Sheraton Centre Hotel.

The forum also heard a blunt warning from promoter John Scher that the way trends in the live talent business are going, regional promoters, mainstays in the business, are facing financial ruin.

"If I didn't manage acts, and didn't do video, I wouldn't be here," Scher told the forum at a luncheon. "I lost \$200,000 last year in the concert business. I am 31 years old, and I feel like I am 70. I don't need to do this. I would rather stay home and play with my little daughter."

Scher, who also manages the Allman Brothers and road manages

**Winners of Billboard Talent Awards page 79.**

the Grateful Dead, said he is tempted to get out of the promotion business altogether, which is costing him \$10,000 a week to run, to concentrate on his acts. "I'll still be in the business," he said. "I manage substantial clients. And then I will be one of the bastards that try to screw you."

Scher blamed the sorry condition on poor acts that agents foist on promoters ("they send me loser after loser," he said) and the financial ar-  
(Continued on page 79)

## Panel Votes Walkman Ban

By ALAN PENCHANSKY

CHICAGO—The proposed Chicago city ordinance which would prohibit motorists and bicyclists from listening to radios and tape players with headphones (Billboard, Aug. 29, 1981) was approved by a 10 to 0 vote of the City Council's Traffic Control and Safety committee, Sept. 9. It will go before the full City Council, Monday (14), and if passed becomes law.

The measure, which is aimed specifically at control of portable stereo devices such as the popular Sony Walkman, will impose a minimum \$50 fine on violators.

Alderman Louis Farina, author of the measure, testified at the committee hearing that statistics on traffic accidents involving headphone wearers aren't available because the light-weight portable players are such a recent phenomenon. However, he insisted that headphone wearers on city streets face a risk because it is "practically impossible" to hear sirens, horns and other warning devices or the sound of vehicles approaching.

Farina introduced the measure after he claimed his car nearly ran  
(Continued on page 60)

## NAUTILUS LP FOR POLICE

LOS ANGELES—An industry first will occur in early October when the Police's new album, "Ghost In The Machine," is simultaneously released on A&M in conventional form and on Nautilus Recordings as a digitally mastered half speed Superdisc geared to the audiophile market.

While audiophile releases of major name product usually occur once the LP has become catalog product, there have been a few previous instances where half speeds were released while analog versions were still charting.

Nautilus released the Police's  
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SEPTEMBER 19, 1981, BILLBOARD

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# Island Issues Blast Over Marley Album

By IRV LICHTMAN

NEW YORK—Four months after the death of reggae superstar Bob Marley, a release of recordings made by the performer between 1968-72 has stirred controversy.

Chris Blackwell, founder of Island Records, to which Marley was signed in recent years, "deplores" the marketing by WEA International of Marley material under the title of "Chances Are." The album has been released in the U.S. by Cotillion, an affiliate of Atlantic Records.

In a statement issued late last week by Island, itself distributed through WEA, Blackwell is not quoted directly, but it contains a number of reasons why the marketing of the album is held in question.

They are: that the tracks on the album are a mixture of Marley's early material and song demos, all of which have been recently overdubbed in New York; none of the Wailers, Marley's band, were involved in the overdubbing, which was done after Marley's death on May 11; three of the tracks, "Reggae On Broadway," "Dance To The Reggae" and "Hurting Inside," were once owned by Island Records, but at Marley's request, were never released.

Also, that the album is being released against the wishes of Marley's widow, Rita, and the rest of his family. The statement continues, "... Island has been determined to protect

his name and reputation from cynical exploitation, 'Chances Are' being presented, through its sleeve artwork, as a 'new' Bob Marley album.

"It is interesting to note," the statement reads, "that some of Marley's old material was packaged and released by CBS under the title 'Birth Of A Legend,' thus calling attention to the nature of the music. The WEA International album, however, features a sleeve of Marley as he was during his later years, a cover that bears no relationship to the music. Island is dismayed that a company of WEA International stature would sink to such levels of exploitation."

Freddy Haayan, senior vice president of WEA International, refutes a number of points in the Island statement.

"I'm shocked and disappointed. I don't understand it. The album contains legitimate recordings recorded between 1968 and 1972. There are no demos. I called Chris about the release of the album and he mentioned some tracks he said he published. But, he never got back to me. The first I'd heard of his feelings was when I read the press release.

"Bob Marley's widow wanted the album released on her own label and we couldn't come to terms."

Haayan says he made the deal with Danny Sims of JAD Records, adding that Sims was "very close" to Marley.



**FLOWER POWER**—Emmylou Harris shows her corsage to Lou Dennis, Warner Bros.' vice president of sales, following her opening night show at the Greek Theatre.

## Grundig Set To Enter U.S. Video Mart

By JIM SAMPSON

BERLIN—Bolstered by the dollar's rising value against the Deutschmark, West Germany's Grundig will re-enter the American home entertainment market in the second quarter of 1982 with a full line of electronics, including the 2 x 4 Super video recorder based on the Video 2000 system. Grundig's 2 x 4 video campaign will kick off at the Las Vegas CES.

With the U.S. version of Video 2000, Grundig is aiming at the high quality, semi-professional market, according to Roland F. Klink, executive director of international operations. The system, developed jointly by Philips and Grundig, is built around a two-sided cassette with four hours playing time per side.

Grundig's model, which differs somewhat from the Philips, features slow motion, freeze frame, automatic program finder and pre-programming of five programs within 100 days. In addition, it can record and play back in stereo, and an auto-reverse model is in development.

(Continued on page 75)

## Video Unit Set In U.K. By CBS/MGM

By MIKE HENNESSEY

LONDON—MGM/CBS Home Video, the joint company set up in the U.S. 10 months ago, is planning a major assault on the European market with the creation of a U.K. subsidiary which will unveil an initial release of videocassettes this month.

The London headquarters will serve as the company's flagship European office. In addition to functioning as the center of U.K. operations it will be the springboard for all company activities throughout the Continent.

Announcing the U.K. operation at a press conference here Tuesday (8), Cy Leslie, co-chairman of MGM/CBS Home Video said: "This venture spearheads our entry into the rapidly expanding international home video market and complements the success the company has achieved in the U.S. The home video industry is emerging as a major worldwide force in entertainment and MGM/CBS intends to play a prominent role in it."

Named general manager of the MGM/CBS home video operation in the U.K. is Colin Bayliss who

(Continued on page 71)

## Chartbeat

### Stones Surrey To Summit; 'Endless Love' Ties 'Lady'

By PAUL GREIN

LOS ANGELES—The Rolling Stones' "Tattoo You" this week becomes the group's ninth No. 1 album—a total exceeded by just two acts in chart history: the Beatles and Bing Crosby. Like the Stones, Elvis also collected nine No. 1 albums.

"Tattoo You" is the group's eighth regular studio album in a row to top the chart, following "Sticky Fingers" (1971), "Exile On Main Street" ('72), "Goat's Head Soup" ('73), "It's Only Rock 'N' Roll" ('74), "Black And Blue" ('76), "Some Girls" ('78) and "Emotional Rescue" ('80).

Surprisingly, the Stones had just one No. 1 album in the '60s: "Out Of

Our Heads" in August, 1965. The LP produced "Satisfaction," the band's first chart-topping single and still the definitive anthem of adolescent angst.

The Stones' surge to No. 1 gives the Atlantic family of labels three albums in this week's top four. Stevie Nicks' "Bella Donna" on Modern holds at number two for the second week; Foreigner's "4" dips a notch to four. It's the first time one label group has had three of the top four LPs since Elektra/Asylum did it a year ago with Jackson Browne's "Hold Out," "Urban Cowboy" and

(Continued on page 15)

## U.S. Rent-A-Record Bows

• Continued from page 3

rental. "As long as they don't sell the record, we're not hurting anybody," says Bolanger, who notes he was made aware of Nancoff's franchise through a story in Playboy magazine. As for Nancoff, Bolanger says, "His marketing expertise is totally worth getting involved with."

For the \$27,000 franchise fee, Nancoff offers a "turn key" approach, with each store containing \$16,000 worth of albums, a decor that appeals to wide demographics and "custom-made" display racks.

While he says he has a price advantage in supplying merchandise to a franchiser, the latter is not obligated to buy product from his on-reorders. He will ship goods from Canada, but claims that he is looking for U.S. distributor/importers for domestic fill.

The U.S. rental rates are similar to those in Canada. It's \$2.50 per album, \$4 per double-album for a 36-

hour period. Five albums can be rented for \$10. There is a deposit of \$8 per LP, \$14 for a double album. The latter sales slips are put through if the records are not returned within 36 hours. These terms are spelled out in a Rental Agreement signed by the customer.

One out of four renters have not returned their recordings, having in effect bought them, Nancoff cites as his experience in Canada. At the Providence store, Bolanger says that all rentals so far have been returned.

Nancoff says the returned records are usually in "impeccable" condition. Bolanger agrees. "People seem to respect the idea," Bolanger says. And of the way in which Nancoff's people set up the store, Bolanger adds, "It's not your typical record store. It's much better. They've done it in soft colors, light blue on the walls, a deep blue carpet. And the white fixtures show an album's entire cover, not just a quarter of it."

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# NEIL DIAMOND

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# Florence Duty Clause Advances

## U.S. Rep to U.N. Signs; Ratification Pressure On

• Continued from page 1

tions Committee will hold ratification hearings on the protocol before the end of October.

This stepped-up domestic action, as well as promising recent European developments, brings within near sighting distance the time when recordings will enjoy the same duty free status as books in international trade.

While support for adoption of the Nairobi Protocol has been a longtime project of the International Federation of Producers of Phonograms and Videograms, U.S. exporters stand to reap greater benefits from its implementation than their foreign counterparts.

The U.S. customs bite on imported recordings is 4.7% on the transaction price, while the duty in European Economic Community countries is pegged at 7%, and that in Japan at up to 16%, according to a State Dept. source.

As these imposts fall, U.S. product will therefore become proportionately more attractive to foreign purchasers, with increased trade of finished pressings across international boundaries seen a certainty.

On the debit side, however, at least for European countries, is a potential rise in parallel import volume as American albums become cheaper to acquire abroad.

Canada, however, long a source of cheap imports, would tend to lose some of its competitive edge, suggest observers, since it is one of the rela-

tively few advanced countries which never became party to the basic Florence Agreement. In all, some 70 nations belong.

Under the basic agreement, adopted in Florence by UNESCO in 1950 and made effective for the U.S. in 1966, books and certain other materials are exempted from import duties. The protocol, adopted by a UNESCO conference in Nairobi in late 1976 at which the U.S. participated, extended the exemptions to recordings and videograms, as well as to a number of other cultural and scientific materials.

The protocol was signed by Kenneth Adelman, the U.S. deputy permanent representative to the U.N. on Sept. 1. Although full implementation requires approval by the Senate, the U.N. procedure is described

as more than merely symbolic.

Daniel Grant, an official of the State Dept., notes that enabling legislation is already being studied by other government bodies. Drafted by the State Dept., this legislation would bring regulations of different government agencies into line with provisions of the protocol.

Among agencies receiving the enabling legislation are the Commerce and Treasury Depts. and the International Communications Agency, says Grant.

On the European front, Grant reports that the State Dept. has just learned that the Netherlands and Italy have ratified the protocol, bringing to six the number of nations that have endorsed the protocol. Five are needed to bring it into force.

## ABKCO Loses \$1,203,835

NEW YORK—ABKCO Industries, the entertainment industry company here, reports that operations for the third quarter ended June 30 resulted in a loss of \$1,203,835 or \$1.04 per share.

This compares to a profit of \$10,944 or 1 cent per share for a similar period in 1980. Revenues for the quarter amounted to \$1,572,595 compared to \$1,514,800 a year before.

For the nine-month period ended June 30, the company cites a loss of

\$1,210,771 or \$1.05 per share on revenues of \$5,498,992. This compares to a profit of \$60,958 or 5 cents per share and revenues of \$7,261,412 a year before.

ABKCO says the company incurred a substantial loss on a Broadway production, "It Had To Be You," which opened May 10 and closed June 21. The company adds that during the run of the play it videotaped several regular performances with the intention of future exploitation via television and/or videotape and videodisk.

SEPTEMBER 19, 1981, BILLBOARD

# Market Quotations

As of closing, September 10, 1981

| Annual High | Low    | NAME                    | P-E | (Sales 100s) | High   | Low    | Close  | Change   |
|-------------|--------|-------------------------|-----|--------------|--------|--------|--------|----------|
| 1 1/4       | %      | Altec Corporation       | —   | 64           | 15/16  | %      | %      | Unch.    |
| 36          | 26%    | ABC                     | 5   | 290          | 28%    | 28%    | 28%    | + %      |
| 45 1/4      | 28%    | American Can            | 8   | 347          | 33%    | 32%    | 33%    | + 11 1/4 |
| 4%          | 2%     | Automatic Radio         | —   | 88           | 3 1/2  | 3 1/4  | 3 1/2  | + %      |
| 61 1/4      | 40%    | CBS                     | 7   | 500          | 49%    | 48%    | 48%    | - 1/2    |
| 45%         | 32%    | Columbia Pictures       | 7   | 15           | 33 1/2 | 33     | 33 1/2 | + 1/4    |
| 7 1/4       | 4 1/2  | Craig Corporation       | —   | 89           | 6%     | 6 1/2  | 6%     | Unch.    |
| 67 1/4      | 48%    | Disney, Walt            | 12  | 624          | 49%    | 49%    | 49%    | - %      |
| 8%          | 3%     | Electrosound Group      | 25  | —            | —      | —      | —      | Unch.    |
| 9           | 9%     | Filmways, Inc.          | —   | 633          | 5%     | 4 1/2  | 5      | + 1/2    |
| 22 1/2      | 14 1/2 | Gulf + Western          | 4   | 1434         | 16%    | 16%    | 16%    | + 1/2    |
| 19%         | 11%    | Handleman               | 8   | 23           | 14%    | 14 1/4 | 14%    | - 1/4    |
| 15%         | 8%     | K-tel                   | 4   | 5            | 8%     | 8%     | 8%     | + 1/4    |
| 82 1/2      | 39     | Matsushita Electronics  | 13  | 128          | 62%    | 62     | 62%    | + 1/2    |
| 89          | 41%    | MCA                     | 7   | 65           | 42%    | 41%    | 42     | - %      |
| 14 1/2      | 8%     | Memorex                 | —   | 240          | 12%    | 12%    | 12%    | Unch.    |
| 65          | 42 1/2 | 3M                      | 8   | 1159         | 49%    | 48%    | 48%    | + 1/2    |
| 90%         | 56%    | Motorola                | 11  | 595          | 66%    | 65     | 66%    | + 1%     |
| 59%         | 36%    | North American Phillips | 6   | 78           | 39%    | 38     | 39%    | + 1 1/2  |
| 20          | 6%     | Orox Corporation        | 75  | 66           | 10     | 9%     | 9%     | + %      |
| 39 1/4      | 23 1/2 | Pioneer Electronics     | 18  | 12           | 31%    | 31%    | 31%    | + 1/4    |
| 32 1/4      | 19%    | RCA                     | 6   | 2534         | 19%    | 19%    | 19%    | + 1/2    |
| 26 1/4      | 14%    | Sony                    | 13  | 4090         | 18%    | 17%    | 18%    | + %      |
| 93          | 27 1/4 | Storer Broadcasting     | 17  | 333          | 30     | 29%    | 30     | + 1 1/2  |
| 6%          | 3%     | Superscope              | —   | 49           | 3%     | 3%     | 3%     | Unch.    |
| 32%         | 24%    | Taft Broadcasting       | 10  | 115          | 30     | 29%    | 30     | + %      |
| 26 1/4      | 17 1/2 | Transamerica            | 6   | 456          | 21%    | 20     | 21     | + 1      |
| 38 1/2      | 33%    | Warner Communications   | 15  | 298          | 43%    | 41%    | 43%    | + 1 1/2  |

| OVER THE COUNTER | Sales | Bid | Ask | OVER THE COUNTER | Sales | Bid | Ask |
|------------------|-------|-----|-----|------------------|-------|-----|-----|
| Abkco            | —     | 1   | 2   | Koss Corp.       | 5300  | 8%  | 8%  |
| Certron Corp.    | 4600  | 1/4 | 1%  | Kustom Elec.     | 2400  | 2%  | 2%  |
| Data Packaging   | 25    | 8   | 8%  | M. Josephson     | 13600 | 1%  | 1%  |
| First Artists    | —     | —   | —   | Recoton          | —     | 2%  | 3   |
| Prod.            | 1500  | 4%  | 4%  | Schwartz         | —     | —   | —   |
| Integrity Ent.   | 7700  | 6%  | 7   | Bros.            | 1500  | 3   | 4   |

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 91503, (213) 841-3761, member New York Stock Exchange, Inc.

## RIAA Hosting Symposium On Taxes

NEW YORK—RIAA is hosting here Nov. 4 a symposium on "Current Developments In U.K. Taxation Of U.S. and Resident Entertainmenters and Entertainment Companies."

In addition to the presence of experienced U.K. practitioners, the RIAA Tax Committee will present an overview of current developments in the federal and state tax laws affecting the U.S. industry.

The program, at the Plaza Hotel, will run from 9:30 a.m. to 4:30 p.m., with a registration fee of \$75, including morning and afternoon coffee and lunch. Time will be allowed to question participants, and RIAA encourages prompt registration due to the limitations of the meeting space.

Those wishing to attend can remit \$75 to RIAA, 888 Seventh Ave., New York, N.Y. 10016 or phone (212) 765-4330.

## Tax Reforms Hit Shelters With Penalties

NEW YORK—Recording tax shelters, which hit a peak in the late '70s, are subject to new penalties for overvaluation under President Reagan's tax restructuring.

Under the new law, investors in tax shelters involving recordings will pay additional taxes for deductions that exceed by a large margin their original investments.

The graduated rate for overvaluations is structured in the following manner: 10% of the additional tax due for overvaluations of 150 to 199%; 20% for overvaluations of 200 to 249%; 30% for overvaluations over 250%.

Those who have made tax shelter deals this year could be affected by the new law, since the penalties apply to returns filed after Dec. 31.

In yet another restriction, if third parties are not involved in the tax shelter, tax credits are prohibited.

In the midst of the tax shelter boom, the Internal Revenue Service made rulings that inhibited investments in the specific areas of recordings. While the investment possibilities still exist for recording tax shelters, the new law reflects further tightening of controls in what the IRS has perceived as abuses in the evaluation of recordings.

## CBS, RCA Sell \$500 Million in LP's by Mail

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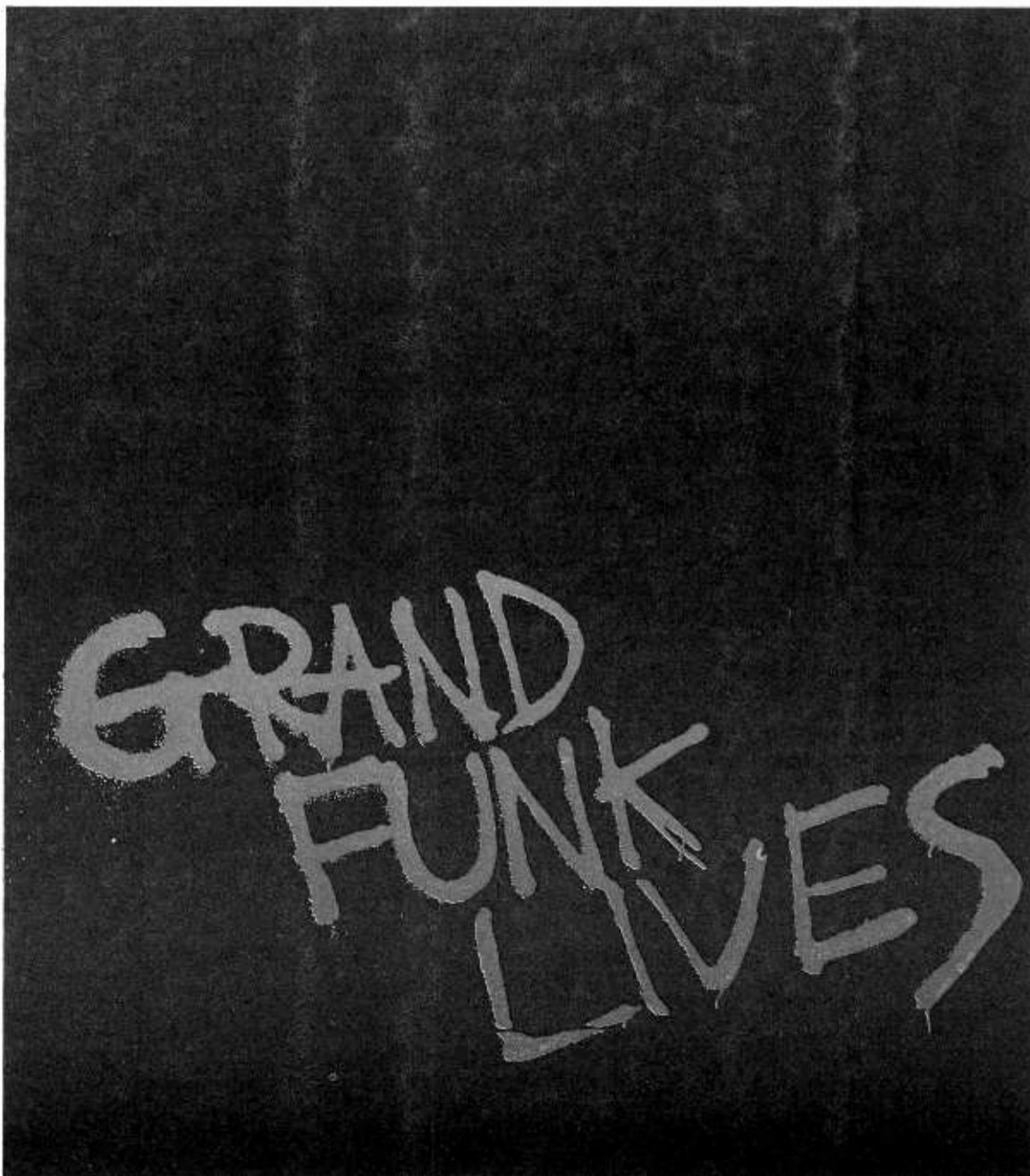
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# Rock'n'Rolling

## Verlaine's New Method 'Critic' Eyes Video Clips

By ROMAN KOZAK

NEW YORK—After two years with no product, Tom Verlaine has a new solo LP, "Dreamtime," just released on Warner Bros.

In the late '70s he had two LPs on Elektra with Television, the seminal band that was one of the pioneers of the CBGB new wave scene.

"We started CBGB," he remembers. "It was a country bluegrass bar, and I asked the guy there if they ever played rock'n'roll. He said to come Sunday, it was a dead night."

"When we started getting a following, we started playing Saturday nights. Then, shortly, there was the Ramones. About a year and a half after that, there was the new rock music festival, with Talking Heads and Blondie. Patti Smith was also there in the beginning. She didn't even have drums, but she had the feeling. After that, the whole thing was copied in England, and that as the roots of punk rock."



Verlaine's current album doesn't seem as intense or nervous as the first Television efforts, but that doesn't mean Verlaine has gotten mellow. Rather, he says, it may just be a matter of technique.

"I don't think I have toned down," he says. "It may be that in the beginning you play with that kind of drive, that maybe your hands are chewing up the strings too much. And then you become aware that you don't need that kind of pressure on the strings. Maybe it just comes to that."

After Television broke up, Verlaine recorded a solo album, also for Elektra in 1979. But he got out of his deal with Elektra, and signed with Warner, where he feels the company has a greater understanding of what he is trying to do, and is more supportive and helpful.

Though his music is hardly inaccessible, he has never had the commercial success of a Cars, whose music is not that much different. Verlaine blames the "recognition factor."

"The Cars' first album leaned on automatic reference points," he says. "There was the Tommy James and the Shondells guitar sound, and maybe the vocal sound was reminiscent of Ray Davies of the Kinks, with a somewhat mechanical delivery. There we've maybe 30 vocals going on in the chorus. And I think that it was these reference points that got them across. Radio heard them and played it. Reference points, to me, are also what got Elvis Costello played."

"Maybe this is the wrong thing to say, but it seems to me that the sorry thing about radio today is that 10 years ago, a thing was played because it sounded unique. Now it is

(Continued on page 84)

## General News

# NARM's New Monthly Roundup Portrays Plodding Sales Picture

• Continued from page 1

member companies, represents a survey sample accounting for between 15% and 17% of total industry sales, according to committee chairman Lou Fogelman of SHOW Industries, who unveiled monthly figures as well as the six-month tally.

## Police Album Via Nautilus

• Continued from page 3

"Zenyatta Mondatta" while the LP was still in the top 10 and EMI/Liberty, in conjunction with Mobile Fidelity, released "Kenny Rogers Greatest Hits" following its run at the top of the charts.

However, the release of "Ghost In The Machine" will be the first time an audiophile company on a license basis simultaneously releases product with its analog counterpart.

The Nautilus Superdisc will have a recommended list price of \$14.95.

Steve Krauss, president of Nautilus, says he presented the idea of a simultaneous release to A&M nearly nine months ago. "We proved to A&M that audiophile albums do not take away sales from the analog version, but is a valuable additional profit-making tool for the record companies," says Krauss.

Krauss says he approached other labels to do the same but was rejected because the labels felt it would take away their own sales. "It's my belief," notes Krauss, "that the other labels felt we'd steal sales from the analog release. But they could make as much money or more from audiophile sales with no overhead."

Artist royalties on audiophile sales are also higher due primarily to the higher list price, so that the artist and label both profit. "Audiophile is a source of net income. It's found money," contends Krauss.

An A&M spokesperson says the label wanted to do something innovative and novel in the audiophile field and feels there are two distinct markets for analog and audiophile record consumers. "There's a line of demarcation among record buyers," says the spokesperson. "We're making a pop record available to two distinct markets."

Krauss claims that "Zenyatta Mondatta" has been number one on Nautilus' best seller list with sales in excess of 20,000. He reports substantial pre-orders on the forthcoming LP and hopes this will be the first of more simultaneous releases both with A&M and other labels.

Jerry Luby, vice president of a&r and licensing for Nautilus, says that a simultaneous release should have greater impact with buyers in that a new LP will be immediately available as opposed to waiting six months to a year. Luby feels that simultaneous audiophile releases will begin happening more frequently on select titles. ED HARRISON

## For The Record

NEW YORK—In last week's front-page article entitled "Trade Wants Specifics On Warner Vid Rentals," Disney's rental terms were misstated. The company charges \$26 per tape for 13 weeks for "Alice In Wonderland" and "Dumbo," and \$30 per tape for 13 weeks for all other titles. Billboard regrets the error.

Reporting companies generated a total of \$222,947,554 during the first six months of this year. That represents a total increase of 17.5% when compared to 1980 sales of \$189,766,166 (considerably fewer stores contributed to last year's tally).

However, directly comparable sales for '81 came only to \$199,081,278, yielding the lower gross percentage gain—a figure, noted Fogelman, that "shows we did not keep up with inflation."

NARM's statistics also mirror fluctuations in the association's universe of record and tape retailers, which was found to increase 8.7% within that sample from an average of 875 stores during 1980 to an average of 951 stores today.

The latter figure is based on an actual network of reporting stores that rose from 857 outlets in January, 1980 to high of 968 stores in February of this year. As of June, 1981, the sample shows 946 stores in oper-

ation.

Per store averages also showed slight growth, rising 5% from 1980's average monthly tally of \$36,000 per store to \$38,000 per store among comparable outlets. When computed against the survey's total sales base, the per-store monthly sales average rose slightly more, averaging \$39,000, for an 8% increase.

Fogelman interpreted these figures to project average annual sales of \$575,000 per store, and additionally recapped monthly totals indicating a relatively steady flow of sales from January through June.

Those figures, as reported below, show incremental increases for five of the first six months of 1981, from an average per store high of 9% in January to a low of 2% in February. March sales were seen as even with the same month a year earlier, attributed by Fogelman to the Easter holiday's move from March to April during this sales year.

NARM's monthly figures follow:

| Month        | 1980          |               | 1981          |               |               |
|--------------|---------------|---------------|---------------|---------------|---------------|
|              | Sales Dollars | No. of Stores | Comparable    | Total         | No. of Stores |
| Jan.         | \$29,025,903  | 857           | \$31,624,444  | \$35,805,868  | 964           |
| Feb.         | \$32,024,686  | 860           | \$32,645,001  | \$36,823,218  | 968           |
| March        | \$34,217,620  | 872           | \$34,350,977  | \$39,691,620  | 948           |
| April        | \$31,302,713  | 880           | \$33,961,245  | \$38,276,201  | 941           |
| May          | \$30,907,046  | 882           | \$32,280,113  | \$34,625,700  | 941           |
| June         | \$32,288,198  | 900           | \$34,219,498  | \$37,724,947  | 946           |
| Year To Date | \$189,766,166 | —             | \$199,081,278 | \$222,947,554 | —             |

## WB To Release E.G. Product

LOS ANGELES—The London-based E. G. Records roster will now be released in North America via Warner Bros. Records, which has unveiled a new marketing, manufacturing and distribution pact with the rock-oriented label.

Launching the new association will be the Sept. 23 release of "Discipline," an album marking the reformation of King Crimson.

Other artists on the Warner Bros./E.G. roster include Roxy Music and Brian Eno.

## N.Y. B'nai B'rith Hears Alexander

NEW YORK—Willard Alexander, president of Willard Alexander Inc., the booking agency, is the featured speaker Monday (14) at the monthly meeting of the music and performing arts lodge of B'nai B'rith.

Alexander, a 50-year veteran in the industry, titles his address, "The Resurgence Of The Big Band."

The meeting is being held at the Sutton Place Synagogue, 225 E. 51 St. here. It starts at 6:30 p.m., with Alexander's address to follow at 7:15 p.m.

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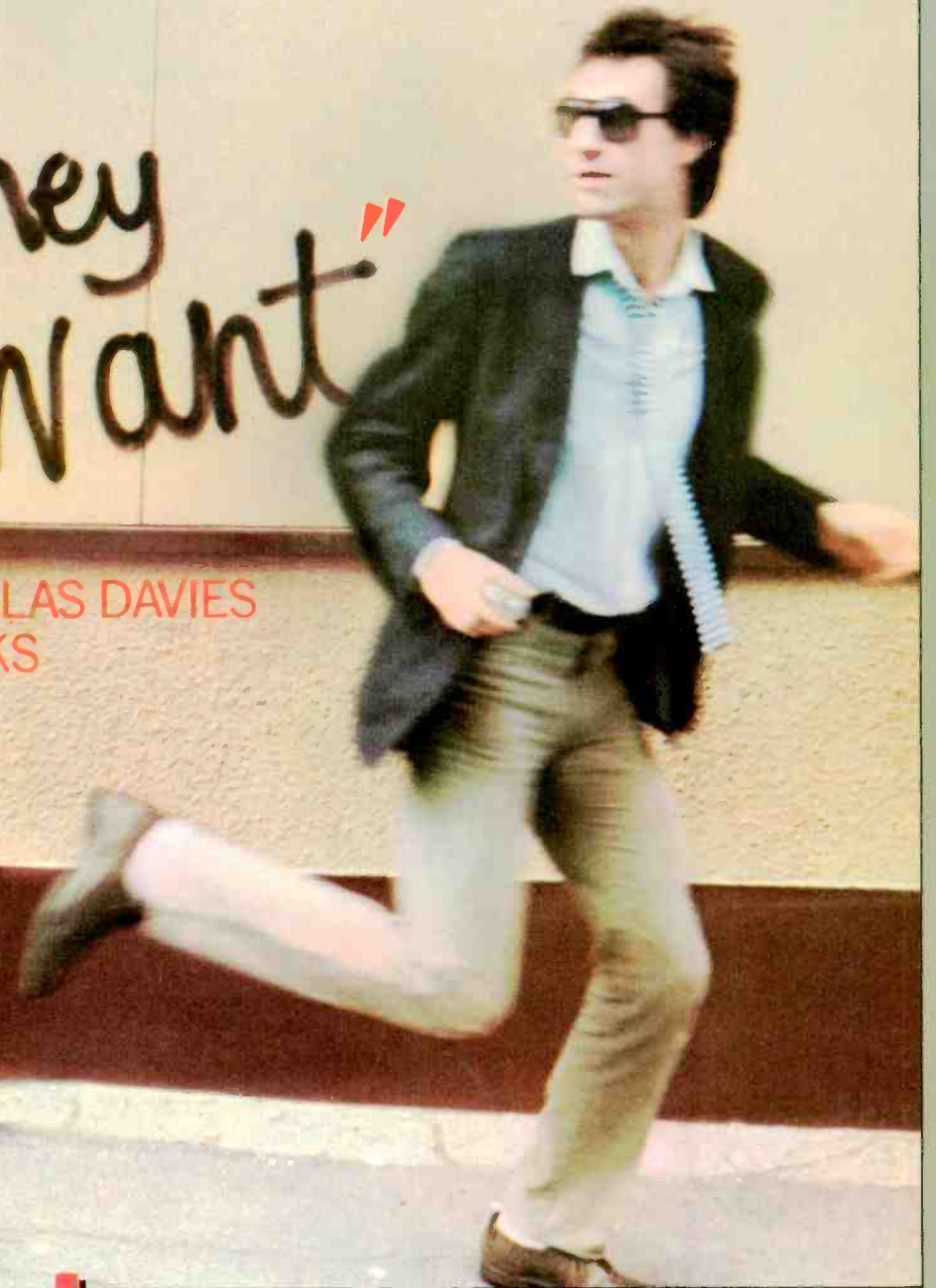


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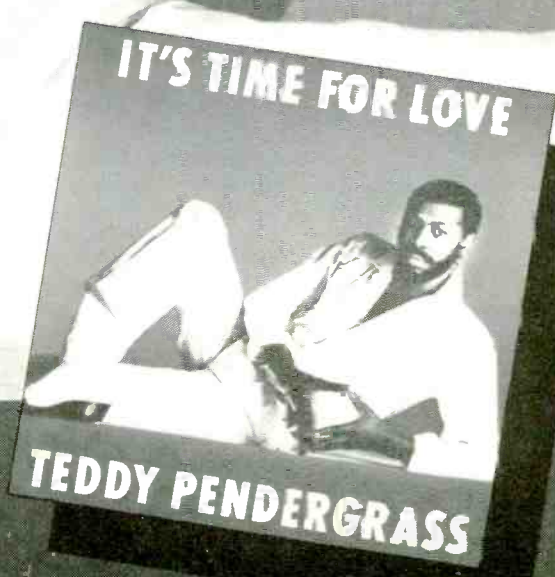


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# Country Carries Big-Share Clout In Smaller Markets

• Continued from page 23

rary WZZR-FM is down to 4.3 from 8.3 in the fall and 6.0 a year ago.

★ ★ ★

**HARRISBURG—AOR** WTPA-FM is up to a 10.3 share from 7.3 in the fall and 2.9 a year ago. WCMB-AM is doing well with its new country format. The station is up to 5.4 from 3.2 in the fall and 2.8 a year ago. Similarly formatted WFEC-AM and WHYL-AM have felt the new competition. WFEC is down to 1.9 from 2.3 in the fall and 3.1 a year ago and WHYL is down to 3.4 from 5.8 in the fall and 7.0 a year ago. Adult contemporary WKBO-AM is up to 7.6 from 5.9 in the fall and 5.0 a year ago.

★ ★ ★

**ORLANDO—AOR** SuperStars WDIZ-FM and country WHOO-AM are in a tight race for first place. Both stations are up substantially, with WHOO in the lead with an 11.9 share. WDIZ is second with an 11.0. WDIZ is up from 6.5 in the fall and 7.1 a year ago. WHOO is up from 7.6 in the fall and 7.5 a year ago. Sister station, adult contemporary WHOO-FM has a 9.6, right where it was a year ago, but up from fall's 8.7.

★ ★ ★

**WILKES-BARRE** — Adult contemporary WKRZ-FM, which used to be all-news WBRE, has taken over top place in the market from Hot 100 formatted WARM-AM. WKRZ is up to 10.5 from 7.7 in the fall and 2.9 a year ago. WARM is down to 9.8 from 10.3 in the fall and 12.9 a year ago. Country WBAX-AM is back to 2.9 after dropping to 1.4 in the fall from last year's 3.8.

★ ★ ★

**SPOKANE—Hot 100** formatted KJRB-AM and AOR KREM-FM are tied for first place in this market with a 12.9 share each. KJRB is down from 13.2 in the fall, but up from 12.3 a year ago. KREM is up from 10.0 in the fall and 9.1 a year ago. KHQ-FM, which runs TM's Stereo Rock, has a 10.2 share, up from 7.4 in the fall, but off slightly from 10.9 a year ago.

★ ★ ★

**GREENVILLE—Country** combination WESC-AM-FM is dominating this market with a combined share of 18.2. The FM has the lion's share of this with a 12.4 share. The two stations are up from a combined 14.5 in the fall and 17.6 a year ago. Hot 100 formatted WFBC-FM is down to 9.1 from 12.7 in the fall and 11.7 a year ago. Black WHYZ-AM is down to 7.2 after jumping up to 10.5 in the fall from 6.6 a year ago.

★ ★ ★

**ASHEVILLE—Country** WWNC-AM is far out front as number one in this market with a 39.3 share, almost unchanged from last year's 39.2. Similarly formatted WSKY-AM is to 4.5 from 3.9 a year ago. Adult contemporary WISE-AM is off to 17.0 from 18.6 a year ago.

★ ★ ★

**BINGHAMTON** — Country WKOP-AM nearly doubled its audience share to 10.3 from 6.2 a year ago. Adult contemporary WENE-AM lost almost as much, falling to 4.2 from 7.5. Sister station MOR, WMRV-FM is up to 16.4 from 11.4.

★ ★ ★

**WACO—WACO-AM**, which calls its format "Texas Country," has a solid grip on this market with a 20.2 share, up from 19.1 last year. Similarly formatted KKIK-AM is down to 1.4 from 4.9. Adult contemporary KHOO-FM is up to 11.3 from 6.8 a year ago and similarly formatted KNFO-FM is down to 8.5 from 11.7.

**EUGENE—KSND-FM**, which runs TM's Stereo Rock, has moved just behind market leader beautiful KPNW-FM by adding more than a third to its share in the past year. The

station is up to 13.9 from 10.5 in the fall and 9.5 a year ago. Adult contemporary KUGN-AM is down to 9.8 from 14.2 in the fall and 14.6 a year ago. Sister station, country

KUGN-FM is up to 6.0 from 3.7 in the fall and 5.4 a year ago. Country KEED-AM is down to 7.9 from 9.3 in the fall and 9.5 a year ago. KQDQ-AM, which runs the "Music

Of Your Life" is up to 6.3 from 1.9 a year ago. It did not show up in the fall Arbitron. Oldies KBDF-AM is down to 4.1 from 5.1 in the fall and 7.0 a year ago.

## New York New York "If we can make it there, we can make it anywhere"\*

\*Used with Permission of Fred Ebb and J. Kander.

...and here's the story on  
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in the Big Apple!

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May 4, 1981

Mr. Sid Mark  
Executive Producer  
Orange Productions  
3930 Conshohocken Avenue  
Philadelphia, Pa. 19131

Dear Sid:

I'd like to take this opportunity to thank you for a Sales Manager's dream... a show that sells itself. I was even thinking of using a code-a-phone to take the orders. Seriously though, thanks for a show that has been virtually sold out since the night it went on the air nearly two years ago.

The show has seen the cost of a quarter hour sponsorship go through three hefty rate increases. We have attracted national advertisers and locals alike, everything from a brokerage house to a ziti factory.

Personally, I remember how my wife and I sat skeptically in the living room to listen to "the first half hour or so." Three hours, two bottles of wine and a romantic fire later, I realized what a hit we had. I'm happy to recommend your show to the immediate world.

Regards,  
Robert Werner  
National Sales Manager



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Billboard photo by Penny Springer

**PIANO LESSON**—WMAL-AM midday personality Tom Gauger gets some keyboard tips from Marvin Hamlich, who visited the Washington station and discussed for an hour with Gauger a new musical based on the life of Jean Seberg. Hamlich is collaborating with Jerry Adler on the as-yet untitled play.

## Orange Productions Bows 'Something Special' Series

By MAURIE ORODENKER

PHILADELPHIA—Orange Productions, a subsidiary of WWDB-FM involved in radio syndication programming, has created a new syndicated show "Something Special," that will be offered to radio stations. Orange Productions already syndicates "The Sounds of Sinatra" and "The Music Machine" programs.

The first in the new series of "Something Special" will be "A Conversation With Steve & Eydie." It is a two-hour holiday special featuring an exclusive interview with Steve Lawrence and Eydie Gorme hosted by WWDB's Sid Mark, who hosts the other series for Orange Productions.

The initial show in "Something Special" will be aired by WWDB on Sunday, Sept. 6 from 3 to 5 p.m. Except for Mark's Sinatra record shows, WWDB is basically an all-

talk station that enjoys high ratings after many years as a music station geared to the black community.

On the first special, Steve and Eydie will discuss their careers and their feelings about the music business today, particularly the record industry. However, the special's music portions will also highlight the records of Sinatra, Tony Bennett, Barbra Streisand, Barry Gibb, Christopher Cross, Barry Manilow and Sarah Vaughan.

"Something Special," says Mark, will be the forerunner of other syndicated specials offered by Orange Productions to answer the demand for more programming by radio stations around the country. Mark's "Music Machine," which started on WWDB 2½ years ago and recently offered for syndication is now being aired by WVCG-AM Miami, Fla.

### 3 HOURS ON MUTUAL

## Barry Manilow's Special: Solid AC Entertainment

Dick Clark Presents Manilow, Sept. 7, Mutual Broadcasting System, three hours. Produced by Frank Furino.

NEW YORK—Manilow has been the subject of network long-form shows before, but this Labor Day special really is special.

Not only does the listener get to hear all of the biggest Manilow hits, but three cuts from Manilow's new Arista album "If I Should Love Again" are debuted, including the title track. Also introduced on the show are a ballad treatment of the old Four Seasons hit "Let's Hang On" and a new uptempo tune, "The Old Songs."

In all, there are 32 numbers included in this musical package, but

not all are by Manilow. Dionne Warwick is in for two selections and Bette Midler does another, all of which Manilow had a hand in. Manilow is also heard in a duet with Lili Tomlin.

The show appropriately opens up with Manilow singing Clark's old theme from "American Bandstand," "Bandstand Boogie." Clark and Manilow then begin a conversation that strings the music together for the next three hours.

The conversation is often revealing as Manilow allows that "he's not that good a singer, but can interpret a lyric well. I try to be the guy who sings what you're feeling," he explains. It adds up to solid entertainment. **DOUGLASE HALL**

### ADAPTS FORMAT TO FREEWAY

## KOME's Ratings Increase, But P.D. Hunter's Attitude Cavalier

By JACK McDONOUGH

SAN JOSE—The ratings of KOME-FM, the hard-rocking AOR station here, have been jumping up almost as fast as the population of its city of license.

And since San Jose—and the surrounding Santa Clara Valley with its high-tech computer and aerospace industries—is the fastest-growing major metro area in California, the pool of KOME listeners continues to ripple out exponentially.

The ratings jumps at KOME have been showing steady increments from a 5 one year ago to 5.4, then 6.8, and then 7.6 of the San Jose market.

But KOME program director Michael Hunter—a decidedly non-corporate type who is, in fact, something of a throwback to the earlier days of FM gurus—takes a philosophically cavalier view of the ratings successes he has engineered.

"They gave the diaries to the right people," says Hunter. "What else can I say? You can't kid yourself. We know we can't satisfy everyone, not even everyone who likes rock'n'roll. I don't try to pit us against the other stations. There are stations that try to be competitive and try to fight you. There are people who will copy you and try to do what you do.

"But I can't deal with that. I mean, there is no battle raging in the mind of the listener over who will win the ratings wars. So we just try to get them to tune in and to like what we do—not compared to other radio stations but compared to what at the very max everyone would like. If a large number of people in the audience suddenly started liking Hawaiian folk music, then you can bet we'd be playing Hawaiian folk music.

"We're just toying with something here. There's nothing scientific here. We're not curing cancer. We're just humming, just trying to find those tunes that'll stir up the audience. We contact our listeners, we do our research. But what does that mean? We put our hands on their pulse and grab their ass, that's all. We're playing with media, with this toy, before it's taken away to be used seriously. We've found a way to party electronically, so that's what we're doing. But radio was not invented as something to sit and play phonograph records on. There's another purpose for it. But we'll do this with it until it begins to be used for those purposes.

KOME has achieved much of its success by totally acknowledging that when you take the pulse of someone in San Jose, his or her hand may very likely be on a steering wheel. The station has fully adapted its sound to the frame of mind of a population that has fully adapted to the freeway style of life. This means, in short, a sound based on "hooks and boogie."

"This is one of the top areas in the nation in terms of education," notes Hunter, "but it's still a drivers' town. It's still vans and trucks and sharp cars. The gas situation will have to get very bad before it cuts into the driving habits of people here.

"But the thing is, people will sit at home and listen to us the same way they do in cars. They'll listen intently, they'll listen on headphones. 'Music is a transporter,' as Huxley said. So we just play what we think will transport them."

KOME promotions play up the hard-rocking, road-radio image. "While You Drive: Summertime

Rock'n'Roll," reads one KOME poster; "Kick-Ass Rock'n'Roll," says another. And the posters are only one item in what may be the largest array of promotional goods offered by any station of its ilk. The dedicated KOME listener can acquire everything from KOME posters, patches, buttons, keychains and decals to glasses, mirrors, T-shirts, camisoles and lamps.

"Our listeners like rock'n'roll," says Hunter, in explaining the KOME promotional style, "but they also like craziness and a little humor. So we offer them humor—a somewhat sarcastic and caustic view. Our promotions have taken strange turns. Our chicken-flying contest, for instance. That was quite a scene. Or we'll run something saying, 'Other stations are offering you money to listen to them. We don't have any money, so we're begging you to listen. We promise you'll go to heaven if you listen to us! Or we'll go the other way and offer listeners an annual salary if they have a diary.'

The thought of diaries prompts another Hunter reflection on ratings that may show one station or another losing listeners, who are presumed to have gone to another station. "Where did they go?", says Hunter, "is an improper question. They don't go anywhere. They just weren't surveyed anymore. One group that is supposedly reflective of what everyone is doing is not the same as another group supposedly reflective of what everyone is doing."

Elaborating on the "hooks and boogie" format vis-a-vis the other local stations, Hunter says, "We keep it fairly tight, but I can recall always reading about how things are tightening up. We're still wider than anyone in town, anyone in the area. Other stations are repeating a lot more than we do."

Hunter says the most popular songs on KOME are played "probably every six hours. I'd like to see it at more like three to four hours." He says there may be 120 to 150 new tunes on the KOME lists over a given three-month current period, and that the current file can include LPs up to a year old. "You'd be surprised how much stuff you consider new is actually a year old.

"We work at a balance between old and new. We don't gamble very much. It's not a casino. We play new wave but new wave that has found acceptance. It's playing what they want to hear today as opposed to what they may want to hear tomorrow. If you're ahead of people and turn too soon, you'll lose them."

It was a failure to appreciate this fact, says Hunter, which has meant badly lagging ratings for KSJO-FM, a rocker that made a brief experiment with a more top 40 approach several years back and then failed to regain its audience after switching back to AOR.

After the KSJO switchback, says Hunter, "they stayed in a time warp, in the 'progressive radio' bag. They met the changing times like KSAN (FM, San Francisco) did, by playing punk and new wave. They didn't seem to understand that the audience didn't want it. The audience wasn't ready to turn that way.

"I think the battle has actually been more between KOME and KEZR-FM, between hard rock and softer rock. Many other stations, here and in San Francisco, have

been battling for the polite market, for the casual listener. We concentrate on trying to please the others. We concentrate on the active element of the audience.

"People used to think it was dastardly to play the same hit that AM was playing—that if people were listening to FM for respite they shouldn't have to hear it.

"But nowadays it's not a dialout. There are songs that catch the public fancy and people want to hear them as often as possible without getting tired of them. I imagine that's what KSJO is trying to do now—trying to find those songs. I suppose any new ratings figures will depend on how appealing to teens the new KSJO format is."

Hunter also notes that contemporary black station KSOL-FM "has a very strong following here. They have the market to themselves."

Looking to the future, Hunter sees radio recovering from its initial reaction to video "as the big nemesis of radio" and he has already tried to align KOME with a local video company. This plan got derailed by the advent of the Warner/Amex Music Television system, but Hunter still believes that radio and video "is a marriage that has to happen. I want our listeners to be able to turn on the television and get the visual presentation of what's coming out over our air. The local video companies think they've filled their rock'n'roll needs with the Warner service, but that's not true. There's no local tie-in with that. There's no one saying, 'It'll be a great weekend in San Jose.'"

Nonetheless, says Hunter, it is notable "that a non-television company developed music video. In all the collective greatness at corporate and network television, they didn't come up with it. They just want to do more of what they're already doing."

## FCC Assigns 3 FM Channels, Okays Upgrades

WASHINGTON, D.C.—New class A FM channels have been assigned to three communities in Ohio, West Virginia and New York, while the FCC has upgraded Ogallala, Neb. from two class A stations to allow two class C channels.

Millersburg, Ohio has been assigned 95.3 MHz after clearance with Canada. The seat of Holmes County is approximately 65 miles south of Cleveland.

Kingwood, W. Va. will have an opportunity to enjoy FM with approval of channel 244A, 96.7 MHz.

Channel 276A, 103.1 MHz, goes to Carthage, N.Y., about 240 miles north of Manhattan.

Ogallala Broadcasting Co., licensee for channel 224A in Ogallala, petitioned for a change to class C grade 99.7 MHz. The Commission recommended, to avoid intermixing with the other class A station, that KMCX move from 228A to 286 (105.1 MHz) at the expense of Ogallala Broadcasting (KOGA-FM). KOGA objected to that, but Chief Henry L. Baumann of the Broadcast Bureau's Policy and Rules division found in favor of KMCX in assigning the channel change. The ruling affirms established policy: KOGA must pay.



MARKET FEST—Bob Summer, president of RCA Records, and Jack Craig, division vice president, chat with Paul Kantner of the Jefferson Starship, top left photo, during a break in activities at the RCA national marketing meeting at the Marriott Lincolnshire Resort in Illinois. Some of the acts who performed at the meeting were, clockwise from top right: Ronnie Milsap, violinist Dylana Jenson, Dream Machine, and Rick Springfield.

# Chartbeat

• Continued from page 6

**Queen's "The Game."**  
The Stones' LP also becomes only the third so far in the '80s to hit No. 1 in its second chart week. The feat was accomplished last year by Bruce Springsteen's "The River" and the Stones' "Emotional Rescue."

Here are the 15 acts who have collected four or more No. 1 albums since Billboard's pop album chart was launched in 1945. Names are followed by the total number of top-charted LPs, the years of the acts' first and last No. 1s and labels contributing to the tally.

1. Beatles, 15 (1964-73), Capitol/Apple/United Artists.
2. Bing Crosby, 10 (1945-57), Decca.
3. Elvis Presley, nine (1956-73), RCA.
4. Rolling Stones, nine (1965-81), Rolling Stones/London.
5. Elton John, seven (1972-75), MCA/Uni.
6. Paul McCartney & Wings, six (1970-77), Capitol/Apple.
7. Led Zeppelin, six (1969-79), Swan Song/Atlantic.
8. Kingston Trio, five (1958-60), Capitol.
9. Frank Sinatra, five (1946-66), Capitol/Columbia/Reprise.
10. Herb Alpert & the Tijuana Brass, five (1965-68), A&M.
11. Chicago, five (1972-76), Columbia.
12. Barbra Streisand, five (1964-80), Columbia.
13. Glenn Miller, four (1945-54), RCA Victor/Decca.
14. Mario Lanza, four (1951-54), RCA Victor.
15. Jackie Gleason, four (1953-55), Capitol.
16. Monkees, four (1966-67), Colgems.
17. Eagles, four (1975-79), Asylum.

The Stones' catalog surge begins this week as "Sticky Fingers" re-enters the chart at 136, followed by "Emotional Rescue" at 145 and "Some Girls" at 155.

And the group's "Start Me Up" single leaps eight points to number 11 this week, a point away from becoming its 20th top 10 hit. But that's another column.

**Endless Topper: Diana Ross & Lionel Richie's "Endless Love"** (Motown) holds tight in its sixth week at No. 1, which ties the mark set last November and December by Kenny Rogers' "Lady," also produced by Lionel Richie. The Commodores' commando has now produced the No. 1 single for 12 of the past 45 weeks.

"Endless Love" is also the longest-sustaining No. 1 hit of Diana Ross' 19-year chart career. The singer's "Upside Down" spent four weeks at the summit a year ago, as did the Supremes' "Baby Love" in November, 1964. \* \* \*

**Singles Roundup: Juice Newton's "Queen Of Hearts"** (Capitol) leaps four notches to number two, making Newton the first female singer of 1981 to notch two top five hits. "Angel Of The Morning" hit number four in May. The ladies who've had one top five hit so far this year: Barbra Streisand, Dolly Parton, Sheena Easton, Kim Carnes, Diana Ross and Stevie Nicks.

"Queen" is Capitol's second single to climb to number two in 1981, following Neil Diamond's "Love On The Rocks." The label's last topper was the Knack's "My Sharona" two years ago.

**Hall & Oates' "Private Eyes"** (RCA) jumps seven notches to number 27, becoming the duo's fifth top 30 hit in a row, following the four "Voices" singles. This nearly matches the six top 30 hits the duo (Continued on page 77)

SEPTEMBER 19, 1981, BILLBOARD

## Labels Revive Fall Discount, Dating Deals

• Continued from page 1

Friday, Sept. 25 with a 5% discount and Dec. 25 dating.

Arista bows a dating and discount program Monday (14), running through Thanksgiving, across 60

catalog titles. MCA, which launched a country program Sept. 8, will have individual two-week campaigns on catalog by Lynyrd Skynyrd, the Who and Neil Diamond in October. All these programs are said to involve discounts only, no dating.

And Capitol will bow a dating and discount drive at the end of this month through October, across 150 titles, current and catalog. The push will reportedly include heavy television advertising, as well as radio and print, and tie in with NARM's Gift of Music.

"It's a kind of price rollback when you essentially review the discounts," Ben Bartel of Big Daddy's, a five-store Chicago chain, noted. Like his contemporary Art Shulman of Laury's, another Windy City retail store, Bartel was happy for the buy-in period, discounts and deferred billing.

At times when interest rates are well above 20%, merchandisers feel a single month's deferred billing can be construed as an additional almost 2% discount. The extra 2% represents a substantial boost for normally low profit margins.

Phil Lasky, founder of Danjay

Music, which shepherds more than 90 franchised Budget Tape & Records stores, likes the price knockoff and dating, too, but wonders how much additional inventory he can handle, pointing out he's trying to maintain low, fast-turning warehouse stock.

## Knoll's 'Eclipse' Campaign Bows

NEW YORK—Knoll Records has launched a visual marketing campaign to support its first release, Gene Cotton's "Eclipse Of The Blue Moon."

The campaign includes full-size point-of-purchase posters, full-page posters accompanying each album, four color T-shirts and press kits. 30 second and 60 second video spots of Cotton were shot recently in Nashville.

Formed three months ago, Knoll Records is owned by Gerald Guterman. Mike Manocchio is heading up a&r and promotion, while Roy Norman is spearheading sales, distribution and marketing.

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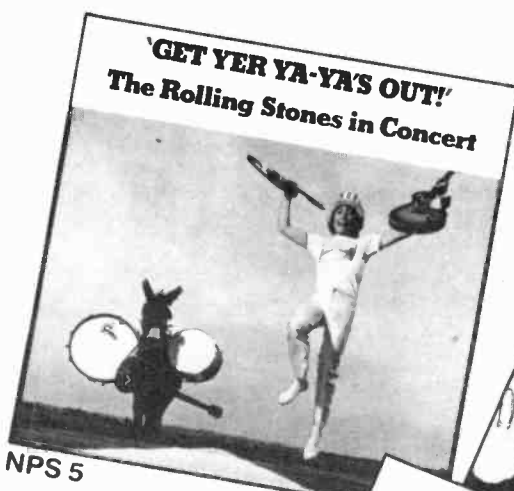
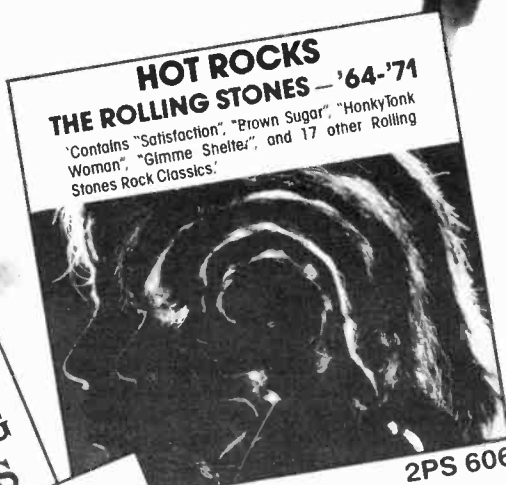
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# Radio Programming

## Urban, Not Black, Music WAILS On The FM Dial In New Orleans

By WANDA FREEMAN

NEW ORLEANS—"The music is what did it," says Barry Richards, program director of urban contemporary station WAIL-FM (105). WAIL made a climb from a 3.7 Arbitron rating—13th place among 20 stations a year ago—to the number 2 spot at 8.4 this spring. Richards stated last November that he'd make his station number 1 or 2 by June. "We've got a chance to be No. 1 this time, to beat the Bee," he says. Hot 100 station WEZB-FM (B-97) just finished its third book as a winner, at 10.3.

"Basically we had the right mix," Richards explains. "We had salt-and-pepper disk jockeys, which is something this city never had before... and it never had a black station that would play the Stones either. 'I don't consider us a 'black' station,' he stresses. "We're urban."

Richards figures his musical mix to be about 80% black and 20% white, all crossover. Currently, his power artists include Deniece Williams, Teena Marie, Evelyn King, Rick James, Teddy Pendergrass, the Pointer Sisters and the Four Tops. The Rolling Stones, Manhattan Transfer, Kim Carnes and Kenny Rogers are his white artists at present.

"We're the leading seller of rhythm-and-blues in New Orleans," he boasts. "An r&b record doesn't sell if we don't play it. I influence the movement of all black music in this city, and you can ask any record store owner that." He says he designs his playlist on the basis of "on-the-street contact, request sheets, the national trades and my own personal feeling about a record."

Richards says his station has been "accepted tremendously by the black community," and thinks about 25% of his listeners are white.

WAIL has a 29 share of the market's teens, up from last fall's 10.8—compared with B-97's 26.5, down from 35.5, and WRNO's 15.5, up from 12.7. Richards credits morning deejay Terry Young with bringing WAIL some youth recognition.

Young, the top-rated jock last fall before leaving WEZB for WAIL this spring, has a heavy following of teeny-bopper girls, and Richards says, "He brought us a lot of white kids who weren't hip to the station." Philadelphia's WCAU-FM, a CBS-owned and operated pop station, has stolen Young away now. He starts Aug. 31.

While Richards insists the music did it all for WAIL, he also used other methods to gain visibility.

"We took it to the streets," he says. "I emceed all the major black concerts that came here: the Gap Band, Yarbrough and Peoples, the Solar Galaxy, the Jacksons, Frankie Beverly and Maze...."

"We did every kind of telethon you can think of; we did Roller Funk at the skating rinks; we gave away albums and T-shirts, had a \$1,005 cash call. I also do a lot of remotes. It's old-hat radio, but everybody here does remotes; it's good money and good visibility for the

jock." He says he sells a house a week doing a remote at a local subdivision development.

Richards points out that WAIL made its climb without the big guns WEZB has: television ads, bumper stickers, "the back of every bus in

(Continued on page 22)

IN PROVIDENCE, R.I.

## WPRO P.D. Pushes Hits; Share Jumps

By BOB MARBURG

PROVIDENCE, R.I.—Climbing to the top in this radio market, with its crossfire of Boston's stronger frequencies and New York's mega-watters, is no easy task for a programmer.

But Gary Berkowitz has breathed new life into WPRO-FM, pushing the Hot 100-formatted station to a 10.5 share in the latest Arbitron, up from 8.3 in the fall and 7.1 a year ago. This marks Berkowitz' triumphal return after a one-year stint at WROR-FM Boston.

And he's also working his magic on the adult contemporary sister station, WPRO-AM, which inched up to an 8.4 in the latest Arbitron from 8.3 in the fall and 5.8 a year ago.

"Our music was a bit out of whack," Berkowitz explains regarding station's dip a year ago. "I don't think we were adjusted properly for the market." He says that WPRO became "a little too non-hit oriented" in a place that has a strong demand for a consistent station. "We were taking a lot of chances on records that weren't proven."

It was this drifting from a pure contemporary sound that gave the 50 kw FM station an identity problem. "Much like when you see a sign that says McDonald's, you expect to see a Big Mac. When people think about us, they expect to hear hit music." And when they didn't, they tuned out, according to Berkowitz.

This "lack of definition" began to surface in early 1979 when Berkowitz left WPRO to prove himself in the more competitive Boston market at RKO's WROR-FM. Though after two books, he brought ROR's numbers up and made it a major adult contemporary force in Beantown, Berkowitz felt there wasn't enough growth potential there and returned to Providence to work for his alma mater station last August.

Since then, the station has jumped from a 7.1 share to an 8.3 in the fall, ousting WPJB-FM (JB-105) from the top contemporary slot. JB-105 has recently flirted with AOR,

though they are moving back toward contemporary. "I think they realized that they could not win the top 40 war," Berkowitz says. "There isn't room for two top 40s in Providence. We won the duel."

Today, WPRO-FM is the number one station in all of Providence with a massive 10.1, giving it the edge on veteran top-dog WLKW-FM, one of the few internally programmed beautiful music stations in the country. Berkowitz attributes this victory to an erosion of the vital 25-54 base that was held tightly in the jaws of the McCormick Communications oyster. "I think people are just getting bored with beautiful music," he says. "It's a boring format."

While more scrutiny has been given to new records, Berkowitz has not been hesitant to take risks with local (basically Boston area) music. Among local talent that has hit the PRO playlist recently are Robin Lane, the Rings and the Fools, all culling from new wave. "The Rings to me is not an AOR only," he says in defense of his adding them earlier this year. "They're going to have a lot of mass appeal and since they're from Boston, they give off a local twang."

However, Berkowitz insists there is no bias toward one format other than "hit radio" in the station's music selection. "For example, there's a lot of country," he says, pointing to a succession of names (McClinton, Rabbitt, Milsap), "but at the same time, I can pick out a lot of rock and disco."

Berkowitz has brought the Wolfman Jack's Graffiti Gold program, a second airing of American Top 40 (for people who can't hear it at certain times) and a flurry of contests to the station, including the very popular cash calls. Also the station's promotional campaign has been stepped up. Berkowitz has used the true and tried "remarkable mouth" tv commercial and he has also gotten very good results from billboard advertising. "This helps us immensely, especially for the inside," he says. "You put up billboards and your deejays love it. It's real ego trip for them and they get so psyched up."

Berkowitz repeatedly uses words like "psyche" and "momentum" and stressed how critical they were in making a good showing in the ratings. "It's interesting to compare radio stations to baseball teams," he says. "There's a chemistry that makes athletic teams and radio stations win; it's up to the program director, like a coach, to put together a team that's going to have that psyche. But how you get it is a big problem."

Apparently, Gary Berkowitz has dealt with that problem very well.



LIGHT MOMENT—Singer Debbie Harry jokes about her lilac-colored wig with WPLJ-FM New York rock critic Lisa Robinson as guitarist and accompanist Chris Stein looks on. Harry stopped at the station after returning from London to promote her new Chrysalis album "Koo Koo."

## NRBA Meet Feeling Impact Of Satellites

• Continued from page 1

& Assoc., Dwight Case, president of Sunbelt Broadcasting Group, and Rick Sklar, vice president of programming for ABC Radio.

But now Burkhart could tell all attending this convention to turn on the tv set in their Fontainebleau Hotel rooms and hear live from satellite his Satellite Music Network's new Coast To Coast Country and adult contemporary StarStation formats, which began service to client stations Aug. 30.

And Sklar could give a few details of his Superadio, the new name that's been given to the adult contemporary service to be delivered down the road from ABC Radio's new Enterprises operation.

Not on the program, but debuting at this convention, is the new United Stations Country Music Network (Billboard, Sept. 5, 1981), which has been put together by Dick Clark, and several Mutual Broadcasting executives, Nick Verbitsky, Frank Murphy and Ed Salamon.

At a Tuesday session chaired by

Gary Worth of Wold Communications, the company that controls much of the space on satellites, the details of engineering the various methods of satellite distribution will be discussed by Rick Langhans of RCA Americom, Gary Vandermark of California Microwave, Tom Kenzie of United Video (the company that is involved in the distribution of the Satellite Music Network) and Chuck Kelly, engineer of KIUP-AM/KRSJ-FM Durango, Colo.

The attendees are also looking over the products and services of participating companies in 71 exhibit booths and 53 suites, every suite available in the hotel. Overall, some 4,200 radio people, managers, programmers and engineers are attending.

Among the variety of sessions on programming, promotions, management and engineering, radio pioneer Gordon McLendon is being honored with the NRBA's Golden Radio Award. It's to be presented by former McLendon employe Burkhart.

## Latin Growth Plans On NRBA's Agenda

WASHINGTON, D.C.—While an increased Cuban inventory of claimed radio frequencies worries U.S. broadcasters most when they think about the upcoming Region II conference Nov. 9 in Rio de Janeiro, the Cubans aren't alone in wanting a bigger share of the Western Hemisphere airwaves. Venezuela includes on its list a proposed 1,000 kw AM station. Haiti, the Bahamas and other Latin American and Caribbean countries are also clamoring for more stations.

Latin American expansion plans and U.S. tactics to deal with interference will be the subject of a panel discussion Wednesday (16) at the National Radio Broadcasters' Assn. conference. Kalman Schaeffer, assistant to FCC chairman Mark Fowler for international affairs and designated head of the U.S. Region II delegation, will head the panel, which will be moderated by Harold Frank, vice president and general manager of WINZ-AM Miami.

Also on the panel are Wally Johnson, former FCC chairman who is currently counsel to the Assn. for Broadcast Engineering Standards; Matt Liebowitz, general counsel for

the South Florida Broadcasters Assn. and Harold Kassens of A.D. Ring Associates.

Kassens, who helped set up the workshop, expects most questions to address what Florida broadcasters can do about present Cuban interference problems and what can be done about the more substantial interference that would come from increased use of the airwaves by Cuba and other Region II countries.

The United States and Cuba recently held bilateral discussions here in preparation for the upcoming second session of Region II. Schaeffer, who headed the U.S. team, says the talks were about "trying to find ways to resolve incompatibilities in the AM broadcasting band." Bill Jahn of the State Dept., who was also involved in the negotiations, says "the discussion ran the gamut of technical options from power adjustment to direct antennas to changing frequencies." Jahn says "nothing was ruled out" and that negotiations will continue through October. He adds that "the substance of options and possible solutions can't be made public while we're still in negotiation."

## Out Of The Box

BOSTON—"Let It Rock" by Bob Seger from his new Capitol live album "Nine Tonight" is the most important add of the week for AOR WCOZ-FM, program director Andy Beaubien.

"It's great for us. Half of this album was recorded in Boston and Seger mentions Boston several times on this cut. I think it will be big for us. We play all nine minutes," Beaubien comments.

He has also added several other cuts from the album, including "Ol' Time Rock'n'Roll," "Hollywood Nights," "Her Strut" and the new single, "Tryin' To Live My Life Without You."

Another important album for Beaubien is the new Donnie Iris album on MCA, "King Cool." Beaubien has added the title track and "Sweet Merilee." He notes that Iris "had a big single that did well for us last year and this album is far superior."



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**QUEEN**

October 3-4

**JOURNEY**

November 7-8

*the*  
**COMMODORES**  
*featuring*  
**LIONEL RICHIE**

November 28-29

**Jim  
Messina**

October 10-11

**MARTY  
BALIN**

November 14-15

**KIM  
CARNES**

December 5-6

**SANTANA**

October 17-18

**SHEENA  
EASTON**

November 21-22

**TOM PETTY  
& the Heartbreakers**

December 12-13

**ronnie  
milsap**

October 24-25

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## NRBA Exhibit Booths, Hospitality Suites

**ABC Radio Enterprises**, New York, Suite: 1562/1563, Product: full-format networks, syndicated tv ads.

**ABC Radio Network**, New York, Suite: 1062/1063.

**American Image Productions**, Nashville, Exhibit: Booth 206, Product: radio program production and distribution/radio commercial and jingle production.

**Arbitron Radio**, New York, Suite: 1462/1463, Product: audience measurement.

**Associated Press**, New York, Suite: 16-G, Product: news wire service.

**Audio & Design**, Bremerton, Wash., Exhibit: Booth 512, Product: AM/FM processing system.

**Audio Technologies, Inc.**, Horsham, Pa., Exhibit: Booth 504, Product: audio processing equipment.

**Billboard Publications, Inc.**, New York, Exhibit: Booth 106, Product: On line radio playlist access system.

**Bonneville Broadcast Consultants**, Tenafly, N.J., Exhibit: Booth 207/209, Suite: 17-D, Product: syndicated formats.

**Broadcast Audio Corp.**, Rancho Cordova, Calif., Exhibit: Booth 411/413, Product: Stereo/audio consoles and accessories.

**Broadcast Electronics, Inc.**, Quincy, Ill., Exhibit: Booth 300, Product: cartridge machines, audio consoles, transmitters, automation and accessories.

**BMI**, New York, Exhibit: Booth 113/115, Product: Music licensing.

**Broadcast Programming International**, Bellevue, Wash., Exhibit: Booth 408/410, Product: Syndicated programming.

**Burkhart / Abrams / Michaels / Douglas & Assoc.**, Atlanta, Suite: 16-E, Product: Consultation, full-format networks.

**CBS Radio**, New York, Exhibit: Booth 310, Suite: 17-E.

**Capitol Magnetic Products**, Los Angeles, Exhibit: Booth 304, Product: standard and stereo phase broadcast cartridges.

**Celestial Mechanix, Inc.**, Venice, Calif., Exhibit: Booth 513, Product: television commercial syndicators.

**Charter Broadcasting, Inc.**, San Diego, Exhibit: Booth 308, Suite: 662/663, Product: syndicated promotions.

**Clear Communications, Inc.**, Lansing, Mich., Suite: 588/589, Product: consultant.

**Computer Concepts Corp.**, Kansas City, Kan., Exhibit: Booth 203/205, Product: Playlist computer systems.

**Continental Electronics Mfg. Co.**, Dallas, Exhibit: Booth 500, Suite: 888/889, Product: audio consoles.

**Continental Plastic Card Co.**, Coral Springs, Fla., Exhibit: Booth 407, Product: Listener promotion cards.

**Continental Radio**, Norfolk, Va., Exhibit: Booth 211, Product: full-format network.

**Continental Recordings, Inc.**, Boston, Mass., Exhibit: Booth 110, Suite: Penthouse F, Product: station I.D. jingles and commercial jingles.

**Control Technology, Inc.**, Ft. Lauderdale, Fla., Exhibit: Booth 215/217, Product: broadcast equipment.

**Delta Electronics, Inc.**, Alexandria, Va., Exhibit: Booth 212, Product: Meters, monitors and remote controls.

**Enterprise Radio**, Avon, Conn., Exhibit: Booth 100, Product: sports network.

**Fairwest Studios**, Dallas, Suite: Tower 16-H, Product: music production and programming, custom and syndicated radio station IDs, client commercials and music formats.

**Fidelipac Corp.**, Mt. Laurel, N.J., Exhibit: Booth 204, Product: audio tape cartridges, cartridge storage racks, audio and video tape erasers.

**FirstCom Broadcast Services, Inc.**, Dallas, Exhibit: Booth 101/103, Suite: 16-D, Product: promotional sales tools.

**Groton Computer**, Groton, Conn., Suite: 688/689, Product: programming.

**Al Ham's "Music Of Your Life."** Huntington, Conn., Suite: Tower 16-F, Product: syndicated programming.

**Hamilton Production Center**, Miami Beach, Suite: Beach Club, Product: tv commercials.

**Harris Corp.**, Quincy, Ill., Exhibit: Booth 400, Product: program automation system.

**Howe Audio/BCP**, Golden, Colo., Exhibit: Booth 208, Product: consoles.

**Johnson Electronics, Inc.**, Casselberry, Fla., Exhibit: Booth 412, Product: audio amplifiers and related accessories.

**Kahn Communications, Inc.**, Garden City, N.Y., Exhibit: Booth 406, Product: AM stereo system, audio processing equipment.

**Landsman/Rivers**, New York, Suite: 1488/1489, Product: Programming research.

**LPB Inc.**, Frazer, Penn., Exhibit: Booth 415/417, Product: audio consoles, production and on-air studio systems, audio accessories.

**Libin & Associates**, Burbank, Calif., Exhibit: Booth 210, Product: audio processing equipment.

**Lita Broadcasting Distributors**, Miami, Fla., Exhibit: Booth 108, Product: studio equipment.

**Magnavox**, Fort Wayne, Ind., Exhibit: Booth 208, Product: AM stereo system.

**McMartin Industries Inc.**, Omaha, Neb., Exhibit: Booth 514/515, Product: amplifiers, and receivers.

**Media Statistics**, Silver Spring, Md., Suite: 988/989, Product: Listener research.

**Microdyne Corp.**, Ocala, Fla., Exhibit: Booth 509, Product: satellite receiving system.

**Motorola, Inc.**, Schaumburg, Ill., Exhibit: Booth 507, Product: AM stereo systems.

**Mutual Broadcasting System**, Washington, D.C., Suite: Penthouse C.

**NBC Radio Network**, New York, Suite: 1162/1163.

**Nightingale-Conant**, Chicago, Suite: 1188/1189, Product: program syndicator.

**Orange Productions**, Philadelphia, Suite: Beach Club, Product: program syndicators.

**Otari Corp.**, Belmont, Calif., Exhibit: Booth 202, Product: Tape recorders for production and mastering, automated reproducers.

**Park Sign Outdoor Promotions**, Miami, Fla., Exhibit: Booth 108, Product: bumper stickers, billboards, bus posters.

**Processing Plus, Inc.**, Wescosville, Penn., Exhibit: Booth 505, Product: audio processing.

**Radio Marketing Research** (The Birch Report), Coral Springs, Fla., Suite: 1088/1089, Product: Listener research.

**Ramko Research**, Rancho Cordova, Calif., Exhibit: Booth 302, Product: Consoles, turntables, tape recorders.

**RCA American Communications, Inc.**, Princeton, N.J., Suite: 854/856, Product: satellite services.

**RCA Broadcast Products**, Camden, N.J., Suite: Beach Club, Product: studio and control room equipment.

**RKO Radio**, New York, Suite: 17-C.

**Schulke Radio Productions, Ltd.**, South Plainfield, N.J., Suite: 862/863, Product: format syndicators.

**Shelton, Leigh Palmer & Co.**, Huntington, N.Y., Exhibit: Booth 315, Product: music, commercial and jingle production.

**William B. Tanner Co.**, Memphis, Suite: Presidential C, Product: station I.D.'s, commercial production, production libraries.

**Telex Communications, Inc.**, Minneapolis, Exhibit: Booth 514/516, Product: recorders/reproducers, headsets, tape equipment.

**Time & Frequency Technology, Inc.**, Santa Clara, Calif., Exhibit: Booth 402/404, Suite: Penthouse B, Product: AM/FM modulation monitors, remote control equipment, micro processor equipment.

**The TM Companies, Inc.**, Dallas, Exhibit: Booth 403/405, Suite: 1262/1263, Product: syndicated programming, jingle packages.

**Top Billing, Inc.**, Nashville, Exhibit: Booth 314, Suite: Beach Club, Product: talent.

**Transtar**, Menlo Park, Calif., Suite: 1154/1156, Product: full format network.

**UMC Electronics Co.**, North Haven, Conn., Exhibit: Booth 305, Suite: 1404/1406, Product: Cart tape equipment, consoles.

**United Press International**, New York, Exhibit: Booth 109/111, Suite: Beach Club, Product: news wire service.

**The United Stations, Inc.**, New York, Suite: Penthouse D, Product: Full format network.

**U.S. Tape & Label Corp.**, St. Louis, Exhibit: Booth 311/313, Product: Bumper strips, inside window labels.

**Weather Station Inc.**, Norman, Okla., Exhibit: Booth 503, Product: weather news syndicator.

**Wold Communications**, Los Angeles, Exhibit: Booth 1, Suite: 1288/89, Product: Lease satellite space.

## Country A Giant Format In Smaller Markets

NEW YORK—As one looks at the smaller markets of the spring Arbitron sweep, country stations loom larger and larger, often dominating a market with 20-plus shares.

Country is alive and particularly well in Des Moines; Birmingham; Tulsa; Greenville-Spartanburg, S.C.; Asheville, N.C.; Binghamton, N.Y.; and Waco, Tex. But AOR is a leading format in Harrisburg, Pa.; Grand Rapids, Mich.; and Orlando, Fla.

Also included in this latest collection of Arbitrons are Dayton, Ohio; Akron, Ohio; Worcester, Mass.; Wilkes-Barre-Scranton, Pa.; Spokane, Wash.; Eugene-Springfield, Ore.; and Daytona Beach, Fla.

DAYTON—Adult contemporary WDJX-FM continues to add listeners as it reaches an 8.8 share in the latest Arbitron. This is a gain from 7.2 in the fall and 6.2 a year ago. In contrast, similarly formatted WING-AM and WVUD-FM are having

### Harrisburg, Grand Rapids, Orlando AOR Stand Outs

problems. WING has an 8.7 share, down from 9.6 in the fall, but up from 6.7 a year ago. WVUD is stuck at 3.3, the same as in the fall, but down from 7.0 a year ago. Country WONE-AM is down to 5.8 from 9.8 in the fall and 9.2 a year ago. MOR WHIO-AM has a solid 14.2 share, up from 11.9 in the fall and 12.6 a year ago.

DES MOINES—Country KSO-AM jumps into first place in this market with a 14.9 share, up from 10.3 in the fall and 14.6 a year ago. Close behind is SuperStars AOR KGGO-FM with a 13.0 share, up from 8.8 in the fall and 11.1 a year ago.

Adult contemporary KIOA-AM has a 7.5, down from 8.3 in the fall, but up from 6.9 a year ago. TM Stereo Rock KRNO-FM has a 10.1, down from 11.6 in the fall, but up

from 9.8 a year ago. Hot 100 formatted KMGK-FM is just about to the level of a year ago with a 6.7 after jumping to 11.3 in the fall.

AKRON—Adult contemporary WAKR-AM holds on this market's leadership with a 10.7, but the station is down from 13.7 in the fall and 14.9 a year ago. WCUE-AM, which has abandoned that format for the syndicated MOR "Music Of Your Life," is up to 3.5 from 0.6 in the fall and 1.9 a year ago. Country WSLR-FM is up to 6.9 from 5.7 in the fall, and 5.6 a year ago.

BIRMINGHAM — Country WZZK-FM has nearly doubled its audience share from last fall and moved into first place as a result. The station has a 13.6 share, up from 7.7 in the fall and 5.5 a year ago. This growth hasn't hurt country

WYDE-AM, which is up to 4.6 from 2.9 in the fall and 3.9 a year ago.

Hot 100 formatted WKXX-FM grew to a 12.3 share from 11.1 in the fall and 11.0 a year ago. Black listening is fragmented among four stations, cutting WENN-FM's fall share of 11.1 to 9.1. A year ago, the station had a 12.4.

TULSA—Country KVOO-AM is still in first place, but its share is down to 17.2 from 18.4 in the fall and 19.7 a year ago. KRAV-FM is the adult contemporary leader with a 11.8 share, up from 7.4 in the fall and 11.5 a year ago. Also up is similarly formatted KWEN-FM, to 7.0 from 5.8 in the fall and 5.7 a year ago. Adult contemporary KMOD-FM is down to 8.6 from 13.3 in the fall and 12.1 a year ago.

WORCESTER — Beautiful

WSRS-FM, MOR WTAG-AM and AOR WAAF-FM are the first, second and third stations in the market. Only WTAG isn't down from its fall figures. It's up to 12.1 from 11.8, but this is behind last year's 16.4. WAAF is down to 11.7 after holding at 12.5 for the fall and a year ago. MOR WNEB-AM, which has switched to the "Music Of Your Life," is up to 5.5 from 2.6 in the fall and a year ago.

GRAND RAPIDS—AOR SuperStars WLAV-FM tightens its grip on first place with a 14.1 share, up from 13.3 in the fall and 9.1 a year ago. WGRD-FM is the adult contemporary leader with an 8.2 share, up from 7.2 in the fall and 7.7 a year ago. Country WCUZ-AM-FM is seeing both stations gaining as the FM climbs to 7.6 ahead of the AM's 5.3. But the AM is also up from 3.7 in the fall, but down from last year's 5.9. The FM is up from 5.0 in the fall and 4.5 a year ago. Adult contempo-

(Continued on page 27)

# Billboard<sup>®</sup> Rock Albums & Top Tracks<sup>™</sup>

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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                | 3              | <b>THE ROLLING STONES</b> —Tattoo You, Atlantic                         | 1         | 1         | 5              | <b>ROLLING STONES</b> —Start Me Up, Rolling Stones Records                   |
| 2         | 3                | 10             | <b>PAT BENATAR</b> —Precious Time, Chrysalis                            | 2         | 5         | 16             | <b>THE MOODY BLUES</b> —The Voice, Threshold                                 |
| 3         | 4                | 10             | <b>FOREIGNER</b> —4, Atlantic   | 3         | 6         | 10             | <b>PAT BENATAR</b> —Fire and Ice, Chrysalis                                  |
| 4         | 5                | 8              | <b>STEVIE NICKS</b> —Bella Donna, Modern Records                        | 4         | 9         | 7              | <b>STEVIE NICKS</b> —Edge Of Seventeen, Modern Records                       |
| 5         | 1                | 8              | <b>JOURNEY</b> —Escape, Columbia  | 5         | 10        | 8              | <b>DON FELDER</b> —Heavy Metal, Full Moon/Asylum                             |
| 6         | 7                | 21             | <b>BILLY SQUIER</b> —Don't Say No, Capitol                              | 6         | 7         | 12             | <b>BLUE OYSTER CULT</b> —Burning For You, Columbia                           |
| 7         | 8                | 7              | <b>HEAVY METAL</b> —Soundtrack, Full Moon/Asylum                        | 7         | 13        | 8              | <b>STEVIE NICKS/TOM PETTY</b> —Stop Draggin' My Heart Around, Modern Records |
| 8         | 6                | 8              | <b>ZZ TOP</b> —El Loco, Warner Bros.                                    | 8         | 8         | 8              | <b>JOURNEY</b> —Who's Crying Now, Columbia                                   |
| 9         | 9                | 16             | <b>THE MOODY BLUES</b> —Long Distance Voyager, Threshold                | 9         | 2         | 6              | <b>ELECTRIC LIGHT ORCHESTRA</b> —Hold On Tight, Jet                          |
| 10        | 13               | 3              | <b>THE KINKS</b> —Give The People What They Want, Arista                | 10        | 3         | 10             | <b>FOREIGNER</b> —Urgent, Atlantic   |
| 11        | 10               | 6              | <b>ELECTRIC LIGHT ORCHESTRA</b> —Time, Jet                              | 11        | 4         | 7              | <b>ZZ TOP</b> —Tubesnake Boogie, Warner Bros.                                |
| 12        | 12               | 13             | <b>BLUE OYSTER CULT</b> —Fire Of Unknown Origin, Columbia               | 12        | 17        | 9              | <b>FOREIGNER</b> —Juke Box Hero, Atlantic                                    |
| 13        | 11               | 5              | <b>PRETENDERS</b> —Pretenders II, Sire                                  | 13        | 12        | 5              | <b>THE PRETENDERS</b> —The Adultress, Sire                                   |
| 14        | 16               | 8              | <b>THE MICHAEL STANLEY BAND</b> —Northcoast, EMI/America                | 14        | 16        | 8              | <b>THE MICHAEL STANLEY BAND</b> —Heartland, EMI/America                      |
| 15        | 14               | 6              | <b>THE ALLMAN BROTHERS</b> —Brothers of the Road, Arista                | 15        | 15        | 19             | <b>BILLY SQUIER</b> —The Stroke, Capitol                                     |
| 16        | 15               | 19             | <b>TOM PETTY &amp; THE HEARTBREAKERS</b> —Hard Promises, Backstreet/MCA | 16        | 14        | 6              | <b>THE ALLMAN BROTHERS</b> —Straight From the Heart, Arista                  |
| 17        | 21               | 18             | <b>SQUEEZE</b> —Eastside Story, A&M                                     | 17        | 11        | 5              | <b>MOODY BLUES</b> —Meanwhile, Threshold                                     |
| 18        | 25               | 5              | <b>LITTLE FEAT</b> —Hoy-Hoy, Warner Bros.                               | 18        | 23        | 3              | <b>ATLANTA RHYTHM SECTION</b> —Alien, Columbia                               |
| 19        | 22               | 4              | <b>SHOOTING STAR</b> —Hang On For Your Life, Virgin/Epic                | 19        | 20        | 6              | <b>JOURNEY</b> —Don't Stop Believing, Columbia                               |
| 20        | 20               | 23             | <b>JEFFERSON STARSHIP</b> —Modern Times, RCA/Grunt                      | 20        | 18        | 14             | <b>SQUEEZE</b> —Tempted, A&M   |
| 21        | 17               | 12             | <b>ICEHOUSE</b> —Icehouse, Chrysalis                                    | 21        | 19        | 8              | <b>JOURNEY</b> —Stone In Love, Columbia                                      |
| 22        | 36               | 2              | <b>TRIUMPH</b> —Allied Forces, RCA                                      | 22        | 22        | 7              | <b>THE TUBES</b> —I Don't Want To Wait Anymore, Capitol                      |
| 23        | 18               | 6              | <b>DEF LEPPARD</b> —High 'n' Dry, Mercury                               | 23        | 21        | 19             | <b>TOM PETTY &amp; THE HEARTBREAKERS</b> —A Woman In Love, Backstreet/MCA    |
| 24        | 23               | 12             | <b>DIESEL</b> —Watts In A Tank, Regency                                 | 24        | 26        | 9              | <b>PABLO CRUISE</b> —Cool Love, A&M  |
| 25        | 31               | 4              | <b>RED RIDER</b> —As Far As Siam, Capitol                               | 25        | 30        | 3              | <b>DAN FOGELBERG</b> —Hard To Say, Full Moon/Epic                            |
| 26        | 19               | 21             | <b>OZZY OSBORNE</b> —Blizzard Of Ozz, Jet                               | 26        | 28        | 10             | <b>GARY WRIGHT</b> —I Really Want To Know You, Warner Bros.                  |
| 27        | 24               | 25             | <b>THE GREG KIHN BAND</b> —Rockinroll, Beserkley                        | 27        | 27        | 5              | <b>TOM PETTY &amp; THE HEARTBREAKERS</b> —Nightwatchman, Backstreet (MCA)    |
| 28        | 26               | 3              | <b>JON AND VANGELIS</b> —The Friends Of Mr. Cairo, Polydor              | 28        | 31        | 6              | <b>ZZ TOP</b> —Pearl Necklace, Warner Bros.                                  |
| 29        | 28               | 5              | <b>RICKIE LEE JONES</b> —Pirates, Warner Bros.                          | 29        | 24        | 14             | <b>POINT BLANK</b> —Nicole, MCA  |
| 30        | <b>NEW ENTRY</b> |                | <b>DAN FOGELBERG</b> —Innocent Age (Full Moon/Epic)                     | 30        | 32        | 6              | <b>THE GO-GO'S</b> —Our Lips Are Sealed, IRS                                 |
| 31        | 29               | 5              | <b>IAN HUNTER</b> —Short Back 'N' Sides, Chrysalis                      | 31        | 29        | 21             | <b>BILLY SQUIER</b> —In The Dark, Capitol                                    |
| 32        | 30               | 6              | <b>GARY O'</b> —Gary O', Capitol  | 32        | 25        | 4              | <b>TALK TO YOU LATER</b> —Tubes, Capitol                                     |
| 33        | 27               | 4              | <b>DANNY JOE BROWN &amp; THE DANNY JOE BROWN BAND</b> —Epic             | 33        | 33        | 10             | <b>DIESEL</b> —Sausalito Summer Night, Regency                               |
| 34        | 32               | 17             | <b>THE TUBES</b> —The Completion Backward Principle, Capitol            | 34        | 35        | 5              | <b>LITTLE FEAT</b> —Rock 'N' Roll Doctor, Warner Bros.                       |
| 35        | <b>NEW ENTRY</b> |                | <b>DONNY IRIS</b> —King Kool (MCA)                                      | 35        | 34        | 8              | <b>FOREIGNER</b> —Night Life, Atlantic                                       |
| 36        | 34               | 4              | <b>JONNY VAN ZANT BAND</b> —Round Two, Polydor                          | 36        | 38        | 3              | <b>LITTLE RIVER BAND</b> —The Night Owls, Capitol                            |
| 37        | 39               | 10             | <b>GARY WRIGHT</b> —The Right Place, Warner Bros.                       | 37        | 39        | 9              | <b>POCO</b> —Widowmaker, MCA   |
| 38        | 37               | 3              | <b>RIOT</b> —Fire Down Below, Elektra                                   | 38        | 40        | 4              | <b>SHOT OF LOVE</b> —Bob Dylan, Columbia                                     |
| 39        | 42               | 4              | <b>SILVER CONDOR</b> —Silver Condor, Columbia                           | 39        | 37        | 21             | <b>TOM PETTY &amp; THE HEARTBREAKERS</b> —The Waiting, Backstreet/MCA        |
| 40        | 40               | 4              | <b>LITTLE RIVER BAND</b> —Exposure, Capitol                             | 40        | 36        | 21             | <b>THE GREG KIHN BAND</b> —The Break Up Song, Beserkley                      |
| 41        | 33               | 18             | <b>VAN HALEN</b> —Fair Warning, Warner Bros.                            | 41        | 43        | 10             | <b>PAT BENATAR</b> —Just Like Me, Chrysalis                                  |
| 42        | 38               | 3              | <b>SANTANA</b> —Zebop, Columbia   | 42        | 44        | 5              | <b>THE KINKS</b> —Better Things, Arista                                      |
| 43        | <b>NEW ENTRY</b> |                | <b>CHILLIWACK</b> —Wanna Be A Star, Millennium                          | 43        | 50        | 2              | <b>BOB SEGER</b> —Tryin' To Live My Life Without You, Capitol                |
| 44        | 49               | 2              | <b>NOVO COMBO</b> —Novo Combo, Polydor                                  | 44        | 46        | 9              | <b>PAT BENATAR</b> —Promises In The Dark, Chrysalis                          |
| 45        | 41               | 4              | <b>RAMONES</b> —Pleasant Dreams, Sire                                   | 45        | 41        | 8              | <b>ICEHOUSE</b> —Icehouse, Chrysalis   |
| 46        | 45               | 27             | <b>RICK SPRINGFIELD</b> —Working Class Dog, RCA                         | 46        | 47        | 7              | <b>RICKIE LEE JONES</b> —Woody & Dutch, Warner Bros.                         |
| 47        | <b>NEW ENTRY</b> |                | <b>NILS LOFGREN</b> —Night Fades Away (Backstreet/MCA)                  | 47        | 48        | 5              | <b>JON AND VANGELIS</b> —Friends Of Mr. Cairo, Polydor                       |
| 48        | 44               | 23             | <b>POINT BLANK</b> —American Excess, MCA                                | 48        | 60        | 2              | <b>RED RIDER</b> —Lunitic Fringe, Capitol                                    |
| 49        | 47               | 8              | <b>PABLO CRUISE</b> —Reflector, A&M                                     | 49        | 51        | 8              | <b>JOE VITALE</b> —Lady On The Rock, Elektra                                 |
| 50        | 46               | 5              | <b>THE DIRT BAND</b> —Jealousy, Liberty                                 | 50        | 59        | 2              | <b>IAN HUNTER</b> —I Need Your Love, Chrysalis                               |

## Top Adds

|    |   |    |                  |    |  |
|----|---|----|------------------|----|--|
| 1  | <b>BOB SEGER</b> —Nine Tonight (Capitol)              | 51 | 52               | 7  | <b>BILLY SQUIER</b> —Lonely Is The Night, Capitol          |
| 2  | <b>ATLANTA RHYTHM SECTION</b> —Quinella (Columbia)    | 52 | 45               | 5  | <b>RICKIE LEE JONES</b> —Pirates, Warner Bros.             |
| 3  | <b>GRATEFUL DEAD</b> —Dead Set (Arista)               | 53 | 54               | 9  | <b>PAT BENATAR</b> —Take It Any Way You Want It, Chrysalis |
| 4  | <b>SURVIVOR</b> —Premonition (Scotti Brothers)        | 54 | 56               | 5  | <b>DEF LEPPARD</b> —Let It Go, Mercury                     |
| 5  | <b>RON WOOD</b> —1234 (Columbia)                      | 55 | 57               | 7  | <b>DEVO</b> —Working In A Coal Mine, Full Moon/Asylum      |
| 6  | <b>KIX</b> —KIX (Atlantic)                            | 56 | 42               | 10 | <b>FOGHAT</b> —Live Now Pay Later, Bearsville              |
| 7  | <b>MAYDAY</b> —MAYDAY (A&M)                           | 57 | <b>NEW ENTRY</b> |    | <b>DONNY IRIS</b> —Sweet Marilee, MCA                      |
| 8  | <b>KINGS</b> —Amazon Beach (Elektra)                  | 58 | 53               | 3  | <b>OZZY OSBORNE</b> —Crazy Train, Epic                     |
| 9  | <b>HALL &amp; OATES</b> —Private Eyes (RCA)           | 59 | <b>NEW ENTRY</b> |    | <b>DAN FOGELBERG</b> —Lost In The Sun, Full Moon/Epic      |
| 10 | <b>ALICE COOPER</b> —Special Forces (Warner Brothers) | 60 | 58               | 13 | <b>DANNY JOE BROWN</b> —Edge Of Sundown, Epic              |

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



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**AND EVERYONE INTERESTED  
IN MUSIC PAST AND PRESENT!**

BILLBOARD'S RESEARCH AIDS PACKAGES, compiled from Billboard's Charts, have been prepared for radio programmers, record buffs, oldies collectors...they are essential for anyone involved in pop, country, soul, adult contemporary, classical, jazz, gospel—all areas of music!

**WHAT'S AVAILABLE?**

**NUMBER ONE RECORDS** (any package listed with the number "1"): A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

**TOP TEN RECORDS** (any package listed with the number "2"): A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

**TOP RECORDS OF THE YEAR** (any package listed with the number "3"): A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

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- C-3 Top Country Singles of the Year, 1946 to Present 50.00

**COUNTRY ALBUMS**

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- D-3 Top Country Albums of the Year, 1965 to Present 25.00

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- E-2 Top Ten Soul Singles, 1948 to Present 50.00
- E-3 Top Soul Singles of the Year, 1946 to Present 50.00

**SOUL (RHYTHM & BLUES) ALBUMS**

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- F-2 Top Ten Soul Albums, 1965 to Present 25.00
- F-3 Top Soul Albums of the Year, 1966 to Present 25.00

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- G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00
- G-3 Adult Contemporary Singles of the Year, 1966 to Present 30.00

**CLASSICAL ALBUMS**

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- H-3 Top Classical Albums of the Year, 1969 to Present 20.00

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*NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page. 5 or more pages: \$3.00 per page.*

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LUNCH CONCERT—WLIR-FM Garden City, N.Y., jock Larry Dunn takes the mike to introduce R.A. Madison to play for lunch crowds in lower Manhattan.

## Listeners Benefit As KJAZ-FM In Alameda Brightens Its Image

By JACK McDONOUGH

ALAMEDA, Calif.—One year after passing into new ownership, KJAZ-FM—considered one of the most respected stations in the country with an unbroken 22-year history of pure jazz programming—is fulfilling its principal objectives of winning over the local advertising community and of striking a high public visibility.

The most obvious manifestations of this new commitment are the creation and marketing of an updated and comprehensive "Jazz In All Its Colors" image for the station, and KJAZ sponsorship of the city of San Francisco's first-ever International Jazz Festival at the end of October, which will be beamed live to Japan and which will yield, sta-

tion owners expect, videocassette or pay-cable properties that will further spread the KJAZ name (Billboard, Sept. 5, 1981).

"This station in its whole history," notes new general manager Mike Day, "had never done any outside promotion. So we've begun to merchandise it very strongly and to educate the advertising community to the virtues of the station. We're trying to create a tremendous splash in the market."

The merchandising took the form of a spring campaign by Dancer, Fitzgerald & Sample that brought the new KJAZ message to billboards, television and local news radio KCBS, on which KJAZ took, says Day, "a heavy four-week sched-

ule. They have a 25-54 demographic similar to ours and they represent a pool of active and available radio listeners. That schedule produced a tremendous amount of feedback for us."

But Day says the campaign became personalized far beyond the ad-buy level.

"We really had to bring the station out to the advertising community. Just because you're on television you can't assume the advertising community will understand what you're doing. So one of our jobs is educational. A lot of advertising people are into jazz and appreciation of the station among them is high. But it's not 100%. So we've tried to educate the rest."

To do this KJAZ decided to play up the "Jazz In All Its Colors" idea with a contest opened to 150 broadcast buyers in which the buyers, using crayon or another medium, created their own color schemes for a billboard sketch featuring the new KJAZ logo and a trumpet spewing forth a cornucopia of jazz goodies. Jazz stars like Stan Getz and Cal Tjader helped pick the winners, who were picked up in a limo, treated to champagne and then chauffeured to lunch at Trader Vic's with the station owners and managers.

The station also created a "Jazz Bag" promotion in which 100 top buyers were given canvas KJAZ carrybags filled with such items as the new Len Lyons book, "The 101 Best Jazz Albums," bottles of local wine and jazz LPs.

(Continued on page 68)

## FCC Assigns New Channels

WASHINGTON, D.C. — FCC Broadcast Bureau Policy and Rules Division Chief Henry L. Baumann has made a number of new channel assignments, opening the door for new FM station license applications across the country. Lumberton, Miss., and East Hampton, N.Y., will be getting their first channels.

The Lumberton assignment of 95.3 mHz resulted from a counter proposal by James D. Miller after Community Broadcasting Co., Inc. of Wiggins, Miss. had proposed the channel be assigned to that city, 21 miles away. Ultimately, the decision was based on the existence of a daytime AM station in Wiggins, as Lumberton would be getting their first Class A channel.

There was no opposition for the assignment of a Class A channel, 96.7 mHz, to East Hampton.

Second FM channels were added to Marshfield, Wisc., Powell, Wyo., Sparks, Nev., and Crockett, Tex., Augusta, Ga., will receive its fifth channel assignment.

## Canada's FM Policy Confused—B'casters

By DAVID FARRELL

TORONTO—Canada's FM policy is in a state of confusion, and without question government intervention here is said to be costing record sales and possibly alienating listeners who may be resorting to home taping to create an audio environment that is suitable to them.

This is the gist of FM broadcasters' feelings about current policy set out by the Canadian Radio, Television and Telecommunications Commission (CRTC) here.

The most relevant aspect to the regulations as it affects record sales is the dictum that once a song hits front-line chart status either in Canada or the U.S., FMers are then restricted to a maximum play on the track of 12 times per week. A number of stations have even tighter restrictions than this.

Retailers to date have not joined in the chorus of anguish the ruling caused both to record manufacturers and broadcasters. It is generally agreed that it was made in order to ensure that FM signals did not try to

clone the high rotation formats of top 40 stations.

However, with the decline in AM listenership, and market research showing that high frequency repeats or tight playlists can be a significant turn-off or turn-out factor, the broadcast community reasons that by changing this ruling, FM stations could police themselves.

Taking the ruling to its logical end, when an act like Loverboy from Vancouver breaks, the breakout track that helped launch the act and album to prominence is regulated to two spins per day. Emphasis tracks then are spun during morning and evening drive shifts, but anyone not living a 9 to 5 existence can listen up to six hours a day to a station and miss current hit songs.

Rigid format restrictions are also set down by the CRTC in what is known as a promise of performance. In the past two years, total confusion has reigned over just what constitutes promise of performance. On

(Continued on page 74)

## 'Modern' Country Is Growing In Louisville

LOUISVILLE—Country music is proving to be a potent format here with market leader WAMZ-FM sporting a 10.6 share and WCII-AM carving out a 6.7 portion.

Concert tie-ins bolstered WAMZ's top market spot. During the first half of the book, the station promoted the "Derby Country Kick," a concert headlining Asleep At The Wheel, Lacy J. Dalton, Johnny Paycheck, Hank Williams Jr. and Merle Haggard, with ticket and album giveaways. Staged at Freedom Hall one week prior to the Kentucky Derby, the concert drew 18,000 people.

The "World's Greatest Country Concert Tours" highlighted the second half of the ratings period for WAMZ. The station gave away a total of six trips for two to see major country headliners in settings like Las Vegas and Dallas. And an ongoing promotion for the station is a spring/summer series of free concerts in the park featuring local talent.

On the turntable, WAMZ spins a contemporary mix lacked by strong country offerings by artists like Moe Bandy. Oldie samplings include songs in the Marty Robbins' "El Paso" or Johnny Horton's "Battle Of New Orleans" vein. Despite its FM position, no LP cuts are played. The current playlist hovers around 40 cuts.

## WQEQ-FM To Get AM Affiliate In Pa.

HAZLETON, Pa.—Neil Rodino, general manager of WQEQ-FM here, announced the station will soon get an AM affiliate. The FCC granted a license to Radio Action Co., of which the principal stockholders are Edward and Richard Genetti, to set up an AM station at 1300 kHz on the dial. The former WHZN and WHT operated at 1300, but the frequency has been vacant since the early 1960's.

Call letters and programming plans for the new AM station are incomplete at this time, but its main studio and offices will be here.

"If you can present country music in an educated way, if you can get people to check it out, then they'll stay with it," says WAMZ program director Coyote Calhoun, noting that the station did well in the 18-24 age bracket for men, particularly during afternoon drive.

"We don't have a lot of hype delivery-wise," he adds. "We respect the artist and the musician and try to use a one-to-one approach with the listener."

In contrast to WAMZ, WCII-AM which switched from rock to country

(Continued on page 31)

## Narwood Adding Syndicated Bio Country Show

NEW YORK—Narwood Productions, which recently announced the syndication of a new MOR show, "The Music Makers," is adding a second long-form feature for country stations called "Country Closeup."

The show, like "The Music Makers" will be available for airing in January. Both shows offer musical biographies of various artists. Loretta Lynn, Mickey Gilley, Tammy Wynette, the Bellamy Bros., Emmylou Harris, T.G. Sheppard, Alabama and Glen Campbell are among those who will tell their stories on the country series.

Narwood president Ted LeVan and producer Ellen Silver will draw on the company's 25 years of programming expertise and five years of producing a "Country Cookin'" series, which aired on 2,000 stations. Narwood has also produced several country specials for NBC, which featured Kenny Rogers, Anne Murray, Glen Campbell and Olivia Newton-John.

"Country Closeup" is available on a barter basis and comes with five 60 second slots for local sale. The package also includes guest artist promos, customized i.d.s., ad slicks, press releases and local merchandise tie-ins.

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Tapes provided are cassettes containing composite of winning entries in Billboard's 1980 radio competition.

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**PROGRAM WARMUP**—Robert Klein, left, gets his guests ready for a taping of the Robert Klein Radio Show. Giving Klein varying degrees of attention are left to right: Art Garfunkel, Klein's producer Sandra Furton and Stevie Nicks.

## Goodphone Commentaries

### When Moving Up Is Down

By CHRISTINE BLASE

LOS ANGELES—As a former trade publication editor and long time broadcaster, I am eternally amazed at the way radio people are preoccupied with "who's working where today" and the resultant "how am I going to get ahead, too." (There is that old maxim which states you meet the same 40 people over and over again in the course of your radio career.)

Still being in possession of somewhat of a nose-for-news, I can't help but notice my colleagues quick to offer job marketplace gossip when asked the general "What's happening?" And, from this perspective there's always something happening in an industry constantly rocked by up, down and sideways moves, hirings, firings and quitings. In fact, such a great deal of job-changing does go on that today's trade press devotes what very well may be an inordinate amount of ink to stories about these moves. Is the constant movement of people between jobs and "getting ahead" the most important aspect of this business?

I would wager that a good percentage of those entering radio programming in small-to-medium markets do so with the intention of moving up to the biggies someday, believing that not to do so would spell failure. Why not, you say. There's so much more money and prestige, so much more of a chance to be a "success" and get your name in the trades (and you need that visibility in case this new gig doesn't work out). Admittedly, many of these people may be young and full of ambition and naivete, but how many older, more-seasoned veterans of many a programming war still continue to reach for the "big time" simply because "that's what you do in this business?"

How many wrong, potentially devastating moves to larger markets were made by programmers who were not quite ready for them (and maybe never would be)? How many air personalities arrive at the station of their dreams, only to face unemployment within a short period of time because that station was, although "big," not in touch with its audience and on the verge of a format change?

More importantly, how many secure, comfortably paying, intellectually stimulating, satisfying, enjoyable jobs have been given up so that "success" could be attained by moving up the proverbial ladder? How many potential lifelong friendships were left behind, how many families packed up (or perhaps never even got started) because of the "insec-

urity" of radio and the inevitability of having to pick up and move on down the road. And finally, how many broadcasters have "moved up" in name and image only, learning the hard way that salaries, job security and conditions do not necessarily improve as the markets get larger. True—some of the highest paid, happiest broadcasters work in small to medium markets.

Yes, there are radio broadcasters out there (although I must admit they are in the minority) who stay at one station for years, becoming well-known and highly respected citizens in their local, moderately sized communities. They know their markets, because they live their markets. As a result, they make good radio. I have a friend who's been in his medium market morning position for 12 years now, makes a decent living, and just can't understand why his industry associates are constantly badgering him to move on. "I'm happy here," he claims. And why shouldn't he be—word is, there's a serious movement underway to run him for county supervisor. No, as long as I can remember, I've never seen his name in the trades.

This, certainly, is not to dispel the value of ambition and industrial ladder-climbing. Every business thrives on strongly motivated people who want to climb to the pinnacle of their field, contributing to it all the way—that's all part of a strongly engrained work ethic, as well as a basic building block of capitalism. No one should be dissuaded from starting at the bottom, working hard, keeping an open eye and leaving old jobs behind in search of new and exciting challenges (not to mention to get away from miserable situations and tyrannical bosses). But that is neither the "only way" nor the entire story.

In the course of a career, a radio broadcaster is faced with countless decisions. Some are small and some are crucial. In my opinion, these decisions should not be based on what would be best for a radio career as the industry sees it, but what is best for the individual as a human being living within a community of other human beings. Certainly, an industry of people possessing such an attitude would be best for the state of radio. Sorry, but national industries are false communities and those in them who think they are truly "connected" often wind up as electric age gypsies.

(Christine Blase is vice president and general manager of Goodphone Communications.)

## Mike Harrison

### Radio Conventions: A Changing Forum

LOS ANGELES—As this column hits print, I'll be on the other side of the GAMA (Greater American Metropolitan Area) with hundreds of fellow broadcasters at the NRBA '81 Convention and Exposition in Miami.

Funny, during the first seven years of my career I had never been to a radio convention. But, since 1973, I've become the veteran of 18 national, 12 regional, 25 local, five collegiate, 11 specialized format, and two invitation-only radio conferences in the various capacities of organizer, keynoter, moderator, analyst, registrant, journalist, crasher, and even partyer (I keep meticulous records of such things.) Obviously, since '73, I've mastered the art of working on planes and have been fortunate enough to work for companies able to afford to send me on them.

One might assume that after all these trips to faraway hotels with late-nights hanging around lobbies, coffee shops and smoke-filled hospitality suites expounding upon radio and its related culture until my head felt like a broken VU meter, I would be sufficiently conventioned-out. But that's not the case. Upon careful inspection, radio conventions are a varied and changing institution and can usually be counted on to offer their participants enough food-for-thought, hard information, political and business contacts and social intercourse to make attending them regularly a worthwhile endeavor. That is, of course, if the conventioneer keeps in mind that the world is, indeed, larger than his profession and avoids falling into the numerous traps and ruts that waste time (and money) at these affairs. No convention is the same for any two of its registrants (and no two conventions should be the same).

If there's any one singular, observable change that I've noticed over the year that symbolizes the evolution of radio programming conventions since the early '70s, it's that we've gone from the era of the T-shirt to the era of the business suit. This trend toward a more formal orientation is directly traceable to a number of concurrent shifts in the chemistry of the scene.

First, there's demographic up swing. The same trend that has radio scurrying after more abundant older listeners also applies to the personnel within radio. Informal Goodphone survey, coupled with easily observable evidence, reveal that the median age of radio programmers is also on the rise. This is affecting change in the general attitude of the field, which needs little further explanation.

Second, we are entering a period of heightened technological impact (as evidenced by the on-going debate over the effects of satellites and cable upon radio broadcasting). As programmers turn their attention towards technology and accompanying mechanics, their thinking becomes more academic and technical, thus more rigid and staid. Engineers are now "in."

And third, and perhaps most important, there's the music factor. Until relatively recent times, national and regional radio conventions were primarily the domain of music-oriented trade publications (along with a few independent promotion

firms.) They were organized in conjunction with the record industry, which provided them with not just financial backing, but a good deal of show biz color as well. (Some rightfully claim that this "color" escalated to nothing more than a superficial "party and drugs" mentality and part of today's increased sobriety has been a backlash against that.)

So synchronized was this symbiotic relationship that it was common practice (again, until only recently) for radio programmers to talk and think of radio and music as one singular field—the radio and record "industry." And the record industry, fat and riding the wave of one of the biggest individual booms in the history of American business, did all it could to be "involved" with radio on an intimate, day-to-day level. Record people were literally "everywhere" before the crash of '80 and, to a great extent, provided the glue that held radio programmers together within a communicative, national community. Radio programming has become less "connected" since the record business began shrinking and looking to other mediums for exposure.

Of course, it cannot be denied—the financial and cultural realities of the early '80s have made it quite clear that the radio business and the record business are, in fact, two distinct and separate "industries." They share a common border and a number of carefully balanced, complex trade understandings. But these are fragile and subject to change as each industry pursues its own goals during turbulent and difficult times. Thus, the shift from radio trade publications to radio trade associations in convention organization and agenda-setting is a major indicator of the eroding relationship between the radio and the music communities.

The NAB and the NRBA share an interesting history in their rise as the major competing forces in providing radio programming with national, annual forums. Unfortunately, as

the "Iron Law Of Emulation" points out: Competing organizations tend to take on each others characteristics.

At first, the NAB was the "stuffy" convention generally regarded by radio programmers as being strictly for owners, management and engineers. Then, the NRBA (expanded from its original NAFMB incarnation) got into the radio convention business claiming that the NAB was mostly for television. Shortly thereafter, in the wake of stiff NRBA competition, the NAB started their annual all-radio programming conference with the support of big-time O&O radio (which is corporately married to big-time O&O television) and quickly took a narrow lead in the trade association radio convention derby. But the NRBA is a worthy competitor and between the two, in the wake of the aforementioned climatic circumstances, it seems they've got the national radio convention business locked up, at least for the meantime.

I'm looking forward to this year's NRBA and I'll be sharing some comments on it in next week's issue (that is, if I don't take the conference advertised "Post-Convention Vacation At The Fontainebleu Hilton Or In The Bahamas" . . . Hmmn, I wonder if that would be tax deductible). But two things need pointing out. One, looking at the agenda, it seems the NAB and the NRBA conferences are becoming slightly spaced (by time, that is . . . not geography) echoes of each other and as the ol' convention vet can attest, for a convention to be successful, it should be at least as different from the one that came before it as it is similar. And two, mechanics are mechanics—whether it's a discussion about how many records constitute the "perfect" playlist or how many transistors constitute the perfect mixing board. Let's get the music business back into the arena and let's start talking about the actual content of programming, music and otherwise . . . not just its form, packaging and means of distribution.



## New On The Charts



**THE TIME**  
"The Time"—★

The Time, from Minneapolis, Minn., had its beginnings in the Midwestern club scene, where a group called Flitetime played r&b hits of the day in a five state area. Flitetime's Terry Lewis, Jimmy Jam, Monte Moir and Jellybean Johnson formed the foundation for the Time, which came into being in 1980 when two more local musicians, vocalist Morris Day and guitarist Jesse Johnson, joined the group.

With a new lineup and a new name, the group began a series of live dates in and around Minneapolis, doing both cover material and an increasing number of original songs, penned by Day and various band members. At one of the

Time's gigs last year, the group was spotted by its now label-mate Prince, who returned a number of times to hear the group.

It was around this period that the Time began doing some recording on their own and Prince offered to introduce them to the management team of Cavallo, Ruffalo and Fagnoli. The band was signed to Warner Bros. Records in short order and combined the material they had cut in Minneapolis with some newly recorded songs to create their debut album.

The Time is handled by Cavallo, Ruffalo & Fagnoli Management, 11340 W. Olympic Blvd., West Los Angeles, Calif. 90064 (213) 473-1564.



## TENN. FAIRGROUNDS

## Fan Fair Moving To Bigger '82 Site

NASHVILLE—In response to overflow registration and mounting traffic problems, the Country Music Assn. and the Grand Ole Opry have decided to move next year's Fan Fair from the Municipal Auditorium here to the Tennessee State Fairgrounds at the edge of the city.

The move will allow Fan Fair to accommodate approximately 30,000 registrants—double the number accepted at this year's cutoff point. Six fairground buildings will offer space for about 100 additional exhibit booths. There will also be 10,000 to 12,000 parking spaces available at the new site.

Fan Fair planners say they intend to offer one-day tickets for the 1982 event, which will be held the week of June 7. Formerly, fans had to buy tickets that covered all the activities of the week-long series of shows, celebrity softball games and special exhibits.

CMA's executive director Ed Benson explains the new ticket policy by noting that. "We have always had requests from people who want to come in for a specific day. These are mostly local people—not those who come to town especially for Fan Fair." Benson says no price has been

set yet for the one-day tickets. He adds, though, that a rise in the event-long ticket price is "almost certain." For the past two years, the price has been \$35 each.

The fairgrounds have a seating capacity of 15,000. About 9,000 seats are covered. Benson reports that the Fan Fair sponsors will have to build a stage to house the popular label shows.

This year, the auditorium rented for \$2,100 a day. Fairground staging will cause "a substantial increase in cost," according to Benson, since the fairgrounds have no permanent staff to handle parking, ticket-taking, security, cleanup and allied jobs.

Planners say that the new site will offer the flexibility and room for adding more events to the fair. Benson says that among the ideas now under consideration are a celebrity stock car race, fireworks displays, skydiving and marching bands. "We're looking to have a more extensive opening ceremony than we've had before," he adds.

Edward F. Jones, executive vice president of the Nashville Area Chamber of Commerce, says, "Spending in the greater Nashville area by Fan Fair registrants alone will total about \$4,450,000 in 1982."

## New On The Charts

### LEE GREENWOOD

"It Turns Me Inside Out"—87

Singer/songwriter Lee Greenwood has dabbled with a variety of musical styles. Born in Los Angeles, reared in Sacramento and schooled in Anaheim, Greenwood performed with a Dixieland band at Disneyland, was in a symphony orchestra, played saxophone with Del Reeve's band and was in a drum and bugle corps.

Spurning a music scholarship to the Univ. of the Pacific during the early '60s, Greenwood put together his own band and began touring. Eventually, he formed the Lee Greenwood Affair and recorded for Los Angeles-based Paramount Records. He also wrote and arranged Las Vegas stage productions.

During a recent stint at the Tropicana Hotel in Las Vegas, Greenwood came into contact with country veterans like Dottie West, Mel Tillis and T.G. Sheppard, who were appearing on a segment of the national television show, "Country Top Twenty," which was taping at the hotel. Intrigued by his songs, the artists asked Greenwood to write them original material which they subsequently recorded.

Aided by Tillis' bandleader Larry McFaden, Greenwood ventured to Nashville for several demo sessions and met Jerry Crutchfield, producer and vice president of MCA Music. Subsequently, Greenwood signed to both MCA Music and MCA Rec-



ords. For more information, contact the MCA office in Nashville: 27 Music Square East, Nashville, Tenn. 37203. (615) 244-8944.

### 'Proud Country' Countdown To Bow

NASHVILLE—Yet another country record countdown show will hit the radio airwaves soon, as local Nashville syndicator Proud Country Radio debuts its new weekly "Proud Country Network."

The two-hour program will consist of a regular top-25 countdown, a news segment about country personalities, and short interviews with various artists. "Proud Country Network" will originate from Music Row and will be hosted by Don Keith.

Stations may receive the show free, with a 10-minute-per-hour group of air slots for sale. The network retains two minutes each hour for national sponsorship.



Ernest Attention: Grand Ole Opry star Ernest Tubbs, right, listens to staging suggestions from promoter/performer Chuck Baxter at a recent benefit concert for the Assn. of Country Entertainers.

## 'Modern' Sound Spurring Big Ratings In Louisville

• Continued from page 26

a year ago, has been "light in the promotion area," says operations manager/program director Bobby Hatfield. "We've concentrated on the music, going for an uncluttered sound."

Research has been the key to WCII's music formula. Using a list of 35 records, call-out research is done weekly. "We play whatever the Louisville market dictates. It's a true democracy," says Hatfield.

Consistent with much of the nation, Louisville listeners favor a modern type country sound. "We've found that the old traditional '40s songs don't do well in research," says Hatfield, although some oldies, like Patsy Cline tunes, do receive airplay.

Each hour is strictly formatted—50% recurrent, 25% current and 25% oldies, says Hatfield. Occasionally, LP cuts are played. Special programming includes "Nashville Record Review" and a weekly in-house top 30 countdown, compiled from call-out research and sales reports.

Giving a boost to WCII's morning

drive has been the implementation of deejay Bill Bailey, formerly with WAKY-AM, during that time slot. The station caters to the 25-54 age bracket, with almost equal shares in males and females.

Hatfield admits that WINN-AM's February conversion from country to big band/classic tunes, did not hurt WCII's ratings. Pleased with its format change, WINN's executive vice president and co-owner Charles R. LeGette says, "We had a twofold reason for changing format. First of all, the competition was so strong with WAMZ on FM and WCII converting to country on the AM, that it had reached the point where we were treading water with the ratings."

LeGette says that the second factor for the switch was economic, that there weren't enough dollars to support all the country stations in the market. "Programming-wise, we went for the most affluent audience." The station pitted itself against adult contemporary stations with a "Music Of America" format, a ruse which paid off in the 35-64 age group.

### BUILDS OWN STUDIO

## Scruggs' Facility State-Of-Art

By KIP KIRBY

NASHVILLE—In music circles, the Scruggs name is a well-known one. So when Randy Scruggs decided to build his own recording studio 1½ years ago, attracting clients wasn't high on his list of concerns.

What he was concerned with was designing a studio that would incorporate all the features, comforts and equipment he felt made for top quality recording. Since Scruggs and his brothers, Gary and Steve, have spent most of their lives playing studio sessions or on the road as part of their dad's Earl Scruggs Revue, Randy knew exactly what he was looking for.

"I wanted to build a studio where musicians would immediately feel at home, where the environment was creative, yet where our equipment would be state-of-the-art and as free from technical problems as possible." Scruggs notes ruefully: "I've seen a lot of great takes over the years ruined by machines breaking down in the middle of a session."

For location, Scruggs decided on Berry Hill, a small neighborhood section of Nashville that rapidly seems to be developing a reputation as a mini-mecca for recording studios—there are four others in the area.

Using the existing house as a shell, Randy and Steve constructed the entire studio from self-designed blueprints, doing nearly all the physical labor on the project themselves. Randy's wife, Sandy Scruggs, designed the interior decor, relying on light colors and natural woods and fabrics. The spacious reception area control room feature skylights, palomino carpeting, inlaid oak paneling and floors, and macrame art.

The studio opened in November, 1979 as a private 16-track facility, a deliberate move by Scruggs to give himself a chance to test out the design and room sound.

"We thought it would be a good idea to get in there by ourselves and do some 16-track stuff," Scruggs ex-

plains, "in case we had any hidden kinks that needed to be ironed out. Initially, for instance, we built the room without any baffles so we could experiment with positioning freestanding baffles. This way, we knew exactly where we wanted our three isolation rooms located."

Scruggs Sound Studio opened for business as a fully equipped 24-track facility in July, 1980. Since then, Scruggs says the studio has been operating well over projected profit margins. In recent months, it's been running four sessions a day around the clock.

Part of the studio's appeal may stem from its competitive rate of \$115 an hour (with engineer). This includes an MCI 636 console (36-channel capabilities) with automation and computerized mixdown; MCI JH24 transformless 24-track tape machine; MCI JH110 quarter-inch 2-track and half-inch 2-track machines; Big Red 604E control

## Tubb's 'Walking' Now 40

NASHVILLE — Forty years ago this month, Ernest Tubbs recorded "Walking The Floor Over You"—the song that would become his musical signature and the most requested number in his extensive repertoire.

In a program recently produced by Tubbs' label, First Generation, for distribution to radio stations, the original Texas troubadour recalled the circumstances surrounding the song. "I wrote it in the summer of 1941 in Fort Worth, Texas, when I was living in a room that rented for about \$3 a week—which was a lot of money in those days. What I was walking the floor about was that I couldn't get a sponsor on the radio there."

Tubbs says he felt strongly enough about the song to urge Decca to release it instead of some others he had cut for the label. After "Walking" became a hit, according to Tubbs, he was given the right to name his own releases as long as he stayed with Decca.

Pop stars as diverse as Bing Crosby and Pat Boone cut the song; and when First Generation's president Pete Drake decided to have Tubbs re-record it for his "Ernest Tubbs: The Legend And The Legacy" album, Merle Haggard asked to duet with Tubbs on the production. Charlie Daniels sang in the chorus.

Now 67, Tubbs still averages over 200 dates a year. Explaining this industry, the Grand Ole Opry veteran says, "I've been reading where the doctors say that after you've been busy for 35 or 40 years and then you retire and do nothing—you live only about six years. Well, I want to live longer than six years."

Tubbs' upcoming single from First Generation is another of his revered oldies, "Thanks A Lot," featuring Loretta Lynn.

EDWARD MORRIS



# **DIMENSION RECORDS**

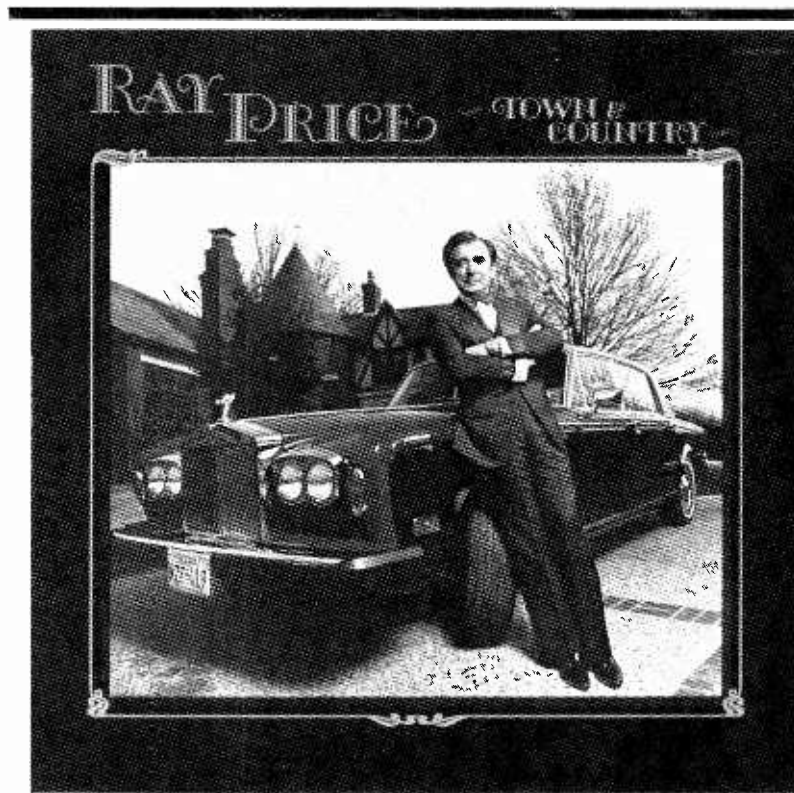
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Nashville Scene

By KIP KIRBY

Mac Davis has been signed to co-star with Jackie Gleason in a new movie titled, "The Next Sting..."

Now that Nashville producer Chips Moman (one of the early Memphis influences to move to town) has completed Willie Nelson's recording studio in Austin...



It's More Than A Case Of Mistaken Identity...

at least, that's what we'd say about the current magnitudinous goof-up now out on the newsstands in the form of the annual, once-a-year "Personality Parade..."

On the magazine's cover, Jim Halsey is identified as "Dr. John Presley, long-lost brother of Elvis," while Minisa is "Mary Beth Presley, the doctor's wife..."

The magazine's colossal error was discovered by Halsey's son Sherman in a fast-food market newsstand in Tulsa...

And how is Halsey himself taking all this? "There are a lot of things I am," he says, "but one of them is Not Elvis Presley's brother."

Curious thought: Isn't it interesting that Kenny Rogers, who has done so much to hike the sales of country music and cross it over onto other formats, has never won the CMA's entertainer of the year award?

You deejays who would like to pay homage to a country great might want to consider giving an anniversary spin to Ernest Tubbs' "Walking The Floor Over You..."

George Strait is out on a Northwest tour with Vern Gosdin and Ray Price, promoting his second single, "Down And Out..." Bill Golden of the Oak Ridge Boys spotted recently backstage at the Jacksons' excellent r&b concert at Nashville's Municipal Auditorium...

Remember that you read it here first: Expect a boom within the next 14 months on singer Patsy Cline. There's a film on the drawing board, revived interest in Cline's creative artistry, and now comes news of a projected memorial museum in her honor...

From Bill Campbell at KIKK-FM Houston

comes this "correction" to an earlier Scene item: "WSM isn't the only station doing artists' visits. Some of the folks to sit in on my afternoon show here at KIKK include Don Williams, Sylvia, Charly McClain, Dottie West, Johnny Paycheck, Jerry Jeff Walker and John Schneider..."

We'd be interested in learning how many stations now programming country do these "live on-air's" with celebrity guests, and how audiences react to them. In the whirlwind world of today, do listeners take the time to really pay attention to what artists say on the air?



AUSTIN ANDERSON—John Anderson belts out a song during his recent taping of "Austin City Limits," to be shown early next year on the PBS network tv show.

Chart Fax

By ROBYN WELLS

Even Dozen: "You Don't Know Me" becomes Mickey Gilley's 12th country chart-topper and his fourth No. 1 Epic tune.

Gilley also becomes the eighth artist in 1981 to rack up two No. 1 country singles, following in the footsteps of T.G. Sheppard, Razy Bailey, Dottie West, Dolly Parton, Hank Williams Jr., Alabama and Ronnie Milsap.

With plenty of predictable chart-toppers like Eddie Rabbitt, Conway Twitty, Kenny Rogers, Willie Nelson, the Bellamy Brothers, the Oak Ridge Boys, Anne Murray, Crystal Gayle, Barbara Mandrell and Merle Haggard only striking the summit once so far this year, 1981 has the potential to yield a bumper crop of encores at the country apex.

With eight repeat top performers thus far, 1981 already ties with year-end totals set in 1977, 1976, 1974 and 1972 for solo artists striking the apex more than once.

The leanest year over the past decade for country artists to score more than one chart-topper was 1978, when only seven managed to turn the trick. Ronnie Milsap climbed to the summit three times with "What A Difference You've Made In My Life," "Only One Love In My Life" and "Let's Take The Long Way Around The World..."

And a boom year for artists to bounce back to the top of the chart was 1980, when 14 graced the country summit more than once. Once again, Milsap led the way with four No. 1 tunes, followed by Gilley with three. And scoring two apiece were Kenny Rogers, T.G. Sheppard, the Oak Ridge Boys, Don Williams, Waylon Jennings, the Bellamy Brothers, Charley Pride, Crystal Gayle, Eddie Rabbitt, Dolly Parton, Alabama and Johnny Lee.

Back-To-Back: "You Don't Know Me" also marks the first time in 1981 that a label has achieved back-to-back No. 1 tunes. Immediately preceding Gilley to the top was Epic labelmate

Ronnie McDowell with his first top tune, "Older Women..."

This feat contrasts with 1972, when no label managed to take two consecutive singles to the top. In 1978, only RCA turned the trick, sending four tunes to the summit in a row—Waylon Jennings' "I've Always Been Crazy" (three weeks); Dolly Parton's "Heartbreaker" (three weeks); Dave & Sugar's "Tear Time" (one week); and Ronnie Milsap's "Let's Take The Long Way Around The World" (one week).

But 1976 proved to be the most potent recently for labels to command the top spot with consecutive singles. The situation arose on six separate occasions, each for a duration of two to three weeks.

That same year, RCA turned the trick twice with these pairings—Charley Pride's "My Eyes Can Only See As Far As You" (one week); Ronnie Milsap's "What Goes On When The Sun Goes Down" (one week); and Milsap's "(I'm A) Stand By My Woman Man" (two weeks); Jim Ed Brown & Helen Cornelius' "I Don't Want To Have To Marry You" (two weeks); and rounding out the lot was an ABC/Dot doubling—Don Williams' "Til The Rivers Run Dry" (one week); and Freddy Fender's "You'll Lose A Good Thing" (one week).

The Price Is Right: "It Don't Hurt Me Half As Bad" scuttles to superstarred nine this week, marking Ray Price's first solo effort to crack the top 10 since "Like Old Times Again" topped out

at four in 1974. Price's duet with Willie Nelson, "Faded Love," hit the third spot last year.

Prodigal Son: Don King bows at started 70 this week with a cover of Exile's "The Closer You Get," which coincidentally is also Rita Coolidge's latest offering. The tune is cowritten by Exile member J. P. Pennington, who is the son of Lily May Ledford, one of the original Coon Creek Girls who sang for King George VI of England and Franklin D. Roosevelt during the '30s.

Emmylou Harris and Don Williams debut at started 68 with a potent Townes Van Zandt number, "If I Needed You." Harris has dueted with a number of folks lately. Previously this year her version of "Mister Sandman," aided by Dolly Parton and Linda Ronstadt's vocals, hit the top 10. Her 1980 pairing with Roy Orbison, "That Lovin' You Feelin' Again," went to number six and scored a Grammy. In 1979, a tune with Buck Owens, "Play Together Again Again," topped out at 11, while "Love Don't Care" with Charlie Louvin struck 91. And Harris' evocative tones can also be found on "Only The Heart May Know," a cut from Dan Fogelberg's new double LP, "The Innocent Age."

A trio of artists make their label debuts this week. Leading the pack is Merle Haggard's first Epic outing, "My Favorite Memory," entering at started 67. Sammy Johns' "Common Man" bows at started 80 for Elektra. And Lee Greenwood's MCA offering, "It Turns Me Inside Out" cracks the chart at started 87.

The Pressure Is On: Although Alabama continues its lockhold on the top LP spot with "Feels So Right," a number of starred contenders appear ready to challenge the powerful quartet. Holding at superstarred two is Eddie Rabbitt's "Step By Step" while Ronnie Milsap's "(There's) No Getting Over Me" jumps 10 notches to superstarred six. Picking up a star and moving back in the top 10 to the ninth spot is Rosanne Cash's "Seven Year Ache," closely followed by Hank Williams Jr.'s "The Pressure Is On" at superstarred 10. And although Kenny Rogers' "Share Your Love" holds at four sans star, it's too soon to count out this king of the album chart.

Hot Country LPs

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label). Lists top country LPs including 'Feels So Right', 'Step By Step', 'Fancy Free', etc.

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

# Newsbreaks

**KEEP  
IT  
HOT**

• **LAS VEGAS**—Crystal Gayle debuts here at the MGM Grand Hotel this week, headlining in the Celebrity Room. This is Gayle's first Vegas appearance in more than a year. Meanwhile, Eddie Rabbit makes his own Las Vegas headline debut in the same hotel Oct. 15. The Pointer Sisters will open Rabbit.

• **NEW YORK**—January 1 has been set as the target air date for a new syndicated weekly series of 60-minute radio specials called "Country Closeup." The show will spotlight such name artists as Patsy Cline, Loretta Lynn, Mickey Gilley, Don Pease, Alabama, the Bluebelly Brothers and Emmylou Harris. The show will be produced by Nashville Productions, Inc., which for



**TOUCH TONE**—ASCAP's Connie Briscoe has three Braille books listing the performers of the songs contained in the book—'All I Have To Do Is Dream' by the Gibb's.

## CUT BY HOT ARTISTS

### Bryant Catalog

**NASHVILLE**—Songwriters Felice and Boudleaux Bryant are finding that there's a lot of truth in the adage that a good song keeps coming back.

A current spate of activity for the legendary husband-wife composer team is finding their House of Bryant catalog flourishing in the midst of regenerated popularity.

Perhaps even more interesting than which Bryant songs are getting cut these days, however, is who's cutting them.

Most recent, of course, is Andy Gibb's version of "All I Have To Do Is Dream," on which he duets with actress Victoria Principal of "Dallas" fame. This same song is also represented well in terms of sales by Juice Newton's rendition on her "Juice" LP, now in its 28th week of strong pop chart action.

Bobby Bare's return to purer country under Rodney Crowell's production finds him approaching top 30 on the Hot Country Singles chart with the Bryant's "Take Me As I Am (Or Let Me Go)."

"Love Hurts" is a Bryant composition that's certainly no stranger to recording activity. Gram Parsons and Emmylou Harris included it on Parson's classic "Grievous Angel" LP cut shortly before his death in 1973. Rock group Nazareth had a big pop hit with it in 1976. Now producer Larry Butler has finished up a

years originated another country in- later this month at the Speedway are

ed

*Not Guilty..*



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# Country Singles A-Z

|  |   |   |  |   |
|--|---|---|--|---|
| A Texas State Of Mind (S. Garrett, S. Dorff)..... 84     | Heart On The Mend (Tom Collins)..... 54                             | I'm Intc Loving You (Larry Rogers)..... 19                  | Love Is Knockin At My Door (Michael Lloyd)..... 56   | (I'm Gonna) Put You Back On The Rack (B. Maher, R. Goodrum)..... 50 |
| All My Rowdy Friends (Jimmy Bowen)..... 44               | Hello Women (D. Perry, D. Kershaw)..... 100                         | It Dor't Hurt Me Half As Bad (Ray Pennington)..... 9        | Never Been So Loved (N. Wilson, C. Pride)..... 16    | Queen Of Hearts (Richard Lewis)..... 91                             |
| Big Like A River (Norro Wilson)..... 38                  | He's The Fire (B. Hall, N. Larkin)..... 29                          | It Turns Me Inside Out (Jerry Crutchfield)..... 87          | Married Women (Thompson, Osborn, Young)..... 39      | Rainbow Stew (Merle Haggard)..... 92                                |
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| Dreams Can Come In Handy (Bob Milsap)..... 60            | If I Needed You (B. Ahern, G. Fundis, D. Williams)..... 68          | Love Ain't Ever Hurt Nobody (Larry Butler)..... 51          | One Night Fever (Jimmy Bowen)..... 43                | Slow Hand (Bernie Vaughn)..... 64                                   |
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## Billboard's 1981

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Billboard photo by Chuck Pulin

GO-GO GIRLS—IRS/A&M's the Go-Go's liven the stage at the pier during one of the Dr Pepper series of concerts in New York.

## Stanley Band Hangs On For Big Payoff

By ED HARRISON

LOS ANGELES—The Michael Stanley Band is proof that perseverance, constant touring and a little luck can have its rewards.

After two albums on Epic, three on Arista and now two on EMI-America (not to mention a few Stanley solo efforts), the group is on the verge of becoming one of those 10-year "overnight success" stories.

"After our last Arista album, the band reached a low point emotionally," recalls Stanley. "It was the first time that one of our albums didn't do better than the previous one."

Stanley says that "Heartland," the group's EMI debut, was actually recorded without a label to release it. The album was self-produced in Cleveland, its home base, with the intention of shopping it around.

"If we didn't get it out on a local label it would have been the end of the band," Stanley admits.

However, EMI's Don Grierson liked what he heard and signed the group to the label. The LP went on to produce the band's first big single, "He Can't Love You" which Stanley claims "opened up many avenues for us. A lot of people heard us and the group name got around. Ironically that LP could have been the end of the band just as easily as the beginning."

Stanley notes that during the early stages of the band's career its material was divided between acoustic music and amplified rock, which made it difficult to market from a label viewpoint.

The group, which has undergone various personnel changes over the years until settling on its current lineup three years ago, now plays a pleasing brand of melodic rock.

"Our main objective is to get people to listen. Over the years we've resisted being trendy. We've been influenced by trends but not to the point where we needed let's say a



Billboard photo by Chuck Pulin  
SNAKY SERENADE—Alice Cooper sings sweet nothings to his pet snake during a three-day stint at the Savoy in New York.

Gary Numan type cut. If we had a song like that, it's one thing, but to force it is another. We're trying to make melodic rock songs that don't sacrifice power for melody or lyrics."

Stanley says that the making of its new "Northcoast" LP was different than any other album in that for the first time the record company was asking us for the LP instead of the group asking the label if we could make another one.

"When we got off the road, we wrote 11 songs in one month. It was a different kind of pressure. We knew we had to have a single and still fill our normal spot on FM. But we were uncalculated about it. With three writers in the group, the problem was what to leave off."

Being a successful recording act also means being in the position of choosing more selective live dates. "We used to take every date from Jerry Jeff Walker to Lightnin' Hopkins. The only way to get into certain markets was to get on bills."

The Michael Stanley Band is content being headquartered in the Midwest, far from the media centers of New York and Los Angeles. "It wasn't worth relocating and making the sacrifice," says Stanley. "It would have affected what we were doing for the worse."

## PLAYHOUSE NOW A CLUB

LOS ANGELES—The Solari Theatre, a 400-seat club in Beverly Hills which was formerly a playhouse, is reopening Sept. 16 as a multi-purpose concert club.

The Solari, the only music club in Beverly Hills, is being booked by Steve Nussbaum and Michael Karg. Nussbaum says the prime purpose of converting it to a music hall is to give local talent the opportunity to perform in a "full concert situation."

The club opens with an appearance by Waitresses with subsequent shows featuring Code Blue, Freddie Hubbard, Pages, Phil Seymour, the Ventures, Big Mama Thornton/Buddy Guy and others.

The club has a 27-foot by 35-foot stage and a concert hall sound system. Two shows are planned per night with tickets ranging from a high of \$8.50 to a low of \$4. Nussbaum reports that, for now, the club will be open about five nights per week with hopes of eventually keeping it open all week.

MILWAUKEE—The title of Ethnic City USA was sewn up tightly by Milwaukee Aug. 21-23 as 102,000 plus persons filled the city's lakefront Summerfest grounds for the largest gathering of Irish musicians ever in concert in this country. Led by mainline stage names as John Gary, Carmel Quinn and Joe Feeney, Irish Fest '81 attracted top talent from Ireland as well as major Irish-American performers.

"This was basically a music festival and as such I think it shows the popularity and importance of this kind of event," asserted Ed Ward, president of Irish Fest. "People came because they wanted to hear great music and meet some of the top performers in the world in their respective fields. This fest wasn't just limited to a few hundred fans of esoteric traditional type performing," he said.

In addition to Gary, Quinn and Feeney, more than 40 other groups, plus individual musicians performed. They included De Dannan, the six-member Galway based band voted the most popular Irish folk group of 1980, currently on a 10-week tour of the U.S.

Also performing were noted guitarist Micheal O'Domhnaill of Dublin and Kevin Burke, a Sligo fiddler. O'Domhnaill was formerly with the Bothy Band, while Burke has cut records on his own and done some fiddling with Arlo Guthrie (on Guthrie's "Last Of The Brooklyn Cowboys" album, 1972), Ry Cooder, Hoyt Axton, Doug Dillard and others.

An element of hill country, bluegrass and Irish immigrant tunes were tossed into the festival with the addition of the Red Clay Ramblers, just back from a State Department tour of Africa.

De Dannan, Burke and O'Domhnaill and the Ramblers were represented by the Allison Lee Agency of Raleigh, N.C.

Another major draw at the fest was the Green Fields of America, funded by a \$7,500 grant from the National Endowment of the Arts which was matched by Irish Fest contributions. The eight musicians included Liz Carroll, winner of All-Ireland fiddle championships and Eugene O'Donnell, who won the All-Ireland step-dancing championships an unprecedented six times. The group was led by Mick Molony, a consultant in Irish traditional music for the Smithsonian Institution's folklife concerts and a professor of ethnic studies at a number of East Coast universities.

Other groups included regional talent such as Blarney, Foggy Dew, Gael Wind, Lugh Nasa, the Gilmore Brothers, Irish Brigade, Far Darrig and individuals such as tin whistle virtuoso Noel Rice of Tipperary, fiddler Johnny McGreevy and piper Joe Shannon. There were also Irish harpists, Irish dancers, barber-shop choruses and similar musicians.

Each group performed all three days of the festival with concerts running continuously from 5 p.m. to midnight, Aug. 21, noon to midnight, Aug. 22, and noon to 11 p.m. Aug. 23 on the large Schlitz, Pabst and Miller brewing company sponsored stages. Other acts appeared on the smaller folk stage and WISN-TV amphitheatre stage on the 30-acre site. Roving companies included

## RADIO HELPS DRAW

# 102,000 See Irish, U.S. Artists Perform For Milwaukee Fest

By MARTIN HINTZ

minstrels, jugglers, mime artists and others wandering about the grounds.

Music workshops were the highlights of the festival, with programs running from 2 to 5 p.m. Aug. 22-23. Saturday's schedule included a program on Irish love songs led by Micheal O'Domhnaill, with Mick Moloney and Charlie Coen followed by a workshop on Irish resistance songs with Moloney, Coen and O'Domhnaill. A flute and tin whistle workshop was led by Noel Rice, with Timmy Britton, Frankie Gavin, Coen and Liz Carroll. A program on the Uilleann pipes was led by Timmy Britton, assisted by Joe Shannon. Free reed instruments were the focus of a workshop led by Coen, with Sean McGlynn, Carroll, Charlie Piggott and Jackie Daly.

Sunday's workshops included songs of emigration with Molony, Coen and O'Domhnaill. Irish music on plectrum instruments was next with Molony, Piggott, O'Domhnaill and Alec Finn. Irish step dancing was led by Eugene O'Donnell, with Donny Golden and Mike Flatley. A fiddling workshop was arranged with Carroll, O'Donnell, Gavin, John McGreevy and Kevin Burke as backup. All workshops were free and open to the public.

According to Irish Fest organizers, 25,000 persons attended on Aug. 24, 40,000 on Aug. 22 and more than 35,000 on Aug. 23. Tickets for adults were \$3 at the door (\$2.50 in ad-

vance), \$1 for senior citizens and \$1 for youngsters 6-12. Admission tickets qualified for a raffle drawing with \$10,000 in solid gold and silver as prizes.

Heavy involvement with area radio stations was attributed with drawing some of the crowds. WISN jocks participated in a dunk tank promo on the grounds during the festival. Larry (the Legend) Johnson of WZUU, the Milwaukee area top morning man, plugged and directed a pram race on the lakefront grounds. Kathy Dunn's WTMJ "Newsmakers" evening show featured a week of discussions about the festival, along with ticket, record and other giveaways. On Aug. 20, Kevin Burke and Jackie Daley of De Dannan appeared on the show to discuss their respective styles of music.

Other stations participating in promo giveaways included WVEG, WAUK, WZUU, and WBCS. Advertisements on radio blanketed the Milwaukee market and hit the ethnic stations in Detroit, the Twin Cities and in Chicago.

"This spread really helped us get the word out about the festival," said Ward, director of the Milwaukee County Private Industry Council and leader of Blarney, a well-known Midwestern Irish-American folk band.

A second festival is now being planned for the third week in August, 1982, Ward concluded.

## Miles Davis—The Return Of 'Prince Of Darkness'

By ARNOLD JAY SMITH

NEW YORK—There was a time when few jazz followers believed Miles Davis would play again. Some even believed him dead or dying. And still others were ready to borrow his varied stylistic innovations for their own work.

But the Davis music machine rolls along, and with a new LP, an ambitious concert tour and a renewed sense of purpose, the "Prince of Darkness" has returned.

Had a visitor from outer space landed on earth in the '40s and

asked for the best example of jazz, his guide would probably have taken him to Birdland to hear Davis and Charlie Parker forging bebop. Had he returned in the mid-'30s, he would've been led to the same player, but a new style—Davis' influential "cool."

That scenario could've been repeated throughout the years since, in fact, from the trumpeter's late '60s modal jazz ensembles, on through Davis' electrified "Bitches Brew" excursions, to the steamy funk inflec-

(Continued on page 68)

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# Helen Reddy Moving To TV Via Sitcom

By ELIOT TIEGEL

LOS ANGELES—Helen Reddy has made two major changes in her show business career. After three "frustrating" years with Capitol, she shifted to another label, MCA, and she's planning the plunge into weekly situation comedy television.

Her first MCA LP, "Play Me Out," was released in May and will be followed by a second LP next year under her plan to only record one album a year. "I'll work on my next album around the end of the year or in January or February so it'll be ready for an Easter release," she explains.

Joel Diamond, who produced the first MCA project, will also handle production on the next LP, she says.

The vocalist calls her shift to MCA "long overdue." How come? "It was time to move on. Most people who were at Capitol when I signed 10 years ago are no longer there. And when you are with a company so long you tend to be taken for granted. For the last three years, I didn't feel I was getting the support from them." During her span with Capitol, she recorded 15 LPs.

Why MCA? "We shopped around and they made me a deal I couldn't refuse. We felt the most enthusiasm at MCA. It's like people changing their agents. I haven't recently but I have in the past."

As for doing national tv, she's had one experience before the cameras as host in 1973 of the summer replacement for Flip Wilson on NBC.

The new program, whose pilot will be filmed this fall now that the writers' strike has been concluded, will be a half-hour situation comedy with music. "This is an idea that's been on the back burner for two years," she says. Helen and husband/manager Jeff Wald will own a piece of the program with another principal.

The show will be set in Lake Tahoe (a location she plays as a member of the Harrah's star roster and a place where she also owns a beachfront home). The main character will be a lounge singer in a casino who is trying to raise her little daughter. There is no father. "We haven't established whether she'll be a widow or just a woman hanging loose," she says.

There will obviously be sequences where she sings. Acknowledging that other performers who have committed to weekly tv shows have seen their record and concert sales slacken, Helen believes that won't happen to her.

"I have an existing live performance career," she states. "TV will only aid it. I know there are many tv stars who subsequently decide to go into cabaret and they play Las Vegas and flop."

She is confident her record sales will remain healthy since she only performs "songs that will endure. I'm proud of the fact that 'You And Me Against The World,' 'A Song For You,' 'I Love You So' and 'I Am Woman' have become standards.

"I've always had a lot of variety on my albums because my taste is eclectic. There'll be a country song, a song with a Latin rhythm or something else with jazz overtones. One advantage of living today is that music is like a giant department store. You have so much to choose from. I wouldn't want to confine myself to one style. Some people do, like only singing folk music or dressing in one color."

As for recording one LP a year, her philosophy behind that is "if you

have too much product out you're in competition with yourself. In the beginning I did three LPs in two years. One a year gives me room to think about other things. Live performing is my main thrust. I do 200 days on the road. My working schedule has maintained that level for the past five to seven years, although my price has gone up. I'm actually making more now than when I had three number one hit singles in 1972-74. 'I Am Woman,' 'Delta Dawn' and 'Leave Me Alone.'"

On the road she takes along eight pieces (two guitars, bass, keyboards, drums, percussion, trumpet and saxophone) plus three backup singers and her lighting and sound men.

Having already played Las Vegas (the Frontier) and Lake Tahoe (Harrah's) this year, she recently did four days at the Fiesta Palace Hotel in Mexico City. She also did state fairs in California and Oregon in August, a benefit for Sen. Ted Kennedy in Cape Cod Aug. 23, and played a new club in Omaha, Ak Sar Ben, Aug. 25-30. She returns to Harrah's in Tahoe Sept. 3-16 and will play Eisenhower Hall at West Point and colleges in South Carolina in October.

It is this constant touring she says, over the past 10 years, which has solidly built her reputation as a performing artist. "So people come to see me for that rather than as a recording artist."

## Surf's Up Again And Music Too In So. California

By THOMAS K. ARNOLD

SAN DIEGO—There's a surf music revival going on, and it's happening in San Diego's North County.

Ever since Dick Dale—one of the genre's pioneers—came out of retirement with two extraordinarily successful shows at the Belly Up Tavern in Solana Beach two years ago, North County denizens have been on a decided surf music revival binge that has begun to transcend the county lines. Witness the coming out of retirement of the Surfaris and the Ventures, the rise of the Surf Punks in Orange County, and the increasing amount of airplay early instrumental surf music is getting on radio stations as far away as Massachusetts.

A number of dance concerts featuring national and local surf bands, along with showings of surf films, have fared so well here that local promoters agree that the best way to assure a concert's success is by adding the word "surf" somewhere in the event's title.

"In the early 1960s, surf music came out of the Southern California youth culture," says Ken Leighton, a frequent producer of North County surf concerts (under the name Big Beat Productions) and a former copywriter/publicist with Capitol and Chrysalis Records. "Kids were into having a good time with their surfboards and their automobiles, and a culture developed.

"Then, with all the turbulence of the Vietnam War era, music all of a sudden turned serious and became too self-conscious. People forgot about having fun, which is what surf music and the whole surf culture were all about in the first place.

(Continued on page 43)



Billboard photo by Chuck Pulin

**TRIUMPHANT RETURN**—Christopher Cross returns to the scene of his greatest triumph, Radio City Music Hall where he received five Grammys last February, for an SRO concert appearance.

## Wilde Route To Success Is Different

By PETER JONES

LONDON—Kim Wilde, 20-year-old daughter of onetime British rock'n'roller Marty Wilde, is following fellow distaff Britons Sheena Easton and Kate Bush to international chart acceptance, though her modus operandi is different.

A discovery of industry veteran Mickie Most, head of Rak Records, she is building substantial record sales via a campaign of word-of-mouth and personal promotion, but no live shows.

And her breakthrough was virtually an accident, for she originally planned to be a painter-designer.

Wilde's father was a consistent U.K. chart name from 1958-62, with cover versions of American hits like "Honeycomb," "Endless Sleep," "Donna," "Teenager In Love" and "Sea Of Love."

When his career subsequently dipped, he worked to promote son Ricky as a teenybop idol in the Little Jimmy Osmond mold. That failed.

But now Ricky, 19, and father Marty write Kim's material, while Ricky produces. And mother Joyce, a former singer and dancer, is her manager.

Kim Wilde's first single was "Kids In America," penned by brother Ricky in 30 minutes. A British chart-topper, it also went gold in Australia, South Africa and Sweden, while charting in Belgium, France, Germany, New Zealand and Portugal.

Mickie Most recalls: "What I heard, immediately, was a hit. The public today is looking for a less polished, slightly do-it-yourself sound in records generally. I knew instinctively that this could be the start of a huge record, and a big career for the girl."

He'd heard her, initially, singing backing vocal on demos of new songs by the male Wildes. Rak Records opted to have some rerecorded with Kim Wilde's voice up front. That debut single now nears the three million unit sales mark worldwide, claims Rak.

The followup, "Chequered Love," recorded over two days, has long since topped the one million mark. It went top 10 in all the territories where the original single scored, and added a few new ones.

(Continued on page 72)



HELLO CHAKA—Chaka Khan greets a fan during one of her two SRO shows at the Savoy in New York recently.

## DJ Lit Now Pop Promoter

TRENTON, N.J.—Hy Lit, who left his post as program director and disk jockey at WKXW-FM radio here in a flurry last month, remains active on the local scene. He has become a pop concert promoter.

In partnership with Bruno Mannello, owner of Villa Sorrento here, Lit formed Jump Street Productions which will make the latest attempt to return the 1,926-seat War Memorial Building to its one-time status as a popular rock concert hall.

While Lit has had some experience in the early days promoting rock'n'roll dances while a deejay in Philadelphia, Mannello is a newcomer to the concert field. Lit had also been the DJ on Monday and Wednesday nights at the Villa Sorrento.

For a starter, Jump Street Productions will bring in Ray Charles Sept. 17 for two shows.

Tickets for the top price seats are \$12.50, and sales are handled by Ticketron. For a followup, the firm is negotiating for Johnny Mathis. Plan is to bring in name bands for two or three shows a day, with top acts coming in for two to three-day engagements.

Lit believes this Central Jersey area is starved for pop, soul and rock entertainment. In order to catch a name, area residents must go to New York, Philadelphia or Atlantic City. Earlier attempts to promote concerts at the War Memorial failed. Last year, when Weather Report came in for a concert, it played to a fairly empty house. Also last year, a concert with rocker Dave Mason was cancelled, presumably because of poor ticket sales. In the early '70s, rock concert promoters kept the War Memorial going with regional names.

## Talent Talk

Four sets of "Bag One," a collection of 14 John Lennon lithographs made in 1969, have been purchased by Seattle art dealer Steve McDowell and Heart manager Ken Kinnear, and will be sent on tours of 80 cities beginning Monday in Boise, Idaho, Amarillo and Portland, Ore. The 30-inch by 36-inch lithographs, valued at \$75,000 a set, were first shown at a London gallery, where they were confiscated by Scotland Yard because of their sexually explicit nature. In the U.S. they will be exhibited in art galleries and hotel ballrooms. Admission to the exhibit will be \$3, with the organizers promising to donate a quarter per ticket to Lennon's Spirit Foundation.

The new season of "Fridays" premieres Friday (18) with the Pretenders and Andy Kaufman guesting. . . . A crew member was injured and all the equipment of Icehouse was destroyed when the band's equipment truck was forced off the road in

a 5 a.m. accident between Vancouver and Edmonton. The accident caused the cancellation of some dates. Others were rescheduled and the tour goes on.

Andy Summers of the Police to record an LP with Robert Fripp in Britain this month. Bill Wyman's single "Je Suis Un Rock Star," previously available only in Europe, is being released in the U.S. by A&M. . . . Foreigner has embarked on a major U.S. tour where it will hit 50 cities in 28 states within three months. A tour abroad is expected in 1982.

El Futuro, possibly the world's only Puerto Rican hard rock band, has a new single, "Riker's Island" on Polish Records. To promote it, the band will play the real Rikers Island jail in New York. . . . Shaun Cassidy will celebrate his 23rd birthday with an NBC-TV special, Sept. 26. His birthday, actually, is Sept. 27, but who will begrudge him a day?

Helen Reddy has recorded the title theme written by Carole Bayer Sager for "Continental Divide," a film starring John Belushi. . . . Ralph Records' Snakefinger is embarking on his first national tour this month, taking on the road with him films of such labelmates as the Residents, Tuxedomoon, and MX-80. Blue Light Booking in New York is handling the details.

A television documentary focusing on Chicago's new talent is being prepared by On Track Productions, featuring Bohemia, the Marquis, Phil'n'the Blanks, the Rave and Screamin' Rachael & Remote. . . . Tuesday night (15) will be a night of decision for New York trendies with Bow Wow Wow making its New York debut at the Ritz, and Studio 54 throwing its reopening party hosted by Jim Fouratt and Rudolf, formerly of the Underground, the Blitz, Peppermint Lounge, Danceteria and Hurrah's, who will be bringing in live acts to the former disco palace.

The new sign Triumph is taking on tour is made up of some 100 Boeing 747 landing lights.

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## Talent In Action

**BARRY MANILOW**  
Forum, Inglewood, Calif.  
Tickets: \$12.50, \$15, \$17.50

Here's Barry Manilow's dilemma: This most obliging of performers wants to give his concert audiences what they came to see, but at the same time wants to keep his show from going stale.

Manilow told the audience here Sept. 8 that every time he tries to cut a song or featured spot from the show, he's flooded with letters begging him to put it back in.

And so Manilow continues to present his fa-

miliar jingles medley, recount his hated accordion lessons, relive his early experiences in piano bars. He also works in all but four of his many hit singles, even though several of them are tossed away in a hurried medley.

Manilow should bite the bullet and drop some of these spots which have served him well in the past, but now deserve to be retired. It hardly makes sense for Manilow to keep going back to his early career breaks when he's been a major star now for nearly seven years. It's ancient history.

The way Manilow's show is structured now, it seems he wants to cram as much as he possibly can into two hours. The problem with this approach is that things start to seem perfunctory, as when Manilow sang snippets of the hits he produced for Dionne Warwick, for no apparent reason other than to remind us of the association.

Manilow also errs in stressing sweet singing material like "Can't Smile Without You" and "I Don't Want To Walk Without You" while omitting gutsier, biting tunes like "When I Wanted You" and "Ships." Those tough, stark lyrics would better offset the smooth sentimentality of the rest of the set.

The show was marred by some sophomoric double entendres which smacked of pandering.

Manilow moved with remarkable ease and assurance. He's toned down considerably the

razzle dazzle pace of his earlier shows: He no longer seems manic, but simply high-spirited. Manilow still plays off the energy of the act and the audience by acting good-naturedly bemused by it all.

The most appealing aspects of Manilow's show continue to be his ingratiating, self-effacing personality, the earnest sincerity of his voice and his deft sense of melody. Songs like "All The Time," "Even Now" and "Beautiful Music" are among the classiest middle-of-the-road pop of the past decade. Also lifting and instantly hummable: "If I Should Love Again," the title song of Manilow's 10th Arista album, due next week.

Manilow performed in the round on a rotating stage for the first of his two nights here. The show fell several thousand seats short of a sell-out, the result of a triple-whammy: one of the steepest ticket prices ever at the Forum, a flat economy and Manilow's own leveling off in popularity.

Manilow opened the show with his biggest hit, "I Write The Songs," still rather overbearing and bombastic, but by now the National Anthem of the set. He closed with the help of a red-robed choir on hymn-like "One Voice," which is, perhaps, the "Lord's Prayer" of the set. The highlight inbetween: a bristling, rockish treatment of the Four Seasons' "Let's Hang On," which would make a great single. Again.

PAUL GREIN

## Surf Music Revives In San Diego Area

• Continued from page 42

"Only now are they rediscovering it, and as a result the culture is once again booming. More and more people are surfing again and they all want to identify with the Southern California culture."

Why the big interest in surf music all of a sudden? According to Leighton, the advent of new wave music in the late 1970s had a lot to do with it.

"There is definitely a strong tie-in between new wave and surf music," he says. "When new wave came along, it offered kids a return to simplicity, a welcome break from all the serious progressive music that dominated the rock 'n' roll scene from the late 1960s on.

"Like the original surf music, new wave stresses fun, having a good time: it completely blocks out the world's problems instead of trying to solve them. It's also characterized by a big beat, simple and uncluttered instrumentation, and short, to-the-point songs.

"As a result, you've seen a gradual melting together of the two cultures, surf and new wave, that has come about because the music is so compatible. We get a lot of surfers at our shows, but also a lot of new wavers."

This opinion seems to be supported by the fact that when surf music began coming back into vogue two years ago, new wave was at its peak in popularity. In fact, evidence of the tie-in between new wave and surf music abounds.

Many of the bands that are a favorite in North County surf circles intermingle new wave covers and originals with surf instrumentals. Jack Tension, the lead singer of one such band—Incognito—is a former national surfing champion. Dick Dale owns a nightclub in Orange County that is a regular stomping ground for top new wave talent.

"This time, I think as long as there are kids on the coast who like to surf, there will be surf music," Leighton says.

Survey For Week Ending 9/19/81

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|------|--|--------------------|--------------------|----------------|

## Stadiums &amp; Festivals (More Than 20,000)

|   |   |        |                 |            |
|---|---|--------|-----------------|------------|
| 1 | <b>TOM PETTY/DAVID LINDLEY</b> —Rock 'n Chair Productions, Ca. St. Fair, Sacramento, Ca., Sept. 6         | 25,105 | \$13.50         | \$338,918* |
| 2 | <b>PAT BENATAR/DAVID JOHANSEN</b> —Monarch Entertainment, Byrne Meadowlands, E. Rutherford, N.J., Aug. 31 | 20,152 | \$10.50-\$11.50 | \$223,180* |

## Arenas (6,000 To 20,000)

|    |   |        |                 |            |
|----|---|--------|-----------------|------------|
| 1  | <b>RICK JAMES/TEENA MARIE/FRANKIE SMITH/CARL CARLTON</b> —Alan Haymon Presents/Tiger Flower & Co., Spectrum, Philadelphia, Pa., Sept. 4 & 5 (2) | 31,506 | \$9.50-\$11.50  | \$333,080* |
| 2  | <b>RICK JAMES/TEENA MARIE/FRANKIE SMITH</b> —Alan Haymon Presents/Sun Song Productions, Madison Sq. Garden, New York, N.Y., Sept. 3             | 18,920 | \$11.50-\$13.50 | \$246,914* |
| 3  | <b>BLUE OYSTER CULT/FOGHAT/ENEMY</b> —Double Tee Promotions/Albatross Productions/Feyline Presents, Colis., Phoenix, Az., Sept. 4               | 14,000 | \$10-\$11       | \$144,151* |
| 4  | <b>STATLER BROTHERS</b> —St. Fair, St. Paul, Minn., Sept. 6   | 17,768 | \$2-\$7         | \$113,964  |
| 5  | <b>Z Z TOP</b> —Beaver Productions, Colis., Jacksonville, Fla., Sept. 6   | 10,302 | \$10            | \$99,940*  |
| 6  | <b>VAN HALEN/G-FORCE</b> —Mid-South Concerts, Colis., Memphis, Tenn., Sept. 1   | 10,369 | \$9.50          | \$98,506*  |
| 7  | <b>BLUE OYSTER CULT/FOGHAT/ENEMY</b> —Double Tee Promotions/Albatross Productions/Feyline Presents/Capp, Colis., Albuquerque, N.M., Sept. 3     | 8,955  | \$9.50-\$10.50  | \$87,525   |
| 8  | <b>Z Z TOP/JOE PERRY</b> —Electric Factory Concerts, Spectrum, Philadelphia, Pa., Sept. 1   | 9,309  | \$8-\$9.50      | \$85,629   |
| 9  | <b>CHRISTOPHER CROSS/LANNIE GARRETT</b> —Feyline Presents, Red Rocks, Denver, Co., Aug. 31  | 6,983  | \$11-\$12       | \$85,413   |
| 10 | <b>VAN HALEN/G-FORCE</b> —Ruffino & Vaughn, Civic Center, Birmingham, Ala., Aug. 31   | 9,542  | \$8.50-\$9.50   | \$82,978   |
| 11 | <b>VAN HALEN/G-FORCE</b> —Mid-South Concerts, Colis., Jackson, Miss., Sept. 4   | 8,297  | \$9.50          | \$78,822*  |
| 12 | <b>RICK JAMES/TEENA MARIE/CARL CARLTON</b> —Alan Haymon Presents/Tiger Flower & Co., Civic Center, Roanoke, Va., Sept. 6                        | 8,450  | \$8-\$9         | \$72,380   |
| 13 | <b>Z Z TOP/POINT BLANK</b> —Monarch Entertainment, War Mem'l Aud., Rochester, N.Y., Sept. 2   | 7,505  | \$9-\$10        | \$69,677   |
| 14 | <b>STATLER BROTHERS</b> —Nebraska St. Fair, Lincoln, Neb., Sept. 6  | 13,807 | \$6-\$7         | \$70,006*  |
| 15 | <b>CHARLIE DANIELS/JUICE NEWTON</b> —Brass Ring Productions, Meadow Brook Music Festival, Rochester, Mich., Sept. 1                             | 5,817  | \$10-\$12.50    | \$63,013   |
| 16 | <b>LITTLE RIVER BAND/AMERICA</b> —Contemporary Productions/New West Presentations, Arena, Kansas City, Mo., Sept. 5                             | 6,768  | \$9.50          | \$62,111   |
| 17 | <b>Z Z TOP/JOE PERRY</b> —Ruffino & Vaughn, Civic Center, Portland, Me., Aug. 31  | 6,400  | \$9.50-\$10     | \$60,024   |
| 18 | <b>CHARLIE DANIELS/JUICE NEWTON</b> —Sunshine Promotions, Civic Center, Terre Haute, Ind., Aug. 31  | 5,025  | \$9.50          | \$45,806   |
| 19 | <b>RICK SPRINGFIELD/CARL WILSON/ROCKETS</b> —Sunshine Promotions, Co. Fairgrounds, Indianapolis, Ind., Sept. 5                                  | 7,125  | \$4.95          | \$33,222   |

## Auditoriums (Under 6,000)

|    |  |        |                 |            |
|----|--|--------|-----------------|------------|
| 1  | <b>PRETENDERS/BUREAU/SINGLE BULLET THEORY</b> —Avalon Attractions, Civic Aud., Santa Monica, Ca., Aug. 3-4 (4)   | 13,685 | \$8.75-\$9.75   | \$119,738* |
| 2  | <b>LITTLE RIVER BAND/AMERICA</b> —Contemporary Productions, Kiel Opera House, St. Louis, Mo., Sept. 2-4 (3)  | 10,507 | \$9.50-\$10.50  | \$105,086* |
| 3  | <b>GEORGE BENSON/RANDY CRAWFORD</b> —Paradise Island Productions, Music Hall, Cincinnati, Ohio, Sept. 4 (2)  | 6,617  | \$9.50-\$12.50  | \$77,970   |
| 4  | <b>BURT BACHARACH/CAROLE BAYER SAGER</b> —Mid-South Concerts, The Skyway, Peabody Hotel, Memphis, Tenn., Sept. 4-6                                     | 1,165  | \$30-\$75       | \$68,250   |
| 5  | <b>GEORGE BENSON/RANDY CRAWFORD</b> —DiCesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., Sept. 2  | 5,948  | \$10.75         | \$63,946   |
| 6  | <b>PETER TOSH/JOHN BAYLEY</b> —Feyline Presents, Rainbow Music Hall, Denver, Co., Sept. 6 (2)  | 2,462  | \$10-\$11       | \$26,494   |
| 7  | <b>STATLER BROTHERS</b> —St. Fair, Huron, S.D., Sept. 3  | 4,504  | \$8-\$12        | \$46,000   |
| 8  | <b>6TH ANNUAL SAN FRANCISCO INT'L STAND-UP COMEDY COMPETITION FINALS</b> —Bill Graham Presents, Warfield, Theatre, San Francisco, Ca., Sept. 4 & 5 (2) | 3,616  | \$7.50-\$12.50  | \$36,034   |
| 9  | <b>MANHATTAN TRANSFER</b> —Brimstone Productions, Centennial Aud., Winnipeg, Canada, Aug. 31   | 2,245  | \$11.50-\$12.50 | \$27,476*  |
| 10 | <b>PRETENDERS/BUREAU</b> —Evening Star Productions, Amphitheatre, Mesa, Az., Sept. 5   | 2,836  | \$8.50-\$9.50   | \$25,284   |
| 11 | <b>KEITH JARRETT</b> —Bill Graham Presents, Mem'l. Aud., Marin, Ca., Sept. 6   | 2,015  | \$10-\$12.50    | \$24,556*  |
| 12 | <b>KIM CARNES/JAMES MARCEL</b> —Avalon Attractions, Variety Arts Theatre, Los Angeles, Ca., Sept. 3 & 4 (2)  | 2,200  | \$10            | \$22,200*  |
| 13 | <b>SHOOTING STAR/JETTS</b> —Contemporary Productions, Kiel Opera House, St. Louis, Mo., Sept. 5  | 3,408  | \$6             | \$20,004   |
| 14 | <b>OZZY OSBOURNE/DEF LEPPARD</b> —Mid-South Concerts, Orpheum, Memphis, Tenn., Sept. 3   | 2,058  | \$8.25          | \$16,975   |
| 15 | <b>JOHN KAY &amp; STEPPENWOLF/JEFF VALDEZ</b> —Feyline Presents, Rainbow Music Hall, Denver, Co., Sept. 3 (2)  | 1,938  | \$8-\$9         | \$16,423   |
| 16 | <b>THREE DOG NIGHT</b> —Fantasma Productions, Civic Aud., Jacksonville, Fla., Sept. 6  | 1,591  | \$9             | \$13,320   |

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## Classical



**WINDS ALOFT**—The Westwood Wind Quintet readies to lift off for a series of fall concerts and workshops in Alaska and the Pacific Northwest, sponsored by Alaska Airlines and the Univ. of Alaska. The Los Angeles-based group, which records for Crystal Records, recently released its ninth album.

### Violinist Louis Kaufman Due At Oberlin College

CHICAGO—The most heard violinist in history, Louis Kaufman, can be seen when he and his wife, pianist Annetta Kaufman, are in residence at Oberlin College Conservatory, Monday and Tuesday (21-22), in Oberlin, Ohio.

Kaufman, one of Hollywood's foremost violinists, played solos in the soundtracks of more than 500 films, including "Wuthering Heights" and "Gone With The Wind." In addition, Kaufman performed as both concert and recording artist.

Scheduled events at Oberlin include talks by Kaufman on film music and recording, two master classes, and a screening of Kaufman's first film—MGM's 1934 version of "The Merry Widow."

The Kaufmans will discuss "A Half-Century Of Recording," playing an Edison "Diamond Disc" made by the violinist in 1928, a 1970 William Grant Still performance recorded by both Kaufmans, and other examples drawn from some 100 major works on 10 labels in the Kaufman discography. Among Kaufman's recording credits also is the first American recording of Vivaldi's "Four Seasons."

### 'Hard Hat' Concert Set; Marks Chi Renovation

CHICAGO—The Chicago Symphony Orchestra will celebrate the \$3.4 million renovation of Orchestra Hall with a "hard hat" concert, Sept. 25.

According to the orchestra, hundreds of workers involved in the hall's renovation including electricians, painters, plasterers, plumbers, sheet metal workers and cement finishers—will attend a special preview concert conducted by Claudio Abbado featuring Beethoven's "Creatures Of Prometheus" Overture and Beethoven's Seventh Symphony.

The invited guests also will include employees of Skidmore, Owings and Merrill, the architectural firm overseeing the renovation and the staff of Schal Associates, contract managers for the project. Also among the first

concertgoers in the refurbished hall will be members of Chicago's Civic Orchestra and the Chicago Symphony Chorus along with musicians' spouses and administrative staff.

The orchestra's 91st season will open officially the following night. Abbado is featured again in an all-Beethoven program with Rudolf Serkin soloist.

Hall improvements, begun last May, include upgrading of the electrical and mechanical systems, enlargement of the stage and rearrangement of main floor seating, remodeling of musicians' backstage facilities and installation of a new Moeller organ. Acoustical improvements, though not specifically sought in the remodeling, are expected to have resulted.

### Choirs Due NEA's Grant

CHICAGO—Almost \$500,000 in National Endowment for the Arts matching grant money has been earmarked for support of choral music.

1981 choral music support grants will go to 97 groups and 4 choral music service organizations. Recipients are located in 36 states and the District of Columbia and Puerto Rico.

Receiving the maximum award of \$25,000 each were the Chicago Symphony Chorus, Gregg Smith Singers, Handel and Haydn Society of Boston, Los Angeles Master Chorale and Musica Sacra of New York.

Due to anticipated budget restrictions the program's eligibility requirement that a chorus be in existence for two years will be increased to four years in 1982. Also announced was the elimination of the

college, university and conservatory chorus category, due in part to the small number of applications received. The federal agency's choral music program is in its second year.

### Chamber Group Sets Series Of Workshops

CHICAGO—A two-day workshop for chamber music groups, concentrating on successful business practices, will be presented in Chicago, New York and Los Angeles by Chamber Music America.

Fund-raising, long-range planning, publicity, direct mail, accounting and management are among topics to be addressed. Registration is \$30.

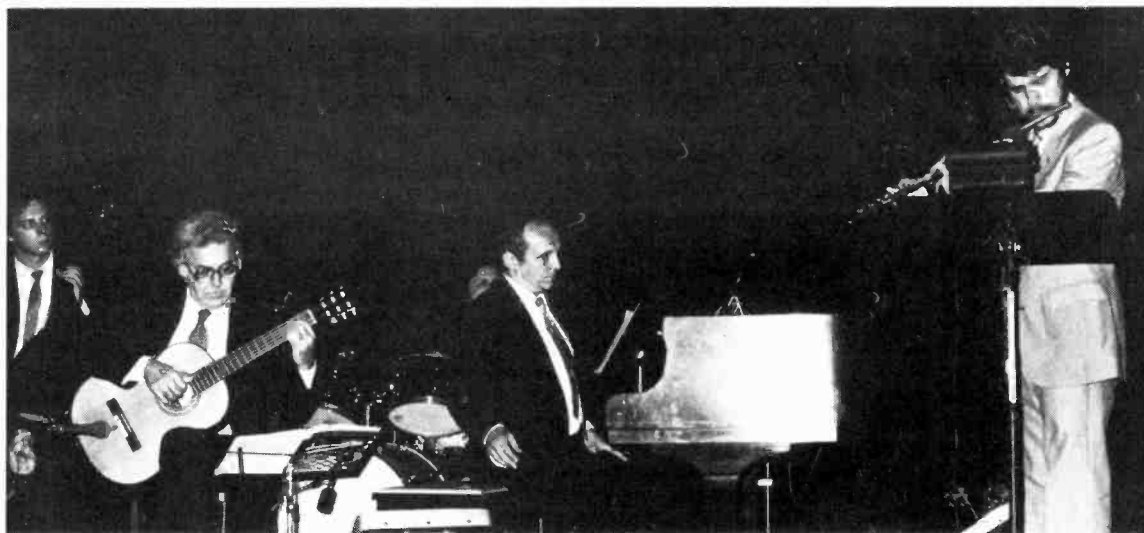
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Survey For Week Ending 9/19/81

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| This Week | Last Report | Weeks on Chart | TITLE, Artist, Label & Number  |
|-----------|-------------|----------------|--|
| 1         | 1           | 6              | <b>LIVE FROM LINCOLN CENTER</b><br>Sutherland, Horne & Pavarotti, New York City Opera Orchestra (Bonyng), London Digital LDR 72009 |
| 2         | 2           | 19             | <b>60th ANNIVERSARY GALA</b><br>Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks IM 36692                  |
| 3         | 6           | 293            | <b>JEAN-PIERRE RAMPAL &amp; CLAUDE BOLLING: Suite for Flute &amp; Jazz Piano</b><br>CBS Masterworks M 33233                        |
| 4         | 7           | 6              | <b>VIVALDI: Four Seasons</b><br>Karajan, DG 2530 296   |
| 5         | 14          | 71             | <b>PAVAROTTI'S GREATEST HITS</b><br>London, PAV 2003/4   |
| 6         | 9           | 27             | <b>PAVAROTTI'S GREATEST HITS, Vol. 2</b><br>London PAV 2006  |
| 7         | 17          | 97             | <b>O SOLE MIO: Neapolitan Songs</b><br>Pavarotti, London OS 26560  |
| 8         | 3           | 6              | <b>MAHLER: Symphony No. 2</b><br>Solti, London Digital LDR 72006   |
| 9         | 8           | 6              | <b>PACHELBEL: CANON: Galway</b><br>RCA AFL 1 4063  |
| 10        | 15          | 93             | <b>PACHELBEL: Canon</b><br>Paillard Chamber Orchestra, RCA FRL 1-5468  |
| 11        | 16          | 153            | <b>HITS FROM LINCOLN CENTER: Pavarotti</b><br>London OS 26577  |
| 12        | NEW ENTRY   |                | <b>MOZART: Complete Symphonies Vol. V</b><br>Academy of Ancient Music (Hogwood), L'Oiseau Lyre D171D4                              |
| 13        | NEW ENTRY   |                | <b>SZYMANOWSKI: Symphonies 2 &amp; 3</b><br>Detroit Symphony (Dorati), London LDR 71026  |
| 14        | 10          | 58             | <b>BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano</b><br>Rampal, Bolling, Lagoya, CBS Masterworks M/MT 35864               |
| 15        | 13          | 14             | <b>MY OWN STORY</b><br>Pavarotti, London PAV 2007  |
| 16        | 5           | 10             | <b>BEETHOVEN: Complete Symphonies</b><br>Berlin Philharmonic (Karajan), DG Bargain Box 2740-241                                    |
| 17        | 4           | 6              | <b>ORFF: Carmina Burana</b><br>Atlanta Symphony (Shaw), Telarc 10056   |
| 18        | 18          | 6              | <b>BRAHMS: Symphony No. 4</b><br>Vienna Philharmonic (Kleiber) DG 2532-003   |
| 19        | 22          | 6              | <b>BEETHOVEN: "Emperor" Concerto</b><br>Serkin, Ozawa, Telarc Digital  |
| 20        | 11          | 6              | <b>CHOPIN: Piano Works</b><br>Pogorelich, DG 2531-346  |
| 21        | NEW ENTRY   |                | <b>DUKE ELLINGTON'S SOPHISTICATED LADIES: Hines, Jamison</b><br>RCA CBLZ 4053  |
| 22        | 21          | 132            | <b>ANNIE'S SONG: Galway</b><br>National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061  |
| 23        | 25          | 45             | <b>HANDEL: Water Music</b><br>Academy Of St. Martin-In-The-Fields (Marriner), Philips 9500691                                      |
| 24        | 30          | 31             | <b>A DIFFERENT KIND OF BLUES: Perlman &amp; Previn</b><br>Angel DS-37780   |
| 25        | NEW ENTRY   |                | <b>ORFF: Carmina Burana</b><br>London Symphony (Mata), RCA ATC 1-3925  |
| 26        | 35          | 45             | <b>POPS IN SPACE</b><br>The Boston Pops (Williams), Philips 9500921  |
| 27        | 12          | 40             | <b>MOZART: Symphonies, Vol. IV</b><br>Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D170D3                                     |
| 28        | NEW ENTRY   |                | <b>SAINT-SAENS: "Organ" Symphony</b><br>Zamkochian, Boston Symphony (Munch), RCA ATL 14039   |
| 29        | 33          | 14             | <b>WAGNER: Parsifal</b><br>Berlin Philharmonic (Karajan), DG 2741-002  |
| 30        | 19          | 19             | <b>VERDI: La Traviata</b><br>Sutherland, Pavarotti, Bonyng, London LDR 73002   |
| 31        | NEW ENTRY   |                | <b>VIVALDI: Concertos For Violin &amp; Flute</b><br>Stern, Rampal CBS Masterworks M 35133  |
| 32        | 32          | 158            | <b>BRAVO PAVAROTTI: Pavarotti</b><br>London-PAV 2001   |
| 33        | 24          | 49             | <b>BRAHMS: Double Concerto</b><br>Perlman/Rostropovich, Angel 37680  |
| 34        | 23          | 19             | <b>POPS ON THE MARCH</b><br>Boston Pops (Williams), Philips 6302-082   |
| 35        | 26          | 40             | <b>PAVAROTTI: Verismo Arias</b><br>London LDR 10020  |
| 36        | 39          | 80             | <b>SONG OF THE SEASHORE: James Galway</b><br>RCA ARL 1-3534  |
| 37        | 27          | 6              | <b>GERSHWIN: Porgy &amp; Bess Suite</b><br>Previn, Angel DS 37773  |
| 38        | 29          | 6              | <b>ITZHAK PERLMAN PLAYS ROMANTIC VIOLIN CONCERTOS</b><br>Angel SZC 3912  |
| 39        | 34          | 62             | <b>MOZART: The Symphonies Vol. III</b><br>Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D169D3                                 |
| 40        | 36          | 19             | <b>GALA NEW YEAR'S CONCERT IN VIENNA</b><br>Vienna Philharmonic (Maazel), DG 2532 002  |

## Classical



**CLASSICAL GAS**—Guitarist Alexandre Lagoya, pianist Claude Bolling and flutist Ransom Wilson jam at New York's Bottom Line, scene of a recent series of sold-out performances by the classically oriented trio.

## Classical Notes

The new San Francisco Opera production of "Aida," featuring Luciano Pavarotti as Radames, is certain to be one of the televised classical music highlights of the fall. PBS plans to air one of six scheduled performances in November, in which Pavarotti will sing the Egyptian warrior's role for the first time anywhere. This season, Pavarotti's U.S. schedule also will include appearances in Chicago, New York and Philadelphia, and he appears in three complete opera recordings awaiting release, Bellini's "La Sonnambula," Ponchielli's "La Gioconda," and Boito's "Mefistofele."

Long Island's International Book & Record Distributors has begun promoting England's Saga Records. According to sales manager Clyde Allen, approximately 50 catalog titles are available under a new exclusive distribution arrangement. Saga's newest release is a three-record set of Haydn's so-called "Morzin Symphonies,"

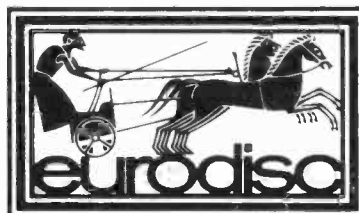
a collection of seven early works, in period instrument performances by the Estro Armonica chamber orchestra led by Derek Solomons. According to Allen, all Saga releases are pressed now by Teldec.

Saint Louis Symphony music director Leonard Slatkin, one of today's busiest podium figures, will have two conducting assistants this season—both of them women. The new Exxon/Arts Endowment conductor, Catherine Comet, is a native of Fontainebleau, France and former conductor and music director of the Univ. of Wisconsin-Madison Symphony and Chamber Orchestras. Also joining the conducting staff is Antonia Joy Wilson, recipient of a special Ford Foundation one-year apprenticeship. Wilson has been affiliated with the Denver Symphony Orchestra and the Aspen Music Festival Orchestra. . . . Katsuhiko Watanabe, member of the Indiana Univ. school of music faculty, won out over

seven other semi-finalists in the recent National Conducting Competition, held annually as part of the Great River Festival of Arts in La Crosse, Wis. Watanabe began his professional career as a horn player in the Tokyo Symphony Orchestra.

Edward R. Bridwell will leave his position with New York's Gurtman and Murtha Associates public relations firm to become orchestra manager of the Boston Symphony. Birdwell was executive director of the Los Angeles Chamber Orchestra from 1978 through April of this year and is also a former professional horn player. . . . Julie Duke has been named executive director of the Los Angeles Chamber Orchestra. Her last position was with the Saint Paul Chamber Orchestra as director of development. Elizabeth Hitchcock, formerly with WFMT-FM, Chicago, will fill the Los Angeles Chamber Orchestra's newly created post of marketing director.

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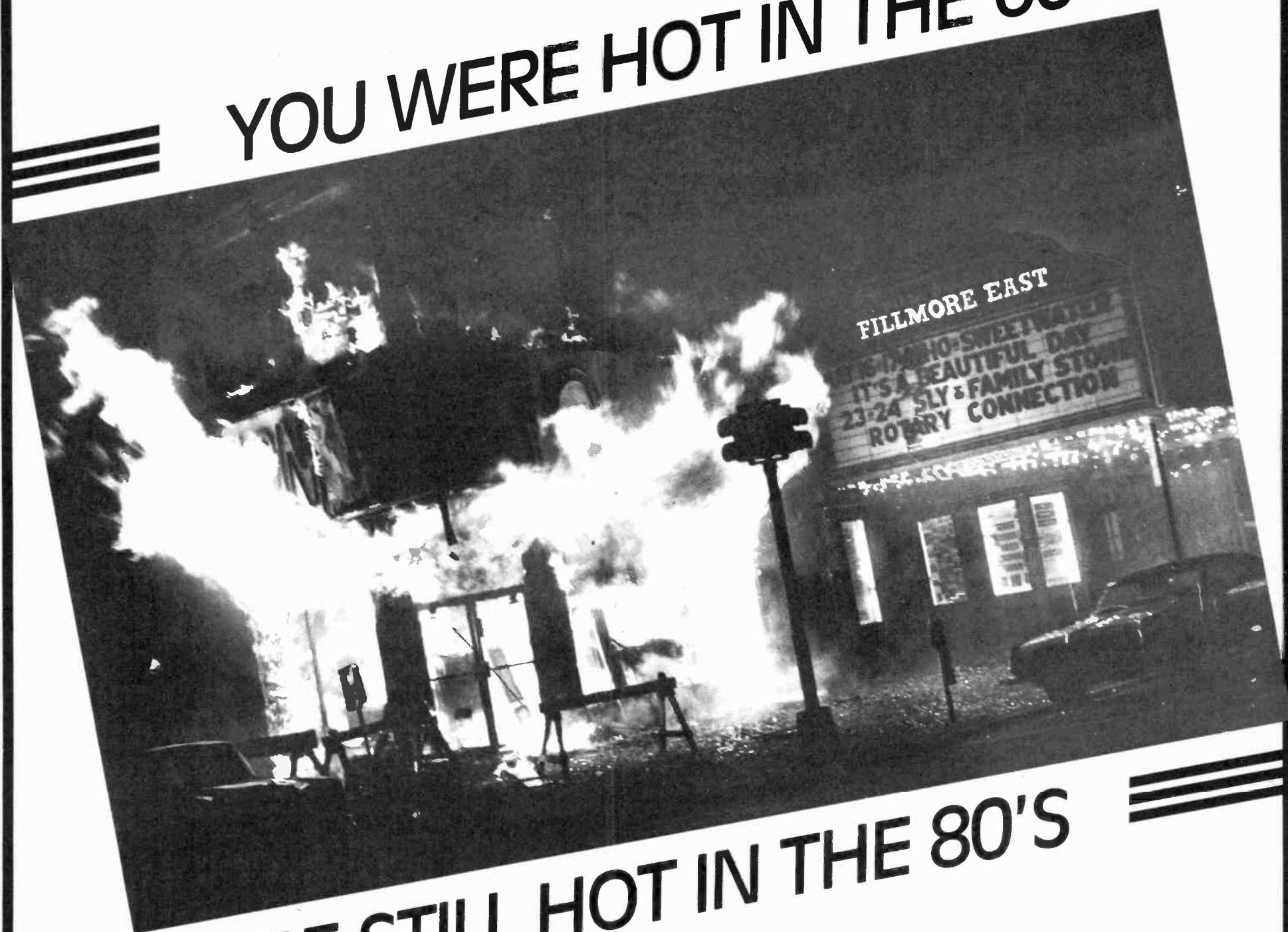
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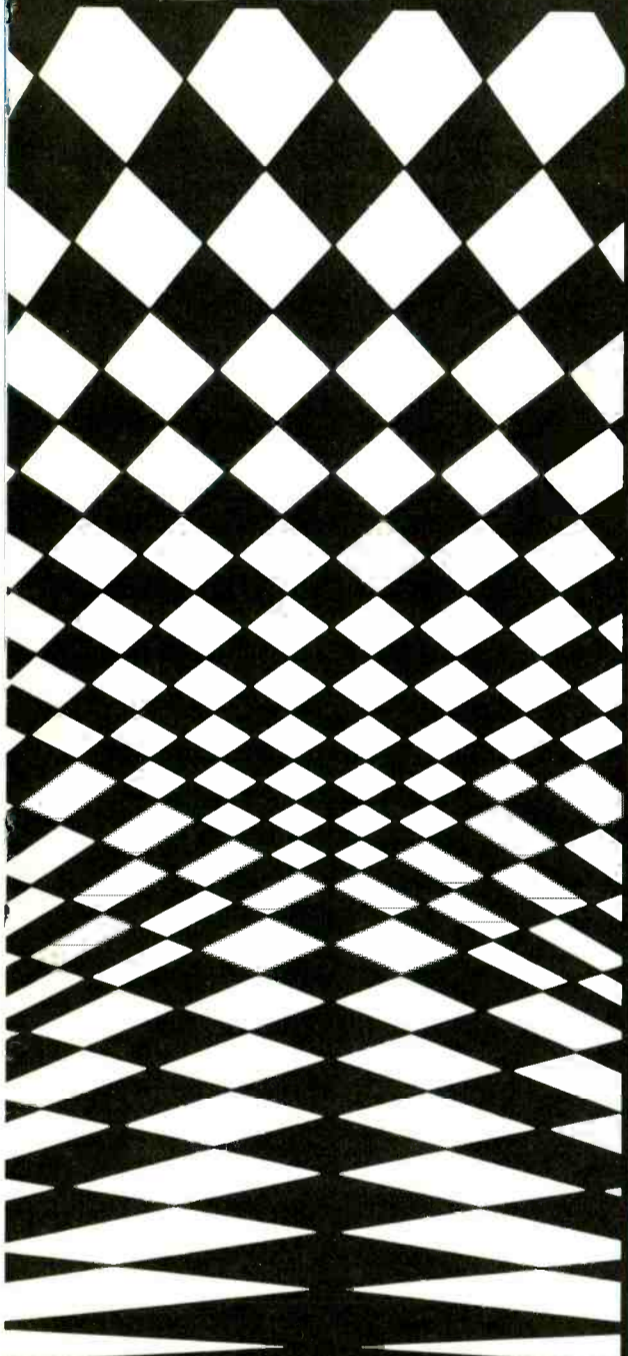
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*Cheers,  
Bill*



# THE WHO



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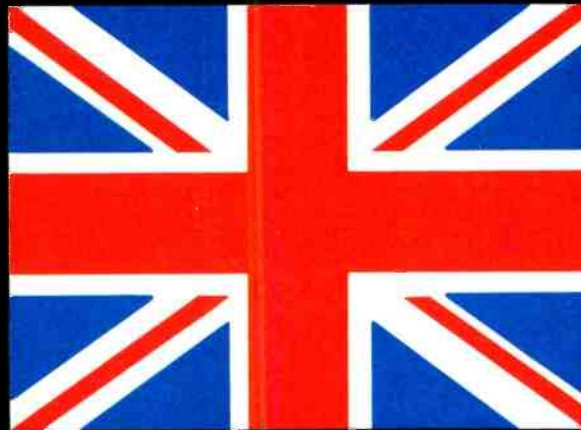


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KEITH MOON



## Management Philosophy Links Enterprises

Though well on the way to completing two decades as one of the most prolific and active groups in the business, the Who retains its collective high-energy approach to basic band activities like recording and touring.

But the four members consistently eye other potential career development areas. Already successful in the movie world, the group has new ventures in mind. The video "explosion" worldwide demands, and will get, its aggressive participation.

Alongside group activities in straight business fields, like trucking, recording studios and investment generally, there are solo directions in music for all four members. And Roger Daltrey is well on the way to becoming the first all-out rock singer actually to play "Hamlet."

Bill Curbishley is manager of the Who, in effect fifth member of the band but without playing or singing a note. He emphasizes the group's diversification, speculative and intuitive, as it digs into the 1980s, having original stamped itself indelibly on the 1960s.

There's the new Warner Bros.' deal which will produce three or four albums over the next three years. Situation normal, then, in terms of group recording action.

Says Curbishley: "We could end the year touring. Or get enough material for a new album, set it for spring 1982 release and then tour with it. I'm leaning towards the latter plan, for that would give Warners a double promotional pitch."

Pete Townshend and John Entwistle, who had Joe Walsh among "name guests" on his "Too Late The Hero" recent album, are signed individually to Atco. Townshend's "Empty Glass" solo package last year was a big seller and "very encouraging all round," says Curbishley, and he has a follow-up being readied for the fall.

Roger Daltrey, the third Who founder member, has had his solo recording triumphs but a main career facet now is acting, principally in movies. Says Curbishley: "Lined up as a possibility for him is 'The Monocled Mutineer,' story of a roguish Englishman named Percy Toplis. That's a good part for him and it looks as if the film will start mid-way through next year.

"He's proved he's a good actor. I think he's got a good career there in front of him but it's a very competitive field. For every part there are dozens of people queuing up. But he's already learned that movie roles just don't fall off trees."

That apart, says Curbishley: "There's the general clearing up we have to do after the death of Keith Moon.

"Obviously he was a full member of the band in every possible sense of the word, in every way. His death has meant a lot of mopping up within the corporate structure.

"But we'd certainly like to move ahead through Who Films. We've been involved in 'The Kid's Are Alright' and 'Quadrophenia' and, to an extent, 'McVicar.' It's a company sitting there, waiting as a vehicle, for us to exploit some more."

The various areas of film and video interest Curbishley and the band. There's a joint film development company and production unit run with Roy Baird, which did "Quadrophenia" and "McVicar." Both were produced with German money, through the Polydor/Polytel/PolyGram group divisions, the association coming through the band's recording activities with Polydor.

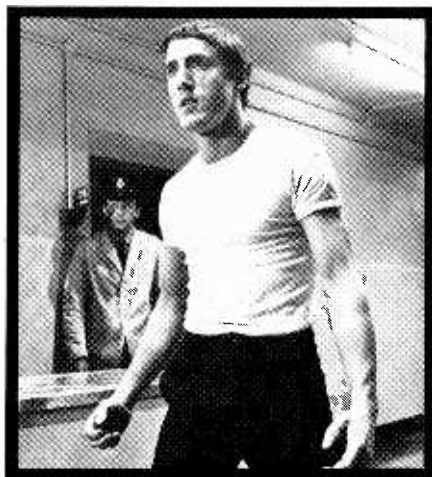
There's an agreement to produce projects up to the shooting stage, when PolyGram has the option to finance the ideas through filming—or, if not interested, let the Who partnership go elsewhere.

Curbishley says several are already established, scripted and developed.

There's "Nashville Lady," a book, near completion into-movie development and it is hoped it will be filmed, though



Frank Rhoddam, right, director of movie "Quadrophenia," in earnest discussion with Bill Curbishley, center, and Sting, singer with Police.



Daltrey in "McVicar."



Summit meeting with, left to right: Pete Townshend; Bob Siner, MCA president; Who manager Bill Curbishley; Kenney Jones; John Entwistle.



Harvey Goldsmith, right, with Bill Curbishley, has enjoyed great success promoting concerts by the Who.

|   |   |   |
|---|---|---|
| 1 | 2 | 3 |
| 4 |   |   |
| 5 | 6 | 7 |

- COVER KEY:**
- (1) John Entwistle
  - (2) Front page, Observer Sunday supplement
  - (3) Pete Townshend
  - (4) The Who today
  - (5) Roger Daltrey
  - (6) Early Who
  - (7) Kenney Jones

under another title probably, as a country and western story next year.

And there's a treatment acquired from Nicholas Roeg, "The Hussars," set in England at the turn of the century. "It ends in the young America, when everyone was bursting to go out and discover that country—it's a good property, about two hussars and a bit on the lines of 'Butch Cassidy and the Sundance Kid,'" sums up Curbishley.

Then, in a mixed-bag of movie prospects, there is a mediaeval piece, "Act Of Treason," centered on the killing of Thomas A'Beckett. The story takes the assassination drama from the standpoint of three knights sent by King Henry II to kill him, studying their individual motivation.

One is young and idealistic and another is a die-hard royalist, keen only to do the king's bidding. The third, and Curbishley and the Who see this as an Oliver Reed role, is simply a bounty-hunting reprobate. In fact, this property was originally owned by Reed and his brother and the Who unit is adding production muscle.

Says Curbishley: "It's the wide range of subjects you can cover with films that really excites us."

But there is another project, on a strong musical base, which is really a resurrection of an old Townshend bee-in-bonnet. "This is just a possibility, and anyway we don't want to commit too far ahead for group projects until we know we're really happy about something."

However, it hinges "closely" to "The Lifehouse," a Townshend project started early in the 1970s. It was something of an extension of his thinking in "Tommy," and initially he planned to use a performance of the Who as part of a theatrical presentation which would dissolve into a "real" performance by the Who.

It was a futuristic tale and there were experiments some 10 years ago at the Young Vic Theater in London to knock "The Lifehouse" into some workable kind of stage form.

In the end, Townshend abandoned the idea, though songs intended for it, including "Won't Get Fooled Again," "Pure And Easy" and "Baba O'Riley" were incorporated into the "Who's Next?" album, critically rated one of the best group LPs.

Now action on "The Lifehouse" is on again, with an outside scriptwriter working on it, and Curbishley's view is that if it works as a film idea, as a visual entity, then music can be written for it. Perhaps there'll be a part for Daltrey in it, too.

Says Curbishley: "There's nothing I'd like better than for this to work out well and have the Who themselves get really excited about it and make it a 1982 project, marrying together the film, a record and the group itself. 'The Lifehouse' isn't exactly a 'Star Wars,' but it could be set in 2000 or 2020; there's been some kind of holocaust, a bloodletting, a total change of the system. The music is an integral part.

"If it finally comes off, it could give us a real good reason to go back to the Cannes Film Festival in 1983."

He goes on: "On more everyday levels, to put it one way, the Who is deeply involved in business-linked enterprises." . . . sound and lighting; trucks; studios, personal and corporate, including Rampport in South London where quite a who's who list of big rock names use the facilities.

Townshend has one in London's West End, another at Twickenham, Middlesex, one more at his home in Gloucestershire. "They have studios in their own homes so if they're inspired to write songs, they can go in and lay it down on tape as soon as possible."

The Who, and its administrative team, has already moved towards video. Says Curbishley: "While Pete Townshend is working on his solo album, everything is being filmed, and logged, and computerized. We're of the opinion that if you overshoot, you can always use the material later.

"The video age is with us. When it comes to the videocassette or videodisk, there's not going to be enough material and they'll want more and more. The items don't have to be long. For the Townshend album, it'll be half-an-hour.

"But our view is that if it is 30 minutes of really dense, comprehensive stuff, then it can survive several viewings. Many won't have that longevity but if you can come up with something deep and with many facets then it is re-viewable, and that'll be the secret of success in video."

Curbishley looks back on years of excitement with and for the Who but insists: "This is an exceptionally exciting era for

(Continued on page W-16)

# THE WHO

# History Mirrors Spirit of Rock Era

In 1964, the Who made its first appearance in London's West End, playing a dynamic and devastating set for all of 200 people in the Marquee Club, Wardour Street.

Managing the band in those days were Kit Lambert, son of classical musician Constant Lambert, and Chris Stamp, brother of actor Terence Stamp. Originally they'd sought out an up-and-coming band, which the Who certainly was in the West London outlands of Shepherds Bush, in order to build a film round it.

But they were soon persuaded that managing and promoting the group itself would be a more profitable venture. Eventually, that is.

For the first Who gig, booked in on a Tuesday, worst evening of the week for Marquee business, the two assistant film directors, had to gamble \$600 of their own money.

At the center of the promotion were 1,500 posters and 2,500 hand-bills for central London distribution. Aimed at the "mod" population of youngsters, the bill-matter contained the pithy phrase: "Maximum R&B."

The posters were, certainly in those immediate post-Beatles days, very original and incorporated a picture of Pete Townshend about to strike a Rickenbacker guitar very hard indeed on the downturn arc of a windmilling right arm.

Today, the Who is a multimillion-dollar industry. It is confidently put forward by umpteen pop-rock addicts as simply the world's finest rock and roll band. Each tour is a sell-out, with audiences packed in on the bait of a mixture of unarmed combat and blistering rock music.

The philosophy of the band's massive investment into varied business interests to bolster the 1980s is expanded within this special.

But there is also the basic philosophy of Pete Townshend, who says: "Rock music has to be tough because it mirrors high energy. It has to be brutal and it has to be direct and it has to be aggressive because rock is not just music. You either do it with the weight of your fists or the weight of your chords. We find the chords most effective."

Following the tragic death of the band's charismatic drummer Keith Moon in 1978, there were many pop pundits ready to forecast the end of the Who, once and for all. There had been on-stage disputes and offstage hassles before, but this was dramatically different.

However the skeptics had reckoned without the "obvious" replacement in Kenney Jones, highly experienced through his work with the Small Faces and the Faces.

What's more, Jones' injection into the group seemed to re-fuel the band's zest for live shows. Up came a series of U.S. and European tours to promote the group's new venture into the world of film.

During a period when record sales generally were declining, Bill Curbishley, the Who's manager, showed an intuitive sense of timing by taking the quartet into film production. By the arrival of the 1980s, they'd scored with their own box-office breaking rockography "The Kids Are Alright," plus Townshend's mod opus "Quadrophenia" and Roger Daltrey's award-winning "McVicar" to an already mountainous pile of achievements.

Prior to this, the rock opera "Tommy" had been converted into a live on-stage musical. This still holds the unique distinction of being the only album to hold number one slot in the U.S. chart on three separate occasions: first by the group, then via Lou Reizner's orchestrated version and finally in Ken Russell movie soundtrack format. The Who said they promised, as a group, not to do it on ice.

Some super-groups float away from U.K. roots, but the Who stayed put and put back into the British rock scene huge sums of money in terms of investment.

Townshend and Daltrey, Entwistle and Jones form a band which has maintained the cutting edge of high-energy rock, kept the respect of the musical "new-waver" and maintained links with fantastically loyal followers from the past, who all helped to put the first-ever album "My Generation" (Virgin) back in the U.K. chart 16 years after its original conception.

An in-passing tribute to the Who's prestige and status is that for the new album "Face Dances" (Polydor), some 16 of the finest contemporary U.K. artists were enlisted to contribute to the sleeve illustration, David Hockney, Peter Blake, Patrick Caulfield, Allen Jones, R.B. Kitaj, Patrick Proctor and David Inshaw among them.

"Grown-up but not grown old" is a suitable slogan for the Who as it goes on into the 1980s, leaving much fodder for nostalgia along the way.

A rock and roll flashback:

1964: Entwistle, Daltrey and Townshend, together in a group the Detours, then briefly the Who, then the High Numbers, go all out for a mod image. Moon joins and the first single is "I'm The Face"/"Zoot Suit" on the Fontana label.

1965: U.S. producer Shel Talmy produces the single "I Can't Explain" for Brunswick. "My Generation" becomes the first big U.K. hit, a rock anthem which becomes a rallying call for a whole generation of mods.

1966: Much touring through U.K. and Europe, and the follow-

(Continued on page W-20)

A Billboard Advertising Supplement

SEPTEMBER 19, 1981 BILLBOARD



An early picture of the Who in the "We Love Elvis" days, left to right: Pete Townshend; Keith Moon; Roger Daltrey and John Entwistle.



Daltrey comes up behind Entwistle.



Daltrey and Townshend lift off.



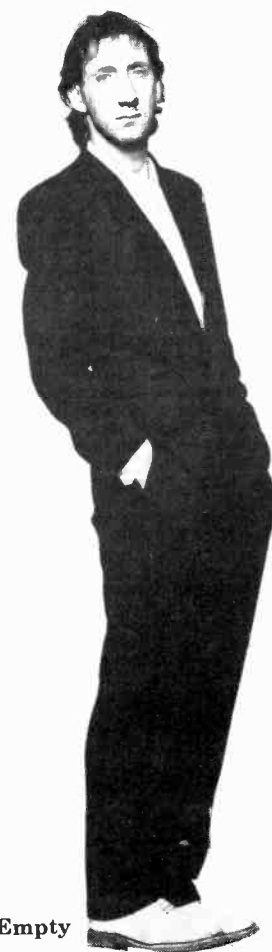
Keith Moon. The legend lives.



Kenney Jones. The new spark.



Daltrey in "Tommy."



Townshend. His "Empty Glass" overflows.

# TRINFOLD



# THE WHO

## Who's Who On The Who

### BILL GRAHAM:

"The Who, thank God, deserve whatever you're going to give them because they are the epitome of what rock 'n' roll stands for. I think their approach and respect for the audience has always been of the highest order and they are among the very few groups that, on a given night when they're on, could very well be considered the best rock 'n' roll band that exists; and on a given night you can say that only about groups like the Stones and the Dead and early Zeppelin and a few other bands.

"Obviously, the Who are charter members of the hierarchy of rock 'n' roll. What makes them awesome is that qualitatively they've retained that position. They also have retained what is essential for survival in this business—which is a sense of humor about their work. They've also shown their versatility as an act—in albums and films. We should never forget the immensity of 'Tommy.'"

"My fondest recollection among many with Keith was in London several years back. I was there on some business and Keith found out I was at this hotel. I hadn't contacted him as yet. He rang me up at four in the morning and asked me if he could come up and have a drink. So rather than create a riot in the hotel, I met him downstairs. We sat in his limo and had a brew or two, then rode around the city, had some more brew and watched the sun come up.

"I've had the privilege of being involved with the group for 14 years now and I don't know of any other rock 'n' roll band that has given me more pleasure than they have. We should never forget the extent of their contribution to the world of music and the world of entertainment."

### JIM RISSMILLER:

"The Who is one of the first bands I ever worked with. Actually, they launched our career. We put them into the Anaheim Convention Center when it first opened in 1967. They and the Stones, I guess, are the two oldest groups we worked with.

"I remember something that Keith did for us that I'll never forget. My partner Steve Wolf and I opened 'Tommy,' the rock opera, at the Aquarius here back in 1971. Keith flew in from England just to work the premiere with Nancy Wilson as co-host.

"He was a dedicated, beautiful person and the serious side of him was the side I always wanted people to know about. Unfortunately, it was the side of him he didn't want people to see.

"As far as Keith and I were concerned, I always had intelligent conversations with him. The last time we talked, just preceding his death, we had a talk about the British economy. He was always very aware and very astute.

"As a group, in my book they rank in the top three, along with the Rolling Stones and Pink Floyd.

"One of the most tragic things in my recollection was that tragedy that happened at the Who concert in Cincinnati a couple of years ago. That was the concert that 11 people were trampled to death. The Who had nothing to do with it, of course, but I always felt terrible that it happened to them.

"It's no coincidence that the Who have been around so long. They're always very concerned with their audience and their records. They're a sincere, dedicated bunch of guys. And I'll end on this note: The Who will be around as long as they chose to be around."

### FRANK BARCELONA:

Frank Barcelona of Premier Talent Agency in New York City was the first agent to book the Who in the U.S. Moreover, he has booked every appearance of the Who in the U.S. since and, in fact, still does.

"We go back with the Who to the first day they came into this country. I first booked them on the 'Murray Kaufman Show'—I think 1967. We've been representing the Who ever since.

"But I'll tell you something interesting: I had originally passed on the Who for a number of reasons. First of all, they were a non-entity here—nobody knew them.

"Anyway, I was out of town and someone else in the office had taken the Who on. When I came back, I went batty but it



Rock promoter Bill Graham, right, who has handled record-breaking concert tours with the Who in the States, with Keith and Pete.

was too late to do anything about it. They had no track record here and we're stuck with them.

"We also represented Mitch Ryder & the Detroit Wheels at the time. Murray wanted Mitch to headline his Easter show. Mitch didn't want to do it but didn't want to tell Murray. He left it up to me to get him out of it—amicably.

"So I figured I'd get him out of it by asking for the moon. Murray bitched about it but ultimately gave in to the price. Then I thought of another way out. I told him Mitch had to have his dressing room done entirely in blue. It was his favorite color and it relaxed him. Murray blew his stack but finally gave in to that, too. What am I going to do now?

"So then I flashed on the Who. Murray had to have them. I told him Mitch has got this thing for this English act, the Who. He wants them on the show. So after screaming and hollering some more, Murray gave in to them.

"As soon as Murray leaves the office, I get on the phone with their agent in England, Robert Stigwood. He'd just made a deal with Brian Epstein so I called Brian, who I knew. I didn't know Stigwood then but I'd booked the Beatles the first time they played in the U.S. when I was with GAC.

"Anyway, Epstein puts me on with Stigwood:

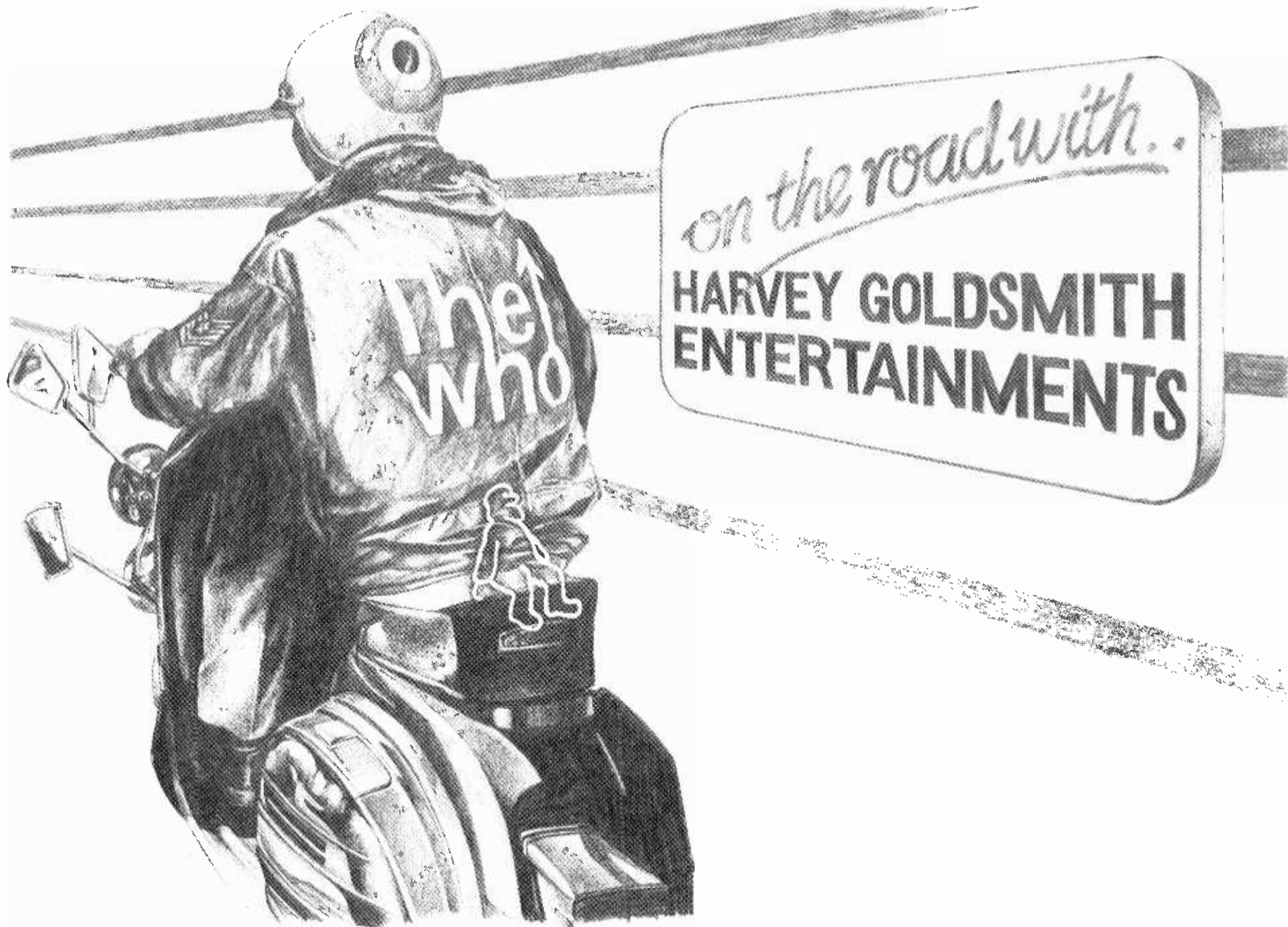
"'Murray Kaufman is going to call you,' I told him. 'Just remember, \$5,000, no less.' He'd do it for nothing, he said. 'No, now remember, five thousand!'

"So a day or two goes by and Murray calls me: 'All right, make up a contract the way you said it—your terms.'

"Well, as it turned out, Stiggy had settled for \$3,500 for the Who. Anyway, they were on the show. But I was nervous about it. I told my wife June, 'You know, dear, I know they're going to be awful. I've never done anything like this before.' I was panicked. I was sure I was going to be made to look a fool.

"But as soon as they started playing—I got them two songs

(Continued on page W-14)



**CB**

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Dr. E. Haas (W. Germany)

# THE WHO

## Who Group Ltd. Guides Business

A Billboard Advertising Supplement

Tony Branch, accountant and financial director of The Who Group Limited, is the man responsible for the day to day running of the business interests centered on Shepperton Studios in West London.

Along with a staff of around a dozen, he works out of offices on the ground floor of an immense manor house of uncertain antiquity, still used by film and television crews for period location work, as it was throughout Shepperton's movie-making heyday. "The ghost of James Mason lives in these walls," says Branch, mock superstitious.

This ancient pile is only part of the property owned by The Who Group at Shepperton, itself something of a ghost town now, the motion picture industry long gone, the huge hangar-like stages echoing and empty. Two of these stages, J and K, belong to the company, along with Coronation Block, rented out as offices, and MacMillan Block, which includes a Sony hi-fi demonstration studio among its occupiers.

"We rent the space to advertising and tv commercials people," says Branch, "to small record companies, and to other businesses in the entertainment industry. The stages get a good deal of use too: we provide rehearsal facilities to bands on a commercial basis, and also we employ the storage space for various purposes, storing our laser equipment for instance."

This is a reference to the laser lighting facilities owned by the Who and used by the band on tours. In between times, it is made available for outside hire.

The Who's involvement at Shepperton goes back four years to 1977, when the group purchased a 999-year lease on the property, largely financed by the proceeds from "Tommy." "It was a decision made by the members of the band at that time," Branch explains. "The intention was to build up an en-



Daltrey and Curbishley.

tertainment complex involving the pop and entertainment industries generally."

The project was an ambitious one, and the going has not been easy. But Branch rejects any suggestion that Shepperton has been a white elephant. "The group is united in wanting to maintain and enhance the value of our assets here. The site is worth what was paid for it: we recently sold off one building for \$150,000. There are positive sides: where else could we store all the gear from our trucking company ML Executives for instance; where else could we liaise with so many other firms from the entertainment industry as our next-door neighbors?"

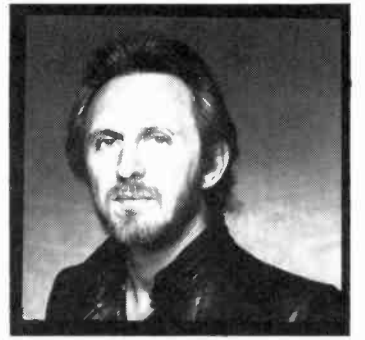
"We slimmed the staff down during last year and now we are in a position to go forward and make some money. There's an underlying strength here that can produce income, and despite the recession the idea of establishing a kind of conglomerate for music, films, video and so on is slowly coming to fruition.

"What we are aiming at is the full service concept. That's

what we want to bring into being—transport, equipment, lighting, rehearsal, recording, video—everything visiting bands might need. We already have the Rampport Studios facility in town, but we are considering the possibility of opening another studio down here to take the overflow, and then perhaps a video facility later on. I say later on because video's a new medium and we feel costs will inevitably drop. We don't want to be one of the explorers who gets lost in the jungle; we want to make some money if we do get involved."

Rampport Studios is one of three main areas that come under The Who Group Limited umbrella besides Shepperton itself. The others are the trucking company ML Executives and Who Films Limited. Situated in Battersea, South London, the 24-track Rampport facility has been operating since 1973. Initially it was put together—to the design of Who Group director John Wolff—for the band's own use, but demand from outside acts has grown steadily over the years. Today the band often finds itself unable to get a booking in its own studio.

(Continued on page W-16)



Entwistle of "Too Late The Hero."



Townshend, the beacon.

SEPTEMBER 19, 1981 BILLBOARD

THE WHO  
Thank You for Six Years

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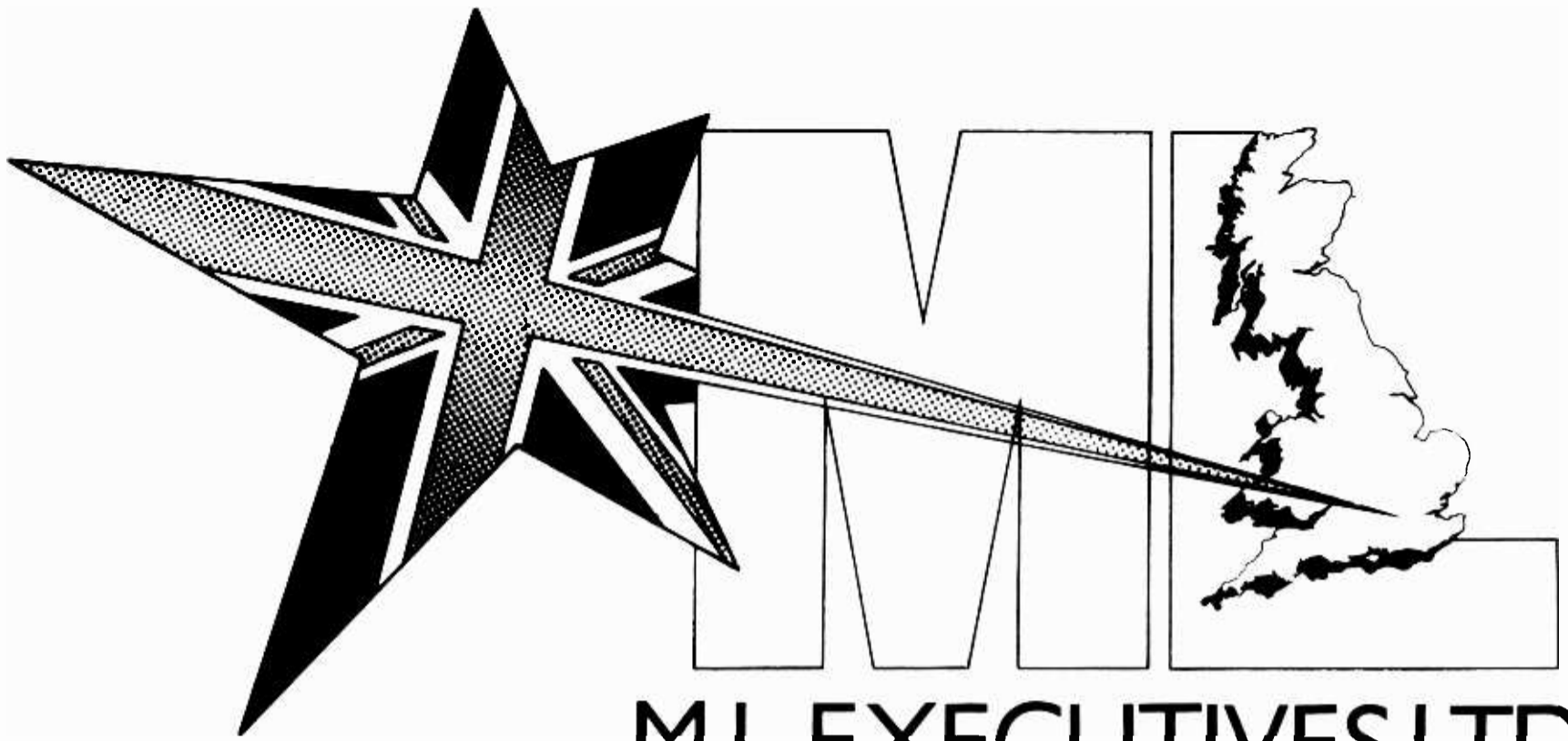
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# Who's Who

• Continued from page W-6

to do—I turned to June (this was at the rehearsal) and said, 'You know, they're not really bad.'

"Now we're at the show and I had no idea they broke equipment. I'm still panicked even though they're going over big. Then they go into 'My Generation' and the crowd loved it.

"Now Townshend tosses his guitar in the air. I was shocked. Then he picks his guitar up and starts smashing it on the stage. Then Daltrey starts drop-kicking the mikes and Moon starts smashing his drums to pieces. I thought they were flipping out. What the hell is this?

"I looked out into the audience and saw Chris Stamp, their manager, sitting there calm as hell. By now I realized it's part of the show. They bow graciously and walk off the stage. It was the first time I ever saw a standing ovation for a white act in contemporary music.

"Their first major tour in this country was with Herman's Hermits. Then a couple of years later, the underground period happened and the Who made the transition easily—like the Yardbirds. We still represented them and we've booked all their gigs since.

"I'd rank them right at the top in contemporary pop music. They've managed to remain fresh, innovative. I would say only the Stones are in their league—the Beatles, too, though I don't know if there can be any comparison to the Beatles. And possibly, among contemporary acts, Bruce Springsteen, whom we also represent."

## BARRY FEY:

"The Who is the best performing group in the history of rock 'n' roll. The Stones are on the same level individually—well, you've got Mick out there—but as a cohesive band, nobody has the energy of the Who.

"The first time we promoted them was in June of 1970. That was the best show I've ever seen bar none. It was in Mammoth Gardens in Denver. The only one as good as that one or maybe better was last November in Madison Square Garden—which is amazing when you consider it was without Keith and a whole decade later.

"Without Keith around, you just don't know what's going to happen with those guys. Actually, it was less predictable when Keith was with them with the way he used to cut up.

"Like the time we had dinner with the Who; I think it was 1972 in New York. We're having our dinner and the conversation was warm and friendly, so after dinner, I looked up and I

In the heat of action.



Jones and drums.

noticed something was missing. It took me a minute to figure it out. It was the centerpiece. Keith had eaten it!

"Then there was the time we went to the 1973 UCLA-Southern Cal game. We got there and we wound up buying the tickets from the scalpers. Nothing ever went smoothly with them.

"At the show last April, we sold 37,000 tickets in 10 hours. We set the computers at capacity; they'd never run like that. We could have done five shows and sold them all out the same way.

"Their management is exceptional. Actually, the whole Who crew is great—Wiggy and Bobby Prim and Regis. It's always the same faces. That's why they're so great as a group.

"I think the dream rock 'n' roll show of all time would be the Who and the Stones on the same bill."

## RON DELSENER:

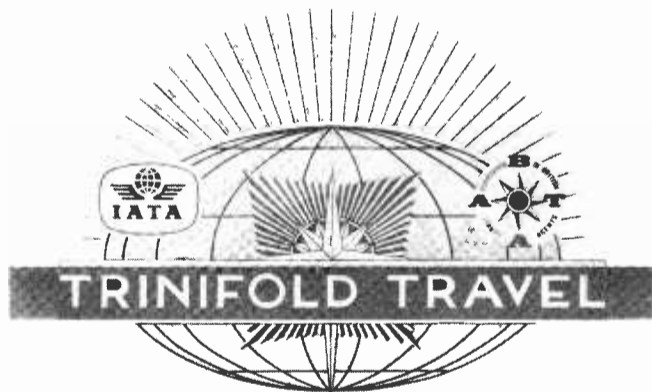
"I go back with the Who to '67. The first date we did with them was in Central Park. That was my first initiation to those guys. I was shocked. I couldn't believe what I saw. They were smashing their drums and Peter Townshend was smashing the mikes. Oh, my gosh, there goes all our mikes and risers

and God knew what else! And there was a sign saying 'Rein-gold Music Festival' at the lip of the stage. They smashed that, too. We're all shocked but we had to smile and say 'isn't that great?' We deducted some money for the repair, as I recall, and they expected it. They had no complaints. That was my first introduction to the Who.

"But there's a whole other side to those guys. I was asked to be music consultant on the movie 'Tommy.' I flew to England and that's when I really got to know them. Townshend was a much quieter guy than I had anticipated. He was very intellectual and introspective. I got to know each one of them better.

"Keith and I became very good friends. He was crazy about Sha Na Na. He designed a lot of their costumes, actually. Anyway, I remember this well: he hired a helicopter and flew over the site of the Sha Na Na concert at the Crystal Palace one night and showered the crowd with rose petals. Then he landed the chopper—the Palace is at the edge of a lake—and rowed from the lake-front to the stage. He was dressed like a sheik as I recall and just before he entered the theater, he did a prat-fall and fell into the drink.

"I never saw anything vicious about him. He was always a gentleman as far as I was concerned. Townshend, too. He and  
(Continued on page W-20)



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Extend Their Thanks To THE WHO For  
Their Relentless Pursuit of Hotel  
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Personally, Mike Hawsworth Wishes To  
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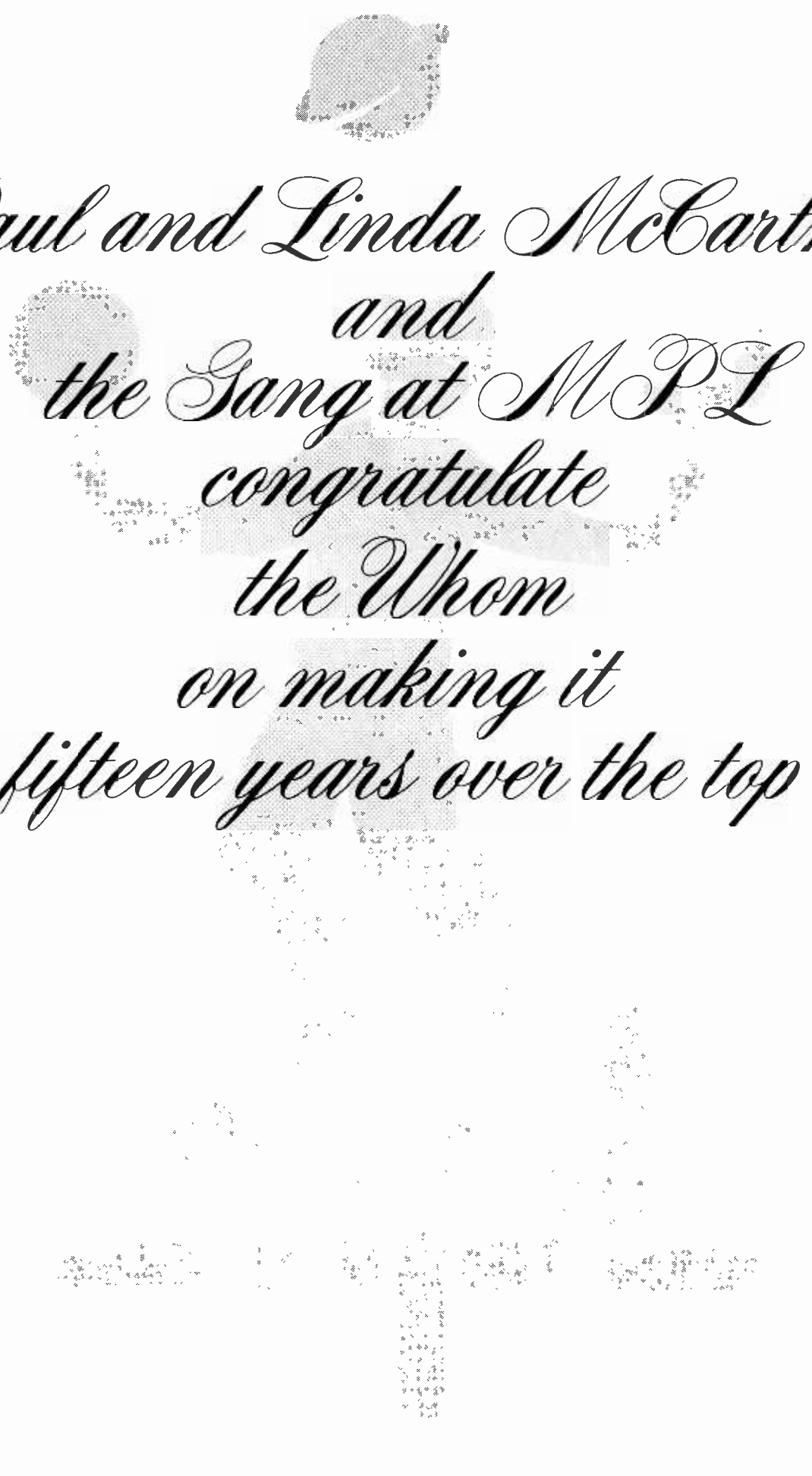
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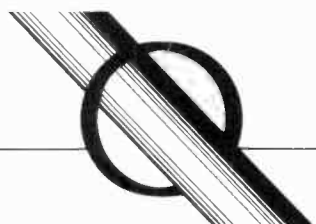
**THE WHO**

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## Links Enterprises

• Continued from page W-3

us here. As we get older, the audience gets older with us. Sometimes the audience leaves a group and the band picks up new fans. But we like to move with our audience and keep it because we're experiencing the same things the audience is.

"You go through the adolescent dilemma, and write music about it, and the kids say 'yeah, that's right—he's writing about me.' Then there are young men problems, and married problems, and you go through the thirties and if you can sing about it, or make words about it, then you carry the audience along with you."

He fervently believes that the Who, through film, video, concerts and music generally, has the opportunity "to pick up a vast audience."

He adds: "When we were at the Cannes Film Festival, there were lots of people around who were a lot older than the band or myself but who were very interested in what we'd done. The name, the Who, had prestige attached to it. These film folk figured it would be something worth watching, and we felt good about that."

"It was good that they attributed some quality to what we'd done before they'd even seen it. Really it is all down to quality, but the Who does have quality and that will help us survive in the film industry."

"This is a band of enormous energy and that energetic effort is being maintained. People become parents, then question whether what they're doing is right, or whether they're being selfish in doing it for themselves. Musicians inevitably are the same. They're on tour in Austin, Tex., and wonder whether it wouldn't be more right somehow to be at home with their son or daughter, bringing them up in the right way."

"Musicians feel maybe the kids developed the bad habits while the father was out touring. So it's self-questioning and soul-searching. It's the problem of responsibility poking its nose round the door. Maybe it's the aging process, or just growing up. But people have to do what they do best, or need to do to fulfill themselves. Especially if they can give pleasure to other people."

The Who, he insists, hasn't lost any energy impetus. "They still surprise me. They go out and give a two-hour show and I thank God I don't have to do that, for I don't think I could sustain it."

"They have all the energy for the big occasion. It isn't structured. They go on and play what they want, how they want according to how they feel. Each night they walk the tightrope."

"And the audience knows that if it's a truly great Who performance, then they're in the very outer limits, where it is kind of unsafe. People watch and wonder when that energy is going to reverse itself. It's like watching a fighter. He may have five more rounds to go and you wonder how he's going to do it—or if he is going to do it."

But Curbishley admits he can't pretend the band will have motivation or energy forever.

He says: "If we were talking about a band of 21-year-olds, I'd say yes, they've got another 10 years. I don't know how long these guys have got in the sense of live shows, all-out energy performances. In terms of live appearances, I think it's there in the fingers of one hand. Not longer than five years. Maybe less than that."

"But in terms of recording, they've got all their lives, in whatever shape or form, either individually or as a band."

## Who Group Ltd.

• Continued from page W-8

"We have three months' work on," says Branch. "I don't think there's another studio in the country that's that busy at the moment."

Equipment includes a custom-built Neve 40-channel desk, two 3M 24-track machines, JBL 4350 monitors and a full selection of 'toys.' The recording area is 45 feet by 30 feet, large enough to accommodate 45 musicians. Recent visitors include Carlene Carter, Joe Walsh and the Undertones. There is a staff of seven, led by studio manageress Serena Harrington-Matthews.

Who Films, run primarily by Bill Curbishley and Roy Baird, has been responsible for "Quadrophenia," shot in Brighton and dealing with 'mod' culture in Britain, and "McVicar," a movie about the violent career and subsequent rehabilitation of one of Britain's most wanted criminals, with Roger Daltrey in the title role. Both were financed by Polytel, and Who films participates in the profits. The Who Group Limited owns "The Kids Are Alright," a film that includes clips shot at Shepperton and Rampart, and is still receiving royalties from the enormously successful "Tommy." "All the film projects have been tied up with record deals," says Tony Branch, "and considered as an entity all those film/record deals have been of a profitable nature."

"Along with Bill Curbishley, John Wolff and myself, the three original members of the Who are all directors of The Who Group Limited. Bill Curbishley is mainly involved with Goldshower, which is the current U.K. service company for the band's members, and John Wolff is responsible for the lighting and special effects side. The guys from the band don't have time to take too much day to day interest in the running of the company; you could say they regard it as a small pension fund. But none of those individuals is going to have any financial problems for the rest of their lives."

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THE WHO  
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FRENCH  
ELECTRICITY  
DID'NT KNOW  
WHAT POWER  
MEANT!"**



*Albert Koski,  
Jean Gemin,  
and Call at KCP!*

Brent Walker are proud  
to be associated with  
Bill Curbishley and Roy Baird  
of Who Productions Ltd.

1979

"Quadrophenia"—Top Independent UK  
film release of the year.

1980

"McVicar"

1981

"The Kids Are Alright" (Re-issue),  
now in conjunction with "Breaking Glass".

1982

and beyond:  
We look forward to continued success.

## History Mirrors

• Continued from page W-4

- up album to the "My Generation" LP features a mini-opera, "Quick One."
- 1967: Group makes a major impression on the U.S. market at the Monterey Festival, along with artists like Otis Redding, Jimi Hendrix, Steve Miller Band and Janis Joplin.
- 1966: Two big U.S. tours, plus Australasian trek, but disappointingly the single "Dogs"/"Call Me Lightning" is a first-in-a-long-time failure.
- 1969: New rock opera "Tommy" is out in May, the band taking it round the world, though performing it in full only occasionally. Eight-week U.S. trek includes Woodstock in front of 500,000 fans, and the Metropolitan Opera House in New York plays host to the group and "Tommy."
- 1970: Townshend starts initial thinking on his "Lifehouse" project. But no new album.
- 1971: Major U.S. tour, plus Rainbow gigs in London and another group first by playing a concert for Bangladesh on the Oval, one of the U.K.'s most hallowed cricket grounds.
- 1972: Lou Reizner's orchestrated version of "Tommy" produced on stage in London, cast including the late Peter Sellers, Rod Stewart, Stevie Winwood and David Essex, and the London Symphony Orchestra. Townshend makes pilgrimage to India to visit his "guru" Meher Baba's family and tomb, and reflects the Baba dedication in his first solo album "Who Came First."
- 1973: First Daltrey solo album out, titled "Daltrey" and Townshend occupied in writing, and the group recording, "Quadrophenia," the production proving his concept of capturing the mods and rocker era on a double album.
- 1974: The Who pioneering again, this time with rock concerts at U.K. football grounds, drawing 70,000 to the Charlton Athletic gig. Townshend performs solo at the Roundhouse in London; the group sells out Madison Square Garden in the U.S.
- 1975: More solo albums: Entwistle's fourth, Moon's first, Daltrey's second. Rumors of disputes within group, but the "Who By Numbers" album is out. Daltrey gets ABC Theaters Award as "new star of year" for his acting debut in "Tommy" and Townshend is nominated for an Oscar for the music.
- 1976: No new albums, but a string of notable gigs.
- 1977: Top 10 single "Squeeze Box" and growth of "new wave" music in U.K., giving Townshend added recognition for his earlier work.
- 1978: Work starts on "The Kids Are Alright" movie and new album "Who Are You." But in early September, Keith Moon dies of accidental overdose.
- 1979: New-look Who, with Kenney Jones on drums, and box-office records shatter on U.S. junket, and European concerts spearheaded with prestigious concert prior to the Cannes Film Festival to introduce the group's entry into the film world.
- 1980: "McVicar" smashes more box-office records, even topping the new James Bond movie in some areas. Acclaim for Daltrey's acting, but also for Townshend's "Empty Glass" solo album.
- 1981: U.K. tour, another sell-out, linked with LP "Face Dances" and the single "You Better You Bet."

## Who's Who

• Continued from page W-14

I have become very good friends. He always comes to my club, the Savoy, whenever he's in New York.

"Pete's very concerned about the crowd. I remember one night after a concert at Madison Square Garden here back in '79, he talked to me about it. He was deeply troubled about the kids reacting so violently to the music today. It bothered him that they don't understand that they were just doing a show. 'We all know it's showbiz; we don't do that crazy stuff at home,' he said. 'Why don't they understand that?'"

"The Who have been able to sustain. The Who to me do not have to have current music to tour. They're like Vivaldi or a Mozart or any of the great classics. They are one of the top five creative groups in the world, along with the Stones and McCartney and Bowie and Springsteen and the Led Zeppelin and maybe a couple of others. They're much more than a bunch of guys singing a song. They're theater."

Credits: Earl Paige, Editor; Ed Ochs, Assistant Editor; Coordination, Peter Jones, European News Editor; Articles by Peter Jones and Nick Robertshaw, U.K. freelance writer; U.S. promoter interviews, Joe X. Price; Art, Mimi King.

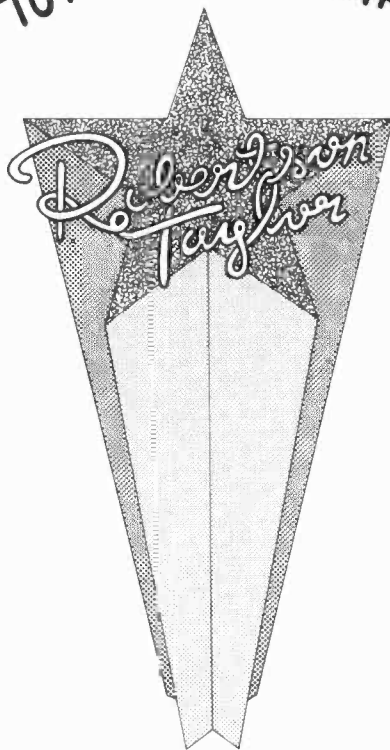
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JOHN SCHER AND EVERYONE AT MONARCH ENTERTAINMENT**

**WHO**

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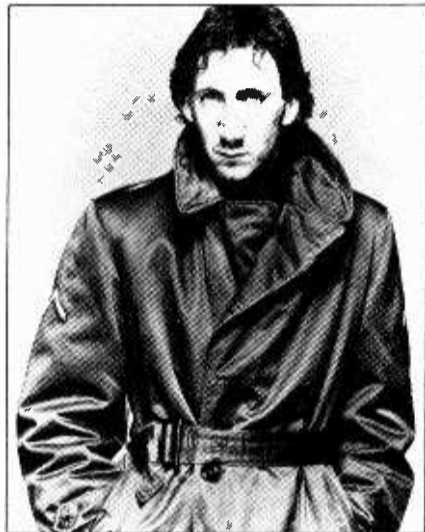
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THE  
BEST!**

**HORST    FRITZ**  

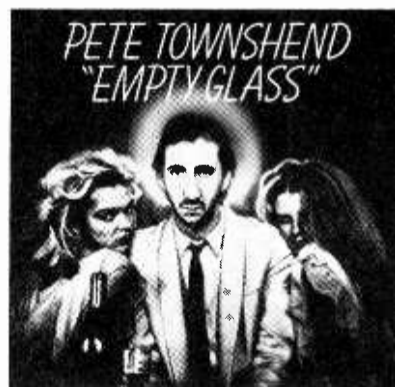
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and takes pride in our association with  
Pete Townshend and John Entwistle.



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Monterey Pop  
June 18, 1967

Murray the "K's" Easter Show  
March 25 thru April 2, 1967

Fillmore East  
October 20-25, 1969  
TOMMY

Metropolitan Opera House  
June 7, 1970  
TOMMY

Woodstock  
August 15-17, 1969

## THE BEGINNING

**PREMIER TALENT ASSOCIATES, INC.** 200 WEST 57TH STREET  
NEW YORK, N.Y. 10019  
CONTRACT # 1011 PREFERRED WITH COPY  
TO PREMIER TALENT ASSOCIATES INC. 10/1/70

AGREEMENT made this \_\_\_\_\_ day of \_\_\_\_\_ 19\_\_\_\_  
between **PREMIER** and **ARTIST**

whereas **ARTIST** and **PREMIER** have agreed to perform at the following  
concerts to be held at the following venues:

The PURCHASER hereby engages the ARTIST and the ARTIST hereby agrees to perform the program  
hereinafter provided, upon all of the terms and conditions herein set forth, including those stated in the  
Terms and Conditions.

1. PRICE OF ENGAGEMENT: **THREE THOUSAND DOLLARS & NO CENTS**  
Cash, check or bank order, N.Y.C.

2. DATE OF ENGAGEMENT: **March 25 thru April 2, 1967**

3. HOURS OF PERFORMANCE: **From 10:00 AM to 11:00 PM**

4. REHEARSALS: **March 23 & 24, 1967 will include time**

5. FULL PRICE AGREED UPON: **THREE THOUSAND DOLLARS PLUS ONE THOUSAND FIVE HUNDRED  
DOLLARS FOR TELEVISION COSTS (80,000.00 plus \$1,500.00 for television show) plus 10% of  
all net proceeds to be paid by PURCHASER to and in the name of ARTIST's agent, PREMIER  
TALENT ASSOCIATES, INC. and 10% to be paid by PURCHASER to ARTIST's agent, PREMIER  
TALENT ASSOCIATES, INC. on the day of show.**

6. ADDITIONAL payments to be paid by PURCHASER to ARTIST on the day of show:  
**ONE THOUSAND DOLLARS, TWENTY DOLLARS**

PURCHASER shall pay all net proceeds to be received from the program to the parties named  
herein. All proceeds shall be paid to the parties named in the following order:

7. SCALE OF ADMISSION: **As follows:**

THIS CONTRACT IS SET FORTH  
AND SIGNED BY THE PARTIES  
AND WITNESSES ALL DATES

Signed and sealed on this \_\_\_\_\_ day of \_\_\_\_\_ 19\_\_\_\_  
Premier Talent Associates, Inc. **Frank Barsalona, President**  
Address: 200 West 57th Street, New York, N.Y. 10019

Signed: \_\_\_\_\_  
Address: \_\_\_\_\_  
New York City, New York

THE ABOVE SIGNATURES CONFIRM THAT THE PARTIES HAVE READ AND APPROVE EACH AND ALL OF  
THE "ADDITIONAL TERMS AND CONDITIONS SET FORTH ON THE REVERSE SIDE HEREOF"

ROGER DALTRY JOHN ENTWISTLE KEITH MOON PETE TOWNSHEND KENNEY JONES  
KIT LAMBERT CHRIS STAMP PETER RUDGE BILL CURBISHLEY  
We miss you KEITH and KIT.

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General News

# Celebrate Peabody's Return With Music

By ROSE CLAYTON

MEMPHIS—The Peabody, a 56-year-old landmark hotel, as rich in tradition as this city's musical heritage, reopened after a decade on Sept. 1 as the result of an 18-month, \$20 million renovation program.

Blues pianist Memphis Slim, who now resides in Paris, was the first to perform in the famed Peabody Skyway ballroom on Sept. 2. Academy Award-winning composer Burt Bacharach and singer/songwriter Carole Bayer Sager and a 30-piece orchestra headlined the grand opening weekend Sept. 4-6.

Scheduled to appear in the Skyway as part of the month-long festivities are the Tommy Dorsey Orchestra, Sept. 16 and 18, and the Duke Ellington Orchestra, Sept. 23-25.

Ticket prices, which include a cocktail and gourmet dinner package, range from \$75 each (for the Bacharach/Sager engagement) to \$55 for Ellington, and \$50 for Dorsey.

In addition to the Skyway, the hotel has a Continental Ballroom, which seats 700, and other rooms where they will be booking bands for dances and conventions.

The hotel also books entertainment on the Plantation Roof across from the Skyway ballroom and in the lobby. Jazz pianist Phineas Newborn, Jr. and flutist Edwin Hubbard are among the local musicians who are playing during the grand-opening month.

To honor the return of the Pea-

body, Little t Music, Inc., has commissioned Dr. James W. Richens, assistant director of the Memphis Symphony and a professor of musical theory at Memphis State Univ., to compose "The Hotel Peabody Suite."

Little t, owned by Theresa and Harold C. Streibich, envision the suite dramatizing the different areas of the hotel that have achieved worldwide attention.

Built in 1925 for \$5 million, the hotel was the location of recording sessions for the Brunswick and Victor record labels. Furry Lewis' "John Henry (The Steel Driving Man)" was recorded in the Peabody.

It was in the Skyway in the late '40s that recording pioneer Sam Phillips, founder of Sun Records, broadcast big-band music for WREC-AM, carried over the CBS network. Phillips says that it was in broadcasting the major bands of the day that he conceived the idea of using room echo on his Sun recordings and where he began to realize the limited appeal music then had for young people.

WREC was housed in the Peabody until it was closed in 1975.

## For The Record

LOS ANGELES—Buddy Buie should have been listed as producer of the Atlanta Rhythm Section's new single "Alien" in Billboard's recent review pick.



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# Gospel

## Clawson Looks To 'Finest Hour' Targets Stardom, Secular Crossover Via Triangle LP

By EDWARD MORRIS



Cynthia Clawson: Seeing the gospel in everything.

NASHVILLE — Dove winner Cynthia Clawson admits that she deplores the exigencies of the gospel music marketplace and would prefer simply to perform and record songs that are personal favorites.

Nonetheless, under the managerial guidance of Linda Miller and the production savvy of Jerry Crutchfield, Clawson is making a career push which she hopes will make her a major seller among gospel artists and a contender in the secular field.

The vehicle for this push is her new Triangle album, "Finest Hour," which is being distributed by Benson. A Reba Rambo/Dony McGuire cut—"Stop This Haulin' Water"—has been lifted from the album for gospel stations and is being considered for country circulation.

"I'm more satisfied with this than anything I've done in my life," Clawson asserts about the album. "This is a competitive world, and I think the album can compete. I know the production can."

To support the album, Clawson will do an extensive tour between now and the end of the year, concentrating particularly in the midwest and south.

Although she has four other albums on Triangle, Clawson says that none of them turned out as well as she had hoped. These disappointments eventually led her to Crutchfield, who was mainly known as a producer of such secular artists as Tanya Tucker, Dave Loggins, La Costa, Johnny Tillotson and Barbara Fairchild.

"I had been so unsatisfied with my producers before," she explains, "and I was scared. I didn't really know Jerry. But my manager kept pushing him on me. My first prerequisite was to have someone who wanted to produce me."

By the time Clawson got around to shopping for producers, Crutchfield was establishing his own gospel credentials. In fact, when Clawson took her top female vocalist prize at the Dove awards ceremonies this year, Crutchfield was picking up his own Dove for his "Workin'" album for the Hemphills.

Crutchfield, Clawson says, quietly urged material on her that she might have otherwise rejected or over-

## MSI Sponsors Choral Reading

NASHVILLE—About 250 ministers of music and clinicians attended the Christmas in August choral reading session held by MSI Press, Aug. 29, in Irving, Tex.

MSI's Bill Rayborn says that more than 20 publishers had works represented at the meet, including Alexandria House, Beckenhorst, Benson, Carl Fischer, Choristers Guild, Good Life, Hinshaw, Lexicon, Lillenas, Manna, Regeneration, Richmond, Shawnee, Singspiration, Sparrow, Triune and Word.

The company had nine salespeople on duty, Rayborn notes, to fill orders on the spot.

Rayborn adds that MSI will have a Music Florida presentation in Orlando, Jan. 3-6. "There will be choral music of all kind," he explains, "but there will be a heavy emphasis, of course, on Easter music." Publishing exhibitors will be given an hour to 90 minutes to demonstrate their music, he says.

"Finest Hour," in addition to two Rambo/McGuire cuts, contains material by Chris Waters, Greg Nelson, Buddy Cannon, Raleigh Squires, Ragan Courtney, Raymond Brown, Pat Gill, Austin Roberts, Chris Christian, David Henson and George Gagliardi. Elwyn Raymer, Triangle's president, characterizes the project as "spiritual, but not highly evangelistic."

Alluding to Clawson's eclectic taste and styles, Linda Miller contends, "Every time before when we tried to contain less than the total Cynthia, it wasn't a good record."

Clawson balks at the idea that there's a clean line between Christian and secular music, but she concedes that she would be willing to record what is generally considered secular material—that is, if she liked it. "I hate labels," she says. "I hear the gospel in everything. I can listen to Joni Mitchell and hear gospel."

Best Selling  
Survey For Week Ending 9/19/81  
**Inspirational LPs**

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| This Week | Last Week | Weeks on Chart | Title, Artist, Label & Number   | This Week | Last Week | Weeks on Chart | Title, Artist, Label & Number  |
|-----------|-----------|----------------|---|-----------|-----------|----------------|--|
| 1         | 1         | 9              | <b>IN CONCERT</b><br>Amy Grant, Myrrh MSB 6688                              | 21        | 14        | 13             | <b>FOR THE BRIDE</b><br>John Michael Talbot, Birdwing BWR 2021             |
| 2         | NEW ENTRY |                | <b>AMAZING GRACE</b><br>B.J. Thomas, Myrrh MSB 6675                         | 22        | 12        | 39             | <b>ARE YOU READY?</b><br>David Meece, Myrrh MSB 6652                       |
| 3         | 3         | 13             | <b>IT'S TIME TO PRAISE THE LORD</b><br>Praise Five, Maranatha MM 0077A      | 23        | 11        | 76             | <b>FORGIVEN</b><br>Don Francisco, New Pax NP 33042                         |
| 4         | 2         | 26             | <b>PRIORITY</b><br>The Imperials, Day Spring DST 4017                       | 24        | 15        | 76             | <b>ONE MORE SONG FOR YOU</b><br>The Imperials, Dayspring DST 4015          |
| 5         | 7         | 18             | <b>HEY, I'M A BELIEVER</b><br>Dallas Holm & Praise, Greentree R3441         | 25        | 20        | 9              | <b>SOLDIERS OF THE LIGHT</b><br>Andrus/Blackwood & Co., Greentree R3738    |
| 6         | 9         | 76             | <b>BULLFROGS &amp; BUTTERFLIES</b><br>Candle, Birdwing BWR 2004             | 26        | 24        | 22             | <b>HOME WHERE I BELONG</b><br>B.J. Thomas, Myrrh 6574                      |
| 7         | 10        | 76             | <b>HEED THE CALL</b><br>The Imperials, Dayspring DST 4011                   | 27        | 30        | 9              | <b>NOBODY KNOWS ME LIKE YOU</b><br>Benny Hester, Myrrh 6655                |
| 8         | 16        | 5              | <b>REJOICE</b><br>2nd Chapter of Acts, Sparrow SPR 1050                     | 28        | 26        | 9              | <b>JUST PIANO ... PRAISE</b><br>Dino, Light L3-5727                        |
| 9         | 4         | 5              | <b>DON'T GIVE IN</b><br>Leon Patillo, Myrrh MSB 6662 (Word)                 | 29        | 25        | 39             | <b>BEST OF B.J. THOMAS</b><br>B.J. Thomas, Myrrh/Word MSB 6653             |
| 10        | NEW ENTRY |                | <b>HEARTS OF FIRE</b><br>Sweet Comfort Band, Light LS 5794                  | 30        | 23        | 76             | <b>MUSIC MACHINE</b><br>Candle, Birdwing BWR 2004                          |
| 11        | NEW ENTRY |                | <b>SOMETHING NEW UNDER THE SON</b><br>Larry Norman, Solid Rock SRA 2007     | 31        | 29        | 9              | <b>KIDS PRAISE ALBUM</b><br>Maranatha MM0068                               |
| 12        | 5         | 52             | <b>IN HIS TIME, PRAISE IV</b><br>Maranatha Singers, Maranatha MM0064 (Word) | 32        | 19        | 57             | <b>NEVER ALONE</b><br>Amy Grant, Myrrh MSB 6645 (Word)                     |
| 13        | 8         | 13             | <b>THE NEW GAITHER VOCAL BAND</b><br>Day Spring MST 4024                    | 33        | 32        | 9              | <b>HYMNS TRIUMPHANT</b><br>Birdwing BWR 2023                               |
| 14        | 6         | 76             | <b>MY FATHER'S EYES</b><br>Amy Grant, Myrrh MSB 6625                        | 34        | 31        | 13             | <b>HORRENDOUS DISC</b><br>Daniel Amos, Solid Rock Records SRA 2011         |
| 15        | 17        | 5              | <b>A SONG SHALL RISE</b><br>Terry Talbot, Birdwing BWR 2028 (Sparrow)       | 35        | 28        | 39             | <b>FAVORITES</b><br>Ewie Tourquist, Word WSD 8845                          |
| 16        | 18        | 5              | <b>FOR EVERY HEART</b><br>Cruse Family, Impact 3726                         | 36        | 37        | 13             | <b>YOU GAVE ME LOVE</b><br>B.J. Thomas, Myrrh MSB 6633                     |
| 17        | 22        | 5              | <b>THE LORD'S PRAYER</b><br>Various Artists, Light 5978                     | 37        | 36        | 30             | <b>THIS AIN'T HOLLYWOOD</b><br>The DeGarmo & Key Band, Lamb & Lion LL 1051 |
| 18        | 27        | 5              | <b>COMING HOME</b><br>Mike Warnke, Myrrh MSB 6670 (Word)                    | 38        | 33        | 26             | <b>LIVE ACROSS AMERICA</b><br>Bill Gaither Trio, Word WSX 8847             |
| 19        | 13        | 13             | <b>SILVERWIND</b><br>Sparrow SPR 1041                                       | 39        | 38        | 44             | <b>PH'LIP SIDE</b><br>Phil Keaggy, Sparrow SPR 1036                        |
| 20        | 21        | 76             | <b>AMY GRANT</b><br>Myrrh MSB 6586  | 40        | 39        | 52             | <b>WITH MY SONG</b><br>Debbie Boone, Lamb & Lion, LL 1046 (Word)           |

SEPTEMBER 19, 1981, BILLBOARD

# Publishing

SAY BACHARACH, SAGER

## Film Song Technique Differs From Disks

By ROSE CLAYTON

MEMPHIS—"It's more restrictive. In a film, you have a story and you have to work from there."

That's writer Burt Bacharach's view of the difference between writing for films rather than recordings—having current involvement, along with lyricist/performer Carole Bayer Sager, in a hit movie song, "Arthur's Theme," and Boardwalk album, "Sometimes Late At Night." Both Bacharach and Sager were here recently promoting the album.

Sager, building up a repertoire of hit film song credits (e.g. "Nobody Does It Better," "It's My Turn"), shares Bacharach's feelings. "It's not as free-flowing for me. When I sit down to write a song, I don't think about a subject so much. Burt plays some form of a melody and as soon as I hear the melody, I draw from a stock pile of emotions—of things I have accumulated from the past. In a film or show, the lyrics come first."

"With Carole, starting with the melody works best," says Bacharach, who considers Sager "one of the most musical people I've ever worked with." Most of Bacharach's hits flowed in association with lyricist Hal David, including the Oscar-winning "Raindrops Keep Fallin' On My Head."

One difference Sager finds in writing for herself as an artist she says is "my voice is more limited," but she adds, "Burt takes special care to protect me."

"Stronger Than Before," the first release from Sager's album, was a top 30 hit; co-writer Christopher Cross' "Arthur's Theme" is rising in the top 10 right now.

"Arthur's Theme," according to Sager, was written in one evening from about 10 to 4 a.m. "I think it

was so easy to write," Sager explains, "because Christopher had read the script, and Burt and I had seen the movie; so we all had the same point of view in mind. We all knew what we wanted to say about him. Burt had most of the melody."

Peter Allen, also listed as a writer on the tune, was given credit, Sager says, for a lyrical line used from another song that he and Sager had written together.

With disco being labeled "dead" and many top 40 stations reported to be "in trouble," Bacharach sees the musical direction "going towards adult contemporary."

Sager feels that no matter where music is headed there will always be room for good songs. "If the sound is good enough melodically and the words fit, people will listen," she concludes.

## N.Y. Contest Judges Named

NEW YORK—A panel of judges has been named for the tri-state New York Songwriters Contest here Tuesday (22) at the Bottom Line. The contest, presented by the New York Music Task Force, the American Guild of Authors & Composers and sponsored by Chappell Music, is co-hosted by writers Sammy Cahn and Rupert Holmes.

The judges are: David Braun, Marvin Cane, Rick Derringer, Roberta Flack, Jimmy Jenner, Jerry Leiber & Mike Stoller, Bruce Lundvall, Susan McCusker, Eileen Rothschild, Rex Smith and Phoebe Snow. The contest is being co-chaired by Vivien Friedman, Jonathan Holtzman and Brad Simon.

## AT MONTHLY MEETING

### Arizona Writers Hear Luther

PHOENIX—Mark Luther, co-author of the book "Songwriters With A Touch Of Gold," was guest speaker at the Arizona Songwriter Assn. monthly meeting recently, and his presentation, "Talk With A Touch Of Gold," was based on information from his book. It's a collection of interviews with many writers and producers, including Paul Williams, Mac Davis, Kenny Rogers, Seals & Crofts, Barry White and Henry Mancini.

"I try to bring out the importance of belief, both individually and collectively, to successful songwriting," says Luther. "I also cover the promotional aspects of writing, various sources of ideas for songs, and the general 'craziness' of the business."

Later, ASA members joined the Phoenix Parks & Recreation Department Cultural Division in sponsoring a "Concert Under The Stars" in the Encanto Park Bandshell. Performing their original material were ASA president John Iger, Dianne Aboud, Tillman Turley, Maurice Segobiano, Kelly Willard, and Chuck Edson.

Evening festivities were capped off by a 45-minute set from Carl Watson and his band Rojoe, featuring its current release "Country Crazy."

According to Iger, the group's fu-

ture plans include a day-long seminar to be held on Nov. 7 in conjunction with Maggie Cavender, executive director of the Nashville Songwriters Assn.

ASA meetings are held on the third Saturday of each month from 2 to 5 p.m. at the Romney Sundancer Motel here.

For additional information write: ASA, P.O. Box 678, Phoenix, Ariz. 85001.

## Firm Specialty Is Occasions

NEW YORK—A music publishing operation that specializes in "special occasion" music? There is one and it's Daytona Beach, Fla.-Based Cude & Pickens.

Run by writers Watie Riley Pickens and Bobby Lee Cude, the BMI-cleared firm has just marketed three new single sheets, "The Christmas Tree Carol," "Birthday Waltz" and "Wedding Day" song.

The pair has also penned salutes to various locales, including "Los Angeles Town," in honor of the city's bicentennial, "The Blue Pacific Calls," "Puerto Rico Goodbye," "Hawaii Goodbye," "Come To The Islands Of The Caribbean."

www.americanradiohistory.com

# General News

## Hi Fi Store Uses Cutout Giveaways

HARTFORD, Conn.—Absolute Audio, a three-store chain in this area that doesn't carry records, found free album giveaways an effective draw in pushing blank tape and stereo equipment sales.

A promotion featuring full-page newspaper ads and radio spots plugging current hits by Greg Kihn, Foreigner and Van Halen, as well as TDK blank tape and Marantz components, proved a "tremendous success," says Absolute Audio owner Larry Demers.

But customers succumbing to the free Warners/Atlantic/Elektra al-

bum lure got cutouts rather than current chart product, and still went away happy and without complaint, according to Demers.

Mike Fontecchio, manager of the local WEA branch, which supplied the cutouts to Absolute Audio, says he sees no conflict in the complementary promotion of blank tape sales by coupling artist advertising with a TDK sales pitch.

Said Demers: "WEA wanted to push their artists and we wanted to push our audio products. It helped both of us."

## Polycom Gets ChicagoFest Vid Rights

CHICAGO—Polycom Corp. of America, Inc. will supply videotape productions from the recent ChicagoFest extravaganza here. The Chicago-based company was granted exclusive festival video rights by Mayor Jane M. Byrne.

According to Polycom, programs have been sold to PBS, the Warner Amex MTV Music Channel and to "On-TV."

"The estimated production costs," says Polycom president Richard Jablonski, "amount to \$495,000, in-

cluding talent costs, facilities, post production, legal, audio, insurance, materials and other incidental costs."

Distribution, sales, marketing and legal matters are being handled by Gregory Roselli of the entertainment law firm of Jay B. Ross and Assoc.

According to Polycom, PBS' "Soundstage" series will air a one-hour Cheap Trick special filmed live at the ChicagoFest main stage.



CONDUCTOR BENJI—Fred Waring is not sure what to think about Benji taking over the Fred Waring Choral Music Workshop he's directing at the Pennsylvania State University in State College, Penn. Benji and his manager Frank Inn were in the area and decided to come by and sit in on a few numbers.

## 'Sukiyaki' Perks Up Its Ailing Writer

By DAVE DEXTER JR.

LOS ANGELES—There's a story behind the successful rebirth of the Japanese ballad "Sukiyaki" which, last June, spurted to number three on Billboard's Hot 100 and remained there for three weeks.

The song's composer, a prominent Japanese pianist named Hachidai Nakamura, was felled by diabetes last year and hospitalized for many months on Amakusa Island in the extreme south of Nippon.

But he was not forgotten. A long-time friend, Hiroshi Kuwashima, who represents Watanabe Music in Los Angeles, learned of Nakamura's illness and dug out copies of the "Sukiyaki" song which Kyo Sakamoto had popularized internationally in the summer of 1963 on Capitol.

"I took copies with me everywhere, trying to obtain a new version on record," Kuwashima says in his Watanabe office on Wilshire Blvd. "Finally, Janice Johnson of Taste of Honey showed interest. She and Hazel Payne record it last winter and it soared right from the day of release."

The RIAA recently certified the Taste of Honey single as gold.

Kuwashima knew the ailing Nakamura well when both were residents of Tokyo. Kuwashima now has lived in the U.S. six years, representing the Watanabe firm and acquiring American copyrights for the Watanabe catalog in Japan.

"The kicker," he says, "is that the sickly Nakamura is now gaining weight and preparing to perform as a pianist and composer again. A Taste of Honey mixed with a dish of sukiyaki was the ideal prescription for a return of his health."

This week, the strange, incongruous circle will be completed. Taste of Honey's Johnson and Page are flying to Japan to promote their Capitol single on five television shows and at in-store appearances.

Greeting them at Tokyo airport will be Hachidai Nakamura, fiftyish and feeling well again.

| Survey For Week Ending 9/19/81 |   |               |  |
|--------------------------------|---|---------------|--|
| LOS ANGELES (Pop)              |   | MIAMI (Salsa) |  |
| This Week                      | TITLE—Artist, Label & Number (Distributing Label)         | This Week     | TITLE—Artist, Label & Number (Distributing Label)      |
| 1                              | BURBUJAS<br>Burbujas, Profono 1019                        | 1             | OSCAR D'LEON CON LA CRITICA<br>TH 2149                 |
| 2                              | EMMANUEL<br>Intimamente, Arcano 3535                      | 2             | CELIA CRUZ Y WILLIE COLON<br>Vaya 93                   |
| 3                              | JUAN GABRIEL<br>15 Exitos mas grandes, America 1018       | 3             | LA SAR ALL STARS<br>SAR 1023                           |
| 4                              | JOSE JOSE<br>Pronto 1015                                  | 4             | EL GRAN COMBO<br>Combo 2021                            |
| 5                              | JULIO IGLESIAS<br>De nina a mujer, CBS 50317              | 5             | SOPHY<br>Baladas y salsas, Velvet 6004                 |
| 6                              | VIVA EL NORTE<br>15 grandes exitos nortenos. Profono 1501 | 6             | ROBERTO TORRES<br>Recuerda al trio matamoros. SAR 1016 |
| 7                              | RAPHAEL<br>CBS 80305                                      | 7             | EDDIE PALMIERI<br>Barbaro 205                          |
| 8                              | LOLA BELTRAN<br>Telediscos 1020                           | 8             | WILLIE COLON<br>Fantasmas, Fania 590                   |
| 9                              | LOS HUMILDES<br>La carta numero tres                      | 9             | HANSEL Y RAUL<br>Y la charanga, TH 2133                |
| 10                             | LOS YONIS<br>Atlas 5084                                   | 10            | CHARLIE RODRIGUEZ<br>Guajiro 4010                      |
| 11                             | PEQUENA COMPANIA<br>Tangos a media luz, Alhambra 4826     | 11            | JORGE MALDONADO<br>Guajiro 4007                        |
| 12                             | LOS RANCHERITOS DE MICHOCAN<br>Arriva 2014                | 12            | CONJUNTO IMPACTO<br>Salsa salvaje, TECA 3018           |
| 13                             | DANNY DANIEL<br>CBS 10315                                 | 13            | CHUCHO AVELLANET<br>Velvet 6006                        |
| 14                             | CAMILO SESTO<br>15 grandes exitos, America 1011           | 14            | ISMAEL MIRANDA<br>La clave del sabor, Fania 593        |
| 15                             | 14 SUPER EXITOS<br>Atlas 60215                            | 15            | CHEO FELICIANO<br>Sentimiento tu, Vaya 95              |
| 16                             | VICENTE FERNANDEZ<br>CBS 20555                            | 16            | JOHNNY VENTURA<br>Mucho Johnny, Combo 2020             |
| 17                             | ALSI ACOSTA<br>Zeida 285                                  | 17            | PRIMER CONCIERTO DE LA FAMILIA<br>TH 2154              |
| 18                             | JUAN PARDO<br>CBS 80304                                   | 18            | SONORA PONCENA<br>Unchained Force, Inca 1077           |
| 19                             | JULIO IGLESIAS<br>Mi vida en canciones, CBS 50301         | 19            | CHARANGA 76<br>UFK 720                                 |
| 20                             | FANIA ALL STARS<br>CBS 10316                              | 20            | ORQUESTA BROADWAY<br>Paraiso, Coco 159                 |
| 21                             | JOSE LUIS RODRIGUEZ<br>Mujer, TH 2151                     | 21            | ANDY MONTANEZ<br>Salsa con cache, LAD 341              |
| 22                             | LA MIGRA<br>Con su cuarto LP, Mar Int. 125                | 22            | EL GRAN COMBO<br>Unity, Combo 2021                     |
| 23                             | AMANDA MIGUEL<br>Profono 3049                             | 23            | CHARANGA CASINO<br>SAR1017                             |
| 24                             | ROBERTO CARLOS<br>CBS 12314                               | 24            | HECTOR CASANOVA<br>Que le den vitamina, Fania 589      |
| 25                             | GRUPO VENUS<br>Arriva 6019                                | 25            | CHICO ALVAREZ<br>Montuneando, 4009                     |



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- Pop Label Marketing Through Gospel Distribution
- Gospel Marketing Through Pop Label Distribution

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- Forging The Secular Connection—Pop/Rock/R&B/Country Connections to Gospel.

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BBG 12148

# Alvin Toffler On Emerging Technologies

*Editor's Note: Along with the late Marshall McLuhan and Buckminster Fuller, Alvin Toffler is one of the most respected and oft-quoted social commentators/futurists on the scene today. His best known work—"Future Shock"—was published in 1970, while his latest literary effort—"The Third Wave"—a panoramic sweep of the social, psychological and political implications of the emerging technologies, will be translated to the screen next year. "Alvin Toffler's The Third Wave," rolling before the cameras this fall, will be a co-production of the author's own, newly-formed TriWave Productions, NHK Broadcasting of Japan and TV Ontario.*

form signal all over the place all the time. That's still extremely powerful but still a system that was more appropriate before the beginning of the 'Third Wave.' What happens is that VTR permits you to break out of the networks' mass synchronization and to free yourself from time.

**BILLBOARD:** And to select?

**TOFFLER:** You can see the whole night's programming the next morning and vice versa. I think that's critical. In our society people are obsessed with time. They are very hurried. They feel the pressure of time as no previous civilization ever did. Anything that liberates you

to the public and to familiarize them with it. But, ultimately, that's going to be small potatoes compared with the other uses.

**BILLBOARD:** Then you don't see the co-existence of several, non-compatible videodisks for the consumer for entertainment purposes?

**TOFFLER:** Maybe two will survive and knock the third out of the box and eventually one may dominate. The trick is that the storing of images has now been learned and we will see many technologies of this type and permutations of these technologies. And it's just not going to be a big deal anymore.

**BILLBOARD:** Your chapter entitled 'The Electronic Cottage' in "The Third Wave" suggests that people will be working and staying at home more while they receive the entertainment offered by the new technologies there. How will that impact on the live music concert business?

**TOFFLER:** I do think there is something different about the live experience. My own feeling is that most live concerts are not as good as the record. But every once in a while there's a live concert that's better than any record. Those are the odds. I think working at home puts a premium on going out. Therefore, there will be a revival of outdoor activities. I don't think they will be the mass monster rallies but rather smaller scale and more intimate... maybe several hundred people. My hunch is a shift to more smaller live concerts and maybe combinations of live and non-live events. You might use a videodisk, for example, to project the rest of the group. A five-member group can perform in five different places with one live member and four 'canned' members. You can get all kinds of intermixes and interconnection to create your own performance.

**BILLBOARD:** Of course, the data storing and interactive capability of the videodisk allows you to do that?

**TOFFLER:** Yes and let's take it one step farther in the home. Let's say I am watching a Rolling Stones concert. They are singing a song. But there's another group that sings the same song. Now maybe I would like to hear their lead man sing with the Rolling Stones and not Mick Jagger. I am going to be able to select that out and suddenly be able to create a new group... my own concoction.

the Berlin Philharmonic. That's really the ultimate customization. And it's the consumer performing a creative act... tailoring a work of art in a way to his or her desire that's never been possible before.

**BILLBOARD:** Maybe even holographic music performances?

**TOFFLER:** Everyone is waiting for the hologram. What happens is that you get a new technology and everyone gets excited but then nothing happens for 10 or 20 years. People think it's gone away or never going to work. But then some newer technological breakthrough occurs and the two converge. Then, bang, it's there. I think that's what is hap-

ics industry gets bigger than it ever dreamed.

**BILLBOARD:** You're suggesting that industry is still offering us things we could do without?

**TOFFLER:** Yes, but if you are earning your living with it, then you are not going to do without these products. You may buy the electronic equipment or your company may buy it for you. I think we are moving to the day when banks are going to give loans on electronic equipment just like car loans. In fact, they will have more import than car loans are today. Either companies are going to buy and provide your equipment or as an independent



**"What we are looking at is a first generation, primitive disk. I think it's a mistake to think of the disk as an entertainment device. . . . Whatever its impact as an additional channel of entertainment is, is insignificant to the society as a whole and probably to the industry selling it."**

*Billboard's Video/Sound Business Editor, Jim McCullough, recently tracked Toffler down at his Manhattan office/home for a wide ranging discussion. Topics included home video, videocassette, videodisk, satellite, the networks, media, consumer electronics, the "electronic cottage"—and the impact of some of these newer technologies on the music and entertainment industries. Here are excerpts from that conversation:*

**BILLBOARD:** There has been a virtual explosion of videocassette recorder sales in the U.S. during the last several years, despite the fact that we are experiencing a recession and interest rates are 20%. How do you read this phenomenon?

**TOFFLER:** It's false that we are in the middle of a recession. That's a conventional way of examining a much more complicated economic reality. Yes, we do have people in this society who are in dire straits but there are plenty of people in this society who are loaded with money. I think VTR offers a couple of things. It's a cheap alternative to other kinds of entertainment. Of course, it's not cheap compared to turning on your television set. But when you turn on your tv tube, you are getting the mass product. And you watch it when Uncles ABC, NBC and CBS say you are going to watch it.

**BILLBOARD:** VTR frees you from that?

**TOFFLER:** Absolutely. The networks are still geared to a synchronized society. That's why we have the concept of prime time. All completely sensible at a time when the society was mass-synchronized. What is happening now is that the entire society is increasingly de-synchronized. Or more accurately, people's schedules are becoming more personalized. The networks are geared to pumping out a uni-

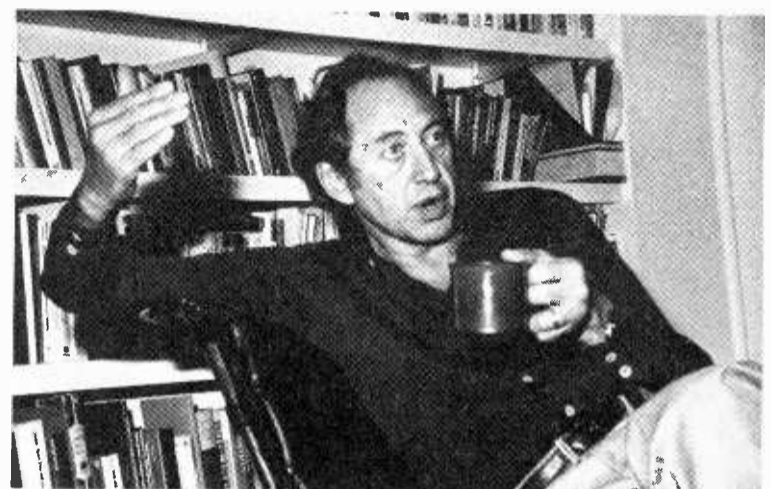
form signal all over the place all the time. That's still extremely powerful but still a system that was more appropriate before the beginning of the 'Third Wave.' What happens is that VTR permits you to break out of the networks' mass synchronization and to free yourself from time.

**BILLBOARD:** How do you position videodisk?

**TOFFLER:** What we are looking at is first generation, primitive disk. I think it's a big mistake to think of the disk as an entertainment device. The disk may indeed continue as an entertainment device but it will have a far deeper impact as a business and educational tool. And the key, of course, is the hookup of the computer to the disk, utilizing such features as image storing and random access. We know that there are astonishing things you can do with the disk and already companies are using it for training purposes. It allows you to simulate reality in ways that are infinitely flexible and paced to the individual learner. Then there's the sheer amount of information that can be stored on the disk. I think it's only a matter of time, no matter what the economic problems look like at the moment, before it becomes an interactive tool and that you will be able to build your own. Now everybody in the industry will say that is not likely because it's expensive. But someone will find a backdoor way of doing it. My hunch, longterm, is that the disk becomes extremely important, it becomes interactive, it's hooked to a computer and it's used for a thousand things we never thought of.

**BILLBOARD:** Are you suggesting that the videodisk will not become a mass market consumer item?

**TOFFLER:** It may. But whatever its impact as an additional channel of entertainment is, is insignificant to the society as a whole and probably to the industry selling it, compared to the other uses over the long-term. Selling it as an entertainment tool is a way to introduce it quickly



Billboard photos by Chuck Pulin

**"Anything that liberates you from time or allows you to customize your schedule is a powerful, useful tool. I think that has a lot to do with the success of VTR."**

opening now with computer-aged assisted education. The context is different and it makes the possible plausible. You see Apple computers all over the place now.

**BILLBOARD:** Obviously the consumer electronics industry has had a great deal to do with giving us affordable technologies like the computer, VTR and videodisk. How important now is that industry's role to the society?

**TOFFLER:** I think in one sense the entire consumer electronic industry is pointed in the wrong direction. It still conceives of itself as an entertainment industry and while there is certainly nothing wrong with that, its real potential comes when these products are no longer entertainment devices but work necessities. When everyone is using a com-

contractor you buy your own equipment and sell your services.

**BILLBOARD:** Getting back to the networks, what role do you see them playing in the future?

**TOFFLER:** I think the networks are going to have a very important role to play in one sense, but a diminished power in another sense. We need a national communications system and they are perfect for the Pope's attempted assassination and for the moon landing. Everyone around the world needs to see or be involved in those kinds of things. But as far as entertainment is concerned, I think they are going to be driven out of the entertainment business except for occasional, rare circumstances.

**BILLBOARD:** What, then, are some of the implications you see for the emerging cable and satellite industries?

**TOFFLER:** We will have earth dishes the size of grapefruits. But when everyone and everything, seemingly, is plugged into everyone and everything else, then there are certain questions raised. What is that doing to the air, for example? It also raises the question about how many frequencies are we using up and how many belong to the rest of the human race. All sorts of fantastic political questions are raised about who is receiving what. There's a fight now about Castro putting up a big transmitter in Cuba. That's nothing as to what is going to happen when we get all those satellites parked up there. Moreover, you then have these other fascinating problems of data flow. Not just entertainment messages but computer data... and money flowing back and forth across national boundaries. Money is electronic, it's not paper anymore. What does that do to national economies?

**BILLBOARD:** Right now the movie studios are taking an active

(Continued on page 53)



**"I think the networks are going to have an important role to play in sense, but a diminished power in another sense."**

**BILLBOARD:** What does that do to copyright?

**TOFFLER:** Good question, but surely it's going to be possible. We are going to be able to substitute the third violinist at the New York Philharmonic for the third violinist at

puter, a telecommunications device, large screen video and it's tied into their work, and want to have it, then suddenly it's no longer peripheral but essential... like the telephone. It fills a more vital economic role and at that point the consumer electron-

# A Blank Videocassette Shortage

• Continued from page 3.

pliers, has been working to expand its production facilities, Patrican points out that such expansion "is no easy matter." He predicts that the shortage situation will have "whittled down" by May 1982.

"We haven't been able to make

enough product to satisfy demand," claims Memorex video products marketing manager Joseph Petite. "It's a severe problem—we could have sold two to three times what we have if we'd had the capabilities. It's frustrating."

Petite would not disclose the ways

Memorex is attempting to increase its production capacity. He adds, "It appears the tight product availability will continue through most of 1982 for quality videotape manufacturers. It will easily be another 12 months before you'll see significant changes."

Advertising and promotion of blank videotape has been minimal, due to the difficulty in meeting demand. Still, expect to see some surge in ad activity this fall, mostly in the area of brand recognition. Fuji, Memorex and Maxell all plan stepped-up campaigns. No one denies that the business will only become more competitive.

BASF is concentrating more on supplying present demand, says a spokesman. That firm predicts consumer demand at more than 25 million blank videocassettes this year and is looking for ways to increase its production.

*West Germany's Grundig is poised to re-enter the American market with a key emphasis on video. See story, International section.*

## West Germany: Akai Headaches

EGELSBACH — Low-quality counterfeit videocassettes are causing problems to the video industry here. In recent weeks Akai has had a number of tapes returned by customers and retailers on which after one recording it is impossible to wind or rewind the cassette. Many suffered from dropout and distortion of the sound signal.

The counterfeits, said to be good copies of the genuine videocassettes, originate from Hong Kong and Singapore. Akai is now making efforts to track down the dealers responsible for bringing them in, with a view to legal action. In the meantime the company is warning customers to beware of excessively low-priced product and to ask for receipt specifying that the tapes they buy are genuine Akai material.



### Music Monitor

By CARY DARLING

**TORCH SONGS:** Carly Simon, with director Michael Lindsay-Hogg, finished two videos over the weekend of Aug. 29-30 at Carthay Studios in Los Angeles. From her upcoming "Torch" album, the songs taped were "I Got It Bad And That Ain't Good" and "Hurt." The production should be ready in two weeks. Producing the piece was Carol Rosenstein.

**IT'S STILL FILM NOIR TO ME:** "Say Goodbye To Hollywood" is the name of the new Billy Joel single and the accompanying video plays on the title of the song. The Rick London-directed piece, done in conjunction with Electric Company Productions, is made in black and white as if it were a 1940s film. Also on the promotional video are "Los Angelenos," "Everybody Loves You Now" and "You're My Home." The project was shot on 16mm film and transferred to video. Brian Ruggles, who is Joel's concert sound engineer and who produced the live segments of the artist's upcoming "Songs In The Attic" album, provided the location. It was taped at Sparks, Ruggles' nightclub in Huntington, N.Y.

**AGENTS OF VIDEO:** Blue Oyster Cult has finished two videos from its Columbia album, "Fire Of Unknown Origin." One is the current single, "Burnin' For You," while the other is "Joan Crawford." Ironically, this latter video is being released at the same time as the feature film of "Mommie Dearest," the life of Joan Crawford as based on the book of the same name. The former was shot in the tunnels of the Los Angeles River. "Joan Crawford" was also filmed in Los Angeles, at Beuylund which was allegedly the former home of Mabel Norman, a silent film actress. Directing the videos was Richard Casey with the producer being George Harrison, not of Beatles fame.

**TURNING CHINESE:** The China Club, a combination restaurant and new wave hangout in West Hollywood, Calif., was the scene of a recent taping for Columbia artist Cheryl Lynn. Director Nick Saxton, working with George Garvin of George Garvin Ltd., taped two songs: "Shake It Up Tonight" and "In The Night." The songs are from Lynn's "In The Night" album.

**YES THEY KIHN:** Bruce Gowers, of Gowers, Fields & Flattery in Los Angeles, shot an entire performance by Greg Kihn at Reseda, Calif.'s Country Club Friday (28). It is to be shown on Warner-Amex's MTV first and then peddled to other markets. Elektra/Asylum is serving as executive producer on the project.

**HOOKED:** John Lee Hooker, with his Coast To Coast Blues Band, completed a performance for video-disk reproduction by Video Tunes. The show took place at the Sleeping

Lady Cafe in Fairfax, Calif. The disk is for release later this year and showcases such Hooker songs as "Boom Boom Boom Boom" and "One Bourbon, One Scotch, One Beer."

**VIDEOS OF FORTUNE:** Blue Oyster Cult, along with producer/director George Harrison of the Video Performance Studio Inc. in New York, put together a "Burnin' For You" promotional video. The song is from the latest "Fire Of Unknown Origin" album on Columbia.

**SNIPPETS:** Ric Gordon, of Next Wave Records in Independence, Mo., recently finished production on a video of his current album, "Just Can't Get Enough." Project is directed by Gordon and Jo Scully with assistance from Esteban Leon Jr. It was taped at Next Wave's Kansas City production facilities. . . . Hollister, Calif.-based rock band, Hush has completed its first video package. Directed by Jim Bronner for Bamboo Productions, the program was taped at various concert performances plus location segments around San Jose, Calif. The group was formerly with Minneapolis-based A.S.I. Records. . . . New act Siren has finished four videos of their compositions, "All In All," "Take Heart," "Monterey" and "You Are The One." Produced by Hollywood-based Video Masters in association with Michael McCoy and Siren, the directors are Dennis Wood and Terry Rangno.

## Insights On Emerging Technologies

• Continued from page 52

role in the emerging home video market. How instrumental will their role as programmers be?

TOFFLER: Substantial. There is going to be a tremendous burst of programming. But first there is going to be a lot of purchasing of programming and refitting of existing programs. Then there's going to be the creation of fresh programming. The Hollywood studios and the networks are accustomed to a mass product, designing a program for a size 12. But as we move to more segmented publics, nothing is going to fit everyone. That's what makes the pay television system so attractive. The problems we will have will not be production but distribution and targeting. The question I have is whether the existing sources of programming . . . minds who have been formed by the second wave . . . are the people who can successfully produce for the Third Wave. If I look at cable now, frenetically trying to imitate the networks of years ago in their choice of programming and operation, then I am not sure those are the people who are going to be able to read the culture successfully.

BILLBOARD: Does the mushrooming home video industry por-

tend the end of theatrical movie going?

TOFFLER: No. Again, there is something different about going to a dark theatre. It's a different experience than watching the little screen. The idea of a place to go for a movie is by no means dead. But the product has to be diversified. I can see miniature, maybe 50-seat houses. I also see combinations with other forms and media; integrations of live and canned. There's no end to the permutations we can play and generate. Of course, as the resolution on home screens gets better and the screens get bigger and I have more control over it, then things might be different with respect to going out to the movies. Eventually the studios will have banks of images to create scenes and movies will be made without ever leaving the electronic studio. Suddenly making movies will become cheap and then it becomes unnecessary to have people lined up around the block for a producer to get his money back. The megabuck production costs of 'Heaven's Gate,' 'Apocalypse Now,' and 'Cleopatra' are things of the past. One should be looking closely at the computer animation technologies and the image manipulation technologies that are just getting started.

# Videocassette Top 40

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| This Week | Last Position | Weeks on Chart | TITLE<br>Copyright Owner, Distributor, Catalog Number                                |
|-----------|---------------|----------------|--|
| 1         | 1             | 4              | THE RAGING BULL<br>United Artists, Magnetic Video 4523                               |
| 2         | 2             | 15             | ORDINARY PEOPLE (ITA)<br>Paramount Pictures, Paramount Home Video 8964               |
| 3         | 6             | 27             | 9 TO 5 (ITA)<br>20th Century-Fox Films, Magnetic Video 1099                          |
| 4         | 5             | 32             | AIRPLANE (ITA)<br>Paramount Pictures, Paramount Home Video 1305                      |
| 5         | 7             | 31             | CADDYSHACK (ITA)<br>Orion, Warner Home Video OR 2005                                 |
| 6         | 3             | 15             | ELEPHANT MAN (ITA)<br>Paramount Pictures, Paramount Home Video 1347                  |
| 7         | 9             | 10             | BLACK STALLION (ITA)<br>United Artists, Magnetic Video 4503                          |
| 8         | 11            | 15             | POPEYE (ITA)<br>Paramount Pictures, Paramount Home Video 1171                        |
| 9         | 4             | 4              | ANNIE HALL<br>United Artists, Magnetic Video 4518                                    |
| 10        | 12            | 19             | SUPERMAN ▲ (ITA)<br>D.C. Comics, Warner Home Video WB-1013                           |
| 11        | 14            | 4              | NIGHTHAWKS<br>Universal City Studios Inc., MCA Dist. Corp. 71000                     |
| 12        | 8             | 4              | TESS<br>Columbia Pictures 10543  |
| 13        | 10            | 6              | CASABLANCA<br>United Artists, Magnetic Video 4514                                    |
| 14        | 13            | 9              | THE GREAT SANTINI<br>Orion, Warner Home Video OR 22010                               |
| 15        | 15            | 9              | AND JUSTICE FOR ALL<br>Columbia Pictures 10015                                       |
| 16        | 20            | 13             | YOUNG FRANKENSTEIN (ITA)<br>20th Century-Fox Films, Magnetic Video 1103              |
| 17        | 17            | 29             | FAME (ITA)<br>MGM/CBS Home Video M70027  |
| 18        | 19            | 21             | SOMEWHERE IN TIME<br>Universal City Studios Inc., MCA Distributing Corporation 66024 |
| 19        | 25            | 8              | LET IT BE<br>United Artists, Magnetic Video 4508                                     |
| 20        | 21            | 62             | ALIEN ▲ (ITA)<br>20th Century-Fox Films, Magnetic Video 1090                         |
| 21        | 28            | 32             | BEING THERE<br>MGM/CBS Home Video 60026  |
| 22        | 16            | 8              | THE INCREDIBLE SHRINKING WOMAN<br>MCA 66027  |
| 23        | 18            | 10             | LA CAGE AUX FOLLES<br>United Artists, Magnetic Video 4506                            |
| 24        | 27            | 15             | A CHANGE OF SEASONS<br>20th Century-Fox Films, Magnetic Video 1104                   |
| 25        | 24            | 8              | I SPIT ON YOUR GRAVE<br>Wizard Video 9209  |
| 26        | 22            | 7              | LAST TANGO IN PARIS<br>United Artists, Magnetic Video 4507                           |
| 27        | 26            | 42             | STAR TREK (ITA)<br>Paramount Pictures, Paramount Home Video 8858                     |
| 28        | 33            | 13             | INSIDE MOVES<br>20th Century-Fox Films, Magnetic Video 9011                          |
| 29        | 30            | 3              | "10"<br>Orion/Warner Home Video OR 2002  |
| 30        | 35            | 2              | EMANUELLE<br>Columbia Pictures, VHS 10200/Beta 51205                                 |
| 31        | 29            | 6              | WEST SIDE STORY<br>United Artists, Magnetic Video 4519                               |
| 32        | NEW ENTRY     |                | MIDWAY<br>MCA 55030  |
| 33        | 37            | 2              | HONEYSUCKLE ROSE<br>Warner Bros. Inc./Warner Home Video WB1043                       |
| 34        | 38            | 3              | ENTER THE DRAGON<br>Warner Bros. Inc./Warner Home Video WB 1006                      |
| 35        | NEW ENTRY     |                | THE GODFATHER<br>Paramount Pictures, Paramount Home Video 8049                       |
| 36        | 36            | 9              | THE FIENDISH PLOT OF DR. FU MAN CHU<br>Orion, Warner Home Video OR 22014             |
| 37        | 34            | 5              | M*A*S*H (ITA)<br>20th Century-Fox, Magnetic Video 1038                               |
| 38        | NEW ENTRY     |                | HOLY MOSES<br>Columbia Pictures 10587  |
| 39        | 31            | 10             | HIGH ANXIETY<br>20th Century-Fox, Magnetic Video 1107                                |
| 40        | 23            | 9              | WINNIE THE POOH<br>Walt Disney Films 25  |

● Recording Industry Assn. Of America seal for sales of 25,000 units plus \$1,000,000 after returns. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 50,000 units plus \$2,000,000 after returns. International Tape/Disc Assn. seal for sales of at least \$1,000,000 at list price value.

## ECONOMIC CLIMATE HURTS STUDIO BOOKINGS

Digital Catching On In Europe;  
But Cost, Many Systems Hurt

By BRIAN OLIVER

LONDON—The marketing of professional digital audio equipment here and elsewhere in Europe is heating up. Suppliers are meeting some resistance, however, from cash-starved recording studios reluctant to invest huge sums in digital technology until bookings pick up.

As in the U.S., the concept of digital recording is starting to catch on in a big way. Roy Matthews of Musitech, which markets pressing and mastering equipment in Europe, says, "The future looks to be in favor of digitally encoded product rather than any further development of the existing analog disk."

He adds, "We're pushing moulding technology to its limits already in order to improve sound quality. Digital gets us away from that problem."

Dr. Tom Stockham, president of Soundstream Inc., is said to have been the first to make a digital recorder that allows computerized editing, although 3M was the first to exploit the European market commercially. The 3M system is now being used by such major studios as Virgin and the Roundhouse in London.

But 3M is now having to contend with determined opposition from companies like Soundstream, which has just opened up in the U.K. and Germany. Sony, Studer and MOI. In the last 15 months, the latter three companies have agreed on a joint standard for digital recording, leaving the others to fight it out alone.

Lack of standardization and Europe's uncertain economic climate are blamed for the slow take-off of digital here. Many studios are postponing commitment to any system because they are unprepared to risk up to \$150,000 on a piece of equipment which could soon become obsolete if a different system is chosen as the "norm."

Says Richard Elen, editor of specialist magazine "Sound International" and a leading local expert, "No one is really interested in buying because all the different systems are so expensive. Digital is unlikely to take off in a big way until one standard has been adopted and the price comes down."

Musitech's Matthews says, "Many companies are holding back from buying new equipment now, but they're still readying themselves for the introduction of high technology facilities at some stage. They're all waiting for someone to take the plunge."

Nimbus Records, based in Wales, is one of the leading users of existing digital recording equipment in the U.K. Gerald Reynolds, director, says, "At the professional end of the market, the manufacturers are currently trying to sell it like mad. But most studios are renting rather than buying because it's so expensive and there's no standardization in systems."

Soundstream was established four years ago by Tom Stockham, a leading exponent of digital research. The company set up a sales and service office in London last October with a view to tapping the U.K. market. A digital editing center opened earlier this year near Hanover has proved highly successful.

Brian Roberts, Soundstream's U.K. operations manager, says, "The U.K. market is still very quiet as far as digital is concerned. Ger-

many is better because there's more money available there. But the real problem throughout Europe is that most studios are used for making pop records, whereas 90% of digital at present is classical. The pop studios in general still have to be convinced that digital can pay off."

In the classical field, Holland and Germany have become the key territories for digital pressings. The Teldec plant in Hamburg, PolyGram's ultra-modern complex in Baarn, Holland and CBS's Dutch factory all offer superior quality pressing facilities for digital releases.

On the recording front, Sony says its PCM 1600 system is becoming more widely used by some of Europe's leading companies, although it admits that the equipment is often rented rather than sold. Strawberry Mastering in London uses the Sony system for digital mastering, and Paul McCartney is said to be using a Sony PCM 1610 at London's AIR Studios for his next album.

Unlike the Soundstream range, which offers up to eight-track digital recording using the traditional "fixed head" system, and 3M's marketing of four-track and 32-track machines using a similar format, the

Sony equipment uses video technology developed for its home video products. The company is planning to launch its first 24-track digital recorder in most parts of Europe in October, at a price of around \$170,000.

"We're gearing up heavily and are presently in an advanced stage of negotiation with many studios," says Sony's Alan Kilkedny. "The German market is moving very quickly."

London-based Feldon Audio is handling the marketing of Sony's professional range of digital products and Mike King, the company's chief engineer, notes, "It's too early to quote the growth of the market in percentage terms, but a lot of eyes are being opened to digital. I think the Sony system is being accepted because of the compact disk software which it is developing with Philips."

**(Editor's Note: Part II of this overview of European technology will appear next week and will discuss Sony's Compact Disk and other consumer DAD formats, as well as the relationship between consumer products and professional recording trends.)**



**DIGITAL DEEJAY**—Program host Victor Campos cues up a selection for "Audiophile Showcase," a special 1½-hour program series broadcast by New York's WNYC-FM spotlighting the latest high-tech recordings. Equipment used in the special broadcasts came from Technics, Allison Acoustics, Studer Revox, NAD, Adcom and DB Systems.

Berkeley's Fantasy Studio  
Adds Film, Vid Production

BERKELEY, Calif.—The year-old Studio D at Fantasy Records, generally regarded as one of the world's most advanced rooms, is increasingly proving its worth both to the industry and to the local music scene, says studio manager Roy Segal.

Segal points with pride to the three high-charting albums and their top 20 hit singles that have been recorded in D since the first of the year.

These are Journey's "Escape" with its single "Who's Crying Now," Greg Kihn's "Rockin'roll" with its single "Breakup Song" and the "Stanley Clarke/George Duke Project" album and "Sweet Baby" single. In addition, the new Sylvester album, "Too Hot to Sleep" and its single, "Here Is My Love," also done in D, are placing on the soul charts.

Fantasy is also becoming much more active in teaming up with video and film productions. "We're getting more and more requests," says Segal, "to provide audio for video. We're adding that to our field of competence and that will become part of our normal operation."

"We're becoming a full-fledged multi-media production and post-production house, which indicates to me that there was a need in the area for such a facility. Now we have a place where under one roof you can do a record date, a film date or a video date."

Studio D is located in the new Saul Zaentz Film Productions building, which boasts state-of-the-art production and screening facilities which are contracted regularly by major Hollywood productions.

But the other Fantasy studios, located in the older Fantasy Records headquarters, are also seeing a lot of action from local groups.

"While we're working with well-established artists to generate chart action," claims Segal, "we are at the same time very involved in the development of new acts. That's a key for us. So many studios that get into the situation of working with bigger

groups are not involved in their local scenes."

Local projects include albums by Tony Rice and Kate Wolf for Kaleidoscope; SVT and the Mutants for the new MSI label; Merl Saunders for his own label; and Lights, featuring Jack King, for Nightmare Productions. Nightmare (Journey's management company) also has a new band, 415, coming in.

Other new local projects include a team-up of Santana keyboard alumnus Tom Coster and Journey drummer Steve Smith under producer Phil Kaffel in D, and a Tom Fogerty album—it features several unrecorded Van Morrison tunes—produced by Fogerty, David Hayes and Mark Springer. These two albums are both for Fantasy, were both recorded in D and were both mixed on Mitsubishi digital two-track.

Another Fantasy album, the label debut for Freddie Hubbard (produced by Hubbard and Al Hall) is now in final edit in D.

Recent television shows audio done at Fantasy include the most recent Charlie Brown special ("We'll also do the next," says Segal) and "Christmas Without Snow," which aired last December.

JACK McDONOUGH

Fantasy Acquires  
Two Mitsubishi  
Digital Machines

LOS ANGELES—Fantasy Records of Berkeley, Calif., has acquired two Mitsubishi PCM digital audio recorders.

The two units, according to Roy Segal, manager of the label's new state-of-the-art studio facilities, include an X-80A console recorder, a two-track, fixed-head unit which Fantasy will maintain at its mastering facility and a portable X-80 recorder for additional in-house mastering and for rentals.

The digital equipment will be used for both in-house clients and projects, as well as for others in the Bay Area on a rental basis.

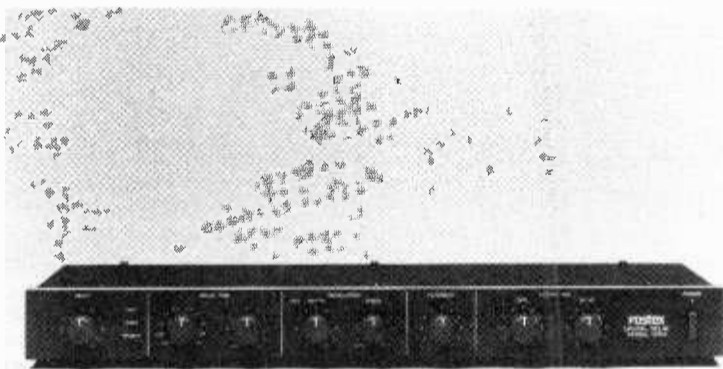
At the same time, Mitsubishi Electric Sales America also indicates the availability of six X-80 PCM digital audio recorders on a direct rental basis for short term recording and mastering projects, according to Lou Dollinger, PCM sales manager. Rates for rentals are \$1,000 a week, with a two-week minimum, plus air freight and digital tape costs.

\$33,532 Debt  
Alleged In Suit

LOS ANGELES—Sound City, the Panorama City studio here, is suing LAX Records, Far Out Productions, Milwaukee Music and Jerry Goldstein and Steve Gold in Superior Court Here.

The complaint charges the defendants owe the recording facility \$33,532.93 since April, 1980.

## New Products



**DIGITAL ADD-ON**—Fostex introduces the 3050, a digital delay with delay or echo time selectable in ten steps from .13 microseconds to 270 microseconds. Suggested list: \$450.



**PRO STYLI**—Empire Scientific introduces two new broadcast cartridges, BC-100 and BC-200. The company claims each are ideal for broadcast, disco and home taping applications. Suggested respective lists: \$45, \$70.

# NO FRILLS

## Quality Recording In The Age Of Limits

No food, no frills, fewer hours and fewer acts in the studio. Unless you're a triple-platinum artist.

That's recording in a downtime economy, where the volume of business, amount of money and number of producers are continuing the contraction begun in 1979. The only steady studio business is seen in the "budget" outfits, who are cranking out demos for bands eager to cut a deal.

A double irony for "street bands" to patronize "street studios" is that in the current recession the record companies—who say signings are either stable or increasing, claims which are hotly disputed—are inking highly formula artists, "clone" bands of a few styles with a proven track record.

"If you want to make a fast buck—even even earn a few dollars—now is the time to open a recording studio," summarizes Con Merton of Berkeley, a deluxe facility in Hollywood. "Everyone is so cost-conscious that there's no fun in the job now," he adds, citing a drop in the volume of recording business and tight label budgets squeezing out the profit.

Many studios are finding themselves charging circa-1977 rates on a flat basis—and glad to get the business—when overheads, taxes, salaries, gas, light and the imperative to stay state-of-the-art equipment-wise stay competitive have all skyrocketed.

"Collecting money is hard," says Merton. "The gross dollars aren't there. And because there are fewer hours expended per project, you've got to get more bodies in—and there are fewer out there." Cherokee—"fortunately"—is full in the run-up to the fall release schedule, while Merton says the first few months have been better than the previous year.

"There's all around less money," agrees Hank Donig of Wizard, a one-room up-market facility where a million was lavished to attract a 65 market rate—and whose mainstay now is \$125 cash business.

"Like water finding its own level, ending in the record business was suddenly high—and it will hit an equally absurd low before it reaches median. I'm just sorry for the artists caught in it."

But while cut-throat competition at the high end of the studio business—complicated by a glut of studios in the Los Angeles and New York areas—means it's a buyers' market for bands with an LP budget, bands without a contract aren't going to get within sniffing distance of a 24-track studio.

Most new bands simply are not going to get signed. If they are, they may not get recorded. If they are, they may get a shot at a single, with

any future LP dependant on whether the 45 takes off. And if they are allowed an album the top budget will be in the region of \$70,000 to \$80,000.

Current budgets for middle-rung artists range between \$100,000 to \$150,000, with a median of \$125,000. This includes everything encompassing producer's and engineer's fees, which can hit \$30,000 and \$50,000 per hour respectively.

But the sky is still the limit with hit artists. Budgets for a platinum artist—many of whom have their own studios and are infrequently on the open market in the first place—can hit \$300,000.

Record companies are only willing to commit budgets of any size to known quantities where a guaranteed percentage of return can be calculated, say the recording studios.

What is emerging is two tiers of business—the high and middle end "Establishment" studios on an increasingly limited or fiercely negotiated budget and "garage studios."

Twenty-four track time at one-room operations can be had in L.A. for a median price of \$35 per hour—often including engineer and very comprehensive selections of outboard gear. Business is booming.

But it isn't anything new. Geoff Leviv of First Win—a facility in L.A. which just increased its rates to \$35—reports "solid" business over the last two years.

First Win, Sunswept studios—another \$35 per hour facility with an MCI 24-track board and headed by a former partner in Excalibur—the Hit Man (now \$40 per hour with a Spec console and MCI 16- and 24-tracks) and the 8- and 16-track Mix Doctor all report good business in L.A. Bookings are full and hours range from 16 per day at Sunswept (a one-man operation) to round-the-clock at Hit Man.

These studios are new especially pleased they often now work with "higher echelon" people, acts with deals, known artists.

More acts are coming in to cut overdubs (without noise reduction, in some cases), demos and—most important—to use these facilities as cheap rehearsal rooms.

The Busboys, for instance, find it financially advantageous to rehearse at Mix Doctor for, say, \$30 an hour with all the posh outboard gear and then go into a more expensive, main-stream 24-track studio to lay down tracks.

These smaller studios also concentrate on radio work and demos. They report many management firms shopping for deals, groups coming in to do finished demos ready for record company presentation and an increase in spec work—where the studio is offered a percentage of the

final LP project when (or if) the artist is signed in lieu of payment.

But demo work, rehearsal time, overdubs and spec work are not competitive with main-line studio business, the smaller operations say.

And the final mix or pressing work they do is generally for smaller artists with smaller labels. An increase of business at this level is symptomatic of the new bands unsigned or unsupported by major record companies stretching to get a deal—"no frills" at this level means "business as usual."

"No Frills" at the mainstream level means record companies putting the bands up in weekly apartments rather than four-star hotels, no per diems, and limos and sugar doughnuts and beer rather than golfers turning up at Ma Malson for chopped steak on a bun. There's also a decrease in rentals and outboard gear, and an eagle eye directed on tape costs.

Bands are encouraged to be rehearsed before they go into the studio. Remixes are kept to a minimum. But to a man, record companies and producers say they would never compromise on final quality or force someone to go somewhere he didn't want to record. "If we told them where to go, they'd refuse to work there," said one record company exec.

The rental business is often seen as a bellwether of the industry—but that cuts both ways. When times are flush, lush equipment like sophisticated drum machines are hired out like taco chips. When times are bad, rentals either cease or sometimes increase, as studios would rather rent equipment as a tax loss than buy it.

"We were Audio Rent's biggest client," says Chris Stone of the L.A. Record Plant. He reports business that's "Too good to be true," with four simultaneous lock-outs and his new film scoring venture searching for space at Wally Heider.

He also concedes that all rates—Studios A, C and D with a 48-track SSL book for \$175 and B with a 32-track API at \$150—are "Negotiable." Stone also adds that clients are not cutting their hours.

Tom Estby of SIR equipment rentals in Los Angeles says that business has picked up in the last six months across the board, especially in synthesizers. He attributes this to record company cuts.

In the New York SIR office, however, general manager Bo Holst sees 75% of current rental business is live and club situations. Business has been steady, but there's a decrease now due to completion of summer LPs. Holst does expect a pick-up in September for Christmas albums.

He also adds that more commercial work than LP projects are done in New York, and consequently SIR

here rents more amps than outboard gear. He adds that if record companies have cut budgets, perhaps funds are being absorbed by studio rate rises. SIR rates have remained the same.

In fact record companies are saying the same thing. "Even if there's a lot of good studio time available," said Rupert Perry, vice president of a&r at Capitol Records. "A record will still cost the record company the same due to rising production costs."

Studios have raised rates—when they can get them—and producers and engineers charge more. Musician session and AFTRA costs "don't go down." Any move to put a session in an inexpensive studio would be resisted by the producer, and in common with most record companies, Perry says there is no compromise on recording quality.

"Once you've made the commitment to record," he said "you go for the best possible product." Deals are what are pinching the establishment studios.

"Our practices haven't changed drastically over the last few years," says David Cohen, director of administration West Coast operations for CBS. "Studio time is rather available in Los Angeles now, however, and we do deal more."

"We sit with a producer and manager and try to make them aware that it really is their money," says Cohen, who attempts to instill a sense of "fiscal responsibility" in producers. He added that a reputation for consistent irresponsibility with money could be a factor in a decision between potential producers, "all matters of creativity and quality being equal."

CBS relies heavily on interaction between a&r, administration and the project in the studio, with "tighter, better written" budgets making it easier to spot potential problems. Hours are allotted to various stages of the project. "If we've spent x hours and are still on the vocals, we all sit down and figure out what to do," says Cohen, adding that CBS does not require any producer to go to any studio.

Instead the company offers lists of studios with complements of equipment making deals with studios to improve their cash flow and get better rates. "It's the producer's decision," says Cohen. "Some studios won't deal, and we also point that out."

"Business is tougher and a lot more competitive," confirms Chris Stone. "There's a lot more negotiating going on in terms of time of day, rates, what equipment we offer. You have to be more creative."

"People are being careful but not spartan with their budgets," says Simon Andrews of Right Track studios in New York. "We see the same

number of acts recording and the amount of business—but if the band needs the hours, they get them. People are just more careful with budgets and there isn't the carte blanche there was."

Full 48-track multitrack projects have virtually ceased. "But there hasn't been a cut-back in the demand for quality," says Michael Rubinstein of Greene Street Recording, also in New York. The studio has seen an increase in name acts and album projects since they upgraded to 24-track a year ago.

Two years ago as Big Apple they saw a lot of New Wave—a style which has now been shunted on the big-budget track as bands like Police and John Cale have achieved success, according to Rubinstein—but now at Greene Street it's r&b, rock and less dance music.

"Companies expect the producer to shop a little more to achieve the same quality," Rubinstein adds. "They want more goodies like outboard equipment for less money."

Lending credence to the theory that blood-letting over rates is both regional and due to big-city studio gluts is Eric Shabacker's BeeJay studios in Orlando, Florida.

Real estate, building and operating costs and the virtual lack of big-name competition has allowed Shabacker to set "very competitive" rates.

"Our business has neither increased nor turned to budget work," says Shabacker. "The price is right and people come here because they want to." Despite hotel and travel costs, the band still saves money on quality recording, he said.

"Prices have been all over the place the last couple of years," confirms Ed Korvin of Blue Rock in New York, a 24-track studio with a book rate of \$175.

"We don't like to go back to prices that are years old," he says, adding that everyone's prices vary.

With any discount "you get what you pay for," he emphasizes. Blue Rock's equipment is Studer and Neve, Korvin says it's more expensive and better maintained than gear you'd find in a garage outfit.

"Quality depends on the financial position of the clients," he adds. "Some people simply have to go cheaper." Diversification, perhaps into video, is one way to cushion finances in a period when no major musical trend has emerged.

An increase in "spec work" and a re-emergence of production companies—some with unsavory reputations who contract out the work and then disappear into bankruptcy before studios and producers are paid—are two areas that hurt main-line studios' accounts receivables.

A tendency to write penalty  
(Continued on page 62)

# Budgets Tight, Creativity Up—Producers Agree

Make sure the act is prepared before you go in—and then don't fool around at \$175 per hour. If budget restrictions have affected the hot independent producers, it's only as above.

Really restrictive practices have only hit house producers—often only around for one or two LPs in a high-turnover profession—and new bands, who either don't get signed or don't get recorded in the first place.

But there is a growing trend to all-around cost-consciousness. Even if a creative producer insists on spending what it takes to do the job he considers proper, more are now aware of what that means in dollars

and cents.

"Producers around now are generally more together, very professional," says Larry Emerine of Studio 55. "The guys who used to be as crazy as their acts have been

squeezed out by the competition."

Hank Donig of Wizard agrees. "The days of producers *raping* the record companies are gone forever. Even when the business picks up that won't be back."

Even though record companies will dispute this, saying that a hit producer for a big-name act will virtually write his own ticket, most producers are reconciled to spending \$100,000 to \$150,000 on an established act, but insisting that the bottom line for a quality product is between \$75 and \$100,000.

One-off jobs coming in for it can even be achieved if the situation is right, although no one believes the final cost of the Knack's legendary cheapie was really \$18,000.

"It's tough to make an album for \$40,000, but you can do it," says Je Baxter, the former Doobie Brothers producer who produces Billy and the Beane and projects for Nils Lofgren and Sneaker. "I'll have to engineer, overdub myself and not use someone whom I'd love to. Budgets make me work faster—and I get better and quicker with every project, like a surgeon honing his skills."

"Not every album needs a \$100,000 budget," says Howard Siegel, who engineers for Robert Margouleff and has worked on projects like Devo. Currently they are rehearsing jazz artist David Sanborn on a TEAC 8-track, an experience which has convinced him that 16-track remote work is perfectly suitable for some projects.

"I object to restraints," says Siegel. "But sometimes they can give you a good idea. It can also help eliminate overproduction and make you concentrate on the performance."

Baxter agrees. "With small budgets you cut the fat. Everyone gets more for their money."

"It's a challenge to make the same quality records as five years ago with state-of-the-art equipment and musician's union fees which cost more budgets which are less and inflation which makes money worth less. My priorities are: Given a amount of money to make an album, how can do it best?"

Baxter says the budgets put the initiative back on the producer, forcing him to arrive at creative solutions through processes he might not ordinarily be aware of.

"I know what I'm doing, so I can work around things," says Baxter, adding that he may use different patch bays, compromise with older equipment—or get down and repair things that aren't working.

In common with other producers, Baxter pays "top dollar" to record where he wants and with whom he wants. All agree that skimping on studio quality is no long-term saving, at all—the trick is to cut down expensive time.

Baxter works faster; producer like Bob Margouleff, known for his long-time work with Stevie Wonder, Devo and the Busboys, and Bone Howe, who in his career has created hits for the Turtles and Tom Wait and is currently music producer for the Francis Ford Coppola film "One From The Heart," rehearse bands first and have also developed bands by home recording.

"Don't use studios as a place to create," says Margouleff. "Use them as a place to perform." "No frills" now means suiting the artist, the project and the room—moving from one room for tracks to another for overdubs.

"You've got to know your artist," he stresses. You must assess when you need a lock-out to cut basic tracks and when to move onto a

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Naturally, Ampex 456 has all the other characteristics you'd expect from a professional recording tape. Like the highest possible signal-to-noise ratio and a saturation capability that's the best in the business. It also has the industry's lowest distortion, unwavering physical stability, high durability, and the ability to perform perfectly under all conditions.

If you still can't decide which tape to use for your next session, here's a simple test. Ask 4 studios. Ask 40. Odds are they'll recommend Ampex.

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# NO FRILLS

but there's still a lot of talent out there."

The hardest hit segment of the industry aside from the semi-pro equipment field, which Jeff Baxter says is booming as a whole new generation learns to make demos on a 4-track—are the new technology sup-

(Continued on page 61)

urly rate when—say a jazz improvisateur—can't blow for more than two hours a day.

Bones Howe, who has developed long-standing affiliation with ally Heider's facilities, says it's important to develop good working relationships with studios. They will "horsetrade" you for time, helping you out on charges for last-minute cancellations or over-runs if you are flexible on their behalf.

Howe—who recently turned in a relatively inexpensive album for Tom Waits which was done live before an audience, in sessions of one or two songs with few overdubs and direct to two-track—says that LP budgets depend a lot on the act's requirements.

Howe has found no record company pressure on him—but then he's ways submitted what he says are honest budgets, not necessarily the "west tender" and come in right on time.

"It's the producer's responsibility to have money sense as well as make good record," says Howe. "The professional guys know that what record companies want is to understand what their risk and what their investment will be on a project—like any other business.

"The record companies are trying to keep producers from spending money foolishly in the studio, from spending money they don't have to, right now unless you have lots of records on the chart, producers notorious for spending are looking for work."

Producers agree that sharper deal is important. Margouleff has operated an up-market version of the "pec deal" with artists he's developing like Michael Semballo and Avants.

"I make the studios a participant in the project," he says. "I buy theirowntime and they are credited, to coup maybe three times their book fee when the act is placed. Every deal is different—but basically you gamble your studio time—which isn't being used anyway."

Studios are paid when the record company commits to an advance. Record companies appear to like the theme, because they know what they are getting.

If there is any trend in the way deals are initiated right now, it's a slight increase in finding bands, "nurturing" them and then approaching a record company for a deal. More demo work is going to finish, and more artists are allowed to lose on a test single before LPs are commissioned.

"Record companies just aren't at the Troubador signing new acts," says Howe. "And when they do, they know they've made a commitment to record and are in for up to \$50,000."

"Record companies say there's nothing out there, but there is," says Roy Thomas Baker, now in the Cars' own local SynchroSound studio in Boston. "But it's not ready to record—and record companies are still spending the money to develop."

Baker feels that new talent and new ways of making music are what will shake a new trend out of the ruts and concurrently get the music business back on its feet.

"The current view is short-sighted and bottom-line," he says. "I think the record companies should support the rock avant-garde the same way they do jazz or classical, even for reasons of prestige, if need be."

"The record business historically waits for something new, which is generally out on the streets, and then they jump on it," says Howe. "Now they've gone back to basic acts and are waiting for the independent producers to flush out the talent, they're in a retraction period now."

## HOLD IT BEFORE YOU BUY A WOOFER.

Up to now, the serious designer of a sound reinforcement system had little choice in selecting a low frequency loudspeaker; only a handful were even acceptable. But now Yamaha makes woofers that outperform even "old standards."

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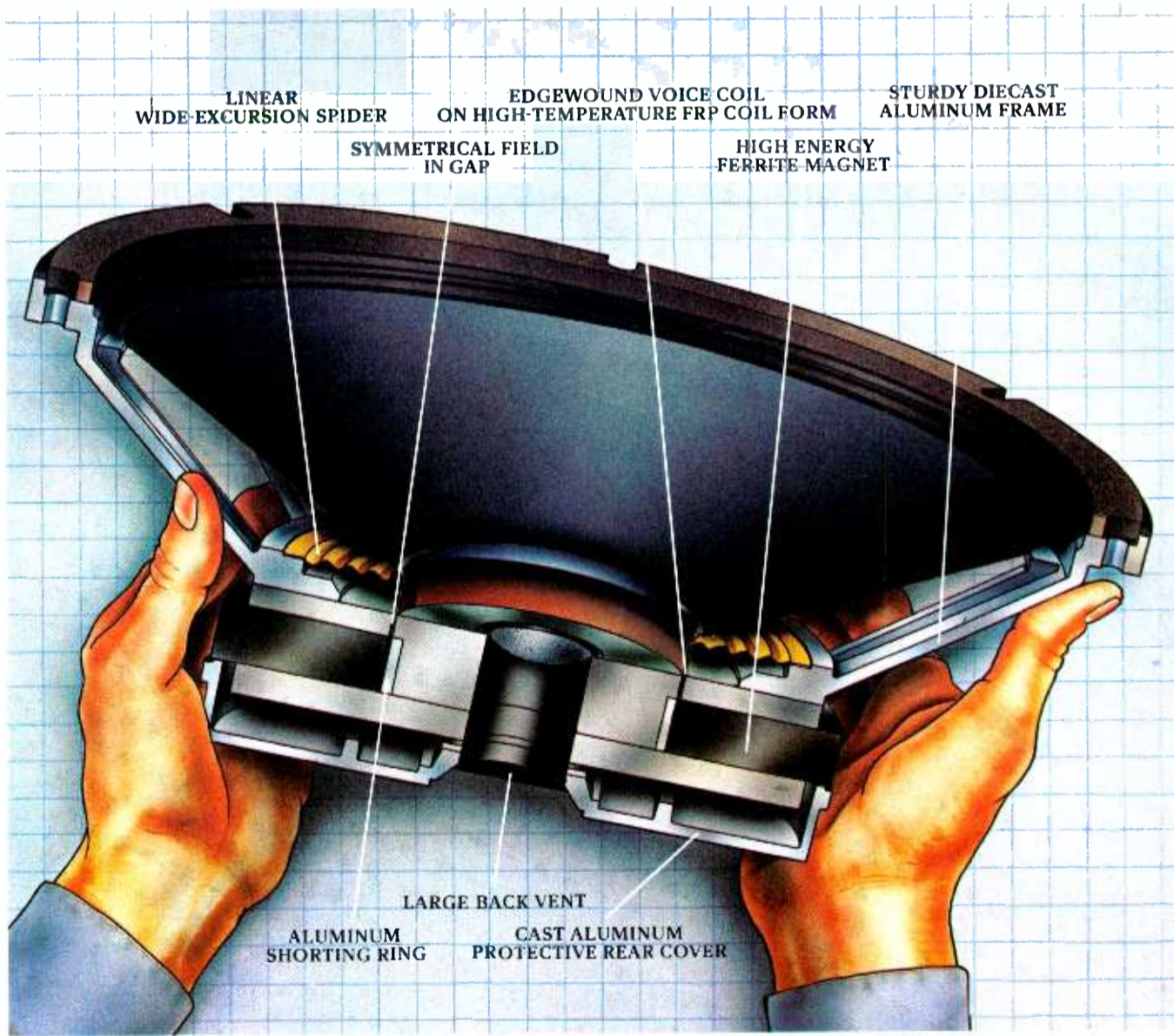
We formulate our own ferrite magnets so Yamaha woofers will retain their original sensitivity through thousands of hours of high power, high temperature use. The JA-3882 features a symmetrical gap structure and an aluminum eddy-current shorting ring which optimize linearity (lower distortion) for highly accurate sound.

To withstand the extreme heat and G-forces generated at high power levels, we use an FRP coil form that won't burn, melt, deform, crack or create a low frequency brake as do

other commonly used materials. FRP's low expansion coefficient lets us keep the gap tighter, maximizing efficiency without sacrificing power-handling capability.

There's a lot more to Yamaha woofers, so write to: Yamaha, P.O. Box 6600, Buena Park, CA 90622. Better yet, visit your Yamaha dealer for a hands-on demonstration of the woofers that definitely hold their own.

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# Rehearsal Studios Prep Bands For No-Nonsense

Recording studio time costs, made more precious by inflation, have eliminated the studio as a place to practice old songs or write new ones. For maximum efficiency, cost-effectiveness and precision, cost-con-

scious labels, producers and artists are first getting their recording act together in rehearsal halls, where rates are reasonable and time not as tight. Converted warehouses, mid-town buildings and noise-safe in-

dustrial quarters have become home away from home for new bands building a repertoire and others rehearsing for recording or live dates. Rehearsal halls have developed into an important link in the recording

process. The following listing is derived from Billboard's Talent & Touring Directory.

**ARIZONA**  
**PHOENIX AREA (Area Code 602)**  
Audio-Video Rec'rs of Arizona Inc., 3830 N. Seventh St. Zip: 85014. Tel: 277-4723.

Dooley's, 1216 E. Apache Blvd., Tempe 85281. Tel: 968-2446.  
**TUCSON (Area Code 602)**  
Autograph Rec'g Studios, 610 E. Blackledge Dr. Zip: 86705. Tel: 882-9016.  
Dooley's, 745 E. University Blvd. Zip: 85719. Tel: 624-8588.  
Lee Furr's Rec'g Studio Inc., 25 E. Glenn. Zip: 85705. Tel: 792-3470.

## Before you invest in new studio monitors, consider all the angles.

No one has to tell you how important flat frequency response is in a studio monitor. But if you judge a monitor's performance by its on-axis response curve, you're only getting part of the story.

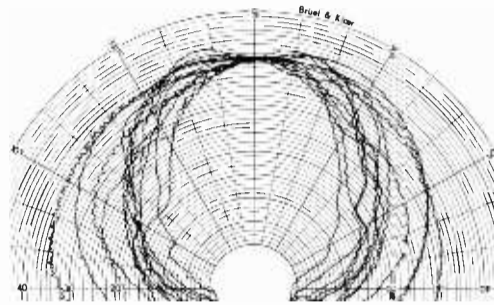
Most conventional monitors tend to narrow their dispersion as frequency increases. So while their on-axis response may be flat, their off-axis response can roll off dramatically, literally locking you into the on-axis "sweet spot." Even worse, drastic changes in the horn's directivity contribute significantly to horn colorations.

### Introducing the JBL Bi-Radial Studio Monitors.

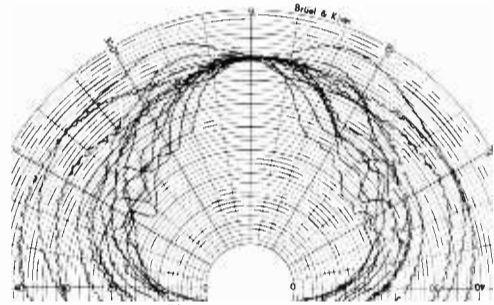
At JBL, we've been investigating the relationship between on and off axis frequency response for several years. The result is a new generation of studio monitors that provide flat response over an exceptionally wide range of horizontal and vertical angles. The sweet spot and its traditional restrictions are essentially eliminated.

The key to this improved performance lies in the unique geometry of the monitors' Bi-Radial horn.<sup>1</sup> Developed with the aid of the latest computer design and analysis techniques, the horn provides constant coverage from its crossover point of 1000 Hz to beyond 16 kHz. The Bi-Radial compound flare configuration maintains precise control of the horn's wide 100° x 100° coverage angle.

1. Patent applied for.

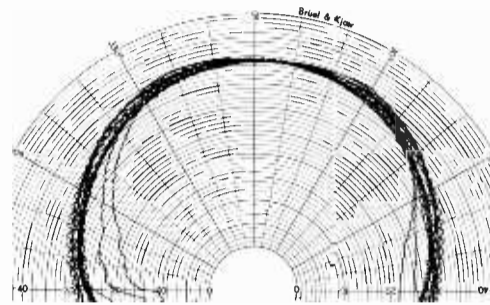


Typical horizontal

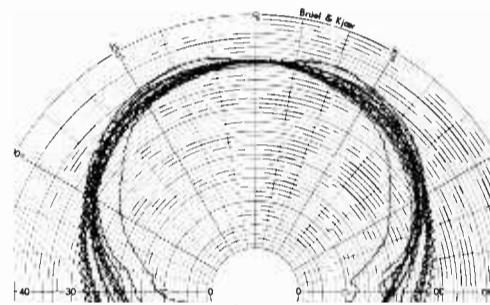


Typical vertical

*Polar response comparison of a typical two-way coaxial studio monitor and JBL's new 4430 Bi-Radial studio monitor.*



JBL 4430 horizontal



JBL 4430 vertical

And the Bi-Radial horn's performance advantages aren't limited to just beamwidth control. The horn's rapid flare rate, for instance, dramatically reduces second harmonic distortion and its shallow depth allows for optimal acoustic alignment of the drivers. This alignment lets the monitors fall well below the Blauert and Laws criteria for minimum audible time delay discrepancies.

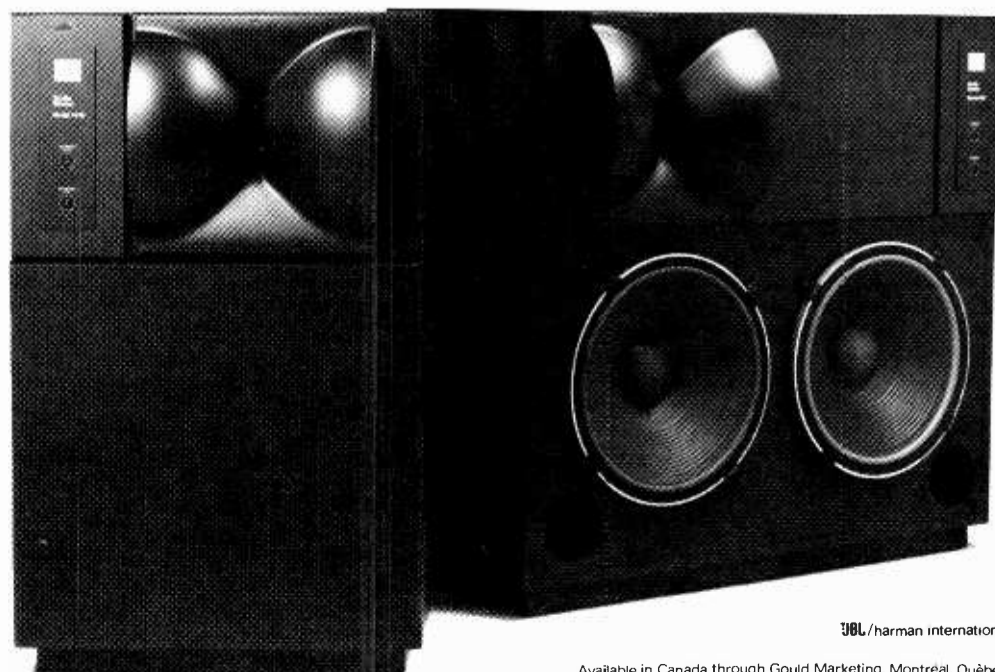
But while the Bi-Radial horn offers outstanding performance, it's only part of the total package. The new monitors also incorporate JBL's most advanced high and low frequency transducers and dividing networks. Working together, these

components provide exceptionally smooth response, high power capacity, extended bandwidth, and extremely low distortion.

### Judge For Yourself

Of course, the only way to really judge a studio monitor is to listen for yourself. So before you invest in new monitors, ask your local JBL professional products dealer for a Bi-Radial monitor demonstration. And consider all the angles.

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### CALIFORNIA

#### LOS ANGELES METROPOLITAN AREA (Area Code 213)

Falcon Sound, 5634 Santa Monica Blvd., Hollywood 90038. Tel: 467-9090.  
Hollywood Sound Rec'rs, 6367 Selma Ave. Zip: 90028. Tel: 467-1411.  
Modern Musical Servs., 1433 Cole Pl. Zip: 90028. Tel: 466-9211.

Sound Labs Inc., 1800 Argyle Ave., Hollywood 90028. Tel: 466-3463.

Studio Instrument Rentals, 6048 W. Sunset Blvd., Hollywood 90028. Tel: 466-1314.

#### SAN DIEGO AREA (Area Code 714)

Abbey Road, 3117 University Ave. Zip: 92105. Tel: 281-4181.

Circle Sound, 3465 El Cajon Blvd. Zip: 92104. Tel: 280-7310.

La Paloma Theatre, 471 First St., Encinitas 92024. Tel: 436-7469.

Straita Head Sound, 7578 El Cajon Blvd., La Mesa 92041. Tel: 465-9997.

Studio West, 5042 Ruffner Rd. Zip: 92111. Tel: 277-4714.

#### SAN FRANCISCO & BAY AREA (Area Code 415)

Gameel Corp., 1681 Folsom St. Zip: 94103. Tel: 626-2614.

Hun Sound, 647 Irwin St., San Rafael 94901. Tel: 454-2911.

Marin Rec'rs, 448 Dubois, San Rafael 94901. Tel: 457-5900.

Studio Instrument Rentals (SIR), 826 Folsom St. Zip: 94103. Tel: 495-3200.

### COLORADO

#### DENVER AREA (Area Code 303)

A F M, Local 20-623, 1535 Logan St. Zip: 80203. Tel: 861-1112.

Applewood Studios, 680 Indiana St. Zip: 80401. Tel: 279-2500.

Boulder Music Complex, 1865 33 St., Boulder 80301. Tel: 444-6064.

### DELAWARE

#### WILMINGTON AREA (Area Code 302)

Brandywine Club, Rts. 1 & 202, Chadds Ford, Pa. 19317. Tel: (215) 459-4400.

Hotel du Pont, 11 & Market Sts. Zip: 19899. Tel: 656-8121.

### DISTRICT OF COLUMBIA

#### WASHINGTON (Area Code 202)

Arrest Rec'g Corp., 1420 K St. NW. Zip: 20005. Tel: 347-1420.

Campbell's Music Store, 1300 G St. NW. Zip: 20005. Tel: 347-8464.

### FLORIDA

#### MIAMI METROPOLITAN AREA (Area Code 305)

Musicians Studio Rentals, 1924 NE 151 St., North Miami Beach 33162. Tel: 945-8016.

#### ORLANDO AREA (Area Code 305)

Artists Rehearsal Studio Inc., 3419 Lakebreeze Rd. Zip: 32804. Tel: 298-8017.

Bee-Jay Rec'g Studios, 5000 Eggleston Ave. Zip: 32810. Tel: 293-1781.

Creative Assocs. of Orlando, 11150 Satellite Blvd. Zip: 32809. Tel: 851-3234.

#### TAMPA-ST. PETERSBURG AREA (Area Code 813)

Tampa Jai-Alai Fronton, 5125 S. Dale Mabry Hwy., Tampa 33611. Tel: 837-2441.

### HAWAII

#### HONOLULU AREA (Area Code 808)

A F M, Local 677, 949 Kapiolani Blvd. Zip: 96814. Tel: 521-1881.

Audissey, 679 Auahi St. Zip: 96813. Tel: 521-6791.

Nutt Bros. Sound Eng'g, 209 Ohe. Zip: 96813. Tel: 533-6736.

Sound Servs., 1004 Kawaiahaoho. Zip: 96814. Tel: 524-0860.

Sound & Stage, 599 Pohukaina. Zip: 96813. Tel: 533-4915/7179.

### ILLINOIS

#### CHICAGO METROPOLITAN AREA (Area Code 312)

Studio Instrument Rentals (SIR), 221 W. Chicago Ave. Zip: 60610. Tel: 649-9113.

### INDIANA

#### INDIANAPOLIS (Area Code 317)

A F M, Local 3, 325 N. Delaware St. Zip: 46204. Tel: 636-3595.

### IOWA

#### DES MOINES AREA (Area Code 515)

A F M, Local 75, 640 19 St. Zip: 50314. Tel: 244-2058.

### KENTUCKY

#### LOUISVILLE (Area Code 502)

A F M, Local 11-637, 1436 Bardstown Rd. Zip: 40204. Tel: 451-7509.

Allen-Martin Prod'ns Inc., 9701 Taylorsville Rd. Zip: 40299. Tel: 267-9658/7436.

### LOUISIANA

#### NEW ORLEANS AREA (Area Code 504)

New Orleans Symphony Rehearsal Hall, Maritime Bldg., 203 Carondelet St. Zip: 70130. Tel: 524-0404.

**JBL** Professional Products Division



Sea-Saint Rec'g Studio Inc., 3809 Clematis Ave. Zip: 70122. Tel: 949-8386.

**MARYLAND**  
**BALTIMORE METROPOLITAN AREA**  
(Area Code 301)

Sheffield Rec'g Ltd., 13816 Sunnybrook Rd. Zip: 21206. Tel: 628-7260.

**MASSACHUSETTS**  
**BOSTON METROPOLITAN AREA** (Area Code 617)

Cambridge Music Complex, 130 Alewife Brook Pkwy Cambridge 01240. Tel: 491-7371.

D F S Co., 186 Brookline Ave. Zip: 02215. Tel: 566-5901, 267-4079.

Perfect Crime Prod'ns, 60-A Elton Ave., Watertown 02172. Tel: 924-7181.

South Shore Studios, 93 Center St., Brockton 02401. Tel: 588-6519/ 6299.

**MICHIGAN**  
**DETROIT METROPOLITAN AREA**  
(Area Code 313)

Ziggy Johnson School of the Theatre, 3260 W. Davison. Zip: 48208. Tel: 868-5954. Showcase Theatre, 8041 Harper St. Zip: 48213. Tel: 925-9292, 267-9814.

**MINNESOTA**  
**MINNEAPOLIS-ST. PAUL AREA** (Area Code 612)

Moon Sound Inc., 2828 Dupont Ave. S., Minneapolis 55408. Tel: 824-2636. Sound 80 Inc., 2709 E. 25 St., Minneapolis 55406. Tel: 721-6341.

**MISSOURI**  
**KANSAS CITY AREA** (Area Code 816)

Uptown Theatre, 3700 Broadway. Zip: 64111. Tel: 756-3370.

**ST. LOUIS METROPOLITAN AREA**  
(Area Code 314)

Kiel Aud., 1400 Market St. Zip: 63103. Tel: 241-1010.

**NEW MEXICO**  
**ALBUQUERQUE** (Area Code 505)

John Wagner Prod'ns, 202 Wisconsin NE. Zip: 87108. Tel: 265-3441.

**NEW YORK**  
**LONG ISLAND** (Area Code 516)

K & K Studio City, 323 E. Shore Rd., Great Neck 11023. Tel: 482-5930.

**NEW YORK METROPOLITAN AREA**  
(Area Code 212)

Carroll Musical Instrument Serv. Corp., 351 W. 41 St. Zip: 10036. Tel: 868-4120.

Daily Planet Rec'g & Rehearsal Studios Inc., 251 W. 30 St. Zip: 10001. Tel: 594-7554.

Full Tilt Sound Studios Inc., 249 W. 29 St. Zip: 10001. Tel: 564-5109.

Harlequin Rehearsal Studios, 203 W. 46 St. Zip: 10036. Tel: 582-0120.

M-R Studios, 251 W. 30 St. Zip: 10001. Tel: 947-7521.

Pragmatech Sound Corp., 59 Memorial Hwy., New Rochelle 10801. Tel: (914) 633-8556.

Quack Music Prod'ns, 12 E. 12 St. Zip: 10003. Tel: 243-9836.

Rocket Rehearsal Studios, 265 W. 37 St. Zip: 10018. Tel: 944-2699.

Songbird Sounds Inc., 9 W. 20 St. Zip: 10011. Tel: 255-5465.

Sound Heights Rec'g Studios, 124 Montague St., Brooklyn 11209. Tel: 237-0250.

Studio Instrument Rentals, 310 W. 52 St. Zip: 10019. Tel: 975-0920.

Sunset Studios, 231 Centre St. Zip: 10013. Tel: 226-7589.

Universal Rehearsal & Rec'g, 17 W. 20 St. Zip: 10011. Tel: 929-3277.

**ROCHESTER AREA** (Area Code 716)

Dengler Studios Inc., 50 Chestnut Plaza. Zip: 14604. Tel: 232-6190.

P C I Rec'g Servs., 703 Atlantic Ave. Zip: 14609. Tel: 288-5620.

**SYRACUSE AREA** (Area Code 315)

Dave Rezak/DMR Ent's., Wilson Bldg. Zip: 13202. Tel: 471-0868.

**NORTH CAROLINA**  
**GREENSBORO-HIGH POINT- WINSTON-SALEM** (Area Code 919)

Lazy Moon Prod'ns, 1114 Grove St., Greensboro 27403. Tel: 378-1094.

Real Time Rec'rs, 3205-A E. Bessemer Ave., Greensboro 27402. Tel: 373-9453.

**OHIO**  
**CINCINNATI** (Area Code 513)

Counterpoint Creative Studios Inc., 3744 Applegate Ave. Zip: 45211. Tel: 661-8810.

Fifth Floor Rec'g Studios, 517 W. Third St. Zip: 45202. Tel: 651-1871.

**CLEVELAND METROPOLITAN AREA**  
(Area Code 216)

After Dark Rec'g Studio Inc., 5510 Pearl Rd. Zip: 44129. Tel: 845-5455.

Agency Rec'g Studios, 1730 E. 24 St. Zip: 44114. Tel: 621-0810.

Arts Bldg., 7016 Euclid Ave. Zip: 44103. Tel: 361-1000.

Cleveland Rec'g Co., 1900 Euclid Ave. Zip: 44115. Tel: 621-9362.

**COLUMBUS** (Area Code 614)

Sound Advocate Co. Inc., 1765 S. High St. Zip: 43207. Tel: 444-1004.

**DAYTON AREA** (Area Code 513)

Cyberteknics Creative Rec'g Studios, 1953 E. Third St. Zip: 45403. Tel: 258-2463.

**YOUNGSTOWN AREA** (Area Code 216)

Peppermint Prod'ns, 803 E. Indianola. Zip: 44502. Tel: 783-2222.

Stambaugh Aud., 1000 Fifth Ave. Zip: 44504. Tel: 747-5175.

Youngstown Playhouse, 600 W. Playhouse Ln. Zip: 44511. Tel: 788-8739.

Youngstown Symphony Center, 260 Federal Plaza W. Zip: 44503. Tel: 744-4269.

**OKLAHOMA**  
**OKLAHOMA CITY** (Area Code 405)

Media Sound, 1911 Classen Blvd. Zip: 73108. Tel: 525-7585.

(Continued on page 63)

# NO FRILLS

## HOLD IT BEFORE YOU BUY A COMPRESSION DRIVER.

Before you choose one of the "old standard" compression drivers, consider this — Yamaha's advanced technology and years of experience have produced a new standard — the JA-6681B high frequency compression driver. Engineered with subtle improvements that make a not-so-subtle improvement in performance and durability.

Yamaha's exclusive suspension consists of beryllium-copper fingers bonded to a rigid, pneumatically

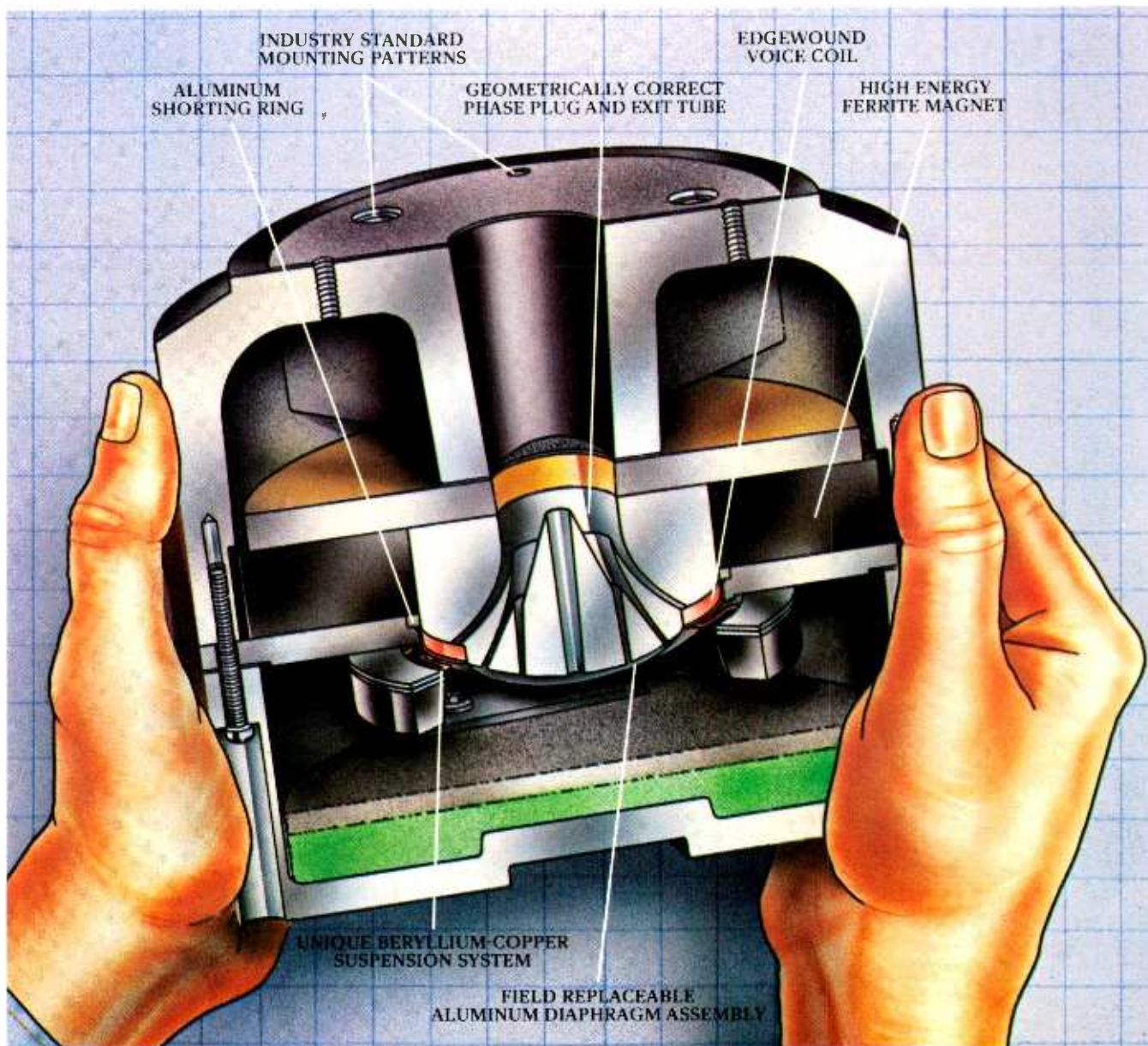
formed aluminum diaphragm whose low mass yields optimum response and low distortion. Since extreme excursions cannot cause the suspension to "take a set," sound quality remains excellent throughout the driver's lifetime.

To deliver more sound per watt and long-term reliability, we use a very powerful ferrite magnet which retains the driver's high sensitivity through thousands of hours of severe use. An aluminum shorting ring prevents

magnetic flux modulation at power levels, further reducing distortion.

These are just a few of the reasons Yamaha outperforms and outlasts the others. For the whole story, write: Yamaha, P.O. Box 6600, Buena Park, CA 90622. Or visit your Yamaha dealer and hear the difference. You'll be glad you held out for a Yamaha.

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 **YAMAHA**

## BEFORE CHI CITY COUNCIL

## Anti-Headphone Bill Progresses

• Continued from page 3

down a bicyclist who was wearing phones. The committee also heard testimony from a woman who related a similar incident saying the cyclist failed to respond to blasts from her car horn.

Portable stereo manufacturers maintain that lightweight headphones are designed to permit outside sounds to enter. They do admit, however, that at loud listening levels the units could be dangerous while driving.

At least one portable stereo manufacturer, Sonora, includes a cautionary note with its radios. This warning was introduced at the hearing by Farina. Equipment manufacturers, however, did not have any representation at the hearing.

Arguing as a private citizen, Melvin B. Lewis, a John Marshall Law School professor, was the only one to testify against the measure.

Lewis said he has owned a headphone player for two years and enjoys listening to classical music while bicycling. Lewis said the measure would discourage private listening in public while encouraging use of "boom boxes," an alternative he depicted as socially unattractive.

Lewis, who said the measure threatened one of the few remaining individual rights, also pointed out that identical arguments could be raised against use of conventional car radios at loud volume with the windows of the automobile rolled

up. The attorney also attacked the wording of the ordinance as both over inclusive and underinclusive, noting in the first case that it would technically prohibit drivers from wearing hearing aids.

Testimony in favor of the measure

came from a representative of the Chicago Police force's Traffic Safety Education unit. It was also revealed during the hearing that a prohibition against driving with headphones already is a part of the Illinois motor vehicle code.

## Studio Track

NEW YORK—The Schoolhouse in Connecticut is where The Plasmatics are laying down tracks for an EP due out next month on Stiff America entitled "Metal Priestess." Dan Hartman is engineering and producing.

At A&R Recording in New York, Tom Browne is working with producers Dave Grusin and Larry Rosen. Rosen is also engineer, with Larry Cotton assisting.

Recent action at Manhattan's Blue Rock Studio includes Rupert Holmes' production of his own upcoming album, with Bill Stein engineering. Garland Jeffreys is at work on a live album produced by Dick Wingate and Bob Clearmountain. Clearmountain is engineering with assistance from Michael Ewasko. Swollen Monkeys is recording an album produced by Hal Wilner for Deep Creek Productions and engineered by Vince McGarrie. Finally, Helen Keane is producing Joni Shrirra with Dave Matthews arranging and Michael Ewasko engineering.

Also in New York, Bernard Fox Recording recently completed a series of remote recordings. Earthling, a Japanese band, was recorded August 17 at The Underground and Aug 23 at The Peppermint Lounge, with Bernard Fox engineering. The album will be mixed at Electric Lady Studios by Michael Frondelli.

At Music Designers Inc. of Hudson, Mass., Skeeter Davis has recorded an album with N.R.B.Q. Tom Mark is engineering, with Fred Mueller assisting. Also, Crockett is recording an EP with engineer and co-producer Jeff Gilman.

At Sound Stage in Nashville, Hank Williams Jr. and Merle Kilgore laying Elektra tracks with producer Jimmy Bowen and engineer Ron Treat. Bowen and Treat are also mixing Kieran Kane's debut Elektra LP. . . . Producer Steve Buckingham mixing Bette Midler album with engineer Joe Neil. . . . Dickey Lee working on Mercury album with producer Jerry Kennedy and engineer Brent King.

At Audio Media in Nashville, Paul Whitehead producing separate LP projects on De De Warwick and Annette Morgan. Behind the board respectively are Pat McMakin and Hollis Holford.

At Young 'Un Sound in Nashville, Vernon Oxford cutting Rounder LP with producer Bob Ferguson and engineer Chip Young.

At Doc's Place in Hendersonville, Tenn., Rich Landers completing Ovation single with producer Mike Radford and engineer Bobby Bradley.

And Nashville's World-Wide Music has recording taking place in Central City, Ky. at the company's Mach 1 studio. The r&b group Maxwell is recording with engineer Steve Chandler and producer Jeff Aston (Chandler is co-producing).

Recent activity at Atlanta's Master Sound: a just-released Isaac Hayes collaboration with Donald Byrd, engineered by Joe Neil; a new Isaac Hayes PolyGram LP with Joe Neil and Ron Christopher mixing; Mac Frampton producing Dale Elliott; and Steve Buckingham recently produced a new Dionne Warwick LP, mixed by Joe Neil.

## 'Audio For Video' Room By Scharff

NEW YORK—Scharff Communications, a major renter and seller here of professional audio equipment to the video, audio and recording industries, is opening a new "audio for video" demo room.

The room, according to president Peter B. Scharff, will give potential clients the opportunity to do "hands on" experimentation with SCT's expansive audio and video equipment inventory.

## State-Of-Art Equipment Mark Of Scruggs Studio

• Continued from page 31

room monitors; MDM-4 mixdown near-field monitors; and dbx noise reduction.

In-house outboard gear includes Lexicon digital echo and delay; Eventide harmonizer; dbx compressor/limiters; AudioArts parametric unit; Orban sibilance controller; and vocal stressor.

The main room is approximately 35 feet by 28 feet, and offers three separate booths, each with a slightly different sound. "We wanted the flexibility of having live recording sound, plus isolation when we needed it. The floors are bare oak, so if we want a less live sound, we add small area rugs," explains Scruggs.

In-house musical equipment for clients includes a Yamaha grand piano; a Hammond B-3 organ; stereo Fender Rhodes; ARP synthesizer; Ludwig drums; Fender, Marshall and Ampeg amps; and a variety of microphones ranging from Neumann and AKG to Sennheiser, Shure and Electro-Voice.

Although not included under the studio's basic hourly rate—but certainly an added inducement to prospective clients—is Randy Scruggs himself. He often doubles as acoustic and electric guitarist or lends his considerable prowess on mandolin, fiddle and banjo to sessions booked at Scruggs Sound. Steve Scruggs, Randy's partner in the studio, is sometimes on hand as well for keyboard and guitar work when he's not on the road with Waylon Jennings.

To complete the "family" atmosphere that seems to be a trademark of the studio, both Scruggs brothers often serve as engineers on in-house sessions and handle their own equipment maintenance. (The other full-time staffers are engineer Tom Semmes and studio manager Tricia Johnson.)

Artists spending time at Scruggs Sound Studio have included Jessi Colter, Waylon Jennings, Joe Sun, Ricky Skaggs, Earl Thomas Conley and Tony Joe White. With Randy Scruggs assisting in the production, Jennings recently finished his next LP in the studio and cut part of a soundtrack score for a new movie called "The Last Roundup."

As if running the studio and filling in on various sessions weren't enough, Scruggs also stays busy with his own in-house production. He recently completed a Billy Troy album for CMH Records, and is co-producing a contemporary Christian album on artist Michael Card for Zondervan.

Even with all of Nashville's numerous recording facilities to compete with for clientele, Scruggs seems unconcerned. He says his main concern these days is how to squeeze in scheduling time for personal projects with so many outside

sessions already booked. Scruggs Sound has given him the chance to grow in several directions at once, something he had been wanting to do for some time.

"I'd been a musician since I was 14," Scruggs says, "and I was getting very tired of being out on the road constantly. With the studio, I feel I'm involved in every area of music. And with the extensive family involvement here, I think Scruggs Sound has turned out to be a very creative environment all the way around."

## SET JOINT VENTURE

NEW YORK—Analog and Digital Systems (ADS) and the Gillette Co., parent of the West German firm Braun AG, have announced a joint venture to be called Braun Electronics GmbH.

Godehard Gunther, president of ADS, will also head the new company. Gunther is based at the ADS headquarters in Wilmington, Mass., but Braun Electronics GmbH will be based in Frankfurt, West Germany.

The objective of the joint venture is to strengthen the r&d and marketing base for ADS' and Braun's hi fi business in their respective markets. Braun's major market is western Europe.

The joint venture will also manufacture and distribute ADS products in Europe; marketing of Braun loudspeakers in the U.S. will continue under ADCOM.

## Sales Promo Set By Mobile Fidelity

NEW YORK—Mobile Fidelity's first retail sales promotion gets underway Sept. 18 and runs through Nov. 30. Grand prize is a week for two in Jamaica plus JVC's Vidstar VCR and a Litton microwave oven.

Salespeople will be eligible for the Grand Prize drawing based on sales of Mobile Fidelity Sound Lab product. Each product sold during the promotion earns points, which can be redeemed for such prizes as Nikon cameras, Atari personal computers and Mobile Fidelity product.

Grand prizes will be awarded at a drawing to take place at the Consumer Electronics Show in January. Other prizes will be awarded at the end of the promotion.

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# Producers Agree

• Continued from page 57

pliers and studios who have committed to it in order to stay state-of-the-art.

"This will hold back digital," says Roy Baker, "but songs sell albums, not digital recording—at least not until they sort out the replay end."

"It's reached a point where you don't need the bells-and-whistles," says Margouloff, who believes the record industry will only really recover when the digital compact disk gives the record buyer "better quality more cheaply than he can make at home."

He credits home taping with squeezing up to 20 per cent the profit margin—out of the business, a figure which has to be clawed back if record companies and artists are to get royalties.

"You don't need computers," he says. "They don't save you time in the end—unless you've done something wrong and have to repeat it. EQ and limiters on every channel are very nice, but you don't need it. You don't need floppy disk drive for basics. It's not cost-effective, and in the end record companies and artists are saying 'no!'"

Recording studios trying to stay competitive in equipment terms now can't afford to charge less than the establishment figures of \$150 through \$200. "They just can't afford to go below those figures," says Margouloff. "But a \$400,000 console—who pays for that in the end? Remember, there's a finance charge too, which doubles the cost of the equipment—that money doesn't stay in the business but flows out to lawyers and banks."

Business is tough for classical production, too, although what eats up the dollars here is session fees, not recording costs. Recording is generally done on location and not multi-tracked.

According to Bert Whyte, an independent producer with credits on entrepreneurial labels and a partner in Dickinson Digital, which rents JVC two-track digital equipment for location work, it is simply too expensive to record American symphonic productions in America.

A 100-man orchestra at \$150 a man generates a \$15,000 session fee—and you're lucky indeed if you get away with only two sessions. Sight-reading sessions and rehearsals are just not feasible—projects are made now by enlisting a guest conductor and an orchestra with the piece planned for recording in repertoire for its current season.

Due to session costs and the exclusive-contract nature of most orchestral conductors, most classical business is headed abroad. London is a cheap recording center, full of orchestras who are quick studies and well-rehearsed.

Major labels line up projects up to three years in advance—and even then American orchestras are often recorded abroad on tour. An increase in live work is beginning to be seen.

Whyte says that European giants have snapped up U.S. domestic recording contracts and money-no-object deals because their classical markets are proportionately larger—24% in Germany and 16% in England, compared to a steady 6% here.

Small independent labels here still pay top dollar to do what amounts to limited editions, and also charge top dollar for the product. Projects have shrunk from symphonies to piano recitals.

With a classical project minimum coming in at \$65 to \$70,000—and ranging up to an unprecedented \$600,000 for Von Karajan's first

digital opera, "Parsifal," domestic and foreign companies are cutting back.

The majors—who do their own  
*(Continued on page 63)*

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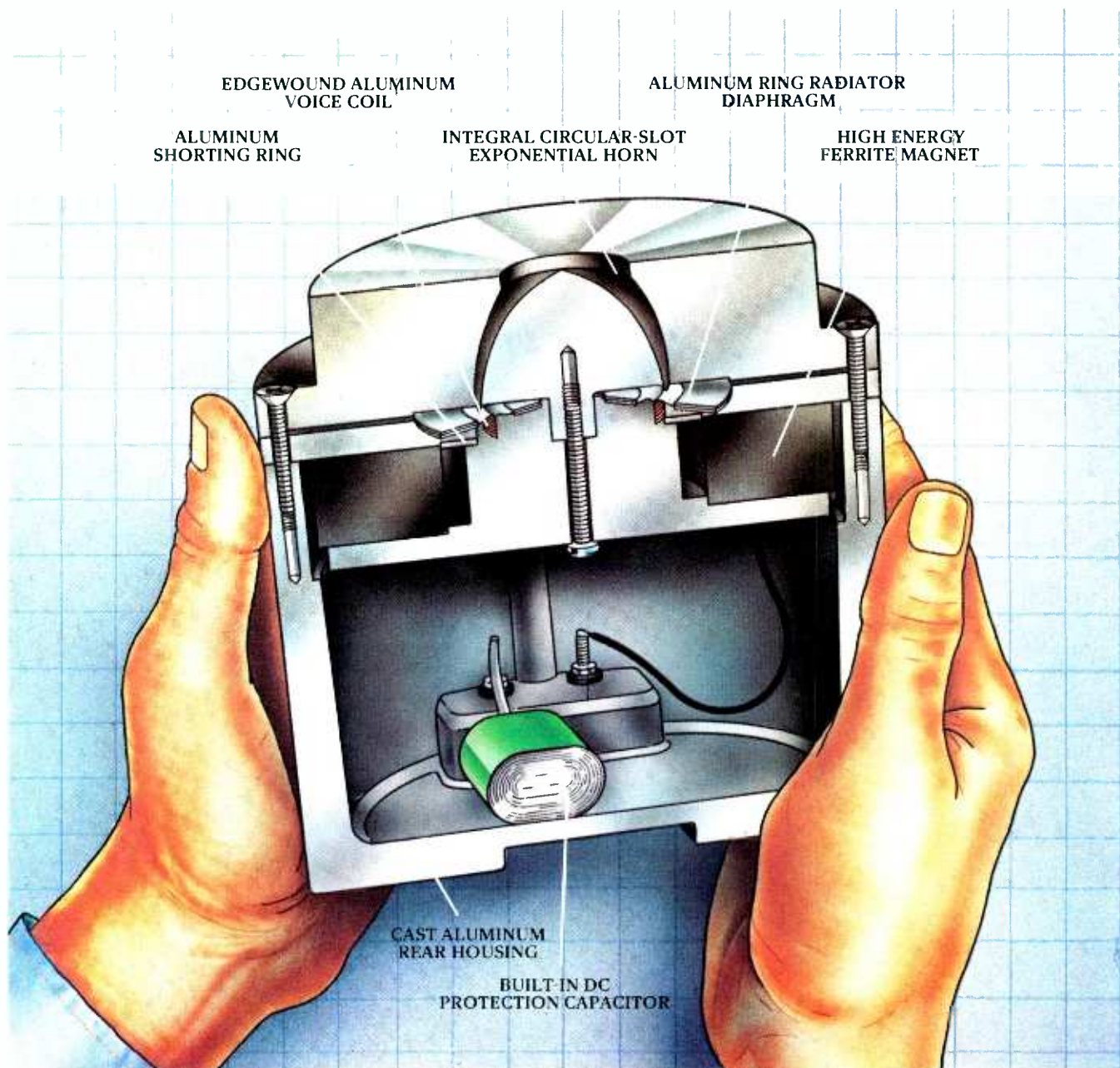
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## Quality Recording

• Continued from page 55

clauses into producers' fees or royalties is also on the upturn.

While Warner Bros. has always done this, record companies tacitly admit this ploy depends on the "weight" of the producer.

While most of the "crazies" have been squeezed out of the industry to be replaced by more "financially-conscious" producers, a "hot" producer knows he will be hired regardless.

Daily telephone calls following up financial reports are also becoming the norm. Recording budgets are replaced in some cases by artist funding—a commitment by the recording company to a total amount where the artist and producer/manager pocket the difference between the agreed sum and what is actually spent.

"I encourage them to spend it on recording the LP and not on themselves," says Roz Schrank, director of recording administration for Warner Bros. "I don't like to see them spending a lot—you have to tighten up, allocate lower funds, be realistic where it doesn't affect the music."

She encourages artists and producers to come to her for financial advice, positively doting on producers who want to approve every bill.

"I tell them 'It's your money—now how do you want to spend it?'" she adds, emphasizing that musicians who put themselves down for lots of session fees put back earnings from royalties to short-term cash.

"Warner Bros. has never cut back on quality and never will," she says. "But you have to say 'no' to musicians and demands in their own interest. It doesn't affect the quality—and we would never force someone into a cheap studio, although a lot of producers are using their own rooms. You've got to be realistic at the start and allocate lower funds so that the talent out there will tighten up."

And though producers won't often admit it, tight budgets can create good records.

"It makes you more creative and forced to think your way around things," says Jeff Baxter, who has just completed the second Billy & the Beaters album for Alfa and a new band for Handshake called Sneaker. "A good record budget breeds initiative and creativity," he says. "Creating the same quality record with less money is a challenge—it puts the initiative back on the individual, where it belongs."

Geoff Levin of First Win also feels that the entrepreneurial spirit to develop new artists—which he compares to the San Francisco scene nurtured in a large part by Bill Graham—is necessary to kick some life into the recording business.

"There's a lot of talent out there" said producer supreme Roy Thomas Baker, "but it's not ready to record. It needs time and money spent on it to bring it on."

The cash squeeze acts as midwife to a music scene that's just about still-born—and ironically, it may also bring about the death of the state-of-the-art studio. The state-of-the-art in most studios is now about 1978," says Con Merton, while Chris Stone says that digital recording has reached a standstill. Even record companies concede they won't pay the rate. And big studios are reeling as "cream" business is moving into producer and artist owned-rooms.

Any answers? Diversification, for those that have the dough. Tighter credit checks and chasing for studios

being welshed on.

Otherwise, it's heads down and hang on, either until the advent of the consumer digital disk eliminates home taping and delivers superbly-

recorded goods in a new format or until the recording scene changes.

"It's a little dry out there now" says Ed Korvin of Blue Rock. Producers say that the signing of "clone bands" and little development money spent on new artists for them to sniff out and often fund what's hap-

pening on the street is shortsighted.

But everyone agrees that the lack of support and promotion for anything but a name band is strangling the product that is recorded.

"Records aren't released now, they're allowed to *escape*," says Roy Thomas Baker, adding that it hurts

the new foreign bands who no longer have the luxury of cutting American versions or adding a few tracks for a single for a specific market.

"It's the business of the record company to go out there and sell records and make money," he says.

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# NO FRILLS

## Producers Agree

• Continued from page 61

recording with their own house producers—are rumored to have a great deal of product in the can—but releases are down. Companies judge a

general downturn also cuts classical's steady percentage, and so cuts are made and promotion money stops.

"Terribly staid, terribly standard" material is due for fall release, with esoteric material scythed. Classical departments are eagerly selling projects to all media to amortize costs. Simultaneous filming and recording sessions of a live performance are not uncommon.

The classical business is the music business in microcosm—except most of it has been forced abroad to stay alive.

Classical and popular alike, the producers who last have developed business savvy. Ironically, the trick is to be a "hot" producer, because even-or especially-in a "no frills" economy, result-getters get work.

"You've also got to develop a solid economic base to protect your career during the periods you're not 'hot,'" Bones Howe concludes. "This is a faddy business, and a career is always in flux."

"But there are pros and non-pros—you find the professionals are around year after year, while the 'geniuses' tend to disappear."

## Rehearsal Studios

• Continued from page 59

**TULSA (Area Code 918)**  
Cain's Ballroom, 423 N. Main St. Zip: 74103. Tel: 584-2309.  
Tulsa Studios, 6314 E. 13 St. Zip: 74112. Tel: 836-8164.

**OREGON**  
**PORTLAND (Area Code 503)**  
Day Music Co., 5516 SE Foster Rd. Zip: 97206. 775-4351.

**PENNSYLVANIA**  
**PENNSYLVANIA METROPOLITAN AREA (Area Code 215)**  
Sigma Sound Studios, 212 N. 12 St. Zip: 19107. Tel: 561-3660.

**RHODE ISLAND**  
**PROVIDENCE AREA (Area Code 401)**  
Banzini Bros. Prod'ns Inc., 255 Hope St. Zip: 02906. Tel: 272-4150.  
Ocean State Theatre, 220 Weybosset St. Zip: 02903. Tel: 421-2997.

**TENNESSEE**  
**MEMPHIS METROPOLITAN AREA (Area Code 901)**  
Ardent Rec'g Inc., 2000 Madison Ave. Zip: 38104. Tel: 725-0855

**NASHVILLE METROPOLITAN AREA (Area Code 615)**  
A F M, 11 Music Circle N. Zip: 37203. Tel: 244-9514.  
Glaser Sound Studios Inc., 916 19 Ave. S. Zip: 37212. Tel: 327-0005.  
Music City Rec'rs, 821 19 Ave. S. Zip: 37206. Tel: 327-4927.  
Quadrasonic Sound Studios, 1802 Grand Ave. Zip: 37212. Tel: 327-4568.

**TEXAS**  
**Dallas AREA (Area Code 214)**  
Goodnight Audio, 11260 Goodnight Ln. Zip: 75229. Tel: 241-5182.  
January Sound Studios Inc., 3341 Towerwood. Zip: 75234. Tel: 243-3735.  
Wintergarden Ballroom, 1616 John West Rd. Zip: 75228. Tel: 321-2950.

**VIRGINIA**  
**RICHMOND (Area Code 804)**  
Alpha Audio Rec'g Studios, 2049 W. Broad St. Zip: 23220. Tel: 358-3852.  
Ebony Island Club, 2900 North Ave. Zip: 23223. Tel: 329-6736.

**WASHINGTON**  
**SEATTLE AREA (Area Code 206)**  
Kaye-Smith Prod'ns, 2212 Fourth Ave. Zip: 98121. Tel: 624-8651.  
Triangle Studios, 83 Columbia. Zip: 98104. Tel: 624-8627.  
**SPOKANE (Area Code 509)**  
Sound Rec'g Co., W. 503 Indiana Ave. Zip: 99207. Tel: 326-0222.

*Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs. Stories by Beth Jacques. Rehearsal studio list from Billboard International Talent Touring Directory. Art, J. Daniel Chapman.*

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# Disco Business

ARTISTS, UNIONS JOYOUS

## Clubs Open To Live Concerts; New Mix Proves Economical

By RADCLIFFE JOE

NEW YORK—In a radical change of policy from the mid '70s, discotheque operators in this country have softened their attitudes towards entertainers and are once more presenting live concerts.

This is a far cry from the heyday of disco, when artists, agents, promoters, and the AFM were up in arms against discotheque operators for offering patrons recorded music fare almost to the exclusion of live acts.

Today, in a remarkable compromise, most clubs are offering a mix of both live and recorded music, and finding that it is not only workable, but that it is also surprisingly economical.

At the peak of the '70s disco boom when most club owners were eagerly switching to a "disco" format of recorded music, the prime argument was that "live" entertainment was "too expensive."

However, the entertainers, their agents, promoters and their unions rejected this argument, and in the climate of ill-will that resulted it was not uncommon to see local chapters of the musicians union picketing clubs as a symbolic gesture of their unhappiness. Among the clubs that came under the pickets' surveillance was the popular Studio 54 in New York.

At that time, Larry Myers of Universal Attractions, a major talent booking agency, echoed the feelings of many artists and promoters when he said "disco has seriously diminished the work chances for second-echelon soul acts in the domestic market."

Today, in New York alone, discotheques like the Fun House, the Electric Circus, Studio 54, Magique and other rooms that originally programmed recorded music exclusively, are presenting a heavy fare of live entertainment and finding that the prices are not as prohibitive as they once thought.

The turnaround in strategy is playing a significant role in helping to shape the careers of newer funk, country, jazz, reggae, r&b, pop, and rock'n'roll entertainers, as well as helping to rejuvenate the sluggish careers of such performers as the Chiffons, Little Anthony, the Crystals, the Teenagers, the Crests, Fred Parris & the Five Satins, the Clef-tones, the Earls and others.

Club operators are also finding that in instances where they book established acts for their marquee value, they can get around what might otherwise be considered prohibitive fees by offering to share gate receipts with the act.

With an increasing number of club operators investing in rooms of capacities that often exceed 1,500 people, artists, their agents and managers are also finding this arrangement feasible.

The shift back to live entertainment in clubs has been triggered in part by increasing competition, and the changing face of the disco business.

In the early 1970s, when the disco concept was still embryonic, many patrons, awed by the kaleidoscope of lights and sound, were willing to accept recorded fare.

As the business expanded, con-

sumer sophistication grew and tastes became more discriminating. Club operators were forced to come to grips with this new programming challenge.

Norby Walters, one of the biggest bookers of funk and r&b entertainment in the country, contends that the trend by record labels to "showcase" live entertainment for free in many discotheques also helped to hurt more than help many acts.



Billboard Photo by Gerard Barnier  
**GREEK DANCING**—Disco queen, Regine Zylberberg, at right in picture, high steps with Governor and Mrs. Hugh Carey of New York, at a recent "Greek Odyssey" party held at Regine's discotheque here.

## SPECIAL EFFECTS SYSTEM

### Fireworks Bows Package

NEW YORK—Fireworks Productions based here, has developed a special effects concept which it feels can be of significant benefit to the discotheque and nightclub industry.

The show, born out of an idea by late award-winning cinematographer, Ugo Torricelli, would interface a mosaic of art, holograms, films, slides, video clips, lasers and sound effects with a club's audience, its decor, sound systems and, in fact, its entire environment.

To achieve this, it would use various types of film, slide and video projection systems. A club's walls, decor, and even its patrons would be the screens on which special effects are projected.

According to Rhett Fire of Fireworks Productions, the concept, which can be tailored to the needs of most clubs, comes in a fully comput-

## Direct Club Licenses By French Composer

By HENRY KAHN

PARIS—The fierce opposition voiced by French discotheque operators to paying the dues demanded by copyright society SACEM, the Societe des Auteurs, Compositeurs & Editeurs de Musique, has been taken another step forward.

The disco trade organization here reckons it is possible to legally avoid these rights payments by making agreements with composers and writers who are not members of SACEM.

At the core of the dispute is the

fact that disco owners claim they are "exploited" by SACEM, because the rights demanded are not based on the music played, something almost impossible to control, but on the number of tickets or drinks sold in the hall.

Any idea that SACEM could virtually be ignored by the disco trade was seen as unrealistic until Armand Moulin, a composer with his own group, Chanteclair et Cie, which he records, said he was prepared to sign five-year contracts with discos for use of his music. This would include, he says, his own records, handed out free to discos paying a basic copyright settlement of between \$80 and \$90.

Moulin was a member of SACEM for 15 years but, in 1977, decided he would collect his own rights. He says: "I've been writing music for 30 years now. It wasn't an easy decision to quit SACEM but, for the past four years, I've worked directly with discos in France."

His operating method, he points out, comes within the 1957 law that covers artistic property. So far, he's recorded and pressed three disks which have no formal titles but numbers, prefixed SD for "special discos."

He says: "My efforts are starting to bear fruit. Now I plan more recordings and more contracts with different discos. I hope other groups or managers will follow my example. Soon many discos will be using at least 10% of their music output from material which is outside the SACEM orbit."

"Then the discos, armed with factual proof, can claim a 10% reduction in the rights claimed by SACEM."

While there is no official reaction as yet from the copyright society, Moulin says he is preparing to sign contracts with restaurants and other public places which will enable them to use background music costing substantially less than they're required to pay at present.

A well-known figure in the French music world, Moulin believes he's lighting a fuse that could lead to a major blow-up between disgruntled disco operators and SACEM.

## For The Record

NEW YORK—Pierce Arrow clubs of Williamsville, N.Y. will celebrate their first anniversary by expanding to a third venue to be located in a \$1.5 million Pierce Arrow Plaza nearby. It was inadvertently reported in Billboard, Sept. 5, 1981, that the two original clubs would be relocating to the plaza.

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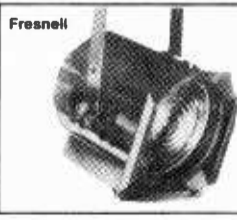
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LP's—Rolling Stones; Best of U.K. Jazz/Funk; Aretha Franklin; Taurus; Sylvia Striplin; The Time; In Lust; Love Unit; Orch. with Webster Lewis; Enigma; Ebony Web; Cappuccino; Silvert; Blondie; Inner Life; Jean Carr; B.B.Q.

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**MUSIC VISION**—Karla DeVito, Epic Records artist and star of Broadway's "Pirates of Penzance," is among the press party crowd enjoying MTV, the 24-hour all stereo cable music channel presented by Warner Amex at RCA's Studio A. The affair featured a bank of 60 video monitors, all playing MTV with accompanying stereo sound.

## Executive Turntable

• Continued from page 4

**Otto Morningstar**, formerly president of Data Packaging Corp., Cambridge, Mass., has been elected chairman of the company's board of directors, and **Richard L. Morningstar**, formerly the company's vice president and general counsel, has been elevated to president. **Roy L. Manns**, previously with Baxter-Travenol, Chicago is new director of engineering.

**Aldon Haglund** moves up to product development manager of 3M's home entertainment products dept. and will be headquartered in St. Paul. Earlier, he was product development manager for the professional and commercial products dept. of the commercial tape division. Also at 3M, **Larry C. Iwen** has been named product development manager, replication section, optical recording project. He was a product development supervisor on the videodisk project. Iwen will be located in St. Paul. . . . **Merrill Smith** is the new central regional sales manager for James B. Lansing Sound's consumer products. He will be located in Dallas. Smith was sales manager for the Stereo Shoppe, East Lansing, Mich. . . . At Shure Brothers, Evanston, Ill., **Robert B. Schulein** has been promoted from chief development engineer, acoustics, to chief development engineer and head of the company's electromechanical development dept.

**Michael Grande** has been named Technics national sales manager for Panasonic, Secaucus, N.J. Prior to his promotion, he was Technics sales manager for the northeast group. . . . **Arnold J. Schorr** moves to eastern sales manager for Video Gems, Los Angeles. Headquartered in Londonderry, N.H., Schorr earlier was northeast regional sales manager for CBS Video Enterprises.

**Gregg Perry** and **Don Warden** have been named president and vice president, respectively, of Dolly Parton Enterprises, Nashville. Perry has been, and will continue to be, Parton's musical director. Warden has been Parton's office and road manager. . . . **Kenin M. Spivak** has joined Franklin, Weinrib, Rudell & Vassallo, P.C., New York, an entertainment law firm. He was formerly an associate in the entertainment and corporate departments of Rosenfeld, Meyer & Susman, Beverly Hills. **Kathy Orlowski** has been appointed a staff assistant for RIAA/Video, a division of the Recording Industry Assn. of America, New York. She was a secretary in the data processing/programming dept. at ASCAP. **Dan Einstein** has joined Al Bunetta Management, Los Angeles, as assistant in charge of personal appearances. . . . **Janet C. Satler** has been named assistant to the president of Musico, New York. She did head S&S Productions, a video production firm.

**Tak Shindo** has been named president of the Nikko Electric Corp. of America, Hauppauge, N.Y. Prior to his appointment, he was executive vice president of administrative/finance for the company. . . . **Gunnar Sorensen** has moved to vice president of administration and operations for Jensen Sound Laboratories, Schiller Park, Ill. Before, Sorensen was president and general manager of Tenva, a consumer electronics division of Avnet.

**Alexandra Grevas** joins the promotion staff of Frank Management, Jericho, N.Y. She was formerly in promotions for Columbia Records. . . . Promoted at Monarch Entertainment Bureau, West Orange, N.J., are **Bruce Moran** to associate producer of the concert division and **Michael Gaiman** to supervisor of bookings for colleges in the northeast.

**Richard Tufo** has been named president of Gold Coast Productions, Chicago, the tv commercial production division of Gold Coast Entertainment. He was a writer/producer for Curton Records. . . . **Frank Sorkin** has been appointed managing director of west coast operations for Rock Hard Productions, Golden, Colo. Sorkin is also president of Stepping Stone, a Hollywood consulting firm. . . . **Al White** is the new head of talent booking at The Total Experience, Hollywood. He was formerly an agent with ICM and Regency Artists.

S.U.R.E. (Spinners Unlimited Record Enterprises), New York, has announced these appointments: **Mario Rios** to head of feedback dept. of commercial music; **Frank Hutson**, director of Latin music; **Keith V. Harris**, director of Caribbean music; and **Afrika Bambaataa**, head of rap dept. . . . **Mickey Sherman** has been elected president of Music Syndicators, Oklahoma City. The company owns Seed Records and Okisher music publishing.

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## Finn First: Six Fined For Pirate Cassettes

HELSINKI—Six Finnish men, in two separate court cases in Turku and Vantaa, have been heavily fined for importing and marketing prerecorded pirate cassettes.

There is no precedent in Finland for this kind of legal action.

In the Turku case, two sailors were ordered to pay copyright society TEOSTO and local IFPI branch Aani-ja Kuvatalennetuottajat (AKT) a total \$10,000, covering damages, plus \$1,800 in fines.

The two men had ordered from Singapore some 6,200 prerecorded pirate cassettes for sale on the local market. Material from 22 different artists was involved. Wholesale price set for local dealers was around \$2.25, with retail prices running at around the \$6 mark.

The Vantaa legal move was against three businessmen said to have acted as importers of around 4,000 illegal prerecorded cassettes, also produced in Singapore, and a fourth trader who acted as the sales agent. Compensatory damages of a total \$15,000 against the four was ordered by the court.

The judge's decision was that the four were "fully aware" of the unlawfulness of their trading, and that heavy penalties had to be imposed. He particularly noted "insufficient and unclear" information on the cassette inlay cards.

However, there is a chance that appeals will be lodged in both cases and that there matters may eventually reach the supreme court for final clarification.

In another legal action, leading Finnish recording artist Maukka Perusjatkan and two marketing companies are taking marketing tribunal action against Mainospaita-69, a local manufacturer of T-shirts, badges and pop memorabilia.

According to the singer's legal team, the manufacturer is using his picture, name and attendant slogans without permission and that the artistic quality of the product is so poor that it damages Perusjatkan's reputation as well as harming marketing prospects of authorized merchandise. **KARI HELOPATIO**



**GOLD HANDSHAKE**—EMI managing director for the Far East, John Forrest, congratulates singer Tracy Huang after she was awarded four gold disks by the company, signifying sales in excess of 50,000 for each LP. Huang has had considerable success with cover versions of such hits as "Feelings" and "Just The Way You Are" in the Asian market.

## MGM/CBS Home Video Planning U.K. Subsidiary

• Continued from page 6

joins the company after five years with Memorex International here.

Peter W. Kuyper, co-chairman of MGM/CBS home video, said that MGM had a multi-million commitment to the film business and to the new technology of home video.

He noted the company had an archive of 1,600 titles and was also committed to a massive investment in future feature films which would eventually find their way into the home video market.

Two currently on release were "Clash Of The Titans" and "Tarzan The Ape Man." Major films scheduled for future production include: "Rich And Famous," directed by George Cukor, "Pennies From Heaven," with Steve Martin, and "Yes Giorgio," with Luciano Pavarotti.

Leslie told the press conference, "Diversification of product could be the inscription on the corporate crest because variety of product is extremely important."

He announced that titles would include "South Pacific," "Guys And Dolls," "2001," "Fame," "Wizard Of Oz," "Jailhouse Rock," "A Night At The Opera," "That's Entertainment" and "Meet Me In St. Louis."

But in addition there will be ballet, opera and classic book subjects, plus documentaries from the CBS New Libraries, which have been marketed in the U.S. as CBS New Collectors Series. The new catalog will parallel the CBS music catalog

with material by ELO, James Taylor, Marvin Hamlisch, Bruce Springsteen and the Bolshoi Ballet. There will also be a full-length Meat Loaf film, with Cher, part of which was previewed at the conference.

In response to criticism from journalists about the poor sound quality of the presentation, Leslie pointed out the demonstration tape had been prepared at great speed in order to be ready for the U.K. press conference, but that all the product would be recorded in high fidelity stereo and would certainly be "as good as anything you've heard."

He refuted a comment that MGM/CBS has opted for a non-stereo videodisk system and said that a CX stereophonic system had been developed by the CBS laboratories and would be incorporated into the videodisk next year. He acknowledged that there were no immediate plans to launch SelectaVision on the U.K. market and that this might have to wait until 1983.

The MGM/CBS home video operation will make its product available in two configurations, initially: VHS and Betamax, but will extend to V2000 "if the demand makes it viable."

Duplication will be by Rank Manufacturing and all product will be distributed by CBS Records U.K. price range will be between 860-872. On the subject of rental, Leslie said: "We don't plan to rent at this stage, but we do have a rental plan in mind for a later time."

FOR CASSETTES

## Finns Shun New Marketing Ploys

This is another in a series of special reports on prerecorded tape sales in the European market.

By KARI HELOPATIO

HELSINKI—While Finland is, per capita, one of the biggest markets in the world for prerecorded cassettes, it is not without its problems in this sector of the music business.

One result is that the record industry has taken a very strong line against the "One Plus One" marketing system, which originated in the U.K. and involves the packaging of prerecorded cassettes with one side blank.

This configuration is seen as commercial suicide in Finland, where home taping is an enormous problem. The One Plus One system, even in the U.K., has been denounced at IFPI level as "blatant encouragement to copy music in contravention of copyright agreements."

In other areas of prerecorded tape, Finland has been reluctant to try new things. For example, only a few cassettes have been produced since 1978, and those principally for promotional purposes. The first in this field involved the local "name" act Armi and Danny.

Otherwise, the prerecorded cassette market here is in a healthy state. The sales ratio currently is 58 to 42 in favor of disks, though it was much closer (51 to 49) only a couple of years ago. However, the market share of cassettes is not expected to reach that kind of peak again, even though sales volume will continue to increase.

There are no official statistics about blank cassette sales, though it is known that six or seven million units altogether are imported each year. Local members of Aani-ja Kuvatalennetuottajat (AKT), the national group of IFPI, alone sold 2.1 million blank tapes in 1980, which in such a small-population country (just under five million) suggests widespread taping activities.

Piracy in its various forms is growing all the time, too, weaving its web alongside counterfeiting. Infringements are being tested in court, but there's an industry feeling that piracy could be even more widespread than the authorities think.

In the prerecorded cassette market, full-price software is the same price as albums, around \$11.75. And domestic MOR and pop music, sung in Finnish, grabs the biggest market share, with domestic product outselling foreign fare by 28% to 14%, together giving a 42% share of the total record and tape market.

The Finnish trend is towards the better quality packaging, and the standards set by Finnish duplicators are so high that there is great interest being evinced by foreign record companies.

Around 1978-79, Finnlevy tried to develop a larger kind of inlay card to take Christmas or anniversary greetings, but the idea flopped because of poor response from customers. And, prerecorded cassettes were around \$1 more expensive than the equivalent albums until 1979 when rate equalization came along.

Also in Finland there's been an essentially low-gear production of double-LP cassettes, maybe four domestic titles annually. The all-time domestic best-seller in this sector has been "Reissumiehen Taival," by Tapio Rautavaara, with total record and tape sales reportedly well over the 100,000 unit mark.

Another big-seller is "Duurissa and Mollissa," by George Malmsten. New product in the double-cassette format is usually built round compilations or anthologies. Internationally, the top double-LP sellers have been "Saturday Night Fever" and "Grease," with nothing notable coming through since 1978. The double-cassette package retails here around \$16.50 to \$22.

## Slow Vid Sales Prompt Price Cut For Danes

COPENHAGEN—Disappointing sales for the Philips 2000 video system have led to considerable price reductions for the Danish market. The cost of the 2020 model has fallen from \$1,600 to \$1,333.

Henning Bjerno of Philips Denmark says: "We had not gained the market share we wanted. Our video partners ITT, Bang & Olufsen and ourselves together have more than 50% of the Danish color television market and that's the share we want on video hardware too."

"The problem of course has been the aggressive marketing of Betamax and VHS machines, coupled with the shortage of software for the 2000 system."

## New Polydor Classical VP

HAMBURG — Andreas Holschneider, head of Archiv Produktion since 1970, is Polydor International's new vice president with special responsibility for classical repertoire.

Hans Hirsch remains head of Deutsche Grammophon production, while Holschneider stays in charge of Archiv product as well as his new role. Pali Meller Marcovicz continues as head of classical product management.

## Deregulation Changing Promos

### Indie Stations In Italy Make It Exciting, Confusing

By VITTORIO CASTELLI

MILAN—In just a few years, the Italian radio and television system has evolved from the sole state-owned RAI monopoly to a network of some 2,000 radio and 200 independent tv stations.

There was great enthusiasm for the mushrooming media at first from record companies, but now there's an industry re-evaluation of what has become a very confused situation.

Says Johnny Porto, promotion chief of CGD-Messaggerie Musicali: "Five independent television networks covering the whole country, plus the three RAI networks, give the record industry an exciting range of options when it comes to promotion."

"But the problems start with the host of minor stations. Indiscriminate and unthinking use of them involves costs which can be staggeringly high."

Bruno Tibaldi, PolyGram a&r

chief here, says: "Our view is that independent television should obviously be a fine promotional tool. But the difficulty is that most of the tv people involved don't look upon music as being a particularly good entertainment area."

"But on radio, it is a different situation. There, they rely hugely on recorded music and this can lead to over-exposure of our product. We've selected a roster of some 50 stations to work closely with. The others are given the chance of paying a subscription to get regular shipments of our new releases. At least this gives us some kind of control over a crowded media."

But Fernando Grignani, CBS promotion manager, says he doesn't fear over-exposure. "Big stations don't play the same record more than three or four times a day in Italy, and that's fair enough in our view."

"The problem is the investment

cost. Not just in terms of hard cash, but in time, work and people. In the end, we picked out some 80 to 100 radio stations and 60 television networks to service with promotional records and publicity material.

"To avoid the use of videocassettes and film clips, pushed out

(Continued on page 72)

## Local Rockers Get Boost In Athens

ATHENS—Homegrown rock groups here are getting valuable public exposure thanks to the decision of an Athens theater to feature local live rock acts between plays.

The driving force behind the shows is disk jockey and CBS rock specialist Peter Kandianis, who presents the groups onstage. The Kalouta Theater in downtown Athens conceived the rock and roll

intervals to try to reverse a general decline in theatergoing.

Each group plays four nights a week, during the intermissions between acts of the regular play. So far, says Kandianis, two promising rock ensembles have played to packed houses, the Daltons and the Orioles, both signed to independent record labels.

Both the Kalouta management and the rock groups themselves

claim to be happy with the way the arrangement is working out.

The Daltons are one of the three Greek rock bands set to travel to Cyprus for a rock contest to be held at Nicosia Stadium, Oct. 8-10. The contest, hosted by Kandianis, is organized in aid of Cypriot charities.

The other Greek groups slated to appear are Apokalypsis and Phoenix.

# Kim Wilde Taking Different Route To Top

## Word-Of-Mouth, Personal Promotions, Not Live Shows Build Sales

• Continued from page 42

And the third Wilde family single is "Water On Glass," top 10 in the U.K. The song is about a medically rare minority of people who continually hear noises in their head and can't be cured of them.

The first album, "Kim Wilde," engineered by Stephen Stuart and produced by Ricky Wilde, sold 500,000-

plus units in Europe alone in less than two months after its June release.

Yet, so far, there have been no stage shows for Kim Wilde, just video clips for promotional purposes, plus television or radio chat excerpts.

Since March this year, she has consistently travelled Europe, notably Germany, France (including the peak-viewing "Johnny Hallyday Show"), Sweden and Holland, and she's spent a lot of time in Australia and South Africa.

Another off-beat angle to her career is that she seems to give interviews only for the teenyboppiest pop magazines, though at the same time gaining huge space in mass circulation dailies and magazines in the territories she visits.

A sample Daily Express headline here: "Which symbol, Kim or Debbie, is the sexiest?" Barely a mention of the records which are considered

good, straight, bouncy pop fare.

Mickie Most says: "She hasn't done a tour yet, because there's no need to, not until the end of the year maybe."

He admits he likes to preserve the "scarcity value" of the singer. But he insists: "She'll be around for a long time. There's no need to rush her out on the road until she's ready."

Kim Wilde says of her well-remembered rocking father: "Maybe it's harder for me to make it, because there seems to be a taboo in the business about sons and daughters of famous fathers. I haven't got that driving force which makes a lot of pop stars successful: a deprived background. But my own driving force is just as potent."

Most, who set up his Rak label here in 1969, had a previous international solo girl success with Suzi Quatro, discovered by him in Detroit in 1970 when he was recording Jeff Beck.

He looks now to the U.S. to complete the Kim Wilde breakthrough and plans promotional activity there through the rest of the year.

Meanwhile, Marty Wilde himself is working more than ever since his heyday on personal appearances, set in the context of the general rock-revival nostalgia atmosphere generated here. Wilde's old recordings, especially his first three late '50s albums for the old Philips label, are being snapped up by collectors here for up to \$60.

And in terms of Wilde family pop longevity, there's still a daughter aged two, and a new baby, Marty Jr., a few months old, in the wings.



Kim Wilde

## Australian New Music Liberation Label Bows

By GLENN A. BAKER

SYDNEY—The operators of two of Australia's most prominent independent rock labels have pooled resources to establish a highly selective imprint for the issue of international product in Australia.

Michael Gudinski of Mushroom Records and Glenn Wheatley of WBE Records have started the Liberation label, administered by Mushroom staff in Sydney and Melbourne.

EMI is involved with the new venture on a pressing and distribution basis—an eyebrow raiser in light of Gudinski's eight-year-old and productive distribution relationship with Festival Records.

"Actually, Allan Hely (Festival chief) gave me his blessings," reveals Gudinski. "As the head of an independent label himself, one engaged heavily in the licensing of a great many foreign repertoire sources, he realized the conflict of interest that would arise if he were to take on this enterprise. This move in no way endangers Mushroom's relationship with Festival, which is stronger than ever."

Liberation's first batch of releases includes Joe Cocker's "Live In New York," the db's "Stands For Decibels," 999's "Concrete" and Hazel O'Connors "Sons & Lovers." A later issue will include Ian Gomm's "What A Blow," Mink De Ville's "Coup De Grace" and kicking off a full license deal with Berkley (currently with Festival), Greg Kihn's "Rockin'roll."

"The aim of Liberation is the same as Frontier Touring," says Gudinski. "We plan to select interesting acts and develop their product in Australia, product that might normally have been lost by a larger company."

Many of the deals have originated from Gudinski and Wheatley's progressive young music publishing arms, Mushroom Music and Tumbleweed Music. The Albion label is a good example. Gudinski has been representing the publishing end of Derek Savage and Dai Davis' British operation in Australia for about three years.

"No longer are international acts automatically signing away foreign territories," points out Gudinski. "Joe Cocker's new Island contract covers everywhere but Australia and New Zealand, which we have. The same with Mink De Ville's new Atlantic deal. Aware managers have come to recognize what we are able to do in this part of the world."

Liberation will be sub-licensing, in most cases, to RTC in New Zealand, one exception being Mink De Ville which will go through WEA in New Zealand, due to managing director Tim Murdoch's personal interest in the act.



**SIZING UP**—Gary Day, the new New South Wales Government Commissioner of Trade in Los Angeles, tries to make a Four Kinsmen T-shirt fit as members of the popular Australian group help. The performers are on a U.S. tour, partially underwritten by the Australian Government.

## French-Like-French Study Hit By Hansa Label Head

By MICHAEL WAY

PARIS—A survey here claiming that the French public prefers songs in its own language has been hotly challenged by Frank Lipsik, president of Hansa Records, France, a company that specializes in Anglo-Saxon product.

Results of the survey were formally announced at the annual meeting of the French copyright society, Societe des Auteurs, Compositeurs & Editeurs de Musique (SACEM), by Jean-Loup Tournier, president.

But according to Lipsik, the research report "has got it all wrong." Affirming that the crisis in the French record business was still "far from over," and that perhaps at least one sizable company here will collapse in coming months, insists that French youth basically wants "only Anglo-Saxon material."

Citing a two-year-old argument in the French record industry, Lipsik argues that the crisis is, in part, due to conflict between what the record companies release, what the radio stations want to program and, "above all," what the public wants.

He says there is ample good product on the market but insists "there'll be no end to the crisis until this policy confrontation eases up."

Equally controversial is Lipsik's

belief that a drop in the Value Added Tax on records, currently running at a high 33 1/3% but soon under review at government level, would not necessarily help solve the industry's problems.

Lipsik, formerly with Pathe Marconi-EMI and Radio Monte Carlo and also running a video magazine "Tele-Cine-Video," calculates that a reduction in the tax would not be reflected in a significant retail price drop. "It might just stave off a price increase," he asserts.

The record industry, he maintains doggedly, has to face up to the fact that the record itself "which once was so great, is no longer so, mainly because it is too expensive." And young persons today have other priorities, notably cassettes, clothing and the cinema.

He says that Hansa France, celebrating its third anniversary next January, will shortly move into the video field with an initial four-cassette release this fall, featuring "El Cid," "55 Days In Peking," "The Fall Of The Roman Empire" and "The Greatest Show On Earth."

And on the recording front, the company has signed Rita Marley, widow of reggae superstar Bob Marley, on a three-year European contract.

## Video To Be Emphasized At MIDEM Next January

PARIS—A strong emphasis on video will be a feature of the 16th International Record & Music Publishing Market (MIDEM) to be held in the Palais des Festivals, Cannes, Jan. 25-29.

For the first time, all stands will be equipped with video recorders and receivers and there will be a number of projectors available in the Palais offering non-stop presentation of video software.

The International Assn. of Entertainment Industry Lawyers, whose meetings have become a regular MIDEM feature, will be considering the subject of "Video & Copyrights" and there will be an exhibition and demonstration of the most recent developments in audio and video technology, including videodisks, compact disks and digital recording equipment.

Once again, the French commercial radio station, Europe 1 will be presenting international awards for the best videoclips, with participation by some of the artists involved.

MIDEM organizer Bernard Chevry says that the 1982 event has been trimmed from six days to five in the interests of time and economy, and to meet the request of a large number of participants. "We are alive to the fact that economics in these difficult times are more impor-

tant than ever," says Chevry, "and, as a result, despite inflation, we are keeping our stand prices the same as they were for the last MIDEM."

Another innovation for the 1982 MIDEM will be a roundtable discussion by experts, including economists, sociologists and music industry executives, on the theme, "Are We Experiencing A Creativity Crisis?" The panel will examine why and how records are bought, especially by young people, the problems facing the record industry in developing the market, and how these problems can be solved.

MIDEM's emphasis on video reflects the general stagnation affecting the international record industry and the contrasting boom in the video sector—a situation borne out by the leveling off in MIDEM attendance over the past two years and the considerable growth of interest in VIDCOM. Chevry's video event set this year for Oct. 9-14 in Cannes.

Chevry says that 53% of stand space has already been reserved for the 1982 video-oriented MIDEM.

Meanwhile, Chevry's office has announced that one of the highlights of this year's VIDCOM event will be a two-day home video conference organized by the International Tape Assn.

## Deregulation Changes Promotions

• Continued from page 71

simply as dead time fillers, each month we prepare a half-hour show called "Musica Piu" which provides selected songs with humorous links and news-report style announcements."

WEA Italiana follows a similar kind of routine in coping with the proliferation of radio and tv outlets. The major prepares video programs with no announcements or links but with special policies in the sequence of songs and artists.

Ernesto Tabarelli, WEA Italiana international a&r chief, says: "Radio and television can be very effective, indeed, in helping promotion but you don't get immediate results each time. Often, it is in the long-term that they pay off."

"One way we work to use the media is to pioneer concert tours featuring young talents, aiming to reach not only the public but also get the artists in direct contact with local radio and television stations operators. For us, this reaps rich dividends."

While most Italian record companies have opted for the policy of selecting short lists from the long rosters of radio and tv outlets (gener-

ally ending up by working with 50 or 100), Baby Records, headed by Freddy Naggjar, is promoting its brand of easy listening product to approximately 500 stations.

Says Naggjar: "It's obviously not an easy job. We have daily fights against the tendency for radio stations to broadcast only those songs which would be popular anyway and to forget those new acts and releases which really need extra support. "It's a very powerful media, but a very hard one to run properly from this end of the business."

"Maybe the record industry should join forces and produce radio programs for itself, servicing radio stations with finished product. This could only be done with real cooperation between all companies, of course. Similarly, I suggest that the industry meets the videocassette producers for tv programming."

While each record company finds its own way to meet the challenges of radio and tv in Italy, certainly in the independent areas, there is also strong evidence of a change in the traditional approach of the RAI state television and broadcasting system.

## Soundproducts Firm Quits Dutch Event Over Format

By WILLEM HOOS

AMSTERDAM—While most of the Dutch record industry is getting itself together for the 10-day Dutch Record Event here, Sept. 24-Oct. 3, independent record company Soundproducts has pulled out of the organization.

Reason given is "a lack of communication" between the main organizing body and the company over format of the event (Billboard, August 22, 1981), planned as a major boost for the record industry and a means of getting older buyers back into the record stores.

Ger Vandermeent, managing director of Soundproducts, says he suggested that some of the international acts he represents in Holland, the Dubliners, Celio Cruz, Miriam Makeba, the Chris Barber Band and the Fania All-Stars among them—should be included in a television gala that is part of the event.

"But I got no official reaction at all," he protests.

He also suggested some of his acts be included on two premium albums to be released shortly before the start of the event, but again received no response.

"That's hard to understand, particularly over the classical album. We have an impressive classical catalog and two of our LPs in this field have won Edison Awards, the most prestigious within the Dutch record industry," says Vandermeent.

Vandermeent had given financial support to the Dutch Record Event. Now, his company has pulled out and he says he's trying to get that money back.

Nico Geusebroek, head of the foundation that is organizing the event, admits that communication with Soundproducts "hasn't been perfect."

"My hope is that Vandermeent will change his mind. But if not, I hope Soundproducts will join in next year's Record Event," he says.



A TOAST—Mike Oldfield, right, shares a toast with his new manager Ossie Hoppe, while mapping out the artist's first-ever tour that will take him through Japan, Australia, New Zealand, the U.S., and Canada, before returning to Europe next year.

## Italians Form A Professional Industry Assn.

MILAN—Some 40 Italian independent record producers have joined the Associazione Produttori Fonografici Italiani (API), a newly formed non-profit organization set up to oversee independent industry interests.

Its first goal is to set a standard contract between its members and the record industry as a whole, a pact incorporating uniform minimum rates and protection clauses.

Also sought is a regulation providing mandatory social insurance payments on behalf of independent producers.

Qualifications for membership of API are production of at least three albums or 12 singles. A board of directors is to be elected at the first general assembly to be staged in Milan, but Roberto Dane is provisionally presiding over the organization, assisted by Mario Lavezzi. A code of conduct is coming soon.

The Italian API is based at via S. Maurilio 13, 20100 Milano, Italy.

## Labels Eye 'Special Products,' Direct Sales & Clubs

By BRIAN OLIVER

LONDON—With few signs of the recession easing in Europe as a whole, the sale of records through traditional retail outlets remains very tough.

In an effort to recover missing sales and make up the financial ground lost through the effects of inflation and depressed economies, European record companies are stepping up their activities in "special products" fields, treading ancillary areas such as direct response, mail order, cross-merchandising, premiums and incentives and sponsored records.

Record clubs are booming, too, with one recent estimate putting the number of records being sold through mail-order clubs at nearly one-third of the overall total of European record sales.

U.S.-style direct response advertising of records on television is a major growth area, certainly in the U.K., right now. It is spreading to other parts of Europe but not widely, because there are no commercial television stations in certain territories (such as Sweden) and because of advertising restrictions (such as in France).

Direct response television advertising was pioneered in the U.K. by Britannia Records, a division of PolyGram, when the company released a Nana Mouskouri album in 1977. It sold around 80,000 units.

But Tellydisc, part-owned by the German giant Ariola, was the first to launch direct response record packages on a major scale. In 1980, it put out a Barry Manilow double album which sold 300,000 copies through mail-order only. The extensive television advertising used in the Tellydisc campaign increased record buyers' awareness of Manilow and paved the way for Arista's "Manilow Magic" album which has so far sold more than a million units at retail level.

Says Dennis Knowles, Tellydisc's marketing director: "Direct response allows a company to get deeper into its catalog because it is not restricted to what a radio station wants to play."

Citing Slim Whitman, he says direct response and mail-order companies have proved that back catalog material can be made to sell through careful selection and good marketing.

Most direct response albums are sold for around \$7 for a single album, or \$14 for a double.

Adds Knowles: "The record industry is cutting its own throat by lowering its prices too far at retail level on good bread-and-butter catalog material, it leaves little margin for a good marketing operation. With direct response, our prices are still cheap and competitive, but we lay heavy emphasis on marketing. Tellydisc spent around \$6 million on tv advertising last year."

Knowles says that the quality of the tv advertisements has to be good in order to "sell" the product to the public. Last year Tellydisc won a music industry award for its tv package campaign for a "40 Rock 'n' Roll Greats" collection.

national a&r manager: "Britain is the first place in Europe where we've tried the direct response approach. We're sure the results will prove very satisfactory and we already have another package under wraps ready to follow."

But Wiener stresses that K-tel has not given up its traditional tv-advertised albums. "Our regular packages will continue. For instance, we've just released a Creedence Clearwater Revival album on Dutch television."

K-tel has its own companies in every European territory except Portugal. "But you can't buy tv airtime everywhere," says Wiener. "For instance, record commercials are just not allowed in France, so we've tied up an important deal with Eu-

rope for teenagers and plays loud music all day long. They feel somehow alienated and too self-conscious to go in and ask for the latest Perry Como album.

"We've made the buying of such albums from your own home a really simple and convenient transaction."

This greater "convenience" of mail order buying is one reason why the membership of record clubs is booming through virtually all Europe.

Michael Kennedy, World Records executive, says: "I believe many people buy records this way because most record retail stores are youth-oriented and they're usually sited in the High Streets where parking is difficult. Older record buyers usually only have the opportunity of go-

catalogs is of vital importance to European record companies these days. For the additional revenue generated through special marketing projects is either plowed right back into developing new artists—or used to prop up ailing bottom line statistics.

Since 1979, CBS International has laid greater emphasis on its "special products" activities. "We have increased our activities, our budget and our people," comments Paris-based Lisa Westmiller, special products administrator, Europe, for CBS International.

"This area provides us with an important profit margin and is a good means of reworking the extensive CBS catalog."

She reveals that CBS has tied up mail order deals with several companies in Germany, including Reader's Digest, and is about to launch a major jazz product in conjunction with Time-Life, also in Germany. A six-album set "Giants Of Jazz" is to be test-marketed in Germany late this summer. "If it's successful, we'll roll it out to the rest of Europe after that. It could be the beginning of a lot of joint mail-order projects with Time-Life."

"For many reasons, including improvements in the postal systems in many territories, mail-order is really developing quickly in Europe now," adds Lisa Westmiller.

Peter Buckleigh, marketing director of EMI Records in London, says that EMI has not yet made a full commitment to the special products area, though the company has been involved in mail order. "It is something we have held in abeyance so far," he says. "Most artists and managers are not interested in having their material used in premiums and incentive projects, though my view is that there is a definite place for it."

But other major European companies, such as RCA, A&M, K-tel and CBS, are increasing their involvement in this particular area.

Ian Wiener, of K-tel, reveals that his company has been researching the premiums, incentives and sponsorship markets for about a year. "We're now heavily involved in this area. Our first U.K. project was a cassette for the Goodyear Company, aimed at promoting its tires among truck drivers. It was a trucking-type compilation of country songs."

(Continued on page 74)

## As Sales In Traditional Retail Outlets Remain Slow, New Techniques And Marketing Ploys Are Adopted

New Tellydisc campaigns include a Shirley Bassey album, a four-album classical set for under \$20 and the "official" Royal Wedding album, in conjunction with BBC Records, which will be a prestigious double package selling for around \$16.

Explains Knowles: "We usually start our tv campaigns in London and then roll out to the regions if we're successful. We test the market with 10 two-minute advertising spots at peak viewing time, if it works, we usually feature 30 spots in each television area over a three month period."

Knowles adds that Tellydisc is now looking at the possibility of launching direct response products in other parts of Europe, Germany in particular. "But it seems virtually impossible to get the necessary tv space."

K-tel, the company which pioneered the tv advertising of retail albums in the U.K. in the 1970s, is also now moving into the direct response market. This summer it releases a triple Elvis Presley package called "American Trilogy," for \$20, followed by a box set of three "Classic Rock" albums. Both will be heavily advertising on television and won't be available through retail outlets.

Says Ian Wiener, K-tel's inter-

national a&r manager: "Britain is the first place in Europe where we've tried the direct response approach. We're sure the results will prove very satisfactory and we already have another package under wraps ready to follow."

But Wiener stresses that K-tel has not given up its traditional tv-advertised albums. "Our regular packages will continue. For instance, we've just released a Creedence Clearwater Revival album on Dutch television."

K-tel has its own companies in every European territory except Portugal. "But you can't buy tv airtime everywhere," says Wiener. "For instance, record commercials are just not allowed in France, so we've tied up an important deal with Eu-

rope No. 1, a major radio station there instead."

As other record companies eye the potential for direct response albums, more are likely to try to grab a slice of the cake.

Ellem Records was set up earlier this year in the U.K. to handle only this type of product. Larry Levene, managing director, launched the company with a Leo Sayer "greatest hits" package.

Meanwhile, K-tel's arch rivals, Warwick and Ronco, are planning to move into direct response with MOR albums in order to reach the newly-tapped market for "armchair record buyers."

But the query has to be posed: why are European record buyers purchasing records by mail order when the consumer attendance in retail stores is becoming ever sparser?

In the U.K. alone, 7% of all full-price albums and 10% of all musicassettes sold last year were purchased by mail-order and the business is still growing.

Nigel Harrop, of London-based Thames Television, a station which features a lot of direct response packages, explains: "It's mainly the over-35s who buy direct. They probably feel embarrassed at walking into a record store which caters only

ing near a record store when they're out doing the weekly shopping."

He adds: "But the last thing they want to do is drag all their shopping with them. So the end result is that they just can't be bothered."

The mail-order record clubs say they offer the sort of service and guidance to record buyers which is lacking in most High Street stores. They feel they know their customers better because they carry out extensive market research before launching promotional campaigns for each product unit.

Clubs such as World Records (owned by EMI) and Book Club Associates' Guild Record and Tape Club (part of W.H. Smith and Doubleday), offer either existing albums, or repackaged versions, on album and cassette. Reader's Digest, which has clubs in 20 different territories, specializes in high-quality box sets of between three and 10 albums, with product ranging from light classics to Abba and Elvis Presley.

But the record clubs argue that their activities do not detract from retail sales. Instead, just like tv-advertised direct response campaigns, they increase public awareness of particular artists and stimulate record companies' back catalogs.

Getting extra mileage out of their





# West Germany

## CHART WATCH

### West German Radio Doesn't Reflect Sales

BADEN-BADEN — Since its weekly charts reflect only retail sales, each biweekly "Musikmarkt" issue also contains a radio airplay "top 50." Like the sales chart, it is commissioned by "Musikmarkt" from Media Control, the media computer survey service in Baden-Baden.

Media control records all programming on Germany's 10 regional state-chartered stations plus Radio Berlin and the German programs of Radio Luxembourg and Belgian Radio. Because German radio program directors have an inbred antipathy toward powerplay programming or even playlists, the top tune of the week usually gets only about 60 plays in the entire country. As in the U.S., the airplay chart shows fast risers much more quickly than the sales chart.

By special permission of "Musikmarkt," here are this week's radio top five:

1. Hold On Tight, Electric Light Orchestra, Jet;
2. Green Door, Shakin' Stevens, Epic;
3. Bette Davis Eyes, Kim Carnes, EMI;
4. A Heart In New York, Art Garfunkel, CBS
5. Oh No No, Bernie Paul, Ariola.

According to CBS, which commissions a special accounting from Media Control, ELO had 62 plays in the last week of August, while Stevens had 48. Garfunkel, in his first week on the radio chart but still not on the national sales chart, apparently has a hit on his hands. But heavy airplay can't guarantee sales success. George Harrison's "All Those Years Ago" hit the radio chart at No. 1 and remains in the airplay top 20. But the much-publicized single never broke the sales top 40 and this week falls from the entire top 75 sales chart. WEA believes the "Optical Presence" was missing.

The best proof that German radio programmers can thumb their noses at popular musical taste, and get away with it, is shown by "Dance Little Bird" by the group Electronica's. Written 23 years ago by a handicapped Swiss accordion player, the infectious ditty "Cheep Cheep" was produced last year in Holland by Telstar with a simple accordion/guitar/drums arrangement. Retitled, it went platinum in the Netherlands. But no German record company would touch the tune until Phonogram's Heinz Masch smelled a hit.

The Shakin' Stevens phenomenon has reached a new height unparalleled in recent German chart history: four singles simultaneously in the top 50 bestseller list, plus the No. 6 album. This week, Shaky appears live in German TV's top sales stimulus "Musikladen," and starts his first German tour.

### Tangerine Dream Plays For Free

BERLIN—Local electronic rock group Tangerine Dream drew an estimated 60,000 fans to a field in front of the historic Reichstag building here for a free open-air concert staged in the cause of peace.

Cost of the show, pegged at \$40,000, was covered by individual

## Grundig To Re-Enter U.S. Market SuperVid Recorder Highlights Product Introductions

• Continued from page 6.

Recent consumer magazine tests of the PAL version of 2 x 4 Super put it a notch ahead of topline VHS and Beta units, thanks largely to superior special function picture quality (on single frame, fast and slow speeds), simplified timer programming and cheaper tape cost. Introduced in 1975, Video 2000 reportedly has equalled the Beta format's market share in Central Europe, while BASF says it now sells more Video 2000 blank tapes than Beta in Germany. Video 2000 apparently is not designed for portable use, however. So Grundig joined Futec in Japan to develop a tiny VP 100 recorder, based on the CVC system used by Funai/Technicolor. Grundig's VP 100 is smaller than Technicolor, weighs only five pounds including battery pack and features freeze frame, variable speed and dubbing capability. It, too, will be marketed in the U.S. by Grundig in a U.S. comparable NTSC version.

No price estimate is available yet, but Klink says the Video 2000 recorder will be in the same price range as other top-of-the-line line models in the VHS and Beta formats.

Klink says discussions with dozens of American dealers, distributors and software suppliers over the past year convinced him there is a market for a third major home video system in the United States. Although some software people were skeptical about Video 2000, many have assured Klink they would make their programming available if the system is launched.

## WEA's 'Biggest Increase' In Sales Encourages Loch

HAMBURG—WEA chief Siegfried Loch told delegates to the company's annual sales conference here that he was looking optimistically to the future, and WEA's recent performance in the West German market justified his hopes.

In 1980, sales rose by 12%; in the first half of 1981 they had increased by as much as 24%. Said Loch, "We have the biggest increase in our history; only Ariola reported a larger increase. We even made up some ground on our fiercest competitor, CBS."

WEA's West German turnover derives 60% from U.S. product, 20% from WEA International, and 20% from WEA Germany. But the new music coming from home-grown talent amounted to a major trend, in which emancipation from the English language was a key factor, "a very positive development," Loch said.

Last year, Loch recalled, he had told the conference WEA artist Marius Muller Westerhagen had his success ahead of him. This year, even though Westerhagen had three albums in the charts, he still said the

contributors and the 60 organizations cosponsoring the event.

Edgar Froese, Tangerine Dream's leader, explains: "As musicians, we consider ourselves politically active human beings, free of party affiliations, who are trying to present a small contribution for people to think about."

It's too early to tell if Philips will support Grundig in North America. Philips in Eindhoven has an NTSC model ready, and the firm considers Video 2000 a world system, not just a European one. But, Philips spokesman Frans Smulders notes that North American Philips Company must decide on its own whether to market NTSC machines in this format. North American Philips now uses the VHS format in video recorders.

A major factor in Grundig's move to back Video 2000 in the U.S. is the dollar's renewed strength abroad. Klink concedes that at 1.8 marks to the dollar, a German-made machine would not be competitive in the U.S. He says a drop down to 2.2 to the dollar would still make America a highly attractive market for expansion.

Faced with a recessionary market at home, Grundig, like many German corporations, has been expand-

ing abroad. In the fiscal year 1979/80, Grundig's revenues declined 4% from the previous year to \$1.25 billion. For the first time, foreign business exceeded half of total turnover.

Thus, Grundig Panamericana was formed in Miami, Fla., to plan marketing of the firm's electronics in North and South America. Grundig had a withdrawn from the U.S. market in the mid 60s, when demand for its music consoles declined.

This time, Klink is mapping strategy with the help of "one or more distribution companies." In addition to video recorders, Grundig will offer radios, tvs and high fidelity components, virtually all of which are still designed and built in Europe. Klink is especially optimistic about the "monolith" series of futuristic stereo tv sets and the "Cinema 9030" rear projection tv system with a 45-inch diagonal screen and stereo sound.

## CBS Market Share Rises To 10%; Sales Jump 12%

By WOLFGANG SPAHR

FRANKFORT—The first nine months of a fiscal year, which ends in October, have been a story of success for CBS in Germany, built on a policy mix of finding new acts, working solidly with established artists and sensibly planning major television and radio merchandised product.

Last year, in the first half of fiscal 1980, the company says, CBS Ger-

many weighed in with a 43% sales increase. In the second six-month period, the upturn was still substantial: 13%. The total turnover of the company last year was \$52 million.

And in the first nine months of this fiscal year, running from October, 1980 to July, 1981, the company has an increase of 12%, even in a period when the market as a whole in West Germany has dropped by a startling and depressing 7%.

In the process, CBS Germany has pushed up its overall market share from 9 to 10%. And this point is doubly emphasized by Jorgen Larsen, managing director, who stresses that CBS just doesn't have as varied a repertoire as some of its contemporaries.

He points out that other companies include children's material, operettas, straight dance music, and similar areas of recorded action. But the prime share, he says, of CBS material is pop repertoire.

Larsen says this leads to a corporate aim to enlarge distribution possibilities and seek out partners to exploit product. The partnership with Miller International is highly beneficial, with 12 low-price albums kicking in total sales in excess of 1.65 million units.

And there's another promising deal, says Larsen, with Gruner and Jahr, principally to sell in supermarkets the newly founded Memory label, a big hope for CBS in the mid-price sector.

The Johnny Cash album, "A Free Man," hit the 80,000 unit sales mark through radio promotion alone. And completely new consumers for Leonard Cohen were hit by a similar promotion on the album "Liebestraume."

Even bigger in the best-selling ratings for radio and tv merchandising was Ricky King, who reportedly sold more than a million units with three albums. Now, for the final months of 1981, more television campaigns are planned.

For a start, Larsen's CBS team is very optimistic about market research over a Simon and Garfunkel compilation, and a new Julio Iglesias LP on which the Spanish singer will perform new songs in German.

## EMI Sets Software Video Arm In October

By JIM SAMPSON

MUNICH—EMI will enter the German video software market next month through a new subsidiary, Thorn EMI Video Program GmbH. The initial offering of 25-30 titles, for sale or rental, will be distributed through EMI Electrola's sales team and the Munich-based independent video supplier VPS.

According to Friedel Schilken, program and marketing manager of the new venture, EMI decided to work with VPS because "We weren't sure we could get enough partners on our own to assure success, so we turned to the market leader." The move gives VPS a major source of new material (over 1,000 films, says Schilken), and paves the way for both companies to enter the videodisk market in 1983.

The first videocassettes include feature films ("One Flew Over The Cuckoo's Nest," "Convoy"), horror films, sports documentaries and music programs (Cliff Richard, Kate Bush, Queen, Wings, Iron Maiden, Heino and Howard Carpendale).

Future offerings will feature excerpts from EMI's co-productions with German television, such as the highly popular "Musik 1st Trumpf" variety series.

Previous video ventures by record companies in Germany have met with mixed results at best. WEA Musik's Warner home video is shifting its attention from sales to rentals, effective immediately. Schilken expects considerable interest in rental schemes from larger record dealers, and speaks of a nine to one ratio of rental to sales in Germany.

Managing director of the new firm is Lothar Trommler, based next to EMI Electrola on Maarweg in Cologne. From there, he and Schilken will handle marketing in Germany, Austria and Switzerland. Although EMI is not duplicating its own videocassettes, Cologne will be a center of videodisk production starting in mid 1982, to support the system's U.K. launch. As of 1983, Cologne and Swindon, England, will supply Europe with about three million vid disks annually.

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The most recognized talent and tour directory. Lists artists, managers, booking agents, promoters, clubs and arenas, campus facilities, fairs, festivals, rehearsal facilities, unions, sound and lighting companies.

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JULY 8, 1981 WPLJ-FM, NEW YORK CITY • KING BISCUIT FLOWER HOUR JULY 12, 1981

UPCOMING,  
TOUR OF AUSTRALIA/NEW ZEALAND

| DATE                | VENUE                       | CITY/STATE                |
|---------------------|-----------------------------|---------------------------|
| *Oct. 19, '80       | Columbus. Agora             | Columbus. OH              |
| *Oct. 20, '80       | Cleveland. Agora            | Cleveland, OH             |
| Oct. 21, '80        | Uncle Sam's                 | Buffalo, NY               |
| Oct. 23, '80        | Heaven                      | Pennsauken, NJ            |
| Oct. 24 & 25, '80   | My Father's Place           | Roslyn, NY                |
| Oct. 26, '80        | Channel                     | Boston, MA                |
| *Oct. 28, '80       | Picardi's                   | Waterford, CT             |
| Oct. 29, '80        | Toad's Place                | New Haven, CT             |
| Oct. 30, '80        | University of New Haven     | New Haven, CT             |
| *Oct. 31, '80       | The Loew Theatre            | Worcester, MA             |
| Nov. 1, '80         | Stage West                  | Hartford, CT              |
| *Nov. 2, '80        | Le Club Montreal            | Montreal, Quebec, Canada  |
| *Nov. 3, '80        | Cafe Campus                 | Quebec City, Quebec, Cana |
| **Nov. 4, '80       | Barrymore's                 | Ottawa, Ontario, Canada   |
| Nov. 6, '80         | Bottom Line                 | New York, NY              |
| Nov. 7, '80         | Detroit                     | Port Chester, NY          |
| Nov. 8, '80         | J.B. Scotts                 | Albany, NY                |
| Nov. 9, '80         | The Bayou                   | Washington, DC            |
| *Nov. 10, '80       | Rogues                      | Virginia Beach, VA        |
| *Nov. 11, '80       | Atlanta. Agora              | Atlanta, GA               |
| Nov. 13, '80        | Park Avenue                 | Orlando, FL               |
| *Nov. 14, '80       | Heritage Festival           | W. Palm Beach, FL         |
| Nov. 15, '80        | The Other Place             | Jacksonville, FL          |
| *Nov. 16, '80       | Miami. Agora                | Hallandale, FL            |
| *Nov. 19, '80       | Brothers Music Hall         | Birmingham, AL            |
| **Jan. 2 & 3, '81   | Golden Bear                 | Huntington Beach, CA      |
| **Jan. 7, '81       | El Mocambo                  | Toronto, Ontario, Canada  |
| Jan. 8, '81         | Centerstage                 | Canton, MI                |
| *Jan. 9, '81        | Hardy's                     | Greensburg, PA            |
| **Jan. 10, '81      | Bogart's                    | Cincinnati, OH            |
| **Jan. 11, '81      | Exit Inn                    | Nashville, TN             |
| Jan. 12, '81        | Armondo's                   | Louisville, KY            |
| *Jan. 13, '81       | The She                     | Dayton, OH                |
| Jan. 14, '81        | Nightmoves                  | St. Louis, MO             |
| *Jan. 15, '81       | Uptown Theatre              | Kansas City, MO           |
| *Jan. 17, '81       | Cain's Ballroom             | Tulsa, OK                 |
| *Jan. 18, '81       | Agora                       | Dallas, TX                |
| *Jan. 19, '81       | Agora                       | Houston, TX               |
| Jan. 21, '81        | The Rox                     | Lubbock, TX               |
| Jan. 22, '81        | Ector County Coliseum       | Odessa, TX                |
| *Jan. 23, '81       | The Jersey Lilly            | Amarillo, TX              |
| *Jan. 25, '81       | Night Train                 | Tucson, AZ                |
| *Jan. 26, '81       | Dooley's                    | Tempe, AZ                 |
| *Jan. 31, '81       | Conference Center           | Monterey, CA              |
| Feb. 1, '81         | The Bodega                  | Campbell, CA              |
| Mar. 5, '81         | The Country Club            | Reseda, CA                |
| **Mar. 12, '81      | The Troubadour              | Las Vegas, NV             |
| **Mar. 15, '81      | Rainbow Theater             | Denver, CO                |
| *Mar. 16, '81       | D.J.'s                      | Colorado Springs, CO      |
| **Mar. 18, '81      | Rocky's                     | Hutchinson, KS            |
| Mar. 20, '81        | Veterans' Memorial Coliseum | Cedar Rapids, IA          |
| Mar. 21, '81        | The Park West               | Chicago, IL               |
| *Mar. 23, '81       | The Palms                   | Milwaukee, WI             |
| *Mar. 24, '81       | The Headliner               | Madison, WI               |
| *Mar. 25, '81       | Lincoln Square              | Decatur, IL               |
| *Mar. 26, '81       | Second Chance               | Ann Arbor, MI             |
| *Mar. 27, '81       | Edgewater                   | Twin Lakes, WI            |
| *Mar. 28, '81       | Mississippi Queen           | La Crosse, WI             |
| *Mar. 29, '81       | The Union Bar               | Minneapolis, MN           |
| *Mar. 31, '81       | Zack's                      | Sioux Falls, SD           |
| April 2, '81        | Gramma's                    | Billings, MT              |
| April 3, '81        | Northern Montana College    | Havre, MT                 |
| *April 4, '81       | Lucifer's                   | Calgary, Alberta          |
| *April 5, '81       | Lucifer's                   | Edmonton, Alberta         |
| April 8, '81        | Gatsby's                    | Spokane, WA               |
| *April 9, '81       | Popeye's                    | Olympia, WA               |
| *April 10 & 11, '81 | Commodore                   | Vancouver, BC             |
| *April 12, '81      | Ad Lib                      | Kent, WA                  |
| *April 13, '81      | The Norwester               | Oak Harbor, WA            |
| *April 14, '81      | Crazy Horse                 | Corvallis, OR             |
| **April 16, '81     | CBS Dance Floor             | Reno, NV                  |
| **April 18, '81     | Golden Bear                 | Huntington Beach, CA      |



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| *June 14, '81     | Hamilton Place                          | Hamilton, Ontario     |
| June 15, '81      | Center in the Square                    | Kitchener, Ontario    |
| *June 16, '81     | Mingle's                                | London, Ontario       |
| **June 17, '81    | Music Hall (2 shows)                    | Toronto, Ontario      |
| *June 18, '81     | The Fife and Drum                       | Ottawa, Ontario       |
| June 19, '81      | Palais Montcalm                         | Quebec City, Quebec   |
| **June 20, '81    | Le Club (2 shows)                       | Montreal, Quebec      |
| *June 23, '81     | Misty Moon                              | Halifax, Nova Scotia  |
| *June 24, '81     | Misty Moon                              | Halifax, Nova Scotia  |
| *June 25, '81     | Misty Moon                              | Halifax, Nova Scotia  |
| *June 25, '81     | Misty Moon                              | Halifax, Nova Scotia  |
| *June 27, '81     | Misty Moon                              | Halifax, Nova Scotia  |
| June 29, '81      | Showcase South                          | Pawcatuck, CT         |
| June 30, '81      | Loew's Theatre                          | Worcester, MA         |
| *July 1, '81      | Toad's Place                            | New Haven, CT         |
| *July 2, '81      | Club Casino                             | Hampton Beach, NH     |
| *July 3, '81      | My Father's Place                       | Roslyn, NY            |
| July 5, '81       | Cherrie's                               | Cornwells Heights, PA |
| July 7 & 8, '81   | Bottom Line                             | New York, NY          |
| *July 9, '81      | Brandywine Club                         | Philadelphia, PA      |
| July 10, '81      | Stage West                              | Hartford, CT          |
| *July 11, '81     | Triangle Theatre                        | Rochester, NY         |
| July 12, '81      | King Biscuit Flower Hour Live Broadcast |                       |
| July 13, '81      | Surf Club                               | Ortley Beach, NY      |
| **July 15, '81    | The Bayou                               | Washington, DC        |
| *July 16, '81     | Mancini's                               | Pittsburgh, PA        |
| *July 17, '81     | Hardy's Pub                             | Greensburg, PA        |
| July 18, '81      | Grandvue Park                           | Moundsville, WV       |
| *July 19, '81     | The Agora                               | Youngstown, OH        |
| July 21, '81      | The Agora                               | Cleveland, OH         |
| *July 22, '81     | The Agora                               | Columbus, OH          |
| July 23, '81      | The She                                 | Dayton, OH            |
| **July 24, '81    | Bogart's                                | Cincinnati, OH        |
| July 25, '81      | Logan Racquet Club                      | Traverse City, MI     |
| *July 27, '81     | The Alibi                               | Grand Rapids, MI      |
| *July 28, '81     | Centerstage                             | Detroit, MI           |
| *July 20, '81     | Stages                                  | St. Louis, MO         |
| *July 31, '81     | Solomon Alfred's                        | Memphis, TN           |
| *Aug. 3, '81      | Chateau Madrid                          | Jacksonville, NC      |
| *Aug. 4, '81      | Rogue's                                 | Virginia Beach, VA    |
| **Aug. 5, '81     | The Pier                                | Raleigh, NC           |
| *Aug. 6, '81      | Dundee's                                | Columbia, SC          |
| **Aug. 7 & 8, '81 | The Agora                               | Atlanta, GA           |
| Aug. 10, '81      | The Agora                               | Tampa, FL             |
| *Aug. 11, '81     | Playground South                        | Sarasota, FL          |
| *Aug. 12, '81     | The Point After                         | Orlando, FL           |
| *Aug. 13, '81     | The Agora                               | Hallendale, FL        |
| *Aug. 19, '81     | The Palace Saloon                       | New Orleans, LA       |
| *Aug. 20, '81     | Faces                                   | Baton Rouge, LA       |
| Aug. 22, '81      | Club Foot                               | Austin, TX            |
| *Aug. 23, '81     | The Agora                               | Dallas, TX            |
| *Aug. 24, '81     | The Agora                               | Houston, TX           |
| Aug. 26, '81      | Star Electric Theater                   | Denison, TX           |
| Aug. 27, '81      | Rainbows                                | Oklahoma City, OK     |
| *Aug. 28, '81     | The Cotillion Ballroom                  | Wichita, KS           |
| *Aug. 29, '81     | The Uptown Theater                      | Kansas City, MO       |
| Aug. 30, '81      | Cain's Ballroom                         | Tulsa, OK             |
| +Sept. 1, '81     | Sam's Old Time Ballroom                 | Collins, CO           |
| +Sept. 2, '81     | D.J.'s                                  | Colorado Springs, CO  |
| +Sept. 3, '81     | Rainbow Music Hall                      | Denver, CO            |
| +Sept. 5, '81     | New Faces Roadhouse                     | Salt Lake City, UT    |
| +Sept. 17, '81    | Warners Palace                          | Fresno, CA            |
| +Sept. 18, '81    | The Turning Point                       | Riverside, CA         |
| +Sept. 19, '81    | The Country Club                        | Reseda, CA            |

\*Denotes sellouts.  
+Denotes dates not yet played at time of printing.

APPEARING AT WOLF & RISSMILLERS COUNTRY CLUB SEPTEMBER 19, 1981











DENVER HONOR—Thornton F. Bradshaw, chairman of RCA Corp., presents John Denver with the first RCA Records Premier Artist Award for worldwide sales of 10 million units of "John Denver's Greatest Hits."

## NARM Seeks \$2 M For United Ad Push

• Continued from page 77

coding. According to Lasky, CBS now bar codes all new titles and has begun adding UPC symbols to catalog packages when manufacturing new runs of those titles.

CBS' Pitman, N.J., manufacturing plant has also begun using the symbols on shipping cartons while CBS' mammoth new plant in Carrollton, Ga. will eventually use bar code scanners to monitor production and inventory control at virtually every level.

Ellroy Enterprises' Roy Imber reported on his firm's commitment to bar coding, buttressed by the other efficiencies data processing has already brought to the company. Attracted to eventual savings in time and money at both the warehouse and store level, Imber said, "We have a commitment to go to bar coding, and we'd like to do it quickly. But we can't until there's a more complete participation by manufacturers."

One interim solution, according to Pickwick International's Kent Arett, is to code product inhouse. Pickwick has installed its own code label printing system at a reported cost of

## Alpha Founder Apostoleris Dies

NEW YORK—Harry Apostoleris, a pioneer independent record distributor in New York, died in his Manhattan apartment Tuesday (8) of cancer at the age of 61.

Apostoleris formed Alpha Distributing with Frank Chubelli in 1947, forming a partnership with Johnny Halonka in 1953. In 1961, Halonka left the operation to form his own independent distribution firm in New York, Beta Distributing.

Earlier this year, Apostoleris, who handled key indie labels before many of them were absorbed by branch distribution, realigned Alpha's executive staff. He became chairman, John Casetta was named president, while veteran executives Murray Viscoso and Nick Campanella were named executive vice presidents.

Casetta, Viscoso and Campanella will continue to operate the company.

Funeral services for Apostoleris were scheduled for Saturday (12) at the Greek Orthodox Cathedral in Tenafly, N.J.

\$2 million in order to begin reaping the advantages of electronic scanning even before all labels routinely code product.

Such an approach is untenable for retailers like Harmony Hut's Stu Schwartz, however. Schwartz noted that each of his 26 stores purchases merchandise individually, making it impossible to code the chain's goods internally.

Coverage of the NARM Retail Advisory Committee meetings concludes in next week's Billboard.

## EMI Offers Columbia Trademark

LONDON—EMI Music is putting up for sale its 91-year-old Columbia trademark. The logo is available for most world territories, except North America (CBS owns the name), Japan (Nippon Columbia has it) and Spain (Columbia there is no relation). It's also not available for the Philippines and Korea.

Guy Marriott, business affairs director of EMI Music, says the company will sell the trademark either as a complete package, or territory by territory. Any offer must be "substantial and realistic," he adds, considering the "unique" nature of the trademark.

Though still in use, the Columbia identity has been employed by EMI less in recent years, somewhat superseded by the EMI label itself, plus others such as Harvest and Zonophone.

Brian Southall, publicity executive for EMI, says the trademark has become something of "a confusion," because EMI doesn't have it for the whole world—although that would still apply to any firm purchasing it now.

History of the logo dates back to the formation of the Columbia Phonograph Co. in Washington, D.C., in 1888, followed by the opening of a London division in 1900. Subsequently, the U.K. company became separate, and so the trademark ownership split. The U.S. organization retained it for America, and eventually, in 1931, the British subsidiary became EMI, while the Columbia company went on to become part of CBS.

## Inside Track

Look for Al Coury to announce his new label sometime in the next few weeks. In the meantime though, he'll be working the new Bee Gees single and forthcoming LP on RSO, probably through the end of the year as part of an arrangement with Robert Stigwood and the group.

**INDUSTRY SWITCH:** WEA has been quietly conducting a reverse on the industry-wide practice of selling cutouts and deletions through brokers. For the first time in Track's tenacious memory, WEA branches are soliciting orders for Fleetwood Mac's "Tusk" two-pocket package at \$3 wholesale if one buys \$5,000 worth. The "Tusk" offering marks the first time in memory that a Warner Bros. schlock unit didn't pass through the doors of Manny Wells' and Merrill Rose's Surplus Record & Tape warehouses to racks and dealers.

And, interestingly, WEA sales persons are querying accounts about how much store space they designate to schlock, what percentage of business it has become and other such queries. WEA sales reps report their answers go back to Mickey Kapp's Warner Special Products division. Can a survey on schlock be far away? ... The Laury's Niles, Ill. outlet did four times its normal Sunday business Aug. 23, when WFMT and PolyGram interfaced with the Chicago chain in an afternoon wine-and-cheese tasting session. Art and John Schulman lined up a brass quintet and a string quartet to wail during the classically oriented bash.

Track "get well" cards to: Russ Yerge, 29 years with CBS, Detroit, as a promo and now salesman, at Henry Ford Hospital, Detroit, who's recovering from a broken hip suffered in a freak accident while vacationing at his lake home; and Doris Kelly, who's been 31 years in industry accounting first with Mercury Records, Chicago, and now with Shelby Sumter Singleton as controller, convalescing from open heart surgery at St. Thomas Hospital, Nashville. ... CBS Records has sheared one of its six regions with the move of Rich Kadolla from Cleveland to Los Angeles. ... Look for producer Tom Collins, a kingpin with PiGems Music, the big Nashville pubbery gobbled up by Lawrence Welk's Music Group, to head a label operation in Music City. He's mulling several offers.

Motown's Berry Gordy is proving he knows good horse flesh the same way he's produced recording winners. Gordy is co-owner of Argument, a French nag, purchased in 1980. Argument's earnings are nearing \$750,000. Purchased for a reported \$1.25 million, the steed has been syndicated for \$10 million. ... Considered the father of black gospel music, Dr. Thomas Dorsey, 82, finally gets national attention through a forthcoming documentary film, "The Power Of The Gospel Song," being produced by George and Karen Nierenberg of Folk Traditions, New York. Segments of the motion

picture will show the recent National Convention of Choirs and Choruses in Houston. That organization was formed by Dorsey some years ago. Dorsey is now allied with Anthony Wright and Dr. Clayton Hannah, both recognized authorities in black gospel. ... California Copyright Conference kicks off its 1981-82 season Monday (21) at its regular boite, Sportsmen's Lodge, Van Nuys, with dinner and a talk after by Bob Hamilton, RKO Radio national music director, on how radio views the music industry. Call (213) 784-3284 for reservations.

Ervin Litkei, New York wholesaler (Olympia Distributing and Arovex Record Corp.) will have his RCA recorded composition, "President Gerald R. Ford March," by Bob Armstrong & the American All-Star Band on Grand Rapids, Mich., radio this week. The Ford presidential museum there is being dedicated this week. Litkei has composed tribute marches to most previous White House residents. ... The Morris Diamond Music Industry Tennis Tournament is slated for the Hilton Riviera, Palm Springs, Nov. 6-8 this year. Call (213) 469-5101 for details on the annual event. ... Veteran producer/composer Ed Townsend readying a new record label.

Wolfman Jack going global, when he flies soon to do a live debut on resurrected Radio Caroline. The original pirate-based station sunk off the Essex coast of England in March, 1980. After his live bow, his six-night-a-week show tapes. Radio Caroline resumes with a 50 kw signal at about 600 kHz and simulcasts in short wave. Major Market Radio reps RC nationally. ... Track mistakenly credited Stan Harris for the exceptional introductory booklet provided WEA employees when they moved recently into their new quarters in Burbank. Creator of the guide was Skid Weiss, pioneer PR and ad director for WEA. ... For the first time in years, Paul Simon and Art Garfunkel will perform together in concert in New York's Central Park Wednesday (16). ... There's been a discontinuance of a suit by artist Lou Reed against RCA, with an out-of-court settlement approved by Judge Constance Baker Motley of the U.S. District Court in New York. Reed had charged the label with breach of contract, claiming it failed to make proper royalty accounting (Billboard, July 18, 1981).

At presstime, Paul Pennington, president of the Eucalyptus chain in the North Pacific Coast area, was huddling with national credit managers in L.A. ... John Marmaduke greased the skids for a smooth transition from present John Cohen ownership of the 29 Disc Record store chain to Western Merchandiser acquisition pending with the hiring of Sam Crowley, veteran former Disc regional chief in the Southwest, who had been co-principal with Raul Acevedo in the four Star Records stores in Dallas.

Edited by JOHN SIPPEL

## Texas Skeptical, Confused Over New Warner Video Rental Plan

• Continued from page 1

reactively. Now it appears that the rental revenue referred to is the \$11 Warner anticipates dealers can earn per week by renting a tape twice for \$5.50 per night, since \$8.25 works out to 75% of \$11 and \$4.40 is the 40% referred to. Dealers are free to set their own rental rates, however.

Solomon estimates average Texas rental charge at \$6 per week; others say it ranges up to \$10 per week. But most say if they do sign on with Warner, they will have to charge more to rent those tapes than tapes from other suppliers.

Not all retailers affected by the plan yet met with WHV officials, but those who have said they are not happy with what they were told. Such reasons as high fees, massive amounts of paperwork and disloyalty to dealers are cited as contributors to disenchantment.

"They're trying to put small dealers out of business," says John Dinwoodie, owner of Video Specialties in Houston. "Our business has flourished because we've been able to carry many titles, but Warner is, in effect, telling me that as of October 12 I'll only be able to afford to keep 20% of their titles on my shelf. If too many titles sit there, I'll go under. I don't see how it can work."

Warner admits it hopes its plan will lead to rental of WHV product in nontraditional video outlets such

as supermarkets. Most video specialists contacted decry the plan as being "disloyal" to the stores that helped the company enter the market in the first place.

"When they first came in, there was a minimum buy-in, and we bought in," says Lou Berg, owner of Houston's Audio/Video Plus. "We've been loyal, and what do we get in return? Only six months," he says, referring to the length of time a retailer is allowed to keep Warner product presently in stock.

That stock must be returned to Warner by Oct. 12, when it will be repackaged for rental and returned to the dealer. After six months, Warner takes the product back, regardless of the amount of revenue it has generated. "That's the klinker, as far as I'm concerned," says Dinwoodie: "you have to give back product you've already paid for." Adds Berg, "We've been a good customer. Now anyone can cherry pick their titles."

Dealers surveyed are unanimous in the belief that the rental program will lead to increased piracy and home copying. "Between stealing and copying, anyone who wants to own a tape will always be able to get his hands on it," says one retailer.

One complaint voiced often is the paperwork involved in administering the program. Some retailers anticipate having to hire an extra

staff member if they take on the Warner program, partly because for every tape not returned to WHV, the dealer must pay \$100. He is encouraged by WHV to charge a deposit of \$100 at the time of rental, but, again, is free to set his own fee.

Some retailers say Warner officials hint that the company may get out of the home video business altogether and sell its product to cable tv instead if its rental program is not accepted.

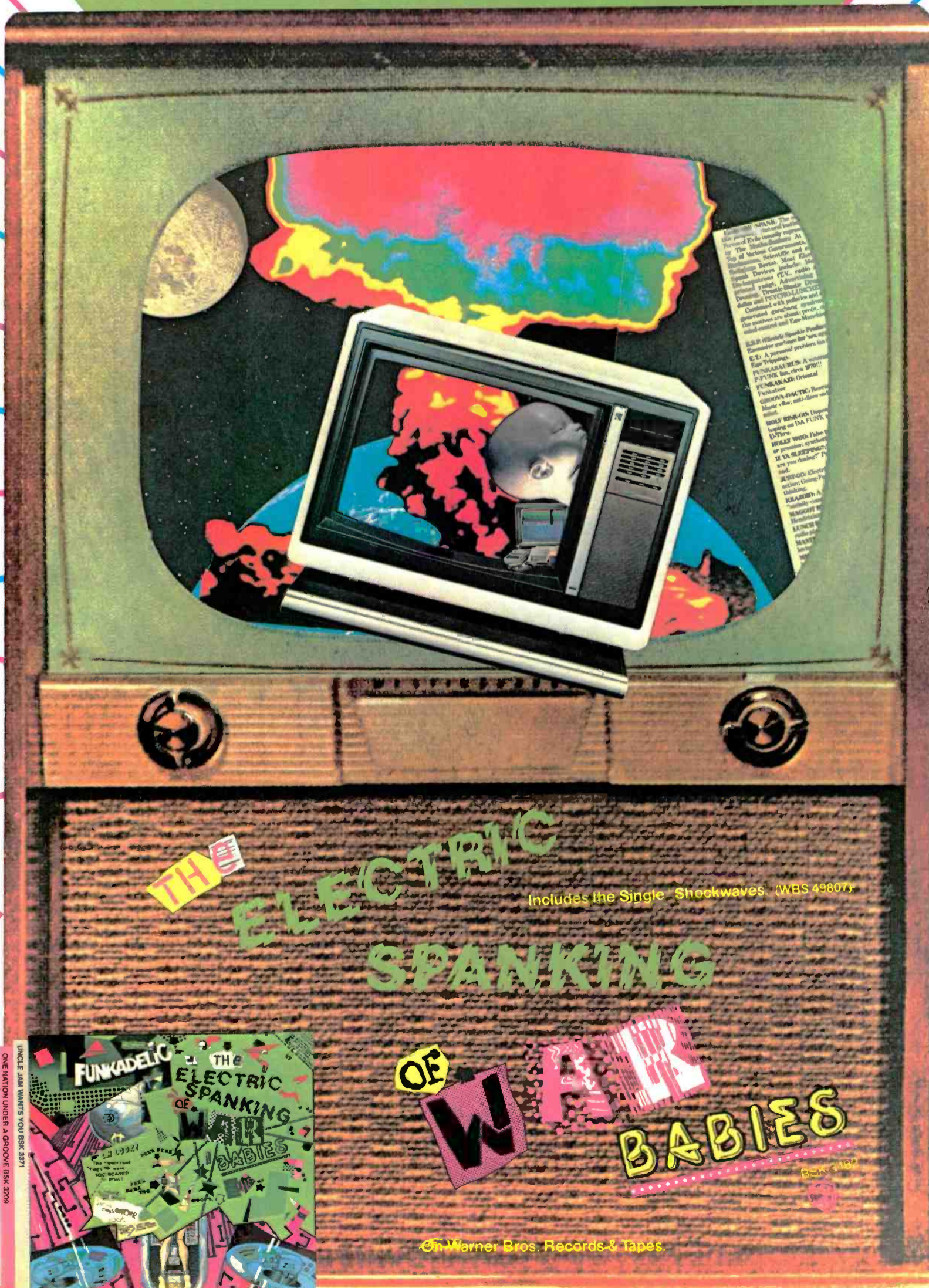
Interestingly, Warner officials are reportedly also telling some dealers the all-rental plan may lead to simultaneous theatrical and home video release. Warner Home Video president Mort Fink had previously denied that this would ever be a possibility.

## Warnes Suing For Pact's End

LOS ANGELES—Songstress Jennifer Warnes wants to be certain her recording pact is contractually terminated March 11, 1982. She's taken the matter to Federal District Court here.

She claims her March, 1975 Arista binder ends on that date and she wants the court to declare that pact as over so she's free to deal for another contract. She bases her petition on section 2855 of the California Labor Code.

# FUNKADELIC



## THE ELECTRIC SPANKING

Includes the Single "Shockwaves" (WBS 49807)

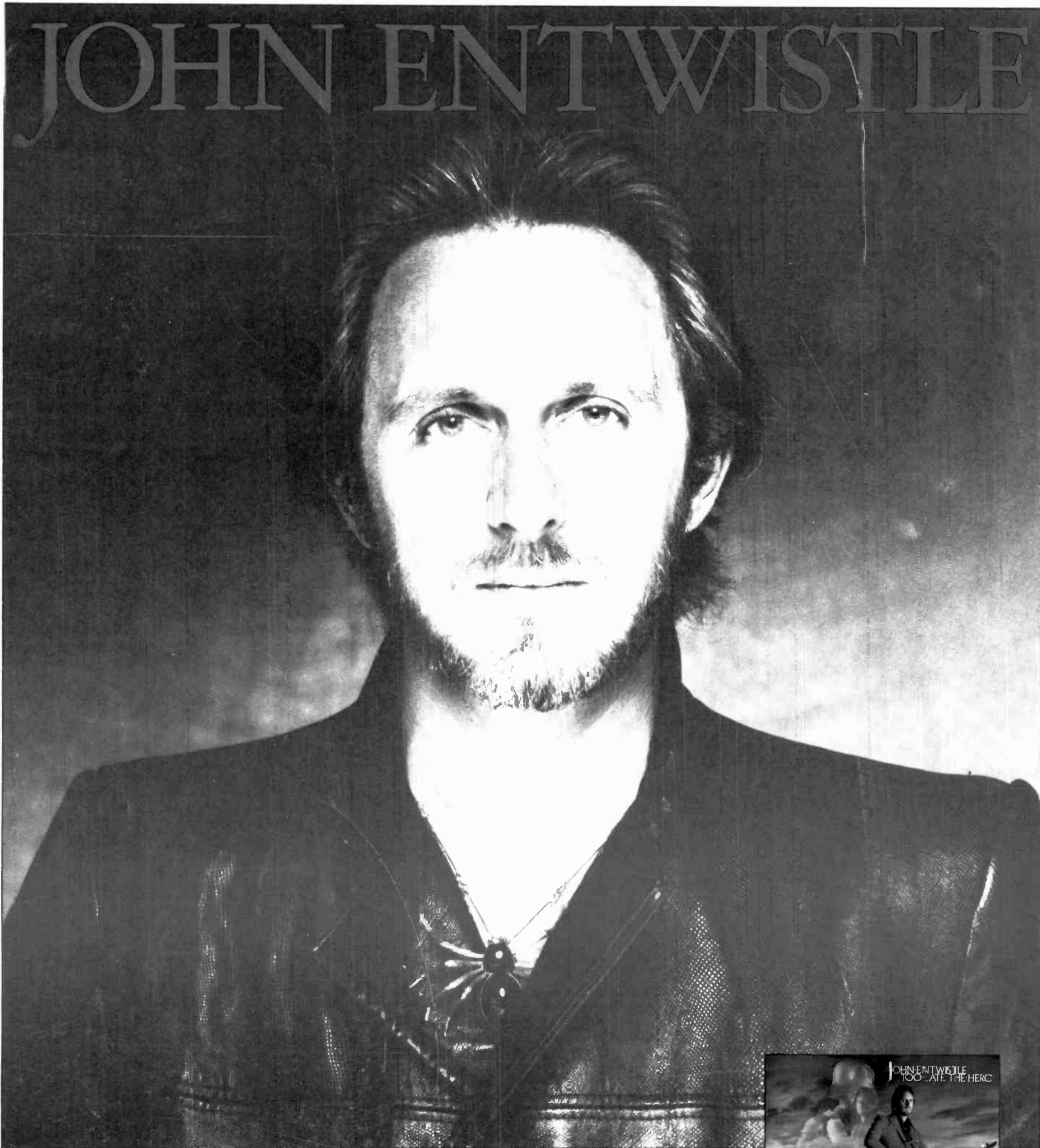
## OF WAR BABIES


UNCLE SAM WANTS YOU BSK 3371  
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On Warner Bros. Records & Tapes.

# BASSIST EXTRAORDINAIRE OF THE WHO



A SOLO ALBUM, "TOO LATE THE HERO"  
WITH JOE WALSH AND JOE VITALE  
ON ATCO RECORDS AND TAPES  SD 38-142



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