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NEWSPAPER

Billboard

86th
YEAR

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April 25, 1981 • \$3 (U.S.)

Radio Girds For Space Age NAB Sees Satellites, Deregulation Future

By DOUGLAS E. HALL

LAS VEGAS—Radio broadcasters left this town Wednesday (15) confident that recent deregulation strides are only the beginning, that there's a satellite in their future and maybe they'll be turning all of their programming over to new "radio stations in the sky" now being touted by Kent Burkhart, Dwight Case and others.

Although satellites do not come without problems and growing pains (see related story, page 20), most of the radio management attending this convention were convinced during the two-and-a-half days of workshops and meetings that a big white dish (earth station) will soon be necessary equipment.

Pushing this idea along are the bold plans of Burkhart/Abrams/Michaels/Douglas & Assoc. (Billboard, April 11, 1981) and Sunbelt Communications, both of whom are planning full-music formats via satellite with live jocks.

Burkhart was beaming as the convention ended. He said, "We got 300 calls in the first week" after plans were announced to introduce two satellite-distributed networks—one in a country format and the other in adult contemporary. He reported the traffic in his Las Vegas Hilton suite was "unbelievable. We're

(Continued on page 78)

(Continued on page 15)

IMIC '81 Convenes

NEW YORK—The issues that will largely determine the structure of home entertainment in the 1980s are paramount to the agenda of Billboard's 11th International Music Industry Conference, which takes place Sunday (26) through Wednesday (29) in West Berlin's Bristol Hotel Kempinski.

Crucial among these topics are the impact of

DEALERS TOLD 'GET IN'

Home Video Takes Stage Center At NARM Meet

By GEORGE KOPP

HOLLYWOOD, Fla.—The 1981 NARM convention may mark the official transition of the record retail business to the home entertainment software business. Of all the changes affecting the industry, none received more interest and attention at NARM than home video. From the keynote address through the final rap sessions, the integration of video software into record stores was a common theme.

The activity at the convention was punctuated by major developments in home video. Magnetic Video, one of the video labels represented at NARM for the first time, announced that in conjunction with its Beta sale (Billboard, April 18) Sony would distribute Magnetic Video sale titles to its hardware dealers. The sale, which drops suggested list price on 15

popular titles \$20 to \$39.95, was prompted by Sony's reduction in the price of its blank videotape to duplicators (Billboard, April 18, 1981).

In addition, Magnetic Video says it is instituting a price protection policy on the sale price. Sale titles ordered by distributors since Feb. 1 will be credited at the lowered price. Distributors are urged to pass the savings on to retailers, but one retailer says that many distributors won't. He believes that when Magnetic Video launches its national advertising campaign some consumers may find that their video dealers will not be able to offer the sale price.

But the biggest development in video at NARM may be the video software suppliers' (Continued on page 60)



Robert Winters is the "Magic Man." The title song from his debut album **Magic Man** (BDS5732) propelled this gifted and versatile singer-composer-instrumentalist to the top of the R&B charts, and the LP is filled with more of the captivating soul magic that makes Winters one of the musical finds of the year. **Magic Man** by Robert Winters and Fall. Featuring the new single "When Will My Love Be Right" (BDA627). On Buddah Records and Tapes. Distributed by Arista. (Advertisement)

Indie Distributors Mull 'Net' Ties; Racks Lend Support

By SAM SUTHERLAND

HOLLYWOOD, Fla.—A new spirit of cooperation between rackjobbers and independent distributors is being forged in the wake of the NARM convention.

Tuesday's (14) morning wrapup discussion for indie distributor members saw a renewed call for closer coordination between the nation's leading independents buttressed by unified support from NARM's rackjobber members. Late the previous day, NARM's rackjobber advisory committee had voted to cancel their own wrapup huddle, one of four scheduled concurrently for the convention's last day of seminars, to draw attention to their support of indies in

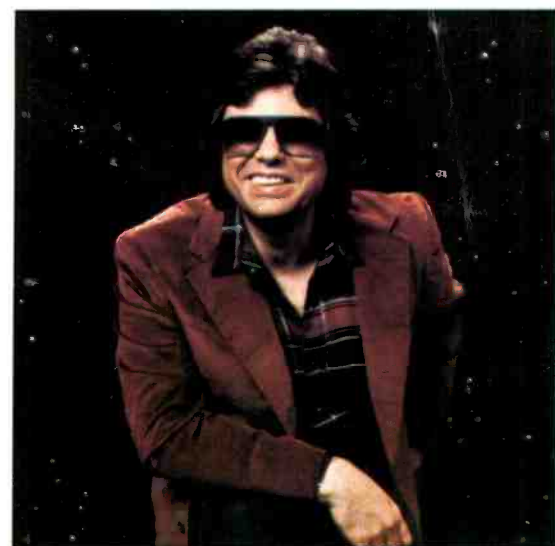
(Continued on page 14)

Label, 'Ex-Pirate' Links In Thailand?

BANGKOK—Several of the major foreign record companies here are flirting with the idea of licensing alleged former pirates in a unique variation of "if you can't fight them, join them."

The proposal was outlined at a meeting between representatives of the majors and a group of local businessmen allegedly linked to the pirate trade that only recently has been outlawed here via royal decree and parliamentary action. The swift turn of events swept the shelves of record and department store racks clean of bogus tapes in the days following government affirmation of the

(Continued on page 61)



The genius of Jim Reeves became a source of inspiration and influence to a young RONNIE MILSAP whose musical dreams were just beginning. Now Ronnie has created his own "thank you" to Reeves in his new album, **OUT WHERE THE BRIGHT LIGHTS ARE GLOWING**—a collection of 10 Reeves' classics including "Four Walls," "He'll Have to Go," "When Two Worlds Collide" and the current hit single, "AM I LOSING YOU." RCA Records AAL1 3932 (Advertisement)

(Advertisement)

America's got a crush on LOVERBOY.

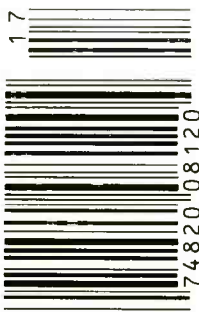
With a Top-20 album headed for gold and breaking in every major market, Loverboy looks like the debut smash of the year. And they're loving every minute of it.

"Loverboy." Their first album, featuring "Turn Me Loose" and "The Kid Is Hot Tonight." On Columbia Records and Tapes.

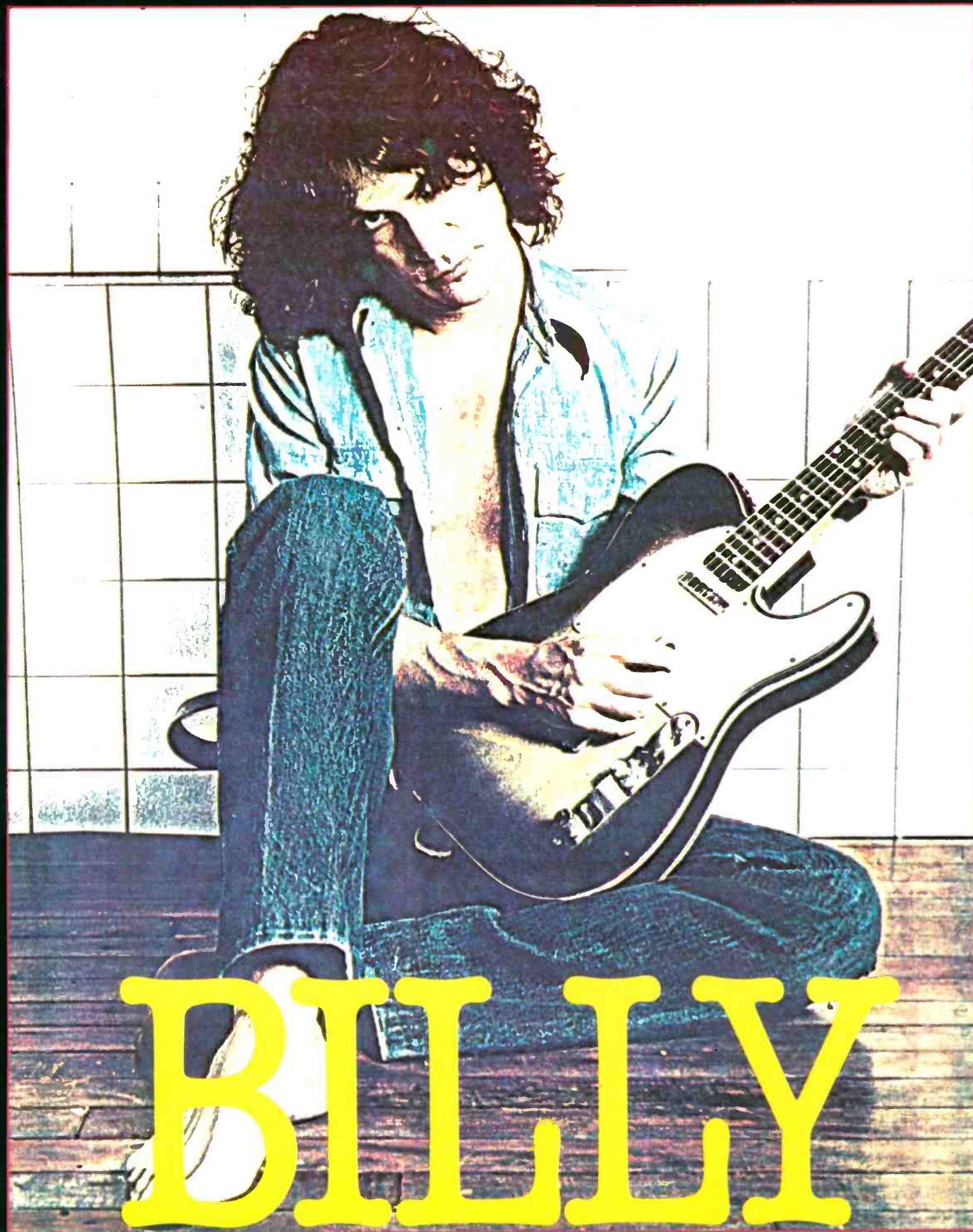
DON'T MISS LOVERBOY ON THEIR SUMMER TOUR WITH ZZ TOP.



Produced by Bruce Fairbairn. "Columbia" is a trademark of CBS Inc. © 1981 CBS Inc. 1 JC 36762



ROCK 'N' ROLL YOU CAN'T REFUSE!



BILLY SQUIER

Don't Say No



AN IRRESISTIBLE NEW ALBUM ON CAPITOL RECORDS AND CASSETTES

Produced by Mack & Billy
Management: Stewart Young

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CX System Threat To Audiophile?

By GEORGE KOPP

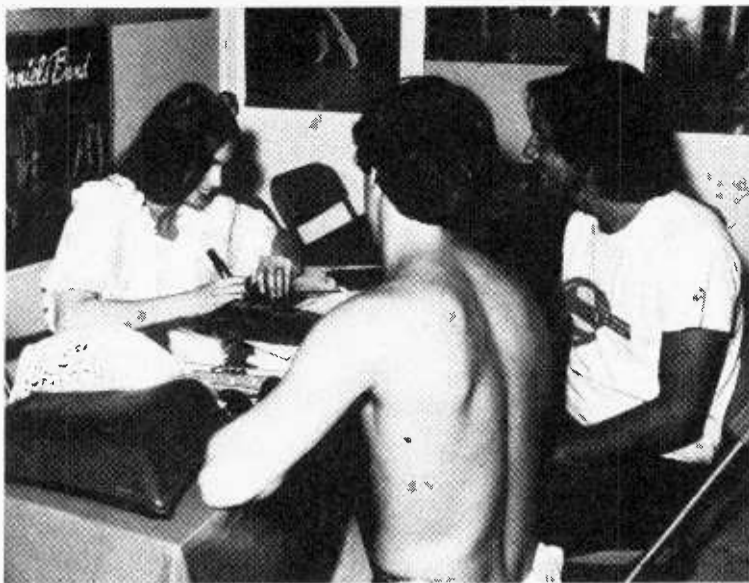
HOLLYWOOD, Fla.—The existing audiophile record labels continue to see increased sales and demand for new titles, but changing technologies raise some doubts about the future.

The presence of CBS Records on the audiophile panel at NARM demonstrated the extent to which quality concerns have penetrated the industry, but the CBS CX system may put a severe dent in "superdisk" sales.

The CX encoded disk noise reduction system, formally introduced here to generally enthusiastic response, will emerge on all CBS product. CBS is confident that it will have other labels and hardware manufacturers signed up to produce records and decoders by the June CES. Many NARM members who heard the demonstrations of the system expressed the hope that CX would become an industry standard.

The widespread availability of CX disks, which are compatible with current hi fi equipment but will also reduce surface noise by 20dB when used with a CX decoder, raises the question of the future viability of the audiophile disk market. Labels such as Mobile Fidelity and Nautilus embrace CX because, as low as the surface already is on these painstakingly pressed LPs, CX improves it. But the current market share of superdisks, put at less than 1% by panel moderator Sam Sutherland of Billboard, may fail to gain appreciatively when CX records, costing no more than current mainline product but offering 80dB in dynamic range, become widespread.

CBS' Lou Abbagnaro, head of the CX project, told the dealers assembly (Continued on page 58)



NARM AUTOGRAPHS—Emmylou Harris signs autographs for members of NARM where she played at the convention's country music luncheon.

Digital Compact Disk: Wait One More Year

By JIM SAMPSON

SALZBURG—Philips and Sony, originators and proponents of the Compact Disk (CD) digital audio disk technology, indicate they have completed development of the system—but emphasize it will still be at least one and a half years before consumer players reach the Japanese and European markets, with the U.S. likely in 1983.

In addition, both firms reveal that a CD car stereo unit is definitely under development, while licensees in both Japan and Europe of the technology now include Dual, Bang & Olufsen, Grundig, Revox, Akai, Nakamichi and Nippon-Columbia.

Recently, Matsushita of Japan (parent of Technics, Panasonic, Quasar and JVC) embraced the CD technology and already has a prototype Technics-branded digital audio disk player in its Osaka labs (Billboard, March 29, 1981).

On the software side, both PolyGram and CBS/Sony have indi-

cated that they will produce software for the players. In two years, however, more record entities around the world are expected to be producing CD disks.

The CD technology is not the only digital audio disk system for the consumer under development. Teldec/Telefunken and Soundstream/DRC have rival, non-compatible systems in the wings.

J.J.G.CH. Van Tilburg of Philips audio division, Eindhoven, explained to a press conference here Wednesday (15) that recent improvements in modulation and error correction have made the laser-read system ready for production runs. In addition to two channels of audio, the 4.7-inch diameter disks have additional information capacity for a visual display of an artist and other visual material.

It will be October, 1982, however, Philips and Sony executives predict, before adequate manufacturing capacity in Europe and Japan will make commercial marketing possible.

Both Sony and Philips demonstrated fully compatible players. Due to inflation and development costs, the price of the players will be approximately \$500, somewhat higher than previous estimates. Neither Sony nor Philips, however, would commit to a retail price now.

Richard Busch, deputy president of PolyGram Record Operations, predicted that the laser-read disks would retail for "about 30% more" (Continued on page 76)

WCI, CBS Report Record Revenues For 1st Quarter

NEW YORK—The shift of the CBS Records Club to the CBS Records Group turned to be a drain on the company's first quarter profits, but its higher level of equity income, principally from CBS/Sony in Japan, helped ease the company's taxes to an atypically low 31%.

"Revenues for the CBS/Records Group declined 6% due to a sharp decrease in revenues for the Columbia House Division which has been transferred to the Records Group," says CBS.

"This decline more than offset increased revenues for the group's recorded music operations. The lower Columbia House revenues resulted from lower sales for its record and tape club operations, as well as the" (Continued on page 14)

IN KEYNOTE SPEECH

Droz Suggests Ways To Lure Consumers

HOLLYWOOD, Fla.—Merchandisers and manufacturers were urged to give the "gift of cooperation" in reaching the industry's prime target, the consumer, by NARM keynoter Henry Droz, chief of WEA, the distribution arm of the Warner Bros., Elektra/Asylum, Atlantic labels.

NARM Report Drawing heavily from the just-released Warner Communications Inc. music industry study (Billboard, April 18, 1981), Droz stated the conventioners should turn away from each year's "same tired adversary rhetoric... by talking about our real target: not you, not me. The consumer."

Droz cited nine specifics as a proposal to "capture more consumers more often." These specifics are:

- to be better informed about the consumer ("WCI's research tells us that this year's consumer is slightly older, richer, more rural, better educated... exactly the demographics

any manufacturer would hope for. But I question whether or 12-60's radio ads and 12-hour, up and then down again displays and free parking print ads are zero'd in on their demographics").

- that the consumer buys today dramatically fewer easy listening or pop vocal albums and considerably more country and gospel.

- that the consumer finds price fairly unimportant in his pre-planned buys, though he is very price sensitive about marginal, mid-priced or budget goods.

- that the consumer has not abandoned 8-tracks ("so let's not bury that consumer business too fast").

- that the consumer is not interested in how many of a title you have, or return ("that requires from some of you a major adjustment: namely, buying with the intention of selling, and not blatantly returning. There is a difference").

- that the consumer knows what (Continued on page 14)

Country Sales Blossom In Cities, Boom In Suburbia

By ROBYN WELLS

NASHVILLE—Retail chains are implementing new marketing ploys to attract a wider country music clientele, keeping pace with the format's burgeoning popularity. More country product is finding itself in up-front store positions and featured in prominent displays. Increasing numbers of country artists are making in-store appearances.

Mass appeal artists with crossover commerciality are cropping up in both pop and country racks. Similarly textured albums are spinning with greater frequency on in-store turntables. Country albums, once a backseat item to high-volume country singles, now appear to be staking a greater claim of the market. And midline product continues to hold its own, as retailers are more willing to stock catalog items.

However, although such tactics are proving fruitful in country's traditional southern stronghold and suburban regions, the total volume of country sales in urban areas is registering a less dramatic increase.

"We're experiencing a slow and steady increase in country music, with it making up about 15% of our total sales," says George Tunder, buyer for Pittsburgh-based National

Record Mart, a 26-store chain covering five Eastern states. "But our country growth is more predominant outside Pittsburgh itself."

"There is a fresh and very healthy attitude from most of our urban account customers," says Roy Wunsch, vice president of marketing for CBS, Nashville. "Country music is moving toward popular music from a demographic standpoint and we're experiencing more substantial penetration in urban areas than before."

Problems facing country's growth (Continued on page 43)

Merchandisers Like Midlines; More Advertising Support Due

HOLLYWOOD, Fla.—Manufacturers will keep the \$5.98 midlines flowing along with promised aggressive advertising and promotion schemes, and merchandisers will be ready to take them on, a NARM panel on "Marketing Midlines Catalog Product For Maximum Profit" made plain.

NARM Report Although there was some dissent from the floor—by Larry Rosen of We Three retail

chain who chided manufacturers for leaving the retailer stuck with the original \$7.98 counterparts to \$5.98, and others to come—manufacturers and merchandisers painted a highly positive picture of the success of the line, started by CBS late in 1979.

In his opening remarks, John Cohen, president of Disc Records, stated, "A year ago a funny thing happened on the way to the poor house," referring to the happy introduction of the \$5.98s and "the consumer loved it." Cohen said the line is a "move on to the goal in the future of selling at list price, while the customer is aware it's a great value."

Cohen was forced to cut short pricing discussions, a traditional NARM no-no, but MCA Distribution executive vice president Sam Passamano Sr. managed to get in a line on the "absurdity" of multiple pricing levels of budget product.

And Marv Helfer, national sales manager of special markets at WEA Corp., refused to discuss publicly with We Three's Rosen WEA's pricing policies on the \$5.98s.

Before the manufacturer panelists spoke, Joseph Bressi, vice president of marketing at Stark/Camelot, offered an eight-minute slide presentation, produced in-house, on Camelot's success with midlines, while (Continued on page 15)

'Gift' Song Introduced

HOLLYWOOD, Fla.—There's a "Gift Of Music" song, introduced at the NARM convention, and it may find its way into commercial release.

The song was performed during the opening business session Sunday (12) as part of a first birthday celebration of NARM's "Gift Of Music" campaign, launched at last year's convention in Las Vegas.

The artist debuting the song, Donny Gerrard, performed the theme, as recorded by the New York-Los Angeles production firm of Jay Inc., which is attempting to sell the master to a label, along with (Continued on page 68)

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APRIL 25, 1981 BILLBOARD

BLACK IS GREEN Sales Strong, But Retailers Warned Of Overconfidence

By IRV LICHMAN

HOLLYWOOD, Fla.—Although black music has captured 25% of industry sales, merchandisers have been warned to not "take it for granted by putting it on the back burner" in its sell-through to the consumer.

This point, among others, was stressed at a "Black Is Green" session sponsored by NARM and the Black Music Assn. Monday (13).

The breakfast panel consisted of LeBaron Taylor, BMA president and vice president of divisional affairs at CBS Records, speaker; Eddie Gilreath, national sales manager of black music at Warner Bros. Records, chairman; James Cephas, president of King James Records, a three-store unit based in Philadelphia; David Lieberman, chair-

man of Lieberman Enterprises, the rackjobber; Sydney Silverman, president of United Record & Tape, also a racker; and Cal Simpson, president of Simpson's Wholesale, the Detroit one-stop/retailer; Howard Applebaum, president of Kemp-Mills, a four-store chain in Washington.

In his featured speech, LeBaron Taylor talked of "overconfidence" and called for the "ultimate crossover," citing that the future of black music depends on a "new kind of creativity and new ways to be successful."

Taylor drew an historical reference to the "resiliency" of black music during tough economic times, noting that as far back as the early 1920s, black artists have sold well despite bad times.

In an audio/visual presentation

following Taylor's talk, the recession-proof nature of today's black sounds was further amplified by various statistical data, including the statement that while industry sales fell 11% in 1979, black music was held to a "mere" 5% loss. Also, black music sales, the presentation noted, had grown from \$50 million a year in 1970 to \$500 million in 1980, 40% of which was attributable to white fans. Panel members and others were also shown telling of their own companies' participation in selling black music.

(Continued on page 78)

Warner Promo For Colleges

LOS ANGELES—In a move designed to test the viability of college promotions, Warner Bros. Records is launching its first national promotion geared to colleges in more than two years.

The company shipped to 200 campuses tapes of the Warner Bros. Music Show, featuring U2 in a live performance taped March 6 at Boston's Paradise Theatre, according to Larry Butler, national college/artist development director.

The firm is reversing its usual mode of promotion by initially bypassing commercial radio totally, with full concentration of colleges. The show will, however, be available to commercial radio in the summer.

Warners is tying into local record retailers through the college representatives. Butler notes that he is urging station announcers to coordinate LP giveaways with local dealers.

Butler maintains the colleges are handling the entire project in their markets, and "we're working closely with them because we want to educate them in street promotions, not only for Warner Bros. product, but so they will be prepared, if they wish, to move into commercial radio. We also want them to learn how to document retail sales."

He explains that Warner Bros. made up flyers advertising the show, which were sent to the campuses for distribution. The label also sent air copy for announcers to read prior and during the broadcast.

Based on the success of the U2 promotion, says Butler, Warner will step up its college promotion when school resumes in the fall. The program will be expanded to include more prizes such as weekend vacations.

JEAN WILLIAMS

Sony, Springer Video Link

NEW YORK—Sony Corp. and Berlin newspaper tycoon Axel Springer signed an agreement last week putting them in the video hardware and software distribution business in West Germany. The deal creates a new jointly-owned company, Ullstein Video, capitalized at about \$2.5 million. The company will handle all formats, not just the Sony Beta system.

Springer is already in the video software business, through his company Ullstein Tele Video, which is a

production and program acquisition firm.

The move is apparently part of a worldwide push by Sony to increase its market share in the VCR field. In the United States, Sony is pursuing an aggressive pricing policy with its blank tape to get the retail price of prerecorded Beta cassettes below the VHS price.

Sony has also launched a major advertising campaign with double page newspaper ads comparing VCRs with videodisk players. While most videodisk makers feel the products can coexist profitably, Sony has maintained that consumers will prefer VCRs. The ads are the first assault on the videodisk from a VCR maker. Sony is the only major VCR manufacturer with no plans to market a consumer videodisk player.

Executive Turntable

Record Companies

John DeNigris is appointed sales vice president in branch distribution for CBS Records in New York. He was Atlanta branch manager. . . . **Bill Cataldo** takes over as pop promotion vice president for PolyGram Records, New York. He was national pop promotion director at Polydor. . . . **Margaret Nash** moves to creative services vice president for Solar Records, Los Angeles. She will continue administering the label's Spectrum



DeNigris

VIII (ASCAP) and Hip Trip (BMI) publishing wings. . . . **Paul Wexler** moves to Island Records as a&r coordinator. He will split his time between Island's Compass Point studios in the Bahamas and Island's music publishing offices in Los Angeles. He was with Warner Bros. as quality control supervisor. . . . **Steve Backer** takes the post of college program supervisor for CBS Records New York. He was with Side One Creative Marketing as national director of promotion. . . . **Gerrie McDowell** takes the post of national promotion director for Capitol/EMI/Liberty Records in Nashville. She was Western regional country promotion manager. . . . **Jim Delehant** is named a&r director for Mirage Records in Los Angeles. He was vice president/director of a&r at Atlantic Records, New York. . . . **Doug Hamann** becomes Cleveland promotion manager for Epic/Portrait/Associated labels. He was a CBS Cleveland salesman. . . . **Yvonne May** is named film and tape production director in the creative services tv production wing at CBS Records New York. She has been a producer for film/tv at CBS since 1978. . . . **Eddie Teichmann** is named general manager of country promotions at Crescent Records, Beverly Hills. He was doing independent promotion.



Nash

He was doing independent promotion.

Marketing

Steve Libman, formerly with Pickwick retail as Eastern ad coordinator and Emerald City and Oz retail as executive vice president and general manager, becomes president of Nova Distributing Corp. in Atlanta. The one-stop has



Libman

Steve Kaiser as sales manager. He is former sales manager of Record Shack, Atlanta. **Lee Libman** is treasurer and had worked in the grocery business. Steve Libman's son, another **Lee Libman**, is operations manager. He was with Tara Distributing and Emerald City.

Publishing

Mel Ilberman becomes vice president and general manager for April-Blackwood Music Publishing in New York. Ilberman is a 28-year veteran of RCA Records, where he was recently business affairs vice president. . . . **Jerry Isaacson** takes the spot of comptroller for Arista/Interworld Music in Los Angeles. He was with Screen Gems/EMI in a similar post.



Ilberman

Jim Frey and **Scott Mampe**, former heads of U.S. Deutsche Grammophon and Philips respectively, have formed Tioch Productions in New York. The firm is an independent marketing company to work in partnership with Ariola for classical music. . . . **Joel Silver** moves to PolyGram Pictures in Los Angeles as executive vice president. He was with Lawrence Gordon Productions. . . . **John Humphreys** takes over as vice president and general manager of the consumer products division in the newly formed Memorex Media Products Group. He was consumer products group sales vice president. Also newly appointed is **Richard W. Martin**, who headed the communications group, is now media products group president. . . . **Andy Kaufman** assumes the post of domestic operations for United Entertainment Complex



Humphreys

Ltd. in New York. He was recently associate director of programming for Music Fairs Inc. . . . **Douglas Kanner** is now vice president and chief operating officer of the Seeman Management Co. in Beverly Hills. He was vice president and partner in General American Leasing. . . . **B.J. McElwee**, a veteran marketing executive, starts WE Care radio promotion and marketing firm in Lewisburg, Tenn. He is assisted by Linda Rogers, a former St. Louis one stop and Nashville marketing staffer. . . . **Jucy Knight** joins Buddy Lee Attractions in New York as head of the tv dept. She was in a&r at Atlantic Records. . . . **Edmund J. Ricco** named assistant executive director of the Birmingham-Jefferson Civic Center in Birmingham. He remains in charge of boxoffice management. **Bert G. Brosowsky** takes over as assistant director. He expands his duties to cover the theatre, concert hall, exhibition hall and coliseum. . . . Changes at Hollywood National Studios in Los Angeles: **Chet Actis**, formerly an account executive, becomes senior account executive; **Betsy Ross**, **Andy Kogut** and **Nancy Campeau** become account executives. Kogut comes from real estate sales while Ross was a production representative with Hollywood National. Campeau was stage manager with the "Hollywood Squares" tv show. . . . **Edward R. Birdwell**, executive director of the Los Angeles Chamber Orchestra resigns to join the New York-based firm of Gurtman and Murtha as vice president in charge of special promotions and orchestra. . . . **Lettum-play**, a jazz preservation society in Washington D.C., elects Robert Wilson as artistic director. He has had experience in music, including talent coordinator for the National Park Service's "Summer In The Park" series and producer of music related tv shows. . . . In Los Angeles, U.S. Video's **Steve deSatnick**, who was appointed operations vice president in February, takes on additional responsibilities for marketing. . . . **John H. Phelan** joins Sony Corp. of America



Cataldo



Wexler



Delehant



May



Isaacson



JANE'S JACKET—Styx's Dennis DeYoung presents Chicago Mayor Jane Byrne with an official "Paradise Theater" tour jacket, thanking her for proclaiming it "Chicago Salutes Styx Day," to mark the group's three recent hometown concerts at the Rosemont Horizon. Looking on are, from right, group members Chuck Panozzo, James Young and John Panozzo, and Bruce Holberg, general manager of WMET-FM, which helped arrange the reception.

Brewers Bankrolling Summer Fest Series

By JOHN SIPPEL

LOS ANGELES—Michelob Beer paces a multimillion-dollar summer live talent subsidy and/or advertising trend among the nation's major brewers, with Schlitz Brewing a close second.

Michelob bankrolls a four-pronged primarily advertising thrust. A spokesman for Anheuser-Busch says the Michelob division is rather subliminal in its affiliation, but feels the demographics it seeks are found among concertgoers.

Victor Julian, director of market development for the St. Louis parent firm, is in the midst of a six-week 24-city "Superstars Of Fusion Jazz" promotion, in which Michelob underwrites radio and print advertising for the local events. Alan Haymon Productions, Cambridge, Mass., put together the package which includes Bobby Hutcherson, Roy Ayers, Lonnie Liston Smith, Stanley Turrentine, Jean Carn and Bobbi Humphrey. The cross-pollination between the local promoters and Michelob was orchestrated by Michael Rosenberg of Marco Productions, Beverly Hills.

Advertising placed by promoters carries the subtle credit, "in connection with Michelob Beer." At each venue, the emcee, usually a local jazz DJ, thanks Michelob for its participation at the start and close of the concert and the evening's program carries a modest Michelob plug. It's a first time for Michelob, and Julian says the brewery is watching the series, which closes May 3.

Following its first Budweiser SuperFests staged last year, this Anheuser-Busch division has major soul and r&b headliners set again for

(Continued on page 16)

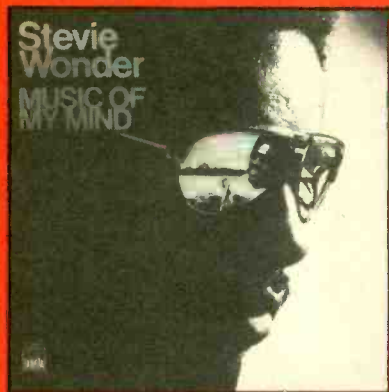
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GET INTO THE BODY OF STEVIE WONDER

HE CREATES MORE THAN RECORDS

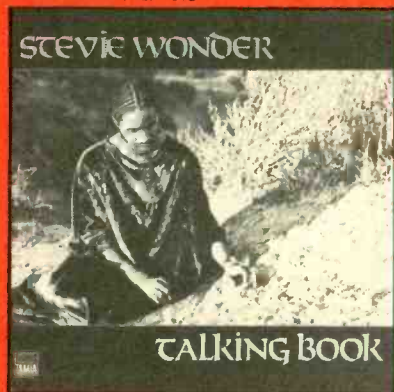
HE CREATES EVENTS

RELEASED MARCH 1972



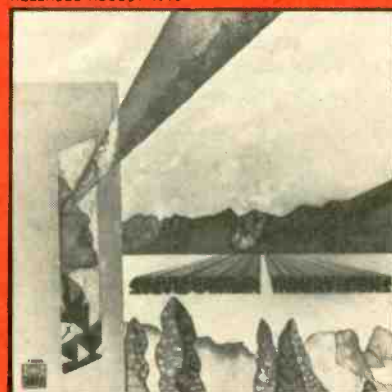
T7-314R1 T7-314KC T7-314KT

RELEASED OCTOBER 1972



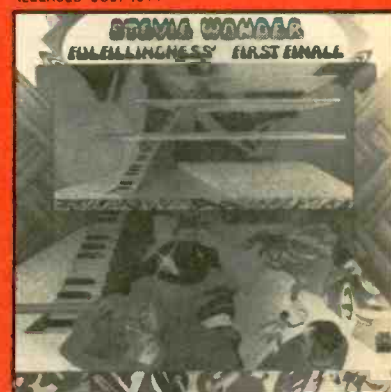
T7-319R1 T7-319KC T7-319KT

RELEASED AUGUST 1973



T326Y1 T326KT T326KC

RELEASED JULY 1974



T7332R1 T7332KC T7332KT

RELEASED SEPT 1976

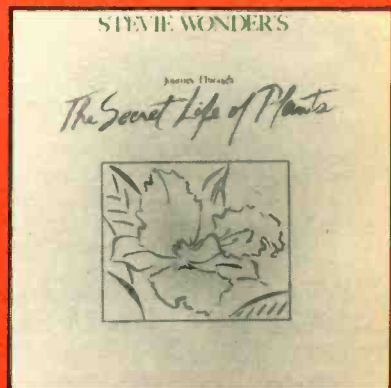


T13-340C2 T13-340KC T13-340KT

HIS BODY OF WORK THAT HAS MADE MUSIC AND SOCIAL HISTORY HAS GONE **PLATINUM, DOUBLE PLATINUM, AND EVEN QUADRUPLE PLATINUM IN THE U.S. ALONE** AND YOU CAN **DOUBLE THAT** FOR THE WORLD.

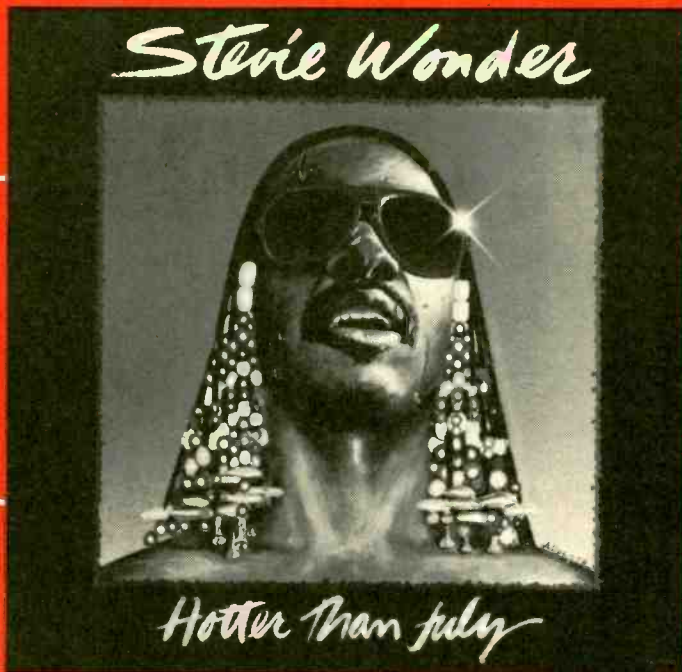
AND THE PRELUDE TO HIS GREATEST WORK

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PROGRAMS ALL DESIGNED TO GET THE WORLD INTO THE BODY OF STEVIE'S WORK

SPOTS UP 93%

Retailers Jump On TV Ad Bandwagon

HOLLYWOOD, Fla.—Record and tape merchants are overcoming their earlier reticence to make television advertising a prominent element in their media mix. The nation's top 10 retail firms increased their dollar investment in tv spots by a whopping 93% during 1980 alone.

NARM Report That's the overview offered Tuesday (14) during a morning panel discussion of television advertising held at the Diplomat Hotel here.

Offering that comparison of tv spot investments was Walter Bills, marketing sales executive for the Television Bureau of Advertising, who reported the total investment for those retailers as reaching \$1,456,600 during '80. That compares with an outlay of \$755,200 by those accounts during the prior year.

Bills, who interspersed his comments with short commercial clips designed to highlight the medium's effectiveness, touted television's cost effectiveness and flexibility as factors potential retail advertisers should examine before shying away from tv buys because of production costs and the medium's relative newness in record/tape marketing circles.

"First, we have to get comfortable in communicating with this medium," suggested Bills, whose presentation included a glossary of key terms spot buyers will need to know in order to gauge the efficiency of their buys.

He reviewed various advertising concepts unique to tv spot marketing. Such phrases as Area Dominant Influence (ADI), based on Arbitron

(Continued on page 16)

Gospel Awaits Big Breakthrough

Parley Cites Advertiser, Secular Radio's Resistance

By EDWARD MORRIS

NASHVILLE—Although all the portents are favorable, gospel music has a long way to go before it becomes a widely accepted form of entertainment. This was basically the message for the 300-plus registrants for the Gospel Music Assn. at its annual convention here (April 13-15).

Conventioners were assured that gospel music is spreading: gospel radio stations have formed a network to lure national advertising accounts; gospel performers are gaining more national television exposure; and gospel record production and distribution and talent booking and management are approaching or matching their secular counterparts in quality.

But for each testimony of success, there was a balancing tale of failure or frustration. Tv producer Chet Hagan related how, after months of negotiations, his company failed to interest a national advertiser in sponsoring a syndicated telecast of this year's Dove awards. Radio

broadcasters bemoaned their inability to convince national beverage manufacturers to advertise specifically to the Christian market. Performers lamented their apparently eternal consignment to the low-pay, low-profile church concert circuit.

Nearly every session gave evidence of the still unsettled love-hate connection between gospel entrepreneurs and the secular marketplace. There is love for the profit, stature and audience of the market and hate for all the concessions and accommodations those involved in gospel must make.

Court Newton, publicist for the 42-station Gospel Radio Network, told a seminar that Christian radio must sell itself to advertisers on the positive pitch that Christians are consumers "like everyone else." Yet he used the occasion to take a swipe at all secular entertainment, "the most benign of which," he said, "is destructive to the soul and spirit."

Publisher Aaron Brown took to

task the secular print music publishers, many of whom have raised the price of a single sheet to \$2.50. "The prices are outlandish, out of hand," Brown said.

Tv evangelist Lowell Lundstrom, uninspired by the Cinderella rise of country music, said it was "still loser music" and announced that he expected greater success for gospel. Mike Cloer, Word's director of radio promotions, advised a measured and low-key approach to integrating gospel into secular playlists, but later noted, "There really is a Satan out there in radio who doesn't want this music heard."

Formed in March, the Gospel Radio Network plans to go after national advertisers through its independent rep firm, Radio Spot Sales, Inc., in New York City. A second purpose is to design a public relations program to "improve the image of gospel radio and enhance the visibility of GRN as a business venture."

Network members Bill Walters, general manager of KXYZ-AM Houston, and Mike Sears, president of WAEC-AM Atlanta, explained that spot sales would relieve gospel radio of its traditional reliance on ministerial programs for income and allow for the programming of more music.

"The way to survive economically," Sears said, "is to prove that we are no more or no less consumers than anyone else in the secular marketplace. But we are selling a lifestyle instead of a demographics."

Tony Patti, sales manager for Spot Time Unlimited, likened gospel radio's lack of appeal to advertisers to that earlier faced—and overcome—by networks of agricultural, black and Spanish broadcasters.

The network panel advised gospel music fans to pressure local representatives of national companies to see them as an audience worth courting so they will pass that message up to the parent firms. The network founders say it will deal only with sales and public relations and will not go into original programming for its members.

(Continued on page 76)

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Chartbeat

Newton 45 Rushes Merrily; Stones LP Gathers Moss

By PAUL GREIN

LOS ANGELES—Juice Newton's Capitol hit "Angel Of The Morning" jumps to number five this week, which is two points higher than Merrilee Rush's original version of the song climbed in 1968. It's the 10th remake thus far in the '80s to hit the top 10.

Like Don McLean's hit version of Roy Orbison's "Crying," Newton's single has been boosted by a combination of pop, adult contemporary and country play. "Angel" is No. 1 for the third straight week on Billboard's AC chart and climbs to number 22 country.

Five of the oldies that have struck the top 10 thus far in the '80s were major r&b hits the first time around, demonstrating the continued high coverability of black music material.

And four of these r&b chestnuts were remake hits for white female pop acts, dramatizing both the cross-over nature of the contemporary music market and the fact that female acts, perhaps more than their male counterparts, need the edge of an oldie to crack pop and rock radio playlists.

"Yes I'm Ready" was a number two r&b hit for Barbara Mason in 1965, before a slick, sprightly duet by Teri DeSario and K.C. brought it back as a number two pop hit in March, 1980.

Likewise, Aaron Neville's "Tell It Like It Is," Little Anthony & the Imperials' "Hurt So Bad" and the Miracles' "More Love" were all top five r&b hits in the mid '60s before being given rock-inflected interpretations last year by, in turn, Heart, Linda Ronstadt and Kim Carnes.

These three acts all followed their top 10 remake hits with other remakes, which fared much less well. Heart's "Unchained Melody," the eighth and least successful version of the classic to hit the pop charts, stalled at number 83; Ronstadt's update of the Hollies' 1966 hit "I Can't Let Go" peaked at number 31 and Carnes' revival of the Box Tops' '68 smash "Cry Like A Baby" flamed out at number 44.

The Spinners, however, beat the odds and had back-to-back remake hits in 1980 with a cover of a pop oldie, the Four Seasons' "Working My Way Back To You" and then an r&b evergreen, Sam Cooke's "Cupid."

Of these eight oldies, six hit the pop top 10 the first time around and the other two both made the top 30.

But both of the remaining two oldies which have hit the top 10 in the '80s were relatively unsuccessful in the U.S. the first time around, though they did better in the U.K.

Bobby Vee's "More Than I Can Say" peaked at a lowly number 61 in the U.S. in 1961, but hit number four in Britain. And "The Tide Is High"

(Continued on page 67)



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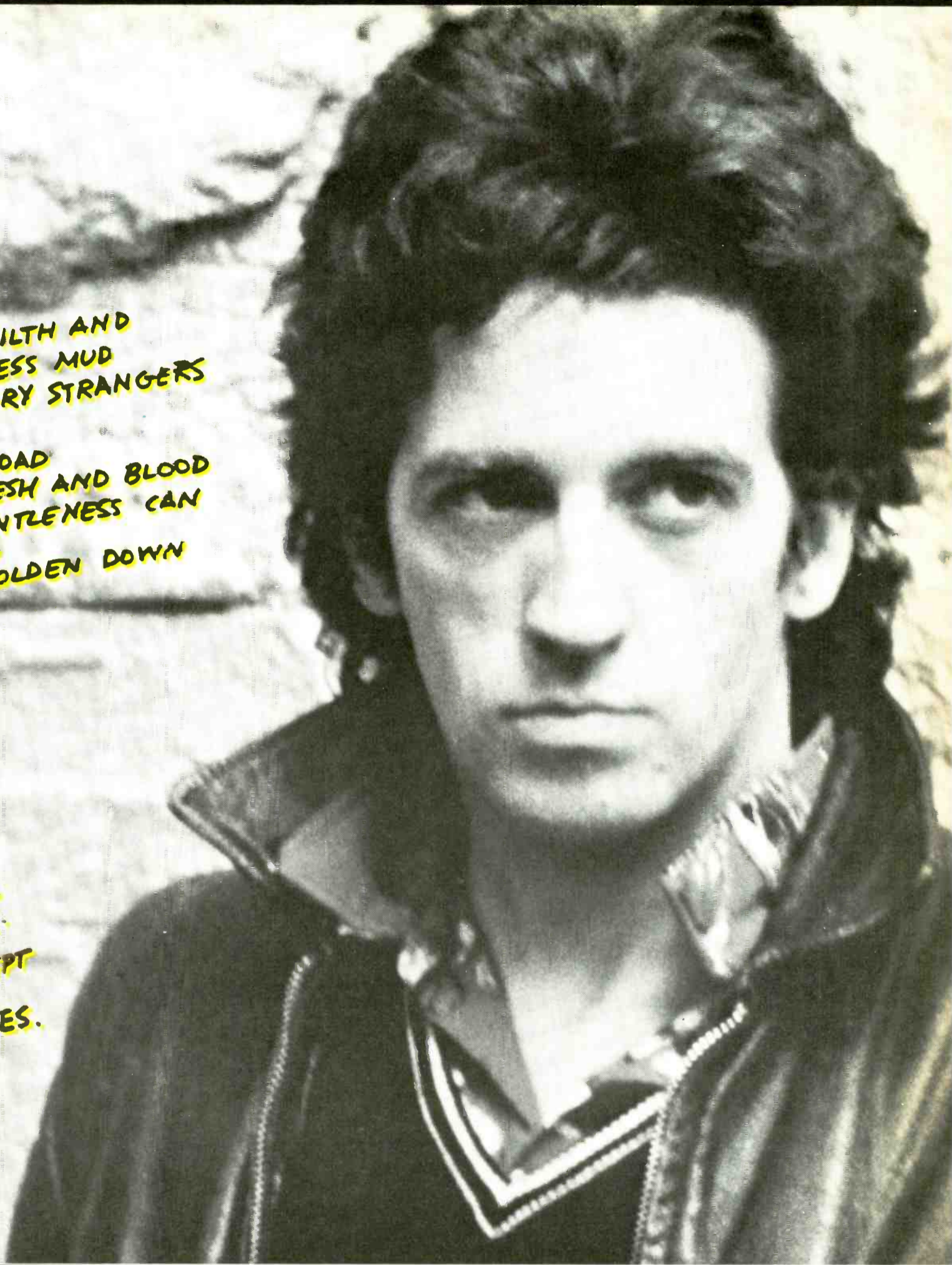
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WILLIE NILE.
GOLDEN DOWN.

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AB 4284

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Willie Nile. He was the most acclaimed new artist of 1980, winning raves for his auspicious Arista debut LP, and for his concert appearances opening for The Who.

Now, Willie Nile is back with a second album that already has the critics cheering and radio rocking:

BILLBOARD: #4 TOP ADDED LP!

RECORD WORLD: #2 MOST ADDED ALBUM AIRPLAY!

FMQB ALBUM REPORT: #4 MOST ADDED!

ALBUM NETWORK: #3 NEW ACTION!

HUMBLE PIE

"GO FOR THE THROAT"

SD 38-131



Produced by Gary Lyons for FAB Productions Inc.

ON ATCO RECORDS AND TAPES



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Rock'n'Rolling

Stiff Is Starting New Singles Label In U.S.

By ROMAN KOZAK

NEW YORK—Stiff Records in the U.S. is starting a new singles label to be sold directly to retailers, creating a unique three-tiered distribution system for the pioneering English new wave label.

Currently, Stiff Records is distributed in the U.S. by CBS as Stiff-Epic, and it is distributed by independent distributors as Stiff-America. The new label, to be called simply Stiff, will be part of Stiff-Tees, the label's lucrative T-shirt, button and poster merchandising arm.

"I think the singles label will be very important for us in the U.S. in terms of sussing out the scene on the bottom, as it were, and also sussing out where the new acts are," says Bruce Kirkland, the head of Stiff's American operations.

"We cannot compete with Arista, or Chrysalis or Warners in terms of signing new acts, once they get to the stage where Arista or Warners is interested in them. Our idea gets into singles type deals—we have the sales mechanism for it through Stiff-Tees,

and basically then sell direct to retail as Jem does," he continues.

Kirkland explains that in recent months, Stiff has been "vigorously pursuing" merchandising deals with such non-Stiff artists as the Clash, Specials, Madness, Joe Jackson, Vapors and the Jam, as well as such Stiff artists as the Plasmatics, Ian Dury and Lene Lovich. These T-shirts and posters Stiff sells to about 500 specialty import stores ("there is one in every town," says Kirkland) around the country.

Through Stiff-Tees, Stiff also sells import singles and LPs of Stiff artists or Stiff-related artists, which neither Stiff-Epic or Stiff-America releases here.

"This gives us a direct access to retail," says Kirkland. "There are a lot of these specialty shops, we know who they are, and we sell to them. These stores are very important to us, also for sales of Stiff-America and Stiff-Epic, but they are not very easy to reach through our distributors, since all of them invariably deal with one-stops.

"We have found that it is not very easy to get our records through to one-stops. But I will not sell (to specialty shops) any domestic (Stiff-America or Stiff-Epic) product. If I find that one of those stores doesn't have a Plasmatics record, then we will refer it to our distributor. It gives us a cross check system," he adds.

Kirkland says he has seen that he can sell a minimum number of records through the specialty import stores, and his concept for the new Stiff label is to sign to a singles contract acts that may have a couple of good cuts, but are not yet ready for a deal with a major. He will sell the records only to the import shops, and then develop the act upward through Stiff-America or Stiff-Epic.

The move represents a new domestic presence for the label, which hitherto served as a conduit for British Stiff product into the U.S.

"Previously, we relied on our English office for product. But there is now a desire and a willingness on both sides of the Atlantic for the American office to independently sign our own artists. The next Plasmatics album will come out on Stiff-America, but it might not come out on Stiff in the U.K. The American office is very much soliciting product on its own accord."

Kirkland took over the U.S. branch of Stiff last fall, bringing in new pressing and jacket suppliers and setting up the distribution deal with U.S. independents for Stiff-

(Continued on page 76)



GANT SLANT—Don Gant, center, president of Don Gant Enterprises and its publishing divisions, welcomes Jimmy Bowen, left, vice president of Elektra/Asylum Records, and Dixie Gamble Bowen, general manager of Elektra/Asylum Music, to his office's grand opening in Nashville.

Publisher Tree Links To Christian Music Outfit

By KIP KIRBY

NASHVILLE—In an unexpected entry into the gospel field, Tree International—Nashville's largest publishing firm—has become a partner in a newly formed Christian music division, Meadowgreen Music Co.

This is believed to be the first such venture by a major secular publishing house and represents another link being forged between gospel and secular music today.

Meadowgreen will share headquarters with Tree International on Music Row and will have the use of Tree's in-house 24-track studio for its recording. Partners in the gospel company are Tree, Randy Cox, former director and general manager of the Paragon/Benson Publishing Group, and Joe Huffman. Huffman's longtime gospel production credits include albums with such gospel mainstays as Doug Oldham, Dottie Rambo, Jimmy Swagart, the Speers, the Kingsmen and the Goodman Family.

Under Huffman's direction, the

production wing of the company will handle record production, seek record label affiliations for artists and provide career direction and artist development. Cox will oversee the publishing activities for Meadowgreen and will sign gospel-oriented songwriters.

"Our venture is a new look in Christian music publishing," says Cox. "We have joined the forces of a gospel music publisher with a major secular publisher to create the best of both worlds."

Gary Chapman, the first songwriter/artist to be signed to Meadowgreen, has just released his debut Christian album, "Sincerely Yours," as well as penning "My Father's Eyes," which earned him Dove Award nominations for both song and songwriter of the year honors.

The company is actively scouting new gospel talent and will be signing more writers and artists in coming months.

Minimal Gospel Airplay On Los Angeles' Black Radio

By JEAN WILLIAMS

LOS ANGELES—While the music industry is touting an upsurge in gospel, with CBS now reportedly preparing to distribute the new Benson label and talking to Light Records about distribution. More than 50% of black-oriented radio in this city has all but eliminated gospel from its format.

KDAY-AM excluded, black-oriented stations that presently program gospel have slotted it for the wee hours of the morning or late at night. Additionally, in a city with more than one million blacks, with the exception of KDAY, "pure gospel is not aired even on Sunday, which is upsetting some listeners," says a local community activist.

KMAX-FM in nearby Arcadia, Calif., airs gospel daily. "But ours is a potpourri format," says Darby Cunningham, vice president/general manager of the station. The outlet is the only such station in the area with specialized programming with shows for the Spanish, Japanese, Hungarian, Greek, black and other ethnic communities. With the decline of gospel at other stations, KMAX has stepped up its black gospel programming.

Stations on the East Coast, along with cities like Chicago and Detroit, have historically given a lot of air-

time to gospel.

Reasons for the sparse gospel airplay on the West Coast vary, but a couple of L.A. programmers plan to experiment with it.

J.J. Johnson, KDAY's program director says: "Research tells us that there is a big gospel movement in the country." KDAY airs gospel 5 a.m. to 9 a.m. Sundays.

"I don't, at this time, see a reason for increasing gospel but I certainly wouldn't cut back on it," he continues.

"I believe it's time for gospel labels to try to move their product onto secular playlists. I believe they're afraid that if they bring me a gospel record and the world God is in it I won't play it.

"They should seriously think about secular airplay."

KGFJ-AM recently removed gospel from its format. But, J.B. Stone, program director, plans to return it to the air, only this time the station will offer more than gospel music, he says.

"We're moving more toward gospel information in addition to music," he continues. "We'll give the audience information about what's going on in the city as it relates to

(Continued on page 42)

3 Promoters Plead Guilty Over Shows

CHICAGO—Three Chicago rock concert promoters have pleaded guilty to charges of profit skimming in connection with a series of major outdoor rock concerts at Soldier Field in 1977.

The promoters were charged in a federal grand jury indictment with underreporting the amount of tickets sold for concerts featuring Ted Nugent, Pink Floyd, Emerson, Lake and Palmer and Peter Frampton. The indictment also charged that the promoters falsified and inflated expenses in connection with the appearances.

Pleading guilty before U.S. district judge Milton I. Shadur were Bruce Kapp, president of Celebration Productions Inc., and Carl Rosenbaum and his brother Larry Rosenbaum. The Rosenbaums own Flipside Productions, which worked with Celebration in promoting the 1977 concerts.

The Chicago Park District, which was to receive 15% of the gate, the City of Chicago and the rock performers all were cheated, the indictment charged.

Judge Shadur sentenced Kapp under a plea bargaining arrangement to a six month prison work release program and fined the promoter \$1,000. The Rosenbaums are scheduled to be sentenced May 27.

Under the plea bargaining arrangement, all three men have agreed to testify against Edward Cassin, a fourth man accused in the indictment.

Firm Sues Over Songs On Vingtapes

NEW YORK—ABKCO Music, the music publishing wing of ABKCO Industries, has brought suit here in U.S. District Court charging unauthorized use of copyrights on home videocassettes by a manufacturer and their sale by three New York retailers.

The defendants in the action are Media Home Entertainment, a manufacturer based in California, and Video Shack, Photosound and Sam Goody, all based in New York.

ABKCO claims the defendants offered for sale infringing video tapes containing two Mick Jagger-Keith Richards copyrights, "Jumpin' Jack Flash" and "2,000 Light Years From Home," and two penned by the late Sam Cooke, "Cupid" and "Chain Gang." The videotape titles indicated in the action are "Popcorn" and "20 Years Of Rock & Roll, Vol. 2."

While the action notes that the ABKCO has sustained damages in an amount not presently ascertainable, it reserves the right to amend the complaint to plead the exact amount of damages allegedly sustained.

The action asks for a permanent injunction to stop the sale, advertising, reproduction and distribution of the allegedly offending videotapes, in addition to order to show cause why a preliminary injunction should not be issued and granted.

ABKCO Music is one of a growing number of music publishers who are seeking court redress against videotapes said to offer unauthorized performances of their copyrights.

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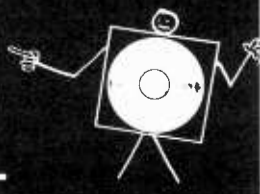
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DISTRIBUTED BY CBS RECORDS

A P R I L



April finally made it and we've got it made for April with an almost overwhelming collection of great new product from RCA and Associated Labels.

Stephanie Mills—she's paved her own road to success with gold and platinum. Her last single, "Never Knew Love Like This Before," was a Grammy Award winner and her newest single, "Two Hearts" (featuring Teddy Pendergrass), is the surefire winner that's going to take Stephanie and "Stephanie" to even bigger success.

Bruce Cockburn—his incisive songwriting and crisp performances have made him many fans during the short time since the release of "Wondering Where The Lions Are." Now, with two LPs under his belt and ever-growing acceptance here in America, comes "Resume." It's a collection of some of Bruce's best and it features his latest single—"The Coldest Night Of The Year."

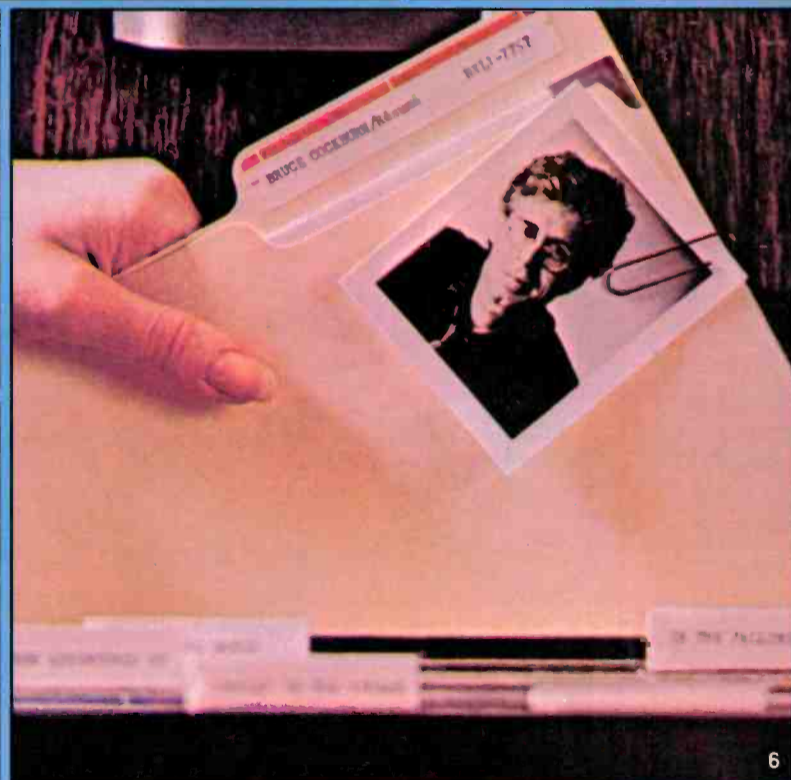
Karen Lawrence—a film score for Streisand, lead singer with 1994, then the L.A. Jets, and that's just some of the background! Now, however, it's "Girl's Night Out" for Karen. It's her debut solo album with her songs (co-written with Fred Hostetler), her Pinz and the production genius of Jack Douglas ("Double Fantasy") that make for rock and roll that's on the right wavelength for fun—and success!

Razzy Bailey—after two back-to-back number-one singles and a string of nine more in the top ten, he has easily established himself as one of Country Music's hottest items. His third LP is called "Makin' Friends," and the way Razzy does it, his standing reservation at the top of the country charts shows no sign of being cancelled.

The best of the new by the band that's been tearing it up all over the Midwest, The Dillman Band; and the newest by the best. Like Tomita's "Greatest Hits/Volume 2." And then there's our penchant for sound tracks: "The Elephant Man," an Oscar Nominee, and "Sophisticated Ladies," a smashing Broadway success.

It is with great pleasure that we announce (once again!) that we're still on the same hot track we've been on since the crack of the New Year!

RCA Records



1. STEPHANIE MILLS
"Stephanie" T-700
(20th Century-Fox)*

2. THE DILLMAN BAND
"Lovin' The Night Away"
AFL1-3909

3. THELMA HOUSTON
"Never Gonna Be Another
One" AFL1-3842

4. ESTHER WILLIAMS
"Inside Of Me" AFL1-4023

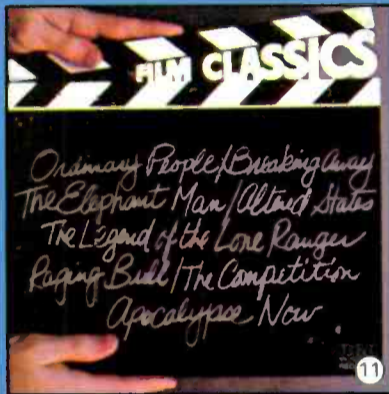
5. "THE ELEPHANT MAN"
Original Sound Track
T-632 (20th Century-Fox)*

6. BRUCE COCKBURN
"Resume" BXL1-7757
(Millennium)*

7. ISAO TOMITA
"A Voyage Through His
Greatest Hits/Vol. 2" ARL1-4019

8. CLAUDIO ABBADO/
LONDON SYMPHONY
& CHORUS
"Claudio Abbado Conducts
Mussorgsky" ARL1-3988

R E L E A S E S



9. RAZY BAILEY
"Makin' Friends" AHL1-4026

12. KAREN LAWRENCE
& THE PINZ
"Girl's Night Out" AFL1-4006

15. FLOYD CRAMER
"Great Country Hits"
AYL1-4008

10. "SOPHISTICATED LADIES"
Original Broadway
Cast Recording CBL2-4053

13. JERRY REED
"Dixie Dreams" AHL1-4021

16. JIM ED BROWN &
HELEN CORNELIUS
"Greatest Hits" AHL1-3999

11. VARIOUS ARTISTS
"Film Classics" XRL1-4020

14. DANNY DAVIS & THE
NASHVILLE BRASS
"Cotton Eyed Joe" AHL1-4022



millennium
RECORDS



Manufactured and Distributed by RCA Records

IN KEYNOTE SPEECH

Droz Suggests Ways To Lure Consumers

• Continued from page 3

he wants: music ("Are you, are your people, tuned in to the music? Does the consumer know more about your product than you do? In what other business is that true? It wasn't long ago that many of you asked, 'Christopher who? and REO what?'").

• that consumers prefer buying from record stores ("Record stores are big winners. Since 1977, retail outlets have gone from a 76% share of the market, to an 86% share. In the same three years, record clubs bombed, from 13% down to 6%").

• retail purchases are basically even 11 months of the year. ("December is terrific, but the other 11 are equally good. Will you join me in taking that message to the artists who seem hypnotized by the fourth quarter?").

• that the consumer is catching on about giving the Gift Of Music ("Five times as many people would rather get a Gift Of Music than candy").

While stating that the NARM Gift Of Music campaign was a "smash," Droz suggested another NARM project, to develop another week or month to rival the sales of Christmas and Thanksgiving. "How about Grammy week or month? With a captive audience of 60 million viewers worldwide turned to music, it could be a monster."

Sounding an upbeat tone on current business conditions, Droz said it was "good to have a few problems pretty much over with: good to have returns in check; good to have 'shipping platinum' over with; good to have 'Business Week' predicting the death of some other industry; good to have a growing market; good to

have just had the best December in most of our histories."

The music industry veteran told NARMites that "if there is any doubt that the future is now, consider the names and terms that are a reality today, or will be in less than 12 months—VCR, VHS, Beta, laser, CED, VHD, digital. If you had used those terms at a NARM convention several years ago, would anyone have understood? Do you all understand today?"

Droz noted that the tape boom had started with gasoline stations. "Who among us today is ready to give back to the gas stations what represents 31% of our business. We, as an industry, are not relegated to only that which comes on a flat disk. Anything related to home entertainment is fair game and presents opportunity."

Droz laced his speech with humorous one-liners worthy of Joe Smith, chairman of Elektra/Asylum Records, who is often asked to emcee industry functions.

For instance, he said that Stan Gortikov, president of the Recording Industry Assn. of America, the manufacturer trade group ever-battling against counterfeiting, was among those NARM sought before Droz to keynote the convention, but "he couldn't talk because he was hiding out in an unmarked one-stop" and that Ahmet Ertegun, chairman of Atlantic Records, had turned down the offer with the comment, "NARM? They still do that every year?"

Even before Droz spoke, one industry wag suggested that Droz might be known after his address as "Henry Droll." IRV LICHMAN



GIFT CAMPAIGN—A visitor from nearby Disney World helps out NARM with its Gift of Music campaign during the merchandiser group's annual convention in Hollywood, Fla.

Bar Code Advantages Supported By Panel

HOLLYWOOD, Fla.—The opportunity and challenges inherent in bar coding formed the basis for one of the panels in this year's NARM.

"Management must always fight the bureaucracy. And there are still engineers who use a slide rule rather than the hand calculator," said Robert Schneider, executive vice president of

NARM Report Western Merchandisers, who was chairman of the panel on "UPC Bar Coding: Its Challenges, Opportunities and Issues."

Sharing the podium with Schneider were Richard Bruce, manager of package engineering at CBS; George Goldberg, editor of SCAN newsletter; Shelly Harrison, president of Symbol Technologies; and

Sandra Rutledge, vice president of administrative services at Record Bar.

In an audio visual presentation, and in remarks to attendees at the session the panelists shared their expertise about the problems and opportunities in bar coding as it relates to the record industry.

The companies currently using bar coding are the CBS Group, Arista, Boardwalk, Chrysalis, Handshake, Capitol, LAX, MCA, Mid-song, RCA, and Warner Bros. Those labels not yet using the code are Atlantic, Elektra, EMI, Motown, and Polygram.

Basically the bar codes are used to identify a product electronically, either through a wand-like device, a la-

(Continued on page 71)

Convention Briefs

HOLLYWOOD, Fla.—Although an anticounterfeit session was cut from the NARM convention program (Billboard, April 18, 1981), the NARM board met with Recording Industry Assn. of America executives Monday (13) to discuss the problem. "Both groups," a NARM

NARM Report statement said, "are in complete agreement that these pernicious practices must be stamped out and have jointly made that endeavor a priority effort. Following this convention, a joint committee will be formed to determine how best to use our respective strengths to eliminate counterfeiting and piracy wherever it may be found."

★ ★ ★

Another NARM session cut was

the rack-jobber phase of Tuesday's (14) "W-rap" gatherings. Instead it was "merged" with an independent distributors session, said by NARM spokesmen to reflect a "show of strength" for indie distributors (see separate story). Some key rackers, of course, also operate indie distribution companies.

★ ★ ★

Canadians at NARM offering U.S. product far below domestic prices, but there's a remedy, spokesmen for the RIAA point out. Existing federal laws protect against parallel imports, but the matter must first be brought to the attention of the Treasury Dept., under which customs operates. They can stop the flow of product at point of entry, RIAA was informing concerned traders at NARM.

CBS Video, demonstrating both videotape and RCA-compatible videodisks, says it picks up exclusive rights to MGM videodisks after Dec. 31, when RCA's marketing rights end. CBS Video, of course, already markets MGM goodies on videotape.

★ ★ ★

It was difficult finding music publishing representation at NARM, but Harold Seider, president of United Artists Music and once chief of UA's label, came by. He also had some business to conduct in the area—but more about that soon.

★ ★ ★

Amos Heilicher, the veteran record industry warrior, promised NARM Scholarship Dinner attendees, he'll be back in some form of music industry endeavors once his no-compete clause with American Can ends a year from now (it's four years since Amos sold his merchandiser company to the Pickwick International parent). "Pickwick doesn't know what we're going to do, but we'll worry them to death," Heilicher told Billboard.

★ ★ ★

Think it's a jaded industry? You'd think that over if you were present at London Records cocktail hour(s)

(Continued on page 71)

CBS Reports Record Revenues

• Continued from page 3

absence of a number of businesses in the hobby/craft and continuity book fields, which have been discontinued," the company says.

The first quarter results, for the period ending March 31, 1981, were revealed in a stockholders meeting in Phoenix, Wednesday (15). Revenues for the quarter were a record.

"Our first quarter revenues were \$990.8 million compared to \$968.9 million in the first quarter of 1980, an increase of 2%," William Paley, chairman of CBS, told the stockholders.

"Net income for the quarter was \$14 million compared to \$13.1 million for the year-earlier quarter, an increase of 7%. Per share earnings for the quarter were 50 cents, an increase of 6% over the 47 cents earned the year before," he continued.

In the meeting Thomas H. Wyman, president of CBS Inc. restated the company's business posture for the last year, first revealed to security analysts on Feb. 26 (Billboard, March 7, 1981).

Independent Distributors Seeking 'Network'

• Continued from page 1

the face of a reduced field of corporate branch distributed majors.

Although the focal point of speaker Elliot Goldman's speech—the need for a virtual "network" concept tying together the promotional and marketing capacity of the nation's independents, and a more realistic response to credit problems among retail customers—echoed the Arista executive's sentiments as outlined at the last NARM summit here held two years ago, his 1980 call for unified marketing between indies was underscored by a move toward the creation of a new NARM committee designed to serve the independent distributors.

Outgoing NARM president Joe Simone, himself president of Progress Records Distributors, a major independent, rallied supporting indie NARM members at the session's close to map out how such a committee can be organized.

Goldman, Arista executive vice president and general manager, sees independents as having demonstrated their market resilience and growth potential during the two soft market years since the NARM's last convention at the Diplomat here in 1979.

Alluding to his address delivered there, Goldman pointed to the significant growth for the independently distributed Chrysalis Records, the sales and chart resurgence of Motown, the oldest pop indie label, and Arista's own sales and profit picture as bullish signs for the field.

"The score card shows independ-

ent distribution holding its own on an absolute basis, and on a relative basis moving ahead." Goldman asserted.

That verdict led Goldman to term the last two "trying" years in the record business as "eloquent testimony" to his stated scorn for predictions of the indies' demise two years ago.

That earlier meeting saw Goldman calling for more businesslike relationships between distributors and their label partners, including the prospect of formal contracts outlining terms of that liaison. Arista's contracts with its distributors have, he claims, "led to a more viable working relationship," while Arista's own profit picture and accounts receivable have been enhanced by consolidation of the label's distribution network into a more selective group of firms.

Today's distributors, he believes, are "sophisticated businessmen who have grown and solidified their business" through better general business practices, territorial expansion and ancillary product lines.

If Goldman's remarks on policing credit problems also struck a resonant note against a chronic trade problem, it was his call for unity in marketing and promotion focus that was the session's bellwether concept.

Newly installed NARM president John Marmaduke of Western Merchandisers/Hastings Books & Records confirmed the NARM rackjobber advisory vote shortly before the independents' meeting. To Marmaduke—whose own firm has entered the indie ranks along with a number of other racks—the show of strength among rack members indicates a new level of cooperation highlighted last October at NARM's rackjobber conference in San Diego.

Another outspoken NARM rack member, Lieberman Enterprises chairman David Lieberman, summarized his sector's sentiment during the question and answer period following the Tuesday wrapup.

The racks' chief concerns, according to the Lieberman chief: "The concentration of more and more economic power" in a shrinking field of major branch distribution entities.

Lieberman also cited the industry's need for new trends, artists and product as one traditionally served by independent distributors.

The nation's independents may be selling themselves short, according to several speakers heard during the session, including panelists who generally agreed with the floor commentary of Bob Fead, Alfa Records president.

Fead, in reviewing his new label's decision to distribute through independent channels, recalled meetings with both major branch systems and independents prior to making that commitment. That experience, he asserted, revealed independents may be stronger than they realize.

"One of the things you may not be aware of is that you're very competitive with branch systems in terms of your strength in sales staff," he reported. Only WEA and CBS can

Radio Girding For Space Age

• Continued from page 1
sending out contracts next week."

Sunbelt's plans are so new that the company did not have time to secure a suite for the convention. Case, who has moved over from president of RKO to be president of the Sunbelt Broadcasting Group (Billboard, April 18, 1981), describes his new Transtar Radio Network, due to begin in August, as "a 24-hour radio station in the sky." While the Burkhart/Abrams formats are aimed at 25- to 54-year olds, the Sunbelt format will be an adult contemporary format targeted at the narrower demographic of 25 to 34.

Case is looking for a program director and an on-air staff, and in the meantime E. Kark of Sunbelt's Research Group division is working on the music and other format elements.

While these two companies were pushing this futuristic concept, a host of syndicators, jingle package houses and others offering program services at the convention were briskly selling a variety of country products.

Drake-Chenault's Great American Country, BPI's Country Living, Concept's Country, the Musicworks' Country 80, Century 21's Cross Country were among the full-format services with high interest. American Image Productions' "Livin' The Music" country jingle package was also popular with the delegates.

The other prominent programming trend at the convention was formats that feature older and even nostalgia music such as TM's

TMOR, Toby Arnold's "Unforgettable" and Al Ham's "Music Of Your Life."

Most of the 442 exhibitors and more than 200 companies who operated suites were pleased with business. While the attendance at the convention, 24,647, fell short of the record 26,000 who attended last year, the buying mood of those who did attend made up for those who stayed away this year.

On the legal front, broadcasters were encouraged by a number of speakers, including Sen. Barry Goldwater (R-Ariz.), that recent steps taken by the Federal Communications Commission to deregulate radio, are only the beginning.

Broadcasters were cheered by Goldwater, who is chairman of the Senate Communications Subcommittee. He predicted that a Senate bill to deregulate radio has "strong support" on Capitol Hill and may pass Congress before the end of the current legislative session.

He said at a Monday (13) session, "Congress is beginning to realize that the free market is the only thing that works in this country. I don't think the federal government should be able to tell you what to do with your (air) time and programming. I don't know of anyone who complains that there is not enough to listen to on the air. You should run a station like you want to. The good (stations) will go up and the bad will fall." Goldwater also said he'd like to do away with the FCC, which he said has thrown a monkey wrench

into the American free enterprise system.

During a session on Tuesday (14) on deregulation, former FCC chairman Dick Wiley said of the FCC deregulation moves, "Happy days are here again." Wiley pointed out that program-length commercials such as want ads are now allowed. "Some of this the public enjoys."

At the opening session of the convention on Sunday (12) NAB chairman Vince Wasilewski cited new deregulatory support on Capitol Hill, the regulatory agencies and the courts, and reasoned, "the country has rediscovered that the business of America is business."

Wasilewski told the broadcasters they "were being freed to formulate their future." He urged them to push for participation in the development of new technologies. In a burst of if-you-can't-fight-'em, join-'em enthusiasm Wasilewski said, "It was radio and television broadcasters who built the cable industry." Broadcasters should not "be excluded or limited in our participation in these technologies."

Wasilewski urged that "the time is now" to "guard against ill-advised governmental schemes to downgrade our exhibiting product" such as the FCC's proposal to shift the AM dial from 10 kHz to 9 kHz (see separate story page 18).

Rich DeVos, president of Amway Corp. and co-chairman of Mutual Broadcasting, lived up to his billing as a "fire and brimstone free enterprise guy," in his Monday (13) keynote address.

Merchandisers Praise \$5.98s; More Advertising Support Due

• Continued from page 3

Harry Suttmiller, record and tape buyer at mass merchandiser Gold Circle stores, followed with a humorous "phantom" side presentation, citing the "best profit potential" inherent in midline product.

There was some disagreement, as a result of a question from the floor, over the success pattern of tape product in the series, a configuration that receives scant attention in \$5.98 promotions.

Tom McGuinness, vice president of marketing of branch distribution at CBS, reported that tape sales were running eight to one behind on 8-tracks and four to one on cassettes. "It doesn't make sense to release a lot of tapes," he replied.

But Passamano said tape sales of MCA's "Platinum Plus" line proved otherwise. And Gordon Bossin, vice president of sales and distribution at Arista Records, suggested that the lack of promotion attention to tapes could be a reason for their sales shortcomings.

Larry Gallagher, vice president of sales at RCA, added that tape midlines might be suffering from midline appeal to older buyers, who might prefer LPs over tapes.

Passamano said that MCA had sold \$15 million worth of \$5.98s—on 162 available titles—since their introduction in August 1980, part of a \$45 million total sold last year in six special-pricing categories.

Gallagher agreed with an earlier

statement by Suttmiller that the \$5.98s had returned the buyer to multiple purchases.

When RCA wanted to bow a \$5.98 line, Gallagher said the company met resistance from a&r, artists and their managers. They no longer do so, he added, declaring that the label's sales forecasts for this year has tripled. RCA introduced its midlines last July and plans at least 40 titles per quarter.

Walter Lee, vice president of sales at Capitol, promised further types of product input, already amplified with jazz albums, with classical product and other Beatles albums and sessions featuring Kenny Rogers.

"We have found," stated WEA's Helder, "that the best way to advertise and promote \$5.98 product has been in a variable priced ad where front line product as well as \$5.98 product had been advertised and merchandised."

Arista's Bossin said that while it would be "tempting to use our mid-price line as a dumping ground for product that has previously been designated for cut-outs... we will not do that, as we recognize the value of only including viable, promotable titles by name artists."

As for retailer Larry Rosen's complaints on future regular-priced product earmarked for \$5.98s, retailer Suttmiller responded, "I notice how gracefully you take a price decrease." **IRV LICHTMAN**



Get A Line On Elektra / Asylum's New Numbers:

JOE SMITH, Chairman of the Board	852-7200
MEL POSNER, Vice Chairman of the Board	852-7324
VIC FARACI, Exec. V.P. / Marketing	852-7314
KENNY BUTTICE, Sr. V.P. A&R	852-7259
KEITH HOLZMAN, Sr. V.P. Prod. / Nonesuch	852-7203
JACK REINSTEIN, Sr. V.P. / Treasurer	852-7367
JERRY SHARELL, Sr. V.P. Creative Services	852-7391
BRYN BRIDENTHAL, V.P. Publicity	852-7231
OSCAR FIELDS, V.P. Special Markets	852-7321
LOU MAGLIA, V.P. Sales	852-7308
DEBBIE REINBERG, V.P. Business Affairs	852-7229
GEORGE STEELE, V.P. International	852-7271
BURT STEIN, V.P. Promotion	852-7215
ACCOUNTS PAYABLE	852-7374
ACCOUNTS RECEIVABLE	852-7388
ADMINISTRATION	852-7225
A&R DEPARTMENT	852-7236
CAROL THOMPSON, General Mgr. A&R	852-7236
ART DEPARTMENT	852-7277
RON CORO, Art Director	852-7275
LISA AUBIN	852-7276
KRISTEN KASELL	852-7279
JONATHAN LOUIE	852-7278
SHEREE LUBICK	852-7289
DENISE MINOBE	852-7280
SUSAN MUELLER	852-7288
DIANA NUGIT	852-7276
NORM UNG	852-7275
BUSINESS AFFAIRS	852-7347
SUE ROBERTS	852-7293
KATHY MALTA	852-7347
ADVERTISING	852-7281
MERCHANDISING	852-7281
RANDY EDWARDS, Dir. of Merch. & Nat'l. Adv.	852-7284
PETER BARTON, Creative Director	852-7281

DATA PROCESSING	852-7333
JULIE FARR	852-7384
INTERNATIONAL	852-7271
MARKETING	852-7314
MASTERING	852-7264
TERRY DUNAVAN	852-7264
MAILROOM	852-7296
NONESUCH	852-7205
CANDI BACHMAN	852-7208
LABEL COPY	852-7207
PAYROLL	852-7380
MARY WALLER, Controller	852-7382, 83
PROMOTION	852-7211
LOU GALLIANI, Nat'l Promo. Dir / Field Op. & Info.	852-7211
BILL SMITH, Nat'l Singles Promotion Dir.	852-7211
MARTY SCHWARTZ, Nat'l Album Promotion Dir.	852-7211
MARC RATNER, Assoc. Dir. / Nat'l Singles Promo	852-7211
PUBLICITY	852-7231
SUE SATRIANO, Nat'l Publicity Dir.	852-7231
ROYALTIES	852-7371
SALES	852-7308
SALES / ADVERTISING	852-7311
DAVE CLINE, Nat'l Sales Adv. Dir.	852-7311
SPECIAL MARKETS	852-7395
PRIMUS ROBINSON, Nat'l Mkt. Dir. / Spec. Markets	852-7398
STUDIO	852-7262
ROGER MAYER	852-7262
TAPE DUPLICATION	852-7257
TONY BEECHER	852-7257
TRAFFIC	852-7361
TONY SIDORSKI	852-7361
VIDEO / FILM OPERATIONS	852-7388
SHERRY GOLDSHER, Dir. Video / Film Operations / West Coast Artist Develop.	852-7388
DOROTHY EPPS, Operator	655-8280

APRIL 25, 1981 BILLBOARD

SAYS PANEL

Video, Accessories Up Dealer Profits

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suppliers' own advertising and merchandising efforts.

In an era when shoppers' concern over fuel costs may be influencing them to narrow their purchasing behavior to fewer stores than in the past, he also pondered how accessories marketed with accompanying printed promotional pieces and mailers could help reinforce consumer loyalty to a given account.

Video's arrival is signalling new accessory sales potential, according to Stanley Meyers, branch manager for Sound/Video Unlimited, who conceded he had once viewed traditional record care products as "necessary evils" in a music retailer's product mix.

Now that he's with an audio/video merchandiser, however, Meyers says he sees the potential to reap added profits through the growing field of audio products and, more recently, video accessories such as cables, junction units and head cleaners. Other products include videocassette storage boxes, lettering kits and transformers.

Stu Schwartz, chairman of Harmony Hut/Schwartz Bros., touted the profit potential of sheet music and folio sales as seen in his own Harmony Hut locations, where audio gear, print, accessories and both video and audio software are sold.

Encouraging dealers to carry a wide variety of different types of print comparable to their recorded

inventory, Schwartz noted that a typical 5,000 square foot location in his chain utilizing 45 linear feet of display space can see up to \$45,000 in sales annually, representing a return of \$200 for each square foot of space.

He also urged retailers to explore how print sales can be tied to record and tape titles.

James Rose, general manager of the Rose Records/Sounds Good chain in Chicago, reviewed his stores' efforts in tying accessory stock to NARM's "Gift Of Music" push. Noting that the Rose Records downtown location draws an older buyer less likely to purchase drug paraphernalia and other items aimed at younger music fans, he reviewed how gift wrap featuring both store emblem and the NARM gift logo, along with greeting cards and gift certificates helped maximize purchases of records and tapes as gifts.

Heavy duty shopping bags and canvas totes have also proven popular for that chain, with the latter particularly successful when offered in a special fixed-price gift package including three LPs at \$7.98 or \$8.98 list and a Discwasher record cleaner.

The panel also included an update on the success of Chu-Bops bubblegum, marketed in tandem with Album Graphics, Inc. (AGI). Popularity of the miniature LP covers used for that product, along with ancillary items including miniature record players, a collector's album for displaying the covers and T-shirts helped generate unit sales of 40 million in the nine months since that product's launch, representing net sales of \$2.8 million.

Moderator Traub closed the session by reviewing the factors behind a retailer's entry into the field of private label goods, an area that has worked for the Musicland Group.

SAM SUTHERLAND

General News

Old Story At New Tape Panel?

Bemoan Little Progress With Cassette Merchandising

By GEORGE KOPP

HOLLYWOOD, Fla.—NARM's tape merchandising seminar was the scene of lots of head shaking, as one panelist after another bemoaned the lack of progress over the last several years. Floyd Glinert of Shorewood packaging noted ruefully that the panel marked a "Bar Mitzvah" for

NARM Report

him, since it was his 13th panel appearance at a NARM national or regional meeting, and the industry was still far away from standardizing tape packages.

The session was run by Harold Okinow, president of Lieberman Enterprises, and featured presentations by Ed Berson of Record Bar, Dick Dubbels of AGI, Herbert Friedman of Ivy Hill, and Glinert. A representative of Sony Corp. was originally scheduled to participate, but backed out at the last minute. Okinow said Sony had been invited because of "a little thing called the Walkman, which we see as a product of exciting potential for prerecorded tape."

Okinow cited three problem areas in tape merchandising—quality, display and perceived value to the consumer. "Finally," he said, "the manufacturers are acknowledging that there has been a quality problem." He said he was encouraged by improvements in prerecorded quality from the major labels.

As to display, Okinow noted that everyone in the business agreed that open displays were the way to go in tape, but he acknowledged that packaging which discouraged pilferage often created other problems. Okinow said that Lieberman had designed a new tape package in conjunction with a plastics company that he believed marked a major improvement.

The new box is an easy loading one-piece design, which can hold either two cassettes or one 8-track. Lieberman will soon begin to test the

box in the field.

Record Bar's Berson, a long time open fixture proponent, revealed that his test marketing of the 4 x 9 tape package yielded mixed results. "Nobody mentioned negatives," he said, "but there weren't a lot of positives either."

The test was conducted in 15 locations. In some stores, the tapes were priced higher, in some the same, and the placement varied as well. In some stores, the tapes were displayed with the records and in some by themselves. Berson concluded that packaging played only a partial role in making tape attractive to customers.

From the three major packaging firms came assurances that packagers were not trying to shove a format down the throats of the industry.

"We've been accused of creating a market," said Friedman. "Think of a package as a box that will help you make bucks." He assured the au-

dience that all the packagers could make any box the industry decided on.

Glinert cautioned the group not to be "railroaded" into any one format. Tests of the Shorewood-designed 6 by 6 package have been "totally non-conclusive," he said. The biggest negative, he said, was its lack of identification as a cassette.

Dubbels presented a slide show dramatizing the lack of progress made in tape retailing. The pictures, shot in stores in upstate New York and Connecticut, showed displays ranging from locked glass cases to hinged browser bins dating from 1965.

He then showed slides of AGI's latest developments with its 4 x 9 boxes and displays. He said that cassettes should be sold alongside records, especially with hit product. Another possibility he suggested was to put cassettes of heavily promoted titles right by the counter.

Brewers Bankrolling Summer Fest Series

• Continued from page 4

the huge Meadowland stadium in Rutherford, N.J. June 28 and the Houston Astrodome Aug. 22. Houston replaces Chicago's Soldier Field. The Jersey outdoor noon-to-noon gig last year attracted 51,000, while the lakefront Windy City all-day event drew 44,000. Ducats are \$13.50 and \$16. Rosenberg is coordinating and John Sdoukas of Boston is booking the talent.

Budweiser is more overt, with a giant streamer across the stage noting the lager correlation, and there will again be numerous references and ads in the programs relating to Bud.

Bob McDowell, group marketing manager, Anheuser-Busch, estimates Michelob will be supporting between 75 and 100 important name talent at fresco events in connection with the Nederland Organization (Billboard, April 11, 1981). In all six venues, Michelob plays an important part in subsidizing strong ad support that subtly reveals its link, as it did with the fusion jazz experiment.

The same laidback policy marks Michelob's second annual tie to the New York Racing Assn.'s Michelob Sunset Series at Belmont Race track. From May 23 through Labor Day, the central Long Island raceway is booking through Music Fair Enterprises, New York two- and three-day weekend early evening concerts. Not all names are booked, but the present slate includes: Johnny Cash and June Carter, May 23; Paul Anka, 24; Glen Campbell, 25; Johnny Mathis, June 7; Larry Gatlin, July 5; Dionne Warwick and the Buddy Rich Band, 11; Bob Hope, 12; the Doobie Brothers, 18; Andy Williams, 19; and Tony Bennett and Count Basie's band, 25. The race events move to Saratoga, N.Y. each August, where there will not be concerts. The series closes with the three days of Labor Day, according to Howard Giordano, track marketing chief.

Persons paying the \$2 general admission for the race events may stay for the evening gigs. Those coming to the track after 4 p.m. pay \$8. Giordano says few after 4 p.m. pasteboards were sold in the prior four years.

dano says few after 4 p.m. pasteboards were sold in the prior four years.

Ben Barkin, who represents Schlitz in the outdoor summer events field, notes the Milwaukee brewer will again participate in regional events in New Orleans, Memphis, Winston-Salem and Los Angeles. Schlitz, once prime bankroller of the Newport Jazz Festival, still books talent through George Wein. Barkin would not comment on Schlitz' fiscal outlay for the summer, but it is known that it is around \$500,000. Schlitz participates in advertising and talent costs.

The New Orleans Jazz & Heritage Festival, May 1-10, set for a number of venues in the Louisiana city has already inked talent such as Hugh Masakela, Jimmy Cliff, Little Milton, James Cotton, James Brown, Junior Walker, Pete Fountain, Chuck Berry, Bob Crosby, Chris Barber, Cab Calloway, Panama Francis, Dexter Gordon, Betty Carter, Jimmy Smith, Nancy Wilson, the Ramsey Lewis Trio, Cecil Taylor, the Crusaders, Mongo Santamaria, the James Rivers Movement, Allen Toussaint, Gatemouth Brown and Clarence "Frogman" Henry for the 11-day event.

John Bailey of Anthony M. Franco, agency representing Stroh's, reports the Detroit brewery will follow the Schlitz pattern, contributing money for talent and promotion of the Montreux-Detroit International Jazz Festival Sept. 2-7 (Billboard, March 28, 1981). It will be the second year for the Detroit series and the second for Stroh's.

Miller High Life through John Cronin, Chestnut Hill, Mass. agent, will again participate in the ChicagoFest and will underwrite some portion of the first May 29-June 7 Carnival MusicFest, Memphis (Billboard, April 11, 1981).

Actually, much of national brewing's interest in concerts was ignited a decade ago by the Milwaukee summer festival. Today, Miller has a jazz venue, Schlitz a country-oriented show area while Pabst stages rock events.

Euro Release

NEW YORK—RCA Records is releasing Britain's winning entry in the Eurovision Song Contest (Billboard, April 18, 1981) in the U.S. Disk is titled "Making Your Mind Up" by Bucks Fizz; it currently occupies the No. 1 spot on the U.K. charts for RCA there.

Retailers Increase TV Ads 93%

• Continued from page 6

station audience ratings; Designated Marketing Area (DMA), a comparable measurement based on Nielsen ratings; and HUT or Homes Using Television were explained as they relate to evaluating a station's importance in its market.

Bills cited the rising median age, the trend toward entertaining at home, a rise in income among unmarried men and a 117% increase in the number of unmarried couples sharing the same household as all auguring well for both tv and music markets.

Moderator Lou Fogelman, president of Show Industries, asked retail panelists to review their own experiences as tv advertisers with participants screening samples of their spots and reporting on both sales performances and special problems in correctly addressing the medium.

Harmony House general manager Jerry Adams offered what appears to be a common retail change in attitude toward tv, recalling, "As our chain grew in size, we knew that sooner or later we'd advertise on tv. But that prospect scared us."

The chain elected to go ahead with its tv ad plans, however, basing its strategy on internal meetings where priorities in the spots' message were set. Instead of jobbing out to a separate spot packager, the chain worked directly with a video

production firm and director, shooting the spot in one of its own stores with a local FM air personality as the spokesperson.

Total production cost for the one-day shoot was \$6,500, and while Adams allowed that an outside packager might have simplified the process, his own management learned more about how tv advertising works by bringing much of the effort under their own guidance.

Tom Keenan, president of Everybody's Records, boosted the medium by touting it as "the most exciting but largely unused ad medium available today."

Everybody's entered tv advertising in 1973 via an unorthodox 120-second spot designed for airing adjacent to music shows, with sales increased by 30% as a result.

Now the chain uses a variety of spot lengths, day or night parts and both cable and local independent operators as well as network affiliates. A recent major tv ad program "has broken sales records every month since its introduction, Keenan reported.

At Licorice Pizza, Lee Cohen, the chain's advertising director, reported tv as part of its media mix for the past three years. Noting its importance in building store image, he showed recent spots including an institutional commercial built around the store's motto, "The tastiest music

in town," through the depiction of a young female buyer munching on an LP during a visit to the store.

Sandy Halper, ad director for Denver-based Budget Tapes & Records, noted that retailers should take advantage of the medium's greater flexibility with respect to bartering spot costs and spot package deals. "Tv stations are more willing to negotiate than radio stations, so we work closely with the station reps to see what kind of package we can get," she explained.

During its four years as a tv advertiser, Budget has built several successful institutional campaigns around its own "We've Got Your Song" credo, and has also done label co-op tie-ins such as an A&M holiday season push for Supertramp, Split Enz and the Police.

Taking a more modest profile is the Record World/TSS chain, according to its advertising director Elliot Gorlin, who attributed his stores' more modest 10% ad budget commitment to tv to the high cost of tv time in the New York metropolitan area.

Gorlin stressed such cost savings plays as frequent co-op ties, customizing of label supplied spots through superimposed graphics and tags, and shooting of multiple spots during a single studio booking as allowing retailers to produce tv spots on a budget. SAM SUTHERLAND

Coleys Talk Music During Schools Tour

LOS ANGELES—A&M's Leslie, Kelly & John Ford Coley went back to school last month to conduct a series of career seminars at 20 colleges and two high schools throughout the Pacific Northwest.

The trio had two aims: to educate the students about job opportunities in the music industry and to promote their new self-titled LP.

The seminar series, they feel, is a viable exposure alternative in an era of tightened radio playlists and reduced tour support.

In the presentation, they screened videos of two songs from the album and showed slides of interviews they had conducted with Herb Alpert, the Brothers Johnson and Seals & Crofts on the subject of breaking into the business.

They estimate that the cost of the four-week road trip was \$12,000, including \$5,000 for the videos. By comparison, England Dan & John Ford Coley required \$18,000 a week to sustain a performance tour, per Coley.

The singer cites several other advantages to a seminar series. "When you go out on tour," he says, "you do interviews for radio and tv, but you never come in contact with the people. You're really isolated from the people who buy your records."

The seminars also gave the trio a built-in hook that helped line up radio and print interviews during the tour. "They all wanted to see us," explains Kelly Bulkin, "because we had something to talk about."

Adds Coley: "When I was a kid, the only people who ever came to our school were firemen, marines and people in advertising. Nobody ever came to talk about music, so to many people it's a very mysterious business."

Coley says that A&M vice chairman Herb Alpert was an early supporter of the seminar series, though others in the company at first didn't see the value of it.

Alpert signed the act to A&M and was executive producer of their LP. In fact, Alpert has signed Coley twice, since England Dan & John Ford Coley's first three LPs were on A&M before they left to have a string of hit singles on Big Tree.

"Herb always said, 'I love it; there's just nothing we can do with it,'" remembers Coley. "But all these years I've maintained a good friendship with him."

The series covered schools in Utah, Washington, Idaho, Oregon and California. Each stop included Q&A sessions which lasted upwards of three hours.

The costs were kept to a minimum because the trio didn't have a band or entourage. It was just the three of them, plus an advance man who preceded them by five days lining up school sites. That job went to Leslie & Kelly's father, Sid Bulkin.

(Proving they keep it in the family, the act's manager is mother Joan Nemour.)

Denver Guests

NEW YORK—Opera singer Beverly Sills, violinist Itzhak Perlman and flautist James Galway are guests on John Denver's ABC-TV special, "Music And The Mountains," screening Friday (24). Show is produced by Denver with Mark Stouffer; executive producer is Jerry Weintraub.



EDISON INSIGHTS—Dale Johnson, far left, operations manager for PolyGram's distribution center in Edison, N.J., gives members of the Institute of New Cinema Artists' recording industry program a look at the facility.

Finally, Fogerty Starting Second Album For Elektra

By PAUL GREIN

LOS ANGELES—John Fogerty plans to go into the studio in May to begin work on his second Elektra/Asylum LP, due in early fall. It will be his first album release since Joe Smith became chairman of the label in December, 1975.

"I asked him if it was anything personal," says Smith, dryly.

Fogerty's LP has been on Elektra's "indefinite futures" list for 5½ years, setting some kind of record for the label, if not the industry. "Close to it, of course, is my Dolly Parton-Emmylou Harris-Linda Ronstadt record," adds Smith. "That must be three or four years, too."

"John was signed for five albums and he delivered one back before I got here. It didn't have the success of Creedence, but at that point he was reexamining what kind of records he wanted to make. He wanted to learn how to play certain instruments and work the engineering aspect."

Fogerty's long layoff dramatizes the industry-wide problem of album delivery by major acts. "There's not much you can do," says Smith. "You can't dictate songs coming out of somebody's head, so you ride along."

"I don't know of anybody who meets their schedule. Country artists manage to do it, and some r&b artists, but with the major pop artists who create that tumult and traffic, there's no weapon I know of other than certain incentives, but they're self-defeating, too. If the acts don't earn the incentives, they feel like they're being penalized. That can almost be a negative."

Smith offered the Eagles incentives if they would deliver "The Long Run" in time for the 1978 holiday buying season, but it wasn't released until September, 1979.

"We had a bonus situation with

Braun Honor

NEW YORK—David Braun, president and chief executive officer for PolyGram Records, has been named one of six recipients of the John Jay award for "distinguished professional achievement" from his alma mater Columbia Univ.

Braun, a music industry attorney, before joining PolyGram, graduated from Columbia in 1952 and then went on to earn a law degree at Columbia Law School in 1954.

Braun, along with Sidney Sheinberg, president and chief operating officer of MCA Inc., among others, received the award Thursday (16) at the Beverly Wilshire Hotel in Hollywood.

"Eagles Live" too," Smith says, "but that didn't require any new songs." The LP was issued last November.

The industry's basic problem, notes Smith, is that "the artists who attract all the attention and get the industry stimulated don't appear to be too concerned about making records for the benefit of the industry."

"I don't think being away ever helps," Smith offers. "People who enjoy you discover other acts. We tried to establish that with the Eagles the last time around—that there are certainly devoted Eagles fans, but in the meantime they've been able to hear a lot of other music."

"It would seem a more regular basis of having records on the market would be an advantage. But logic doesn't always apply in our industry."

MUSCLE SHOALS Production Firm Spawns Disk Label; Breaks Charts

By SAM SUTHERLAND

LOS ANGELES—Rock manager turned label chief Mike Barnett isn't joking when he says his company, the Capitol-distributed Muscle Shoals Sound Records, already had 3% of Billboard's Hot 100 before its first formal release schedule was ever set.

The twin-logo MSS/Capitol venture made its market debut via Delbert McClinton's "The Jealous Kind" album. Its first single, "Giving It Up For Your Love," reversed the veteran Texas performer's career frustrations by reaching the top 10. When the followup, "Shotgun Rider," and the first single for MSS/Capitol's second artist, Lenny LeBlanc, both charted, Barnett says the firm was still finalizing other signings.

Now pacted to the label are Bonnie Bramlett, who is featured prominently on the McClinton hit, Band drummer and screen success Levon Helm and Russell Smith, the vocalist and songwriter best known for his tenure with the Amazing Rhythm Aces. Barnett reports that with those acquisitions, the Alabama-based company finally mapped out a release calendar covering those acts' planned album releases during the remainder of this year.

The label itself is an outgrowth of Muscle Shoals Sound Productions, the inhouse recording arm that grew from the success of the Muscle Shoals Sound Studio complex and its musician-operators, the rhythm

RCA Aiming 'Cosmos' LP At Wide Market

By CARY DARLING

LOS ANGELES—RCA is launching a multimarket campaign for the soundtrack to the highest rated PBS-TV show yet, "Cosmos." Though the music, by Vangelis Isao Tomita and others is classical, the label feels the market is much wider than that.

"Cosmos," a 13-part series aired last fall based on the nonfiction bestseller by scientist Carl Sagan, was not originally supposed to have a released soundtrack. PBS estimated there were between 20,000 and 30,000 calls to PBS stations to say "where is the music?" says West Coast merchandising manager Harry Gross.

Though it will be set up on a branch-to-branch basis, RCA will be merchandising in bookstores nationwide, with posters and streamers as well as the album itself. "The book was number one for weeks," continues Gross.

Radio spots are being carried on various kinds of formats. "Because it's Stravinsky or Bach doesn't mean we have to advertise exclusively on classical stations," he continues. "The viewers of 'Cosmos' were people who listened to adult contemporary, AOR and classical. People are calling in asking for 'Cosmos' music not for the individual composers. A lot of people don't know it is classical music."

A promotional tie-in is being launched with 500 planetariums and retailers for the album. Phase two of the campaign includes print advertising in such non-music journals as Omni and Discover which appeal to the viewers of a show such as "Cosmos."

The program is set to air again in the U.S. in the fall of 1981, summer of 1982 and winter of 1983. It is estimated the total audience worldwide

for the documentary is near 140 million.

RCA would like to have had the soundtrack out in time for the first U.S. airing. "Originally it wasn't thought of as a soundtrack," says Martin Olinick, West Coast business affairs vice president. "Then there was the big response and the phone calls."

Because much of the music in the show was already in the RCA catalog, the Carl Sagan organization approached Ed DeJoy, then division vice president of a&r, about putting an album together. Executive producer Gentry Lee and KCET-TV Los Angeles producer Geoff Stiles were responsible for choosing the tracks.

The album is getting extra promotion from PBS-TV itself by being used in the various local PBS stations' subscription drives as a way to invite donations.

"Cosmos" is a gatefold package, featuring photos from the show. It retails for \$9.98. If it sells well, there may be a "Cosmos II" set as there are 140 minutes of music in the series.

ASCAP Awards

NEW YORK—ASCAP has awarded a total of \$8,000 in prizes to five winners of the society's National Awards in the 1980 Nathan Burkan Memorial Competition for outstanding law school essays on copyright law. The winners include K.H. Pierce of Iverness, Ill., for "Copyright Protection For Computer Programs" (\$3,000) and John A. Taylor, Belmont, Mass. for "The Uncopyrightability Of Historical Matter; Protecting Form Over Substance & Fiction Over Fact," (\$2,000).

duction clients. Likewise, there are probably acts that would be right for Muscle Shoals Sound Productions but not the label."

Barnett says the sensitivity toward building an identifiable label image will also influence any diversification in terms of musical genres. "We're thinking of having a black side to the label," he says, noting the MSS Section's past track record on r&b dates, "and if we do, we may well decide to develop a separate identity for that end of our music."

Overall, he projects a compact company that will perpetuate the current small core staff and close ties to Capitol's national and local support team. "We're going to keep it small," he asserts.

"Basically, we'll probably add one or two people to help Bunny Wright, our production coordinator, but we'll continue to utilize Capitol's resources and those of the seven independent promotion people we have to work our product."

While Capitol's promotion and marketing departments work the product from date of release, Barnett says the core MSS staff based at its studio complex see their job as one of organizing market information to buttress the distributing label's effort.

As for future plans, that newly conceived schedule shows Helm's first album for the label tentatively set for August, a Smith solo debut for September and a new McClinton effort in October.

9kHz Spacing's Pros, Cons Aired

Balancing Region's Needs, U.S. Interests Emphasized

By ED HARRISON

LAS VEGAS—Whether or not the U.S. should shift its AM broadcasting band to 9kHz spacing from 10kHz was heatedly discussed during two NAB sessions here.

Representatives from the Federal Communications Commission and AM broadcasters weighed the pros and cons of 9kHz spacing as well as the financial and political implications.

Dick Shibben, chief of the FCC's



Sen. Barry Goldwater

Broadcasting Bureau, explained that during the recent Region II (Western Hemisphere) meeting, it was noted that the central reason for the shift to 9kHz spacing was to add additional channels for such countries as Cuba, the Dominican Republic and Haiti. The shift to 9kHz would create 12 additional channels on the AM dial.

Shiben said that the U.S. government should support 9kHz channel spacing despite opposition by U.S. broadcasters and the Canadian government.

During a session entitled "9kHz Spacing: What's The Real Story," Shibben noted that the 9kHz spacing would resolve interference problems with other countries while creating more fulltime stations in the U.S. so that some daytime stations can go to full service.

However, Wally Johnson, executive director of the Assn. for Broadcast Engineering Standards, questioned whether a move towards 9kHz spacing was in the best interests of the U.S.

Johnson cited adjacent channel interference would result in a 5% loss of service area as well as astronomical technical and non-technical costs that would be incurred by stations and the public to change receivers.

Charles Wright, owner of a 250-watt WBYS-AM Canton, Ill., said

that 9kHz spacing would hurt the small broadcaster more than larger ones because they couldn't afford to lose that additional 5% of audience.

Also of vital concern is what's known as the "Cuban Inventory," a submission of what that country claims is its broadcasting needs. With 9kHz spacing, it is believed that Cuban stations would occupy many of the new channels and would create significant interference, most notably in the Southeast although possibly even reaching as far as Alaska and Hawaii.

Shiben asked if the U.S. can meet the needs of other countries using its existing 10kHz system and whether the U.S. can protect its own interests while "satisfying the needs of our neighbors."

Shiben noted that the central issue was not so much in creating additional channels but "protecting our existing broadcasting structure so that the U.S. can still be in business."

Harold Kassens of A.D. Ring and Associates, said that if the U.S. stays with 10kHz, U.S. broadcasters would be hurt by Cuban interference and if it went to 9kHz AM broadcasters would suffer adjacent channel interference.

Wright added that "if Cuba is the only reason we should go to 9kHz, the U.S. would be 'Castro-ated.'" He added that North America would be subjected to Moscow propaganda. Added Shibben "if shifting to 9kHz spacing will protect our system, then I will recommend it."

Meanwhile, the Daytime Broadcasters Assn. supports the change to 9kHz spacing "as the only method to bring local AM radio broadcast service to those denied AM service after sunset."

Johnson will be taking part in a "panel of experts" meeting in Geneva beginning Wednesday (22) to identify interference problems. That meeting, says Johnson, will set the tone for the Nov. 1 meeting in Rio de Janeiro, when all nations of the Western Hemisphere will vote on a treaty.

Sen Barry Goldwater, R-Ariz., chairman of the Senate Communications Subcommittee, at another NAB session noted Canada's strong stand for 10kHz and predicted the U.S. Senate would never ratify a treaty to 9kHz spacing.



BIN TALK—Bob Spielman, general manager of KDCM San Diego, discusses Billboard's online electronic data system, BIN, with Billboard's Mort Nasatir, while the magazine's editor-in-chief, Gerry Wood, talks over the system with Rich Deliberato of Bradford National Corp., which developed BIN's hardware and software programs.

Fine Tune, Promote Image, Agrees Panel

By IRA DAVID STERNBERG

LAS VEGAS—Analyzing and promoting your radio station image doesn't necessarily require a big budget, but it does demand an attention to detail, clear communication to and from your listeners, and consistent application of the final results in all of your on-air and off-air messages.

That was the summary of panelists participating in the "Analyzing Your Station's Image" radio workshop at the NAB convention. While panelists agreed that it would be helpful to invest substantial dollars in researching station image, there was also recognition of the limitations such expenditures, particularly among small-market stations.

Some offered suggestions for doing research and keeping costs down: compile your own list of questions, keeping them simple, positive, and to the point, hire a part-time employee to phone people at random and ask questions, compile these results and use it as a tool to improve, discard, or change your conception of what the station image is.

According to Erica Farber, director of promotional selling for McGavren-Guild, "Sometimes people listening to us have a better line on what we do than what we do." She pointed to the example of

the adult contemporary format, which a station might think means one thing while listeners have several other interpretations. This becomes crucial during a ratings period, when listeners, identify the station they listen to by call letters first and frequency second. They don't identify a station necessarily by format.

A consensus of the panelists was to consistently and constantly seek input from listeners and use that input to fine tune the station's image.

Once the image decision is made, promotion is the next step. According to Andy Anderson, owner and general manager of KMBR-AM Bismarck, N.D. there's much a small-market station can do to promote its image without going into hock.

KMBR was a 500-watt when Anderson took it over. He promoted the station on-air through remote broadcast from fairs as well as promos and commercials. The station covered live news conferences of the governor for 12 years, consistently greeted dignitaries arriving at the airport and became involved in many store promotions. Off the air, KMBR used direct mail, traded out advertising with the local magazine, and made sure the station remote van was seen around town. And although the station was small they changed their image by calling themselves "big."

Anderson and Farber both recommended long-range planning. Some radio stations get burned out and their listeners refuse to come back, according to Steve Berger, general manager of Nationwide Communications. "It just has to lay there awhile." A member of the audience recounted his station's strategy for getting listeners back. They held a burial for the old format, hired a new morning man and brought him in by limousine the day after the funeral. Another attendee suggested an inexpensive approach for small-market stations: Utilize the local university or college to research your listeners. Offer an internship in exchange for their work.

Farber pointed out that "your image can go up 500% depending on how your staff answers the phone." Farber who talks on the phone to an average of 60 stations a day, noted a disproportionate number of those stations are not answering their phones effectively.

Consistency, Commitment Vital In Changing Format

LAS VEGAS—"The time to make a format change is when a real need exists and you have the capability to fill it," stated Bobby Rich, director of special projects at Drake-Chenault during a NAB session entitled "Do's and Don'ts for Changing Formats."

Rich said that when thinking of making a format change, financial considerations, promotion and advertising (to keep visible), commitment of time (sticking with the decision for a year or longer) and the trust of station management are all vital.

If the format changes involves music programming, Rich added that there must be total consistency in the sound of the new format.

Steven Shannon, vice president/general manager of KCMO-AM Kansas City, which recently changed from adult contemporary to all news/talk, stressed the importance of market research. He said that too often "what's in the mind of the audience" is ignored.

Shannon added that when making a change, it can either be gradual or abrupt. In the case of KCMO, the change was gradual, with an increased emphasis on news and information while still playing music.

"We were doing well in the bottom line but not growing in the ratings," stated Shannon.

Bruce Marr, news/talk programming consultant, suggested that format changes be made as soon as possible "if you feel confident and see the present format eroding." In the case of AM/FM stations with two separate formats, Marr said that two separate call letters should be used to distinguish them.

"The individual competitive feel of the market has to be taken into

consideration before changing format," injected Rich.

Stated Marr, "Let the public know the remodeling is done. When the product is right, go out and promote it."

When a format is chanted, said Rich, "there is a new amount of enthusiasm and motivation. When advertising and promoting a new format, everyone has to believe in it." Rich added that the station's staff must also fit the format.

Rich also noted that the selection of the right features are important to a new format. He added that non-music elements can make a station sound different, since most music stations are playing the same tune, and sound much alike.



MORNING TALK—Don Thomson, Dave Scott and Dan Reur of Century 21 Productions show material to Dean Lewis of WOND-AM Pleasantville, N.J. Occasion was the Assn. of Independent Radioproducers' (AIR) breakfast meeting during the NAB confab.

ABC Planning More Specials, Networks

By DOUGLAS E. HALL

LAS VEGAS—ABC's four networks will be joined by other new ones, but the first won't necessarily be the long-rumored talk network, and all networks "will be delivered to our affiliates via satellite by 1984," ABC Network's president Ed McLaughlin predicted at an affiliates breakfast held Sunday (12) in conjunction with NAB here.

The four existing networks will offer a combined total of some 100 music specials this year, McLaughlin noted, which is a "dramatic increase in such programming since the re-emergence of long-form radio network programming in 1978," when ABC broadcast its "Elvis Memories" interview.

"ABC's strategy is to develop and fine tune our programming while determining the most efficient technology to deliver it to our affiliates," McLaughlin said. "We're projecting that all programs and services produced by our four networks will be delivered to our affiliates via satellite by 1984."

But McLaughlin said that "the key is programming" and "without a strong base in actual product, it doesn't matter how you get your signal from point A to B."

McLaughlin noted that "in recent

weeks there has been announcements of several new radio networks" (Billboard, April 18, 1981), and he said, "this is a most exciting and welcomed development. More networks, if they maintain the high standards which have been established by the existing ones, underscores the health of network radio."

He expanded on the proliferation of networks at a convention session on Monday (13) entitled "New Technologies." At that forum, he said that there are "11 networks now and there will be 16 to 20 by 1984."

As McLaughlin painted an optimistic picture for radio networks, ABC announced a number of specials: "Rock 'N' Roll Never Forgets; A Classical Rock Weekend," a 14-hour special to air May 23-24 on the FM Network; a three-hour "Neel Diamond Special," produced by former ABC network's programming vice president Dick Foreman, who now runs his own consultancy, for May 17 on the Contemporary Network; a three-show "Mellow Yellow Weekend" May 1-3 featuring Christopher Cross and Leo Sayer on the Contemporary Network, Rod Stewart on the FM network and Anne Murray on the Entertainment Network.



THOUGHTFUL DISCUSSION—Pictured during the convention panel, "Is Your P.D. A Pro," are, from left, ABC radio division vice president Rick Sklar; program director of KGW-AM Portland, Richard Harker; and general manager of WUBE-AM/FM Cincinnati, Bob English.

How To Pick A Program Director Seek Vision, Track Record, Managers Told By Panel

By ED HARRISON

LAS VEGAS—"The selection of the program director is the most critical decision a station manager makes," noted Rick Sklar, vice president of programming, ABC radio division, at an NAB session entitled "Is Your P.D. A Pro?"

"If you make the wrong decision, it doesn't matter how good your sales department is, everything else that happens during the tenure of the program director is doomed to failure," warned Sklar. "Without those numbers (ratings), there is no bottom line." Sklar said that most times a program director is chosen not for ratings results, but for his ability to get along with station personnel.

When seeking a program director, Sklar said that the best "clue" is to "look back and see what the person has done." Sklar stressed five vital factors in hiring a professional program director.

- Competitive track record. Have they gotten competitive ratings in more than one market, preferably two or three.
- Stability. A person who jumps around too much isn't a safe bet.
- Look for a pattern over a period of rating books. Look for consistency, not just one day part.
- A good program director will demand control over the sound of the station including news, traffic, etc. See what responsibilities he asks for.
- Look for someone who knows

how to say "no." "No, we won't play this record. No, we won't run that commercial because it doesn't fit our sound."

Sklar went on to say that many program directors "can talk a good game, but you need someone with an inner duck feel that can come up with consistent ratings."

Richard Harker, program director KGW-AM Portland, Ore., noted that for a program director to succeed, he must have vision (sense of what the station should sound like), the tools to implement it, motivational skills and the trust of station management.

Bob English, general manager of WUBE-AM-FM Cincinnati, stressed communication as a vital at-

tribute in making a strong programmer. He cited "a lack of job definition and mutual understanding between the programmer and general manager" as the reason why some programmers don't succeed.

Among other suggestions offered by English were:

- Maturity, hard work and common sense. Be a personnel director of management.
- Skills and an expert in product management.
- Able to ascertain public needs.
- Seek information for decision making.

The general manager must treat the program director as a professional, said English. "He must be" (Continued on page 20)

Research Panel Clarifies Role Of Arbitron Ratings

LAS VEGAS—"I think it's a mistake to fire your program director over one bad book," stated Gary Stevens, Doubleday Broadcasting, during a radio research session called "Don't Fire Your P.D. Until You Attend This Session" here at the NAB convention.

"You can't over-react," continued Stevens. He suggested careful study of the Arbitron book for possible reasons for a poor rating, such as incorrect county distribution of diaries.

"Ratings allow you the luxury of responsible decision-making and it takes the pressure off the program director when you know how to read them," noted Stevens. "We use ratings to construct a market model. It's important when going into a new market or contemplating a format change. We use other surveys besides Arbitron as a check and balance."

Stated Carol Mayberry, Katz Ra-

dio: "The person ultimately responsible for the bottom line is the general manager. He must understand the research, how it works and what to expect from the reports and then communicate it to the program director."

"A proper evaluation of the job your program director has done for you in reaching goals should be made," said Mayberry. "You've invested time and money in hiring your program director. Give that person a fair shake because the last thing you want to do is fire him."

Moderator Roy Shapiro, Westinghouse Broadcasting, said that "you never fire a program director because of poor ratings, but for poor programming."

Dr. Martin Frankel, a consultant commissioned by Arbitron to evaluate the reliability of market estimates, found a significantly higher reliability and lower standard of error.



ROCK TALK—Eduardo Guerrero, left, of the broadcasting production department of Mexico's Ministry of Public Works, and Jaime Almeida, right, of Mexico City's Televisa network discuss Drake-Chenault's "History Of Rock'n'Roll" special with the latter firm's president, Jim Kefford. The show will be translated into Spanish for broadcast south of the border.

Dick Clark Signs To Host 3 Mutual Holiday Specials

LAS VEGAS—Plans for substantial music programming to be developed by Dick Clark were announced at the Mutual Broadcasting affiliates' meeting Sunday (12) held in conjunction with the NAB convention here.

Mutual president Marty Rubenstein told a luncheon gathering, "Dick Clark has signed to produce and host three holiday specials. The first to be broadcast Memorial Day is entitled 'Dick Clark Presents The Beach Boys: A 20th Anniversary Tribute To The Great American Band.'"

The three-hour program will feature the group's greatest hits and exclusive interviews with its members.

Clark will also do a Labor Day rock anthology and another holiday special, which Rubenstein did not detail. Billboard has also learned that Clark will do a weekly three-hour countdown similar to Watermark's "American Top 40," which is hosted by Casey Kasem and Drake-Chenault's "Weekly Top 30."

Rubenstein noted that this moves Mutual into a new area of music. The network had been concentrating on country music specials over the past year.

Discussing the most recent of these shows, Rubenstein noted that "our country special 'Triple,' which will be broadcast on Easter, will be heard on 600 stations and we expect similar results for the 'Great Entertainers' special on Thanksgiving and the 'Country Music Countdown



Mutual Broadcasting president Marty Rubenstein.

1981,' scheduled for New Year's Eve."

Rubenstein said the 1980 "Country Music Countdown" was heard on more than 700 stations by an audience of 17.4 million listeners, 4 million more than the radio audience for 'Superbowl XV.'"

Rubenstein also noted that satellite antennae has been installed at 235 stations "and with our network uplink facility scheduled to begin operation in June, more than a third of our \$10 million program will be completed. We expect to have all 650 satellite antennae installed by year's end."

APRIL 25, 1981 BILLBOARD



Billboard photos by Andy Miller
ON EXHIBIT—The exhibit space of the Las Vegas Convention Center is a hive of activity during the NAB event. Satellite earth dishes top left, fill the center parking lot. At top right, Arizona State College students listen to an automated format from Concept Productions. At center left, Ron Mitchell, general manager of McCurdy Radio, bends over a control board to point out its features to Jeffrey Gulick of WSHH-FM Pittsburgh. In center, TM Companies president Pat Shaughnessy is flanked by Jerry Jolstead and his wife of KCAL-AM/FM Redlands, Calif. as they discuss TM formats. At center right, Joe Abel of KIRO-AM Seattle, Dave Pollei of Bonneville Broadcast Consultants and Bob Cambridge, ABC director of marketing, share a laugh on the Bonneville exhibit. At lower left, BMI director of licensing Bob Warner, right, shows some literature to Louis Schwing II, of UCLA's KLA Los Angeles. At lower center, Kevin Kelly of Pacific Recorders & Engineering, right, demonstrates a control board to Theophilus Sims of WHUR-FM Washington and Brian Talley of WSMI-FM Litchfield, Ill. At immediate left, Andre Couture of the Canadian Broadcasting Co., left, learns the finer points of a Studer Revox tape recorder from company president Bruno Hochstrasser.

Different Systems Snarl Programming Via Satellite

LAS VEGAS—A session on "Everything You Should Know About Earth Stations" at the NAB convention turned out to be possibly more than the gathering of broadcasters wanted to hear.

What they heard from a panel of experts was that the radio broadcasting industry may have rushed so quickly into getting programming up on the "birds" that no one considered keeping all systems compatible.

As a result, stations seemed to be faced with prospects of having to install multiple earth dishes if they hope to pull down programming from, say, a network, a news service and a special hookup for a particular show.

The engineers talk about "tv duplexing" and "SCPC," but what they mean is that there are two types of satellite transmission that, it seems, are not compatible. The move to "tv duplexing" is being

taken because space in the wide blue yonder is getting crowded.

The "SCPC" systems seem to have fewer problems than "tv duplexing," but "tv duplexing" takes up less space on the transponders (the de-

vice that sends down the signal from the satellites).

Gary Worth of Wold Communications, which subleases satellite space, told the gathering there is a "sold out sign in outer space."

Panel On How To Pick A P.D.

• Continued from page 19

given the opportunity to go as a broadcaster." English added that program directors should be compensated much like sales managers.

During the question and answer period, Sklar warned that station managers should in no way impose their own vision of what the station should sound like on the p.d.

"In the final analysis, the job of the program director isn't to create a sound, but numbers in a ratings," Sklar replied when asked why radio isn't more liberal in playing new music.

"We're in the business to make money," he continued. "Why take a

chance on something you don't know anything about?" he asked.

Said Harker: "You're not out there to make record company promotion people happy or break records, but to reflect the market's musical tastes. Our job is not to break new artists, but to win (the ratings game).

"If you're on a crusade to break new artists chances are you'll fail. It's not our primary tasks," Harker said.

Sklar added that, more often than not, deejays don't make good programmers. "I've seen disastrous results when a station needs a program director and the first choice is to look at the air staff."

Worth also said that the earth stations dishes cannot be easily tuned from one satellite to another. When someone asked about a motorized rotating dish, Worth explained it would probably be cheaper to install two dishes.

However, he predicted that the earth station dish would become about as "indispensable to a radio station as a cart machine."

The panel also included Jerry Wallace of Mutual Broadcasting, Dave Bowen of Associated Press and John Bidle of ABC.

In discussions that were often quite technical, there were frequent disagreements and conflicting statements from the panelists.

When someone suggested that the industry ought to take steps to standardize satellite transmissions, it was pointed out that this would now require extensive retrofitting of systems in the field that have already been installed by AP, RKO and Mutual.

Nasatir Chosen ABES Topper

LAS VEGAS—The Assn. for Broadcast Engineering Standards, meeting here in conjunction with the NAB convention, restructured its dues schedule to appeal to smaller market broadcasters and elected Mort Nasatir, former president of Billboard Broadcasting, president.

Nasatir, now a consultant, heads a slate of new officers that includes Jeff Hatch of KALL-AM/FM Salt Lake City, vice president; Jim Caldwell of WAVE-AM Louisville, vice president; John Bowman, a broadcast financial consultant, treasurer; and Washington communications attorney William Potts, secretary.

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KATT — OKLAHOMA CITY
KEZO — OMAHA
WDIZ — ORLANDO
WYSP — PHILADELPHIA
KDKB — PHOENIX
WDVE — PITTSBURG
KGON — PORTLAND
WMJQ — ROCHESTER
KROC — ROCHESTER
KISS — SAN ANTONIO
KGB — SAN DIEGO

KMEL — SAN FRANCISCO
WEZX — SCRANTON
KISW — SEATTLE
KSHE — ST. LOUIS
WSYR — SYRACUSE
WYNF — TAMPA
WIOT — TOLEDO
WWDC — WASHINGTON
WOUZ — ZANESVILLE

CIRK — EDMONTON
CHEZ-FM — OTTAWA
CHUM — TORONTO
CFOX — VANCOUVER
CITI-FM — WINNEPEG

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Vol. 93 No. 16

Commentary

An 18-Month Retailing Course

By MICHAEL MUSICH

I was glad to read George Corse's commentary; he wrote of dealer problems from the perspective of 35 years in the business (Billboard, Feb. 28, 1981). Let me tell you about some problems faced by a record retailer with only a year-and-a-half of experience.

It's bad enough that even after being in business for this time it is impossible to get any credit in the industry. Many of the distributors tell us that we are lucky we're still in business.

Okay, so maybe asking for credit is too far-fetched. But, would you believe that after this time we still only have two wholesalers that will accept our checks? Everyone else wants cash or certified check only. Of course, I only buy from those two distributors.

As far as I'm concerned, the check cashing privilege is just as good as credit. It gives me at least five days to sell the merchandise that I have bought, before the check clears. The other distributors are the ones who are losing out by their lack of good faith.

As far as I am concerned the list price system is totally useless and should be done away with. The only ones that get away with charging list are the record and tape clubs who sucker you into buying LPs over the next three years by giving you 10 free as soon as you join.

Without credit, I lay out \$5 for every \$1 I bring in

I usually pay \$5.25 for an \$8.98-list LP and I usually sell it for \$6.49. My profit margin is a lousy 24%, and still people complain. Why? Because the larger chains usually sell them for \$4.99, below my cost, to get people into their stores.

Since I have no credit (other than paying by check), I have to lay out \$5 for every \$1 I bring in. Those odds are so bad even the most compulsive gambler wouldn't touch those odds, so why must I?

We are in this business to make a profit and people are still going to buy records no matter what the price. The perfect example is imports. They have no list price. When I get my order in, I "plus" all imports by 50%. They sell, and I make a decent profit.

If someone asks, why such a high price, all I have to say is one word: "import." They pay without blinking an eye because they want the music and know it cannot be found anywhere else.

My next problem has to do with the lack of quality control in the industry. The price keeps on going up, and so does the amount of defective merchandise that I receive with my orders.

Wrong LPs in the wrong album sleeve. Albums recorded the same on both sides. LPs received warped due to too tight shrink-wrapping. LPs with skips. I play them as soon as they are returned and it is definitely due to the inferior merchandise. Can't these errors be found out before the merchandise gets to the retail level?

Which leads me to my next point. Why must we wait two to three months before we finally get credit for the returned merchandise? I'm not even talking about overstock yet. Why should my money be tied up in something that I have no control over? That's why defective merchandise must be separated from the regular overstock return allowance.

I can see the industry trying to cut down on over-ordering, but to make the retailer responsible for defective merchandise that is really the fault of the manufacturer is totally uncalled for.

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



Michael Musich: "Why should my money be tied up in something I have no control over?"

My next suggestion has to do with the subject of promotional material. Trying to get any is like pulling teeth. For the last year and a half my local one-stop has been giving me the same promo material over and over again. I haven't complained to them because at least it's better than nothing, which is what I've been getting from all the other distributors.

I don't blame it all on the wholesalers because I sent letters to all the major labels explaining my problems. I even told them I would be willing to pay for promotional material, and the only label to send anything was Arista. Promotion sells records. A poster of Blondie in the window actually makes someone come in to buy the album.

The worst part is that promo material never gets to where it is needed—the retail level. I know, because about two weeks before Christmas I was able to pick up 1,000 12-inch disco promo LPs and 250 assorted posters for \$20.

My point is that promo material should be sent directly to the retailer. In this way, at least the retailer will have

his promo material before the distributors sell or donate it to someone who shouldn't really have it.

So let's say, for argument sake, that my return authorization has finally come through and I have received new releases that are not warped or defective. I finally sell them to make my lousy \$1.25 profit, and where does that leave me?

Let's say that I sold 2,000 LPs last month. I would have to lay out \$10,500 in cash to make a net profit of \$2,500. By the time we pay rent, utilities, salaries and replenish our stock, what's left for me? Not much is right.

Now, you're probably asking, how have we been able to stay in business this long? Well, there are four of us working regular jobs, and working at the store in our spare time. Also, no one has been paid a salary since we have started and all the money coming in goes right back into the business.

... a compulsive gambler wouldn't touch those odds

The only reason that we haven't given up yet is because our last name is Musich and we feel we have a rendezvous with destiny in the music business.

Our only course of action in order to insure survival is the following:

- 1) Sell our catalog LPs and tapes to raise capital.
- 2) Handle the top 100 LPs and top 50 singles according to Billboard charts. Of course, we will stock new releases, but once the LP falls below the top 100, it will be returned.
- 3) Carry every brand of blank tapes in every price range and run specials on them. At least there is a decent profit on blank tapes.
- 4) Stock posters, buttons and accessories because they offer a good profit margin.
- 5) Go out of our way to special-order LPs and tapes. This, by the way, is what most of our business consists of right now.
- 6) Specialize in imports, where the larger chains do not bother.
- 7) Increase my advertising budget with the money freed from stocking catalog.

I only wish I knew 18 months ago what I know now, because I probably would have never entered this business. No wonder there's a market for counterfeit LPs and tapes. But we learn by mistakes and I hope I've been of some help to fellow retailers.

Michael Musich is vice president of Railroad Records Inc., a record store located in Flushing, N.Y.

Letters To The Editor

Dear Sir:

As a station manager, it's rare that I get directly involved with the record service dilemma that confronts many small market stations. However, get involved I must in applauding Elektra/Asylum Records for bringing some fresh and progressive thinking to the industry.

Their public acknowledgement of the value of smaller stations in breaking new music (Billboard, April 4, 1981) and their commitment to provide better service to these stations represents a new awareness by the major labels that the interdependence of the radio and record industries does not end with the top 100 markets.

The so-called "Green Team" is, by and large, a group of professional, conscientious broadcasters, anxious to play a significant role in the introduction of new, hit-bound music to their listeners. It's unfortunate that, up to now, a great many of these professionals have been ignored by major labels.

My hat's off to Marc Ratner, Burt Stein and all of the people at Elektra/Asylum Records for their insight and innovation.

Scott Noyes
Station Manager, WAGM-AM
Presque Isle, Maine

Dear Sir:

I work at a small radio station which caters to country music patrons and have watched with much amusement over the past couple of years as this music and other "types" of music have gotten closer and closer to becoming one.

There need be no divisions in the music world. Radio stations wouldn't have to worry which artists to play today, and not play tomorrow, and artists wouldn't have to worry about losing their membership in the "club." Let there be music: not country music, rock music, pop music, disco music, etc.

Teddy Wallace
WHIY-AM
Moulton, Ala.



SANTANA SMILES—KMET-FM's Mary Turner offers a congratulatory grin for Santana's recent SRO show at the Country Club in Reseda, Calif., one of three area appearances in support of the band's new "Zebo!" LP for Columbia. Devadip Carlos Santana beams back.

Diverse Jazz Attracting Listeners To WEBR-AM

By HANFORD SEARL

BUFFALO—Outdistancing rival jazz stations with a more diversified program format and challenging a onetime dominant rock operation, WEBR-AM's "Jazz In The Night Time" is making inroads here.

Al Wallack, WEBR-AM music director and "Night Time" host, reports the healthy competition with WADV-FM and WBFO-FM while taking listeners from once predominant WKBW-AM.

"WADV-FM is more MOR jazz-oriented while WBFO-FM, the NPR station at the State University of New York, Buffalo campus, is closer to our format," says Wallack. "We're giving WKBW-AM a run for its money, too."

According to Wallack, recent Arbitron figures indicate as many men 18 years and up tune in the "Night Time" show as they do WKBW-AM in an hourly segment.

Acknowledging the basic operating difference between KB's 50,000-watt commercial advantage and WEBR-AM's non-commercial standing, Wallack still points proudly to pulling listeners from the one-time AM king pin.

"Jazz In The Night Time" airs 9 p.m. to 1 a.m. Mondays to Fridays at 970 on the dial. The five-year-old program services both the Buffalo and Toronto markets at the 5,000-watt station.

Wallack breaks down the program's format 85-90% as mainstream jazz with fusion acting as a demographic draw for the younger listener group.

TM Completes Beatles Special

LOS ANGELES—TM Special Projects has prepared a new 30-hour radio documentary called "The Beatles: The Days In Their Life."

Produced by David Pritchard and Alan Lysaght of the Sonic Workshop in Toronto in association with TM Special Projects, the show will be presented nationally beginning in April via TM's syndication network.

The special is a chronological study of the Beatles' history and works based on material and interviews gathered over the last 17 years, including interviews with the Beatles themselves.

TM is producing a limited edition poster for the show that features a photograph of Strawberry Field taken by the show's producer, Alan Lysaght.

Such mainstream artists as Miles Davis, Count Basie and Phil Woods are programmed while such groups as Buffalo's Spyro Gyra, Weather Report, the Crusaders and Pat Metheny comprise the fusion selections.

Wallack, who devises the selection choices, says the fusion rotation includes no more than two each hour. The Smithsonian's entire classic jazz collection recently was aired.

That show spotlighted such jazz greats as Scott Joplin, Jelly Roll Martin and James P. Johnson during its program.

Typical new releases may include the David Chesky Band, Earl Klug, Al Jareau and Lorne Lofsky at the beginning of each hour. "Fusion is the best thing that ever happened for the younger, disenfranchised audience who got turned off from formulated, commercial radio," says Wallack. "That's one reason why WKBW's hurting right now."

All-night announcer Eulis Cathey continues the jazz format weekdays until 6 a.m. with John Werick taking over duties Saturdays 9 p.m.-1 a.m. and Ed Smith 1-6 a.m. Sundays.

Owned and operated by WNED-TV 17, the PBS outlet here, WEBR-AM's total format is 50% music and half news with the majority of the music jazz except for weekend mornings when it's Adult MOR.

More "live" broadcasts and remotes are in the planning, starting with a proposed National Ragtime Festival May 2 from Shea's Buffalo Theatre, Wallack reports.

Eleven months ago, the station expanded "Night Time" to 6 a.m. after listener response received through the annual, aggressive membership drive headed by Bill Devine.

Pledges from \$25-100 include such items as a newsletter, T-shirt, LP's and special anthology sets. The flip side of WEBR-AM on the FM side airs strictly classical music 7 a.m.-1 a.m. daily.

While hoping to expand live broadcasts in both the Buffalo and Toronto markets, Wallack foresees the program increasing its participation and influence with 10-12 local jazz clubs and Western New York's rich musical heritage.

NKR Relocates

LOS ANGELES—NKR Productions, a radio and television syndication firm, has moved to new offices located at 8732 Sunset Blvd., Los Angeles, Calif. 90069. Telephone (213) 652-0980.

HELPS SELL TIME IN D.C.

Simulcasting Enables Struggling AM Arm Become WWDC Asset

By TIM WALTER

WASHINGTON — Capitol Broadcasting, frustrated by continuing low shares of the AM pop adult market, have elected to try to carry their 2.7 share for WWDC-FM's AOR format onto the AM band. So WWDC-AM and FM have begun simulcasting morning and evening drivetime slots, the 25% maximum allowed by federal regulations.

"Other day parts have the same music, different jocks," adds Denise Oliver, vice president of programming and operations. Oliver signed the Burkhart/Abrams formatted DC-101 on the air and recently rejoined the station with the new title after four years at Baltimore's WIYY-FM. Using Burkhart/Abrams there, she had guided the Hearst station to a 9.9 share and hopes to work similar magic here.

With the format change came a major reorganization, including a new general manager, Godfrey "Goff" Lebharr from SJR Communications. He simultaneously managed three stations for that corporation in Washington, Houston and Cleveland. A new director of engineering and director of sales were also added.

"We've got an incredibly competitive market here," states Oliver, "but with most of the music on FM. It's very hard to compete with pop adult, so the switch to AOR, while innovative, carries some great advantages. There are still people driving around with only an AM radio and we'll tap that market."

Oliver said the change has also had a unifying effect, providing a strong morale booster for the station and making promotion and sales efforts easier. "It can't hurt," she explains "when you can offer advertisers a package, combined buys targeted for the same demos. Instead of struggling to support the AM, now it's an asset."

The change came at the end of Arbitron's new three-month extended rating period, so Oliver doesn't anticipate having any quotable figures until the next book comes out late in the summer. "Then I'm looking for at least a point," she says of the AM, "and you can't put a ceiling on the FM. The AM support has got to help the FM."

Oliver says the station exercises a great deal of discretion over the Burkhart/Abrams SuperStars format. "They offer a lot of ideas from which to choose, it's a steady flow of information, but we do our own thing with it," she claims.

"For example, the AM drivetime is a telephone call-in show. Howard (Stern) manages to play eight or nine records an hour, but the rest is a lot of interesting stuff. Both the AM and FM lines are lit up constantly while he's on the air," she notes. Robin Quivers, the news personality, is actively involved as Stern's "straight man," she points out.

"Our demographics are 15-30," she says, "and he talks to them. One recent show was devoted to the El Salvador situation and the next day he was doing call-outs to dentists, lobbying them to play rock in their waiting rooms. He talks to an unusual mix of people on the air. Once he called an undertaker and the guy started telling jokes, throwing in one-liners like 'we're the last ones to let you down.' It was pretty wild."

"This is a market where almost ev-

erything invented has been done. You have to be more outrageous, more zany, to attract listeners."

Oliver won't reveal the length of the station's play list, but says "we don't do a lot of changing; it's very tight."

She says promotional plans have been set aside while the station irons out the AM format change, but that she is committed to "entertaining" promotions. "I don't like heavy hype, I think they should be fun," she explains.

Stern has an informal "cash in pocket" giveaway. He routinely

awards sums like 57 cents to listeners who guess correctly.

Stern is simulcast from 6 to 10 a.m., he's new, from WWWW-FM in Detroit which had been a Burkhart/Abrams SuperStars station now doing country. Bill Scanlan has the 3 to 7 p.m. simulcast. On the AM, Jan Schaffer carries the 10 a.m. to 3 p.m., Ernie Kaye, 7 p.m. to midnight; and Carl Foster, midnight to 6 a.m.

On the FM, Dave Brown is on 10 a.m. to 3 p.m.; Mike McKay, 7 p.m. to midnight; and Howard Page, midnight to 6 a.m.



SISTERLY CALL—The four members of Sister Sledge (from left, Kathy, Joni, Debbie and Kim) pay a visit to Alonzo Miller, music director of KACE-FM Los Angeles, while promoting their current Cotillion album, "All American Girls," and new single, "Next Time You'll Know."

APRIL 25, 1981 BILLBOARD

Promos Helping KQIZ In Texas Grab Good Ratings

AMARILLO, Tex.—When heavy research indicated KQIZ-FM top 40 listeners considered water skiing their most popular participation sport, the selection of an Arbitron sweep promotion prize was obvious: a \$10,000 ski boat.

Program director Steve Stucker claims the station is targeted for 25-34 females and relies on research for determining exactly what they want to hear. His 10.4 share, holding steady from a 10.5 a year earlier, would indicate his success.

"Depending on the day part, we may run up to 40% oldies," he explains, "and to combat the strong country competition, we lean heavily on the country/pop crossovers."

KQIZ uses promotions "all year, regardless of books," with the primary emphasis on trip giveaways. "We find the Gulf of Mexico or trips to the mountains are the most popular," he notes, "with our Galveston Island 'Second Honeymoon' one of the best. That includes a Lincoln Continental to drive. Most of the trips are for long weekends, two to four days. People love it here, of course, but they also love to get away."

Another popular promotion, he claims, is "Stop The Music" with a \$93 prize for the caller who can

identify the last nine songs aired.

The station annually ties in with the Junior League to promote the Amarillo "Funfest." The festival attracts some 60,000 to 80,000 tourists and participants each year.

As a tribute to the helium industry, which started in Amarillo, the station will sponsor a national hot air balloon race on Memorial Day Weekend. Promotion includes jock participation and traffic reports from a balloon. Stucker explains that the race packagers choose the city for point of origin, then approached the station for participation.

Stucker, fiercely proud of the market share garnered by his station, says Amarillo has been "a lot slower to get on the band wagon for FM, it's been following the rest of the country." Sister KQIZ-AM, at 500 watts, has recently opted for a big band sound "to fill a void for the older listeners. It's something that nobody else was doing," he concludes.

Morning drivetime for the FM station boasts Stucker, 6 to 10 a.m.; Tim Butler, 10 a.m. to 3 p.m.; Joe Garrett, 3 to 7 p.m.; Rick Walker from KTEM-AM, Temple, Tex., 7 p.m. to midnight, and Oscar Sharp midnight to 6 a.m. **TIM WALTER**

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (4/14/81)

PRIME MOVERS—NATIONAL

JUICE NEWTON—Angel Of The Morning (Capitol)
JAMES TAYLOR & J.D. SOUTHER—Her Town Too (Columbia)
STEELY DAN—Time Out Of Mind (MCA)

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★.

● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●.

BREAKOUTS—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

Due to the holiday printing schedule, many stations were unable to report this week. Full reportage will begin again next issue.

Pacific Southwest Region

★ PRIME MOVERS ★

REO SPEEDWAGON—Too Much Time On My Hands (Epic)
SMOKEY ROBINSON—Being With You (Tamla)
STEELY DAN—Time Out Of Mind (MCA)

● TOP ADD ONS ●

DOTTIE WEST—What Are We Doin' In Love (Liberty)
DON McLEAN—Since I Don't Have You (Millennium)
SANTANA—Winning (Columbia)

BREAKOUTS

QUINCY JONES—Qi No Corrida (A&M)
JOHN LENNON—Watching The Wheels (Geffen)
JEFFERSON STARSHIP—Find Your Way Back (Grunt)

KGB (13K)—San Diego (J. Lucifer—MO)

★ **SMOKEY ROBINSON**—Being With You 15-8
 ★ **GROVER WASHINGTON JR.**—Just The Two Of Us 6-1

★ **GAP BANO**—Burn Rubber 8-5
 ★ **THE WHO**—You Better You Bet 13-10
 ★ **A TASTE OF HONEY**—Sukiyaki 21-11
 ● **JOHN LENNON**—Watching The Wheels
 ● **DOTTIE WEST**—What Are We Doin' In Love
 ● **FRANKE & THE KNOCKOUTS**—Sweetheart
 ● **THE ROVERS**—Wasn't That A Party—D-30
 ● **JOE DULCE**—Shut Up Your Face
 ● **KIM CARNES**—Bette Davis Eyes—D-23
 ● **STARS ON 45**—Medley
 ● **GINO VANELLI**—Living Inside Myself—D-24
 ● **RAY PARKER JR. & RAYDIO**—A Woman Needs Love—D-21
 ● **CHAMPAIGN**—How Bout Us—D-26

KTXT—Tucson (B. Rivers—MD)

★ **REO SPEEDWAGON**—Take It On The Run 8-3
 ★ **FRANKE & THE KNOCKOUTS**—Sweetheart 16-10

★ **JOHN LENNON**—Watching The Wheels 22-17
 ★ **KIM CARNES**—Bette Davis Eyes 27-22
 ★ **A TASTE OF HONEY**—Sukiyaki 25-19
 ● **DON McLEAN**—Since I Don't Have You
 ● **QUINCY JONES**—Qi No Corrida
 ● **CHAMPAIGN**—How Bout Us—D-25
 ● **STARS ON 45**—Medley
 ● **DOTTIE WEST**—What Are We Doin' In Love—D-29
 ● **SANTANA**—Winning
 ● **GET WET**—Just So Lonely

KLUC—Las Vegas (R. Lindquist—MD)

★ **STEELY DAN**—Time Out Of Mind 4-2
 ★ **REO SPEEDWAGON**—Take It On The Run 6-4
 ★ **JOHN LENNON**—Watching The Wheels 21-10
 ★ **FRANKE & THE KNOCKOUTS**—Sweetheart 18-13
 ★ **JOHN COUGAR**—Ain't Even Done With The Night 8-7
 ● **JEFFERSON STARSHIP**—Find Your Way Back
 ● **SANTANA**—Winning
 ● **APRIL WINE**—Just Between You & Me
 ● **CHRISTOPHER CROSS**—Say You'll Be Mine—D-26
 ● **GET WET**—Just So Lonely

Pacific Northwest Region

★ PRIME MOVERS ★

HALL & OATES—Kiss On My List (RCA)
JAMES TAYLOR & J.D. SOUTHER—Her Town Too (Columbia)

● TOP ADD ONS ●

CHAMPAIGN—How Bout Us (Columbia)
JOHN LENNON—Watching The Wheels (Geffen)
STYX—Too Much Time On My Hands (A&M)

TOP ADD ONS—NATIONAL

DOTTIE WEST—What Are We Doing In Love (Liberty)
DON McLEAN—Since I Don't Have You (Millennium)
JOHN LENNON—Watching The Wheels (Geffen)

BREAKOUTS

T.G. SHEPARD—I Loved 'Em Every One (Warner/Curb)
PURE PRAIRIE LEAGUE—Still Right Here In My Heart (Casablanca)
GARY U.S. BONDS—This Little Girl (EMI)

WSPT—Stevens Point (B. Fuhr—MD)

★ **KIM CARNES**—Bette Davis Eyes 25-20
 ★ **AC/DC**—Dirty Deed Done Dirt Cheap D-25
 ★ **CLIMAX BLUES BAND**—I Love You 19-16
 ★ **STARS ON 45**—Medley 27-22
 ★ **STYX**—Too Much Time On My Hands 8-5
 ● **PURE PRAIRIE LEAGUE**—Still Right Here In My Heart
 ● **GARY U.S. BONDS**—This Little Girl
 ● **BILLY & THE BEATERS**—I Can Take Care Of Myself—D-28
 ● **ANNE MURRAY**—Blessed Are The Believers—D-30
 ● **JIM PHOTOGLO**—Fool In Love With You—D-29
 ● **LEE RITENOUR**—Is It You
 ● **RAY PARKER JR. & RAYDIO**—A Woman Needs Love

KEYN-FM—Wichita (T. Springs—MO)

★ **JUICE NEWTON**—Angel Of The Morning 11-8
 ★ **STEVE WINWOOD**—While You See A Chance 5-2
 ★ **JOHN COUGAR**—Ain't Even Done With The Night 21-18
 ★ **JAMES TAYLOR & J.D. SOUTHER**—Her Town Too 12-9
 ● **ERIC CLAPTON**—I Can't Stand It 17-13
 ● **JOHN LENNON**—Watching The Wheels
 ● **KIM CARNES**—Bette Davis Eyes

WZUU—Milwaukee (B. Shannon—MD)

★ **JOHN LENNON**—Watching The Wheels 23-16
 ★ **STEELY DAN**—Time Out Of Mind 26-17
 ★ **STEVE WINWOOD**—While You See A Chance 9-7

★ **APRIL WINE**—Just Between You & Me 19-15
 ★ **A TASTE OF HONEY**—Sukiyaki 29-26
 ● **T.G. SHEPPARD**—I Loved 'Em Every One—2-8

● **CHRISTOPHER CROSS**—Say You'll Be Mine—2-9
 ● **KIM CARNES**—Bette Davis Eyes—30
 ● **ANNE MURRAY**—Blessed Are The Believers
 ● **REO SPEEDWAGON**—Take It On The Run—D-19
 ● **DOTTIE WEST**—What Are We Doin' In Love

Northeast Region

★ PRIME MOVERS ★

STEVE WINWOOD—While You See A Chance (Island)
JAMES TAYLOR & J.D. SOUTHER—Her Town Too (Columbia)

STYX—Too Much Time On My Hands (A&M)
A TASTE OF HONEY—Sukiyaki

● TOP ADD ONS ●

DON McLEAN—Since I Don't Have You (Millennium)
CHRISTOPHER CROSS—Say You'll Be Mine (WB)
STARS ON 45—Medley (Radio Records)

BREAKOUTS

NEIL DIAMOND—America (Capitol)
GARY U.S. BONDS—This Little Girl (EMI)
JEFFERSON STARSHIP—Find Your Way Back (Grunt)

WTRY—Schenectady (B. Cahill—MO)

★ **JOHN LENNON**—Watching The Wheels 23-18
 ★ **STEVE WINWOOD**—While You See A Chance 12-8

★ **FRANKE & THE KNOCKOUTS**—Sweetheart 24-21
 ★ **CLIMAX BLUES BAND**—I Love You 26-23
 ● **GARY U.S. BONDS**—This Little Girl
 ● **NEIL DIAMOND**—America

● **DON McLEAN**—Since I Don't Have You
 ● **PHIL COLLINS**—I Missed Again—D-29
 ● **RICK SPRINGFIELD**—Jessie's Girl—D-30
 ● **STARS ON 45**—Medley—D-27

WFLY—Albany (Buzz—MO)

★ **THE WHO**—You Better You Bet 19-8
 ★ **STYX**—Too Much Time On My Hands 14-7
 ★ **REO SPEEDWAGON**—Take It On The Run 5-1
 ★ **PHIL COLLINS**—I Missed Again 24-15
 ★ **GINO VANELLI**—Living Inside Myself 23-13
 ● **CHRISTOPHER CROSS**—Say You'll Be Mine—28
 ● **STARS ON 45**—Medley—30
 ● **GARY U.S. BONDS**—This Little Girl
 ● **GET WET**—Just So Lonely—DP
 ● **NEIL DIAMOND**—America—DP

WICC—Bridgeport (B. Mitchell—MD)

★ **STEVE WINWOOD**—While You See A Chance 2-1

BREAKOUTS—NATIONAL

CHRISTOPHER CROSS—Say You'll Be Mine (WB)
GARY U.S. BONDS—This Little Girl (EMI)
SANTANA—Winning (Columbia)

★ **JAMES TAYLOR & J.D. SOUTHER**—Her Town Too 10-8
 ★ **JOHN LENNON**—Watching The Wheels 21-19
 ★ **KIM CARNES**—Bette Davis Eyes 25-14
 ★ **REO SPEEDWAGON**—Take It On The Run 16-9
 ● **JEFFERSON STARSHIP**—Find Your Way Back—22
 ● **DON McLEAN**—Since I Don't Have You
 ● **.38 SPECIAL**—Hold On Loosely
 ● **RUPERT HOLMES**—I Don't Need You—D-30
 ● **RICK SPRINGFIELD**—Jessie's Girl—D-29
 ● **STARS ON 45**—Medley—D-15
 ● **MICHAEL JACKSON**—One Day In Your Life—D-23
 ● **CHRISTOPHER CROSS**—Say You'll Be Mine
 ● **SANTANA**—Winning—D-28
 ● **NEIL DIAMOND**—America
 ● **GARY U.S. BONDS**—This Little Girl

Mid-Atlantic Region

★ PRIME MOVERS ★

JAMES TAYLOR & J.D. SOUTHER—Her Town Too (Columbia)

JUICE NEWTON—Angel Of The Morning (Capitol)

PHIL COLLINS—I Missed Again (Atlantic)

● TOP ADD ONS ●

DOTTIE WEST—What Are We Doin' In Love (Liberty)
DON McLEAN—Since I Don't Have You (Millennium)
DOLLY PARTON—But You Know I Love You (RCA)

BREAKOUTS

SANTANA—Winning (Columbia)
CHRISTOPHER CROSS—Say You'll Be Mine (WB)
GARY U.S. BONDS—This Little Girl (EMI)

WCCK (K104)—Erie (B. Shannon—MD)

★ **REO SPEEDWAGON**—Take It On The Run 2-1
 ★ **SMOKEY ROBINSON**—Being With You 13-5

★ **OUTLAWS**—I Can't Stop Loving You 20-12
 ★ **MICHAEL STANLEY BAND**—Lover 25-17
 ★ **DOTTIE WEST**—What Are We Doin' In Love 32-22

● **JOHN LENNON**—Watching The Wheels—35
 ● **STANLEY CLARKE**—Sweet Baby—40
 ● **JESSE WINCHESTER**—Say What—D-39
 ● **DOLLY PARTON**—But You Know I Love You—D-34

● **JEFFERSON STARSHIP**—Find Your Way Back—D-33
 ● **DAN HARTMAN**—Heaven In Your Arms
 ● **GARY U.S. BONDS**—This Little Girl
 ● **THE JAGS**—Here Comes My Baby

● **AC/DC**—Dirty Deeds Done Dirt Cheap
 ● **THELMA HOUSTON**—If You Feel It—D-37
 ● **MICHAEL JACKSON**—One Day In Your Life—D-38

WFBG—Aitona (T. Booth—MD)

★ **JAMES TAYLOR & J.D. SOUTHER**—Her Town Too 7-3
 ★ **SMOKEY ROBINSON**—Being With You 10-4

★ **JOHN LENNON**—Watching The Wheels 19-14
 ★ **DOTTIE WEST**—What Are We Doin' In Love 32-21

★ **CLIMAX BLUES BAND**—I Love You 12-9
 ● **CHAMPAIGN**—How Bout Us—31
 ● **CHRISTOPHER CROSS**—Say You'll Be Mine—32

● **GREG KINN**—Sheila
 ● **RICK SPRINGFIELD**—Jessie's Girl
 ● **DON McLEAN**—Since I Don't Have You—D-30
 ● **JESSE WINCHESTER**—Say What

● **RAY PARKER JR. & RAYDIO**—A Woman Needs Love—D-29
 ● **THE JACKSONS**—Can You Feel It
 ● **STARS ON 45**—Medley—D-19
 ● **NEIL DIAMOND**—America

WCAO—Baltimore (S. Richards—MO)

★ **JUICE NEWTON**—Angel Of The Morning 6-4
 ★ **JAMES TAYLOR & J.D. SOUTHER**—Her Town Too 13-6

★ **STEELY DAN**—Time Out Of Mind 9-7
 ★ **RUPERT HOLMES**—I Don't Need You 21-18
 ★ **GINO VANELLI**—Living Inside Myself 20-17
 ● **DOLLY PARTON**—But You Know I Love You

● **SANTANA**—Winning
 ● **ANNE MURRAY**—Blessed Are The Believers
 ● **PHIL COLLINS**—I Missed Again—D-24
 ● **DON McLEAN**—Since I Don't Have You—D-29
 ● **ALAN PARSONS PROJECT**—Time

● **DOTTIE WEST**—What Are We Doin' In Love—D-28
 ● **NEIL DIAMOND**—America

WYRE—Annapolis (J. Diamond—MO)

★ **REO SPEEDWAGON**—Take It On The Run 17-15

★ **REO SPEEDWAGON**—Take It On The Run 11-6
 ★ **STEELY DAN**—Time Out Of Mind 23-18
 ★ **FRANKE & THE KNOCKOUTS**—Sweetheart 27-21
 ★ **PHIL COLLINS**—I Missed Again 20-15
 ● **SANTANA**—Winning
 ● **CHRISTOPHER CROSS**—Say You'll Be Mine
 ● **STARS ON 45**—Medley
 ● **DOTTIE WEST**—What Are We Doin' In Love
 ● **PURE PRAIRIE LEAGUE**—Still Right Here In My Heart
 ● **ABBA**—Super Trouper

WKIX—Raleigh (R. McKay—MD)

★ **EMMYLOU HARRIS**—Mister Sandman 16-12
 ★ **SMOKEY ROBINSON**—Being With You 9-4
 ★ **STEVE WINWOOD**—While You See A Chance 7-5

★ **DARYL HALL & JOHN OATES**—Kiss On My List 4-3
 ★ **GROVER WASHINGTON JR.**—Just The Two Of Us 3-2

● **CHAMPAIGN**—How Bout Us
 ● **A TASTE OF HONEY**—Sukiyaki
 ● **T.G. SHEPPARD**—I Loved 'Em Every One—D-18

WSEZ—Winston-Salem (B. Ziegler—MD)

★ **RAY PARKER JR. & RAYDIO**—A Woman Needs Love 19-13
 ★ **A TASTE OF HONEY**—Sukiyaki 20-14
 ★ **STYX**—Too Much Time On My Hands 15-11

★ **FRANKE & THE KNOCKOUTS**—Sweetheart 12-9
 ★ **SMOKEY ROBINSON**—Being With You 8-5

WJOX—Jackson (L. Adams—MO)

★ **JUICE NEWTON**—Angel Of The Morning 7-3
 ★ **SHEENA EASTON**—Morning Train 14-4
 ★ **JAMES TAYLOR & J.D. SOUTHER**—Her Town Too 13-8

★ **TERRI GIBBS**—Somebody's Knockin' 10-7
 ★ **THE WHO**—You Better You Bet 21-17
 ● **REO SPEEDWAGON**—Take It On The Run
 ● **STARS ON 45**—Medley
 ● **DOLLY PARTON**—But You Know I Love You—DP

● **JEFFERSON STARSHIP**—Find Your Way Back—NP
 ● **MICHAEL JACKSON**—One Day In Your Life
 ● **DON McLEAN**—Since I Don't Have You

WZGC (293)—Atlanta (S. Davis—MD)

★ **JUICE NEWTON**—Angel Of The Morning 11-5
 ★ **KIM CARNES**—Bette Davis Eyes 19-10
 ★ **TERRI GIBBS**—Somebody's Knockin' 5-2
 ★ **REO SPEEDWAGON**—Take It On The Run 16-11

★ **SMOKEY ROBINSON**—Being With You 13-6
 ● **.38 SPECIAL**—Hold On Loosely—29
 ● **CHAMPAIGN**—How Bout Us—28
 ● **CHRISTOPHER CROSS**—Say You'll Be Mine—30

WYRE—Annapolis (J. Diamond—MO)

★ **JAMES TAYLOR & J.D. SOUTHER**—Her Town Too 18-13

★ **STYX**—Too Much Time On My Hands 15-13
 ★ **LEON REDBONE**—Seduced 22-20
 ★ **KIM CARNES**—Bette Davis Eyes 28-26
 ★ **RAY PARKER JR. & RAYDIO**—A Woman Needs Love 29-27
 ● **DOTTIE WEST**—What Are We Doin' In Love
 ● **.38 SPECIAL**—Hold On Loosely
 ● **ANNE MURRAY**—Blessed Are The Believers—x
 ● **JEFFERSON STARSHIP**—Find Your Way Back
 ● **STEVE WONDER**—Lately—X
 ● **STARS ON 45**—Medley—D-29
 ● **DIANA ROSS**—One More Chance—X
 ● **SHOT IN THE DARK**—Playing With Lightning—X
 ● **DON McLEAN**—Since I Don't Have You—X

WRVQ (Q94)—Richmond (B. Thomas—MD)

★ **STEVE WINWOOD**—While You See A Chance 4-1
 ★ **LOVERBOY**—Turn Me Loose 21-16
 ● **GARY U.S. BONDS**—This Little Girl
 ● **CHRISTOPHER CROSS**—Say You'll Be Mine

WIFI-FM—Bala Cynwyd (L. Kiley—MD)

★ **PHIL COLLINS**—I Missed Again 30-25
 ★ **CHAMPAIGN**—How Bout Us 27-21
 ★ **THE WHO**—You Better You Bet 17-13
 ★ **STEELY DAN**—Time Out Of Mind 20-16
 ★ **A TASTE OF HONEY**—Sukiyaki 22-18

● **DOTTIE WEST**—What Are We Doin' In Love
 ● **DON McLEAN**—Since I Don't Have You
 ● **SANTANA**—Winning—X
 ● **OR. HOOK**—That Didn't Hurt Too Bad—X
 ● **ISLEY BROTHERS**—Hurry Up & Wait

● **RAY PARKER JR. & RAYDIO**—A Woman Needs Love—D-29
 ● **KIM CARNES**—Bette Davis Eyes—X
 ● **ANNE MURRAY**—Blessed Are The Believers—X

● **DOLLY PARTON**—But You Know I Love You—X
 ● **BILL MEDLEY**—Don't Know Much—X
 ● **DAN HARTMAN**—Heaven In Your Arms—X
 ● **RUPERT HOLMES**—I Don't Need You

● **RICK SPRINGFIELD**—Jessie's Girl—X
 ● **STARS ON 45**—Medley
 ● **MICHAEL JACKSON**—One Day In Your Life

WWSW (3WS-FM)—Pittsburgh (H. Crowe—MD)

● **GINO VANELLI**—Living Inside Myself
 ● **CHAMPAIGN**—How Bout Us
 ● **DOTTIE WEST**—What Are We Doin' In Love

WYRE—Annapolis (J. Diamond—MO)

★ **JAMES TAYLOR & J.D. SOUTHER**—Her Town Too 18-13

Southeast Region

★ PRIME MOVERS ★

JUICE NEWTON—Angel Of The Morning (Capitol)
KIM CARNES—Bette Davis Eyes (EMI)
EMMYLOU HARRIS—Mr. Sandman (WB)

● TOP ADD ONS ●

CHAMPAIGN—How Bout Us (Columbia)
.38 SPECIAL—Hold On Loosely (A&M)
REO SPEEDWAGON—Take It On The Run (Epic)

BREAKOUTS

A TASTE OF HONEY—Sukiyaki (Capitol)
SANTANA—Winning (Columbia)
CHRISTOPHER CROSS—Say You'll Be Mine (WB)

WISE—Asheville (J. Stevens—MO)

★ **JAMES TAYLOR & J.D. SOUTHER**—Her Town Too 18-13

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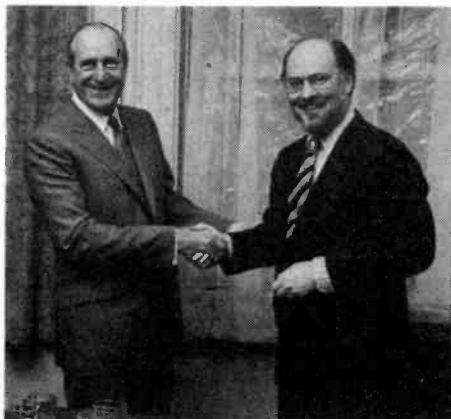
George Gobel

Star
fleet

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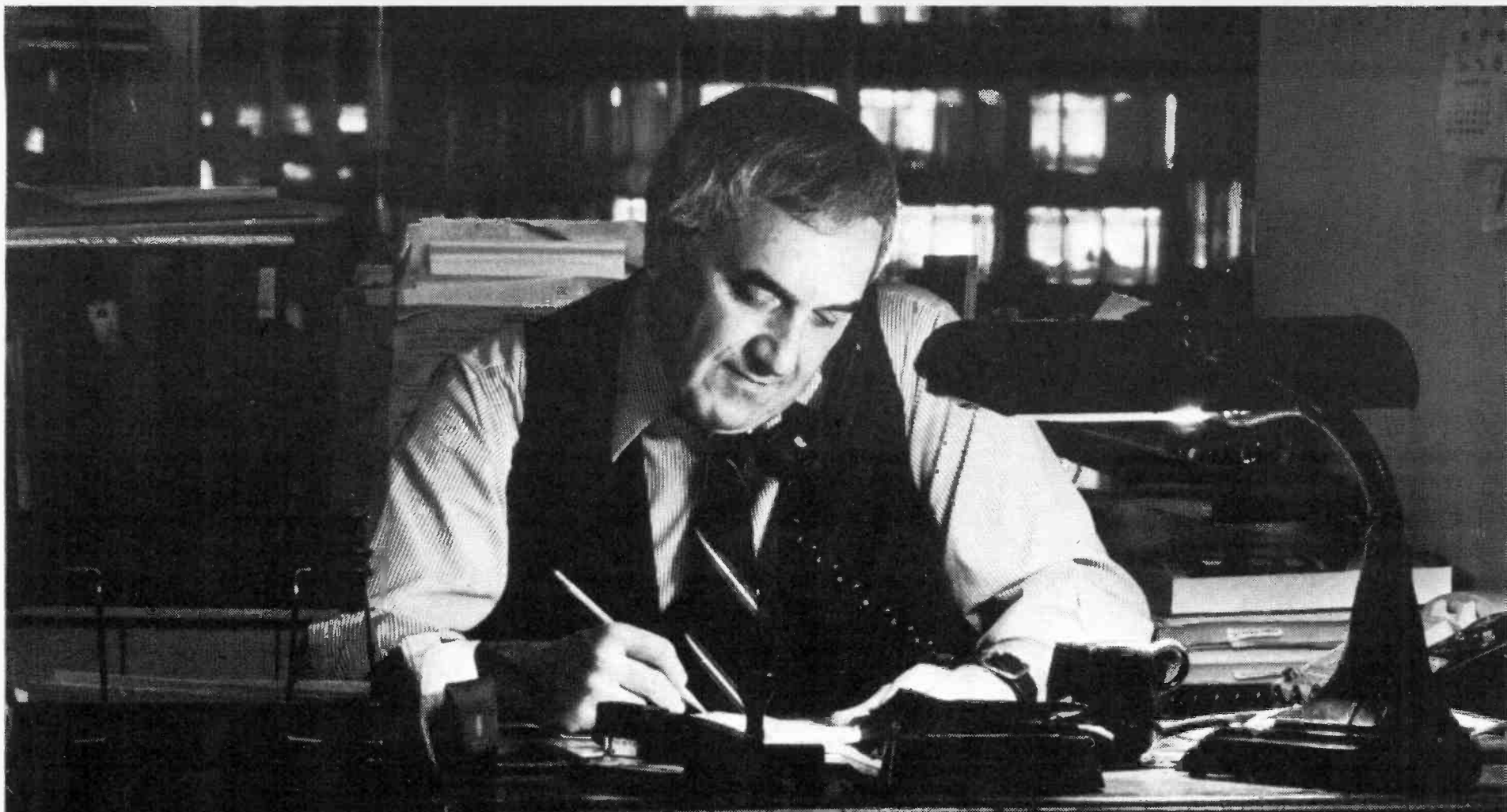
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DIRECT DEPOSIT

WPGC Washington Active With Promos In Competitive Market

By TIM WALTER

WASHINGTON — "Competition breeds good radio; it's good for you," says WPGC's Steve Kingston, "if you can handle it." Despite the fiercely competitive marketplace here, the program director adds "it doesn't bother us, we're good. We're number one with 18-49, third with 12-plus. The station has been and will continue to be a leader."

WPGC-FM, with 50 KW, and WPGC-AM, with 10 KW, have a combined 7.7 share, down from 8.4. Kingston says that fragmentation of the market affected the other top stations equally, relative positions between WMAL (first place with 12-plus) and WGAY have remained the same, though shares declined.

Kingston sees his primary competition as WRQX-FM (Q-107), also with a contemporary format, and pop WASH-FM. "It's a unique situation," he explains "in that both those stations have strict formulas. For example, Q-107 won't play Kool & the Gang or a group like the Whispers. WASH will play 'The Rose,' but only later. Or after it really takes hold, 'Celebration' or Bruce Springsteen.

"We're really a reflection of the marketplace, what's happening. We're mass appeal. We'll play anything that's selling... what's hot. We can expose more different types of music," he claims.

"We have to stay on our toes," he

adds, "because we've also got two AOR's here—beating each other's heads in. It's a very competitive situation."

Kingston has been program director since November; he joined the station in July, 1980. He had been p.d. for WIRE-AM in Annapolis. "I already knew the market before coming here," he says.

The station has been running a Hot 100 format for 15 years and devotes primary promotional activities toward the acquisition of new audience and "building cume."

Though Kingston notes the station once had no competition, now, he states, "it's larger than life. During the last book, we gave away three cars. This time (the extended book ended March 18 with results due in May), we gave out \$120,000 in cash during a six-week spread. It's unreal. The problem with a market this size (is that) when competition gets fierce, it takes a lot of money to compete.

"At one time, a \$10,000 prize would knock your socks off. Now, everybody gives away a lot more. One station gave away two townhouses." The prizes aren't everything, he cautions, because "you've got to have solid programming behind it. If you can't deliver the product, you're out of the ballgame."

To which he adds, "the big prizes are fun, it's great, but it's very expensive. And once everybody does it, it's self-defeating. Smaller stations in the suburbs aren't even in the running, they don't have the money."

"We used the 'Hot Ticket' promotion, but tests in New York and Chicago threw us off. We had a million tickets and they were gone in three weeks, much sooner than expected." In addition to the cars, 10,000 smaller prizes were given and the station paid one winner's rent for a year.

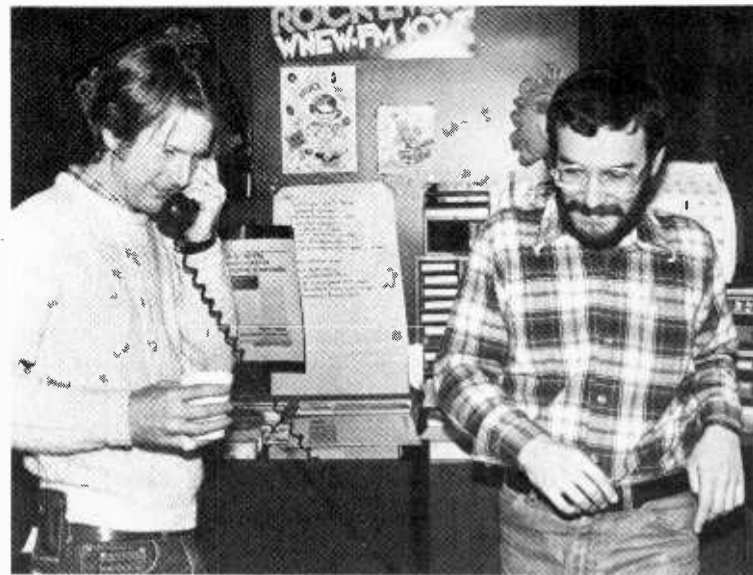
This time, the station used direct mail to 500,000 households to reach "a very transient market." That effort reached target demographics, about two out of five homes in the greater Washington area.

Although television is the primary means of hyping the station through the year, according to Kingston, newspaper ads were used to support the direct mail promotion.

In the past, the station has had raft races on the Potomac, drawing crowds of up to 200,000, according to Kingston. Last winter, a ski festival drew 16,000 to the six-acre "ellipse" south of the White House. Man-made snow makers guaranteed the powder and free skis were provided for cross-country recreation. "We only had 1,000 sets of skis," says Kingston, "so people had to stand in line to wait for a pair. It was incredible."

WPGC simulcasts AM and FM, playing 40% to 50% gold, according to Kingston. He estimates 10% to 20% of currents as album cuts. "Right now we're two or three cuts deep into Styx, for example, and REO. If we get the requests, which we do because of the AOR stations here, for a number like 'Rocking At The Paradise,' we'll play it."

The stations, owned by First Media, double-up Jim Elliott with Scott Woodside from 6 to 10 a.m.; Dave Foxx, 10 a.m. to 2 p.m.; Waylon Richards, 2 to 6 p.m.; Don Geronimo, 6 to 10 p.m.; J.J. Jackson, 10 p.m. to 2 a.m. and Max Wolf, 2 to 6 a.m.



ROGER RESPONDS—Roger McGuinn, left, of the McGuinn-Hillman Band drops in on deejay Pete Fornatale of WNEW-FM New York to plug the group's current Capitol album, take some listener calls and perform several songs live over the airwaves on his 12-string.

Producers, Distributors Audition Syndicated Fare

LAS VEGAS—The latest in syndicated radio programs, jingle packages, station I.D.s, music formats and background music were showcased at the Assn. of Independent Radioproducers' (AIR) breakfast meeting (13) during the NAB convention.

In attendance were about 35 of the nation's leading independent producers and distributors of programs, features and radio formats. Membership in the year-old organization currently numbers 69 firms.

Dallas-based TM Special Projects unveiled three new radio specials: "Class Of '81," a 16-hour retrospective featuring the top hits, comedy and events of the last four years; "Guitar: A Rock Episode," a 36-hour special featuring the greatest guitar players from Robert Johnson and Eric Clapton to Jeff Beck and Jimmy Page; and "The Beatles: The

Days In Their Life" (see separate story, this issue).

Creative Radio Shows of Burbank also has a Beatles special that probes the group's music and impact, hosted by Bob Eubanks.

Peters Productions of San Diego emphasized its rock, beautiful music and now "All Star Country" format. Geared to the 18-44 demographic, the last-named features "gold" selections from the last 10 years as well as newer progressive country artists and sounds. Peters also produces "Country Lovin'," a modern country format.

Atlanta-based Radioactivity, expanding from a regional to a national syndicator, featured its adult-oriented rock for FM stations melding contemporary hit radio with AOR. Formats for AM radio and a contemporary country format were also available.

New On The Charts



OZZY OSBOURNE
"Blizzard Of Ozz"—★

Ozzy Osbourne is hardly a new face in the rock sweepstakes. As lead singer with Black Sabbath, his peace signs and flowing fringed jackets became a symbol for teenage heavy metal fans.

Now, Osbourne has left Black Sabbath and is out on his own with his new band, Blizzard of Ozz. Though Osbourne is British, he came to Los Angeles to find his guitarist, Randy Rhoades.

A former member of the popular California rock band Quiet Riot, Rhoades impressed Osbourne with his style.

Back in London, he bumped into ex-Rainbow bassist Bob Dainsley, who soon became a part of Blizzard.

Osbourne had trouble finding a drummer but the last audition, with Lee Kerslake formerly of Uriah Heep, proved to be the one that paid off.

With his lineup in order, Osbourne recorded this Jet album and did a tour of U.K. last fall. The hard rocking quartet is now touring the U.S.

Blizzard Of Ozz is managed by Pat Siciliano at Jet Records, 9959 Beverly Grove Dr., Beverly Hills, Calif. 90210. The phone number is (213) 553-6801. The booking agent is Ron Rainey, Magna Artists, 9200 Sunset Blvd., Suite 1102, Los Angeles, Calif. 90069. The phone number is (213) 273-3177.

KQEO-AM Growing With Oldies In N.M.

ALBUQUERQUE, N.M. — "People are lovin' what we're doin'" says KQEO-AM's John Michaels of the station's love affair with oldies. The one time veteran top 40 format station was losing ground rapidly before dumping a short-lived adult contemporary style for a 100% oldies concept.

The 1 kw watt station jumped from a 3.6 in the spring to a 6.5 share in the Oct./Nov. Arbitron.

"The top 40 market got real crowded," explains program director Michaels. "Being the oldest, we suffered the most. We were dead. Five years ago, we were in the double digits."

Everyone was involved in the switch to oldies, claims Michaels. "The owners, Sunbelt Communications, station management, myself, everyone was brought in. We have strategic planning sessions even now in which everyone participates."

Michaels describes the format as heavily oriented to researched oldies, 12% currents, and the balance as fill, titles that didn't research well or haven't been researched. During drive time, the currents are reduced to even less air time.

The playlist runs close to 1,500 titles any given time, he says, with about 500 of those titles having been

thoroughly researched.

"It's odd about research," he notes. "We didn't find any trends. We ended up having to research title by title. For example, Fats Domino's biggest hits didn't make it, but some of his others did." The station locks in their oldie catalog at 1955 to 1975.

As for promotions, "the station will do anything to increase the image or have fun. Window stickers and bumper stickers are typical. On March 9, we had a sock hop for charity and raised \$3,000. But we don't want promotions to become the big thing."

Michaels predicts the station will move from fourth position to third in the market in the next Arbitron.

The station features Ed Barrett from 5:30 to 10 a.m.; newcomer Gary Marshall from KINT-FM El Paso, 10-3 p.m.; Michaels, 3 to 7 p.m.; Toni Fitch, 7 p.m. to midnight; and Deedee Lewis, midnight to 5:30 a.m.

Sister station KZZX-FM continues with a Hot 100 format and a 4.6 share with Waylon Walker from 6 to 10 a.m.; Stan Harris, 10 a.m. to 3 p.m.; Bruce Daniels, 3 to 7 p.m.; Charlie Phillips, 7 p.m. to midnight; and a simulcast with Deedee Lewis until 6 a.m. Harris and Phillips recently joined the station from WNTN-AM Boston.

OF OLDIES, BLACK MUSIC

Q-103: AOR With A Twist

By DICK KELLEHER

DENVER—Q-103, known as KOAQ in the Arbitron books, is a typical Denver AOR station. Program director Jack Regan readily admits the station uses a "30-record" playlist, but clarifies that statement by saying the list is "day parting," or changes according to what part of the day it is.

Many other stations use a very limited playlist, so why did Q-103 take the biggest leap in the fall book, from 2.7 to 6.0? Regan insists it easy to do if you "think like an Arbitron diary holder." He states, "I know they don't like a lot of repetition in their music. They especially like information, concert information and what's going on in the city." The value of information is easy to understand, but how does a station with a 30-song play list avoid repetition? Regan claims its fleshed out

with "a mixture of oldies and recurrent" newer hits.

There is also special programming. Sunday nights features Dr. Demento between 7 and 9 p.m. Lunch time's feature, which runs for only a half hour, is called "Lunch Time Gold." Saturday morning's 7 to 10 a.m. feature is "Music You Grew Up With," which is music of the '60s and '70s.

The most unusual feature occurs Friday mornings between 5:30 and 10 a.m. The show, called "Date Line," is when people call the station looking for a weekend date.

Including Regan, there are only four weekday announcers, with automated programming between midnight and 5:30 a.m., Regan takes over until 10 a.m. when Alan Sledge comes on until 3 p.m. Vic Martin

(Continued on page 29)

Billboard® Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	3	6	ERIC CLAPTON —Another Ticket, RSO
2	1	5	THE WHO —Face Dances, Warner Bros.
3	2	6	REO SPEEDWAGON —Hi Infidelity, Epic
4	7	6	PHIL COLLINS —Face Value, Atlantic
5	6	6	RUSH —Moving Pictures, Mercury
6	4	6	STYX —Paradise Theatre, A&M
7	8	2	AC/DC —Dirty Deeds Done Dirt Cheap, Atlantic
8	5	6	STEVE WINWOOD —Arc Of A Diver, Island
9	15	3	CONCERTS FOR THE PEOPLE OF KAMPUCHEA —Various Artists, Atlantic
10	17	3	JEFFERSON STARSHIP —Modern Times, Grunt/RCA
11	12	2	SANTANA —Zebop, Columbia
12	9	6	.38 SPECIAL —Wild Eyed Southern Boys, A&M
13	11	6	JOURNEY —Captured, Columbia
14	13	5	LOVERBOY —Loverboy, Columbia
15	14	6	GARLAND JEFFREYS —Escape Artist, Epic
16	19	5	ROBIN TROWER, JACK BRUCE, BILL LORDON —B.L.T., Chrysalis
17	10	5	APRIL WINE —The Nature Of The Beast, Capitol
18	39	2	GRATEFUL DEAD —Reckoning, Arista
19	20	2	THE PRETENDERS —Extended Play, Sire
20	16	6	JAMES TAYLOR —Dad Loves His Work, Columbia
21	34	6	THE CLASH —Sandinista!, Epic
22	24	6	STEELY DAN —Gaucho, MCA
23	32	4	ADAM & THE ANTS —Kings Of The Wild Frontier, Epic
24	23	6	THE POLICE —Zenyatta Mondatta, A&M
25	NEW ENTRY		OZZY OSBORNE —Blizzard Of Oz, Jet
26	NEW ENTRY		ROBIN LANE & THE CHARTBUSTERS —Imitation Life, Warner Bros.
27	29	2	U2 —Boy, Island
28	26	6	DIRE STRAITS —Making Movies, Warner Bros.
29	18	6	JOHN LENNON/YOKO ONO —Double Fantasy, Geffen
30	25	6	PAT TRAVERS —Radio Active, Polydor
31	NEW ENTRY		SHOT IN THE DARK —Shot In The Dark, RSO
32	30	6	BRUCE SPRINGSTEEN —The River, Columbia
33	31	6	RAINBOW —Difficult To Cure, Polydor
34	22	2	DOC HOLLIDAY —Doc Holliday, A&M
35	27	4	THE GREG KIHN BAND —Rockihnroll, Berserkley
36	28	6	MANFRED MANN'S EARTH BAND —Chance, Warner Bros.
37	42	6	RICK SPRINGFIELD —Working Class Dog, RCA
38	47	2	THE FABULOUS THUNDERBIRDS —Butt Rockin', Chrysalis
39	45	2	THE DREGS —Unsung Heroes, Arista
40	44	2	THE SHAKE RUSSELL/DANA COOPER BAND —Southcoast/MCA
41	41	2	POINT BLANK —American Excess, MCA
42	NEW ENTRY		CARL WILSON —Carl Wilson, Caribou
43	36	6	BLONDIE —Autoamerican, Chrysalis
44	33	3	ELVIS COSTELLO —Trust, Columbia
45	38	6	DONNY IRIS —Back On The Streets, Carousel/MCA
46	35	3	CLIMAX BLUES BAND —Flying The Flag, Warner Bros.
47	NEW ENTRY		GINO VANELLI —Nightwalker, Arista
48	43	6	THE ALAN PARSONS PROJECT —Turn Of A Friendly Card, Arista
49	48	4	THE RINGS —The Rings, MCA
50	49	6	JOE ELY —Musta Notta Gotta Lotta, Southcoast/MCA

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	6	THE WHO —You Better, You Bet, Warner Bros.
2	2	6	ERIC CLAPTON —I Can't Stand It, RSO
3	4	6	STEVE WINWOOD —While You See A Chance, Island
4	9	6	RUSH —Limelight, Mercury
5	16	6	GARLAND JEFFREYS —96 Tears, Epic
6	20	4	WHO —Another Trickey Day, Warner Bros.
7	14	6	JOURNEY —The Party's Over, Columbia
8	5	6	STYX —Too Much Time On My Hands, A&M
9	12	6	RUSH —Tom Sawyer, Mercury
10	31	2	JUDAS PRIEST —Head Out On The Highway, Columbia
11	21	6	REO SPEEDWAGON —Don't Let Him Go, Epic
12	28	3	THE PRETENDERS —Message Of Love, Sire
13	26	2	OZZIE OSBORNE —Crazy Train, Jet
14	NEW ENTRY		ADAM & THE ANTS —Ant Music, Epic
15	NEW ENTRY		ADAM & THE ANTS —Dog Eat Dog, Epic
16	13	5	PHIL COLLINS —I Missed Again, Atlantic
17	8	6	REO SPEEDWAGON —Take It On The Run, Epic
18	6	6	.38 SPECIAL —Hold On Loosely, A&M
19	NEW ENTRY		ADAM & THE ANTS —Physical (You're So), Epic
20	30	2	U2 —I Will Follow, Island
21	25	6	STYX —Rockin' The Paradise, A&M
22	34	2	JAMES TAYLOR —Stand And Fight, Columbia
23	NEW ENTRY		ERIC CLAPTON —Catch Me If You Can, RSO
24	35	6	ERIC CLAPTON —Rita Mae, RSO
25	NEW ENTRY		THE CLASH —Police On My Back, Epic
26	NEW ENTRY		THE ROLLING STONES —Dance Pt. 2, Atlantic
27	NEW ENTRY		STYX —Best Of Times, A&M
28	23	6	RICK SPRINGFIELD —Jessie's Girl, RCA
29	37	5	JOHN LENNON —Watching The Wheels, Geffen
30	8	6	LOVERBOY —Turn Me Loose, Columbia
31	15	5	PHIL COLLINS —In The Air Tonight, Atlantic
32	60	2	THE HAWKS —It's Alright, It's O.K., Columbia
33	22	3	RAINBOW —I Surrender, Polydor
34	46	2	STYX —Snowblind, A&M
35	NEW ENTRY		.38 SPECIAL —Wild Eyed Southern Boys, A&M
36	50	3	PAT TRAVERS —New Age Music, Polydor
37	29	6	REO SPEEDWAGON —Keep On Loving You, Epic
38	38	3	MANFRED MANN'S EARTH BAND —For You, Warner Bros.
39	43	3	DIRE STRAITS —Expresso Love, Warner Bros.
40	42	2	JOE ELY —Musta Notta Gotta Lotta, Southcoast/MCA
41	39	3	THE GREG KIHN BAND —Sheila, Berserkley
42	27	3	THE POLICE —Don't Stand So Close To Me, A&M
43	17	3	AC/DC —Dirty Deeds Done Dirt Cheap, Atlantic
44	10	2	SANTANA —Winning, Columbia
45	9	3	JEFFERSON STARSHIP —Find Your Way Back, Grunt/RCA
46	24	5	ROBIN TROWER —Into Money, Chrysalis
47	19	2	ROCKPILE w/ROBERT PLANT —Little Sister, Atlantic
48	40	3	KROKUS —Winning Man, Ariola
49	45	5	STEELY DAN —Time Out Of Mind, MCA
50	54	2	GRATEFUL DEAD —Ripple, Arista
51	51	2	POINT BLANK —Let Me Stay With You Tonight, MCA
52	58	2	JIMMY BUFFETT —It's My Job, MCA
53	59	2	THE CLASH —Hitsville U.K., Epic
54	56	3	HALL & OATES —Kiss On My List, RCA
55	55	6	DONNY IRIS —Ah Leah, Carousel/MCA
56	53	2	GREAT BUILDINGS —Maybe It's You, Columbia
57	32	4	FRANKE & THE KNOCKOUTS —Sweetheart, Millennium
58	48	2	JAMES TAYLOR —Her Town Too, Columbia
59	52	2	AC/DC —Big Balls, Atlantic
60	41	2	THE FABULOUS THUNDERBIRDS —One's Too Many, Chrysalis

Top Adds

1	GARY U.S. BONDS —Dedication, EMI/America
2	BILLY SQUIRE —Don't Say No, Capitol
3	HUMBLE PIE —Go For The Throat, Atco
4	SOUTHSIDE JOHNNY & THE ASBURY JUKES —Reach Up And Touch The Sky, Mercury
5	BILLY AND THE BEATERS —Billy And The Beaters, Alfa
6	ROGER TAYLOR —Fun In Space, Elektra
7	KIM CARNES —Mistaken Identity, EMI/America
8	THE PRETENDERS —Extended Play, Sire
9	THE GREG KIHN BAND —Rockihnroll, Berserkley
10	JAH MALLA —Jah Malla, Atlantic

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



SONG TIME—WMAZ-AM Washington midday personality Tom Gauger, left, looks over the score of "They're Playing Our Song" with the stars of the Washington production, Marsha Skaggs and Victor Garber, as the two visited the station.

Goodphone Commentaries

When You Lose Your Job

By ART FARKAS

FRESNO—You are a radio pro. Long ago, you decided to dedicate yourself to the entertainment of an audience, competition to win ratings and to earn big bucks for your company. You live and breathe your station: line up the best possible music, work with the jocks, general manager and sales staff, get the promotions right, listen, worry, research, hassle, succeed, and, sometimes, come up short. It's all part of the incredible day-to-day phenomenon of communicating with your audience in real time on a minute by minute deadline.

Not surprisingly, with the huge investment in time required to get the job done, most radio people do not often get or take time for self-evaluation on a career level. Please accept this fact: at sometime or another through evolution and/or professional growth pursuit, you are going to lose or quit your job. There are, of course, exceptions, but, generally speaking, all things must pass.

Agreed? OK. You will also agree that this condition can be difficult to handle both economically and emotionally. But there is one positive result of unemployment that everyone should realize: your professional availability clarifies and magnifies your skill values and experience strengths. Once you've been temporarily relieved of the pressures and responsibilities of a full-time engagement with one employment situation all you really have is... you. Investigate and evaluate yourself; encounter yourself from the ultimate professional critique point of view—free and unbiased—ready to tackle brand new challenges.

Lord knows, you've got the time; now is the opportunity to define your strengths and weaknesses, likes and dislikes, successes and failures and, most importantly, your future goals. Are you moving up, down or hovering in space? Do you even care? Is it time to continue sharpening specific operational/philosophical skills or are you ready (and willing) to make a quantum leap into new areas of responsibility and growth? Yes, it is sometimes a gamble; should I stay in areas I really know or should I dive into unfamiliar waters and have faith in the strengths and talents I've been developing all these years?

Ultimately, the point is this: when you leave a job and are truly free, you answer to one person and one person only... yourself. And, before you attempt any answers, make sure you've done plenty of personal/professional research. The wheel only comes around so many times, and a little retrospect will show you how short life truly is. Anyone who enters into transition by being honest with him/herself has got to be a supreme asset to this business no matter what the chosen direction may be.

(Art Farkas, former general manager and program director of KFIG-FM, Fresno, currently is actively engaged as a househusband until his next professional project.)

Q103: AOR With A Twist

• Continued from page 27

takes the afternoon drive from 3 to 7 p.m. and Nick Sommers finishes off the day from 7 to midnight.

Asked why he does a morning show solo, when all of his competition has morning partners, Regan states, "There are too many morning teams in Denver."

Regan also feels one of the things that makes his station successful is that he programs by "gut feeling." He complains that other program directors are "hung up on themselves" and the rating system, thereby using "too many scientific theories" for Regan's taste. He says he gets his announcers, or "Q-Crew" out on the street to the tune "of at least one jock a week" making an appearance at a nightclub, school or some other public function.

One thing offsets his station from many in Denver: "We play black artists," Regan boasts, and cites artists such as Smokey Robinson and Marvin Gaye, both of whom are on his 30 play list, "as well as pop, rock and crossover country."

Regan has promised his audience a variety, he states, and feels he is doing that with current programming.

The station also does a substantial amount of advertising during the rating period. Regan says he was named program director too late for last year's spring book (the station only climbed 0.1 point), but for this spring's book the station is planning another television blitz (the station is owned by General Electric, which also owns KOA, Channel 4, a local tv outlet) plus a big billboard campaign.

Mike Harrison

The Electronic Magazine Is Here

LOS ANGELES—The medium of publishing will not be exempted from the effects of the astonishing progress being made in electronic communications. We are on the verge of the "electronic magazine."

You'll be able to punch up any choice of its "pages" on a telecommunications screen in your home or office. The old dimensions of space and time will be reduced to an instantaneous continuum.

Certainly, it will be some time yet (half a decade?) before this futuristic method gives the standard print medium a run for its money in the conveyance of materials that lend themselves well to that traditional configuration. But in the area of perishable data and statistical information systems, the melding of video, satellite, cable and typewriter will prove to be both revolutionary and imminent.

Take, for example, the present system which has existed for a number of years in the radio and record industries. Stations report to the trades. Then, the trades process the information and cross-reference it into various charts, graphs and breakouts. After that, the information is typeset and laid out; then it's printed; then it's mailed or delivered.

Considering that radio is a frontline, highly competitive, instantaneous and continuous medium, it is ironic that it should be so dependent upon such a relatively archaic process to receive timely input, musical and otherwise.

Now, with the onset of the '80s and radio's evolution into superfractionalization, the need for

quicker and more extensive, finely broken-out data will be even more pressing. Can the trades keep up with the need? The answer is yes! And Billboard is paving the way.

I recently met Billboard Publications' vice president of product development, J.B. Babcock, who presented me with a fascinating guided tour of a new technological service that seems to come directly out of the pages of Alvin Toffler's "The Third Wave."

Billboard has injected its radio and music informational systems into a national online network, thus bringing the electronic magazine to the radio and record industries. It's called BIN; short for Billboard Information Network.

A programmer simply punches up any number of screens on a telecommunications monitor at the station. The monitor is tied into a centrally located computer brainbank which can cross-reference an incredibly large body of information in an infinite number of ways.

For example, a new album arrives at the station and the programmer wants to find out immediately who's playing it around the country.

First, he punches up a screen that lists the entire universe of stations reporting to the system. Then, he punches up another screen, and, presto, he has an up-to-date list, broken out regionally if he chooses, of each and every station playing the title as of that moment, including the level of rotation and top tracks.

Stations coast-to-coast are broken-out regionally and by format. Records will be broken-out by configuration and track (singles, albums and "cuts"). There are even ways to breakout airplay activity by label. And what's so exciting about all this is that it's immediate. As soon as a station reports information, it goes into the computer and online. (Record companies will, no doubt, find this service extraordinarily convenient, too.)

Suppose a programmer wants to find out what a particular station on the other side of the country is playing. Complete individual playlists of all reporting stations can be punched up on the screen.

Needless to say, this service offers more information than space and time permit me to detail. And the prospects for future expansion are unlimited. Tour schedules, artist availabilities for interviews, the latest in syndicated programs, news sources and more will all become regular online informational features, changing as the changes occur.

As we collectively embark upon the bulk of the '80s, astute media purveyors are aware that all signs point to an unprecedented technological and sociological catapult into the future.

I, personally, have little doubt that within the coming months many of the systems and formats that are presently considered standard and institutional within the fields of radio and records will change, exploding into myriad diverse and complex incarnations.

We are on the verge of the age of specialization and customization. Man's habits always reflect his technology. Once-a-week-music-days and stations choosing their programming stances from a mere handful of standard "formats" are largely the result of conditioning imposed by the present, limited methods of informational distribution within our field. This new available concept promises to keep in step with the times, and thus, in step with the industry.

The day will come very shortly when each and every radio station in America that programs music-plus in the competitive marketplace will be a member of this exciting online information network.

It's an extremely affordable necessity that many of the nation's leaders are already subscribing to.

The future is ours to create. The future is now.



PRESIDENTIAL GREETINGS—Detroit Mayor Coleman Young, left, and Dene Hallam, program director for WWWF-FM, unveil the seven-by-three-foot card sent to President Reagan following the recent assassination attempt.

A/C To Oldies

AMARILLO, TX—KHBQ-AM, formerly with an adult contemporary format, has adapted a solid gold oldies program instead, according to Gary Howser, program director. The move was in part a result of going on air with FM sister KHBQ in January. KHBQ has an adult contemporary format aimed at the 18-34 market. Howser is new, formerly of KZIP-AM Amarillo. KHBQ's change to oldies took effect in March.

Vox Jox

LAS VEGAS—Programming changes at Mutual Broadcasting System and CBS came to light during the NAB convention, which closed here Wednesday (15).

Mutual vice president of programming, Terry Hourigan, has resigned to become radio vice president of Spartan Broadcasting of Spartanburg, S.C.

Mutual program director Glenn Morgan is reportedly joining Dick Clark in developing special programming for Mutual (see report from NAB, this issue).

CBS took a step to beef up its network programming staff with the appointment of Leslie Corn as director of programming. She will work under programming vice president Frank Miller. Corn moves over from ABC, where she was director of programming production.

In another development, Tom Burchill, vice president and general manager of the RKO Radio Network, has been promoted to president.

Bill Ford, new program director of for new country station WKHK-FM New York, has a new jock lineup with some old familiar names from WHN-AM, WKHK's chief rival.

Larry Kenney, who came over from WHN awhile back, is still in

morning drive, but ex-WHN jocks Bob Wayne and Steve Warren are both new and working the 10 a.m. to 2 p.m. and 6 to 10 p.m. shifts respectively.

Tim Byrd has moved into the 2 to 6 p.m. shift; he comes from WHK-AM Cleveland. Robin Shine is in the 10 p.m. to 2 a.m. shift and station veteran Batt Johnson (he goes back to the jazz-formatted WRVR-FM days) is on from 2 to 6 a.m.

Herb Berry, Austin Davis and Jerry Hawkins are working weekends.

Gary Chase is the new p.d. at WAVA-FM (FM 105) Washington, moving up from music director. He will continue his afternoon drive shift. Martin Demsey gives up an air shift to succeed Chase in the music director's job. Ellen Promisloff moves over from account executive to be promotion-advertising manager. Eric Bloom of Blue Oyster Cult is working the 10 p.m. to midnight shift on WLIR-FM Hempstead, N.Y. with co-host Ben Manilla until June when the group will begin a tour.

John Masson moves from 2 to 6 a.m. on WJMO-AM to morning (Continued on page 32)

APRIL 25, 1981 BILLBOARD

Until everyone is from leukemia, no one is safe.

Leukemia doesn't afflict just strangers. It can unexpectedly strike friends, loved ones, You. Fortunately, because of new advances in chemotherapy and immunotherapy developed in the T.J. Martell Memorial Foundation for Leukemia Research Laboratory, this dreadful blood disease is no longer the inescapable death sentence it once was.

Progress is being made. Slowly. Methodically. The results are extremely promising. The cost is incredibly high. Today, the leukemia fight is at the very forefront of all cancer research. And today, the T.J. Martell Memorial Foundation for Leukemia Research—the music business charity and only such organization totally supported by music industry contributions—needs our help.

Based in New York's Mount Sinai Medical Center, the Foundation fight is led by Dr. James F. Holland—one of the world's leading leukemia scientists. His staff of cancer research pioneers includes several internationally recognized authorities in the field. "The attitude that prevails here," Dr. Holland recently stated, "is that cancer can be beat. And we are optimistic because we can see the light."

Our industry must keep that light growing brighter. Since 1975, enough funds have been raised to establish a research laboratory and make grants of almost \$2,000,000 available to the facility. Much more is now needed.

The T.J. Martell Memorial Foundation for Leukemia Research exists only because of the commitment of the music industry.

The fight is our fight. It needs our support.

Because until everyone is safe from leukemia, no one is.

THE T.J. MARTELL MEMORIAL FOUNDATION FOR LEUKEMIA RESEARCH 1981 HUMANITARIAN AWARD DINNER IN HONOR OF DICK ASHER

This year, Dick Asher, Deputy President and Chief Operating Officer, CBS Records Group, becomes the fifth recipient of the foundation's annual Humanitarian Award. The 1981 T.J. Martell Humanitarian Award Dinner will be held on Saturday, May 2, at the Waldorf-Astoria's Grand Ballroom in New York City.

THE DICK ASHER RESEARCH FELLOWSHIP

Each special contribution of \$5,000 or more brings a Dick Asher Research Fellowship, enabling the Foundation to train more specialists, to put more of medicine's most capable and gifted minds to work on wiping out leukemia.

Help work toward the miracle.

Make your pledge of support now.

Special entertainment: Neil Diamond and Jane Olivor

T.J. Martell Memorial Foundation for Leukemia Research
1370 Avenue of the Americas, New York, N.Y. 10019 (212) 245-1818
For further details, contact Muriel Max, Director of Development.



America has discovered a dynamic new source of energy.

Energy that enlarges radio audiences
and increases power in airplay.

Energy that transmits old sales projections
and unpredictable traffic patterns
into strong, consistent sales increases
— with *NEW* buyers.

Television visibility, press coverage,
radio airplay, around-the-world awareness
confirms that it's the fastest growing
form of energy yet unleashed in 1981 ...

THE WORD RECORD GROUP



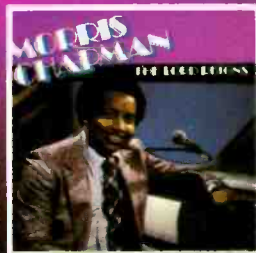
Shirley Caesar



The Mighty Clouds

BLACK GO!

 '81 Grammy Award Winner



Morris Chapman
The Lord Reigns
MSB 6659



Tony Comer & Crosswinds
Rejoice
MSB 6639



Shirley Caesar
Rejoice
MSB 6646



Al Green

of Joy

PEL MUSIC

In the beginning . . . there was music.
A lot of it was Black Gospel Music!
It has always been.

When rhythm, emotions and musical
excitement were created, the very heart
of Black Gospel Music was born.

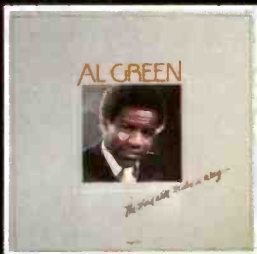
It is with that same emotion and excite-
ment that the Word Record and Music
Group announce their energetic and

creative intentions to bring to Black Gospel
Music its finest moment. With artists such
as The Mighty Clouds of Joy, Al Green, and
Shirley Caesar — coupled with choirs,
groups and talented soloists and writers —
Black Gospel Music is the new #1 priority
at The Word Record & Music Group in 1981.

We invite you to investigate for yourself all
the commotion taking place in Black Gospel
Music today, and share in the sales, airplay
and sheer celebration that the Word Record
Group is bringing to Black Gospel Music in
America and the World.



The Mighty Clouds of Joy
I'll Burst
MSB 6663



Al Green
The Lord Will Make A Way
MSB 6661



Donn Thomas
Live Wires
MSB 6642



New York Community Choir
MSB 6657

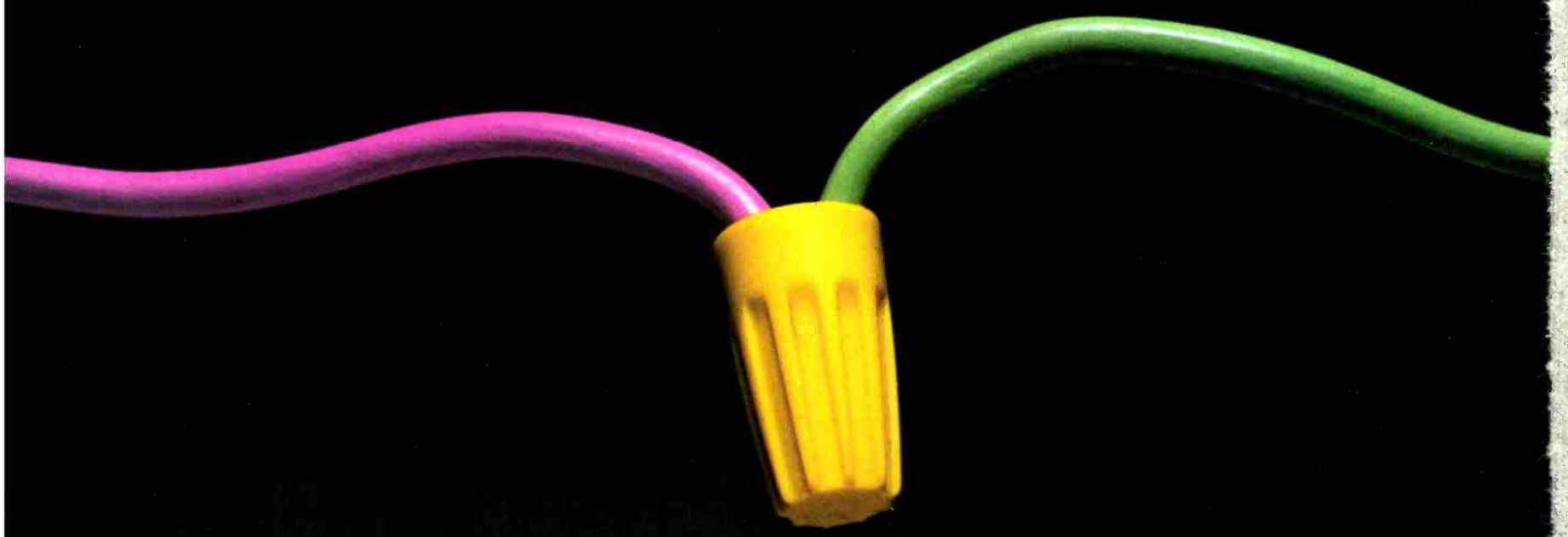


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Community Singers**
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MSB 6667



**Beautiful Zion Missionary
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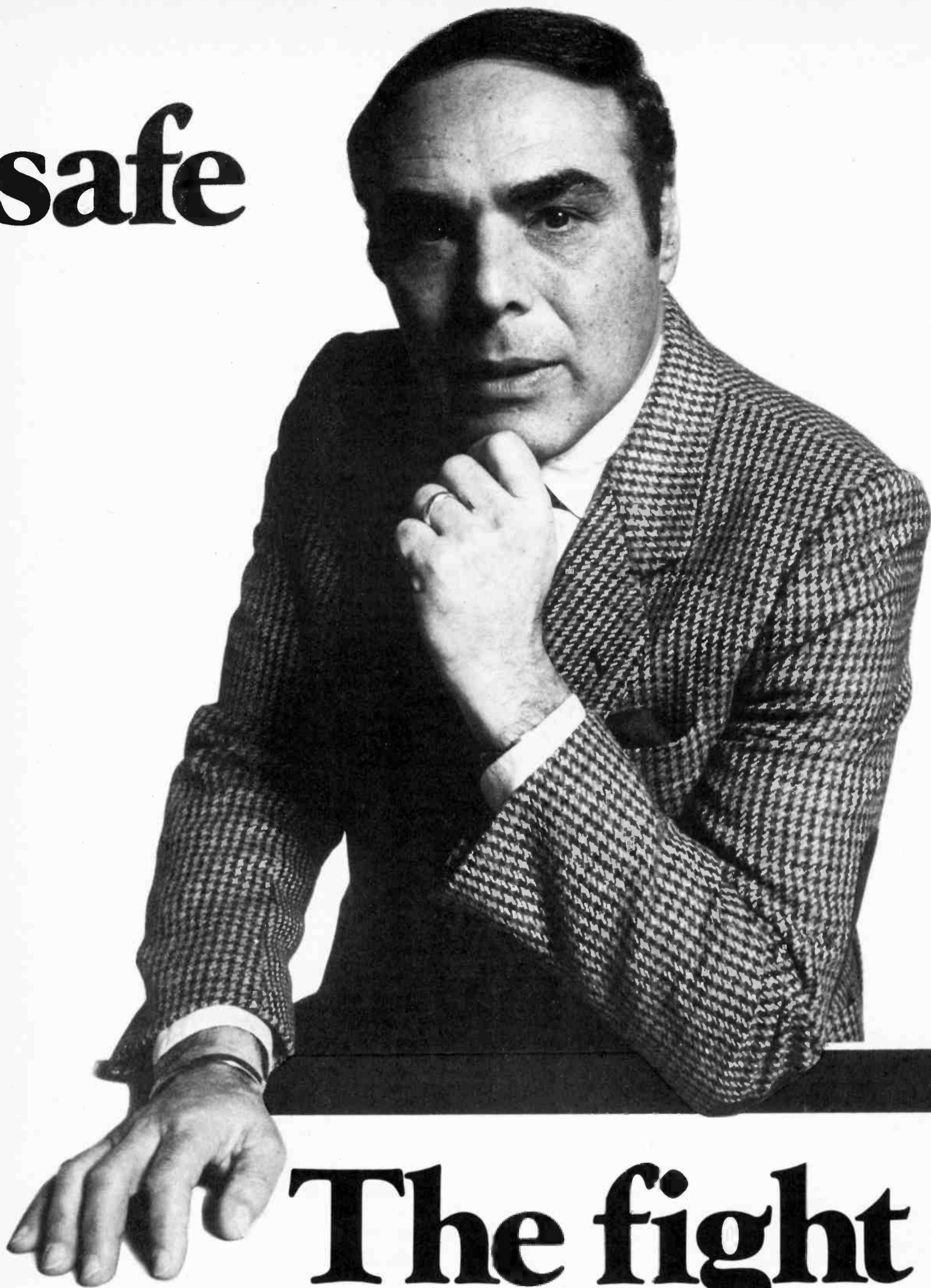
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LLOYD CONCERT—Seen backstage at the Ritz in New York following Ian Lloyd's first live concert appearance in several years are, from left: Alan Wolmark, associate director of national AOR promotion at Atlantic; Ian Lloyd; keyboardist Al Greenwood (formerly with Foreigner); Judy Libow, Atlantic national AOR promotion director, and Bud Prager, Lloyd's manager. Lloyd's LP, "3WC*" was released by Scotti/Atlantic Records.

Vox Jox

• Continued from page 29

drive on the station. . . . **Herb Saltzman's** WVJN-AM threw a party April 9 to celebrate the addition of **Danny Stiles'** nostalgia show to the station's lineup. Although Stiles has left the 3 to 5 p.m. shift on WEVD-FM New York, he has been replaced by a like-formatted program hosted by **Dick Shepard**. On WVNJ, Stiles works from 10 a.m. to 3 p.m.—The addition of Stiles takes the formerly beautiful music station further into block programming. **Les Davis** does

an overnight jazz show and syndicated tv talk host **Merv Griffin** has a 7 to 8 p.m. weekday spot on the station.

WBCN-FM Boston celebrated its 13th birthday on March 15 with an on-air extravaganza. Hosting the celebration was former WBCN DJ **Peter Wolf**, lead singer of J. Geils band. The four-hour special ran from midnight to 4 a.m. Also taking part in the celebration were WBCN alumni **Tommy Hedges**, now p.d. at KLOS-FM Los Angeles, **Kenny Greenblatt**, now talent coordinator for Starfleet Studios, **Joe "Mississippi Fats" Rogers**, **Robin Young** of the "Today" show. Boston-based manager **Fred Lewis**, A&M Records' **Peter Wassing**, **John Garabedian**, owner of WGRT-AM Nantick, Mass., and **Danny Klein** of the J. Geils band.

Jeri Warrick-Crisman has been appointed president and general manager of WNJR-AM Union, N.J. She comes from NBC where she was director of national community affairs. . . . **Rick Fowler** has been named director of advertising and promotion of WRQX-FM (Q-107) Washington.

Chris Kovarik appointed vice president of programming for KBDF-AM and KZEL-FM in Eugene, Ore., both stations licensees of Jayar Communications. **Peyton Mays**, former music director for both stations is promoted to program and music director of KZEL while **Charlie Van Hall** is promoted from assistant music director to program and music director of KBDF.

Bobby Rich, director of specialized programming consultation at Drake-Chenault Enterprises, announces a new publication from the syndication firm called "Third Ear" which will be a regularly published newsletter dealing with programming. It is available free to all stations desiring programming input.

Frazier Smith, KLOS-FM Los Angeles morning air personality, will have a featured role in the motion picture "TAG-The Assassination Game." Smith will play the part of Carpenter, the mastermind behind the game that is enjoying popularity on college campuses.

Radio Specials

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

May 15-17, **Margo Smith**, Country Sessions, NBC, one hour.

May 16, **Allman Bros.**, Coca-Cola Night On The Road, ABC FM, two hours.

May 16-17, **Willie Nelson**, Robert W. Morgan Special of the Week, Watermark, one hour.

May 22-24, **REO Speedwagon**, NBC Source, two hours.

May 23, **Ted Nugent**, Coca Cola Night On The Road, ABC FM, two hours.

May 23, **Bobby Bare**, **Moe Bandy**, **Joe Stampley**, Best of Silver Eagle, ABC Entertainment, 90 minutes.

May 23-24, **Supertramp**, Robert W. Morgan Special of the Week, Watermark, one hour.

May 23-24, **Neil Diamond**, Star '81 Sound series, RKO, two hours.

May 29-31, **Marshall Tucker**, concert, NBC Source, 90 minutes.

May 30-31, **Cliff Richard**, Robert W. Morgan Special of the Week, Watermark, one hour.

June 5-7, **Styx**, NBC Source, two hours.

June 6-7, **Earth, Wind & Fire**, Robert W. Morgan Special of the Week, Watermark, one hour.

June 12-14, **Foreigner**, NBC Source, two hours.

June 13, **Pat Benatar**, **Atlanta Rhythm Section**, Coca-Cola On The Road, ABC FM, two hours.

June 19-20, **Judas Priest**, concert, NBC Source, 90 minutes.

June 20-21, **Harry Chapin**, Robert W. Morgan Special of the Week, Watermark, one hour.

June 26-28, **Judas Priest**, concert, NBC Source, 90 minutes.

June 27-28, **Abba**, Robert W. Morgan Special of the Week, Watermark, one hour.

July 3, **Todd Rundgren & Utopia**, Live From Woodstock, NBC Source.

July 17-19, **Ted Nugent**, NBC Source, two hours.

August 7-9, **Charlie Daniels**, NBC Source, two hours.

'In Concert' Ready

LOS ANGELES—Westwood One is premiering "In Concert," a monthly one-hour live rock concert featuring top group performances.

George Thorogood and **Chuck Berry** are set for the premier show, followed by **Molly Hatchet** the weekend of May 22. **Mary Turner** is producing.

"In Concert" is available on a barter basis through Westwood One.



STYX VISIT—Dennis DeYoung makes a point during a visit on "Mr. Bill" Evans show on KMET-FM Los Angeles. The Styx member discussed the group's current album "Paradise Theatre."

Billboard®

Survey For Week Ending 4/25/81

TOP 50

Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★	1	9	ANGEL OF THE MORNING Juice-Newton, Capitol 4976 (Blackwood, BMI)
★	2	10	MORNING TRAIN Sheena Easton, EMI-America 8071 (Unichappell, BMI)
★	3	13	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 41309 (Chiplin/Tri-Chappell, ASCAP/ASCAP)
★	4	11	JUST THE TWO OF US Grover Washington Jr., Elektra 47103 (Antasia, ASCAP)
★	5	7	HER TOWN TOO James Taylor And J.D. Souther, Columbia 11-60514 (Country Road/Leadsheetland, BMI/Ice Age, ASCAP)
★	7	7	BEING WITH YOU Smokey Robinson, Tamla 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)
★	7	12	WHAT KIND OF FOOL Barbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI)
★	9	6	LONELY TOGETHER Barry Manilow, Arista 0596 (Kenny Nolan, ASCAP)
★	11	8	SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI)
★	10	9	MISTER SANDMAN Emmylou Harris, Warner Bros. 49864 (Edwin H. Morris, ASCAP)
★	11	14	CRYING Don McLean, Millennium 11799 (RCA) (Acuff Rose, BMI)
★	15	6	I LOVED 'EM EVERY ONE T.G. Sheppard, Warner Bros. 49690 (Tree, BMI)
★	13	10	WHAT'S IN A KISS Gilbert O'Sullivan, Epic 19-50967 (Not Listed)
★	16	5	TIME OUT OF MIND Steely Dan, MCA 51082 (Zeon/Freejunkt, ASCAP)
★	18	4	WATCHING THE WHEELS John Lennon, Geffen 49695 (Warner Bros.) (Lenono, BMI)
★	19	5	SUPER TROUPER Abba, Atlantic 3806 (Countess, BMI)
★	17	7	WHILE YOU SEE A CHANCE Steve Winwood, Island 49556 (Warner Bros.) (Island/Irving/Blue Sky Rider Songs, BMI)
★	20	4	LIVING INSIDE MYSELF Gino Vannelli, Arista 0588 (Black Keys, BMI)
★	21	4	SAY YOU'LL BE MINE Christopher Cross, Warner Bros. 49705 (Pop 'N' Roll, ASCAP)
★	23	7	HOW 'BOUT US Champaign, Columbia 11-11433 (Champaign/Dana Walden)
★	24	6	LITTLE BALLERINA BLUE George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)
★	27	3	WHAT ARE WE DOIN' IN LOVE Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP)
★	23	13	HELLO AGAIN Neil Diamond, Capitol 14960 (Stonebridge, ASCAP)
★	28	4	I DON'T NEED YOU Rupert Holmes, MCA 51092 (WB/Holmes Line, ASCAP)
★	30	4	A WOMAN NEEDS LOVE Ray Parker Jr. & Raydio, Arista 0592 (Raydiola, ASCAP)
★	26	14	DARE TO DREAM AGAIN Phil Everly, Curb/CBS 5401 (Everly And Sons, BMI)
★	32	3	BLESSED ARE THE BELIEVERS Anne Murray, Capitol 4987 (Chappell/Unichappell, ASCAP)
★	28	10	SOMETIME, SOMEWHERE, SOMEHOW Barbara Mandrell, MCA 51062 (Pr-Gem, BMI/Chess, ASCAP)
★	35	2	BUT YOU KNOW I LOVE YOU Dolly Parton, RCA 12200 (Tro-Devon, BMI)
★	40	2	BETTE DAVIS EYES Kim Carnes, EMI-America 8077 (Plain And Simple, ASCAP/Donna Weiss, ASCAP)
★	31	5	DON'T KNOW MUCH Bill Medley, Liberty 1402 (Capitol) (ATV/Mann And Weil/Braintree/Snow, BMI)
★	37	2	SINCE I DON'T HAVE YOU Don McLean, Millennium 11804 (RCA) (Bonnyview/Southern, ASCAP)
★	33	11	LET'S PICK IT UP Chris Montan, 20th Century 28 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Leibraphine, BMI)
★	34	11	KISS ON MY LIST Daryl Hall & John Oates, RCA 12142 (Hot-Cha/Six Continent/Fust Buzza, BMI)
★	42	2	MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/ I'LL BE BACK/DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/ WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/ YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45 Stars On 45, Radio Records 3810 (Atlantic) (Not Listed)
★	36	31	9 TO 5 Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
★	37	NEW ENTRY	MONA LISA Willie Nelson, Columbia 11-02000 (Famous, ASCAP)
★	38	41	SOME LOVE SONGS NEVER DIE B.J. Thomas, MCA 51087 (Southern Nights, ASCAP/Youngum, BMI)
★	39	39	FALLING AGAIN Don Williams, MCA 51065 (Hall/Clement, BMI)
★	40	NEW ENTRY	LATELY Stevie Wonder, Tamla 54323 (Motown) (Jobete/Black Bull, ASCAP)
★	41	43	FOOL IN LOVE WITH YOU Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanfare/Nearytunes, BMI)
★	42	44	I LOVE YOU Climax Blues Band, Warner Bros. 49669 (C.B.B., ASCAP)
★	43	45	HALFWAY HOME Maureen McGovern, Maiden Voyage 120 (Dijon/BMI/Harlene, ASCAP)
★	44	36	IT'S MY JOB Jimmy Buffet, MCA 51061 (I've Got The Music, ASCAP)
★	45	47	SWEETHEART Franke & The Knockouts, Millennium 11801 (RCA) (Big Teeth, BMI/Bright Smile, ASCAP)
★	46	48	LET ME LOVE YOU GOODBYE Bobby Vinton, Tapestry 006 (Algee, BMI)
★	47	49	SOMEBODY SEND MY BABY HOME Lenny LeBlanc, Capitol/MSS 4979 (Muscle Shoals Sound, BMI)
★	48	38	LOVERS AFTER ALL Melissa Manchester Peabo Bryson, Arista 0587 (Rumanian Pickleworks, BMI/Leon Ware, ASCAP)
★	49	29	A LITTLE IN LOVE Cliff Richard, EMI-America 8068 (ATV, BMI)
★	50	46	WASN'T THAT A PARTY The Rovers, Cleveland International 19-51007 (Epic) (United Artists, ASCAP)

★ Stars are awarded to those products showing greatest airplay 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 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal of certification for sales of 2,000,000 units. (Seal indicated by triangle.)

Bubbling Under The HOT 100

- 101—WHEN LOVE CALLS, Atlantic Starr, A&M 2312
- 102—I CAN'T STOP LOVING YOU, Outlaws, Arista 0597
- 103—DARLIN', Tom Jones, Mercury 76100 (Polygram)
- 104—YOU'RE TOO LATE, Fantasy, Pavillion 6-6407 (Epic)
- 105—I SURRENDER, Rainbow, Polydor 2163 (Polygram)
- 106—PRAISE, Marvin Gaye, Tamla 54322 (Motown)
- 107—LET ME STAY WITH YOU TONIGHT, Point Blank, MCA 51083
- 108—SEND A LITTLE LOVE MY WAY, Stephen Bishop, Warner Bros. 49658
- 109—DDDDANCE, Rox, Broadwalk 8-70059 (CBS)
- 110—FOOLISH CHILD, Ali Thomson, A&M 2314

Bubbling Under The Top LPs

- 201—BARRY WHITE & GLODEAN WHITE, Barry & Glodean, Unlimited Gold FZ 37054 (Epic)
- 202—WILLIE NILE, Golden Down, Arista AB 4284
- 203—NOEL POINTER, All My Reasons, Liberty LT-1094
- 204—SOUNDTRACK, Masada, MCA MCA-5168
- 205—SKY, SKY 3, Arista AB 4288
- 206—CARL WILSON, Carl Wilson, Caribou NJZ 37010 (Epic)
- 207—GENE DUNLAP, It's Just The Way I Feel, Capitol ST-12130
- 208—ULLANDA McCULLOUGH, Ullanda McCullough, Atlantic SD 19296
- 209—DOC HOLIDAY, Doc Holiday, A&M SP-4847
- 210—STARPOINT, Keep On It, Chocolate City CCLP 2018 (Polygram)

Talent

Superstars Fade From The Las Vegas Strip

LAS VEGAS—While top entertainers continue to perform along the Las Vegas Strip, they do so in smaller numbers as many hotels experiment with other forms of entertainment to keep costs down and still bring in the customers.

The experiments include the use of lesser known performers, revues, and production shows; as well as adjusting pricing structures, dropping of dinner shows for cocktails only, substitution of high minimums with admission-only prices and optional drink and food.

A combination of reasons accounts for this experimental trend that has been going on for several months here. They include the desire of corporate casino owners to maximize profits from each operation of the establishment or at least make it pay its way; higher salaries paid to top entertainers, led by the Riviera Hotel and its owner Meshulam Riklis, who continue to up the ante for such entertainers as Dolly Parton, Barry Manilow and Kenny Rogers; higher costs for food; higher airfares for customers; higher fuel prices for patrons who drive here; and increased competition from other resorts, as well as legalized gaming at Atlantic City.

The Sahara Hotel is offering in its main showroom a revue starring Waylon Flowers and Madame, who previously appeared in the hotel's Casbar Lounge. The revue, "Madame Goes To Harlem," also features singer Linda Hopkins, the Nicholas Brothers and the Sahara Boys & Girls.

What makes the show different, besides the gamble with Flowers and Madame, is the price structure. Gone is the \$19.50 minimum for dinner and the \$17.50 minimum for the midnight show. In its place is a special cover charge of \$10 for the early show and \$8.50 for the midnight show (\$12.50 and \$10 on weekends). Showgoers can opt for food from a special dinner menu at the early show or snacks at the late show and whether they want drinks. But neither is mandatory for the customer who merely wants to see the show. Reservations are still required, however.

While the concept of optional drinks is new for a main showroom on the Strip, it has been going on for several years at the Silver Slipper, which has been successful with a burlesque show (burlesque shows

have been presented at the Silver Slipper since the 1950s) that features female impersonators. The show, called "Boylesque" and according to Silver Slipper general manager Bill Friedman, it started out as a joke. "We were looking at the other girlie shows in town," recalls Friedman, "and I remembered that when I lived in San Francisco, 'Phinocchio's (a female impersonator club) always had the longest line of people waiting to get in."

So instead of females taking their clothes off, it's males dressed as females taking their clothes off. While the showroom is small, the operation reportedly nets \$1 million a year—there's no reservation system. Tickets are purchased at the boxoffice in the Silver Slipper right up to showtime. Its slogan—"And You Don't Have To Buy A Drink Unless You Want One"—along with \$4.95 plus tax admission is bringing the show into its fifth successful year.

Friedman doesn't recommend it to other hotels on the Strip: "If everybody did our concept, we'd have fierce competition... the guy who's different usually makes the bucks."

The Las Vegas Hilton, while retaining its star policy, is changing its pricing structure to keep the customers coming in. On April 1, the Hilton dropped the price of its midnight show to \$14.50. According to one source, the Hilton is also using the price drop to recover some lost momentum from its recent fire.

The MGM Grand, when it reopens in early July after rebuilding and refurbishing its structure following a disastrous fire, will continue its star policy and will retain its previous price structure. But other major hotels have made the decision to try something else.

The Frontier Hotel has abandoned its star policy of 44 weeks out of the year and instead will feature Siegfried & Roy (currently at the Stardust) in a magic show beginning Nov. 5. The cost of a production show, even if it features "superstars" of magic, can be amortized over a year, while a star is in only for a week or two.

The Sands Hotel, recently sold by Summa Corp. to the Pratt Brothers of Dallas (Inns of America) has dropped its dinner show for drinks only. Its show price, however, hasn't substantially dropped. The Desert Inn dropped its dinner show when it inaugurated Broadway shows (cur-

rently it's "A Chorus Line") and offers only drinks.

Caesars Palace will continue its single star policy and its dinner list shows. The show prices, which average \$30-\$50, will remain, along with a choice of three drinks per person or a bottle of wine for two. Jan Myles, publicity director for Caesars Palace, notes "you have to remember that Caesars Palace caters to the upper end of the market." The current price for a Sinatra show is \$50 a head.

The only hotel that comes close to competing with Caesars Palace for stars is the Riviera, which has pursued an aggressive policy of bidding that has left other hotels exhausted. Recent signings by the hotel include Liberace, Diana Ross, Loretta Lynn

and Waylon Jennings. Tony Zoppi, Riviera entertainment chief, states "We're committed to getting the biggest stars around." With a reported \$350,000 per week for Dolly Parton the hotel is clearly upping the ante.

One hotel that doesn't believe in upping the ante is the Aladdin, owned by Wayne Newton and former Riviera boss Ed Torres. While the showroom features such performers as Ronnie Milsap, Donny & Marie Osmond and Lou Rawls, Torres is not prepared to pay out lots of money. That's one reason co-owner Newton is performing at other hotels. The showroom, which seats 840, serves drinks only. According to Aladdin publicity chief Don Digilio, "for the near future, we're going to stick to the star policy."

The Silverbird, which offered musicals like "Ipi Tombi" and stars like Roger Miller, now is going with a production show called "The Feminine Touch" starring singer Ca-Shears and British comedian Dave Ismay. The price is \$4.95 admission with cocktails optional for a show that's fulfilling its purpose: it's drawing lines of people.

As each hotel works out its own entertainment future by experimenting with lower prices, elimination of dinner shows, admission-only prices and lesser known stars, the final result is left to the consumer. As Bill Friedman puts it, "we like to pretend we're manipulating the audience, but if they stop coming, we'll change the show."

New Life & New Bookings For Celebrity Theatre In Phoenix

By AL SENIA

PHOENIX—For nearly a decade, it proved to be the most popular concert venue here. Hundreds of performers first were introduced to the Phoenix market on its unique revolving stage. Then it fell into disuse, upstaged by newer, slicker, larger concert halls and outdoor amphitheatres that sprouted in the surrounding suburbs.

But now the Celebrity Theatre has made a comeback, and new owner-promoter Barry Denenberg aims to present eight to 10 concerts a month in the facility.

Denenberg is booking many of the shows under his Celebrity Flight Productions Inc. banner. He's booking only funk and r&b shows, and in the process carving out a new segment of the concert market here.

"It's an area that needs to be built up," he explains. "It's a market that for many years didn't seem to exist in this town."

Such acts as Praise, Dallas Holm and Ebony Fashion Fair have performed to eager and appreciative audiences at the Celebrity. On April 9 a "Rapper's Convention" featuring Skyy, Sugar Hill Gang, Funkie Four & One, Sequence and Spoonie and Grand Master Flash was presented.

Many of the shows have sold out the 2,700-seat venue, and Denenberg is working on a season package. Tickets for individual concerts have ranged from \$5-\$15.

Considering the fact that funk and r&b long have been foreign musical entities to the Phoenix concert

market, Denenberg hasn't had difficulty procuring shows. Some performers may be leery of coming to Phoenix, he concedes. But he adds, "Usually you can convince them by waving a checkbook. That seems to pry them out of their chair."

Denenberg isn't the only promoter utilizing the theatre. Local promoter Doug Clark—who presented more than 750 shows in the facility between 1970 and 1979—has returned with country, rock and MOR performers.

Denenberg says Clark "has been a dynamic promoter in years past and that hasn't changed." His extensive contacts in the music business—contacts that were spawned a decade ago in the Celebrity—are helping lure the popular acts back to the facility. Denenberg concedes. Performers like Mickey Gilley, Emmylou Harris and Jesse Collin Young have returned to the theatre, thanks to Clark.

Other local promoters are eying the Celebrity for shows. Evening

Star Productions, a Tempe-based firm headed by Dan Zelisko, is an example. Zelisko has one date booked this spring and more are being considered.

Denenberg says, "We're still allowing outside promoters to come in and book the theatre. But soon most of the prime dates will be taken (by his firm and Clark's)."

Nevertheless, the rise of the Celebrity has marked a comeback of sorts for the Phoenix concert market: a comeback for a Grand Old Lady that had slipped gracefully into retirement.

"It's still a nice place to put on a concert," he observes. "It's a theatre-in-the-round which helps spur the audience participation."

"And it's a nice place to come see a show. There's a lot of audience participation here. You don't have the fighting and carrying on you have at other places where you have general admission (seating)."

All seats at the Celebrity are reserved.

APRIL 25, 1981 BILLBOARD

Herbert Cooks In Buffalo

BUFFALO—The first telethon to benefit sickle-cell anemia and establish a permanent laboratory here is set for June 27 here through the facilities of WUFO-AM.

Coordinated by founder Samuel Herbert, president of Sam's Productions Inc., the initial effort is utilizing the services of the William Morris Agency in New York for on-air talent.

According to Herbert, negotiations are continuing for the services of such artists as Bill Cosby, Diana Ross, George Benson, Al Jarreau, Roberta Flack and Chaka Khan.

Offers from other talent agencies, including some West Coast firms, have been coming in recently, says Herbert. The talent deadline is the second week in May, he adds.

WUFO-AM General Manager Ray Coleman has given the support of the daytime station, an affiliate of the Sheridan Broadcasting Co., to

the venture which failed to land a local tv outlet this year.

Named the "Night of Stars," the 15-hour telethon has received support from Mayor James Griffin, who officially set aside the date for city-wide recognition.

Sam's Productions was established in 1977 and incorporated in 1979. Herbert was one of the producers that year of the "World's Largest Disco" which showcased the Trammips and Jr. Walker before 14,000 fans at the Buffalo Convention Center.

Herbert, who's on the Theatre District board of governor's panel, foresees ultimate concert promotions for his firm here.

Aiming for the 21 and up age group, the former New York City native plans to book dinner show-type stars at \$25 per person. He hopes to sign such names as Diana Ross, Lou Rawls and Bill Cosby.

HANFORD SEARL

Philly Flowers

PHILADELPHIA—With the new Ripley Music Hall seating 500 getting off this week to a good start as a music club, Electric Factory Concerts, rock promoters who also operate the 300-seat Bijou Cafe with music attractions here, has expanded the music showcases in the area in booking attractions into the 1,500-seat Brandywine Club at nearby Chadds Ford, Pa.

Electric Factory kicked off Friday (3) with Steve Forbert, following Wednesday (8) with NRBQ. Coming up at Brandywine are the Hooters, Delbert McClinton, Cafe Ole, the Jonathan Neal Band and David Crosby April 30.

N.J.'s Casino Controllers Relax On Live Music Rule

ATLANTIC CITY—In spite of the informational picketing by AFM 661-708 here, and the organization of an Atlantic City Musicians Assn. by union members to concentrate solely on the problem involving the state regulation requiring all casino hotels to feature live entertainment in their major club rooms, the state Casino Control Commission has begun to relax such rules.

Last week, the commission granted Resorts International Hotel Casino permission to keep its 1,750-seat Superstar Theatre dark on Wednesday nights. Resorts International is offering a "Boardwalk Magic" revue during the week with name attractions taking over on weekends until the summer season sets in.

The state commission is also considering a petition by Caesars Boardwalk Regency to close its Cabaret Theatre on Wednesday nights, considered the slackest night of the week. In recent weeks, to comply with the regulations, Caesars has been offering Wednesday night jazz

concerts for which there is no cover charge and only a two-drink minimum. Since the beginning of the year, the Brighton Casino Hotel has been sticking to the rules by presenting free nightly entertainment in its Music Hall Theatre, with no drinks and no cover minimums, using only performers originally booked as lounge acts.

The commission is expected to rule this month on a report calling for relaxing or eliminating all the regulations on entertainment, except that which deals with community standards. Community standards, the commission explains, would preclude total nudity and simulated sex acts on the stage. It has been recognized that on many nights, the performers outnumber the audience. Caesars Boardwalk Regency abruptly canceled the remainder of its spring weekend headliner schedule and extended the run of its "Flying" revue.

The Playboy Hotel, given the green light this week to open, is also whipping together an in-house revue for its 1,000-seat theatre.

Tralfamadore Club In Buffalo Complex

By HANFORD SEARL

BUFFALO, N.Y.—Theatre Place, a \$3.5 million, multi-purpose project, has become the newest addition to the city's growing downtown Theatre District which now encompasses seven separate facilities.

Owned by Theatre Place Associates, a local businessmen's group, the 34,000 square foot, three-floor mall will house a new nightclub, the Tralfamadore Cafe.

"It is a major Theatre District catalyst to our downtown redevelopment and Main Street rebirth," says local mayor James Griffin. "It's also a major investment in the arts."

According to American City Corp. officials, city consultants, the renovation project will allow some tenants, including the Tralfamadore, to open their doors this fall.

Plans call for a direct entrance adjacent to the 3,118-capacity Shea's Buffalo Theatre.

Attracting more than 243,000 persons annually, Shea's itself is a historical landmark built in 1926. It books 130 performances yearly from rock concerts, classical and jazz events to boxing, dance and ballet.

Ed Lawson, owner of the Tralfamadore, reports the 7,750 square foot club will house about 500 patrons while continuing its policy of booking major jazz names and groups.

The old club, which closed its doors last year, showcased such greats as Sarah Vaughan, the Ron

Carter Quartet, Carmen McRae, Pat Metheny and Woody Shaw in its four-year operation.

Located on the second floor, the new Tralfamadore will join retail shops, restaurants and offices in the refurbished buildings at 600 Main St. Performing arts groups will be situated on the third level.

According to Jerry Abelson, Theatre District Assn. president, the group was formed in 1977 by area merchants and now incorporates seven separate facilities including Shea's within the district's 20-block area.

The 637-capacity Studio Arena Theatre, in its 16th successful season as a non-profit operation, continues to offer original and established plays as well as musicals.

Opera, jazz, musicals and local choirs as well as dance companies perform at the 473-seat Center for Theatre Research located nearby.

Operated by the State Univ. of New York, Buffalo Departments of Theatre and Dance, the Center also includes both a 70-capacity cabaret for smaller productions and an outlet for the Theatre of Youth.

Newcomer to the Theatre District is the Playhouse, an 80-capacity facility enjoying its premiere season with numerous plays and musicals.

Meanwhile, the 200-seat Buffalo Entertainment Theatre has showcased local new wave bands, folk and jazz groups while offering a season of new plays since first opening in 1978.

The 250-capacity Reuben's Backstage Theatre has showcased numerous musical productions and dixieland bands for both dinner show and cocktail only crowds during its first year of operation.

Theatre Place, which will be the newest and largest venture added to the Theatre District, is one of two projects headed by American City Corp., a subsidiary of the Rouse Co. which developed Baltimore's Waterfront.

The other project here, Waterfront Village, will feature a 2,000-capacity concert area and small bandshell overlooking the Lake Erie shore west of Buffalo.

A gazebo-type facility, the open sided roofed structure, will be surrounded by benches and multi-pyramid concrete levels for seating. Programs will be scheduled from spring to fall.

Country Trend Hot In Philly

PHILADELPHIA—With Filly's Urban Cowboy and the Gatling Saloon, all opened earlier this year with country-western decor and entertainment, doing good business, a number of additional rooms have gone the same route. Silver Saddle Saloon, Whiskey Junction and Circle K Ranch have all rushed in to cash in on the country craze that has taken hold in this area.

Reports have it that the big record companies are heading some rustic bands to these parts. Silver Saddle Saloon in nearby Lindenwold, N.J., is the former London Inn. Circle K in Penns Grove, N.J., has the Jim Six Band. The former Reflections disco in Florence, N.J., will soon become the Whiskey Junction.

In addition, the Bull here near the Univ. of Pennsylvania campus, and Farmer In The Dell in West Chester, Pa., have adopted a live country music policy.



Apprentice Engineer: Producer Jim Ed Norman keeps an eye on the situation as artist Mickey Gilley tries his hand on the board at Nashville's Audio Media Studios during a recent LP session.

Norman Is Hot Producer In Nashville

NASHVILLE—Producer Jim Ed Norman scoffs at the "Midas touch" label with which some record companies have admirably tagged him. Yet it's true that under Norman's studio direction, more than one artist's career has been sparked by best-selling records, including Anne Murray, Jennifer Warnes, Mickey Gilley, Johnny Lee and Janie Fricke.

L.A.-based Norman moved part of his production business to Nashville last year. "I had an intuition that Nashville would be the most creative place for me to be at the time," he explains. "There's an energy and sanity here that I liked." Long an admirer of country music (even during his college studies in classical and jazz music theory), Norman wanted to take advantage of Nashville studios and players for his country projects.

However, he is also anxious to avoid labeling Nashville as only a country recording center, and himself as only a country producer. Norman is an accomplished musician on a variety of instruments from horns to keyboards, and his studio credits include string arrangements for such artists as Linda Ronstadt, the Smothers Brothers, Bob Seger and the Eagles.

Norman has also played in jazz and r&b bands, and paid his rock dues when he was a member of a group called Shiloh, produced by Kenny Rogers for Amos Records.

Norman's expertise in the studio playing keyboards and arranging strings on records like the Eagles' "Desperado," "Lyn' Eyes," "Take It To The Limit" and "Hotel California" earned him an invitation from Clive Davis to produce Jennifer Warnes. The result—the first record ever produced by Norman—was the pop/country hit, "Right Time Of The Night."

From there, Norman turned to projects with Jackie De Shannon, Commander Cody, New Riders of the Purple Sage and Anne Murray.

"I told Anne that I thought she was losing some of the feeling and sound that Brian Ahern had captured so well earlier in her career with songs like 'Snowbird,'" Norman recounts. "She asked me if I thought I could produce her, since Brian was tied up with other projects at the time, and I said yes."

(Continued on page 43)

Survey For Week Ending 4/12/81

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	GAP BAND/CAMEO/SLAVE/YARBROUGH & PEOPLES —WG Enterprises/Alan Haymon Presents, Stadium, Chicago, Ill., April 6	14,183	\$9.50-\$11.50	\$155,688
2	STYX —Sunshine Promotions/Entam Presents, Arena, Lexington, Ky., April 10	15,015	\$10	\$147,921*
3	STYX —Entam Presents/Beach Club Booking, Colis., Greensboro, N.C., April 11	11,893	\$9-\$10	\$116,026*
4	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —WG Enterprises, Colis., Hampton, Va., April 12	10,796	\$9-\$10	\$101,562*
5	GAP BAND/CAMEO/YARBROUGH & PEOPLES —WG Enterprises/Alan Haymon Presents, Colis., Phoenix, Az., April 11	9,482	\$9-\$10	\$92,225
6	KANSAS/LOVERBOY —Mid-South Concerts, Arena, Fayetteville, Ark., April 11	8,500	\$8-\$9	\$72,600*
7	GAP BAND/CAMEO/YARBROUGH & PEOPLES —WG Enterprises, Aud. Arena, Denver, Co., April 9	6,776	\$10	\$67,760*
8	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —WG Enterprises/Sun Song, Civic Center, Savannah, Ga., April 9	6,817	\$8.50-\$9.50	\$60,560*
9	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —WG Enterprises/Sun Song, Colis., Raleigh, N.C., April 11	6,148	\$8-\$9	\$53,807
10	KANSAS/LOVERBOY —Mid-South Concerts, Student Center, Springfield, Mo., April 10	6,081	\$7.50-\$8.50	\$49,608*
11	CHEAP TRICK/UFO —Entam Presents, Civic Center, Roanoke, Va., April 12	4,766	\$8-\$9	\$37,485
12	CHEAP TRICK —Entam Presents, Colis., Knoxville, Tenn., April 8	4,229	\$8-\$9	\$32,831
13	CHEAP TRICK/UFO —Entam Presents, Freedom Hall, Johnson City, Tenn., April 10	3,867	\$8-\$9	\$31,864
Auditoriums (Under 6,000)				
1	RODNEY DANGERFIELD —Pace Concerts/Louis Messina, Jones Hall, Houston, Tx., April 12 (2)	5,719	\$13-\$15	\$81,811*
2	AYERS/TURRENTINE/SMITH/HUMPHREYS/CARN —Alan Haymon Presents/Dick Griffey, Paramount, Oakland, Ca., April 10 (2)	5,408	\$12.50	\$67,325
3	PETER, PAUL & MARY —Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., April 10-11 (2)	6,259	\$9.75-\$10.75	\$62,020
4	AYERS/TURRENTINE/SMITH/HUMPHREYS/CARN —Alan Haymon Presents/Dick Griffey, Civic Center, Santa Monica, Ca., April 11 (2)	5,100	\$12.50	\$61,250
5	MANHATTAN TRANSFER —Brimstone Productions, Palace Theatre, Calgary, Canada, April 7	3,399	\$12.50	\$42,488*
6	GAP BAND/CAMEO/SLAVE/YARBROUGH & PEOPLES —Alan Haymon Presents/WG Enterprises, Civic Center, Albuquerque, N.M., April 10	4,258	\$9-\$10	\$40,315
7	GAP BAND/CAMEO/YARBROUGH & PEOPLES —WG Enterprises/Alan Haymon Presents, Community Center, Tucson, Az., April 12	4,093	\$8.50-\$9.50	\$37,948
8	UTOPIA —Ron Delsener, Palladium, N.Y.C., N.Y., April 11	3,385	\$9.50-\$10.50	\$33,600*
9	MANHATTAN TRANSFER —Brimstone Productions, Jubilee Aud., Edmonton, Canada, April 6	2,640	\$11.50-\$12.50	\$31,910*
10	WHISPERS/LAKESIDE —WG Enterprises/Sun-Song, Vet's Aud., Jacksonville, Fla., April 10	3,644	\$8-\$9	\$31,342
11	PAT TRAVERS/RAINBOW —Mid-South Concerts, Aud., N. Hall, Memphis, Tenn., April 11	3,186	\$9	\$28,674
12	PETER, PAUL & MARY —Di Cesare-Engler Productions, Music Hall, Cincinnati, Ohio, April 12	2,823	\$8.75-\$9.75	\$26,954
13	PURE PRAIRIE LEAGUE —Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., April 9	3,071	\$8.75	\$26,327
14	AYERS/TURRENTINE/SMITH/HUMPHREYS/CARNS —Alan Haymon Presents, P.A.C., Milwaukee, Wisc., April 6	2,341	\$11.50-\$12.50	\$26,254*
15	PETER, PAUL & MARY —Di Cesare-Engler Productions, Kiel Opera House, St. Louis, Mo., April 8	2,633	\$8.75-\$9.75	\$24,074
16	AL DI MEOLA/PACE DE LUCIA/JOHN McLAUGHLIN —Don Law Co., Opera House, Boston, Mass., April 10	2,600	\$8.50-\$9.50	\$23,843*
17	EMMYLOU HARRIS —A.S.U.A. Concerts, Main Aud., Univ., Tucson, Az., April 6	2,400	\$7.50-\$8.50	\$18,444*
18	ADAM & THE ANTS —Bill Graham Presents, Cal. Hall, San Francisco, Ca., April 10	1,700	\$8.50-\$9.50	\$15,858*
19	DAVID CROSBY —Double Tee Promotions, Euphoria Tavern, Portland, Oreg., April 11 & 12 (4)	1,807	\$7.50	\$13,553
20	MAYNARD FERGUSON —Brass Ring Productions, Music Theatre, Royal Oak, Mich., April 10	1,350	\$9	\$12,150
21	DAVID CROSBY —Albatross Productions, Isle Of Man, Commodore Ballroom, Vancouver, B.C., April 9	1,005	\$9.50-\$10.50	\$9,751*

Academy Concert Hassle Simmers

PHILADELPHIA—Although the Academy of Music has lifted its ban on concert promotions of the pop variety, only one of the two warring promoters has kept his dates for the 3,000-seat concert hall.

The ban was imposed last month as a result of the feud between Jimmy Walker's Sherjam Concerts with Electric Factory Concerts over the issue of white handling black artists.

Electric Factory, headed by Larry Magid and Alan Spivak, went ahead with its March 23 date with Chuck Mangione and for Keith Jarrett March 27. However, Sherjam turned to the 1,750-seat Forrest Theatre, legitimate theatre in center-city, for a four-day concert promotion (March 31-April 3) with the Spinners, the Futures and Clarence Carter. It marks the first such concert promotion at the Forrest.

Scrubbed in the Academy aftermath by Sherjam was a Feb. 15 date with the Dells, Chi-Lites and Dramatics. A spokesman for Sherjam says Walker will not go back to the Academy, declaring that the differences have not been resolved.

He claims Sherjam's lawsuit against the Academy to recover losses caused by the cancellation of its concert "is still pending."

Waring Drive

DELAWARE WATER GAP, Pa.—To honor his accomplishments and the worldwide popularity of his big band music the borough council here—hometown of Fred Waring Sr.—has approved changing the name of High Street to Waring Drive. It runs past Shawnee Press and the Castle Inn, both owned by Waring. Waring's Choral Music Workshop was also located here before moving to nearby Stroudsburg.

English DJ **Andy Dunkley**, "The Living Juke Box," programming music every Friday night for a month at Bond's in New York.

Former Journey member **Neal Schon** and **Jon Hammer** are collaborating on a joint LP, "Untold Passion," due from Columbia in May. ... **Barry Manilow** voted best selling male singer by Britain's Music & Video Week trade magazine. **Barbra Streisand** was top female singer, and **Police** was the top group. ... **Frank Zappa** won first prize at the Paris International Film Festival for "Baby Snakes."

Singer **Dan McCafferty** suffered a cracked rib, and bassist **Pete Agnew** scraped his nose during a recent arm wrestling contest backstage after **Nazareth's** appearance recently in Detroit. No word as to who won. ... **Tom Goodkind**, manager of the Peppermint Lounge in New York and member of **US Ape**, will be advertising the new **US Ape** single "Animal Luxury" on local New York tv at 2:30 a.m. on Monday and Tuesdays during reruns of the "Mary Tyler Moore" show, which he has determined through an informal survey to be the top watched show by rock club attendees during nights when most clubs are closed.

A recently completed video of five songs from "Hard Promises," the forthcoming album from **Tom Petty and the Heartbreakers**, contains "The Waiting," set to be the first single from the LP, and "The Insider," a duet between Petty and **Fleetwood Mac's Stevie Nicks**. ... **Ted Nugent**, currently touring in support of his latest release, "Intensities In 10 Cities," has a new band comprised of four lead guitarists (including himself) as well as a bassist and a drummer. The Michigan-based quintet backing Nugent, which is known there as the **D.C. Hawks**, is: lead guitarists **Kurt, Rick and Verne Wagoner**, bassist **Mike Gardner** and drummer **Mark Gerhardt**.

Drummer **Roger Taylor** of **Queen** released "Fun In Space" (E/A), the first solo LP by any member of Queen, on April 10 and it was almost a completely solo effort. Taylor wrote all 10 tracks, sang lead and backing vocals, played guitar, bass, drum and percussion parts, half of the album's keyboard and synthesizer parts (the other half was done by **David Richards**, an engineer who assisted Taylor at Mountain Studios, which Queen airs in Montreux, Switzerland), and produced the sessions. Speaking of solos, **Beach Boy Carl Wilson**, now on a 15-city nationwide tour in support of his recently released self-titled LP on the CBS-distributed Caribou label, is the first member of his group to embark on a solo tour.

Billy Thorpe has dropped the space concept theme he used on a recent Elektra/Asylum LP and has reverted to his forte of hardcore rock'n'roll. Thorpe may be the first artist on CBS' newly-formed Pasha Records. ... Certain a&r directors got somewhat of a shock March 8 and 9 when a process server handed them what appeared to be notices to appear in court. Actually, the package was promotion material and a tape of a new band called **the Attorneys**. The process server visited I.R.S., Capitol, CBS and Warner Bros., among other labels.

Tennessee Jam

MURFREESBORO, Tenn.—The Winter Brothers Band, **Billy Earl McClelland**, the **Piggys**, **Stillwater** and **Squarewave** headline **Cow Jam I** here Thursday (23). Tickets are \$6. Proceeds benefit Middle Tenn. State Univ.'s recording industry management program.

The "Tubes Talent Hunt," in which the group continues its "fervent search for the ridiculously sublime acts of show business (rock bands and chickens are not welcome)," will take place Wednesday (14) at the Boarding House in San Francisco. Winners of the talent

hunt will perform with **the Tubes** Wednesday through Friday (14-16) at the Palace of Fine Arts Theatre in San Francisco.

The follow-up LP to X's "Los Angeles" will be "Wild Gift," on a June 1 release on **Slash Records**. Also slated for June 1 release is an EP by

the L.A.-based **Zipppers** on **Rhino Records**. **Ray Manzarek** produced.

The debut album from new wave rock'n'rollers **the Visitors**, entitled "No Sign Of Intelligent Life," is set for a mid-April release by San Francisco-based **Airstrip Records**. Another Airstrip act, the British ska

band **the Hoovers**, is completing work on a video of "The Good Life," a cut from its debut LP "Skin And Blisters." A four-song EP from the group, comprised of material not on the debut LP, is set for mid-April release.

ROMAN KOZAK & KAREN KELLY

RADIO CITY MUSIC HALL PRODUCTIONS, INC.

IT WAS A GREAT WINTER AT THE MUSIC HALL...

Thank You
Frank Sinatra for the Society of Memorial Sloan Kettering Cancer Center's Benefit Performance - Sold Out

Thank You
Dee Anthony and Premier Talent for "Peter Allen and the Rockettes" 7 Performances - Sold Out

Thank You
Francis Ford Coppola and Zoetrope Studios for "Napoleon" with the American Symphony 8 Performances - Sold Out

Thank You
Pierre Cossette Productions and NARAS for the "Grammy Awards" - CBS-TV Telecast to a world-wide audience of 60 million

Thank You
New York Critics for Your Unanimous Praise of

NERB

"America"...Our Newest Grandest Spectacular

All Live On The Great Stage

Talent In Action

CHUCK MANGIONE

Constitution Hall, Washington D.C.
Tickets: \$9.50

Mangione's benefit March 28, sans opening act, was an artistic tribute not only to his writing, arranging and performing skills, but his ability to whip 65 novice high school orchestra students into an energetic and valuable backup for the 155-minute, 15-song set.

The audience responded favorably from the start. Mangione opened with "Hill" from the "Live At The Hollywood Bowl" album. Clarinetist Chris Vadala came in early for a featured riff, returning with flute after Mangione's flugelhorn portion.

Mangione directed the orchestra himself, having hand-picked the students from 20 various schools. In addition to his seemingly unlimited energy conducting, he can be credited with sharing the stage amply with the solo talents of each member of his quartet and sections of the orchestra.

"Xlth Commandment" provided showcases for bass player Charles Meeks and drummer James Bradley Jr. The piece was followed by the hauntingly melodic "Chase The Clouds Away" with Mangione on keyboards, Vadala backed by four flutists and feature portions by guitarist Grant Geissman.

As might be anticipated, since the performance was on behalf of the "Special Olympics," Mangione's popular "Give It All You Got" found particular audience favor. Vadala was outstanding here with soprano sax, and Geissman added color when echoing the melody line.

Country flavored "Fun And Games" reopened the show after intermission, with "Land Of Make Believe" and "I Never Missed Someone Before" preceding "Cannonball Run" and "Bellavia." Meeks received one of the evening's strongest reactions for his bluesy harmonica on "Never Missed."

Meeks was backed for vocals on "Children Of Sanchez," the orchestra swelling to a colorful peak before breaking for Mangione's riff-filled "Feel So Good" closer.

A demanded encore gave the audience "Main Squeeze" and the following three-minute stand-

ing ovation forced Mangione on stage the second time. **TIM WALTER**

**THE SPINNERS
LENNY WHITE
TWENNYNINE**

*DAR Constitution Hall,
Washington, D.C.*
Tickets: \$12, \$10

A badly distorted sound system, at times totally malfunctioning, did little to dampen the enthusiasm of the women in the audience during this 81-minute, 11-song Spinners set.

"Fascinatin' Rhythm" was more dance than song, opening uptempo with a hint of period the elder statesmen of r&b might have done without.

Microphone difficulties arose early when John Edwards took the lead for "Workin' My Way Back To You" and the third song, "I Just Wanna Fall In Love" was totally inaudible.

Edwards' strong solo from the latest LP, an r&b flavored "Be My Love," is unlikely to find favor with white audiences that know the Lanza recording, but is nonetheless a powerful old saw justifiably dusted off.

Strongest audience response was for "Yesterday Once More," also from the current LP "Labor Of Love," and for "Sadie."

After a medley of gold hits, Edwards scored heavily with "Now That You're Mine." "Cupid," following appropriately, was an excellent build for the "Mighty Love" closer.

Edwards, Pervis Jackson, Bobby Smith, Billy Henderson and Henry Fambrough were ably backed by the 12-piece Maurice King band, with Teddy Smith on drums, Gary Nestor on keyboards, Tony Williams on guitar and Larry King on bass.

Lenny White, the ex-jazz/rock fusion virtuoso, was billed separately with Twennynine. He is their drummer.

The 56-minute, 10-song outing was heavily r&b, though the opening "Citi Dancin'" was a strong rocker. Musically, White and keyboarder Skip Anderson have most of the talent; the group lacks vocal definition.

"Beta" preceded the current single "My Melody." Despite the Miles Davis roots, White is an exceptional r&b drummer and it shines through.

"Best Of Friends" from the Elektra LP of the same title allowed Anderson to color the opening with shadings of jazz/classical piano. **TIM WALTER**

**GLADYS KNIGHT & THE
PIPS**

Hilton Hotel, Las Vegas
Admission: \$22 dinner,
\$14.50 cocktails

Gladys Knight & the Pips is one of the few musical groups to survive both the '60s and the '70s, but getting through the '80s may be tough without a good shot of adrenalin-as evidenced by their current 43-minute, 15 song set that leaves one not quite satisfied.

The problem? With the exception of Pip Bubba Knight, the group lacks zip and seems to be mechanically going through its paces. While the average audience age at the Hilton is older than the typical concert age level, Knight and company seem to think they're entertaining at

the old folks' home—again with the exception of Bubba Knight who makes it look like it's his first show ever, contributing energy, enthusiasm and stage presence.

Gladys Knight scores with "On A Clear Day," "Every Beat Of My Heart" and a gospel medley, but disappoints with only half of her hit "The Way We Were/Try To Remember." "Without You" and "Love On The Rocks" show potential, but again the full mile isn't run.

Credit is given to the Jimmy Mulidore orchestra, but individual members of the touring rhythm section are not introduced. Gladys simply refers to them as the "All Knight Band." The other Pips, William Guest and Edward Patten, share part of the blame with Knight.

IRA DAVID STERNBERG

**GREG KIHN BAND
LLOYDS**

The Stone, San Francisco
Admission: \$7.00

Kihn and company gave ample evidence why the band's new Elektra LP, "Rockinroll," came in right behind the Who and the Stones as most-added rock album in its first week on the streets.

The 60-minute, 14-song set March 27 showed all the reasons why Kihn has long been one of the top club attractions in the Bay Area: clever, scintillating original tunes mixed with choice covers; tough, clean, electric-12-string-accented sound; razor-sharp delivery; and an articulate command of stage and crowd. In some respects Kihn stacks up as the Tom Petty of San Francisco.

The band—now augmented by the keyboard work of ex-Earth Quake guitarist Gary Phillips—opened with an appropriate older number, "Rendezvous," and then came across with the two tunes getting the most initial airplay from the album, "The Breakup Song (They Don't Write 'Em Like That Anymore)" and "Sheila," the old Tommy Roe hit which is such a perfect tune for the Kihn style that it took on new life.

Other covers included "Bring It On Home To Me," featuring a fine solo by guitarist Dave Carpenter, and the Yardbirds' classic, "For Your Love," with drummer Larry Lynch and bassist Steve Wright splitting vocals. The other new tunes done in the first set were "Trouble In Paradise," "Can't Stop Hurting Myself," "Woman-kind" and the closer, "True Confessions."

Lloyds, a double-guitar quintet fronted by a zaffig lead singer who calls herself only Lulu, turned in a fabulous 14-song, 50-minute opening set that proved the group to be one of the best ensembles on the local scene. The sound is a penetrating, exciting mix of '60s girl-group passion and '80s new wave attitudes, with Lulu delivering a string of superlative original tunes with a voice that would stand up in a hurricane. The group has already gained national exposure with an appearance in the Jon Peters-produced film "Die Laughing." **JACK McDONOUGH**

**JOE ENGLISH & BONNIE
BRAMLETT
KEEPER**

Roxy, Los Angeles
Tickets \$6.50

The former Wings drummer turned born-again Christian three years ago. Consequently, his music has metamorphosed accordingly. He is currently putting out gospel (or at least gospel-oriented) songs to the exclusion of all else.

Backed by an astute ensemble of keyboards (John Lowery), bass (Tim Smith) and two guitars (Paul Brandon and George Caccini), English went through a dozen such tunes at this Mar. 19 show.

Bramlett, who also has gone the same born-again route, at least musically, did not come out from the wings till the third tune, "I Found Love."

The blonde belted home a succeeding number, a foreboding little ditty titled "No Second Chance," then fell into the background till tune number nine, "Back Out On The Streets," when she was allowed to cut loose again. In the interim all she did was harmonize with English or dance mutely to the rhythms while awaiting her next solo turn.

It's not that English's vocalizing was hard to take. On the contrary, the reaction of the near-capacity crowd to his soloing testified soundly to his vocal prowess, to say nothing of his drumming.

But for a singer of Bramlett's caliber (she has the dynamism and power of a Joplin) to have been relegated to an out-of-spot position for the better part of an hour-plus set was positively sinful.

Among the other titles which drew hefty applause were: "Lean On Him," "Get Ready," (in which English switched to keyboards and did a commendable job), "Jesus Is Coming Soon" and the encore piece, "Praise Him, Find Him."

Opening act, Keeper, a four-piece rock ensemble consisting of drums, bass, guitar and keyboards, did nine tunes in 40 minutes. Unfortunately, the material, because of the sameness of the beat throughout, melded into one indistinguishable blur. Also, whether by accident or design, the group sounded too much like the early day Beatles in spots. Act needs to work on pacing and self-image before it'll go anywhere.

JOE X. PRICE

**KINGBEES
BOXBOYS**

Roxy, Los Angeles
Admission: \$5.50

Of all the new rockabilly-edged bands to emerge, the three-piece Kingbees have been one of the most successful. The attraction is obvious: strong vocals layered over a taut, lean rhythm machine with the dynamic drumming of Rex Roberts being a special plus.

The strong points were on display March 25 but as the 16-song, 70-minute set wore on, the weak points became increasingly glaring. The RSO act, which has released two albums, writes crisp pop songs but too many sound like the ones that preceded them.

To overcome the sameness in sound, a solid stage presentation could help. There was absolutely no personality coming from the stage, with the band moving from song to song with the passion and precision of a Swiss clock.

However, when the trio leans into a rock song like a pedestrian leaning into a stiff wind, it can elicit a primitive energy that gets a crowd moving. "The Big Rock," "My Mistake" and "Rockin' My Life Away," equipped with lead singer Jamie James' lusty snarl and Michael Rumman's nimble bass, summed up the Kingbees sound best.

Local ska-rock sextet the Boxboys opened with an extremely well-received one-hour, 13-song set. Though derivative in the extreme, the group managed to overcome its shortcomings with punchy playing, good hooks and a playful stage manner. **CARY DARLING**

ROZ RYAN

Ted Hook's On Stage, N.Y.
\$6 Cover—\$5 Minimum

Roz Ryan, an artist who has quietly established a name for herself over the years by appearing at concerts as the opening act for such performers as Earth, Wind & Fire, B.T. Express, the O'Jays, Isaac Hayes and Billy Paul, finally stands on the brink of true stardom.

No longer does she need to open for the headliner. She is the headliner. Her current starring role is "Ain't Misbehavin'," the Tony award-winning Broadway musical, and her late night "Month Of Mondays" concerts at Ted Hook's On Stage cabaret here, underscore this reality.

Ryan is a solid talent. She has an excellent vocal range, and the enviable ability to maximize the use of this gift.

The theme of her concert is love, and her repertoire includes a medley of songs popularized

by the late Billie Holiday and featuring "Lady Sings The Blues," "My Man," "Good Morning Heartache" and "God Bless The Child."

Also in her program are Tom Bernfeld's "Bluer Than Blue," Kenny Loggins' "Love Has Come Of Age," Preston Glass' "Life After Love," Gore/Weston's "Love Me By Name," Dennis Coffey-Mike Theodore's "Funky Way To Treat Me" and Sheldon Becton's "Love Within This Place."

Although the entire program concentrates on a single theme, the melodies are sufficiently diverse (they span ballads, blues, funk, soul, and pop) that they enable the listener to sample the broad range of Ryan's talents.

There is pure passion and raw emotion in Ryan's style. Her sincerity of effort breathes life into the songs she sings. And, as evidenced by the audience response, the energy she generates strikes a responsive chord in her listeners.

Ryan, whose vocals are heard on such West-bound Records as "High On Mad Mountain" and "Tempest Trio," is supported on stage by three backup singers and a six-piece instrumental group headed by Frank Derrick, her musical director and arranger. **RADCLIFFE JOE**

MICHAEL MURPHEY

Gaslight Theatre, Opryland U.S.A.
Nashville
Park Admission: \$10.75

Part of his audience had fled inside to escape the rain, but most of those Murphey played to at his opening concert here April 4 were enthusiasts. And he responded accordingly. His 80-minute, 16-song performance was clean, cohesive and filled with good humor and high energy.

In fact, there may have been too much energy. There was a basic antagonism between the nature of his songs and his manner of staging them. While Murphey is a fine musician (he played guitars, harp and banjo for this set) and an attractive performer, his most salient quality is his lyrics. With few exceptions, his hookless songs are handcrafted from precise words—not jerrybuilt from the Greatest Hits Cliche Dump.

But his stage mannerisms, and even some of the band's long riffs, distracted from the lyrics, leaving one to wonder whether to surrender to the mind or the feet—and feeling certain the choice must be made.

His six-piece band gave fluid support to Murphey's catalog of standards: "Carolina In The Pines," "Cherokee Fiddle," "Wildfire" and "Cosmic Cowboy." Murphey's guitar work on "Wildfire" was dazzling. **EDWARD MORRIS**

RED NORVO

CHARLIE BYRD TRIO
Charlie's, Washington, D.C.
Admission: \$7

Charlie Byrd opened the 64-minute set with "Just In Time," his quiet, mellow guitar providing an appropriate ambiance for a reverently hushed assortment of dining fans.

The 14-song presentation was a delightful assortment of subtle fingerings, but his one-string stylings on "Isn't It Lovely" set the pace.

Two songs from "Black Orpheus" followed, "A Felicidade" and "Day In The Life Of A Fool." Individual riffs pulled strong applause, the latter building as latecomers joined the ensemble.

Byrd gives every string an identity of its own with "Cariñhosa," his neo-classical talent holding the room's attention through "Spanish Dance #10" by Granados and Manuel Ponce's "Waltz In 'D.'" With Byrd solo, it's as if the world has stopped and time stands still; he's playing the melody, harmony and rhythm at once.

Norvo joined the trio, Byrd's backing including drummer Chuck Redd and bass player and younger brother Joe Byrd, for an uptempo "The One I Love Belongs To Somebody Else." Joe Byrd's bass riff earned a round of applause before Norvo and Charlie Byrd winged it, sans rhythm, for an impromptu battle of the vibraphone vs. guitar.

The "battle" continued through the balance of the show, with "We'll Be Together Again," "Jitterbug Waltz," "Meditation" and "Say It With Music."

Norvo, displaying a featherlight touch and an infinite variety of rhythms, for which he was justifiably lauded time and again, created a spectrum of moods within the room's 146-capacity intimacy. There are times when music's greatest subtleties must be experienced live. This was one of them.

When it was over, the steam was rising from Norvo's instrument. Final applause was interrupted by a candle-lit birthday cake. Byrd & trio wrapped "Happy Birthday" for Norvo's 73rd. **TIM WALTER**

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Country

ARTIST APPEARANCES, DISPLAYS HELP RETAILERS

Country Sales Grow In Cities But Boom In Suburbia

• Continued from page 3

in large urban centers include competition from rock, pop and r&b sales, higher list prices for albums overall and store personnel's unfamiliarity with country music.

"It's more important for my employees to be knowledgeable about jazz than country," says Robert Vuchetich, manager for a Rose Records outlet in downtown Chicago. "We're not being flooded by requests for what album a George Jones song is on."

Although it is too soon to give an absolute reading, thus far the increased list prices have not yet impaired country sales.

Says Joe Galante, vice president of marketing for RCA, Nashville, "The increased list price is going to have several effects on the market. First of all, we're going to see a softening in catalog sales. Secondly, it's going to be tougher to break new artists—that extra dollar's going to hurt in terms of multi-purchases."

"Two types of traffic—your r&b and country customers—get upset at price hikes," warns Vivian Whitmer, manager of a Harmony Hut outside of Washington, D.C. "I'm dreading the day when list prices hit \$9.98."

Also too early to gauge is the effect the influx of radio stations formatting country in urban markets, particularly album-oriented FM outlets (Billboard, April 4, 1981), will have on retail sales.

"I'm beginning to have people requesting product because they heard certain album cuts on the radio," says Jamie Smith, manager of a Har-

mony House in r&b entrenched Detroit, referring to WWWW-FM, which recently switched format from AOR to country. "FM country's going to play a big role in retail."

Labels are reportedly cooperative with lending support for country displays and lining up crossover artists for instore promotions. Currently, CBS is backing a Willie Nelson "Over The Rainbow" promotion throughout the 23-store Music Plus chain in Los Angeles. And according to Chic Doherty, MCA's national marketing director for country product, a Great American Record store in Bloomington, Minn. racked up \$5,000 of business one day several months ago, aided by an Oak Ridge Boys instore appearance.

Garnering the lion's share of country sales are broad-based artists like Dolly Parton, Kenny Rogers, Eddie Rabbitt, Emmylou Harris, Anne Murray and Ronnie Milsap. Willie Nelson, Waylon Jennings and Hank Williams Jr., with their rough-and-ready outlaw sound, are also doing well. Alabama and Rosanne Cash, both receiving substantial label pushes on their second albums, are reported to be hot items nationwide, as is Terri Gibbs' debut LP.

Media exposure is also boosting sales. Although to date Barbara Mandrell has not received much pop airplay, the success of her television variety show is reportedly adding impetus to her retail figures.

"All the country programs on the HBO cable network and Barbara Mandrell's tv program are really helping sales out," notes Cheryl

Feist, assistant manager for a National Record Mart near Pittsburgh.

Conversely, traditional-sounding acts are not faring as well. "It's fairly slow for the acts that aren't crossing over," says Susan Cipcic, new release buyer for the Turtle's chain in Atlanta, which is about to open its 20th store. "For example, chainwide we probably only move about five Roy Clark pieces weekly."

Not surprisingly, retail store reports are reflecting the upsurge in contemporary country. According to Bob Anderson, manager for a Music Plus outlet, Kenny Rogers' "Greatest Hits" package held the No. 1 position chain-wide for a number of weeks. "Initially, I sold 200 units weekly without batting an eye," he says, noting that his Monterey Park store caters primarily to new wave, rock and r&b customers.

"Some of the rock stations don't like the fact that country titles keep showing up on our sales lists,"

Plantation, Sun Expand

NASHVILLE—The Shelby Singleton Corp. has expanded the rosters of its Sun and Plantation labels to 12 artists.

New acts signed to Sun include Chuck Bell, Jim Owen and Baxter, Baxter and Baxter.

Most recently signed to the label is Rodney Lay, a member of Roy Clark's band. Lay's first single and album are slated for release by the first of May. Also on the Sun roster are Dave Dudley and Orion. "Crazy Little Thing Called Love" is the current single for Orion, who will be appearing on the 12th annual Country Radio Seminar's "New Faces" show.

Patti Page is working with Singleton, her former producer, on four albums. Interspersed with new material on the projects will be some of her old hits, including "Old Cape Cod," "Allegheny Moon," "Tennessee Waltz" and "Cross Over The Bridge."

Another well-known country artist, Webb Pierce, will release a new Plantation LP shortly. Also signed to Plantation are Leroy Van Dyke, Roy Drusky and Rita Remington.

According to president Shelby Singleton, since his acquisition of Sun Records in 1969, better than 90% of the label's song product has charted. "We're basically in the album business," says Singleton. Between 200-250 LPs are currently in the Sun catalog, including quite a few of the label's original recordings. About 25 albums are added annually.

In addition to Sun and Plantation, the Shelby Singleton Corp. serves as a parent company to several publishing firms, a recording studio and SSS International, an inactive label with a catalog of rock and r&b product. M.O.M. (Mail Order Music) handles catalog orders for the firm.

ROBYN WELLS

Clark Injured

COFFEEVILLE, Kan.—Entertainer Roy Clark has canceled all engagements for an indefinite time due to injuries sustained in a fall from his horse. Clark dislocated his right shoulder and fractured his left arm below the elbow.

laugh's Harmony Hut's Whitmer.

In fact, retailers with heavy non-country traffic are careful not to alienate the bulk of their clientele by inundating them with country music. Instead, they stick primarily to crossover material and soundtrack albums for instore play.

Accordingly, more traffic is flowing in the country section, lured by that familiar sound they hear on a variety of radio stations. In catering to this new clientele floor personnel who are well-versed on country product, become invaluable in translating curiosity into sales figures.

"The younger crowd is familiar with the hit singles, but not certain about country album product," says retailer Whitmer. "They appreciate

help and often purchase an LP after some discussion."

"You're not finding AC/DC fans in the country section, but it's not unusual for someone to buy a pop album, then wander over and pick out an Emmylou LP," notes Paul Jacoway, manager for a Camelot Music store outside of Cleveland.

While country's appeal is growing—with reports of black customers buying Kenny Rogers product and devoted Don Williams fans among the Haitian immigrant population in Boston—straight-ahead country artists are facing an uphill battle in penetrating the urban market.

"If it wasn't for the hit crossover material, we wouldn't be doing anything with country at all," states Anderson of Music Plus.



MERV VERVE—Sylvia chats with television talk show host Merv Griffin, following the performance of her new RCA single, "The Matador."

APRIL 25, 1981 BILLBOARD

Vid Promotion For Goodnight 45

NASHVILLE—Door Knob Records is employing video to support Gary Goodnight's upcoming single release, "Tell Me So."

The tape was shot in the studio as Goodnight recorded the song and was edited and synchronized to fit the song's 2:33 length. Gene Kennedy, Door Knob president and Goodnight's producer, says copies of the tape will be sent to 62 reporting radio stations that have video playback facilities.

Besides the tape mailing, Door Knob will host cocktail parties in Omaha, Wichita and Amarillo for

radio staffs, at which time Goodnight will be introduced and the tape shown.

According to Kennedy, four independent promoters have been hired to work the record.

Kennedy says that the videotape, produced by Pro Video, Nashville, cost about \$3,000. He estimates that copies will cost between \$15 and \$20.

Goodnight has charted with "Make Me Believe" and "Get Me High Off This Low." His first album, "Introducing Gary Goodnight," has just been released.



STUDIO BREAK—New Columbia artist Judy Bailey reviews material with producer Ray Baker, right, during a recent session at Sound Emporium in Nashville. Listening in is fiddler Johnny Gimble.

Nashville Producer Jim Ed Norman

• Continued from page 34

Norman's first single for Murray was "Walk Right Back," which solidly re-established her again on country playlists. Its successor was the now-classic "You Needed Me," and Norman has kept his artist at the top of the charts since.

Next to "You Needed Me," his biggest production feather might be "Stand By Me," an interpretative country remake of the Ben E. King hit, "Stand By Me." The record helped spur sales of the "Urban Cowboy" soundtrack album, and put Gilley on both country and pop charts. Since then, Norman has logged three other No. 1 singles with Gilley, and has put Elektra's Johnny Lee firmly on the crossover charts as well.

Other acts with which Norman is working are Janie Fricke (who had her first top-five solo single this year when Norman produced "Down To My Last Broken Heart"), Charlie Rich and Michael Murphey. In November, he plans to bring Murray into Nashville for the first time to work on her upcoming LP.

Now a resident of Nashville half of the time, Norman has opened a publishing office to go along with his production wing. His writers in-

clude Chick Rains—author of "One In A Million" and "A Headache Tomorrow (Or A Heartache Tonight)"—and Gary Nicholson, with Walter Campbell administering his firms.

Although both producer and publisher, Norman tries to avoid being trapped in the dual mold whenever possible. "There are several ways of being irresponsible as a producer," he feels. "One way is by cutting less-than-ideal songs on your artists just because you happen to own the publishing on them. Another way is to put out a song—even if it's a hit and you know it's a hit—on your artist if it doesn't fit."

Norman cites as an example a recent No. 1 country song which he was offered but turned down because it didn't suit the artists he was working with at the time.

The young producer also tries to shy away from falling victim of the burnout factor that goes along with a job that necessitates constant screening of tapes.

"Some of my favorite cuts come from songs I've found after listening to 50 or 60 tapes in a row," he says. "I'm like a geiger counter, I guess... no matter how tired I am, an alarm always goes off in my head when I hear a special song." KIP KIRBY

Billboard Hot Country Singles

Survey For Week Ending 4/25/81

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
★	2	11	A HEADACHE TOMORROW (Or A Heartache Tonight) —Mickey Gilley (C. Rains), Epic 19-50973 (Blue Lake/Chick Rains, BMI)	35	36	7	JUST A COUNTRY BOY —Rex Allen Jr. (R. Allen Jr.), Warner Bros. 49682 (Boxer, BMI)	68	57	13	CRYING —D. McLean (R. Orbison, J. Melson), Millennium 11799 (RCA) (Acuff-Rose, BMI)
☆	4	10	REST YOUR LOVE ON ME/I AM THE DREAMER (You Are The Dream) —Conway Twitty (B. Gibb, R. Allison, B. Hall, D. Code), MCA 51059 (Stigwood/Unichappell/Raindance, BMI)	36	37	6	HIDEAWAY HEALING —Stephanie Winslow (O. Solomon, S. Winslow), Warner/Curb 49693 (Paukie/House Of Gold, BMI)	69	79	2	SOME LOVE SONGS NEVER DIE —B.J. Thomas (A. Kriester, B. Morrison, J. MacRae), MCA 51087 (Southern Nights, Younggun, ASCAP, BMI)
3	3	11	PICKIN' UP STRANGERS —Johnny Lee (B. Hill), Full Moon/Asylum 47105 (Welbeck, ASCAP)	37	43	4	WHISPER —Lacy J. Dalton (L.J. Dalton, M. Sherrill), Columbia 11-01036 (Algee, BMI)	70	77	2	DOES SHE WISH SHE WAS SINGLE AGAIN —Burrto Brothers (R. Leigh, M. Blackford), Curb/CBS 01011 (United Artists, ASCAP)
4	5	10	HOOKED ON MUSIC —Mac Davis (M. Davis), Casablanca 2327 (Songpainter, BMI)	38	45	4	FIRE AND SMOKE —Earl Thomas Conley (E.T. Conley), Sunbird 7561 (Blue Moon/April, ASCAP)	71	58	6	FOOL'S GOLD —Danny Wood (J. Abbott, C. Stewart, D. Wood, V. Stewart), RCA 12181 (Hall-Clement/Upstart, BMI)
5	6	6	AM I LOSING YOU —Ronnie Milsap (I. Reeves), RCA 12194 (Rondo, BMI)	39	40	6	NO ACES —Patti Page (B. House, W. Cunningham), Plantation 197 (On The House, BMI/Experise, ASCAP)	72	75	3	LET'S FORGET THAT WE'RE MARRIED —Gary Stewart (J. Lewis, G. Stewart, S. Tackett), RCA 12203 (Cedarwood, BMI)
6	7	7	I LOVED 'EM EVERY ONE —T.G. Sheppard (P. Sampson), Warner/Curb 49690 (Tree, BMI)	40	42	8	FIRE IN YOUR EYES —Gary Morris (G. Morris, K. Welch), Warner Bros. 49668 (Gary Morris/WB, ASCAP)	73	80	2	HERE'S TO THE HORSES —Johnny Russell (R. Bourke, G. Dobbins, H. Moffatt), Mercury 57050 (Chappell, ASCAP; Rightsong, BMI)
7	8	10	FALLING AGAIN —Don Williams (B. McMill), MCA 51065 (Hall-Clement, BMI)	41	44	5	I CAN'T HOLD MYSELF IN LINE —Paycheck and Haggard (M. Haggard), Epic 19-51012 (Blue Book, BMI)	74	NEW ENTRY	NEW ENTRY	THE MATADOR —Sylvia (B. Morris, D. Pirimmer), RCA 12214 (Pi-Gem, BMI)
8	12	10	SEVEN YEAR ACHE —Rosanne Cash (R. Cash), Columbia 11-11426 (Hotwire/Atlantic, BMI)	42	46	5	IN THE GARDEN —The Statler Brothers (Traditional), Mercury 57048 (American Cowboy, BMI)	75	61	10	IT DON'T GET BETTER THAN THIS —Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 11-11438 (Larry Gatlin, BMI)
9	10	11	LEONARD —Merle Haggard (M. Haggard), MCA 51048 (Shade Tree, BMI)	43	49	5	GETTING OVER YOU AGAIN —Ray Price (D. Kirby, W. Robb), Dimension 1018 (Millstone, ASCAP/Baray, BMI)	76	62	14	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN —Joe Stampley (L. Chesler, M. Kellum), Epic 19-50972 (Blubb, Mullet, BMI)
10	11	8	ROLL ON MISSISSIPPI —Charley Pride (K. Fleming, D.W. Morgan), RCA 12178 (Pi-Gem, BMI)	44	48	5	EVIL ANGEL —Ed Bruce (J. Winchester), MCA 51076 (Fourth Floor/Hot Kitchen, Blendingwell, ASCAP)	77	84	2	NOBODY LOVES ANYBODY ANYMORE —Kris Kristofferson (K. Kristofferson, B. Swan), Columbia 11-60507 (Combine, Resaca, BMI)
11	13	8	MISTER SANDMAN —Emmylou Harris (P. Ballard), Warner Bros. 49684 (E. H. Morris, ASCAP)	45	47	9	WASN'T THAT A PARTY —The Rogers (T. Paxton), Cleveland Int. 19-51007 (Epic) (United Artists, ASCAP)	78	63	12	TEXAS WOMEN —Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47102 (Bocephus, BMI)
12	15	7	HEY JOE (Hey Moe) —Moe Bandy and Joe Stampley (B. Bryant), Columbia 11-60508 (Acuff-Rose, BMI)	46	50	3	BY NOW —Steve Wariner (D. Pirimmer, C. Quillen, D. Dillon), RCA 12204 (Pi-Gem, BMI/Chess, ASCAP)	79	NEW ENTRY	NEW ENTRY	LEARNING TO LIVE AGAIN —Bobby Bare (B. McMill), Columbia 11-02038 (Hall-Clement/Welk, BMI)
13	1	11	OLD FLAME —Alabama (D. Lowery, M. McNally), RCA 12169 (I've Got The Music, ASCAP)	47	52	3	SURROUND ME WITH LOVE —Charly McClain (N. Wilson, W. Holyfield), Epic 19-01045 (Al Gallico, BMI/Bibo, ASCAP)	80	NEW ENTRY	NEW ENTRY	LOVE KNOWS WE TRIED —Tanya Tucker (J. Crutchfield, K. Chater, R. Bourke), MCA 51087 (Duchess/MCA/Red Angus/Chappell, ASCAP/BMI)
14	16	8	IF I KEEP ON GOING CRAZY —Leon Evertette (R. Murrah, J. McBride), RCA 12177 (Magic Castle/Blackwood, BMI)	48	53	4	DO I HAVE TO DRAW A PICTURE —Billy Swan (B. Swan, G. Clark), Epic 19-51000 (Earl McGrath, ASCAP/Missing Finger, BMI)	81	85	3	SHE SINGS AMAZING GRACE —Stan Hitchcock (J. Foster, B. Rice), Ramblin 1711 (NSD) (April, ASCAP)
15	18	7	PRIDE —Janie Fricke (W. Walker, I. Stanton), Columbia 11-60509 (Cedarwood, BMI)	49	54	3	I WANT YOU TONIGHT —Johnny Rodriguez (S. Davis), Epic 19-01033 (Algee, BMI)	82	NEW ENTRY	NEW ENTRY	MY HEART CRIES FOR YOU —Margo Smith (P. Faith, C. Sigman), Warner Bros. 49701 (Major Songs/Bibo/Drolet, ASCAP)
16	24	5	FRIENDS/ANYWHERE THERE'S A JUKEBOX —Razzy Bailey (J. State, D. Morrison, R. Bailey), RCA 12199 (House Of Gold, Bobby Goldsboro, BMI)	50	55	5	FRIDAY NIGHT FEELING —Rich Landers (R. Landers), Ovation 1166 (Farge/Terrace, ASCAP)	83	NEW ENTRY	NEW ENTRY	RODE HARD AND PUT UP WET —Johnny Lee (M. Chapman), Full Moon/Epic 19-02012 (Enoree, BMI)
17	19	8	CHEATIN'S A TWO WAY STREET —Sammi Smith (M. Bernard, C. Duval), Sound Factory 427 (Crown Dancer, ASCAP)	51	65	2	LOVIN' ARMS/YOU ASKED ME TO —Elvis Presley (T. Jans, W. Jennings, B.J. Shaver), RCA 12205 (Almo, ASCAP; Baron, BMI)	84	87	3	MAKING THE NIGHT THE BEST PART OF MY DAY —Lincoln County (W. Holyfield, B. Peters), Soundwaves 4629 (Bibo, ASCAP/Ben Peters, BMI)
18	26	5	I'M JUST AN OLD CHUNK OF COAL —John Anderson (B.J. Shaver), Warner Bros. 49699 (ATV, BMI)	52	71	2	MONA LISA —Willie Nelson (J. Livingston, R. Evans), Columbia 11-02000 (Famous, ASCAP)	85	86	3	WHY DON'T WE JUST SLEEP ON IT TONIGHT —Clen Campbell and Tanya Tucker (J. Parker, H. Shannon), Capitol 4986 (ATV, BMI/Welbeck, ASCAP)
19	21	9	BETWEEN THIS TIME AND THE NEXT —Gene Watson (R. Griff), MCA 51039 (Blue Echo, ASCAP)	53	9	15	YOU'RE THE REASON GOD MADE OKLAHOMA —David Frizzell & Shelly West (L. Collins, S. Pinkard), Warner/Viva 49650 (Peso/Wallet, BMI/Senor/Cibie, ASCAP)	86	88	2	OLD FAMILIAR FEELINGS —Wyvon Alexander (W. Alexander), Gervasi 644 (I.R.D.A.) (Gervasi, BMI)
20	20	9	SOMEBODY LED ME AWAY —Loretta Lynn (L.J. Dillon), MCA 51058 (Coal Miners, BMI)	54	60	4	YOUR WIFE IS CHEATIN' ON US AGAIN —Wayne Kemp (W. Kemp, W. Robb), Mercury 57047 (Tree/Baray, BMI)	87	NEW ENTRY	NEW ENTRY	GOOD OL' GIRLS —Sonny Curtis (D. Wilson), Elektra 47129 (Cross Keys, ASCAP)
21	22	8	ALICE DOESN'T LOVE HERE ANYMORE —Bobby Goldsboro (B. Goldsboro), Curb/CBS 67-0052 (House Of Gold, BMI)	55	73	2	MY WOMAN LOVES THE DEVIL OUT OF ME —Moe Bandy (B.P. Barker), Columbia 11-02039 (Baray, BMI)	88	NEW ENTRY	NEW ENTRY	I SOLD ALL OF TOM T'S SONGS LAST NIGHT —Gary Carty (G. Gentry, S. Hall), Elektra/Curb 47122 (Troll, BMI)
22	23	8	ANGEL OF THE MORNING —Juice Newton (C. Taylor), Capitol 4976 (Blackwood, BMI)	56	59	4	MAGIC EYES —Jack Grayson (J.A. Gray, J. Grayson, T. Purvin), Koala 331 (Hinsdale, BMI/Temar, ASCAP)	89	NEW ENTRY	NEW ENTRY	UNTIL THE BITTER END —Faron Young (T. Rocco, G. Dobbins, T. Daniels), MCA 51088 (Chappell/Intersong/Unichappell, ASCAP/BMI)
23	25	7	I DON'T THINK LOVE OUGHT TO BE THAT WAY —Reba McEntire (L. Martie Jr., R. Marnegra), Mercury 57046 (Ray Stevens/Lucy's Boy, BMI)	57	76	2	LOVE DIES HARD —Randy Barlow (F. Kelly), Paid 133 (Frebar, BMI)	90	NEW ENTRY	NEW ENTRY	I'D RATHER BE THE STRANGER IN YOUR EYES —Gene Kennedy & Karen Jorglum (C. Young, L.E. White), Door Knob 81-151 (Daydreamer/Music Pavilion, BMI)
24	27	6	THE BARON —Johnny Cash (P. Richey, J. Taylor, B. Sherrill), Columbia 11-60516 (First Lady/Sylvia's Mother's/Algee, BMI)	58	70	2	YOU'RE CRAZY MAN —Freddie Hart (F. Hart, C. Owens), Sunbird 7560 (Red Ribbon, Hartline, Blackwood, BMI)	91	64	15	THIRTY NINE AND HOLDING —Jerry Lee Lewis (J. Foster, B. Rice), Elektra 47095 (April, ASCAP)
25	28	5	LOUISIANA SATURDAY NIGHT —Mel McDaniel (B. McMill), Capitol 4983 (Hall-Clement, Welk, BMI)	59	68	3	SPREAD MY WINGS —Tim Rex and Oklahoma (G. Stevens, C. Hendricks, R. Harris, J. Sisk), Dee Jay 111 (NSD)	92	66	15	IF DRINKIN' DON'T KILL ME (Your Memory Will) —George Jones (H. Sanders, R. Beresford), Epic 19-50968 (Warner-Tamerlane/Window, BMI)
26	29	6	COWBOYS DON'T SHOOT STRAIGHT (Like They Used To) —Tammy Wynette (C. Moman, B. Emmons), Epic 19-51011 (Vogue/Baby Chick, Welk, BMI)	60	67	4	I'M ALMOST READY —Loona Williams (V. Gill), Elektra 47114 (Vince Gill/Kentucky Wonder, BMI)	93	93	2	FRIENDS BEFORE LOVERS —Gabriel (G. Farago), Ridgetop 01381 (Mik/Klar, ASCAP)
27	30	4	A MILLION OLD GOODBYES —Mel Tillis (B. Cason, S. Gibb, B. Russell), Elektra 47116 (Buzz Cason, Angel Wing/Pixrus, ASCAP)	61	69	3	A LITTLE BIT OF HEAVEN —Roger Bowling (R. Bowling, P. Richey), Mercury 57049 (ATV, BMI)	94	94	2	YOU'RE THE REASON —Sigo Studio Band (E. Bivens), G.B.S. 708 (Bivens, BMI)
28	31	3	BUT YOU KNOW I LOVE YOU —Dolby Parton (M. Settle), RCA 12200 (Tro-Devon, BMI)	62	74	2	DARLIN' —Tom Jones (O.S. Blandemer), Mercury 76100 (September, Yellow Dog, ASCAP)	95	78	8	BRIDGE OVER BROADWAY —The Capital (G. Dobbins, T. Rocco), Ridgetop 01281 (Chappell/Intersong, ASCAP)
29	32	4	ELVIRA —The Oak Ridge Boys (D. Frazier), MCA 51084 (Acuff-Rose, BMI)	63	14	13	LOVIN' WHAT YOUR LOVIN' DOES TO ME —Conway Twitty & Loretta Lynn (J. Crouch, T. Dae), MCA 51050 (Sawgrass, BMI)	96	81	11	ARE WE DREAMIN' THE SAME DREAM —Charlie Rich (B. Burnette, J. Christopher), Elektra 47104 (Vogue/Baby Chick/Easy Nine, BMI)
30	33	4	IT'S A LOVELY, LOVELY WORLD —Gail Davies (B. Bryant), Warner Bros. 49694 (Acuff-Rose, BMI)	64	17	10	STORMS NEVER LAST —Wayton & Jessi (J. Colter), RCA 12176 (Baron, BMI)	97	82	10	DOESN'T ANYBODY GET HIGH (On Love Anymore) —The Shoppe (A. Roberts, J. Cymbal), NSD 80 (Colgems-EMI, ASCAP/Ensign, BMI)
31	34	8	HOLD ME LIKE YOU NEVER HAD ME —Randy Parton (R. Byrne, T. Brasfield), RCA 12137 (I've Got The Music, ASCAP)	65	51	12	LOVE IS FAIR/SOMETIME, SOMEWHERE —Barbara Mandrell (K. Fleming, D.W. Morgan, J. Turner, B. Beene), MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)	98	83	14	WHAT I HAD WITH YOU —John Conlee (C. Putnam, S. Throckmorton), MCA 51044 (Tree, BMI)
32	35	5	HEART OF THE MATTER —The Kendalls (J. Rushing, D. Schlitz), Ovation 1169 (Hawkline, BMI/Night Music, ASCAP)	66	56	12	TAKE IT EASY —Crystal Gayle (D. McClinton), Columbia 11-11436 (Duchess, BMI)	99	89	14	SOMETHIN' ON THE RADIO —Jacky Ward (P. McManus), Mercury 57044 (Music City, ASCAP)
33	38	4	WHAT ARE WE DOIN' IN LOVE —Dottie West (R. Goodrum), Liberty 1404 (Chappell/Sailmaker, ASCAP)	67	72	3	IF I SAY I LOVE YOU (Consider Me Drunk) —Whitey Shafer (W. Shafer), Elektra 47117 (Acuff-Rose, BMI)	100	91	12	PERFECT FOOL —Debby Boone (D. Pfeifer), Warner/Curb 49652 (Brightwater/Strawberry ASCAP)
34	39	4	BLESSED ARE THE BELIEVERS —Anne Murray (Black, Bourke, Pinkard), Capitol 4987 (Chappell/Unichappell, ASCAP/BMI)								

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units, indicated by triangle.)

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Country Singles A-Z

A Little Bit of Heaven (Walter Hayes-Charles Fach)..... 61

A Headache Tomorrow (or A Heartache Tonight)..... 1

A Million Old Goodbyes (Jimmy Bowen)..... 27

Alice Doesn't Love Here Anymore..... 21

Am I Losing You (R. Milsap-T. Collins)..... 5

Angel Of The Morning..... 22

Are We Dreamin' The Same Dream..... 96

Between This Time And The Next..... 19

Blessed Are The Believers (Jim Ed Norman)..... 34

Bridge Over Broadway (Joe Bob Barnhill)..... 95

But You Know I Love You (Mike Post-Gregg Perry)..... 28

By Now (Tom Collins)..... 46

Cheatin's A Two Way Street (P. Baugh-B. Emmons)..... 17

Cowboys Don't Shoot Straight (Like They Used To) (Chip Moran)..... 26

Crying..... 68

Darlin' (S. Popovich-B. Justis)..... 62

Do I Have To Draw A Picture (B. Vaughn-J. Grayson)..... 48

Does She Wish She Was Single Again (Michale Lloyd)..... 70

Doesn't Anybody Get High (Dn Love Anymore)..... 97

Elvira (Ron Chaney)..... 29

Evil Angel (Tommy West)..... 44

Falling Again..... 7

Fire And Smoke (Nelson Larkin, P. Grissett, E.T. Conry)..... 38

Fire In Your Eyes (Norro Wilson)..... 40

Fool's Gold (J. Vinneau)..... 71

Friday Night Feeling (Michael R. Radford)..... 50

Friends/Anywhere There's A Jukebox (Bob Montgomery)..... 16

Friends Before Lovers (Bill Harris)..... 93

Getting Dver You Again (Ray Pennington)..... 43

Good Ol' Girls (The Hitmen)..... 87

Heart Of The Matter (Brien Fisher)..... 32

Here's To The Horses (Jerry Kennedy)..... 73

Hey Joe (Hey Moe) (Ray Baker)..... 12

Hideaway Healing..... 36

Hold Me Like You Never Had Me (Mike Post)..... 31

Hooked On Music..... 4

I Can't Hold Myself In Line (Billy Sherrill)..... 41

I Don't Think Love Dught To Be That Way (Jerry Kennedy)..... 23

I'd Rather Be The Stranger In Your Eyes (Gene Kennedy)..... 90

I Loved 'Em Every One (Buddy Killen)..... 6

I Sold All Of Tom T's Songs Last Night (Sy Rosenberg)..... 88

I Want You Tonight (Billy Sherrill)..... 49

If Drinkin' Don't Kill Me (Your Memory Will)..... 92

If I Keep On Going Crazy (Ronnie Dean & Leon Everette)..... 14

If I Say I Love You (Ronnie Gant)..... 67

I'm Almost Ready (D.G. Bowen-J. Bowen)..... 60

I'm Gonna Love You Back To Loving Me Again..... 76

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Leonard..... 9

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Louisiana Saturday Night (Larry Rogers)..... 25

Love Dies Hard (Fred Kelly)..... 57

Love Is Fair Sometime, Somewhere, Somehow..... 65

Love Knows We Tried (Jerry Crutchfield)..... 80

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Lovin' What Your Lovin' Does To Me..... 63

Magic Eyes (B. Vaughn-J. Grayson)..... 56

Making The Night The Best Part Of My Day..... 84

Mister Sandman (Brian Ahern)..... 11

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No Aces (S.S. Singleton)..... 39

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Roll On Mississippi (Jerry Bradley & Charley Pride)..... 10

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Somebody Led Me Away..... 20

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Spread My Wings (L.D. Allen-Joe Gibson)..... 59

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The Baron (Billy Sherrill)..... 24

The Matador (Tom Collins)..... 74

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What I Had With You..... 98

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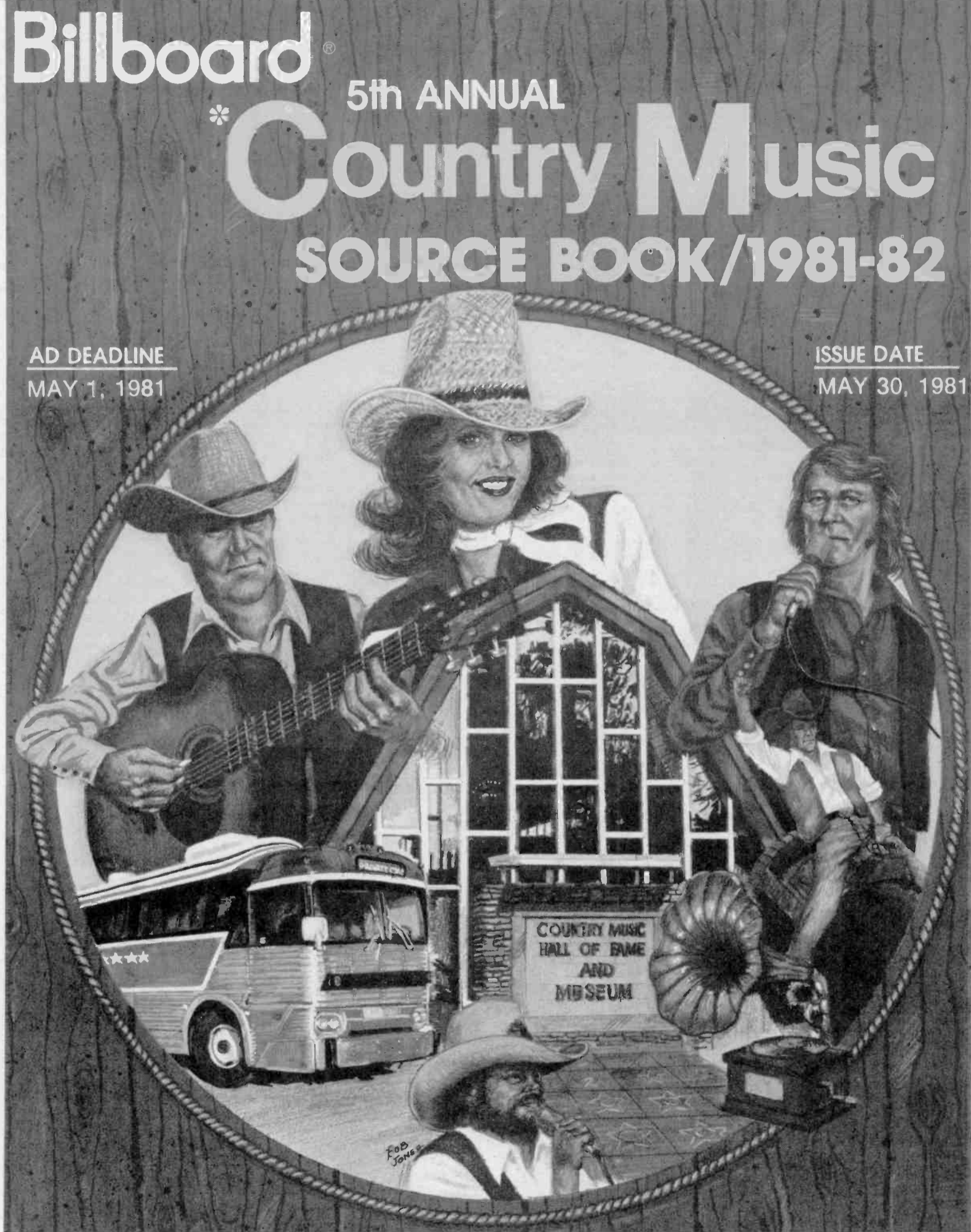
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*** IN AFFILIATION WITH AMUSEMENT BUSINESS MAGAZINE**

APRIL 25, 1981 BILLBOARD

Wide Selection & Fast Service Help Tubb Retail Shops Thrive

• Continued from page 9

The current catalog—which McCormick says will soon be revised—lists more than 1,600 album titles in country, bluegrass and gospel and notes that the company has more than 6,000 single titles in stock. Labels routinely buy ads in the catalog to showcase new albums. In the 50-page, 5½ inch x 8½ inch catalog now being used, Warner Bros., MCA, CBS, United Artists, Mercury, Word, Rounder, Stoneway, Great Circle, RCA and Delta each has a full-page ad. McCormick would not reveal the ad rates.

The "Midnight Jamboree" started when the first store did. Now broadcast from the store near Opryland, the weekly program is always hosted by a member of the Grand Ole Opry. Ernest Tubb or his son, Justin—the two other owners of the chain—frequently act as MC. Guest stars, usually those with only regional reputations, perform free on most of the shows. Several album specials are also advertised during the hour. McCormick says the response to these specials indicate that the show is an effective sales vehicle.

"A good offer can mean the sale of an additional 200 to 300 units within the month following the broadcast," McCormick explains. "Of course, it all depends on the product. Some don't do as well."

Besides the "Jamboree," the company sponsors a half-hour portion of the Opry each week. McCormick also declines to say how much it costs for the airtime on the 50,000-watt WSM-AM, but he stresses that it's "very expensive."

One segment of the "Jamboree" was mandated by Ernest Tubb at the outset, and that is the featuring of a Jimmie Rodgers album on each broadcast. Rodgers was Tubb's most profound artistic influence. Says McCormick, "Rodgers still sells real well. The only problem is that RCA has begun to cut him out. There are only three or four albums available now, compared to the nine we used to have. But we'd do the Rodgers specials whether he sold or not."

Records from the major labels are purchased directly, McCormick says, while smaller labels feed in via "a couple of hundred distributors." The Tubb chain, itself, acts as a distributor for several small labels. Individual artists can arrange to have the stores carry their custom label products on consignment. "We'll try them for a couple of months," McCormick says. "If they move, we'll keep stocking them—if not, we'll make way for other stock."

Singles and 8-tracks are brisk sellers, according to McCormick. Singles listed for \$1.69 are sold for

\$1.49. "We have a lot of requests for oldies," McCormick reports. "Cassette sales have gone up, but 8-tracks are selling as well now as ever—maybe better." McCormick says he has no difficulty in getting 8-tracks in the titles he wants.

"Gospel doesn't sell real well," McCormick adds. "We stock a limited amount. Southern gospel sells the best of any type. We've tried contemporary gospel, but it wasn't successful."

Single albums are priced at \$2.98 (for a few "economy" titles), \$6.98, \$7.98 and \$8.98. "We sell our \$7.98 albums by mail, for instance, for \$5.98," McCormick says. "But by the time customers pay for packing and handling, it amounts to what they'd pay at the counter." Mail and phone orders are filled the same day as received, according to McCormick, if the titles are in stock.

Besides records, the shops sell concert tickets, country music songbooks and magazines and books about country music stars. The original store has added a western wear department, and McCormick says the company is planning to open an entire western wear store near its Opryland shop.

McCormick, who began as a part-time employee for the company 13 years ago, was named its manager in 1971.



GLIB GIBBS—Terri Gibbs, left, discusses her debut MCA album, "Somebody's Knockin'" with Neil Haislop on "American Country Countdown."

French Get Conn Festival

By MICHAEL WAY

PARIS—"Le Country," as the French call it, has arrived in France in the shape of the two-day Country Music Festival staged here (21-22) at the Pantin Hippodrome, a 10,000-seater stadium just outside Paris, with Johnny Cash the main attraction.

U.K. promoter Mervyn Conn brought this show to Paris last year on what he described as a trial basis only, but was convinced by its success to repeat the venture in what is—in all fairness—more sold over to U.S. rock than to bluegrass.

One of France's great champions of country music since 1961 has been WEA artist Hugues Auffray, friend of Bob Dylan and translator of his lyrics by Pete Seeger and Hank Williams. His signing on as host of Conn's presentation here coincided with his own new album of country music sung in French.

Last year, veteran French rock star Eddie Mitchell, who with Auffray and Johnny Halliday launched U.S.-style music in France in the late 1950s, presented the first of the Country Music Festivals in France.

Auffray now has his own blue-

grass and Cajun group called Virginia Truckee, also slated to appear in the festival line-up. He recorded his last LP titled "Tennessee Trash" in Nashville, with some Dylan musicians and is planning a tour of Louisiana to perform U.S. country music in French for the Cajuns of that state.

Responsible for putting on the Conn festival here with the U.K. promoter this year were the You You Music publishing company and Pascal Bernardin's Zero Productions.

In a stadium featuring sales of such "Americana" as hot dogs and cowboy hats, the artists headlining included Jerry Lee Lewis, Tammy Wynette, Carl Perkins, Don Gibson, Wanda Jackson, Vernon Oxford, Raymond Foggatt and bill-topper Cash with wife June Carter.

Belt Buckles

NASHVILLE—Nearly 150 brass and leather belt buckles embossed with the logo of the Concrete Cowboy Band have been sent out to support Excelsior Records' LP, "The Concrete Cowboy Band," along with a general reserve of the album.

Also being coordinated by Excelsior and Keeley-Pride Promotions is a national contest for radio, with winning listeners receiving expense-paid trips to Gilley's Club in early May. Among the stations slated to participate in the contest are WSAI-AM in Cincinnati, WPLO-AM in Atlanta, and CKLW-FM in Windsor, Ontario.

Colorado Meet Slated For June

DENVER—The 19th annual Colorado Country Music Festival has been set for June 22-27, with business seminars and a talent showcase the focal points of the convention.

The week-long event, which takes place at the Holiday Inn North, will be capped with the annual Awards Show and Banquet Saturday evening.

Other scheduled highlights of the conference include "songwriter day" June 22 hosted by Curley Rhodes of Cedarwood Publishing in Nashville, a musicians' seminar geared toward exploring problems of today's artists, and a news media seminar.

For information, contact the Country Music Foundation of Colorado, P.O. Box 19435, Denver, Colo. 80219.

Special Shows In May In N.Y. Area

NEW YORK—Country listeners here and in New Jersey and Connecticut will have plenty of opportunity to hear their traditional country favorites when WFUV-FM at Fordham Univ. presents its special May programming.

Bannered as "Let There Be Country," the radio shows will feature a blend of contemporary and traditional country and bluegrass. Slated

for broadcast are "Roy, Merle And Tammy At Wild Turkey" on May 7; "Johnny Wright, Contemporary Legend" May 14; "Bill Monroe, Founder And Father" May 21; and "The Legacy Of Hank Williams, Vol. III" May 28.

The show will be hosted by Dennis da Costa and Paul Bain and will air on the 50,000-watt FMer Thursdays from 8 to 11 p.m.

APRIL 25, 1981 BILLBOARD

Nelson Set For 'City Limits'

AUSTIN, Tex.—"Austin City Limits" will devote an entire 90-minute special edition of its weekly program to Willie Nelson when it presents "An Evening With Willie Nelson, Asleep At The Wheel & Friends."

The show features Nelson with his "Over The Rainbow" band consisting of Johnny Gimble, Freddie Powers, Paul Buskirk and Dean Rayborn, all long-time friends and musicians from Nelson's early days in recording. Selections in the set will be from Nelson's "Over The Rainbow" and "Stardust" albums.

Asleep At The Wheel will do a set devoted to the musical influences of legendary guitarist Django Reinhardt.

The show, funded by a grant from the Lone Star Brewing Co., is slated to air sometime in August on PBS affiliates. Tickets are available for the taping of the show Friday (24), and "Austin City Limits" plans to hold a press reception just prior to the actual performances that afternoon.

Special Award To Be Given On TV

NASHVILLE—The upcoming Academy of Country Music Awards will feature a new honor this year when its board of directors presents a "Special Achievement Award."

This award, which remains secret until the program's telecast Thursday (30), will be made for "unprecedented, unique and outstanding individual achievement in country music during the past year."

The first of its kind in the Academy's 16-year history, this special award will be made in future years only when merited, according to president Bill Boyd.



COMIC QUARTET—Following a rousing rendition of "In The Garden," the Statler Brothers chat with Mike Douglas, center left, and cohost Charles Grodin, center right, on "The Mike Douglas Show."

RCA Active With Partons' Promos

NASHVILLE—RCA Nashville is in the midst of substantial promotions right now for two of its artists with the same name of Parton.

The label has a special tie-in arranged between Dolly Parton's "9 To 5" album and National Secretary's Week, which takes place Monday (20) through Friday (24). This campaign utilizes RCA Nashville's five promotional regions with radio giveaways of "9 To 5" LPs, "But You Know I Love You" singles, "9 To 5" paperback books and calendars, and autographed Dolly stand-ups. Each radio station participating in the promotion will sponsor its own local "secretarial prizes" such as complimentary lunches, special memo pads and other office items.

Meanwhile, Randy Parton has wound up a two-week West Coast

promotional tour to support his debut RCA single, "Hold Me Like You Never Had Me." He covered radio visits in Portland, Spokane, Seattle, San Francisco, Sacramento, San Diego and L.A., and judged a "Dolly Parton Look-Alike Contest" sponsored by stations KGA-AM and KDRK-FM in Spokane.



AUSTIN DEBUT—Razzy Bailey takes the microphone for his recent debut appearance on "Austin City Limits" taped before a live audience in Austin, Tex.

Billboard® Hot Country LPs™

Survey For Week Ending 4/25/81

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	3	41	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	40	30	21	SOUTHERN RAIN Mel Tillis, Elektra 6E 310
☆	8	12	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	41	32	22	ENCORE Mickey Gilley, Epic JE 36851
★	5	6	SOMEWHERE OVER THE RAINBOW Willie Nelson, Columbia FC 36883	42	42	31	THESE DAYS Crystal Gayer, Columbia JC 36512
4	1	20	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AHL1 3852	☆	55	2	ROLL ON MISSISSIPPI Charley Pride, RCA AHL1 3905
★	7	6	FEELS SO RIGHT Alabama, RCA AHL1 3930	44	50	14	I'LL BE THERE Gail Davies, Warner Bros. BSK 3509
6	2	27	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	45	45	3	DAKOTA Stephanie Winslow, Warner/Curb BSK 3529
7	6	9	EVANGELINE Emmylou Harris, Warner Bros. BSK 350	46	40	47	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602
8	4	28	GREATEST HITS ● Ronnie Milsap, RCA AHL1 3772	47	47	3	MR. HAG TOLD MY STORY Johnny Paycheck, Columbia FE 36761
☆	14	5	JUICE Juice Newton, Capitol ST 12136	48	38	29	HARD TIMES Lacy J. Dalton, Columbia JC 36763
10	9	12	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 5173	49	49	13	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
11	13	6	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AAL1 3931	50	57	9	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
12	12	26	REST YOUR LOVE ON ME Conway Twitty, MCA 5138	★	NEW ENTRY		DRIFTER Sylvia, RCA AHL1 3982
13	11	36	I BELIEVE IN YOU Don Williams, MCA 5133	52	36	26	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239
14	15	5	SEVEN YEAR ACHE Roseanne Cash, Columbia JC 36965	53	43	48	THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096
15	18	25	BACK TO THE BARROOMS Merle Haggard, MCA 5139	54	46	44	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278
16	10	104	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	★	NEW ENTRY		WASN'T THAT A PARTY The Rogers, Cleveland Int./Epic JC 37107
17	16	30	GREATEST HITS ▲ Anne Murray, Capitol 500 12110	56	60	33	RAZZY Razzy Bailey, RCA AHL1 3688
18	19	25	GREATEST HITS The Oak Ridge Boys, MCA 5150	57	62	7	I HAVE A DREAM Cristy Lane, Liberty LT 1083
★	24	7	WILD WEST Dottie West, Liberty LT 1062	58	44	45	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476
20	17	10	GUITAR MAN Elvis Presley, RCA AHL1 3197	59	51	11	KILLER COUNTRY Jerry Lee Lewis, Elektra 6E 281
21	20	24	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	60	65	5	IF I KEEP ON GOING CRAZY Leon Everette, RCA AHL1 13916
22	22	30	I AM WHAT I AM George Jones, Epic JE 36586	61	67	76	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
23	23	5	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003	62	59	16	IT'S HARD TO BE HUMBLE ● Mac Davis, Casablanca NBLP 7207
24	21	41	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	63	58	25	DREAMLOVERS Tanya Tucker, MCA 5140
25	27	46	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	64	64	2	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY Janie Fricke, Columbia JC 36820
26	31	34	HONEYSUCKLE ROSE ▲ Soundtrack, Columbia S236752	65	69	9	GREATEST HITS Dave Rowland & Sugar, RCA AHL1 3195
27	28	20	ANY WHICH WAY YOU CAN Soundtrack, Warner Bros. HS 3499	66	52	4	DON'T IT BREAK YOUR HEART Con Hunley, Warner Bros. BSK 3474
28	29	9	TWO'S A PARTY Conway Twitty & Loretta Lynn, MCA 5178	67	63	35	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423
★	NEW ENTRY		I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	68	72	95	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
30	25	30	LOVE IS FAIR Barbara Mandrell, MCA 5136	69	73	48	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422
31	26	76	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	70	75	19	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
32	34	21	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491	71	74	125	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642
★	NEW ENTRY		I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN Joe Stampley, Epic FE 37055	72	61	124	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H
34	35	12	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116	73	66	13	BLUE KENTUCKY GIRL ● Emmylou Harris, Warner Bros. BSK 3318
35	37	9	BLUE PEARL Earl Thomas Conley, Sunbird ST 50105	74	56	44	OUTLAWS Waylon Jennings, RCA AFL1-1321
★	NEW ENTRY		OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932	75	54	20	THE BEST OF THE KENDALLS The Kendalls, Ovation OV 1756
37	39	25	LOOKIN' GOOD Loretta Lynn, MCA 5148				
38	33	155	STARDUST ▲ Willie Nelson, Columbia JC 35305				
39	41	49	URBAN COWBOYS ▲ Soundtrack, Asylum DP 90002				

★ 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.)

Country

Nashville Scene

By KIP KIRBY

A scathing attack on the recent television show, "Country Comes Home,"—and a scathing attack as well on country music itself—by *Boston Globe* tv critic Jack Thomas has stirred a monstrous outcry by devotees of country in that market.

Although he was ostensibly reviewing the CBS production of "Country Comes Home" for his newspaper, Thomas used the column to unleash a few of his own personal sentiments about country music itself. Some of the more pungent gems from his April 1 column include the following comments:

"... anyone who knows anything about music knows that country music is like a toothache. ... Country music is where you give the fiddler a dollar to play, and then two dollars to stop. ... The problem with aficionados of country music is that they have not been exposed to enough music of quality to be able to distinguish between the good and the bad, which is why they are satisfied with country music's God-awful dissonance. ... Country music, they say, is the music of truckers. Fine. Tell 'em to keep right on trucking back and forth between Texas and Nashville, just so long as we Northerners don't have to listen to the likes of Merle Haggard's 'Okie From Muskogee.'"

And so forth!

Needless to say, Thomas' column stirred more than a small furor in the Boston market. Radio station WDLW-AM reports that its switchboard was flooded with calls, including more than 500 phone-ins of a furious nature the day after the newspaper printed the article. One day later, there was a demonstration by country fans and entertainers out in front of the *Globe* building, and the television media also picked up the story locally as well.

Says WDLW's operations manager Jim Murphy: "We here at WDLW are of the opinion that Mr. Thomas has every right to criticize any television program he chooses; however, that does not include criticizing people who may like to watch this sort of program, and certainly does

not include condemning a person's cultural background, musical taste, education, or profession. We would be very interested in seeing Jack Thomas retract his statements in print."

Thus far, Thomas has refused either to retract or be interviewed by radio and tv stations in the Boston market. So it may be a stalemate, but one thing it's proven is that there are some vocal and very responsive country fans around Boston, Mass.!

The music industry turned out in fine fettle for the recent Bill Lowery Roast in Atlanta, including good support from the Nashville music community—many of whom owe a musical debut to Lowery. Some of the evening's funniest moments included a devastating Foster Brooks imitation done by Woodland Sound Studios' Glenn Snoddy (which brought down the house), Tommy Roe's special serenade to Lowery titled "We Need A Hit" and sung to the tune of his song, "It's Now A Winter's Day," and a hysterical rendition by Buddy Buie and the Atlanta Rhythm Section based on the Classics IV hit, "Everyday With You Girl," which they had re-fashioned into "Everyday With You Bill (Is Poorer Than The Day Before)." ... Final roasters Zell Miller, Georgia's Lt. Gov., and Ray Stevens rounded out the night with remarks that had the packed banquet hall roaring—and left Lowery, for once, nearly speechless. The NARAS-sponsored event was a big success and a fine tribute to a longtime music legend of Atlanta.

When you see Conway Twitty and Loretta Lynn performing together April 30 on the Academy of Country Music Awards, it will be the first time in more than four years that the pair have sung as a duo on television (the last time was in January, 1977, on the American Music Awards).

Among CBS/Nashville's new releases during this quarter are several by artists who haven't had product of late. Watch for albums by Billy Joe Shaver ("I'm Just An Old Chunk Of Coal (But I'll Be A Diamond Someday)," a single by Michael Murphey and Katy Moffatt titled "Take It As It Comes" from the soundtrack of "Hard Country"—and a great new album from Billy Swan called "I'm Into Lovin' You." Produced by Larry Rogers in Memphis, the album contains

Swan's current single, "Do I Have To Draw A Picture," as well as seven other self-penned originals from one of rockabilly/country's most original talents.

Singer Dobie Gray helped launch Nashville's new Reynolds Aluminum Recycling center here in town. The press release reported (somewhat tongue-in-cheek) that with Gray's presence, "Nashvillians could well associate recycling with two of Dobie's biggest hits, 'You Can Do It' and 'The In-Crowd.'"

In case you were wondering ... why Larry Gatlin only records songs he's written himself, or why "Hold Me" has special personal import for Barbara Mandrell, or how Charlie Daniels' annual Volunteer Jam got started ... you could have learned the answers by checking out Mutual Radio's Easter special entitled "Triple" and hosted by Mike Fitzgerald of WHN-AM. The show aired on 580 radio stations across the country and provided an insider's look at these three top country personalities.

Watch for an upcoming Merle Haggard gospel album on MCA/Songbird called "For The Mama That Tried," a title play on Haggard's big country hit, "Mama Tried."

In a wise decision, CBS-TV has rescheduled the film version of Tammy Wynette's "Stand By Your Man" for May 13, due to the conflict of the presidential assassination attempt and the delayed airing of the Academy Awards.

Talk about running the gamut of interviews—Rosanne Cash will be featured in the near future on the pages of Esquire, Glamour, Stereo Review, and just finished a piece for Rolling Stone.

The long-awaited "Take This Job And Shove It" starring Robert Hays (from "Airplane"), Johnny Paycheck and Lacy J. Dalton, among others, will debut in movie houses May 18.

Capitol artist Keith Stegall makes his first Nashville appearance when he headlines the Main Street Emporium in Murfreesboro. Following this, he'll be at the Jimmie Rodgers Festival in Meridian, Miss. and performs on the CMA "Mixed Label Show" during Fan Fair.

Guy Clark, Buck White and the Downhome Folks and Willis Alan Ramsey have been added to the list of performers slated for the 10th anniversary edition of the Kerrville Folk Festival in Kerrville, Tex. The event takes place over the week-ends of May 21-25 and May 29-31, with 54 performers to be showcased on nine six-hour concerts during the eight-day festival. On Memorial Day, if you've nothing else scheduled, you can drive to Kerrville and catch Odetta, Peter Yarrow (from Peter, Paul and Mary), Carolyn Hester and Jimmy Driftwood at a special "Newport Folk Festival Remembered" concert beginning at 1:30 p.m.

Mark June 7 on your calendars if you're interested in attending the eighth annual Hank Williams Memorial Celebration in Butler County, Ala. Artists wishing to appear may contact Ron Taylor, Rte. 1, Red Level, Ala. 36474. Or phone him at (205) 469-5075.

This ought to be a switch: The Kendalls are recording their next album in Muscle Shoals! ... Comedian Jerry Clower will host MCA Records' Fan Fair Show in June. ... Jeannie C. Riley will be a presenter on the gospel music Dove Awards for the syndicated tv special co-hosted by Tennessee Ernie Ford and Della Reese. ... KFH-AM in Wichita sponsored a radiothon to benefit St. Jude's Hospital and raised more than \$40,000—the fourth largest amount raised nationally for the Memphis facility.

Chart Fax

By ROBYN WELLS

Mickey Gilley tucks his fourth straight No. 1 single under his belt this week as "A Headache Tomorrow (Or A Heartache Tonight)" settles in at the top position. Gilley's 1980 top tunes were "True Love Ways," "Stand By Me" and "That's All That Matters To Me."

Coincidentally, Gilley's first No. 1 song, "Room Full Of Roses," entered the charts almost exactly seven years ago—April 20, 1974. The top 10 lineup that week was, in descending order, Charlie Rich, "A Very Special Love Song"; Hank Snow, "Hello Love"; Freddie Hart, "Hang In There Girl"; Merle Haggard, "Things Aren't Funny Anymore"; Tommy Overstreet, "(Jeannie Marie) You Were A Lady"; Sonny James, "Is It Wrong (For Loving You)"; Donna Fargo, "I'll Try A Little Harder"; Don Williams, "We Should Be Together"; Hank Thompson, "The Older The Violin, The Sweeter The Music"; and Elvis Presley, "I've Got A Thing About You Baby/Take Good Care Of Her."

Half of that top 10 lineup are also on this week's chart—Don Williams is at superstarred 7, Merle Haggard at 9, Elvis Presley at superstarred 51, Freddie Hart at superstarred 58 and Charlie Rich at 96.

Sylvia leads the new entries at starred 74 with "The Matador," cowritten by Don Pfrimmer, who paired up with Archie Jordan to pen this RCA songstress's first No. 1 tune, "Drifter." Pfrimmer also shares credits on Steve Wariner's new single, "By Now," which accelerates to superstarred 46.

Margo Smith debuts at starred 82 with "My Heart Cries For You," a song which peaked at 7 in 1951 for Jimmy Wakely and at 63 in 1972 for Doyle Holly. Rounding out this week's new entries are Bobby Bare, Tanya Tucker, Johnny Lee, Sonny Curtis, Gary Green, Faron Young and Gene Kennedy and Karen Jeglum. Prime movers this week include Willie Nelson, Randy Barlow, Moe Bandy and Elvis Presley.

Sunday (26) is the tentative date for a benefit at the Lonesome Cowboy Club in Modesto for the wife and children of John Gray, former

program director at KCZY-AM in Modesto, who died recently of a heart attack.

NATIONAL OUT-OF-THE-BOX-BREAKOUTS:
I'D RATHER BE THE STRANGER IN YOUR EYES—Gene Kennedy and Karen Jeglum (Door Knob)—WKKN-AM, Rockford; WJQS-AM, Jackson, Miss.; KOYN-AM, Billings; WLWI-AM, Montgomery; WDXB-AM, Chattanooga; CKLW-FM, Southfield, Mich.; KCEY-AM, Modesto; WCBX-AM, Eden, N.C.; WMAY-AM, Springfield, Ill.; WPCM-FM, Burlington, N.C.; KFDI-AM, Wichita; WCOS-AM, Columbia, S.C.; KRAK-AM, Sacramento; WKCW-AM, Warrenton, Va.; KDJW-AM, Amarillo.

UNTIL THE BITTER END—Faron Young (MCA)—WSLC-AM, Roanoke; KYNN-AM, Omaha; WCXI-AM, Detroit; WDXB-AM, Chattanooga; WKSJ-AM, Mobile; WHK-AM, Cleveland; KBUC-AM, San Antonio; KOUL-FM, Corpus Christi; KRMD-AM, Shreveport; KFDI-AM, Wichita; WTO-AM, Toledo; KUZZ-AM, Bakersfield, Calif.; KKYX-AM, San Antonio; WKCW-AM, Warrenton, Va.; KDJW-AM Amarillo.

BUBBLING UNDER THE TOP 100:
101—I THOUGHT I HEARD YOU CALLING MY NAME—Pam Hobbs (50 States)
102—GO HOME AND GO TO PIECES—Donna Hazard (Excelsior)
103—FOOTPRINTS IN THE SAND—Edgel Groves (Silver Star)
104—TEXAS IDA RED—David Houston (Excelsior)
105—SLOW COUNTRY DANCIN'—Judy Bailey

LP CHART ACTION:
Eddie Rabbitt's "Horizon" goes to the top, pushing Dolly Parton's "9 To 5 And Odd Jobs" to 4 after a 10-week reign at No. 1. "Horizon" has been hovering primarily in the top 10 since its one-week turn at No. 1 last September.

Elektra packs the one-two punch on the chart this week, with Rabbitt at No. 1 and Hank Williams Jr.'s "Rowdy" at superstarred 2. Williams has three more albums on the chart this week—"Habits Old And New" at 54, "Whiskey Bent And Hell Bound" at 61 and "Family Tradition" at 68. "The Best Of Eddie Rabbitt" moves to 31.

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Jazz

New Orleans Fest Expected To Lure 200,000

By WANDA FREEMAN

NEW ORLEANS—The New Orleans Jazz and Heritage Festival goes into its 12th year May 1-10 with a \$1 million budget and a schedule of impressive magnitude.

About 200,000 people, some from out of the country, are expected to attend the extravaganza, which consists of the outdoor Heritage Fair at the Fair Grounds Race Track and a series of nighttime events indoors and on riverboats.

Musical categories include everything from traditional to contemporary to avant-garde jazz, plus gospel, Cajun, reggae, country, rock and blues. Festival producer-director Quint Davis estimates 40 groups and 80 individual musicians will play night shows alone, with another 80 artists playing in two newly instituted jam sessions. He says about 300 acts will appear at the daytime fair.

"For us," he says, "the most important national headliners are from

New Orleans: Al Hirt, Pete Fountain, Fats Domino, Doug Kershaw, Allen Toussaint, Dr. John, the Metters . . ."

But the festival has special guests from the world over, some who'll perform with locals. James Brown and Junior Walker and the Allstars join Deacon John one night, Nancy Wilson and the Ramsey Lewis Quartet are billed with Tony Dagradi and his Astral Project, the Art Ensemble of Chicago and Cecil Taylor perform with Edward "Kidd" Jordan.

The event's expanded traditional jazz activities include an historical film on New Orleans jazz, a concert starring local bands led by Bob Crosby, George Finola, Placide Adams and Chris Barber and a jam with traditionalists from all over the world. A second jam offers contemporary artists. Another new highlight is the pairing of unrelated musical events: on the S.S. President May 1, Jimmy Cliff and the Hugh

Masekela Quintet will be followed by a blues jam that includes Muddy Waters and Walter Washington.

Ten sound stages, a gospel tent and a jazz tent will fill the air with music at the Fair Grounds on the weekends. Kelly Sullivan, production director of the outdoor concerts, says, "The biggest pressure is to run on time. We have six shows in seven hours on every stage, and it all has to end a half-hour before dusk . . ."

Radio stations WEZB, WRNO, WYLD, WWIW, WGSO, WAIL, WNOE, WBOK and WWL will do live remotes both weekends; the RKO network, which serves WEZB, also intends to cover the fair on its "Weekend America" shorts.

Davis says it's "no coincidence" that radio became involved four years ago when Anna Zimmerman became public relations and marketing director. He's also certain that coverage by the contemporary, black, country, big band and talk stations has attracted attendance. "Their demographics are ours," he says. "We set out to create a popular festival, a people's festival. The people are hearing about it on their stations, and they'll hear their favorite music at the festival."

Sullivan, who thinks this was the country's first multi-stage musical fair, comments, "A multi-event festival is a smart festival. All you need is one Hell's Angel to start a fight or one speaker to go ka-bouie to ruin a single-stage event. Here, the crowds dissipate in 10 minutes and go to another stage, alleviating any technical or social problems. It's also safer, because the concentration of people is not all in one place. And the New Orleans Police Department is the best in the world: they know how to deal with crowds because of Mardi Gras."

The festival was started by George Wein, president of Festival Productions Inc. and the man behind the Kool, Newport, Boston Globe and European jazz events.

"I was just a 19-year-old kid who

didn't know much," says Davis. "I went to work for him rounding up talent. . . ."

The first year, the festival was a tiny one-weekend affair. "Nobody really understood the outdoor part," Davis recalls, and only about 300 people attended; about 1,000 saw Al Hirt and Mahalia Jackson at the Municipal Auditorium.

The festival moved from Congo Square to the Fair Grounds in its third year, and gradually grew to fill the space. Now, anywhere from 10-20 persons are considered full-time fest staffers, but Davis says by the time the event is six months away, the number jumps to the hundreds. Countless departments have developed, including those for gospel coordination, night events, food (40 booths serving Louisiana cuisine this year), crafts (48 booths), separate local and out-of-town booking offices, and technical production. Walter Lenk of Lenk Audio coordinates at least 10 sound companies for the outdoor shows; Sullivan has 48 production persons on his outdoor concert squad alone, plus 25 sound technicians from Atlanta, Boston, California, Michigan and Texas as well as Louisiana.

The event is presented by the non-profit New Orleans Jazz and Heritage Foundation Inc., and has been sponsored since 1973 by the Jos. Schlitz Brewing Co. The Fairmont Hotel has become the official host

for talent and some night events. Tickets for night shows cost between \$7 and \$13; entry to the outdoor fair costs \$1.50 for children and \$4.50 in advance or \$6 at the gate for adults.

"We've always lost money," says Davis, adding that the festival never broke even until Schlitz started providing seed money. When the Foundation had a \$75,000 surplus one year, it made grants to school bands, gospel choirs and other local music and cultural causes.

Last year New Orleans' notorious rains drenched the Fair Grounds, and the track became a huge, miserable mud puddle. But Davis says even that didn't daunt the determined crowds. Newsweek ran a picture of a long-skirted lady visitor with mud to the waist, and one local radio engineer claims to have a photo of a couple and their dog giddily wrestling in the mire, covered head-to-toe; the shutterbug's camera still grinds when he adjusts the F-stop.

Since then (not because of the festival), the race track has invested \$1 million in installing turf on the infield and revamping its drainage system.

At the press party held to announce the 1981 schedule, Davis declared: "We will not have rain this year. And if we have rain, we will not have mud. . . . Of course, we know many people enjoyed the mud last year. . . ."

2 California Wineries Set Talent For 'Sipping' Dates

By JOHN SIPPEL

LOS ANGELES—Two Northern California wineries will again subsidize primarily jazz live talent summer series on the grounds of their home sites.

Paul Masson has almost doubled the number of its jazz concerts for 1981, according to Bruce Labardie, who coordinates the events held in the 1,000-capacity natural amphitheatre at Saratoga, Calif.

Special events director Margaret Bieber of Robert Mondavi has six concerts slated for 1981 at the 12th annual jazz series 1,700-capacity Oakville, Calif. venue. The Sunday night concert headliners include: Natalie Cole, June 28; Preservation Hall Jazz Band, July 5; Chuck Mangione, 12; Dave Brubeck Quartet, 19; Bobby Short, 26 and Ray Charles, Aug. 2. Individual general admission ducats for concerts range from \$10 to \$22 dependent upon the stature of the headliner. Most tickets go for the block series cost of \$100. Edith Kiggen, New York, books the Mondavi events.

The more extensive Masson outdoor events begin with "Music At The Vineyards," a classical series that marks its 24th year. Talent includes: the Romeros, June 6-7; the San Jose Symphony under George Cleve, June 13-14 and the Cleveland Quartet, June 20-21. General admission tickets for the Sunday afternoon classical bashes run around \$10.

The jazz-oriented Vintage Sounds, in its 11th season, includes: Stephane Grappelli and the Martin Taylor Trio with Louis Bellson, July 3-5; Dave Brubeck Quartet, July 11-12; Dave Grisman Quintet, Jethro Burns, Tiny Moore and Eldon Shamblin, Aug. 22-23; George Shearing, Brian Torf and Mel

Torme, 28-30; Chet Atkins' entourage, Sept. 5-7; Muddy Waters, Sippie Wallace, James Cotton Band, Albert King, Willie Dixon and Lightning Hopkins, 11-13; and the Ramsey Lewis Trio, Sept. 18-20. Labardie books most talent himself.

Special charity events set by the Saratoga vintner include: Martin Mull, June 27; Joan Baez, 28; Hubert Laws, July 10; Joe Williams, July 11 and Carmen McRae, Aug. 21.

Entertainers are quartered at the circa 1900 Masson home where a chef and maid serve them.

Tickets for the jazz and general events run around \$10.

U.K. Event Granted OK

LONDON—Capital Radio has been granted permission by the Greater London Council to stage its 1981 Jazz Festival on Clapham Common in South London, a self-contained site with two stages and 27 acres of space.

The license covers 40 hours of music for four nights (July 18-19, 25-26). Sarah Vaughan has been signed to close the festival, and others contracted include Chick Corea, Bob Crosby, Bud Freeman, Herbie Hancock, Woody Shaw Quintet, Dizzy Gillespie, Art Pepper, Dexter Gordon, Lionel Hampton, Muddy Waters and McCoy Tyner, with three "headliners" still to be announced.

The first Capital Jazz Festival was staged at Alexandra Palace in 1979, but last year's event was cancelled when that venue caught fire on the eve of the start.

Cover France In New ECM Pact

PARIS—Prestigious West German jazz label ECM has signed a new exclusive long-term contract with Phonogram France, continuing an association that goes back to 1972 and the label's earliest days.

The agreement was signed by ECM founders Manfred Eicher, managing director, and Thomas Stowsand, distribution director, with Phonogram managing director Marc Grandemange and international manager Jean-Paul Cormin.

ECM's catalog now amounts to some 200 titles. Best-known are those from pianist Keith Jarrett, whose double album "Koln Concert" achieved French import figures of 100,000, thus qualifying as gold.

Monterey Tickets: June 30 Deadline

MONTEREY, Calif.—Advance sales for tickets to the 24th annual Monterey Jazz Festival here Sept. 18-20 will end June 30. There will be five concerts. Ducats are scaled at \$44.50, \$49.50 and \$54.

Rob McConnell's Boss Brass and the Akiyoshi-Tabackin big band are among the acts signed for the event.

APRIL 25, 1981 BILLBOARD

Survey For Week Ending 4/25/81			Survey For Week Ending 4/25/81		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
☆	1	23	☆	26	23
☆	4	8	☆	35	3
☆	5	7	☆	28	28
☆	4	3	☆	29	26
☆	5	2	☆	30	30
☆	6	8	☆	31	22
☆	7	6	☆	32	33
☆	8	7	☆	33	37
☆	9	9	☆	35	36
☆	12	10	☆	36	39
☆	11	10	☆	38	41
☆	15	5	☆	39	31
☆	13	11	☆	40	32
☆	14	14	☆	41	29
☆	14	28	☆	42	29
☆	27	2	☆	43	46
☆	16	13	☆	44	45
☆	17	18	☆	45	34
☆	18	19	☆	46	38
☆	19	17	☆	47	42
☆	20	20	☆	48	48
☆	21	21	☆	49	44
☆	22	24	☆	50	43
☆	23	16	☆	25	25
☆	40	2	☆	25	5
☆	25	5	☆	25	5

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☆ 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.)

MUSIC

GERMANY

IN

A PROFILE OF THE MUSIC SCENE IN WEST GERMANY



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MUSIC IN GERMANY '81 DOING BUSINESS IN THE REAL WORLD

By MIKE HENNESSEY

1970-1980 A LIVELY DECADE IN GERMANY'S RECORDING INDUSTRY

Talk about the West German phonographic industry and you are talking about the second-largest record market in the world.

More than 10% of the records sold globally in 1980 passed over the counters of shops and stores in Germany. A total 199.1 million units, with an estimated value of 2.48 billion Deutsch marks (approximately \$1.2 billion) according to figures compiled and published by the Bundesverband der Phonographischen Wirtschaft (Federal Assn. of the Phonographic Industry).

Those figures cover the total domestic market via trade and club outlets and cover the sales action at the end of a remarkably lively decade for the German industry during which the number of units sold annually increased two-and-a-half times, from 80 to 200 million.

However towards the end of that decade, there were

With its well-known propensity for responding to modest setbacks as though they were incipient catastrophes, the West German music industry in 1981 is largely maintaining its recession-proof image. There may be much lamenting about zero growth, about the ravages of home taping and parallel imports (a painfully familiar song of woe these last five years or more) and about ever-escalating costs, but judged from an international perspective, the West German music market has to be one of the most healthily resilient in the world at this time of economic gloom and doom.

It is customary to take soundings on the condition of a market from the major record companies and among those of West Germany the prevailing attitude is one of grudging, circumspect optimism. Your average German record company chief sees no cause for dancing in the streets because industry turnover went up by 5% last year while unit sales budged neither upwards nor downwards.

"We are not out of the woods yet," he will tell you. "It may be that we will feel the full effects of the general economic recession long after it has made its impact on the music industries of the other developed countries."

It may be for other more flamboyant and frivolous music industries to measure performance with hyperbolic guesstimates and overblown promo-speak. But the Germans prefer to live in the real world, the world of slide rule and calculator—at least when they are plotting their sales graphs. Not for them the double platinum returns or the megaseller cut-outs. This is not to say that they don't fully recognize the value of creative promotion—it is just that they believe in keeping it out of the balance sheet.

Mike Hennessey is Billboard's Managing Director in London.

clear signs that record sales just don't grow and grow without limit. Since 1978, one has to speak of stagnation at best, even retrogression.

Just why things slowed down is hard to pinpoint, and the problems have been described in detail and studied in depth, not least in Billboard. The reasons differ from market to market in terms of importance, but by and large the problems are the same everywhere in the world.

A look at the last decade in the German record market shows, apart from the last two years, that things kept moving upwards in prosperity: a 250% increase in unit sales, coupled with a more than tripling of market volume in financial terms. In hard cash terms, turnover has improved, particularly in the past three years, in sharp contrast to unit sales.

The reason is simple: sales of albums in the high-price

The West German music market is one of the most efficiently monitored and documented in the world. As I noted in the market survey Billboard published in December 1979, the record industry thrives "because it is extremely well managed and organized with the kind of brisk efficiency for which the Germans are rightly celebrated." Nothing has changed to impair the validity of that observation.

You can always rely on a music publisher to offer a somewhat different slant on things from that collectively presented by the record men, and Michael Karnstedt, head of Peer Southern, Hamburg, has a more positive and provocative assessment of Music In Germany, 1981:

"How can the German record industry talk of a crisis, or even a minor decline, when Peter Maffay collects a double platinum award and acts like Richard Clayderman, Boney M and the Goombay Dance Band sell in vast numbers?"

"Of course, there are problems of piracy and parallel imports and home taping, but we have lived with these difficulties for years. A really grave problem would be if the public demand for music declined. But it clearly hasn't. The public may be more selective today, but if you give them the right product, they will buy it in immense quantities. The only real crisis in the record industry is one of creativity."

Perhaps the spirited optimism of Karnstedt skates a little too lightly over the music industry's chronic problems. But he is certainly dead on target with his point that there is no decline in the public need for music. And certainly if you look beneath the official record industry countenance of muted and fragile sanguinity, you will find that the leaders of the German record industry are contemplating the eighties with good, if not great, expectations.

Technological innovation, marketing sophistication
(Continued on page G-34)

category have increased, but the low-price business has slowed down. In 1973, for instance, almost as many "normal price" records (starting at about \$6.25) were sold in the German market as low-price albums—around 25 million units. But by 1980 this gap had substantially widened, with some 66.6 million top-price albums selling against only 30 million low-price LPs.

And the steadily growing share of television advertised product plays a particular role in this trading trend.

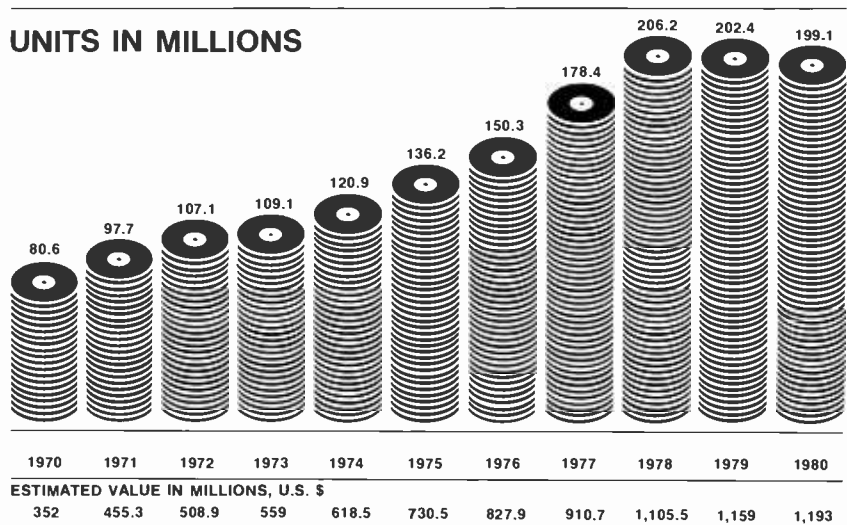
Somewhat different is the development of the cassette business. Since 1975, the low price cassette has played a much more significant part in the marketplace.

Between 1977 and 1979, the difference was most pronounced. About 23 million low-price cassettes were sold each year, while the turnover development of high-price
(Continued on page G-34)

In meticulous documentation, the West German recording industry tells the story in black and white: units sales have increased 250% in the last decade, and tripled in value, but there has been a levelling off in the last three years. The inevitable question is: Was 1978 an unbeatable peak?

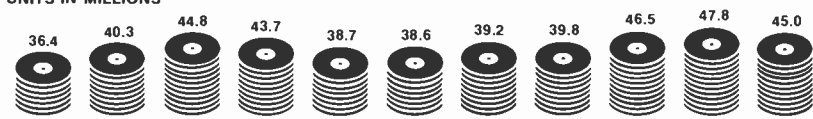
TOTAL MARKET DOMESTIC: TRADE AND CLUBS

UNITS IN MILLIONS

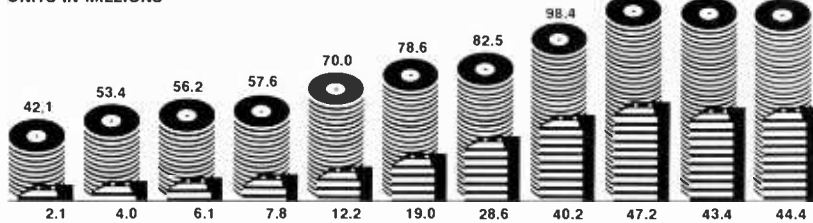


TOTAL MARKET DOMESTIC PER CATEGORY (SOUND CARRIER)

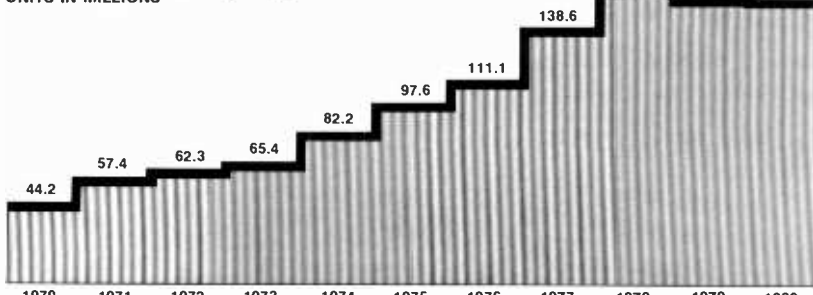
SINGLE UNITS IN MILLIONS



LP + CASSETTE (relative growth) UNITS IN MILLIONS

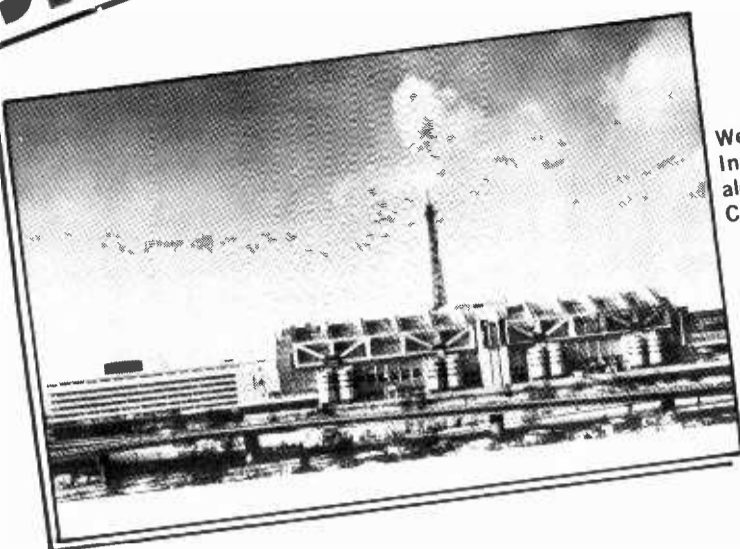


LP + CASSETTE (combined growth) UNITS IN MILLIONS



FIVE CITIES OF MUSIC

BERLIN



West Berlin's International Congress Centrum.

WEST BERLIN has long been one of the most interesting European cities from a political viewpoint as well as a cultural one.

Its key position in the classical music field stems from having three opera houses, two sited in the eastern area of the city, and obviously from the status of having Herbert von Karajan directing the Berlin Philharmonic Orchestra.

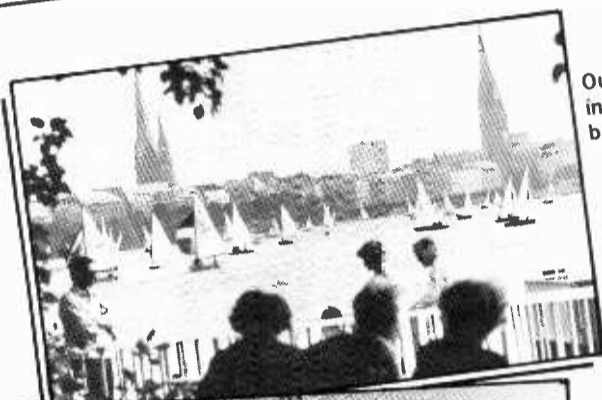
Additionally, no other German city has so many and widely attended radio stations: SFB, RIAS, AFN and BFBS. At the end of World War II, most of the record manufacturing com-

panies transferred their plants to Western Germany but nevertheless music production, the various studios and certainly the many musicians based here make the city more musically active than ever.

As publishers in the field of pop music, the brothers Peter and Thomas Meisel (Edition Intro) hold leading position. Associated with the Meisel publishing, Hansa Musik Produktion GmbH developed to become the number one independent record company in Germany. And five studios, up-to-date and ahead of the times

(Continued on page G-30)

HAMBURG



Outer Alster Lake, in the heart of Hamburg.

HAMBURG, because of the number of record companies based there, lays strong claims to being the official capital of the German music business.

Though it is difficult obtaining complete figures, it is highly probable that more music publishers are based in Hamburg and quite likely there are more recording studios there than in any other German center.

But pure numerical supremacy in company terms, or even the presence of the German national group of IFPI and the Bundesverband der Phonographischen Wirtschaft, does not

alone establish a reputation as a true music city.

The spirit is important, the spirit with which music is made and from which it originates. The atmosphere is significant, too, and so is tradition. There are plenty of all these things on the Elbe in Hamburg.

A few "catchwords" primarily from the more recent past prove sufficient to sketch a picture of Hamburg as a music city. The jazz club Rivekasmatten, the legendary Star Club where the Beatles made a continental debut as a

(Continued on page G-30)

FRANKFURT



Frankfurt's City Hall.

FRANKFURT earned its fine reputation as a music center through jazz when such musicians as Bohlander, Emil Mangelsdorff and Horst Lippmann founded the Hot Club in 1941.

It was seen then as a daring enterprise, for U.S. jazz was forbidden in the days of World War II. Later on, Lippmann was to buy the old merchant's residence in Frankfurt where the club was sited. It became a new jazz center, its first festival taking place in 1953.

That jazz dominated the Frankfurt music scene was due in no small degree to Norman Granz, who brought to Germany such major

artists as Count Basie, Ella Fitzgerald and Oscar Peterson.

That old jazz cellar still exists, but only a handful of dedicated jazz freaks now turn up.

However from these beginnings emerged the concert agency of Lippmann and Rau which moulded the music and show business scene, specifically in Frankfurt but also throughout Germany. The era of the coffeehouse orchestras was well and truly over.

Live entertainment for the German masses started in the mid-1950s at the congress hall

(Continued on page G-30)

MUNICH



Munich's Football Stadium.

MUNICH, in the eyes and hearts of many music and record industry folk, is a clear alternative to Hamburg as key center of the German business.

Perhaps there are not as many record companies in Munich as at the North "antipole," and there really ought to be an accurate count of publishers and studios in the different cities, but most certainly Munich has its share of creative music people.

Most Munich people believe it is the number one music city. And, on a factual level, a "Munich sound" really does exist, and has passed

into the international music business dictionary. Even in Los Angeles, "Munich sound" is an accepted expression.

The name Giorgio Moroder is instantly associated with it. He is a native of the Southern Tyrol and therefore technically an Italian, but he was one of the first German pop music makers to break through into the U.S. charts, with "Son Of My Father," which he composed, performed and produced.

Donna Summer's huge hits of today are mainly the craftwork of Moroder and he picked

(Continued on page G-30)

COLOGNE



Cologne, on the Rhine.

COLOGNE, during the hectic 1960s, proudly described itself as "the German show business metropolis."

During that decade, music was energetically being created in the cathedral city on the Rhine, as well as in the smaller surrounding centers. In the sound studios of the record companies Polydor and Electrola, as in the Rhenus Studio, recordings were being pumped out, day and night.

It was a boom period. Parallel to the record hits, four broadcasting companies (the Westdeutscher Rundfunk, the Deutschlandfunk, the Deutsche Welle and the British Forces Broadcasting Systems, BFBS in short) were molding

the music scene around the clock beneath the shadows of Cologne cathedral.

And the television departments of the WDR developed into a prime production outfit. Even the illustrated entertainment magazines had their main editorial bases on the Rhine.

But all this has changed, some of it drastically, over recent years. The broadcasters are as active as ever, but with less effect. The musical tv entertainment of the WDR has become a source of controversy in the meantime, with the Westdeutsches Werbedefernsehen (WWF, West German commercial tv) seemingly taking over the lead musically with its early evening program.

(Continued on page G-30)

44 Congratulations To 44 Artists From A To Z



Herb Alpert



Joan Armatrading



Mike Batt



Bernhard Brink



The Brothers Johnson



Cheap Trick



Leonard Cohen



Costa Cordalis



Tim Curry



Neil Diamond



Barbara Dickson



Bob Dylan



Earth, Wind & Fire



Electric Light Orchestra



Ellen Foley



Art Garfunkel



Goombay Dance Band



Nina Hagen



Michael Jackson



Garland Jeffreys



Billy Joel



K. C. and the Sunshine Band



Ricky King



Lake



Johnny Logan



Olivia Newton-John



The Nolans



Billy Ocean



Paola



Ingrid Peters



The Police



Ivan Rebroff



Santana



Shakin' Stevens



Simon & Garfunkel



The S.O.S. Band



Bruce Springsteen



Barbra Streisand



Styx



Supertramp



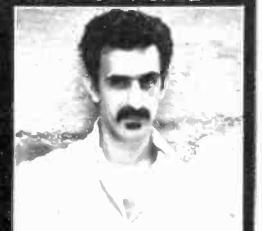
Toto



Umberto Tozzi



Bettina Wegner



Frank Zappa

CHARTED BY CBS GERMANY OVER THE LAST 12 MONTHS



MUSIC IN GERMANY

PIRACY: FACTS AND FIGURES

BLANK TAPE LEVY: WHY AND HOW?



In the German recording marketplace, the blank cassette is a perfect example of how a technological development has completely overrun what was previously accepted as a successful copyright policy.

Since 1965 in Germany, there has been a levy on tape and cassette hardware and this is supposed to compensate for the use of copyrighted performances. It was seen as the most progressive law of its kind in the whole world.

But whereas the legislation called for a levy of roughly 15 Deutsch marks (\$7.30) in 1965, this amount has dropped to just 2.50 DM (\$1.21) today. The reason for this lies in the computation method, which is applied to the price of the piece of equipment and that has dropped sharply as a result of the mass production of cassette recorders. Naturally this dip in price was completely unpredictable back in far-off 1965.

The owner of a cassette recorder can today, in a short period of time, easily record music at home with the value of that music many times that of the amount of the levy.

Compare the German situation to that in countries which don't have this regulation, and the situation is still only marginally better. What is recovered by means of the tape equipment levy represents only a fraction of the value of the actual music rights.

A stark statistic: the earnings of the accounting company set up to collect the tape equipment levy amounted to roughly 14.2 million DM in 1979. In total, around \$7 million, but in Germany terms just 0.1 pfenning of home-taped music.

Since 1976, authors, artists, publishers and sound carrier manufacturers have been demanding an adequate reimbursement for home recordings. The legislature has been called upon to do precisely what Germany copyright had done as a precedent in 1965: namely to reconsider the technological developments that have taken place in the interim.

Two surveys completed in 1978 and at the end of 1980 have shed new light on the wide distribution of blank cassettes and the intensity of their usage in Germany. The results are undeniably alarming. They confirmed that far more music is being recorded privately on blank cassettes than is capable of being sold on prerecorded records and cassettes.

The storage capacity of the blank cassettes sold in 1979 alone, for instance, totals 6.9 billion minutes of recorded time.

At the same time, it has been confirmed that blank cas-

(Continued on page G-29)

sideline in Germany back in 1970. Figures covering 1980 suggest that piracy, counterfeiting and bootlegging account for an equivalent of 8%-10% of the monetary value of tape sales and 2%-3% of albums.

In a unit percentage breakdown, the figure is around 3%-4%. A rough estimate puts the total financial loss to the industry last year at around \$50 million.

The early pirate activity involved imports and bootlegs from abroad, especially from the U.S. The German copyright law at the beginning of the 1970s offered comparatively satisfactory protection and the record companies and copyright society GEMA tried for and got injunctions against retailers and wholesalers.

In 1972, a wholesaler was fined roughly \$12,000 for

contempt of court, having "repeatedly disobeyed" a court ruling.

But civil actions were not very successful in tracing back the trade channels of illegal goods to the original sources. The rights owners therefore started criminal prosecutions against wholesalers and suspected manufacturers of pirated product. But with the exception of one smaller case, the prosecution agencies didn't follow up the complaints as they were felt not to be "in the public interest."

In 1976, the phonographic industry succeeded in persuading these agencies that in at least three cases of piracy there was very much "a public interest."

(Continued on page G-29)

Would you give change for a \$7 bill? Or a 9 pound sterling banknote? Adapting this obvious no-no to West Germany currency, the record industry led its anti-piracy campaign by printing up pictures of a 26 Deutsch mark note, captioning it with the query: "Would you accept such paper money?"

The aim is to instruct consumers that counterfeiting of records and tapes, and the subsequent selling of them, are indictable offenses. The phoney record product is, once the customers know what to look for, recognizable from the real thing—even if not so easily picked out as the 26 Deutsch mark banknote.

To counter the devastating and growing piracy problems in the record industry, the German national group of IFPI offers information and anti-piracy guidelines for record companies to use as part of album sleeve material.

The latest statistics and estimates of the effect of piracy underline the problem. Piracy first emerged as a lucrative

APRIL 25, 1981 BILLBOARD

A Billboard Spotlight

G-6

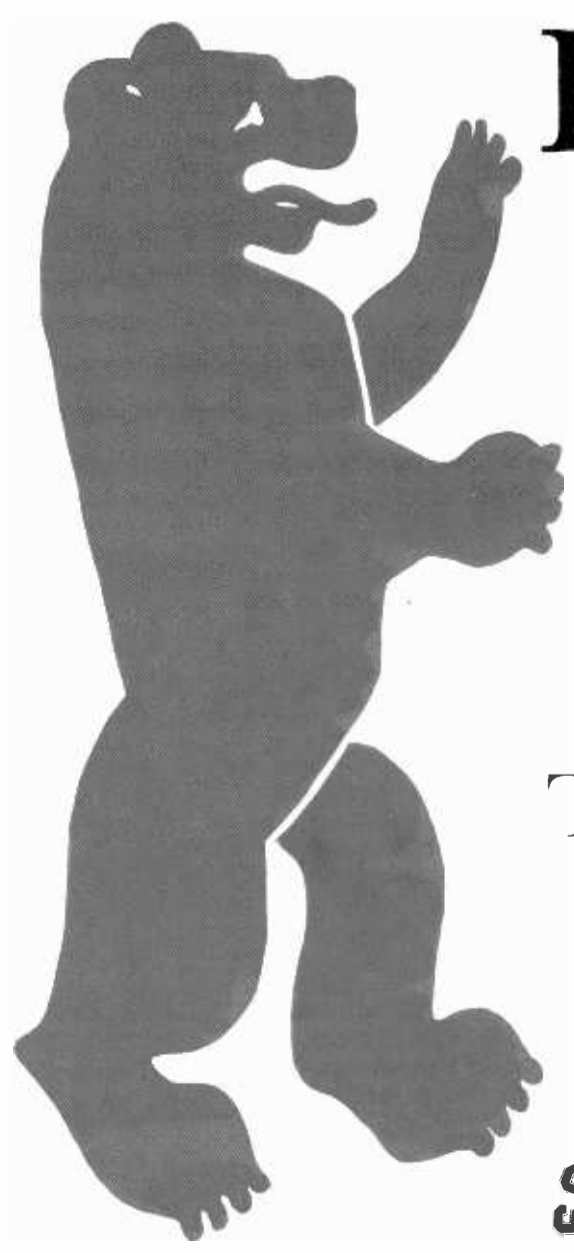
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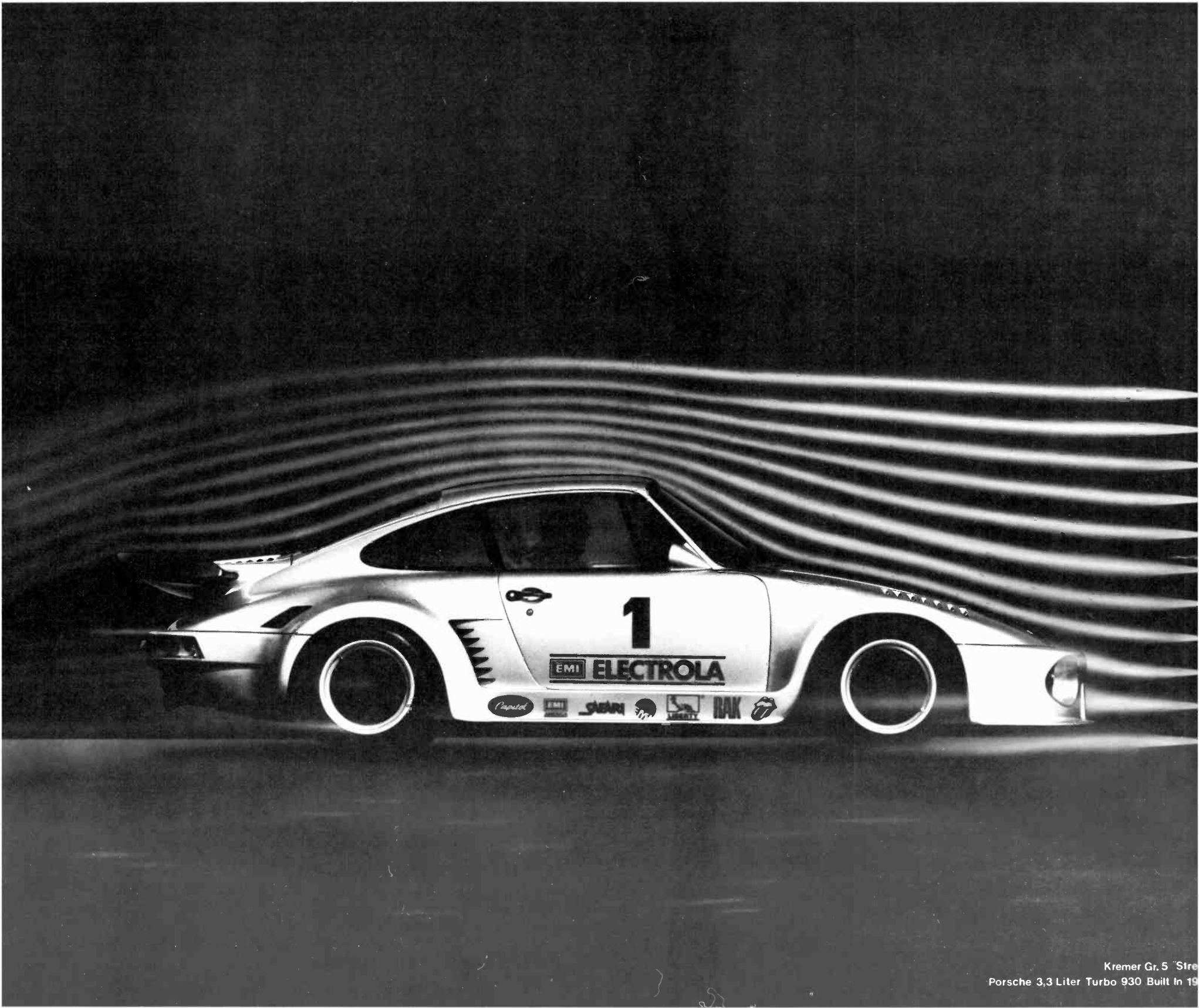
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MUSIC IN GERMANY

AT THE THRESHOLD OF THE VIDEO AGE

Headlined "Into The Video Age," a special investigative report figured prominently in the Billboard "Spotlight On Germany" of December, 1979. Predictably, what was predicted then has come to pass.

In 1980, the video market in Germany reached dimensions that make it a factor to be taken very seriously within the media world. And that interest which increased clearly from month to month escalated to a positive boom during the Christmas sales season.

At the end of the year, a total turnover of 1.1 billion German marks showed on the video balance-sheet, a figure, roughly \$550 million, computed by the German Video Institute. This industry sector is still so young that it is not yet possible to produce detailed statistics covering it, but the GVI figure came through research of hardware producers and importers.

A total of 26 companies were taken into account, plus 25 companies involved in selling videocassettes. Around 77% of that 1.1 billion DM is accounted for by the sale of 374,000 video recorders; four million blank videocassette sales took up 11% of the total; and the remainder was split pretty equally over 31,000 unit sales of video cameras, plus 315,000 video program sales and around 850,000 rentals.

In West Germany, the radio and television retail trade blazed its own trail during a vital first year, handling 90% of the sales of video recorders and equipment. These dealers were also responsible for 70% of video program sales.

Further evidence of how important video has become in Germany comes from the setting up, towards the end of last year, of a specific video trade group inside the German national branch of IFPI. Virtually all the major dealers in video programs belong to it, a total of 18 member companies.

There were very good grounds for the video people deciding to get together as a unit. The market had barely started developing when, precisely as had happened in the record business, piracy became a problem area, along the same erosive lines as the loss of copyright fees as a result of home taping.

This initial survey of sales developments by the Video Institute further deals with interesting, if essentially guessed at, averages relating to present and projected volume within the video market.

As was previously estimated, by the end of 1980 close on 600,000 home video recorders were to be found in German households. More than half of these were bought last year. It's expected that this figure will almost double by the end of 1981 and that 550,000 video recorders will be sold during the next months.

While this, on projected figures, would result in a turnover of roughly 1.2 billion DM, estimated blank cassette sales this year would bring a further turnover of 165 million DM (about \$80 million), representing a projected 5.6 million units.

Even sales of video cameras are projected to double this year, with an estimated 60,000 sales reflecting a turnover of around \$60 million.

The more equipment units sold, the greater the demand for programs. Therefore, in the programming side of the business, a doubling of turnover is projected for 1981. The video industry looks for two million rentals of videocassettes and sales in the region of 485,000 pre-recorded units, as opposed to 315,000 last year.

Whether on sale or rental, movies make up just over half (51.2%) of the turnover, with various forms and shades of pornography next at 34%. By comparison, entertainment

music, and children's programs/cartoons lag far behind, with only some 5.4% each.

It will be interesting to see whether these estimates for 1981 trade will be achieved, or even exceeded. Both the German subsidiaries of the multi-media concerns and the smaller dealers are, in any case, well prepared to handle the intensive new video business as from the start.

But the advantages do lie with the large concerns which, because of wider involvement certainly at international levels, have access to visual programming, particularly movies and television productions.

Clever people with foresight have, in recent years, always attempted to obtain video rights at the same time as other royalty settlements. Certainly this year the German marketplace will find out who made the best preparations.

Specialized production obviously has a role to play. But the goal should be, especially with the necessarily high production costs which otherwise would make business impossible, to obtain as many rights as possible simultaneously, or to distribute the costs among the various exploiters of different rights.

The big link, to produce one theme or program for several media at the same time, is the ideal solution for film, television, records, home video and perhaps even the print media—all in one fell swoop.

The next Funkausstellung in Berlin is anticipated eagerly by the video business in West Germany for this is expected to be the formal debut of the videodisk. It should be a dual unveiling, of the Philips' disk, tested in the U.S. over quite a long spell in cooperation with MCA, and the RCA product, developed through links with CBS.

But another way of looking at this exciting development


(Continued on page G-27)

APRIL 25, 1981 BILLBOARD


A Billboard Spotlight

G-8

JUPITER-RECORDS · SIEGEL MUSIC COMPANIES · OLYMPIA MUSIC PRODUCTIONS AND STUDIOS · GERMANY



THE DOOR TO SUCCESS



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PETER ALEXANDER (Ariola)

In Germany, in his native Austria and in Switzerland, he's dubbed "Peter The Great" and there's no argument that the description is apt. One of the greats of German record and show business, he has been around for more than 30 years and remains at the top.

Versatility is his great strength. There may be singers who are more powerfully-voiced, actors more intense, dancers more flexible, lyricists more imaginative, pianists more technically masterful, but what makes Peter Alexander unique is his ability to achieve the same high quality levels in all these areas.

He is seen as perhaps the one "real" entertainer, emerging not as a child prodigy or shooting star but as a hard worker and perfectionist, an attribute aided greatly by a mix of diligence, modesty and self-criticism.

Alexander says: "I just want to entertain and do that as well as I possibly can." That comes over in his television shows and his many record albums over the years, all hits. He's never really sought international fame, but he's received numerous popularity and achievement awards doled out by the German show business world.

WOLFGANG AMBROS (Bellaphon)

Ambros comes from the so-called "new Viennese scene" and achieved recording and concert success with a musical genre that was, initially, taken seriously by only a few: songs in dialect and contemporary rock music.

He writes his own material, songs and melodies, and is very much his own performer. An individualistic personality, his recurring theme is day-to-day living and his own role in life. With irony and sarcasm, Ambros takes a socially-critical view of his environment. That people want to listen is proved by his disk and tour triumphs.

BONEY M (Hansa/Ariola)

In 1974, Frank Farian studio-produced a new sound and the resultant single "Baby Do You Wanna Bump" smashed into the charts, leading to demands for personal appearances by the group on the label, Boney M. But the group did not actually exist.

Farian eventually found four black talents from the Caribbean, Liz Mitchell, Marcia Barrett, Maizie Williams and Bobby Farrell, and the success story built incredibly fast. In 1976, "Daddy Cool" and the album "Take The Heat Off Me" were international chart-busters and every release that followed sold to gold and platinum levels worldwide. "Mary's Boy Child" went into the Guinness Book Of Records as one of the 20 most successful singles in the history of the U.K. record business.

Boney M has toured extensively, building up global unit record sales in excess of 100 million. Now the group is established as the biggest-selling international team to emerge from Germany.

BERNHARD BRINK (Aladin)

A German teenage idol whose energies extend into the sports world, where he's a regional champion, Brink originally intended to become a lawyer. Sidetracked by his enthusiasm for pop music, he took singing lessons in secret, then financed his first demonstration tapes.

The Hansa company in Berlin, always on the lookout for new young talent, gave him his first chance and his first hit came at the same time that he was successfully sitting his law examinations. Virtually all his singles have been chart hits, and he's now maturing into an album-selling artist, sometimes writing his own lyrics.

HOWARD CARPENDALE (EMI/Electrola)

It was 14 years ago that this singer arrived in Germany from his native South Africa. He had a string of immediate hits and, in 1970, won the German Hit Festival with "Das Schoene Maedchen von Seite," or "The Beautiful Girl From Page One."

He hit the big-time a few years later when he started writing and producing his own songs. From 1976, he's had 19 single hits in Germany, and hit the superstar strata in the 1979-80 period. Concert tours boosted his popularity: in 1980, for instance, around 150,000 paying customers saw him in a 66-concert trek. His last two albums went gold.

Carpendale is basically a romantic singer, his songs in the MOR area, and he has clear international appeal. His German language takes a strong accent from his English mother tongue, and he now has a second home in Ft. Lauderdale, Fla., a potential center for worldwide activity.



CHILLY (Polydor)

In 1978, Frankfurt-based producer Moehrle looked for saleable links between disco and rock and came up with a re-working of the old title "For Your Love," and this led to a chart breakthrough for the new group Chilly.

Since then, the multiracial band has found success abroad as well as in the German market. A Billboard top 40 success, followed by big sales in South Africa, led to much greater acceptance in Germany. The group is proud of the fact that it's no "synthetic disco dance troupe" with a record sound backed by studio musicians. The band does all its own singing.

CINDY AND BERT (RCA)

Solo performers tend to dominate the German pop charts, but this duo, a married couple from the Saar, has enjoyed wide success for many years.

It all started back in 1967 with the single "Caesar And Cleopatra," and the act topped the Musikpoll in Germany in 1969, 1970 and 1971. Cindy and Bert also won the Goldene Europa prize in 1970, 1972, 1974, 1975 and 1976 and picked up a gold disk for the 1975 title "Aber Am Abend Da Spielt Der Zigeuner," with more than 1.5 million albums and singles sold.

The biggest hit of all was "Immer Wider Sonntags," or "Always On Sunday." Lead vocal role belongs to Cindy, with Bert accompanying, but his is responsible for production ideas, titles and the business side of a hectic career.

GEORG DANZER (Polydor)

A leading light in the Viennese singer-songwriter music sector, a particularly successful part of the German market, Danzer got to know the music business from the inside before finding fame as a performer. He worked for radio and wrote songs for many publishers, but had to wait a long time before being personally successful as an artist in Austria. In 1975 he hit with "Joe Schau," and was named Star Of The Year.

His first album in the German market was "Under Die Haut," or "Under The Skin," establishing him as a highly individualistic performer on aggressive themes. very successful on tour, Danzer's most recent album is "Traurig Aber Wahr," and "Tournee LP" is the title of big-selling live double LP.

DUESENBERG (Phonogram)

"California" was the first hit for this Hamburg-based rock group, and then came "Pasadena," "Deep In The River" and "All Over The Ocean," with television exposure a vital part of its chart successes.

Then the rockers changed direction, moving more into the easy listening field, using social comment lyrics but without the usual cliches. The musical change paid off, with the album "Strangers" picked out for a German Record Award. The switch brought problems, too, with Harald Gutowski and Joachim Witt quitting the band because of musical differences of opinion.

Even so, Duesenberg lived on. Wolfgang Schleiter and Richard Rossbach produced the album "Chapter IV," using outstanding musicians in support. Today, in a melodic rock style, Duesenberg is rated one of the top German outfits.

DSCHINGHIS KHAN (Jupiter)

In the beginning, which in this case is early 1979, there was just a demo disk of a song by Ralph Siegel, who was hugely successful as a composer. The song was entered for the contest to find a German entry for the Eurovision Song Contest that year.

Siegel won and then had to find a group to perform the song. So the five-strong group Dschinghis Khan was born, going on to gain fourth place in the Eurovision finals in Israel and to sell 800,000 units of the single in Germany alone. It also charted in many other territories.

Album successes followed, plus a string of popularity awards, including the Egyptian-Israeli peace medal, the Golden Europe prize and Radio Luxembourg's Golden Lion.

With a thoroughly professional stage show, top-class lighting and visual effects and choreography, Dschinghis Khan has delighted audiences around the world, in South America, Japan, especially Australia. The title "Moscow" went double platinum.

*Welcome
from your friends
in Berlin*

FRANK DUVAL (Teldec)

This versatile 40-year-old musician has long specialized in writing music for television, some 60 of his melodies being featured on the German small screen networks.

But it was "Angel Of Mine," written for the "Derrick" detective series "A Candle For The Murderer" which produced his biggest-yet success in November 1980. The single featured him for the first time as a solo singer and fast hit a 300,000 unit sales figure in Germany.

Says Duval: "I didn't want to keep on writing the same instrumental kind of pattern for tv, so I hit on the idea of writing an up-to-date pop song for this detective series about young people. Then came the idea to sing it myself."

An extra is the new album under the same "Angel Of Mine" title.



KATJA EBSTEIN (Ariola)

German pop music has found it tough winning through to the top three in the prestigious annual Eurovision Song Contest but Katja Ebstein has shown dramatically that it can be done.

She is a three-time contestant, scoring each time. She was third in 1970 in Amsterdam, third again in Dublin, Ireland, the following year and then, in 1980, she came in second in the event staged in The Hague, Holland.

Her incident-packed career started in Berlin singing gospel and spiritual songs, along with international folk repertoire. Then she moved on to what the Germans call "schlager"—virtually untranslatable, but music some critics persist in calling inferior commercial material.

However Katja Ebstein has always striven after outstanding quality and has stubbornly refused to record mediocre songs. Alongside her commercially-successful albums are some which did not find widespread acceptance by the public but were hailed enthusiastically by serious critics. With her husband of that time, the composer Christian Bruhn, she released a 1975 album of songs to texts by noted German poet Heinrich Heine.

Now she's in the front rank of German girl singers, with hit records, television spectaculars and two-hour performances on stage.



GITTE (Global/Metronome)

One of the most versatile singers in the German pop scene, Gitte is able to cope happily with contemporary hits, chansons or jazz, and in four different languages, too.

Her father, a musician and folk-singer in Denmark, encouraged her to go into show business and produced his song "Ich Heirate Papi," ("I'm Marrying Daddy") with Gitte helping out on the vocals. Gitte concentrated on jazz for a while, but in 1963 won the German Hit Song Festival with "I Want A Cowboy For A Husband," launching a career in Germany which has proved remarkably consistent.

She's done more than 120 television shows through Europe, and in 1980 had a new career peak with the German-language version of the Marti Webb U.K. hit "Tell Me On A Sunday." She also toured in the stage musical "I Love My Wife" and had a huge hit with a German cover of the Barbra Streisand song "Woman In Love."



GOOMBAY DANCE BAND (CBS)

With a million-selling single that emerged right out of nowhere, the Goombay success story is remarkable even by pop sensation standards.

The band introduced itself on regional television with the title "Sun Of Jamaica," its small-screen impact leading to immediate disk demand. The single sold a million units in Germany alone, earning a rare platinum award.

Behind the new band is old hand Oliver Bendt, who had been a big-selling singer for several years. Finally he retreated to the Caribbean, soaked up the local musical atmosphere and was captivated by the romanticism of the local folk. Reggae music styles claimed him as a fan, and he worked hard on a stagershow strong on sound effects and visual images.



NINA HAGEN (CBS)

The fiery and controversial Nina Hagen is not everybody's idea of the perfect pop image, and one critic described her as: "The brat from Berlin with her punk put-on." However she does reflect the feelings and thoughts of many.

The two albums by the Nina Hagen Band—"Nina Hagen Band" and "Unbehagen"—were both huge sellers, and the life-style of the girl who arrived in West Germany from the German Democratic Republic in 1976 became public knowledge.

She'd had problems "conforming" even back in the GDR, though she received stage training and was regarded as a highly promising newcomer by the critics. In 1977, she won a recording contract and formed her backing group.

Her first tour was a big success, but then she quit for a while, contracts apparently meaning little to her. After a few scandal-ridden performances, one notable one for Austrian television, the "Unbehagen" album was cut. Hagen has added both volume and color to the German record industry.

MICHAEL HOLM (RCA)

He is both composer and performer but the career emphasis tends to be on writing material for other artists. In his late 30s, he's been immersed in music since he was 14, turned on by the Bill Haley style of rock.

A songwriter even in his schooldays, Holm later studied law in Berlin. Signed to the Meisel group publishing house, he brought out his first solo record in 1963. Working with Giorgio Moroder, the first hit was "Alle Wuensche Kann Man Nicht Erfuellen," or "All Wishes Can't Come True."

The superhit "Mendocino" produced gold disk awards, and artistic trophies, including the Luxembourg Golden Lion and the Goldene Europa. After splitting with Moroder, Holm worked through more hits with Rainer Pietsch, the biggest hit being a German version of "When A Child Is Born," which made the U.S. Top 30.

Today Holm has his own company, Autobahn Records, writes for himself and others and is energetically involved in promoting the "schlager" German song style.



UDO JUERGENS (Ariola)

Now in his mid-40s, and one of the most enduringly popular of all German singers, Juergens was no overnight sensation as a recording artist. A trained musician, in piano, composition and singing, he spent years on the road with various little-known bands and made many unsuccessful records before the breakthrough in 1966.

He found success first as a composer, but aged 20 he also sang "Warum Nur, Warum," one of his own numbers, for Austria in the Eurovision Song Contest, ending in fifth place. British singer Matt Monro sold 1.5 million single units of that song, retitled "Walk Away."

Juergens' personal break came as winner of the Eurovision event in Luxembourg in 1966, with the song "Mercie Cherie." Since then it has been an uninterrupted success story, with him writing hits for himself as well as international artists.

His writing style switches from commercial pop to profound chansons. He wrote a musical "Helden, Helden," based on George Bernard Shaw's "Arms And The Man." He remains one of pop music's most prolific concert tourists—a peak year being 1969 when he gave 266 concert performances to 500,000 fans in just nine months. His regular television specials always hit the ratings.



ROLAND KAISER (Hansa/Ariola)

Kaiser's biggest hit to date is his last release, "Santa Maria," German-language version of the big hit by Italian brother act known as Oliver Onions.

But the Kaiser career has been on the up and up since 1974 and has reached the stage where he doesn't have to depend on the next release being a hit in order to survive.

He's from the Berlin music scene, originally working as an advertising copywriter. Producer Gerd Kaempfe encouraged him to try pop as a career. Today Kaiser is an accomplished lyricist, Nana Mouskouri having sung one of his numbers.



KRAFTWERK (EMI/Electrola)

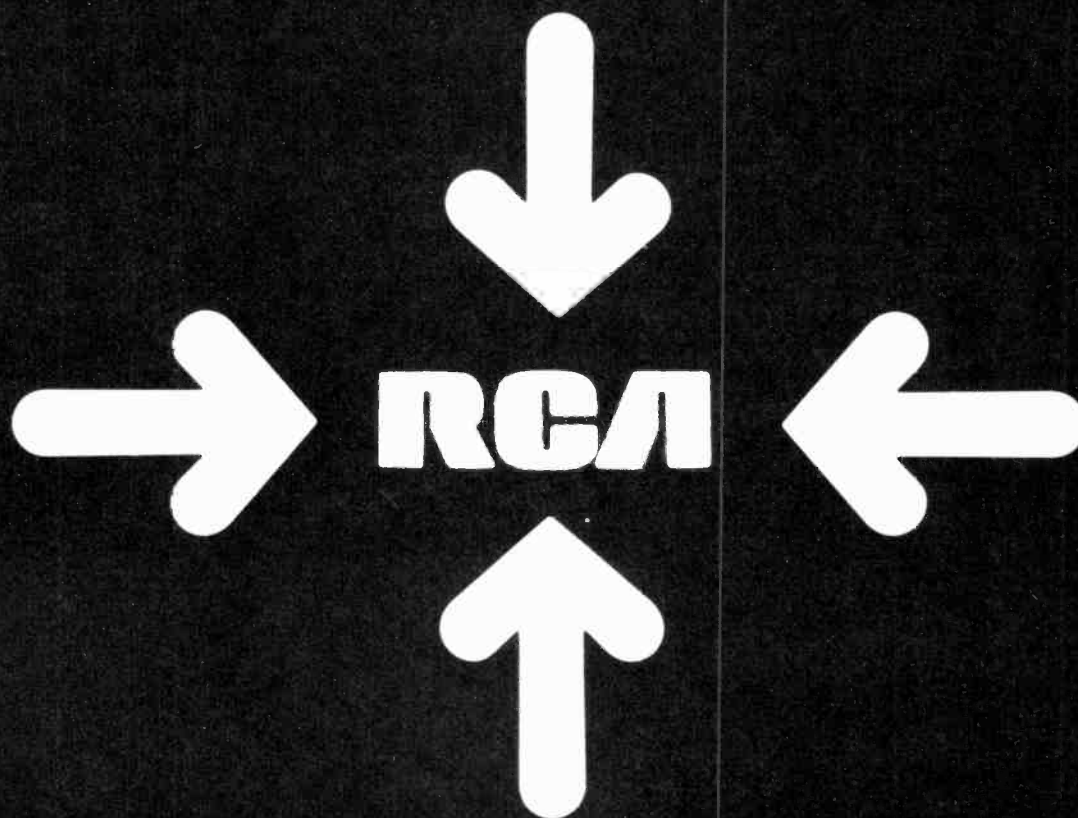
This is a band which can honestly claim to have personified a whole new direction in German music, and to have reflected its initiative in most charts around the world.

These musicians were the visual and audio trendsetters for many hundreds of contemporary musicians. The Kraftwerk story started with the remarkable album "Autobahn" and continued, always at international levels, with "Radioactivity," "Trans-Europe Express" and "Man Machine." The latest "Computer World" emphasizes that the band's musical progress continues.



RCA MEETING-POINT OF TALENTS

RCA



OUR LOCAL ARTIST-ROSTER

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PAUL KUHN (Miller International)

He's known to fans and fellow musicians alike as "Paulchen," or "Paulie." He is pianist, arranger, bandleader, compere and occasional singer.

Born in Wiesbaden, 1928, Kuhn's musical career has been closely linked with Berlin, starting as a bar pianist, building his "Paulie at the piano" recording image.

His musical achievements are widespread. He has played in numerous orchestras and long been a much sought-after arranger, and has hosted his own television series with his SFB Big Band, featuring international guests such as Shirley Bassey and Caterina Valente. In the end, he found it too expensive to run the big band, despite its long recording history, and now Kuhn is setting up a new band, a 10-piecer at most.



PETER MAFFAY (Metronome)

Over the past couple of years, Maffay has been the outstanding recording superstar in the German market place, with his album "Revanche" selling 1.3 million units in Germany alone earlier this year to peak a 12-year career.

In 1968, he sold a million copies of "Du" and, despite the odd career crisis here and there, went on to establish his own kind of music and become a rock idol of the younger generation. To commercial appeal, he adds top-class quality.

His long list of hits include "Frei Sein," "Und Es War Sommer," "So Bist Du" and "Steppenwolf." When Maffay goes on tour, venues sell out in a matter of hours.

FRANZ LAMBERT (Teldec)

He rates as probably the most popular pop organist in Germany, having sold more than five million records since his television debut in 1969 on the ARD show "Der Blaue Bock." Altogether he's released 45 LPs, and three have gone gold.

Born 33 years ago, and living in the Hessian township of Heppenheim, this keyboard artist made international headlines with his musical performances during the halftime intervals of major international football matches. This year has been marked by a 10-week European tour with his \$60,000 Wersi organ.



REINHARD MEY (Intercord)

In France, he'd be counted among the "chansonniers" but in the international language of music he is a songwriter. In Germany, he fits the description "liedermacher."

Berlin-born in 1942, he developed an early interest in French literature and the French chanson. Though he was involved in music through his school and university days, he also studied hard for a career in industrial management.

Then, in the mid-1960s, Reinhard Mey signed his first recording contract, in France where he was known as Frederik Mey. "I Wanted To Sing Like Orpheus" was the title of his first chanson composition and he's gone on to look closely at himself and his environs through his world of songs.

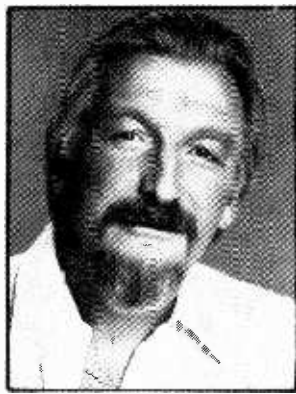
Gold disks confirm his commercial success, but he has also collected many artistic awards, including the Grand Prix du Disque and the International prize of the Academie de la Chanson Francais.

JAMES LAST (Deutsche Grammophon)

Judged by any statistical analysis, James Last is the most successful bandleader in the business. Since the start of his recording career in 1965, he's earned 178 silver, gold and platinum awards, and only 11 of those were silver.

Born in Bremen in 1929, Last prefers musical sounds to sales figures. He created his own distinctive orchestral style and wrote a slice of German recording history through his special series of live-recording dance albums, "Nonstop Dancing."

Despite his phenomenal successes over the years, James Last still seeks new developments in music. His idea of relaxing is to write arrangements of great classical works in his own orchestral styling for his special album series "Classics Up To Date."



MILVA (Metronome)

Milva is an Italian recording superstar and yet has come to be regarded as a specifically German-type singer, a performer of remarkable versatility.

She started singing in bars on the outskirts of Bologna and built a national name in Italy through specializing in Brecht/Weill songs from 1962. Theater director Giorgio Strehler played a hunch and cast her as Jenny in "Threepenny Opera," so launching a new career direction for her.

However Milva had always refused to run the risk of becoming stereotyped, so she featured Mikis Theodorakis songs on her second German-language album. The LP "Was Ich Denke," or "What I Think," was a self-revelatory success. Next came a package of Robert Stolz compositions.

Her most recent album features compositions by Vangelis, packaged as "Ich Habe Keine Angst," or "I Am Not Afraid." Outside recording, she scored a big success on the Deutsche Opera stage in Berlin in "Die Sieben Todsunden" ("Seven Deadly Sins.")

VICKY LEANDROS (Phonogram)

She was just 10 years old when she arrived in Hamburg from her Greek home in Corfu, and her father Leo was already established in the German music business as singer, composer and producer.

Five years later, Leo Leandros produced her first hit, "Messer, Gabel, Schere, Licht"—"Knife, Fork, Scissors, Light," in English. A year after that, she represented Luxembourg in the Eurovision Song Contest in Vienna, took fourth place and won a gold disk for her entry, "L'Amour Est Bleu."

Leandros won Eurovision in 1972, with "Apres Toi," recording that title in six different languages. The million-selling "Ich Hab Die Liebe Gese'n" pushed her to superstar status in Germany, and many other European territories.

When she left her original record company there was an outburst of controversy, and Leandros briefly retired to look after her private life, but now she's back with her first record company and still selling hugely.



NANA MOUSKOURI (Phonogram)

Now a seasoned international artist, constantly on tour, Greek-born Nana Mouskouri has homes in Geneva and Paris and yet, in a German context, is considered very much a German recording act.

She has eight original German albums, not counting compilations, in the catalog of Phonogram, her long-time recording company. Her first million-seller in Germany was the German version of "White Rose Of Athens" back in 1961 and since then there's been a strong bond of mutual affection between her and the German public.

Regular tours and television exposure, plus a new German-language album every year, and daily airplay on virtually all networks, have all contributed to her outstanding popularity.

UDO LINDENBERG (Teldec)

Now aged 34, Lindenberg, noted German rock artist and founder of the Panik Orchestra, made his big breakthrough in 1973 with the album "Andrea Doria." Since then, he has produced 13 LPs, plus a movie in which he played the major role.

Noted for his spectacular touring stage shows, Lindenberg had Helen Schneider, U.S. singer, as a key support act for his last big concert trek in the fall of 1980.

On the way in a new album, the tracks recorded in New York, Nassau and Eimsbuettel (Hamburg). The two-week studio stint in the Bahamas influenced the LP musical concept, which reveals Lindenberg in less melancholy, more amusing, mood than usual.



PAOLA (CBS)

Having to mix patience with her natural ambitious talent, Paola had to wait for the hit "Blue Bayou" which finally established her in the German record marketplace.

From St. Gallen in Switzerland, the attractive singer has followed through with a string of big-selling records, notably the German version ("Wie Du") of the international hit "Bright Eyes." She also scored heavily with "Der Teufel Und Der Junge Mann," or "The Devil And The Young Man."

Paola is also an accomplished lyricist who has written the words for several of her record successes.

MUSIC GERMANY

ARTIST PROFILES

SCORPIONS (EMI/Electrola)

Rock groups "made in Germany" have developed into an international trademark of money-spinning achievements. An outstanding example is hard-rock band Scorpions, one of the most sought-after export commodities.

In 1979, around 50,000 fans saw the rock quintet on a six-month tour including 120 concerts in West Germany, the U.K., France, Benelux, Sweden and the U.S. That year the band was special guest attraction on a Ted Nugent package in the U.S., but the following year the group was topping the bill there.

In the Far East, notably Japan, there have been regular gold awards made during sellout shows. The album "Lovedrive," out on the Harvest label after switching to EMI, was a best-seller in 25 different territories inside a few months. The 1980 LP "Animal Magnetism" was an even bigger seller, with 900,000 units sold worldwide to establish the Scorpions as one of Germany's top international pop acts.



PASSPORT/DOLDINGER (WEA)

That has been the accepted title since 1971: Passport and Klaus Doldinger. Trained musician Doldinger, born 1936 and a student of piano, clarinet, harmonic principles and a talented sound engineer as well, set up Passport a decade ago as his fifth group.

There have been personnel changes over the years, made intentionally, and Downbeat wrote of the group: "It's an unprecedented example of what can happen when a group of outstanding musicians achieves a synthesis of the musical forms prevalent today."

Passport is the best-selling German jazz formation, but it avoids debate on what it considers "trivial and pigeon-holed" theories on jazz, rock and pop.

The debut album was named after the group, with Udo Lindenberg, today a leading German rock personality, on drums. Doldinger, through the years, has seen himself primarily as a composer. Sales of his works have built strongly in the U.S. There are 10 albums so far, the most recent being "Ocean Liner," and Doldinger says: "It means nothing if I'm pleased about my music. My enthusiasm has to find its way to the listener."

SUPERMAX (WEA)

The group name is not connected with a supremely talented person named Maximilian, but is the shortened form for behavioral patterns and a lifestyle. It is what founder Kurt Hauenstein, Vienna-born, considers "supermaximum."

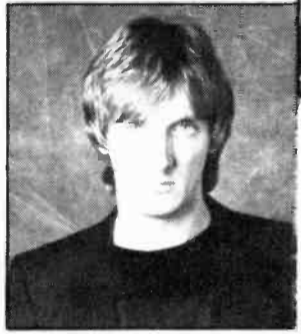
Hauenstein, a talented musician and much in-demand bass-playing sessionman in Frankfurt, has seen the claim backed up by record sales, the album "World Of Today" having sold more than 500,000 units in Europe.

The Supermax saga started when Hauenstein went into the studios with producer Peter Hauke, with no compositions set down, just a series of ideas which they wanted to turn into music. They had no particular audience in mind and looked only for songs with the blend of music and lyrics which could be understood by everyone.

MARIUS MUELLER-WESTERNHAGEN (WEA)

Born in 1948, in Duesseldorf, Mueller-Westernhagen is an actor as well as a rock musician.

His first three albums broke into the awareness of the critics, and all three were nominated for the Phono Academie awards, but the fourth, "Mit Pfefferminz Bin Ich Dein Prinz," established a national audience for him. That LP went gold and the follow-up "Sekt Oder Selters" is on the way to gold status. The next album, "Stinker," allied to sellout concert tours in Germany, has consolidated a remarkable success story.



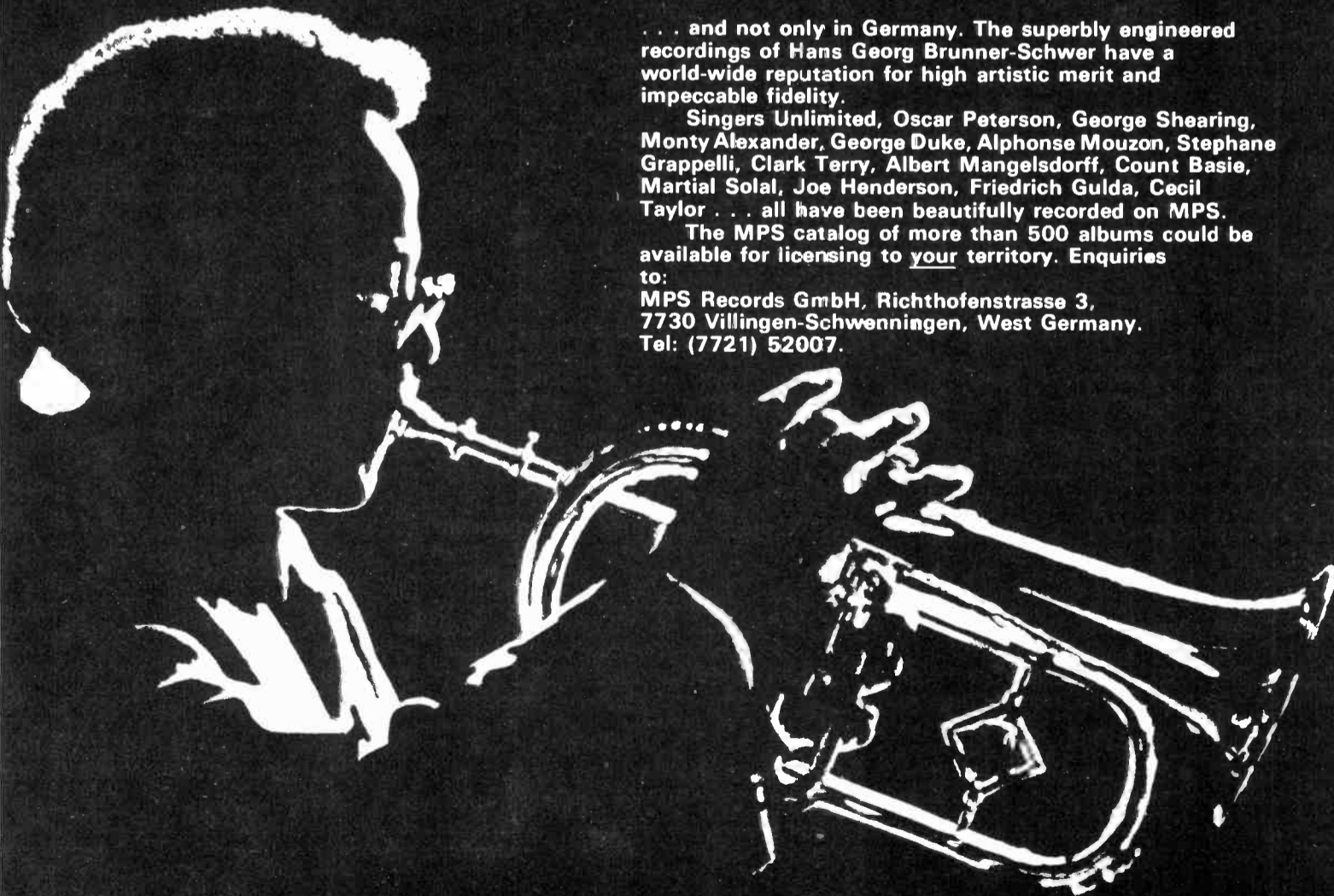
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Own labels: Arcade



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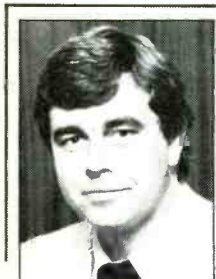
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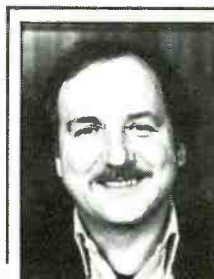
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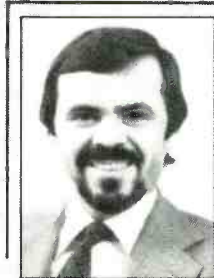
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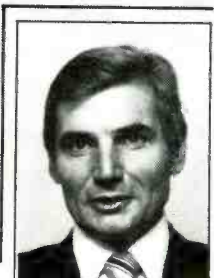
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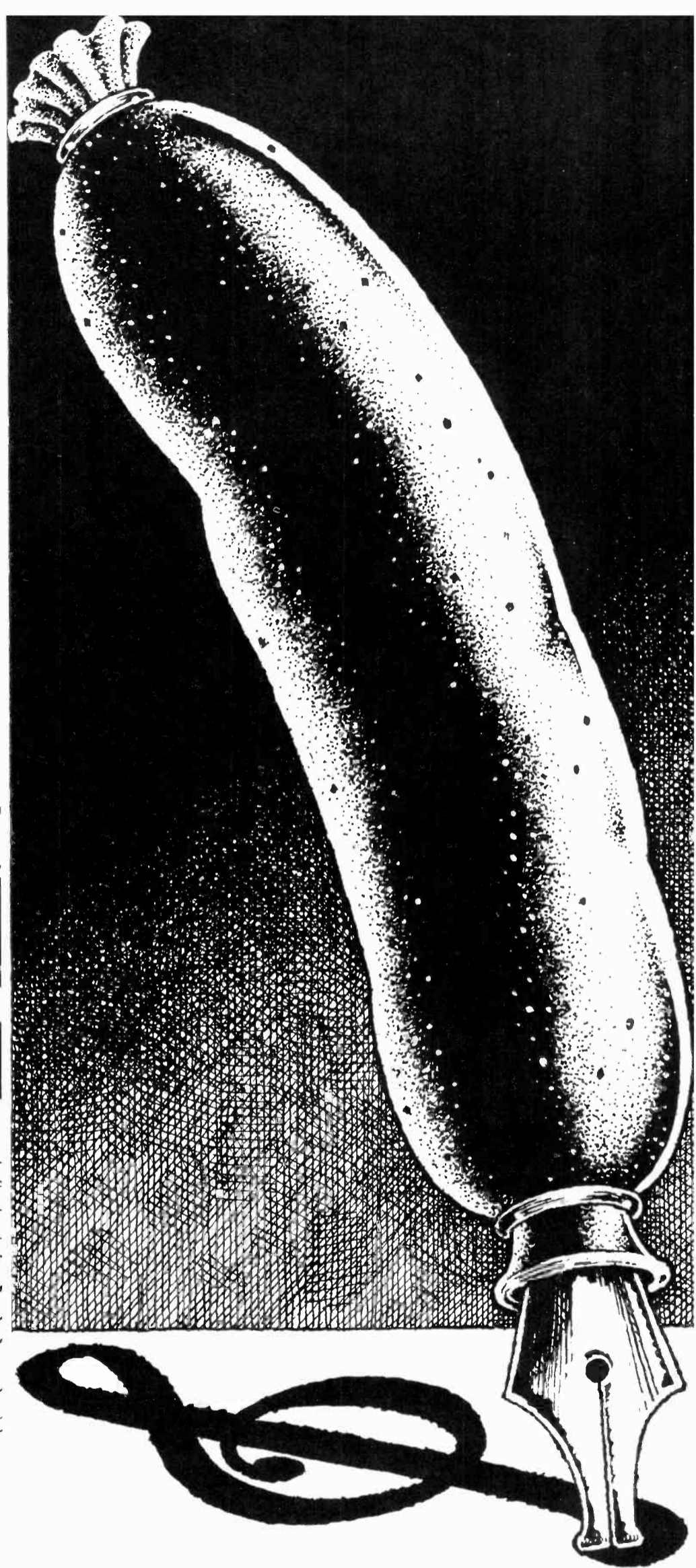
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Owners/Mng. Dirs.: Gerda Arends / Michael Arends.

Autobahn Musikverlag,
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8000 Munchen 81.
Tel: 089-985625/26 u. 988882/989627. Telex: 05
216305.
Owners: Michael Holm / Rainer Pietsch.

Breeze Music,
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Tel: 02238-3333, or 2004-2007. Telex: 8883241.
Mng. Dir.: Dieter Dierks.

Rolfe Budde Musikverlage,
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Tel: 030-8234015. Telex: 01 84770.
Mng. Dir.: Andreas Budde.

Chappell & Co. GmbH,
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Cyclus Musikverlage GmbH,
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Mng. Dirs.: Hans-Georg Baum / Peter A. Ingwersen.

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Tel: 0221-234833/7. Telex: 08 881233.
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Owner/Mng. Dir.: Peter Kirsten.
Professional Mgr.: Peter Kirsten / Bernd Majewski.

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2000 Hamburg 13.
Tel: 040-4102161. Telex: 2173368.
Mng. Dirs.: Mary Dostal / Heidemarie Pflingsten
Reichel.

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8000 Munchen 90.
Tel: 089-640357/640267. Telex: 05 24239.
Gen. Mgr.: Andrea Andergast.

Intersong Musikverlage,
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2000 Hamburg 13,
Tel: 040-412931/37. Telex: 02 13211.
Mng. Dirs.: Horst Fuchs / Heinz T. Voigt.

Edition Intro Gebr. Meisel OHG,
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1000 Berlin 31.
Tel: 030-881081. Telex: 01 184174.
Owners/Mng. Dirs.: Peter Meisel / Thomas Meisel.
Professional Mgr.: Karl-Hein Klempnow.

Magazine Music Musikverlag GmbH & Co. KG,
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2000 Hamburg 36.
Tel: 040-411821. Telex: 02 11850.
Mng. Dirs.: John Jahr Jr. / Hubert Terheggen.
Professional Mgr.: Heinz Peter Schmidt.

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Gen. Mgr.: Joe Menke.

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Gen. Mgr.: Rainer Felsen.

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Owner: Ralph Siegel.
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Internationale Musikverlage Hans Sikorski,
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Star Musikproduktion,
Wrangelstr. 5,
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UFA-Musikverlage,
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8000 Munchen 2.
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Mng. Dir.: Dr. Josef Bamberger.

United Artists Musik GmbH,
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8000 Munchen 22.
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Mng. Dir.: Gabriele Richt.

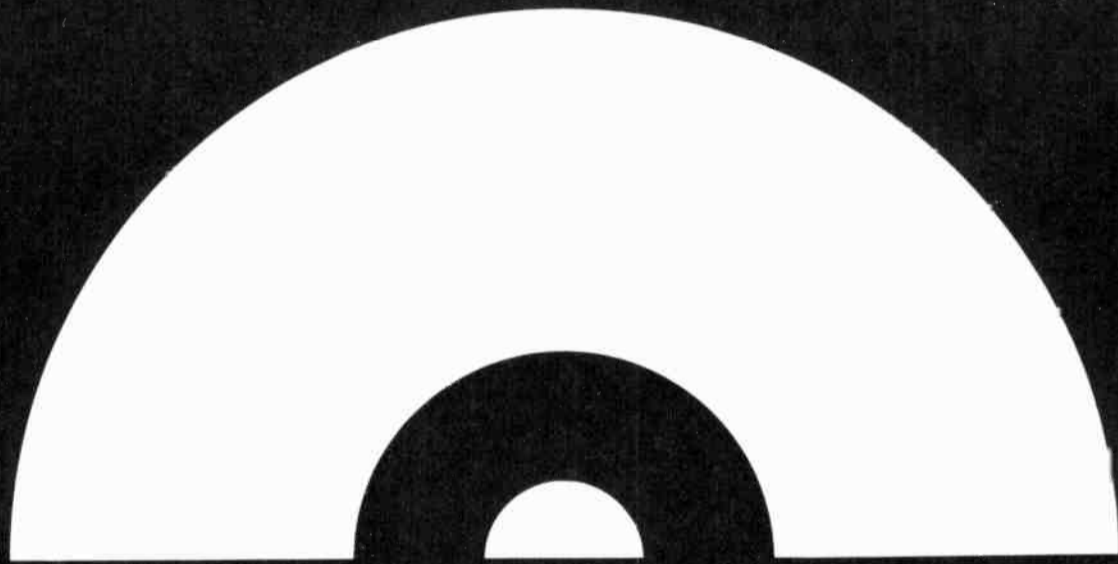
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TOP 75

HOW TO MAKE RELIABLE CHARTS

The same question is repeated over and over again in all the record markets of the world: just how objective are the charts? Do the ratings really reflect what is happening in the record trade throughout the entire country?

It's an accepted fact that every producer and distributor knows his own figures. But only through a chart placing can the individual know the relation of his sales figures to those of the competition. Since good chart positions have a certain promotional and advertising value, the desire to be high in the chart is tremendously great.

And the danger of manipulation is obvious.

For more than two decades, the sales chart of the trade magazine Musikmarkt has enjoyed the best reputation in Germany. By questioning dealers, it was researched at first bi-weekly, then weekly, an exercise involving much work, high expense and the efforts of both publishers and editors of the magazine. In straight manual labor terms it was a tedious, though important, process.

But all that changed around four years ago, when it was realized that a chart could be put together through the help of a computer, and put together not only faster but more reliably.

Next came a combination of a number of matters. Five years earlier, the radio journalist Karl-Heinz Koegel had founded the company Media-Control. His original idea was to record and evaluate radio programs in Germany. The result was that a weekly airplay list came into being which was offered to the record companies particularly for use in sales and promotion work. In the end, just about everyone used it.

But even more valuable information could be obtained from a dependable sales chart. In the end, after lengthy negotiations, all the parties interested in such a chart convened and developed the best-seller list, which is reckoned in Germany to be unique in the world.

Individual interests took a back seat to common interest and for the past four years Media-Control has been researching the official national sales hit parade for singles, albums and cassettes on behalf of the Bundesverband der Phonographischen Wirtschaft (National Assn. of the Phonographic Industry).

It's based on a complicated computer procedure, whereby the panel covers 1,500 dealers who are evaluated according to 24 separate criteria. The average weekly sales of a dealer play a role here, alongside his national and international repertoire ordering processes.

Information arriving from the dealers is then processed by the computer and printed out as a best-seller list. The basis of the entire operation is the cooperation of all those concerned.

A committee of confidentially-appointed record company experts nevertheless meets regularly to examine all reports and it talks over possible changes in the system. The main result is that disputes about the "neutrality" of the chart virtually never occur and attempts to manipulate the ratings are rare indeed.

Any such interference would, of course, mean substantial cost and expense, plus a public indictment.

The record business in Germany is satisfied with its chart, still published and printed by Musikmarkt, and it finds wide coverage in the national daily newspapers and on radio.

But there is no complacency. The chart's acceptance certainly does not rule out improvements, particularly in view of constantly improving computer capability.

In the meantime, the French record industry is showing interest in the method developed by the Bundesverband and Media-Control in Germany. And the confident feeling is that other territories will be keen on adopting the successful format. Billboard

PHONO AKADEMIE

• Continued from page G-24

Phono-Akademie has launched a comprehensive experiment with the Hochschule fuer Musik und Darstellende Kunst (College of Music and Pictorial Art) in Hamburg.

Practical experience is stressed here, and the installations at Studio Hamburg offer ideal conditions for regular short music courses.

It's the academy boast that standards are set here which would serve as an example of excellence at international level as well. In fact, the Deutsche Phono-Akademie is a unique organization within the worldwide music business.

Secretary-general of the academy this year is Klaus Peter Samson, and the executive committee comprises Helmut Storjohann, Hans-Georg Baum, Kurt Hahn, Roland Kommerell and Reinhard Stehn.

The cultural "curatorium" has Professor Gyula Trebitsch as president, with vice-presidents Professor Hermann Rauhe and Michael Kunze, and the members are: Ernst Bader, Siegfried Borris, Christian Bruhn, Klaus Doldinger, Goetz Friedrich, Richard Jakoby, Richard Kaselowsky, Wolf-Eberhard von Lewinski, Hans Otte, Fritz Rau, Hans-Peter Reinecke, Friedrich Schmidt, Erich Schulze, Hans-Dieter Starzinger (Ministerial department counsellor) and Dieter Stolte. Billboard

VIDEO THRESHOLD

• Continued from page G-8

is to point out that more problems are inevitably associated with it. The Gessellschaft fuer Marktforschung (Society of Market Research) has investigated the consumer attitudes of video recorder owners, most recently in research at the end of 1979.

One clear result is that what radio means to owners of cassette recorders is the same as tv means to users of video recorders.

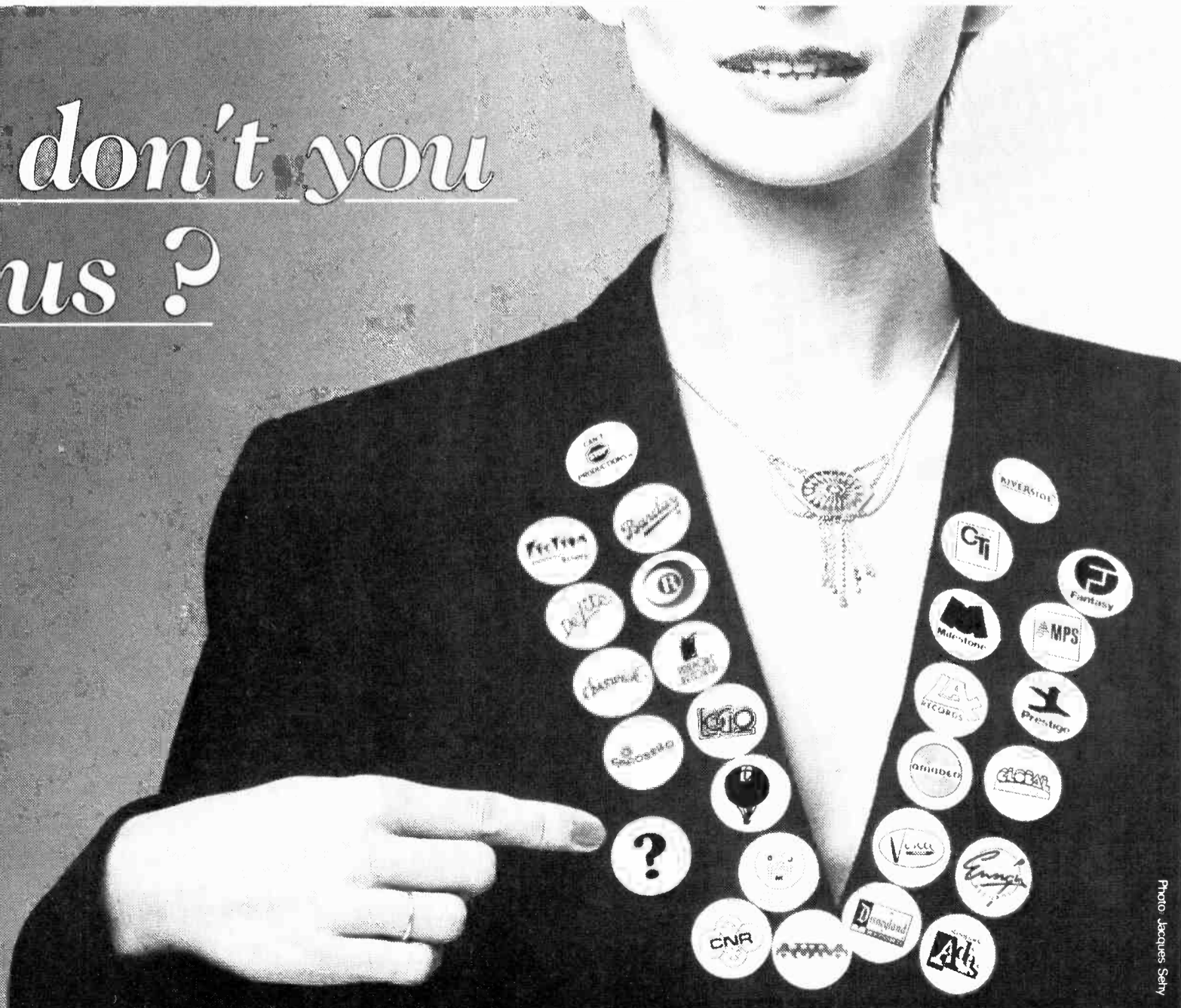
So, just as there is copying of music from records to blank cassettes, Germans have to face copying of the videodisk. Once again there are obvious hassles over the just remuneration for copyright holders.

But as West Germany stands on the threshold of the video age, the overall feeling is that the media landscape has gotten exciting all over again. Billboard

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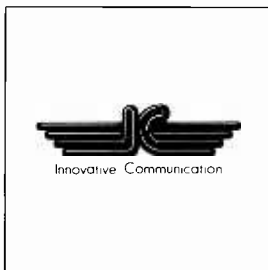
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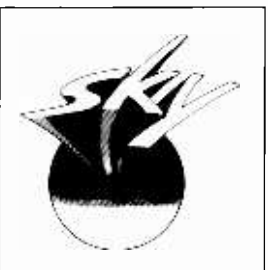
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MUSIC
IN
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HERE IFPI THERE BUNDESVERBAND

While most record markets in the world have just one main association representing the interests of producers of sound carriers, in West Germany there are two.

The Bundesverband der Phonographischen Wirtschaft e.V., national association of the phonographic industry, was founded in 1961 from a trade group (of the) association of the hardware industry, and commercial and technical questions are focal points of its work.

But the German national group of IFPI was initially set up in the early 1950s and, as a satellite of the international IFPI chain, considers that its main task is in the area of copyright.

However the differing areas of responsibility of the two associations have never produced a conflicting situation. Close cooperation has been an essential because of the increasingly strong inter-relationship of economic, technical and legal problems.

Since 1976, the two associations have had a linked managing director, Dr. Norbert Thurow, plus a common business office in the Katharinenstrasse in Hamburg (established there in 1968) and this has a staff of eight. The executive committees of the Bundesverband and the German IFPI constitute a coordinating unit which, outside common-to-both management, is a vital connection.

These past few years have been not only a challenge for the record industry but also for its associations. Piracy, parallel imports, heavy license costs and the blank tape problem have become permanent topics of discussion in the work of the groups, as in the rest of the world.

Some tasks of the associations have become virtually routine: the official best-seller lists, researched on behalf of the Bundesverband, are highly reputed and firmly established as an information source and distribution aid for the industry. These lists go in the trade magazine Musikmarkt, and in Billboard.

The basic usage of statistical market information has increased tremendously over recent months and years, to no small degree as a result of the cooperation of member companies.

Then the regular information service Phono Press informs the press and public about the associations' activities. It all adds up to good vibes within the trade press as well as the general German press.

The Gemeinschaftskatalog, a joint or association catalog, is published in cooperation with the Keller publishing outfit, giving a listing of all titles available on record and cassette. This is brought out each year, updated.

Now a new area of responsibility is building up for the German IFPI and that is the realm of video. A separate trade group was founded in 1980 and virtually all important producers of video programs are members. In the view of Thurow, the rapidly growing problems of video piracy and the still unclarified questions about copyright society GEMA fees require the fastest-possible action.

Copyright fees will soon be key discussion points at both national and international levels. The most recent verdicts and decisions of the European Law Court necessitate a rethinking of the basic licensing system.

Thurow considers the problems are a challenge. He says: "In such a fascinating business as ours, creativity is not only a matter of the artists. We should not only administer this cultural area but also tie it up, legally and economically, and have a hand in forming it, so this massive creative force of many talents can really show itself."

There are now 49 members of Bundesverband der Phonographischen, and the board of directors comprises Friedrich Schmidt (Ariola), Wilfried Jung (EMI Electrola) and Hans Georg Baum (RCA).

Directors of the German IFPI group are Richard Busch (Polydor International), Gerhard Schulze (Teldec), and Siegfried E. Loch (WEA), with 19 members at "ordinary" level and 121 at "extraordinary."

On the newer video side, the directors are Wolfgang Lutz (UFA-ATB), Manfred Kuehn (PolyGram) and Gunter Fette (Marketing/Piccolo), with 10 "ordinary" and nine "extraordinary" members.

PRECIOUS METAL

The year 1980 was a particularly busy period for gold and platinum awards in the Germany record industry, despite the overall economic situation. Individual record companies have submitted their own lists of winners and what stands out is the extremely wide range of musical style and artistic approach represented.

ARIOLA: Gold single: Roland Kaiser, "Santa Maria" (Hansa/Ariola);

Gold albums: Boney M, "The Magic Of Boney M" (Hansa/Ariola); Andrea Juergens, "Meine 20 Schoensten Weihnachtslieder" (Ariola); Manfred Mann's Earthband "Angel Station" (Bronze/Ariola); Mike Oldfield "Tubular Bells" (Virgin/Ariola); Alan Parsons Project "The Turn Of A Friendly Card" (Arista/Ariola).

BELLAPHON: Gold album: Kiss "Golden Dynasty."

CBS: Gold and platinum single: Goombay Dance Band "Sun Of Jamaica;"

Gold single: Garland Jeffreys "Matador;"

Gold albums: Police "Zenyatta Mondatta" and "Regatta De Blanc;" ELO "Discovery;" Styx "Cornerstone;" Supertramp "Paris;" Nina Hagen "Unbehagen;" Frank Zappa "Sheik Yerbouti;" Barbra Streisand "Guilty;" Olivia Newton-John and ELO "Xanadu."

Double platinum album: Simon and Garfunkel "Greatest Hits."

DEUTSCHE GRAMMOPHON: Gold single: Oliver Onions "Santa Maria;"

Gold albums: Abba "Greatest Hits Volume 2;" Jean-Michel Jarre "Oxygene;" Barclay James Harvest "Eyes Of The Universe;" James Last "Polka Party," "Kaptn James Bittet Zum Tanz," "Und Jetzt Alle," "Weihnachten Mit James Last," "Sing Mit 3," "Sing Mit 4," and "Christmas Dancing."

Gold and platinum: James Last "Spielt Robert Stolz;"

Platinum album: Barclay James Harvest "Gone To Earth."

EMI/ELECTROLA: Gold single: Cliff Richard "We Don't Talk Anymore;"

Gold albums: Mike Krueger "Der Nippel;" Black Fooss "Links Eroem-Raechs Eroem;" Queen "Nights At The Opera" and "Live Killers;" Howard Carpendale "Eine Stunde Fuer Dich;" Heino "Duetsche Wilnacht."

Platinum albums: Otto "Der Ostfriesische Gutterbote;" Heino "Lieder der Berge."

PHONOGRAM: Gold Single: Lipps Inc. "Funkytown;"

Gold albums: Gheorghe Zamfir "Traumland Der Panflote;" Nana Mouskouri "Sieben Schwarze Rosen;" Demis Roussos "Insel Der Zartlichkeit;" Rudie Rambas Partytiger "Hithaus Ramba Zamba 2;"

Platinum album: Dire Straits "Communique."

TELDEC: Gold album: Peter Maffay "Steppenwolf;"

Gold and platinum albums: Richard Clayderman "Traemereien I" and "Traemereien 2."

WEA: Gold albums: AC/DC "Highway To Hell" and "Back In Black;" Fleetwood Mac "Tusk;" Francis Lai "Bilitis;" Neil Young "Harvest;" Yes "Yessongs;" Iron Butterfly "In-A-Gadda-Da-Vida;" Percy Sledge "Star Collection."

TAPE LEVY

• Continued from page G-6

ettes in Germany are re-recorded more than twice on average and that about 90% of all private recordings are of relevance in terms of copyright. In contrast, the playing time of all records and cassettes sold in 1979 amounted to only about 7.3 billion minutes.

Since 1980, cassette recorders figure in the hardware line-up of 63.4% of all households, but many of those homes have more than one piece of equipment. In statistical terms, there are roughly 111 recorders per 100 households. That's an increase of 14% compared with 1978.

Simultaneously, blank cassette sales have continued to increase. At the time of the survey, there were approximately 445 million blank cassettes in German households, more than a third up on two years earlier.

With annual sales of 92 million units also computed by the survey, West Germany is by far the biggest market for blank cassettes in Europe. And the results, moreover, confirm that within the relatively short two-year period, home taping has become much more widespread. The share attributable to women and older adults has increased sharply.

Certainly in Germany, home taping is no longer mainly a domain for young music fans.

The most important source of home recordings remains the radio. With roughly 68% of the share, it ranks well above the use of records and cassettes, represented by a goodly 22%.

However with a 13.8% share, borrowed recordings played a more significant role in 1980 than they did at 11.8% in 1978.

Favorite music includes German hit songs and MOR material with 41.6%, and international music at 40.1%, with classical on a 6.5% total. And use of blank cassettes that had no copyright relevance, such as dictation and speech practice, played (at just 1.8%) a very insignificant role.

Since the end of 1980, the combined effort of the parties involved has been successful, nevertheless, in gaining recognition of the problem and acceptance that it needs the closest attention.

A "green paper" has been submitted by the Ministry of Justice, but it does not, however, include the demanded levy on blank cassettes. According to the opinions of the various responsible authorities, there should continue to be an equipment levy in future, but it should inevitably be raised.

The value of the copyrights affected by home taping, not just the price of pieces of home equipment hardware, should serve as the basis for calculating the levy.

Though the proponents of the blank cassette levy welcome the method of calculation, there's still amazement and disappointment because the cassette was not recommended to the Ministry of Justice as the logical point of departure for the levy.

Still, the last word on the subject has certainly not been spoken. The Ministry of Justice is currently studying the position of papers submitted on the law by various associations. It can't be expected that a decision will be made during 1981.

But the efforts of the West German industry, and the partial success already gained, can surely serve as directives for the international record and video market.

Billboard

PIRACY FIGHT

• Continued from page G-6

Police raids resulted in the confiscation of some 32,000 counterfeit cassettes, 3,000-plus counterfeit albums and documents relating to the manufacture of 28,000 fake inlay cards. The manufacturer of the inlay cards and the distributors of the illegal cassettes were handed nine month suspended prison sentences.

But the manufacturer of the counterfeit records, owner of a small custom pressing plant, was acquitted on appeal because the court held that criminal intent had not been fully proved. That same person, however, was a main target of further raids in November, 1978, and evidence garnered then indicated his responsibility for the production of more than two million counterfeit records of international artists, plus several hundred thousand units of the so-called "Euro-bootlegs."

It all added weight to the record industry's plea for action. The national film industry joined record companies and GEMA to convince the Ministry of Justice to change its internal provisions for applying penal law. Since January 1, 1977, the law recognizes prosecutions against pirates as being of public interest.

And that marked the start of a co-ordinated campaign by IFPI to combat all forms of piracy in West Germany. In the first year of action, a private detective agency was enlisted to supply a survey of the full range of illegal activities within the phonographic industry.

Since 1978, full-time IFPI investigators have provided the fullest possible feedback of information. Record industry lawyers and executives at sales level actively join with GEMA in detecting then prosecuting pirates.

There has been a constant flow of anti-piracy propaganda. In the fall of 1979, a brochure headed "Music Theft" was published, dealing with technical, economic and legal aspects of illegal reproduction and distribution of sound carriers. It was aimed at making judges and prosecutors, as well as the general public, more aware of the growing problems.

From 1977-79, the anti-piracy campaign was financed two-thirds by IFPI and the rest by GEMA. Since 1980, GVL, a society representing performing artists, has accepted a share of the costs, so that all creative partners within the record business are united and involved in fighting piracy.

Since the start of the campaign, investigations into more than 40 cases have been made and more than 160 civil actions and 110 criminal prosecutions have been initiated.

Recent cases of cassette piracy involve German wholesalers and manufacturers in neighboring countries, notably Austria, Belgium, Italy, the Netherlands and Switzerland. It seems that German pirates are finding an ever-increasing range of accomplices across the various borders. Result is that top priority in the German campaign has been given to international cooperation with anti-piracy specialists in most key European territories.

The Euro Anti-Piracy Committee meetings are welcomed as a forum for exchanging experiences and up-to-date information about pirate suspects. In the past year or so, nearly 100,000 counterfeit cassettes have been confiscated following combined European investigations.

But despite the many successful actions against pirates, there's little hope that illegal activities in the phonographic business will be controlled in the near future for recent developments show that pirates become more and more sophisticated in putting together their conspiratorial act.

Nevertheless, the German IFPI group builds its campaign, intensifying its effort, spending more money, enlisting more staff. Support from the prosecution agencies remains crucial to the fight.

The industry looks to the courts to impose tough penalties, the maximum provided for in the relevant acts; and a move is underway to ask the Ministry of Justice for increased penalties where copyright infringement is concerned.

Billboard

Quality has a name*

*ABBA, Bach, Beethoven and last not least James Last couldn't go wrong



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WEST BERLIN

• Continued from page G-4

in a technical sense, attracting artists of the international status of David Bowie, are part of the Meisel group of companies.

Generally speaking the West Berlin studio scene is multifarious, active and prosperous. In rock circles, the Paragon Studio and the centers of Berlin-based electronic rock acts like Tangerine Dream and Klaus Schultze are highly rated.

For the past couple of years, more and more German musicians are using local studios rather than moving on to Anglo-American territories. Top international musicians like Roger Glover (Deep Purple veteran) mix productions in Berlin.

And from the overcrowded scene of maybe 400 different Berlin-area rock groups, big-sellers like the Nina Hagen Band, Bel Ami, Puhdys, Morgenrot, Kreis, Z and Silly have emerged.

Additionally complexes like the Audio Tonstudio and Studio Berlin have lucrative work within the field of synchronization for motion picture soundtracks. For Berlin, generously backed, is additionally one of Germany's leading film cities.

Another Berlin music publisher of high international reputation is Rolf Budde Musikverlag, handling worldwide catalogs on the continent of Europe and with huge success through hits like "Summer Wind."

In all cultural aspects, Berlin offers a rich program. The Philharmonie, ICC, Deutschlandhalle, Kant Kino, Metropol and Neu Welt are larger venues for jazz, rock, pop and disco. Jazz, rock and folk are also presented in numerous clubs.

Berlin, in short, swings.

Billboard

HAMBURG

• Continued from page G-4

group and Onkel Po, an historic pub within the music scene all conjure up their own vivid pictures.

Creative music-makers meet at these and other Hamburg landmarks to develop new ideas. They work together in the many small and larger studios around the Alster lake and at the city perimeter. It was in Hamburg that

James Last developed the happy dance sounds that have earned him gold disks around the world.

The fact that Hamburg is a big creative music center is naturally linked with the fact that it is the most important media city in Germany. Many magazines and newspapers have editorial bases in the city. Added in is the complex of film and television producers in Studio Hamburg and the broadcasting company Norddeutscher Rundfunk.

There are also many tour and concert agencies. There is a large audience for music which enthusiastically greets all performers who appear in the big concert halls or the smaller clubs. Any creative impetus needs its audience's response.

But Hamburg is also a switchboard of the international record business. One of the two "commando" desks of the PolyGram concern is located directly on the Alster. The U.S. giants WEA and RCA have set up their "daughters" in business in Hamburg.

The result is that music in general and the medium of the record in particular, alongside the rapidly growing video business, have become integral parts of daily life in the city.

Billboard

FRANKFURT

• Continued from page G-4

on the Frankfurt fairgrounds. The adjacent festival hall turned into a temple of rock following its reconstruction in the 1960s. A super-spectacle featuring the Rolling Stones was one of the wildest and most memorable rock happenings.

None of the major rock bands bypassed Frankfurt. One key reason in the scheduling of tours to take in the city was the presence of a heavy contingent of U.S. army personnel.

Added to Frankfurt's rich storehouse of musical memories are the MAMA concerts, staged by the agency founded by Avram and Liederberg in 1968. This unit brought over the Who, Deep Purple and Pink Floyd and, again, Frankfurt was firmly on the itinerary.

At business level, Frankfurt is the headquarter city of CBS Germany and the independent Bellaphon Records. Most other companies also have offices in the metropolis on the Main. The radio divisions of the Hessischer Rundfunk (Hessian Radio) are in Frankfurt, and the American Forces Network (AFN) is also important. Record

companies also service and supply radio stations in Saarbrücken, Stuttgart and Baden-Baden.

Having been in Frankfurt for more than 30 years, Melodie der Welt is a key ingredient in the Frankfurt musical mix. Presided over by Johann Michel, the company has business links with such big names as Paul McCartney, Gilbert Becaud and Udo Juergens.

Creative sound-stylists have settled in their studio complexes on the outskirts of Frankfurt and these hit centers have built an enviable international reputation for quality.

The Europa Sound Studio, the starting point for the worldwide successes of Boney M, with producer Frank Farian, deserves a special mention as does the Pfalzgraf Studio in Walldorf. Sited near the airport, international acts can use the studio facilities on stop-over visits, or to synchronize German productions.

Today jazz still plays an interesting role in Frankfurt. In that sense, the scene hasn't changed much: only the names involved. The city is also the home of aggressive Germany industry, but creative music still sets the cultural tone.

DIETER SCHAREIN **Billboard**

MUNICH

• Continued from page G-4

up an Oscar for his "Midnight Express" movie score. Moroder started out in Munich and built the tremendous reputation of the Musicland Studios there.

This well-equipped complex became one of the first German studios to attract international artists to cut recordings.

But under the heading "Munich sound," there is also the Silver Convention group phenomenon, with the massive hit "Fly Robin Fly" created by Michael Kunze and Silvester Levay. It added up to a popular sound, created in the Bavarian capital and destined to cause a worldwide furor.

By way of response, Michael Kunze uttered the probably immortal phrase: "We've sold Coca-Cola to the Americans."

In fact, there are many strong characteristics within the Munich music scene. There is an overall atmosphere taking in many elements: fresh pop and rock have their places, so does the good old German-style hit song, the more specific sort of Bavarian folklore music. Additionally there are the many forms of great classical music created regularly in the concert halls as well as in the recording studios.

In Munich are the headquarters of Ariola, which runs the expanding music activities of the massive Bertelsmann concern. Jupiter Records was founded in the city as the label of the Siegel music publishers, while Global was set up, both record company and publishing arm, by Peter Kirsten.

There are many publishing companies, large and small, alongside the Isar river and in the beautiful surrounding countryside. So many, in fact, that it is impossible to list the lot.

The same goes for the crowded studio scene. There is Musicland, as noted, and the Union, Olympia, Bavaria, Arco and Trix studios warrant equal mention but this is inevitably an indiscriminate listing. The Munich studios are 24-hour-a-day activities.

Adding further weight to Munich as a music city are the Bavaria Film and Television lots, highly influential on the scene, and the various divisions of the Bayerischer Rundfunk (Bavarian Radio) and the ZDF (Second German Television Network.)

Whether viewed in a traditional sense, or as it is today, Munich is one of the key cultural centers in a Germany that has lost its former absolute center, that is the whole of Berlin, of art, culture and entertainment. Music, both pop and classical, plays a dominant role in the life of Hamburg.

JUERGEN SAUERMAN **Billboard**

COLOGNE

• Continued from page G-4

Then the illustrated magazines have moved elsewhere. These changes in the media landscape have seriously lowered Cologne's status in the national music scene in Germany. Even the activities of the record companies have been curtailed. There are fewer studios and less work for musicians. There has been an exodus of musicians, sound engineers, composers and producers, primarily to Hamburg and Munich.

Names of music industry "old standbys," like Kurt Feltz, Nils Nobach and Hans Bertram, backgrounds filled with great successes, have made a slight and deserved retreat from the scene, but still show the younger generation how it is done.

Only a few have appeared to take over from such industry veterans. Peter Orloff deserves mention, having very successfully produced a whole series of artists for his Aladin label, distributed by CBS.

(Continued on page G-31)

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THE REAL WORLD

• Continued from page G-3

and more effective exploitation of music uses—these are the three keys which the German industry sees as unlocking the gates to future prosperity, always supposing that the creativity crisis referred to by Karnstedt is either temporary or illusory.

"Naturally it all starts with the quality of the product," says Global Music chief, Peter Kirsten, "but there is always good product around and there will always be a market for it. The trick is to know where to find it."

One great advantage the West German industry has—though it is certainly not without its undesirable elements—is that its record market is more receptive to foreign product than any other country in the world. Analysis of a recent top 75 singles chart—the official industry chart compiled by the independent research organization, Media Control—revealed that 90% of the copyrights were of foreign origin.

Says Kirsten, "This market is a melting pot and almost anything which has been a hit elsewhere is released here and has a very good chance of charting. This takes a lot of the guesswork out of marketing, whether a company releases the original version or has a cover done by a domestic artist."

The other edge of that particular sword is that, as has been only too clearly demonstrated, the German market is especially vulnerable to cheap parallel imports. Another unhappy aspect of this international eclecticism is that German composers and lyricists are at a constant disadvantage, a situation further aggravated by the German radio stations' clear predilection for programming international product.

Nevertheless the receptivity of the market to a broad range of foreign product gives the West German industry a better chance than most to guarantee the continuity of releases with mass appeal.

To take the first of the three "keys" referred to earlier, technological innovation, the industry undoubtedly sees great potential in the qualitative refinements of recording technique, particularly in a sophisticated market like West Germany.

"The high fidelity achieved by digital technology and the compact disk can be a shot in the arm for the record industry," says Siegfried Loch, managing director of WEA Records.

Wilfried Jung, EMI Records director, Central Europe, agrees and also shares Loch's view that improvement in disk quality must be accompanied by a corresponding improvement in the quality of prerecorded audio tapes.

For Roland Kommerell, managing director of Phonogram, the development of the compact disk infinitely outweighs in importance the videogram market as far as the record industry is concerned. "I think the compact disk is going to have a tremendous impact and we should, as a record industry, pursue its exploitation far more vigorously than that of videograms. There is a wide agreement on format and with production starting next year, the future for this technological innovation looks good."

(Continued on page G-32)

COLOGNE

• Continued from page G-30

With a sense of tradition as well as forceful activity slanted to the future, EMI/Electrola continues to hold its position as the last remaining record company based in Cologne. Its Central European director, Wilfried Jung, and his team, work to maintain its status.

But it is difficult to keep a music city alive on one's own. It is encouraging, therefore, that in recent months, and despite the difficult overall situation, several publishers have created great interest through new activities and ventures.

Guenter Ilgner who, with Erwin Boche, took over the one-time biggest music publishing company in Germany after the death of Dr. Hans Geng, constantly hits the headlines. The former Electrola program director is trying to liven up the Cologne scene, and with success. There are other publishers who belong to Cologne.

Also interesting are the efforts of some sound engineers from big studios who have gone independent with small studios on the outskirts of the city. There is Conny Plank on a farm and Klaus Loehmer, who "remodeled" a pig farm to create a studio. There are two studios located in Stommeln, that of Dieter Dierks already well-known and established, and that of Claudio Szenkar.

Additionally there is Delta Music, specializing in record pressing and cassette production, as well as Opp Records, with low-price cassettes a valuable trading area.

Pop concerts in Cologne continue alongside the deep-rooted classical music life of the city. But even here one senses that the quantity is dropping off. Cologne's boast of being "Germany's show business metropolis" is very much a thing of the past. **DIETER LIFFERS** *Billboard*

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THE REAL WORLD

• Continued from page G-31

Telafunken/Teldec has developed its own digital high-density audio disk, the MD system, which has already been demonstrated in the U.S. and Teldec joint managing director Gerhard Schulze is anticipating an impressive future for the system.

"In the meantime," says Schulze, "our engineers have been applying techniques learned from the development of the TeD videodisk to improve the quality of analog pressings." Working in conjunction with the Swedish company, Europafilm, which makes the galvanic equipment, Neumann has evolved a method of deep-cutting masters made of layers of aluminum, nickel and copper, from which a matrix can be made without silvering. The technique substantially enhances the quality of the pressings.

With 16% of its turnover coming from classical sales (Teldec is still the licensee for Decca product) and with a 16% share of Germany's 223 million mark (\$105 million) classical market, Teldec sees a profitable link between its audiophile recordings and West Germany's traditionally strong classical sector.

Certainly the audiophile market is growing, after an uncertain start occasioned by some indifferent product. Equally certainly, West Germany's healthy jazz and classical markets give justification for the expectation that improved recording technology will build sales.

Siegfried Loch takes the question of quality a stage further to embrace packaging and presentation. "I believe if you are offering a high quality product, you have to give it high quality packaging. We have to put more effort into making the record even more attractive to the consumer—better design, better packaging, better and more informative liner notes . . . and so on. This will not only promote sales but it will increase the quality gap between the professional recording and the home-duplicated cassette. I regard this as one of the key ways to help fight home taping."

Which leads logically to the second key to the German music market's future prosperity, marketing sophistication.

Attractive packaging is a factor which has certainly not been ignored by the German record industry, both in terms of presenting new product and recycling back catalog. The general level of presentation is excellent as is the quality of publicity material. But easily the most widely

adopted and effective marketing aid employed by German record companies in recent years has been the use of radio and television commercials. So much so that the industry has come to rely heavily on expensive broadcasting campaigns in order to maintain LP sales volume at an acceptable level.

But here again there is a second edge to the sword which causes a certain amount of concern.

Sales of tv-promoted product last year, at 430 million marks (\$201 million) retail, accounted for 17% of the industry's total turnover and 19% of album and cassette sales. The merchandising specialists K-tel and Arcade accounted for 54% of tv album turnover, a slightly lower share than that of 1979.

There were 80 tv-promoted albums in 1980 and, despite a certain uneasiness at such heavy dependence on expensive campaigns, the industry is likely to produce the same number this year.

Says Roland Kommerell: "Certainly the tv merchandising business has become more competitive, but I believe it generates additional sales for the industry. There are dangers inherent in the practice but I think these can be avoided if it is handled intelligently."

Not all industry leaders, however, are so confident.

Rudolf Gassner, managing director of Deutsche Grammophon, points out that tv advertising concentrates the attention of the "now and then" record-buyer on a small number of titles. "But in the past the occasional record buyer would select albums from a wider range of product and this was good for the catalog as a whole. This means we get mega-sellers and non-sellers but hardly any medium-sellers."

Global's Peter Kirsten sees a definite link between the growth of the tv album market and the decline of singles sales, which dropped 4% in units and 3% in value last year.

Says Kirsten, "Tracks from hit singles are finding their way too quickly on to tv compilation albums and, faced with the choice of buying a six mark (\$2.80) single to get one hit or waiting a week or so for a 22 mark (\$10.30) compilation album with 20 hits, the buyer is going to go for the album."

Wilfried Jung is of the opinion that tv-merchandised albums should be limited to three or four a month, one from the tv merchandising companies and two or three from the record companies. "Certainly," says Jung, "we plan to make less of our material available to the merchandisers and to produce more tv-promoted albums ourselves."

Dr. Joachim Kiener, deputy managing director of Ariola, agrees that hit singles can get incorporated into tv compi-

lations too quickly and points to the danger of the law of diminishing returns if the number of tv-promoted albums continues to increase. "Beyond a certain level, the more titles the industry releases, the fewer sales per title it achieves." Nevertheless Kiener firmly believes that tv and radio merchandising are excellent means of maintaining volume and on this point the record industry is in broad agreement.

The area in which there is anything but broad agreement is video, and its future importance and relationship to the record industry. It is perhaps because of this fragmentation of opinion that the much promulgated video explosion has so far amounted only to a muffled detonation, notwithstanding the penetration of video recorders into 750,000 German homes.

WEA managing director Siegfried Loch is an enthusiastic advocate of video involvement for record companies and he believes that the somewhat unspectacular inauguration of the market may be due to prolonged disagreement over GEMA tariffs as well as the lack of unanimity in the record industry as to its part in the video future.

WEA has been one of the first record companies to market prerecorded videocassettes (primarily feature films) and Loch is emphatic that record companies are the natural marketing agencies for the medium.

"Record dealers must involve themselves seriously, otherwise we may lose the whole business," he says. "Because the record industry will never again enjoy the kind of prosperity that characterized the mid-seventies, we must look to video to augment our turnover. Over the last 20 years popular music acts have become much more visual in their presentations and it seems to me totally logical to preserve live performances by acts like Queen and AC/DC on videotape. Home video is the perfect medium for such groups."

Wilfried Jung, however, has no confidence in the view that the video market can save the record business. "I agree that the record companies must involve themselves in the promotion and sale of software," he says, "but not in the production of videotapes. People have talked about the simultaneous release of albums and videocassettes but I don't believe there will be any kind of market for pop acts on videotape. If I had the money to make such productions, I would far rather spend it on something else."

The PolyGram group has already taken the decision that its record companies will not be involved in the distribution of videotapes. A separate video division has been established under Goetz Kiso. Says KGG chief Rudolf Gassner, "We discovered in a survey that only 40% of video dealers are also record dealers, so to charge our sales

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force with the task of selling videotapes would have meant greatly extending their dealer universe."

Both Phonogram's Roland Kommerel and Teldec's Gerhard Schulze are sure that music will only represent a small part of video programming. Says Kommerel: "People are wrong to look to video as providing a solution of the record industry's problems. I think video can be useful for record promotion in stores and discotheques and I think that the record industry's distribution set-up lends itself to selling software, but I really see home video as an extension of the movie business."

Many cinema owners in Germany are making the same observation currently, and not with any enthusiasm at all. As Siegfried Loch points out, "Cinema owners are planning to boycott film distributors which go aggressively into the home video market. They fear that the growing market in new feature films could seriously diminish their boxoffice takings."

Gerhard Schulze of Teldec observes the advent of the video market with the somewhat skeptical eye of a man whose company entered the video field 10 years too early. "In my view it is still too early for the music industry because the tapes are too expensive and the sound is not good enough. In any case I don't believe that music is going to play a very important role in the videotape market."

The tariffs for video music use published by GEMA, the German performing and mechanical right society, have encountered a substantial body of opposition from producers who regard them as prohibitive. Some are paying arbitrary amounts into escrow while others are paying nothing at all.

Says GEMA vice president Dr. Hans Sikorski, "There is a good deal of litigation in progress to determine which rates are appropriate in various cases. The royalty is based on 10%—or, in some cases 12%—of the retail price and we do not think it excessive because the producers' margins are enormous."

However Sikorski admits that producers' margins are also increasingly eroded by piracy and the producers themselves contend that high GEMA tariffs tend to encourage piracy. It is a conflict whose resolution is still a long way off.

Video and audio home taping are, of course, major problems in Germany and while there has been a compensatory levy on hardware sales since January 1966, the record companies and music publishers are unanimous in the view that the 22 million marks (\$10.3 million) produced annually from the levy is an inadequate sum.

Says Dr. Sikorski, "When this levy was first imposed, at 5% of the retail price, tape recorders were far more expensive than they are now. Today you can buy a recorder for as little as 35 marks (\$16) so the compensation is much too low. The damage done to copyright owners by the private taping of their works cannot be related to the cost of a tape recorder."

The music industry is pressing for a substantial increase in the levy and a study group in the Ministry of Justice is working on a new scheme to remove the 5% limit and substitute a provision for "appropriate remuneration" to be determined by a test case in court.

In addition the industry is, of course, looking for additional compensation in the form of a levy on blank tape sales, but the most optimistic forecasts see this as being a couple of years off. There are some industry leaders who believe that the campaign for such a levy may not succeed. "I'm less optimistic now than I was last year," says Wilfried Jung, "because there seems to be a growing public attitude that such a levy would simply be a case of the rich music industry robbing the poor consumer."

Dr. Sikorski, on the other hand, is much more sanguine. "It looks as if the administrators are supporting our case. Experts in legal affairs have confirmed that we are in partial breach of the Berne Union in not protecting our authors and composers from the damage caused by home taping. The law needs to be changed so that we can carry out our obligations under the Berne treaty."

Sikorski feels that an appropriate levy on a blank audio cassette would be 2 marks (94 cents). With an annual unit blank cassette sale of 92 million, this would produce a yearly revenue of 184 million marks (\$86 million).

Whatever the outcome of the campaign for a blank tape levy, there is certainly a new awareness in the German music industry today of the vital importance of maximizing the remuneration for music uses in all their diversity. Siegfried Loch sums it up effectively when he says:

"The future of this industry depends on our resolve to exploit all possible sources of revenue from the licensing of our music—broadcasting, video, everything. We have to learn not to give away our rights. The idea of a company saying to us, 'We'll show your video clips in record stores if you pay us \$200' is ridiculous. It should be the other way around. They should pay us for using our product. We should stop giving free records to discotheques and make them pay ten times the retail price; and we should stop giving records free to radio stations."

Billboard

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19	Pistolero R. Siegel, B. Meinunger, Meridian/Siegel Dschinghis Khan	Jupiter (Teldec) 6 13 000
20	Ye-Si-Ca Norell Hakansson, Gersj Secret Service	Strand (Teldec) 6 12 969
32	Breakfast In Marin S. Tyla, S. Tyla, MdW Sean Tyla	Line (Teldec) 6 12 849
34	Fire In The Night Perique, Tartue, Song For You Hot Shot	Strand (Teldec) 6 12 976
38	Willi, Willi (Kinderreime) Karlner, Rissen Bellver Die Schlümpfe	Telefunken (Teldec) 6 12 959
39	Engel der Nacht F. Duval, Malover, Baier, Janna/Magazine Jürgen Marcus	Telefunken (Teldec) 6 12 980
56	Over The Rainbow (You Belong To Me) Harburg, Arlen, Price, Stewart, United Artists Matchbox	Magnet (Teldec) 6 12 965
57	Über sieben Brücken muß du geh'n Swiss, Richter, Nord Ton Karat	Pool (Teldec) - 6 12 646
72	Blue Moon Rodgers, Hart, United Artists Showaddywaddy	London (Teldec) 6 12 977



10	Träumereien 2 Richard Clayderman	Teldec (Teldec) LP 6 24 500, MC 4 24 500
24	Träumereien Richard Clayderman	Telefunken (Teldec) LP 6 23 872, MC 4 23 872
28	Angel Of Mine Frank Duval & Orchestra	Teldec (Teldec) LP 6 24 580, MC 4 24 580
50	Super-Party Frantz Lambert	Teldec (Teldec) LP 6 24 548, MC 4 24 548
54	Schwanenkönig Karat	Pool (Teldec) LP 6 24 363, MC 4 24 363
56	Albatros Karat	Pool (Teldec) LP 6 24 887, MC 4 24 887
25	Der Jahrhundertball Die Wiener Philharmoniker	Arcade LP ADE G 123, MC ADE GC 123

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LIVELY DECADE

• Continued from page G-3

cassettes was inconsistent, ranging from 14 million (1977) to 18 million (1978) and 16 million (1979). In the past year, on the other hand, the ratio has levelled out somewhat: 20.5 million low-price cassettes sold against 18.3 million at top price.

The tv-promotion business turned the scale here, too. But these figures refer only to sales within the trade. In the case of club and subscription sales, the difference between high and low price cassettes is not of much significance.

In a general view of the cassette, the unexpectedly strong upward sales development over the 1970s is what catches the eye. The then still-new sound carrier format sold around two million units in 1970, increasing by around two million a year until 1973, when sales escalated in leaps and bounds, up to a 1978 figure of 47.2 million.

But the 50 million unit "sales barrier" was not broken, sales dipped slightly. In unit sales now, the cassette accounts for slightly less than a quarter of the total album-cassette turnover, although cassette recorders far outnumber record players in German households today.

In 1977, a market survey revealed that there were only about 65 record players per 100 households, while there were 97 cassette recorders.

And that word "recorder" says it all. The turbulent growth rate of the prerecorded cassette is without doubt the result of the steadily increasing use of blank cassettes for home taping of all types of music from the radio or transcription and from prerecorded disks and tapes.

So a development that threatens the entire music business goes on and it is imperative that counter measures be taken. The report in this issue "Copyright Levy On Blank Cassettes: Why And How?" details such a measure.

The fact that the 10% drop in prerecorded cassettes from 1978 to 1979 was not even more dramatic, and that for 1980 there's a slight increase evident, can be generally attributed to radio and tv-advertised products.

For every second cassette sold in the pop normal price range during the past two years, there has been one advertised on radio or tv. There were seven million of them in 1979 and 8.8 million units in 1980. Also in the high price pop sector, tv-promoted records accounted for a solid 20% share of album sales.

A look at actual monetary value in Deutsch mark terms

would show a higher percentage, since the ultimate selling prices are all in excess of DM 20 (about \$9.75).

In this context, statistics show that the expenditure per capita of every German citizen for sound carriers has continued to increase, from approximately DM 30 (\$14.60) in 1977 up to around DM 40 (\$19.50) in 1980.

For the singles sales area, the past decade has passed relatively peacefully. There was a boom in 1972 when almost 45 million singles were sold, followed by decrease and stagnation through from 1974 to 1977. Not once was the 40 million sales peak hit. But the picture changed dramatically in 1978, with sales of 46.5 million and the following year it was an all-time record 47.8 million units sold. 1980 saw a decrease of almost 6%.

On the classical front of the German record industry, one trend characterizes the decade: the share of record and cassette sales through the trade and clubs has gotten continuously smaller. It has decreased by almost half, from 18.5% in 1970 to just 10.4% last year.

A major inroad had happened in 1971, when classical music reached its nadir with only 7.4 million units sold. In between there was a slight revival when in 1973 a 14.5% share of total sales was registered for the classics, but then the drop started again.

While unit sales for pop music quadrupled in 10 years, those for classical music only doubled. But this 10% classical share is nevertheless a positive result when seen in comparison with the world market in general.

By way of summary at the close of the 10 most lively years in the Germany market's history, the query has to be put: was the year 1978 an unbeatable peak in the music business?

Listen to the bosses of German record companies, and the multinationals based in Germany, and there are few pessimists on parade. Cautious optimism prevails. But the past decade, especially its last third, has brought its own sense of realization.

Creativity is all-important, artistic creativity above all for it has to be the nucleus of the music business. That has to be promoted before anything else.

Of specific importance for the German market are the subjects of production costs, price development and parallel imports, all of which have to be mastered.

The international problem of music theft is recognized around the world and is being fought at worldwide levels. And in their attempt to repel the threat posed by the blank cassette as a carrier for music enjoyment free of charge, the German sound carrier producers, with their campaigns for legislation, are doing pioneer work.

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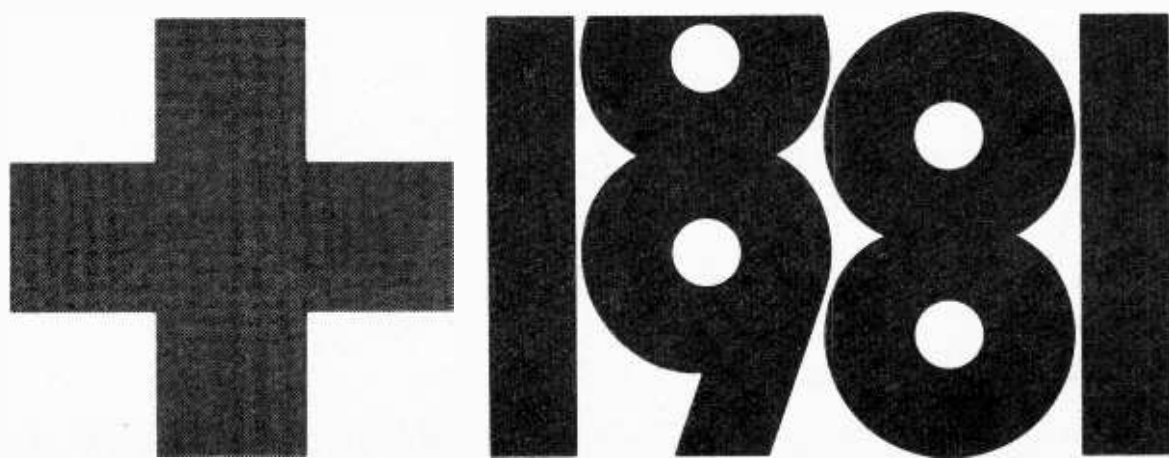
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Warner Bros. Music Diversifying Mechanical Income Dip Spurs Film, TV, Stage Move

By PAUL GREIN

LOS ANGELES—Diversification has been the key to record revenues for Warner Bros. Music.

The company is seeking to offset the dip in mechanical income that has hit all publishers by placing more of its songs in film, television and stage projects.

And it's stressing the combination of foreign, print and performance income that president Mel Bly says brought it an overall earnings increase last year.

WB Music reports \$36 million in gross earnings for 1980, which, according to Bly, represents "the biggest year in the history of the company and the biggest year ever for a major publisher."

"Our diversification gives us a big advantage," says Bly. "All these other areas have given us a strong backbone so we were able to absorb the drop in mechanicals."

On music print, Bly says, "Our major competitors had to take it on the chin. It was tough. But print represented \$11 million of our overall \$40 million gross."

"Print is the only manufacturing area that we're in, so our dollars are accessible within 30, 60 or 90 days as opposed to publishing dollars."

"We've taken steps over the past couple of years to establish unique distribution which is broader in scope than any other print house. We reach approximately 5,000 accounts, far greater than any of our competition."

Bly says foreign income is the area of greatest growth at the company. "We have our own wholly owned

companies in every major territory in the world," Bly says. "It's not just a case that we have a headquarters here and a series of satellites around the world."

Bly also says performance income was "way up," adding that Warner Bros. is the largest ASCAP publisher.

As for all-important mechanical income, Bly predicts improvement. "It may not reach the proportions we'd like it to," he says, "but I see a healthy turn."

Bly's optimism is partly due to the popularity of pop-country crossover ballads, which he sees as a healthier trend for publishers than the previous disco boom or new wave boomlet.

"Radio's turn to more melodic, accessible material can only be beneficial to a publisher such as ourselves. You can develop copyrights now, and artists are again thriving on songs that emanate from solid, creative writing staffs. It's classic publishing business."

"Now we're again dealing with material that can be performed many times over. With disco, the songs often didn't develop long-lasting catalog life."

Bly's emphasis on diversification has him looking more and more to screen projects. "We're trying to apply some of our big hits that are storytelling songs into tv and movie vehicles."

First on the boards is an Avco film based on Johnny Paycheck's "Take This Job And Shove It," in which the singer will have an acting part. Next

up is a proposed tv show based on Rupert Holmes' "Escape."

Warner Bros. Music is also involved in utilizing its composers on movie soundtracks. The firm represents Giorgio Moroder as well as Bernard Edwards and Nile Rodgers, who are writing and producing the "Soup For One" soundtrack for Jerry Greenberg's Mirage label, featuring Chic, Teddy Pendergrass and other top acts. Shep Gordon is musical director.

WB Music also has a hit Broadway show, "42nd Street," which features the music of Harry Warren recorded by RCA.

And because the company's standard catalog is so extensive, it generates considerable income in terms of tv and radio commercials. "I wouldn't say it's major," says semanticist Bly, "but it is significant."

Bly believes the boom in home entertainment will be lucrative for publishers. "We're on the horizon of an incredible age of computerization and audio/visual technology," he says. "Copyrights and catalogs are going to be the common denominator and they're going to have to come to the publisher for the usage and licensing of music."

Bly notes that publishers today have to do more than they did a few years ago, as they assume some of the tasks formerly handled by managers and labels.

"Because of the tightening of the economy and labels' more stringent look at new signings, publishers have had to put more effort into guiding writer-artists into record company deals."

"Publishers are unofficially performing a lot of classic managerial functions, from honing the material, helping the acts get a band together and working with them on stage approach to auditioning them for labels."

WB Music in this way shepherded Sue Saad & the Next until it was signed to Planet Records and also had a hand in the grooming of Billy & the Beaters, now on Alfa. Billy Vera as a writer has been signed to WB Music for about a year.

Bly affirms that from his perspective it's more difficult to make a label deal for a new artist than it used to be. "It's harder to place an artist or achieve the kind of deal you'd like to. Labels are being more careful than ever."

Bly says publishers are also taking over some record company functions, such as scouting for new signings. "That's still being done by labels," he says, "but it's simultaneously being done by the more creative, aggressive publishers. Still, there aren't as many publishers out in the clubs as there should be."

Warner Bros. Music continues its four-year-old Pacific Records distribution deal with Atlantic, though Bly acknowledges it had been without product for a long time until a recent David Pomerantz LP. Pomerantz and Alan O'Day are the only two artists signed to the label.

As part of the Warner Communications family, Bly says Warner Bros. Music works hand-in-hand with Warner's records, film and television divisions, though he adds that "the great majority of our income is derived from record companies outside of WEA."

Bly adds that he's scouting for catalog purchases, having recently acquired Sly Stone's Stone Flower an Daly City catalogs.



Billboard photo by Bobby Grossman

RAP & GRAFFITI—Deborah Harry joins rapper and graffiti artist Fred Brathwaite at a schoolyard wall in New York decorated by Brathwaite. Brathwaite, who did designs for Blondie's "Eat To The Beat" video, was the one who introduced Harry and Chris Stein to rap music when in 1979 he took them to a Bronx Rappers Convention. This eventually led to the No. 1 single, "Rapture."

Survey For Week Ending 4/25/81

Billboard Special Survey Hot Latin LPs™

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LOS ANGELES (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EMMANUEL Intimamente Arcano 3535
2	LIZA LOPEZ Si quieres verme llorar Hacienda 6981
3	JOSE JOSE 15 exitos mas grandes Telediscos 1015
4	CONJUNTO MICHOCAN Piquetes de hormiga Odeon 73171
5	LUPITA D'ALELIO Ya no regreso contigo Orfeon 16047
6	CARLOS Y JOSE El Chubasco TH 2099
7	CAMILO SESTO Amaneciendo Pronto 1086
8	JULIO IGLESIAS Mi vida en canciones CBS 50301
9	ROBERTO CARLOS CBS 12314
10	LOS JONICS 14 super exitos Atlas 5084
11	JUAN GABRIEL Con mariachi Pronto 1080
12	CHELO Ya no me interesa Musart 1801
13	VICENTE FERNANDEZ 15 Grandes exitos Telediscos CBS 20422
14	DYANGO La radio Odeon 74112
15	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011
16	ROBERTO CARLOS Grandes exitos CBS 12303
17	DANNY RIVERA Madrigal TH 2098
18	LUCERITOS DE MICHOCAN Luna 1065
19	JOSE LUIS RODRIGUEZ Atrevete TH 2095
20	RONDALLA DE LAS FLORES Gas 4243
21	BEATRIZ ADRIANA Mexico y su musica Vol. 13 Perless 2183
22	RAY CONNIFF Exclusivamente latino CBS 10312
23	ESTRELLAS DE ORO Vol. 3 Telediscos 1013
24	JUAN GABRIEL Recuerdos Pronto 1076
25	YURI Esperanzas Profono 3036

MIAMI (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ROBERTO CARLOS CBS 12314
2	LISSETTE Perdon Odeon 76201
3	NAPOLEON Lena verde Raff 9079
4	CAMILO SESTO Amaneciendo Pronto 1086
5	LUPITA D'ALELIO Aprendiendo a amar Orfeon 5267
6	ROCIO JURADO Senora Arcano 3485
7	DYANGO La radio Odeon 74112
8	JOSE JOSE 15 grandes exitos Telediscos 1015
9	EMMANUEL Intimamente Arcano 3535
10	LUPITA D'ALELIO Inocente pobre amiga Orfeon 5252
11	JULIO IGLESIAS Mi vida en canciones CBS 50301
12	MANOELLA TORRES Ahora no CBS 20468
13	BETTY MISIEGO Mi tierra Al. 53
14	JOSE JOSE Amor amor Pronto 1085
15	LUPITA D'ALELIO Ya no regreso contigo Orfeon 16047
16	CLAUDIA DE COLOMBIA CBS 15304
17	JOSE LUIS RODRIGUEZ El idolo TH 002
18	LUIS GARDEY Devaneo Al 170
19	VIKKI CARR Y el amor CBS 20463
20	JOANA ROSALY Sencillamente CBS 10307
21	MIGUEL GALLARDO Sigueme Pronto 1087
22	MARIO ALBERTO MILAR Al comienzo TH 2130
23	MIGUEL BOCE CBS 6030
24	CAMILO SESTO 15 exitos mas grandes Telediscos 1011
25	NELSON NED Primavera de una vida Al 10501

McCartney Radio Promos

NEW YORK—Radio promotions, not normally a vehicle to promote a song folio, are credited with helping "Paul McCartney Composer/Artist" get off the ground.

The folio, featuring 48 songs associated with McCartney along with his drawings, is available in both soft (\$12.95) and hardcover (\$24.95) editions, with Big 3 Music handling music stores. Simon & Shuster handles book outlets.

A product of Paul & Linda McCartney's MPL Communications, the folio is said to be in its second printing. The initial printing consisted of 45,000 softcover editions and 5,000 hardcover versions, according to sources.

The radio campaign centers around FM stations coast-to-coast. It was launched at WPLJ, New

York, where 95 books were made available to the station's listeners as part of an on-the-air giveaway. In exchange for the books, WPLJ agreed to 19 30-second spots throughout the weekend of March 20.

Other stations participating in the promotion include WIOQ-FM Philadelphia; WMMS-FM Cleveland; WHFS-FM Washington/Maryland; KMET-FM Los Angeles; KBPI-FM Denver; KDKB Phoenix; and KMEL-FM San Francisco.

At WMMS-FM Cleveland, promotion was tied into the local premiere of the McCartney & Wings concert film, "Rockshow." Most of the stations also programmed McCartney music, with special attention to the songs in the folio.



LOWERY LAUDED—Bill Lowery, right, is congratulated by Leonard Feist, president of the NMPA, during a NARAS-sponsored Lowery Roast held in Atlanta. More than 300 industry members from around the country attended the event to toast the longtime Atlanta music executive in fine acerbic style. Proceeds went to the Bill Lowery scholarship fund at Georgia State Univ.

SPOTLIGHT ON

CLASSICAL MUSIC

Calvin Simmons conducts the Oakland Symphony.



Aaron Copland conducts his own works at Carnegie Hall for a Bravo cable tv tribute to the American composer on his 80th birthday.



Pinchas Zukerman, music director of the Saint Paul Chamber Orchestra.

Zubin Mehta helms the New York Philharmonic on PBS' Live From Lincoln Center.



Sir Georg Solti, music director, Chicago Symphony Orchestra.

The Stage Is Set For Market Crescendo

By ALAN PENCHANSKY

The enormous growth of spending on the arts that took place in the 1970s—most of it federally financed—has helped set the stage for tremendous growth of interest in classical music in the '80s.

The 1970s was a decade that saw first-class orchestras multiplying in the U.S. and spawned 70% of the chamber music ensembles performing today. It was also the decade of phenomenal growth in the number of opera companies, dance and theatre ensembles, and summer music festivals, and it brought a surge in the public broadcasting sector, both radio and television.

One result of this massive investment in the arts is today's bright classical record sales outlook, creating the strong possibility of a classical market share in the 1980s bigger than the 3% to 5% slice that classical traditionally has contributed.

Even President Reagan's proposed halving of the \$500 million annually poured into arts and humanities by Washington isn't likely to turn back the momentum that's been generated.

This is not to say that 1980 brought a record sales boom. The report from companies such as PolyGram Classics, now handling a giant share of classical business in the U.S., is one of steady sales or slight gains. But posting major gains would have been difficult indeed in a year in which financial pressures caused many inventory cut-backs and forced other stores out of business entirely.

The growth of interest in serious musical forms was quantified in the 1980 study "Americans And The Arts," con-

ducted by pollster Louis Harris and commissioned by the American Council For the Arts in New York City.

The Harris survey, the third such in-depth poll he has conducted since 1973, uncovered what the Council describes as a "surge in popular support, interest and participation in the arts across the nation among adults of all ages, educational backgrounds and income levels."

And what may be the most telling economic statistic relating to the last five years also is confirmed by Harris' survey—a sharp decline in the amount of leisure time available to adults as more time is devoted to wage earning.

Against this backdrop, the arts are flourishing. Harris questioned 1,500 adults about attitudes, beliefs, participation and attendance, and even about classical record buying habits.

Live "classical or symphonic concerts," the survey found, are attended by 26% of adults today, compared with 18% in 1975. More importantly here, the number of people listening to classical music through radio, records and tapes has risen sharply—71% of adults surveyed in 1980, compared to 56% in 1975.

The number of adults purchasing classical records and tapes also climbed—37% to 45% during the same period. According to the poll, 7% of adults describe themselves as "frequent" purchasers of classical records, up 1% in five years. Adults purchasing classical records "only occasionally" rose from 18% to 23%.

One of Harris' most significant findings generally is that a large majority of the population believes additional taxes earmarked for arts support is a good idea.

What other reasons can be cited for taking a bullish view of classical music today?

At one time, there were many perceived social and intellectual barriers to its appreciation. Today, the image of classical music isn't being shaped in newspaper society columns or through scholarly publications, but through television, motion pictures, music festivals, all in a relaxed setting, and also by the work of a generation of classical performers the masses find easier than ever to identify with.

In particular, the PBS network is opening doors with its live concert, opera and ballet programs, and there seems to be no doubt in any record executive's mind that viewers have gotten out of their armchairs and into record stores.

CBS Records, for example, believes its recording of the Isaac Stern 60th anniversary gala concert will be one of the most successful classical albums in company history. The excitement of the live event was shared by millions of PBS viewers last fall.

"Because Isaac Stern mentioned during intermission that CBS would be recording the concert we began getting phone calls the day after and we've been receiving them ever since," explains Joe Dash, head of CBS Masterworks.

"That's an extraordinary reaction due to the fact that it had total media excitement," adds Dash. "A great deal of the success of the album can be attributed to the fact that it was nationally televised."

At the same time, the audience for classical formatted radio appears to be growing. One estimate places the combined listenership of the 23 commercial full-time classical stations today at eight million persons, and the head of the Concert Music Broadcasters Assn., John Major, calls the outlook "bullish."

(Continued on page C-7)

Alan Penchansky is Billboard's Classical Editor.

Digital's Allegro Tempo Sparks Repertoire Rebirth

By IS HOROWITZ



Canadian Brass members burst through a huge poster of themselves to entertain guests at RCA Records' N.Y. reception to introduce its new line of Red Seal digital recordings.

Even more attention to re-recording the basic repertoire will be paid by classical labels this year as their involvement with digital accelerates to a near runaway pace. At the same time, average prices to the consumer are rising rapidly, with marketplace results still to be measured.

Record company concentration on standard works at this time comes as no surprise. Historically, this happens as each new advance in recording technology provides yet another reason for redoing the proven sellers. Happily, for many collectors and their suppliers, however, most labels will still devote much of their attention to out-of-way and rarely exposed works.

While prices of what once used to be called top line product

have in most cases, advanced no more than \$1 at suggested list in recent months, an increasing block of much-promoted releases has vaulted into an entirely new and rarified price level.

Anyone wanting to own Dylana Jenson's recording of the Sibelius Violin Concerto, for instance, will find it available only on RCA's new audiophile line, at a \$15.98 list. A similar experience awaits those seeking a fast growing chunk of digital and/or audiophile product, whatever the label, at a price range of about \$10.98 to as much as \$17.98 per disk.

So what are the release plans of classical labels for the remainder of the year?

Lots of digital, plenty of familiar titles among the esoteric, and two new labels—Pickwick's Pro Arte and Musical Heritage's Musicmasters—to pick up and surpass, perhaps, the product loss suffered by the aborted MCA/

Westminster reissue program.

CBS Masterworks

At CBS Masterworks, vice president Joe Dash says his division is recording "virtually everything now in digital," although not each item will hit the market in that form. He estimates that about 35% of upcoming releases, or some three titles a month, will be Mastersound digitals (at \$14.98 list).

No monthly quota on half-speed mastered classics has been established, adds Dash, although the configuration will be continued "where appropriate."

Digital releases later this year upon which CBS rests high

Is Horowitz is Billboard's Executive Editor.

sales hopes include a Verdi "Requiem" with the New York Philharmonic under Zubin Mehta, with Placido Domingo and Montserrat Caballe among the soloists. The Mormon Tabernacle, a label perennial, will have its digital debut with an album titled "The Power And The Glory."

Among other CBS digitals will be a coupling of Beethoven's Fifth Symphony with Schubert's "Unfinished" by Lorin Maazel and the Vienna Philharmonic; and a Bruckner Fourth with Rafael Kubelik and the Bavarian Radio Symphony. Add also a Christmas album featuring Jean-Pierre Rampal, Alexandre Lagoya and Michel Le Grand.

"We're reactivating our interest in opera," asserts Dash, who points to an imminent "Secret of Suzzanne" starring Renata Scotto, and continuation of the label's Puccini cycle with Maazel on the podium.

In other areas of the company's classical effort, Dash promises a new mid-price line to replace Odyssey, which will be phased out, and occasional releases in a "variable" price series for special items. The first in this series, which carries an "FM" prefix, was Claude Bolling's "California Suite," released last month at \$8.98. There will also be "major" Bolling releases during the year at higher price levels.

RCA

RCA Records has at least three digital releases well into its production pipeline from which it expects to generate especially strong consumer interest. Perhaps the most ambitious is a new "Magic Flute," with James Levine directing the Salzburg Festival cast. The others are Julian Bream's first digital recording (a program of Spanish selections), and an "Eroica" with Eugene Ormandy and the Philadelphia Orchestra.

Top selling RCA artist James Galway will also be featured in a digital package with the Philadelphia Orchestra, this coupling the Carl Nielsen Flute Concerto with a transcription for flute of the Samuel Barber Violin Concerto. And Beethoven piano concertos are in the offing from Emanuel Ax.

More Canadian Brass can be expected, says Tom Shepard, head of Red Seal, as well as entries by clarinetist Richard Stoltzman. On the chamber music side, there will be a Dvorak package with the Guarneri Quartet, while performances of the Brahms Sextets will find violinist Pinchas Zukerman and cellist Bernard Greenhouse sitting in with the Cleveland Quartet. There will also be more violin music from recent signee Dylana Jenson.

The RCA vaults will yield a number of compilation albums later this year, informs Shepard. One will consist of a new series comprising conceptual collections of musical theatre recordings, long a preoccupation of Red Seal and which has gained intensity under Shepard's direction. There will also be a culling of the vintage Mario Lanza catalog, resulting in a "major" presentation package of perhaps seven LPs. To be

(Continued on page C-9)

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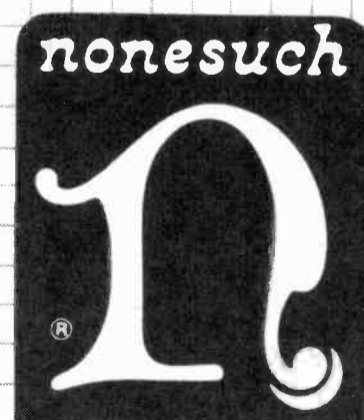
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April 17, 1981

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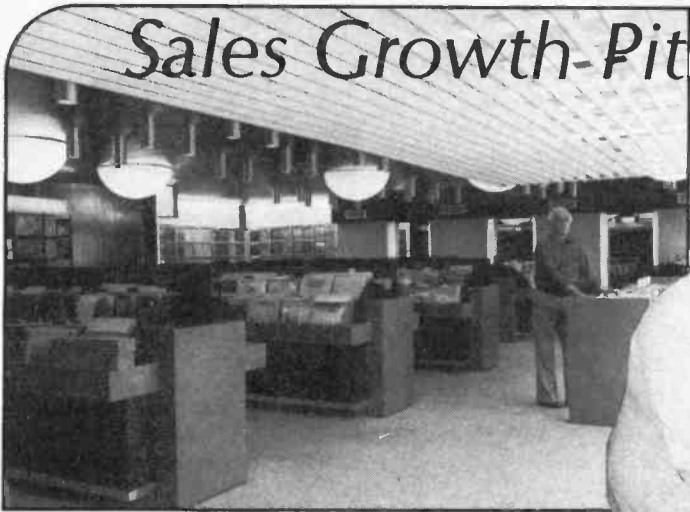
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Sales Growth-Pits Both Ends Against The Middle



The Circles Classical outlet in Phoenix provides a separate environment, featuring custom sound system, raised opera corner and clean, uncluttered look.



Opera superstar Luciano Pavarotti (seated) signs autographs at Laury's in Chicago.



The Atlanta Turtle's outlet has increased sales with its fully enclosed, sound-isolated classics listening room, which measures 1,000 square feet and is arranged by composer, artist new release and popular favorites.

Classical music has long been considered a stable niche in the ever-changing world of recorded music. Relative to the fluctuating pop market, that axiom still holds true. But a gradual evolution is taking place as retailers across the nation report increasing shifts in the classical sales pattern. The primary culprits in these winds of change—inflation and technology.

What's happening is a mounting dichotomy in the classical retail scene. With the full list price up to \$9.98 and more monetary hikes on the horizon, classical consumers are being driven into two camps. On one hand, the ranks of the budget line classical buyer are growing, while on the other, you have the classical purists and audiophile fans, whose fancy has been captured by that technological messiah called digital.

The end result is that while retailers crow over the brisk growth in the digital and budget lines, they also point apprehensively to the comparatively sluggish sales in the full price LP arena.

"Except for key recordings from artists like Luciano Pavarotti, James Galway, Beverly Sills, Itzhak Perlman, Horowitz, Jean-Pierre Rampal, etc., the market is definitely going to digital and budget records," insists Ben Belarista of the Barnes and Noble Books Store chain, one of New York's leading classical retailers.

"You just have to adjust your ordering to the new market tastes. There's no sense in bringing in a lot of the older full price LPs when they're being replaced by better digital recordings. We're servicing two markets. If somebody is going to spend some money, they want the ultimate in sound and that's digital. Then you have the other people who want good music but don't want to pay that money. They go for budget lines more. So, in order to adequately service both, you have to cut down on the middle inventory. I saw the same thing happen to mono when stereo came in. The record companies saw it and began to cut out a lot of older recordings, either deleting them or putting them on budget albums. The same thing has to occur now."

Although the older demographics and higher income bracket of the classical consumer has shielded the genre from much of the effects of the vaunted record recession, inflation has exacted its price, not only in the kinds of records consumers are buying, but how many.

Rick Forrest is an L.A.-based freelance writer and frequent Billboard contributor.

"The rise in list prices has caused customers to be more selective," says Ray Edwards, classical merchandising director for the Tower Records chain. "It hasn't lowered dollar volume because the higher prices even it out, but I would say that in the past few years the quantity of sales has clearly gone down."

This has helped make promotion a more crucial and investigated avenue for classical retailers. The rise of digital and the impact of crossover superstars such as Pavarotti and Galway have spurred increased instore display distribution from the labels. And retail brainstorms such as the recent "Pavarotti For President" campaign held in the Los Angeles Tower Classical Annex are much more commonplace.

"You can promote classical records the same way you promote pop records as long as you do it with a little style," explains Art Shulman, director of stores for the Laury's chain. "We gave away the entire Nonesuch catalog, 520 records, to one guy last year and the response was great. Classical customers react to the same type of thing pop customers do. They like something for nothing. They like an extra reason to come by the store. They like the excitement of filling out an entry blank and possibly winning something. The trick is style, class, taste and remembering you're not selling AC/DC."

(Continued on page C-5)

"The sonic realism is unparalleled."
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Quality sells best.

Sales Growth

• Continued from page C-4

Laury's latest promotional scheme involves giving away a \$6,200 baby grand piano.

"We've hooked up with a local piano dealer and got advertising support from all the major classical labels," says Shulman. "I'm going to put the piano right in the middle of one of our stores and run ads for two and a half months. Promotions like this draw in a tremendous amount of traffic and really make our image as a classical retailer visible."

Most retailers agree with this assessment. Ben Karol of King Karol, one of N.Y.'s oldest and largest full line chains, doesn't.

"The store itself is the greatest promotional gimmick you can have," he says. "Your best selling points are service, product availability and store decor. Everybody likes these promotions where you bring in a big artist and have him sit in the back and sign autographs. Well, to me that's poor promotion. All it does is clog up the store for one day with one or two records by that artist and after the artist leaves, it's as if it never happened. No residual benefits. So you spend money advertising the artist appearance and you sell the records at cost and what do you wind up with: no profit. That's ridiculous."

One means of boosting classical that is increasingly in fashion these days is through opening up a separate, soundproof classical section. Classical consumers have long been known to prefer the ambience of their own music over the pounding beat of rock. By putting theory into practice, retailers are not only able to entice new customers by advertising the sections, but they can also take double advantage of the potential of in-store turntable programming by highlighting special releases on the classical section's sound system.

The Turtle's and Circles chains are two of the newer experimenters in classical separatism. Both recently opened new classical departments in one of their full line outlets and both contend that the departure brought in increased sales and new customers.

"People have switched stores to us just because of that enclosed section," claims Nancie Taylor, classical buyer for the Georgia-based Turtle chain. "More people came into the store because we advertised it and sales have increased. It was a good thing for the customers and ourselves."

The mailing list is being touted as a very productive alternative to the usual radio and print advertising. Record Bar reports great success with its bi-monthly newsletter, Classical News, which is sent out to each of the chain's 8,000 Classical Connoisseur Club members, informing them of special classical sales, club discounts and reviews of the latest releases.

"As far as promoting classics, we find it a very effective tool," says John Kuhnle, Record Bar's classical guru. "People come in with their newsletter and the items they want all checked off. We are always having sales for the general public and the club members and this keeps them abreast of what we're doing and excited about it."

The 110-store Camelot chain started its Camelot Classical Club about six years ago. Since then, membership has rocketed from 2,000 to more than 50,000. Marketing coordinator Lew Garrett says "business is better than ever as far as classical goes" and cites their mailing list as one of the primary reasons. Not only are members informed of sales through the club, but the chain works with various labels to send out sampler records.

"During April, CBS has given us 50,000 seven-inch samplers of the Isaac Stern 60th Anniversary celebration to send out," says Garrett. "If they like the sampler, we invite them to come and get the album on sale. We've done this nine or ten times before and found the results well worth the mailing costs."

With the plethora of choices in classical repertoire, a knowledgeable sales force becomes indispensable. With this in mind, Camelot also sends out a newsletter to its store clerks.

"It simply keeps them more in touch with the classical goings on so they can communicate to the customers. You have to be ahead. You just can't lay product out there and think the consumer will pick it up themselves because nine times out of ten they won't. It's vital to have clerks on top of what's going on in the music."

Retailers seem universally bullish on the advent of the classical cassette, citing improved sound quality and increased catalog as prime customer motivators.

"Classics on cassette have exploded," agrees Karol. "Our cassette business has quadrupled in the last year. A couple of years ago not too much was available, but now all the labels have been inundating us with product and the customers love it."

"A great deal of it is for travel," explains Gene Benyas, classical merchandising manager for Circles Classical in Tucson. "In the past, it was 8-track and some people are still quite upset that that's going out. We get a lot of customers from outlying areas who travel a lot and the cassette is their main means of entertainment."

"A hot little market right now is the budget classical cassette," affirms Lee Hartstone, chairman of Integrity Entertainment, which includes the Big Ben and the Warehouse chains. "Classical fans want a second library for their autos. We're doing quite a bit of advertising using the words cassette and LP, gearing ourselves to reaching that classical cassette consumer."

Despite high and constant demand, imports are still coming in at a trickle. Tower Records reports brisk sales of its Japanese imports, which they've been able to buy directly from their Japanese outlets.

(Continued on page C-7)



EMANUEL AX
BEETHOVEN
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"Les Adieux"
"Appassionata"
Polonaise in C, Op. 89

RCA ARL1-2752 RED SEAL

Original Broadway Cast Recording

DAVID MERRICK'S
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CBL1-3891



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HANDEL TO BRITTEN
Philharmonia Orchestra
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RCA ARL1-3522 RED SEAL

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The Four Symphonies
JAMES LEVINE
THE
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RCA ARL3-3907 RED SEAL
3 RECORD SET

JAMES GALWAY
Plays
STAMITZ
Two Concertos
C. P. E. Bach: Unaccompanied Sonata
New Irish Chamber Orchestra
André Frieur, Conductor



RCA ARL1-3858 RED SEAL

LEVINE CONDUCTS MAHLER
SYMPHONY No. 10
Deryck Cooke Final Version
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RCA CTC2-3726 RED SEAL
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Debut Recording ATC1-3972

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SIBELIUS
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RCA RED SEAL
DIGITAL

THE VILLAGE BAND
A Nostalgic Recollection by
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RCA ATC1-3524 RED SEAL
DIGITAL

Orff ATC1-3925

CARMINA BURANA
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London Symphony Chorus
EDUARDO MATA



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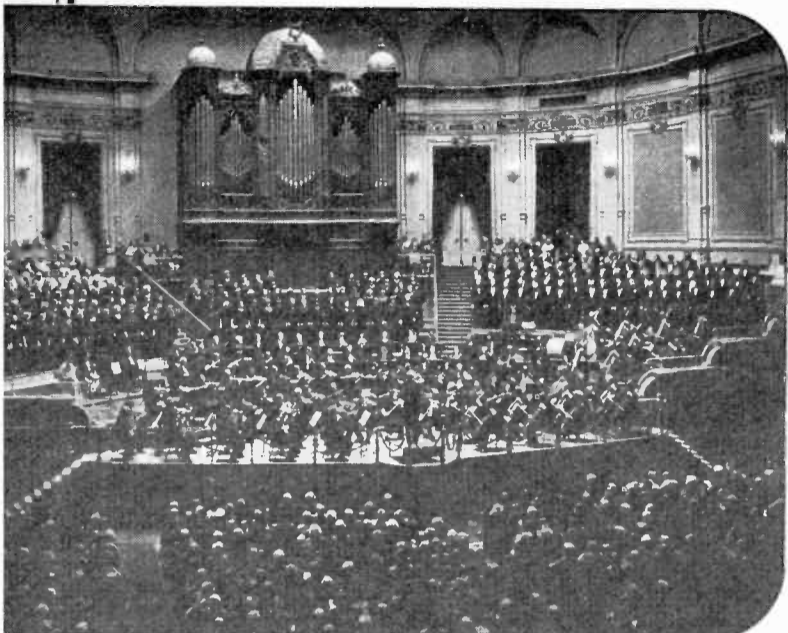
By ROY CARTER

Dramatic improvements in recording technology and a growth in ranks of audiophile listeners are two key factors seen as holding out great hope for an upturn in classical record sales throughout Europe. Despite one of the worst periods of recession the record industry has known in its century-long history, there is, say ex-

12 centimeters (about 4 7/8 inches) in diameter, with an hour-long playing time and an indestructibility that should make it a life-long entertainment source.

Philips says the laser beam compact disk will do for the record business what the silicon chip has done for industry; and it is emphasized that its arrival doesn't mean the end of

Laser Promises To Shed New Light On European Classics



The live digital recording of the Concertgebouw Orchestra & Chorus in Amsterdam, performing Beethoven's Ninth Symphony.

existing record playing equipment, for only the playing deck initially has to be replaced.

As Philips has spent some \$100 million on research and development so far, and more money is still being poured in, the confidence that it will produce massive new sales peaks is predictable.

Add in the obvious advantages of the new digital systems of recording, and the record industry through Europe is understandably exuding new optimism. For the classical end of the business, the prospects are particularly good.

Telefunken (Teldec) has announced it has set its sights on the digital laser beam disk targets and is working on two systems: the mini-disk and the micro-disk. It won't be known for some time yet which will eventually be adopted.

While Erato, France's prestige label in the classical sector, has no plans at the moment to enter the laser beam stakes, the company nevertheless is working on debut digital releases. Because of technical difficulties, the initial releases have been delayed but the first product should get through the shops by next winter.

Featured will be the complete "Tafelmusik of Telemann," conducted by Jean-Francois Paillard. And Erato has another "first" due for release this year, the complete "Penelope" by Faure, about which few details are yet available except that it will be a conventional analog recording.

On the European classical scene, there are encouraging signs that all is not gloom and despondency, despite the economic problems, and some companies even report fractional

Roy Carter is a London-based writer specializing in classical music.

upturns in turnover, with others happy enough not to have actually lost any ground.

Peter Russell, classical manager of Deutsche Grammophon and Philips is optimistic about 1981 prospects and claims increased sales so far this year. This is due in part, he says, to the introduction of digital records and the company's introduction of two separate classical repertoire sales forces, one for new releases and one for back catalog.

He cites the introduction last year of the Sony TPS-L2 "walkabout" cassette player as an influence in stimulating classical tape sales.

Deutsche Grammophon and Philips have important new recordings planned for later in the year, digital recordings included in such as a new "Tristan and Isolde," conducted by Carlos Kleiber with Margaret Price (soprano) and tenor Rene Kollo, and "Un Ballo In Maschera," conducted by Claudio Abbado (DG).

For Philips, there is Massenet's "Werther," conducted by Sir Colin Davis, with Frederica von Stade and Placido Domingo; yet another "Il Trovatore," again with Davis, plus Jose Carreras and Katia Ricciarelli; and what promises to be the first complete digital "Ring," conducted by Pierre Boulez.

Russell's counterpart at Decca, David Rickaby, admits to a slight drop in sales over the last year but points to consistent sales from such artists as tenor Luciano Pavarotti and soprano Joan Sutherland, as well as the Academy of Ancient Music earning Decca product placings in the best-seller charts assembled by the HMV Shop in London in conjunction with the Sunday Times newspaper.

Additionally the L'Oiseau Lyre Florilegium Musicum label has become the best-selling imprint specializing in early music.

Rickaby, says: "The U.K. as a market has slipped to around number five or six as opposed to being number two just a few years ago. Now other territories, such as Japan, West Germany and France, can be said to be more important in terms of sales quantity and turnover than Britain. But then it has to be said that the recession hasn't hit France or Germany as hard as it has damaged Britain."

However Rickaby agrees that the advent of the digital recording technique has done much to keep the market reasonably buoyant in the U.K. and adds that cassettes have played a vital role in "keeping things ticking over, so much so that tape sales in Britain have increased."

Adds Rickaby: "This is due to a higher standard of duplicating as well as the introduction of the high-quality performance walkabout cassette players."

All Decca full-priced product is now being pressed in Baarn, Holland, and will probably remain so, but Decca also looks to have really top-class manufacturing facilities at the PolyGram

(Continued on page C-8)

parts, a light on the horizon, and that light beams from a laser.

At the heart of the technological advances is the Compact Digital Audio system jointly developed by Philips and Sony. The essence of the research is the belief that eventually the long-play record will be replaced by a mini-disk measuring just

DEUTSCHE GRAMMOPHON'S DIGITAL SPRING CLEANING

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Market Crescendo

• Continued from page C-1

Says Major, "More and more classical stations are not just surviving but they're becoming very profitable. More and more people are listening and there are more and more advertisers recognizing the unique nature of the audience."

The motion picture industry's rediscovery of classical music is another important development. Film and classical music were closely allied during the earliest years of film, and their close relationship has been rekindled, giving millions of persons renewed exposure to the works of the great masters.

The most famous example of late is Ravel's "Bolero," used in the motion picture "10," but there was also the Baroque music interest in "Kramer Vs. Kramer," the Gershwin surge that Woody Allen created with "Manhattan," and the Mascagni ripple that the use of "Cavalleria Rusticana" in "Raging Bull" set off.

Record labels already report seeing the impact on sales of the Richard Dreyfus film, "The Competition," which not only features the music of Prokofiev and Beethoven, but actually has two young attractive concert pianist as the protagonists. Several more motion pictures with soundtracks drawing on classics reportedly are set for release, and there may be a trend toward serious composer's increased film participation, such as John Corigliano's imaginative scoring of "Altered States."

The close fraternity of symphonic music and the new digital audio technology also is a dramatic portent, and classical's share of the booming audiophile business already is several times the traditional 4%.

One \$17.98 digital classical album is approaching the 125,000 mark in unit sales (Telarc's "1812 Overture"), while other companies report digital unit sales double and triple what would have been experienced with analog recording.

Classical zealots can point to converts already won by the new technology, and they see prospects of spiraling demand in the impending revolution in home audio—the all-digital record or card.

Mention also should be made of the rising median age of the U.S. population—a frequently noted demographic trend believed to have brought a mellowing of taste. And one might cite the lack of any one dominant force in pop music today, a situation that has freed many listeners to become more experimental.

Any way the cards are cut, the 1980s seem to promise a winning hand to the classical music industry.

Billboard

Sales Growth

• Continued from page C-5

"Those satisfy both the buyer who looks for import performance versions and because of the high quality pressings, the audiophiles, too," says Tower's Edwards.

On the domestic scene, availability has helped augment sales of London classical product. Since the label joined the PolyGram fold, retailers are reporting dramatic increases in product distribution.

"It's an absolute pleasure," beams Laury's Shulman. "A lot of London we hadn't been able to sell for five or six years because of lack of supplies. It's like going from 30% availability to 95%. It's an old rule of retailing—you can't sell what you don't have. Now all of a sudden we've got it and we're selling."

The one area where price seems to have little effect is in digital product. Despite a price spread going from \$10.98 for PolyGram digitals to \$21.98 at some stores for Telarc product, retailers again and again point to Telarc as the label most in demand. While some agree that these are consumers who confuse price with quality, most quickly dismiss the notion. A regular classical customer, they say, can't be repeatedly fooled by dollar signs.

"They learn pretty quickly," says Shulman. "With audiophile product there is one thing that counts and one thing alone: that's quality. If that's up to par, the people who are interested in that kind of disk will pay the price."

An intriguing sidelight to the digital boom is its appeal to the younger, more pop oriented fan, a fact reminiscent of the affect the introduction of stereophonic sound had on consumers 25 years ago.

"I see a lot of younger people getting into classical because of audiophile digital recordings," says Don Daniels, who handles classical buying for the Sound Warehouse chain through Sound Unlimited. "Most of the pure audiophile recordings are strictly classical and most of the pop material is either remastered or goosed up for audiophile. So you have a case where a lot of audiophile customers are being turned onto classical."

It's well known that the Pavarotti's and Perlman's of the classical world are an immense aid to bringing in the mainstream music customer. The personality identification involved makes them more akin to pop stars than classical performers. But an important area of exploitation retailers are beginning to take advantage of is the influence of movie music.

Classical soundtrack fever is an old phenomenon, dating back in recent memory to the continuing sales surge for Strauss' "Also Sprach Zarathustra" due to "2001" right up to last year's run on Ravel's "Bolero" in the wake of "10." This year, however, the trend seems especially widespread. With the exploitation of pop soundtracks firmly established, the consumer awareness of all types of film music seems to have blossomed.

(Continued on page 51)

The New Standard of Excellence

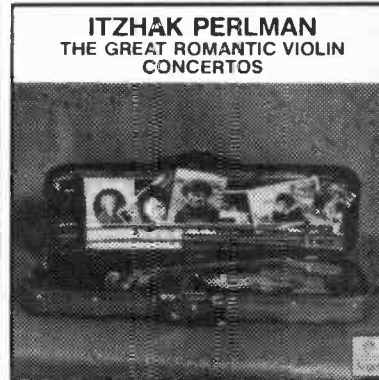
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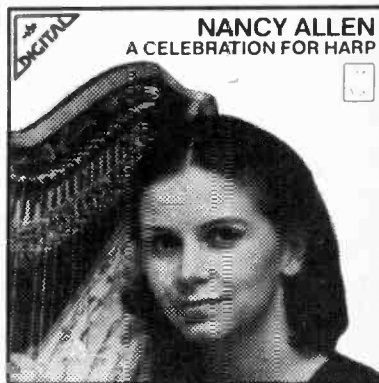
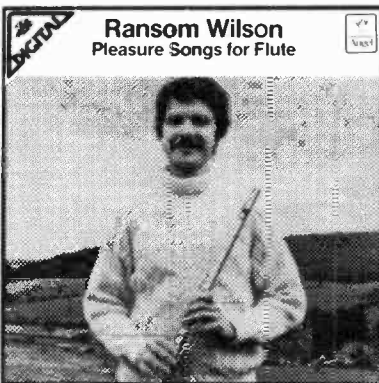
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Fling!



Rarities—the spice of listening!

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Renata Scotto



soon available!

• Continued from page C-6

factory in Walthamstow, East London. The company, like Deutsche Grammophon, aims to be marketing compact disks some time towards the end of 1982.

Rickaby talks of "goodies" in the pipe-line: a digital "Cunning Little Vixen," with Lucia Popp and Sir Charles Mackerras conducting; "Volume Five" of the projected seven volumes of the complete Mozart symphonies with Christopher Hogwood conducting the Academy of Ancient Music; a new digital recording of "La Gioconda" with Luciano Pavarotti, soprano Montserrat Caballe, conducted by Bruno Bartoletti.

Decca is especially enthused over a digitally-recorded "Beggars Opera," with Joan Sutherland, Kiri Ti Kanawa, Angela Lansbury and Michael Hordern, with Richard Bonyngue conducting.

In the EMI headquarters just off London's Oxford Street, John Patrick, classical manager, pulls no punches. "We're approximately 15% down on album sales of classical product as compared with a year ago, though this is compensated for to some extent by a 10%-15% increase in cassette sales.

"This upturn is due to improved sound quality of cassettes, now as good as that for records. Additionally the problems of pressing conventional records over the past years have forced people to look closely at cassettes as a way of offering more noise-free enjoyment of quality sounds."

EMI has been pressing a fair proportion of its classical product in the Electrola plant in West Germany and intends giving it an increased load in the future, particularly in the digital field. Patrick says he thinks Electrola pressings have a slightly better consistency than those emanating from the U.K. and "anyway I find I get a quicker turn around.

"There's also a feeling among consumers and dealers that German pressings offer a slightly better quality, so the theory is that with an English-cut disk and a German pressing you're really getting the best of both worlds.

EMI is talking with JVC now involved in a laser disk system but Patrick can't yet detail when compact disks are likely to be marketed by EMI.

The next development will be in September with the release of the company's first videocassette, "Beethoven's Violin Concert," played by Itzhak Perlman, conducted by Carlo Maria Giulini. There will also be a chromium dioxide cassette and a digital disk, EMI marketing the former with a big promotion campaign as from June this year.

Included in digital recordings due later this year from EMI: Berlioz's "Requiem," conducted by Andre Previn; Gustav Holst's "The Planets," conducted by Simon Rattle; Puccini's "Tosca," with Placido Domingo and Renata Scotta, soprano;

plus the complete Beethoven symphonies, conducted by Kurt Sanderling.

For CBS, there has been no sharp decrease in sales over the last year, looking even for a slight upturn the past quarter or so, and again corporate thanks and gratitude go to digital recordings for helping get the cash registers ringing again.

CBS today is pressing all Masterworks product at Pallas in West Germany. Ray Burford, classical manager, goes along with an apparently general view that there is a prestige value in having classical product pressed in Germany in terms of quality guarantee.

But on the cassette side, Burford says CBS Masterworks will be duplicated in Holland on chromium dioxide tape. This policy will apply to new product but also some best-selling back catalog. CBS is not into compact disk planning as yet but is "closely watching international developments."

On the way this year from CBS are: the Lalo and Saint-Saens "Cello Concertos;" Ravel's Sheherazade," with Frederica von Stade; and the complete "Schwanda The Bagpiper," conducted by John Pritchard.

Thanks principally to flautist James Galway and its Gold Seal Line, RCA reports a "static" sales position in its classical division, with no further fall-back in sales. Says Ray Pockock, classical manager: "The mid-priced Gold Seal series really does well for us. And cassette sales have improved quite dramatically over the past 18 months, mainly because of better quality and the advanced technology of the new cassette hardware."

Gold Seal is manufactured by Teldec in Germany, again because RCA sought overall quality improvement, and the company plans to transfer most of its cassettes to chromium dioxide.

Within the next few months, RCA will be importing from West Germany the prestige early music label Seon for U.K. distribution and Pockock hopes to have the entire catalog, a substantial collection, available inside a year.

Future plans for this company don't yet take in compact disks but do include an increasing amount of digitally recorded material. Forthcoming releases include: Julian Bream playing a second volume of Spanish music; "Songs My Mother Taught Me," by Robert White; and the "Bach Trio Sonatas," by Kyung Wha Chung and James Galway.

One of the liveliest of the independent record companies in the specialist classical field is Nimbus, established in the early 1970s by the Reynolds brothers and Numa Libin and headquartered in a beautiful Georgian country house set in 50 acres of Monmouthshire, Wales, countryside.

The label's prestige and success has spread throughout Europe and is particularly respected for its high standards of cutting and pressing. Among companies availing themselves of the facilities: CRD, Unicorn, Chandos, Meridian and Rediffusion.

Nimbus has a catalog of some 40 wide-ranging recordings, with high artistic and technical qualities, and the company is far from depressed about the state of the classical market right now. It claims a slight increase in turnover but cutting services and custom pressing facilities have to be taken as part of the upturn.

Nevertheless Gerald Reynolds feels, "It's the overall excellence of our direct-cut recordings and the Super Analog Master 45 rpm albums, with extended playing time, which have been the mainstay of our increased activity in Europe."

Future Nimbus plans include a series of recordings by Russian pianist Shura Cherkassky, presenting all his concert repertoire for the company, beginning with Mussorgsky's "Pictures From An Exhibition" and Stravinsky's "Petrouchka."

An outstanding success story of the past four years or so has been that of John Deacon and his Conifer Records set-up. Established in 1977, this is a company specializing in import of recorded music from Europe and the Middle East. It is sole distributor of the prestige Arion and Erato labels from France, as well as importer and distributor of unissued product from EMI France, Germany, Holland, Scandinavia and the U.S.

From April 1 this year, it has been named exclusive distributor for the EMI World Records label. Deacon's outfit, with a vast range of classical labels and product figures prominently in the top six companies in the U.K. in terms of classical turnover statistics.

From the State-owned Scandinavian label Caprice, easily the best-selling recording handled by Conifer is Stenhammer's "Symphony No. 2". German EMI figures in the top-selling company graph with the recording of Suppe's "Boccaccio," conducted by Willi Boskovsky, but Deacon points to the recent fire in the German pressing plant causing a hold up in supplies. "In the meantime, orders for this set have been piling up," he says.

Add in the prestigious classical product on the Lyrita World Records line alongside the imported repertoire and Conifer seems set for a very good future.

At Harmonia Mundi, sales are down, but only in the U.K., for the company shows fairly substantial increases in turnover in France and West Germany.

Valerie Minkelmuller, the company's U.K. manager, points out that the recession has thus far hit the U.K. harder than many other European territories. But, she says: "It is a fact: that dealers are often apathetic in Britain compared with their European counterparts and they simply will not take risks when it comes to placing orders for specialist product.

"However we're in the process of sorting out any snags in our distribution and once that's done we're hopeful that we'll really find the success we feel we deserve in the U.K. classical marketplace."

The secret of Harmonia Mundi's success in Europe, she (Continued on page C-12)


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A Billboard Spotlight

APRIL 25, 1981 BILLBOARD

Repertoire Rebirth

• Continued from page C-2

continued, as well, is the digital reworking of historical Enrico Caruso sides, with Vols. 11 & 12 scheduled before the year is out.

PolyGram: DG, London, Philips

Paradoxically, Deutsche Grammophon, along with its sister PolyGram labels, Philips and London, have now become sources of some of the industry's most economical digital recordings, at \$10.98. At least in the cases of DG and Philips, their traditional price posture was \$1 more than their competitors.

"Our current stress on digital will keep much of our repertoire along conventional lines," says Alison Ames, head of DG in the States, a stance that promises a spate of duplicate titles.

By fall, about 20% of new DG releases will be in the digital camp, says Ames. Operas in the new technology include a "Parsifal" directed by Herbert von Karajan, the label's first to be taped on 3M's 24-track equipment. There is also a "Tristan und Isolde" due, with Carlos Kleiber conducting the forces of the Dresden Opera.

In its stepped-up digital traversal down the mainstream, DG will be bringing out a Tchaikovsky Fifth with Karl Bohm and the London Symphony, the Haydn "Paris" Symphonies, performed by Von Karajan and the Berlin, and a Tchaikovsky Sixth as well as a Brahms Symphony package under Carlo Maria Giulini. And come summertime, appropriately, there will be a set of Johann Strauss waltzes and polkas.

Ames notes that integral composer series are also due for continuation with, as might be expected, Mahler high on the list.

The release of Mahler's Ninth under Von Karajan in May will be that conductor's last analog album. Also chipping away at his own Mahler cycle will be Claudio Abbado, fronting both the Vienna and Chicago Symphonies. Von Karajan continues his Bruckner cycle; next due is the Symphony No. 3.

Further major additions are slated in the label's attention to the big choral/orchestral works of Berlioz. Daniel Barenboim and the Orchestre de Paris remain the instrumental underpinning of the growing structure. Coming in the fall is the "Requiem," to be followed by "Beatrice et Benedict" and the "Te Deum."

Leonard Bernstein's set of Beethoven Symphonies, released as a package last year, will be coming out on single disks during the year. They will be issued to take maximum advantage of telecasts of the identical performances scheduled to be seen and heard on cable and public television.

If all this baton talent suggests overkill, Ames is likely to remind one, after all, that DG is known as "the label of conductors."

But new artists also have a place on the label, high among whom is Shlomo Mintz, the Israeli violinist DG hopes to groom as its answer to Itzhak Perlman. A Kreisler recital is expected from Mintz in the fall. Coming also is Chopin from the Yugoslav pianist Ivo Pogorelich, and Bach from the Turkish identical-twin team of pianists, Suher and Guher Pekinel. All three of the latter artists will be touring the States under ICM auspices.

Ames is rueful that no Maurizio Pollini will be coming out this year (his Beethoven concerto cycle with Bohm was interrupted due to an injury suffered by the conductor), that Krystian Zimerman has taken a year's sabbatical, and that approval by Arturo Benedetti Michelangeli of recent tapings are being subjected to his usual delays.

Archiv moves into digital in the fall with a package of Bach Harpsichord Concertos performed by Trevor Pinnock. In a major release program due to start about the same time, DG's early music label will begin issuing some 60 Bach Cantatas directed by the late Karl Richter. Most of these performances have never been released in the U.S. They will be packaged in five boxes.

Lest London Record's intention to cutback somewhat on new releases cause concern that this source is drying up, note that there will be about 175 sets issued on its cluster of labels before the year is out, down from some 200 in 1980.

Much thought is being given to what should be the "reasonable" number of titles to maintain in its active catalog, admits Richard Rollefson, London chief executive. Some trimming of the approximately 3,000 titles in the London, L'Oiseau Lyre, Telefunken, Argo and STS lists is essential, he says, with about 300 items initially being shelved.

"We're looking at ways to keep more esoteric titles available," he adds.

London's basic policy of giving prime attention to exclusive artists remains a label guideline, says Rollefson. And he points to a current priority of developing "basic repertoire in digital as soon as possible."

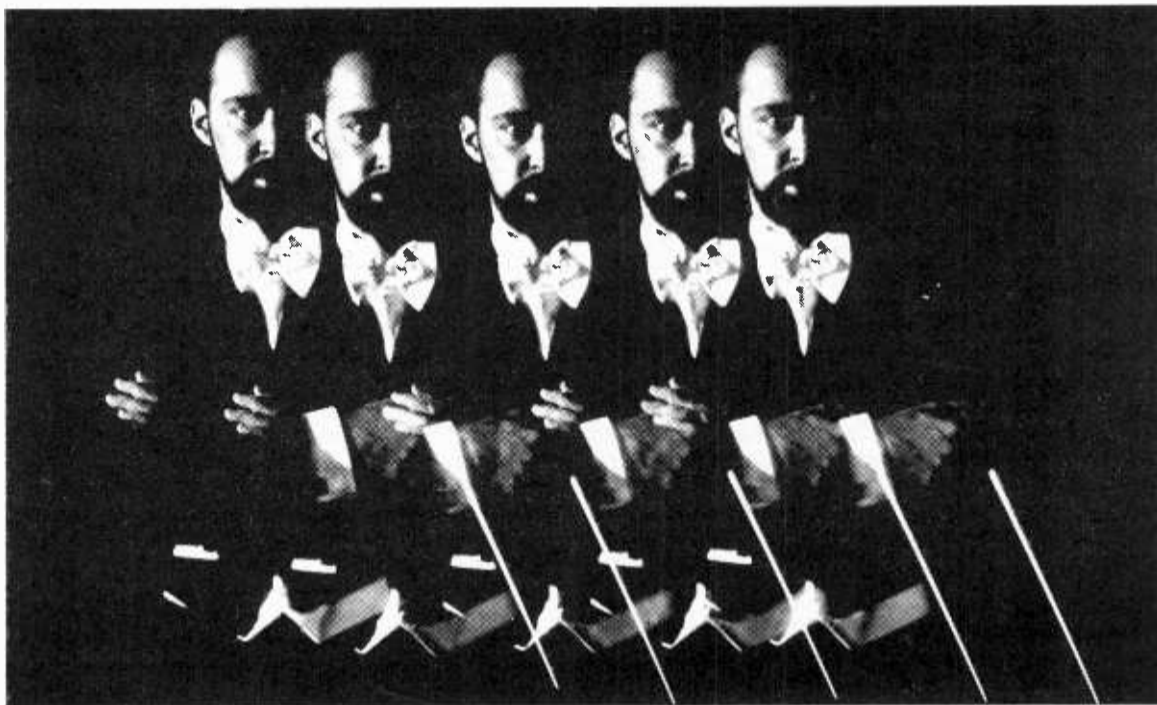
London, which was the first major label to get into digital, is heading toward a 50-50 ratio between digital and analog releases by the middle of the year, rising to about 75% digital by the end of 1981, Rollefson predicts.

As this is written, all indications are that the label's powerhouse release of the year will be the rush issue of the triple-threat simulcast last month (March 23) featuring Joan Sutherland, Marilyn Horne and Luciano Pavarotti, with Richard Bonynge conducting the orchestra.

On the opera front London has digital sets moving into the release pattern of "La Gioconda," with Pavarotti, Caballe and Milnes; and a "Sonnambula" with Sutherland and Pavarotti. Other opera entries during the year will include Schoenberg's "Erwartung" and Berg's "Wozzeck." Still in the vocal area summer will see a Leontyne Price album bearing the London
(Continued on page C-10)

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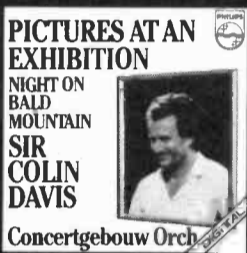
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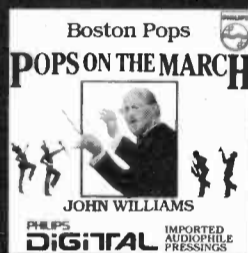
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PHILIPS

Repertoire Rebirth

• Continued from page C-9

logo, this a program of Verdi arias, with Zubin Mehta conducting the Israel Philharmonic.

The label's Mahler cycle as viewed by Sir Georg Solti and the Chicago Symphony will move into digital with a reading of the 2nd Symphony. Of special interest from the same performers is an album of David Del Tredici's much-publicized "Final Alice."

As conductor/pianist Vladimir Ashkenazy continues to thread his way through the Mozart concertos, as conductor alone the Sibelius Symphonies (the Fourth is due next), and as pianist alone the complete solo works of Chopin and the Beethoven Sonatas. The latter traversal is just about complete and London plans to issue a package of the entire 32 some time in the fall.

In the summer we'll have more of Alicia de Larrocha—a set of Scarlatti and Soler sonatas—and in the fall she will be heard in the Rachmaninoff Second Piano Concerto and the Schumann with Charles Dutoit and the Royal Philharmonic.

With three sets of Mozart symphonies already out on L'Oiseau Lyre, two more featuring Christopher Hogwood and the Academy of Ancient Music are due this year. Seven more slated to complete the undertaking. And the same artists will have a Handel "Royal Fireworks" this year, as well.

On Telefunken the massive project of the complete Bach Cantatas directed by Nikolaus Harnoncourt and Gustav Leonhardt is just approaching the half-way mark. Among Argo offerings due are works featuring the Philip Jones Brass Ensemble.

The Stereo Treasury line, at \$5.98 list and now comprising 240 titles, will be continued, informs Rollefson, and will include some erstwhile Phase 4 albums come June.

And the exec hints at a summer launch of a new mid-price line (\$6.98), with 25 titles in the initial release.

For the third wing of PolyGram's classical operation, digital also is becoming a preoccupation. Philips has some of its strongest upcoming product in the configuration, including opera, oratorio, orchestral and light material.

Digital entries set for release during the remainder of the year include an "Il Trovatore," with Colin Davis conducting and Jose Carreras and Katia Ricciarelli as stars; Davis, this time with the London Symphony, in a Berlioz disk coupling "Lelio" and "Tristia"; Brahms' "German Requiem" with Bernard Haitink and the Concertgebouw; a Mahler Eighth with Seiji Ozawa and the Boston Symphony; and a Tchaikovsky Fourth by Andre Previn and the Pittsburgh Symphony.

Nancy Zannini, Philips topper, points to a number of cycles the label has been engaged in that will see new additions this year. Coming in the fall is another in the Haydn opera series under Antal Dorati's direction, this the composer's "L'Infedelta delusa." Dorati and the Concertgebouw continue their review of the Tchaikovsky ballets with a complete "Sleeping Beauty." And Haitink's Tchaikovsky cycle with the same orchestra resumes with an upcoming Fifth Symphony.

Aimed at the crossover market, again in digital, is a new Boston Pops album directed by John Williams. Still unscheduled but promised before the end of the year, it will comprise a set of Broadway tunes.

Philips will unload yet another set of the "Brandenburg" Concertos later in the year, but one featuring a near-stellar cast of soloists. Performing with Neville Marriner and the St. Martin-in-the-Fields Academy is violinist Henryk Szeryng, oboist Heinz Holliger, trumpet player Andre Bernard, and harpsichordist George Malcolm, among others.

Angel

Angel's commitment to digital is as strong as any major's, and "as many as possible" new releases will be in that configuration, promises label head Raoul Montano. The first digitally recorded opera to bear the historic logo will be a "Tosca," with Scotto and Domingo, primed for release before the end of spring. Also due is a digital "Traviata."

On the orchestral side there will be lots coming from Klaus Tennstedt leading a number of orchestras, including the Berlin Philharmonic and the London Symphony. Another conductor deeply involved in the Mahler sweepstakes, Tennstedt is about half-way through his cycle. He will be heard, as well, in a new recording of Wagner "Ring" excerpts.

Simon Rattle, whose Mahler Tenth with the Bournemouth Symphony was released in digital last month, will have a Holst "Planets" on the market later this year. Eugen Jochum will be completing his Bruckner cycle. There will be more Sibelius from Von Karajan, and Dvorak from Mstislav Rostropovich. Neither will Riccardo Muti and the Philadelphia Orchestra be neglected by Angel, with a Tchaikovsky "Serenade For Strings" in the early offing.

Montano says Itzhak Perlman will continue his heavy schedule to meet a still unsated consumer demand. An offbeat coupling will offer the Korngold and Conus Violin Concertos on a single disk, with Andre Previn and the Pittsburgh Orchestra providing support. And recorded very recently and due out in the fall is the Beethoven Concerto with Perlman and the London Symphony under Giulini.

The phenomenal success of the Perlman-Previn package, "A Different Kind Of Blues," will be followed several months hence with "It's A Breeze." The same principals, of course. And Angel is resuming its series with the New Koto Ensemble, the new entry to be a Respighi album featuring "Ancient Airs & Dances."

Noting that chamber music has traditionally not played a strong role in Angel plans, Montano hopes to rectify this lack, but with the use of superstar combinations rather than established chamber ensembles. Thus, Perlman, Ashkenazy and



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Lynn Harrell will be heard in Tchaikovsky Trios before long, with Perlman also, but this time with other collaborators, in Beethoven Trios.

Special effort will be expended to upgrade the quality of Seraphim pressings to the level now exhibited by Angel, says Montano. Pressing location for the \$5.98 line will be changed and the results should be evident within a few months, he predicts.

Seraphim will continue to be used to "test the waters" by newer artists, says Montano, as well as for reissues by such luminaries as Elizabeth Schwartzkopf and Victoria de Los Angeles.

Nonesuch

Nonesuch will continue to shift emphasis away from moderate price perception to that of a full-price line, says Keith Holzman, who heads the Elektra-Asylum sister label. Little more than a year has elapsed since he took over the helm of the label, but he feels it can already lay claim to being well-rounded, while retaining much of the special character it enjoyed previously.

Of the 30 to 35 new albums to be issued during the year, perhaps 8 to 10 will be slotted in the basic \$5.98 line, while the remainder move into the \$8.98 list level, or the \$11.98 digital grouping, says Holzman. Most new material is being recorded in the digital mode, he reports.

Upcoming in the technology are rare Kurt Weill songs, sung by Teresa Stratas. Weill and Dohnanyi cello works will be played by Jerry Grossman with Diane Walsh. Coming in the summer is a Dvorak Quintet album with the Sequoia Quartet and bassist Julius Levine. And pianist Richard Goode is due for a Nonesuch debut in an all-Schumann album.

A digital two-record set of Bach's "Anna Magdalena Book," performed by harpsichordist Igor Kipnis and soprano Judith Blegen is on the boards. Another Bach album, the "Wedding Cantata," with Joshua Rifkin conducting and Judith Nelson the soloist, is also imminent.

Moss Music Group

Moss Music Group strategy this year is to be "somewhat more selective" in release programs, to lay additional stress on name artists and to establish a new \$8.98 label, Vox Cum Laude.

That is how Marvin Saines, former CBS Masterworks chief who is now MMG executive vice president, puts it.

The company's digital program would have been farther underway, he says, if the search for high quality pressing facilities were more immediately fruitful. But Saines feels that has now been secured and will permit early release of a number of digitals that have been languishing in the can.

Among these, as might be expected in view of the industry's apparent concentration on the composer, is a batch of Mahler. The cycle is being recorded by Harold Farberman, leading the London Symphony in some and the London Philharmonic in others. Symphonies Nos. 1, 4, 5 & 6 are just about ready to go, and Farberman also has a digital percussion album of Varese, Cage and Chavez on tape.

The label's digitals list at \$10.98, and Saines promises 11 or 12 titles before the year is out.

June will see the first results of the recent pact awarding Moss Music Group first refusal of Melodiya product. It will mark the launch of a projected complete traversal of Tchaikovsky operas to start with the earlier lesser known works—"The Oprichnik," "Mazeppa" and "The Voyevode." Melodiya will also be the source this year of "L'Enfant prodigue" by Prokofiev, and a Scriabin album coupling the Fourth and Fifth Symphonies.

This summer Moss Music will begin a recording program under a contract with the Madeira Bach Festival, including such artists as Anthony Newman, Elly Ameling and Julius Baker.

Moss Music's work with American orchestras is continuing, and due in 1981 are the two Liszt Piano Concertos with Jorge Bolet and the Rochester Philharmonic under David Zinman, a Tchaikovsky package by Robert Shaw and the Atlanta Symphony, an "Eroica" by Michael Gielen and the Cincinnati Symphony, and with Cincinnati Pops under Erich Kunzel a pairing on one disk of "Gaité Parisienne" and "Les Patineurs."

Vanguard

The search for adequate pressings also delayed Vanguard's digital release timetable, but it finally got underway last month and the label is busy preparing additional material for early release. The Baltimore Symphony conducted by Sergiu Comissiona is the main performing group in Vanguard's digital program and will be heard shortly in the Saint-Saens "Organ" Symphony, Rimsky-Korsakov's "Scheherazade" and Stravinsky's "Petrouchka."

Vanguard's audiophile line, sporting a \$12.98 list, will also include specially processed versions of analog recordings considered of top quality. Seymour Solomon, president, says that in some cases original four-track master tapes will be mixed down to digital to avoid "generational deterioration." In this category are recordings by Lili Kraus (Schubert, Bach, Mozart and Haydn) and the Orpheus Trio (Debussy, Ravel and Faure).

The Galimir Quartet, recently signed by Vanguard, has a Bartok album in preparation, as well as a disk offering Schoenberg and Webern chamber works. There are two more PDQ Bach albums awaiting release, says Solomon, after which the group will be recorded digitally.

Telarc

Telarc Records which, perhaps more than any other label, has helped add credibility to the surge of digital, will be releasing five more albums before the end of the year.

Two come from the Cleveland Orchestra under Maazel—a Shostakovich Fifth and a Tchaikovsky LP coupling the "Romeo and Juliet Overture" and the "Nutcracker Suite."

(Continued on page C-12)



HARMONIA MUNDI'S CLASSICAL WORKS OF ART.

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Imports Increase With Consumer Appetite

Classical importers are reporting expanded sales opportunities today as product from overseas becomes an important supplement to the classical record diet U.S. companies and international labels here supply.

A growing consumer appetite for diversity in repertoire, comprehensiveness in presentation and the highest levels of technical quality is being fed by importers, who cite the U.S. customer's increasingly sophisticated tastes as the biggest stimulus today.

Another factor is price—now swinging in favor of the importers. Domestic label price hikes have closed the gap separating them from imports and some full-price imports begin to take on almost a bargain appeal alongside the high-ticket of the new domestic audiophile lines.

Importers still face problems in penetrating the retail structure beyond the major market centers. But they report strong sales in sun-belt markets—the region giving birth to the glass-enclosed classical listening room—and from markets surrounding major universities.

One of several aggressive new firms on the scene is Brilly Imports, promoting labels from France, England, Germany and the Orient—most as exclusive U.S. agent.

Top line for Brilly is France's Harmonia Mundi with its large Baroque and early music catalog, followed by Intercord, a German label featuring recordings by conductor Karl Münchinger, and Britain's Chandos, recently the source of some superb digital orchestral productions.

Although the U.S. listener today is better educated, small foreign labels still require extra work, and Brilly's East Coast sales and promotion head Dennis Miller says radio play and reviews are of extreme importance.

One traditional problem facing importers is that the artists they represent may have little if any exposure here.

"When you've got an artist that nobody's heard of then why should the customer pick it up?" Miller comments. "But if you can get it reviewed or played then you can convince them it is competitive."

Miller estimates that promotion and publicity are half of the job today.

"The retailer may feel that the label is not quite visible enough to bring it in," Miller explains. "What I have to do is show him review after review after review coming up."

"Imports seem to be thriving because the domestics have raised their price," adds Miller.

For New York's German News, one of the old line companies in the import business, the pressing quality of imports is still a key selling point. Record sales manager Fred Hoefler says trade in pressings from the same masters used by domestic companies still is thriving.

British EMI and German EMI (Electrola) are the two strongest selling lines. Other good lines for German News are Germany's Harmonia Mundi (not affiliated with the French company), and Germany's Preiser, a line heavy in vocal reissues.

Hoefler notes that despite sizeable dollar devaluation causing import prices to climb, there still is a cost parity with domestics today.

"For us it's good news when the domestic labels go up, which they have over the last five or six years, fantastically," Hoefler says.

German News' costliest line, British EMI, lists for \$11.98.

Importers face supply problems, Hoefler adds. "The classical departments of all the companies we're dealing with usually are the back seat of all these larger companies. Pressings usually are geared to the pop catalog."

Qualiton Records, the major source for Eastern European imports, will begin channeling product into the mid-price bins this year, according to sales manager George Volckening.

The new \$5.98 list series from Hungaroton is called Budapest and will feature many of the label's early stereo recordings, the importer says.

Qualiton lines also include Supraphon, from Czechoslovakia, Sweden's Bis and England's CRD. Supraphon recordings of Czech composer Bohuslav Martinu's music are in demand in all regions of the U.S., says Volckening, who also notes that Hungaroton's Bartok centenary issues are back-ordered.

Hungaroton's penetration with opera sets featuring extensive lavish multi-lingual presentation also is deepening. The next opera, Volckening says, is Rossini's "Moses."

"I think people today are willing to spend the extra price for assurance that they will get something that will last, something that will sound better," Volckening states.

Volckening says dealers sometimes express surprise at learning that import product is price competitive with today's domestic ticket.

"They were expecting a \$13 or \$14 list price," he explains.

The unusual repertoire and less-familiar performers make dealer and consumer education an ongoing job. Also importers, unlike many esoteric audiophile labels, have not been able to crack the Schwann catalog, a point of aggravation for many of them.

Volckening says the turnover in retail employees often exacerbates problems. "Such a transient crowd works in the large stores," he explains. "You work up a rapport with one employe and after a year and a half he's gone and you're back to square one."

"The most important thing is the reviews; even bad reviews sell records."

One of the newest large-scale import firms is Long Island-based International Book & Record Distributors, which opened a major classical department less than one year ago.

"Since July we have built up a 200 page catalog and four supplements," general manager Simon Simunovic explains. "The lines that we added were the lines that no one else handled before, except for some small mail houses."

"We are not hunting for exclusive rights," Simunovic adds. "We believe much more in service and price and getting the material."

International's top lines today are Pathe-Marconi (French EMI), EMI-Electrola and Philips of Norway.

All of international's product is being flown across the Atlantic. "We can't lose 30 or 45 days in transportation and pay the labels in 30 days," Simunovic explains.

Simunovic says the dollar's improved position is a good sign, and import prices are expected to level off for a period. "The exchange rate is better. The dollar has recovered a lot."

Adds Simunovic, "The acceptance is great and the highest priced items seem to sell the best. However, you cannot talk about quantities because of the limited number of stores."

New York's Euroclass Record Distributors also is enjoying brisk import business, publicity and promotion manager Frank Burton says.

Burton says emphasis on unusual repertoire and highest production values has created an interest in Britain's Unicorn label while Rubini Records from Britain is said to offer among the cleanest and most accurately-pitched vocal reissues.

Especially good reaction has met the complete unabridged performances of Grieg orchestral scores for Unicorn led by Norwegian conductor Per Dreier.

Says Burton, "The trend is that imports are very popular. Imports tend to be of very high quality and people are looking for quality records, good pressings."

"There is so much stuff. The American public is enjoying one heck of a lot more imports than they have in a while."

ALAN PENCHANSKY

Repertoire Rebirth

• Continued from page C-11

The strings of the St. Louis Symphony under Leonard Slatkin will be heard in a diverse program including such titles as Vaughan Williams' "Fantasy on a Theme by Tallis" and Barber's "Adagio for Strings."

Slatkin and the St. Louis also have a Mahler First on the way (no cycle is planned, Telarc's Michael Kellman assures), and from the Dallas Symphony will come a Spanish flavored album including Debussy's "Iberia" and "Capriccio Espagnol" by Rimsky-Korsakoff.

This year will not see a follow-up release of the projected Beethoven piano concerto cycle by Rudolf Serkin and the Boston Symphony under Ozawa. The "Emperor" has just been issued, and the next in the series, the Fourth Concerto, will be taped in October. An additional two concertos will be recorded next year.

Arabesque

In 1980, its first year of operation, Arabesque issued a total of 83 albums; Ward Botsford, executive producer estimates that this year's total will be about 60.

The Caedmon subsidiary's digital involvement will be limited to a single piano record this year, another in Joao Carlos Martins' planned 18-disk survey of Bach's keyboard music. This will be an album of the "Goldberg Variations," and will be followed early next year with Book One of the "Well-Tempered Clavier."

At this point, Arabesque digital LPs carry the lowest list price in the industry, \$8.98, with Chromium tape equivalents going for \$9.98.

The Bach will be supplemented by the launch of another digital piano series, the solo works of Chopin performed by Arthur Lima, a protegee of the late Guiomar Novaes. Due in February are sets of the Nocturnes and Scherzi.

Operas by Gretry, Suppe and Humperdinck will figure among releases later this year, informs Botsford, as well as a reissue of the Denis Vaughan directed "Il Re Pastore," once available on RCA Records. Mussorgsky's piano music will be performed by the Korean artist, Kun Woo-Paik.

Historical recordings remain an Arabesque preoccupation and pending releases cited by Botsford include a three-record set of Schubert lieder sung by Gerhard Husch, a Wilhelm Furtwangler 1944 performance of Strauss' "Symphonia Domestica," and a vintage D'Oyly Carte recording (1931) of the "Pirates Of Penzance."

Pickwick

At Pickwick Records, introduction of the Pro Arte line (\$8.98 and \$12.98 for digital) last month will be followed quickly with additional product so that the company goal of some 120 recordings in the first year of operation may be realized. Steve Vining, a& director, says a similar number is fore-

seen in 1982, all while the mid-price Quintessence series is maintained.

"At least one-third to half of the records will be digital," says Vining, although he notes that some delays have been encountered so far in editing capability.

All its sources of product—Seon, Harmonia Mundi in Germany, Pro Arte in Munich and more recently, Supraphon—are producing digital material, he adds. Among the titles he cites as due are a complete "Ma Vlast" by Vaclav Neumann and the Czech Philharmonic, Mozart Violin Concertos with Christian Altenburger, and the same soloist in the Taneyev Violin Concerto. Taneyev, a contemporary of Tchaikovsky, will be given additional attention through recordings of some of his chamber music.

Towards the end of the year Pro Arte will launch a series of one-act operas by Donizetti, Bizet, Busoni, Debussy and Benda, all in digital. Vining also holds forth the prospect of recordings in the U.S., with "negotiations well underway."

Musicmasters

Musicmasters expects to build its catalog at the rate of some four to six LPs a month. As in its first release, in March, concentration will be in "largely unexplored areas," reminds Jeffrey Nissim, president of the Musical Heritage Society subsidiary.

More recordings are planned with flutist Carol Wincenc and guitarist Eliot Fisk, some joining the two in duets. A Dietrich Fischer-Dieskau album of Ravel, Faure and Poulenc songs is coming, says Nissim, and, at the other end of the spectrum a series of American "stride" albums played by pianist William Albright.

The Musicmasters executive also points to current discussions that may lead to a number of new recordings with the Chamber Music Society of Lincoln Center.

Sine Qua Non

At Sine Qua Non the emphasis continues strong on digital releases, and the company's DigiTech label (\$14.98) will be the imprint on a number of solo and ensemble diskings.

Pianist Paul Schenly will debut in a recording of Mussorgsky's "Pictures At An Exhibition" that will exploit the coloristic differences of two different Steinway instruments, used in turn as thought best suited for various movements.

Joan Grow, president, is confident of the sales potential in a digital ragtime album featuring Gunther Schuller and the New England Ragtime Ensemble. And guitarist Sharon Isbin's digital offering will be a Spanish program by such composers as Granados, Turina and Barrios.

Analog albums, at a \$4.98 list, are also planned, among them three Anthony Newman packages, presenting him alternately on organ, harpsichord and fortepiano. And Paul Fried, principal flutist of the Boston Symphony, makes his Sine Qua Non debut in potpourri collection called "Flute Flavor."

European Light

• Continued from page C-8

says, is a personalized approach to marketing. The problem is getting that to work well in Britain.

The label's future release schedule includes the "Brahms' Trios" by Les Musiciens, more Broadside Band repertoire and a Vivaldi opera, conducted by Rene Clemencic, all set for 1981 release.

John Goldsmith has steered his Unicorn Records through many troubled seas since it started up as a label in 1969. It is essentially a little giant among the independents, now happily in calmer waters, and digital product has helped the bottom line in the past year or so.

Unicorn plans to release some 25 recordings on the new Unicorn-Kanchana label later this year and 1981 will also see the start of Goldsmith's project of recording digitally all the organ music of Messiaen. Also on the way is a two-record set called: "Delius: The Early Legacy," featuring the Royal Philharmonic Orchestra, conducted by Delius's one-time amanuensis Eric Fenby.

A notable "first" for Goldsmith is that his company is the first in the U.K. to install its own Sony 1600 Digital Recorder, alongside a recently-purchased Sony DAE 1100 editing machine. Says Goldsmith: "We'll offer the facilities of these machines to other independents."

CRD Records was founded in 1965 by Graham Pauncefort as a U.K. outfit to import and distribute specialized Continental and American catalogs. As the company grew, it was a logical step to start its own classical catalog, with first releases coming in 1973.

The distribution and recording activities were split into separate companies in 1974 and the distribution company was finally taken over by a European-based company in 1978.

CRD policy is to record "unjustly neglected works," seeking out outstanding young artists and record what it calls standard classics only where the company feels a new approach is justified.

The company already has a most impressive catalog of recordings which are marketed in lavish four-color gatefold sleeves, or boxed sets with booklets comprehensively annotated and detailed. CRD is represented in virtually every country in Europe and is also distributed in the U.S.

By way of summary for the prospects of the European classical music world, persistent optimism stems mainly from digital recordings, compact disks and chromium dioxide tapes. Things are, say the classical experts, looking up, despite the economic gloom-mongers.

Billboard

Credits

Edited by: Earl Paige, Susan Peterson. Art: Bernie Rollins.



DIGITAL GIFT—Herbert von Karajan's just-released digital recording of Wagner's "Parsifal," featuring Peter Hofmann in the title role and singers Dumja Vejzovic, Kurt Moll and Jose van Dam, is presented to the conductor by the a&r manager for Deutsche Grammophon, Guenther Breest.

ORCHESTRA'S 45TH RUN

Rudel, Stern Will Kick Off Season In Buffalo

By HANFORD SEARL

BUFFALO—Celebrating its 45th year, the Buffalo Philharmonic's 1981-82 season again will feature a diverse schedule including guest artists, conductors and groups, expanding its pops series but dropping jazz.

Julius Rudel begins his third term as leader of the 87-member orchestra that will perform 16 symphonic programs. Isaac Stern will open the season Oct. 3 and 4.

"In addition to keeping our loyal subscribers happy and satisfied, I want to attract those who are not yet aware of the beauty and excitement that attending a live concert can provide," said Rudel.

According to Ruth Spero, Philharmonic executive director, the season series will be divided into five

guest conductor appearances while classifications including symphonies, pops, children's and special, seasonal productions.

Rudel, who was New York City Opera director prior to coming to Buffalo in 1979 replacing Michael Tilson Thomas, will conduct eight of the 16 symphony programs.

Semyon Bychkov, also in his third season with BP, will lead three programs with his title changed from associate to principal guest conductor. Clark Suttle will return as the Exxon/Arts Endowment conductor.

Gunther Schuller and Stanislaw Skrowaczewski will make debut Jorge Mester, Irwin Hoffman and nearby Artpark musical director Christopher Keene will return as guest hosts.

EMI Trying Again With Lipatti Chopin Recording

LONDON—After its embarrassing discovery that a disk on the market for 16 years as the work of Dinu Lipatti was actually identical with a Supraphon recording by Polish pianist Halina Czerny-Stefanska (Billboard, March 28, 1981), EMI Records has come up with another tape genuinely featuring the Rumanian virtuoso, also performing Chopin's First Piano Concerto.

Peter Andry, director of EMI's classical division, says the new tape, made from a 1950 Swiss radio broadcast, has "every defect known to the recording art." But engineers

are at work cleaning up the poor orchestral sound, and it's hoped the disk will be released before year's end. Lipatti's widow, who 20 years ago authenticated the Czech recording, has confirmed the Swiss tape is genuine.

In the meantime, EMI has written a letter of apology to Ms. Czerny-Stefanska, and will be making financial restitution to her and to Supraphon. There are also plans to offer replacement records to those who bought the original "Lipatti" record, production of which has now stopped after sales of around 60,000 copies.

Classical Mart Examined; Sales Are Seen Increasing

• Continued from page C-7

"Movie soundtracks are an extremely important influence in promoting classical product," says Circles' Benyas. "Breaking Away" featured Mendelssohn's 'Italian Symphony' and the 'Barber of Seville' overture by Rossini. We had a run on them when both the movie and the television series came out. Those pieces became hit records for us. The same thing happened with Pachelbel's Kanon because of its presence in 'Ordinary People.'"

Benyas thinks retailers should take advantage of the crossover appeal of movie music identification by displaying the particular records prominently or even by placing

them in the pop music sections. Since these customers often want the version that's closest to what they've heard in the movie, Benyas feels record companies are missing an opportunity by not putting out more classical soundtracks as was done recently for the films "Manhattan" and "Kramer vs. Kramer."

"I think the biggest loss right now is 'The Competition.' The soundtrack the label put out is almost all Lalo Schiffrin material. If the label really wanted to stimulate more sales, they should have put together another package with the classical music from 'The Competition.' I know it would have had good sales. People ask for the classical pieces played in that movie all the time."

Convention Hall In N.J. Site Of 'La Traviata'

ATLANTIC CITY, N.J.—The resort's Convention Hall will host the first opera in 35 years here when the National Opera Touring Company comes in on May 8 under the direction of Beverly Sills. A division of the New York City Opera, the group appears under joint sponsorship of the newly opened Playboy Hotel and Casino and the Atlantic Performing Arts Center (APAC).

Following the performance of "La Traviata," a gala will be held at the Playboy as a benefit for APAC—a black tie event at \$150 per couple. Tickets for the Convention Hall performance are at \$10, \$15 and \$20. At the gala, APAC, which seeks to create a full performing arts center at the resort, will present special honors to Ms. Sills and to former Ambassador Fredric R. Mann, who heads the Robin Hood Dell summer concerts in nearby Philadelphia and created the Mann Center of the Performing Arts in Tel Aviv, Israel.

U.K. Collection Agency Closing

LONDON—BRITICO, the collection agency which looks after mechanical royalties for the U.K.'s serious music publishers and composers, is to close June 31.

Since 1969, the agency has for management purposes been a part of the Performing Right Society, and its 15 staff are likely to be redeployed within the PRS, with the Mechanical Copyright Protection Society taking over its functions.

Most recent accounts show a deficit of \$85,000 in 1979, the result of declining royalty income as the recession began to bite. Total domestic receipts were only \$1.85 million, with foreign royalties a further \$227,000.

Classical Notes

June 30 is the registration deadline for the second annual St. Paul Chamber Orchestra composers competition, open to Americans born after Dec. 31, 1945. The orchestra will pay \$2,500 for the best unperformed and unpublished chamber orchestra score, 10 to 15 minutes in length. . . . The Los Angeles Chamber Orchestra's executive director Edward R. Birdwell is resigning to become vice president in charge of special promotion and orchestras for the New York performing arts public relations firm, Gurtman and Murtha. Birdwell, a French hornist, is a former member of the American Brass Quintet. . . . The Arkansas Symphony in Little Rock has named Robert Henderson music director for the 1981-82 season. Henderson will remain associate conductor of the Utah Symphony.

Composer John Corigliano is busy autographing prizes to be given away by RCA Records in its "Altered States" soundtrack display contest, which closed April 17. Every store submitting a display photo will receive an autographed copy of the Red Seal movie soundtrack release, while 10 autographed pages from Corigliano's original score have been framed to be given away as first prizes.

San Francisco will come alive with new music sound installations at the airport, the Marina, the Palace of Fine Arts, the Parks, bridges and the bay as part of New Music America '81, a festival of contemporary music June 7 to 13. The festival activities represent a collaborative effort of many Bay Area arts organizations including the Exploratorium, the Center for Contemporary Music at Mills College, the Museum of Modern Art, the San Francisco Art Institute and KPFA-FM.



Billboard photo by Jacki Sallow

VEEPS TOAST—Elektra/Asylum chairman Joe Smith, left, and vice chairman Mel Posner, standing center, toast the label's newly-promoted executive vice president and director of marketing, Vic Faraci, seated next to Smith, and five senior vice presidents, clockwise from left: Jack Reinstein, treasurer; Keith Holzman, production; Jerry Sharell, creative services and Kenny Buttice, a&r.

New Companies

R.E.M. Music Publishers formed by Russell E. Moore and Patricia A. Moore as music publishing house. Address: 2118 S. 70th St., Philadelphia, Pa. 19142. (215) 729-4423.

Rick Howard Management Ltd., independent record production company formed by Rick Howard. Currently producing Dwan Smith. Address: 2373 E. 70th St., Chicago, Ill. (312) 493-0911.

Reiss Video Development Corp. launched by Jeffrey Reiss, former president of Showtime, to assist new entrants in cable to create full channels or develop programs for existing channels. First clients include Times Mirror Satellite Programming and health authority Dr. Art Ulene. Address: 888 Seventh Ave., Ste. 2801, New York 10106. (212) 246-6340.

Barking Pumpkin Records started by Frank Zappa. First release is two-record set "Tinsel Town Rebellion." CBS will distribute. Address: 7720 Sunset Blvd., Los Angeles, Calif. 90046. (213) 851-5461.

T.O.G. Management, Starville Records and Madison Street Music founded by Thomas Lewis, president. First release is "Found The Groove" by the Wreckin' Crew. Address: 4721 W. Madison, Chicago, Ill. 60644. (312) 379-7766.

Lazer Records formed by A.A. Gravatt and Curtis Rock, also co-owners of Ce Rock Music, publishing arm of the label. First release is "Tight Money" by Ce Rock. Address: P.O. Box 77, Center Square, Pa. 19422. (212) 438-8228.

d.b.a. Records formed by Alex Alexander as continuation of Graf Records. First release is "Funky Celebrations" with Queen Samantha. Label will specialize in R&B and dance oriented music. Address: 875 Ave. of the Americas, Ste. 1001, New York 10001. (212) 279-9326.

The Music Group formed to handle the production of records, radio shows, music/video and movie soundtracks. Principals are Danny Sheridan and Richard E. Goss. Address: 7278 Hollywood Blvd., Suite 22, Hollywood, Calif. 90046 (213) 876-2393.

Spilf-Rockers Inc. launched as a

recording and management company, headed by Philip A. Fox. Address: 511 E. 80th St., Suite LJ, New York, N.Y. 10021 (212) 737-8624.

Soaring Records started as a subsidiary of DocRon Productions of Boca Raton, Fla. Artists signed include Joey Martin, Kippy, Jackie Mittoo and Gary Brown. Officers of the enterprise are Ron Stander, president; Chuck Howard Jr., vice president of promotions; and Mike Kelly, vice president of national promotion. Address: 301 N.W. 2 Avenue, Boynton Beach, Fla. 33435 (305) 732-1145. Branch office: 44 Music Sq. East, Nashville, Tenn. 37205 (615) 256-6453.

M & W Productions Inc. formed by John Mendell and singer/songwriter Gale Watson to handle promotion, production, artist management and talent development. First project is Watson's debut single with his group, Kentucky Mornin'. Also signed are Sugarland Express, Boogie Grass Band, Gary Collins and Steve Merritt. Address: 3778 Pennsylvania Ave., Cincinnati, Ohio 45226 (606) 441-6417.

Sherwood-Hennesse & Assoc. Inc. started by Burt Sherwood and Bill Hennesse, both associated with WMAQ-AM Chicago, as a broadcast consulting firm, covering all aspects: programming, music, sales, personnel, news, promotion, technical operations and management practices. Address: 3125 Maple Leaf Drive, Glenview, Ill. 60025 (312) 439-1230.

Terrana/Binder Music started as a music publishing division of Steve Binder Productions and will be headed by former Motown chief engineer Russ Terrana. Address: 666 N. Robertson, Los Angeles, Calif. 90069. (213) 652-4422.

Mountain Records has been formed by Aaron L. Broomfield. First release is a single, "I'm Gonna Miss Ya." Address: 15510 N.E. 15th Court, N. Miami Beach, Fla. 33162. (305) 944-9945.

Dynasty Records & Video Tapes formed by Bambi Byrens, personal manager of Back To Back Management, and record producer Lance Ong of Whizz Kid Productions. Address: 9229 Sunset Blvd., Los Angeles, Calif. 90060. (213) 550-1216.

Successful Club Key: Product/Service Mix

NEW YORK—Discotheque operators with qualified managerial skills and an ability to recognize coming changes in the industry will continue to reap the fruits of success from the disco business for years to come.

This is the opinion of Daniel Emenheiser, assistant professor, School Of Hotel & Restaurant Administration, Oklahoma State University, and author of a recently published book on professional discotheque management.

Emenheiser states that the discotheque/restaurant concept has today become a multi-function entertainment center capable of creating various atmospheres, and handling many different types of events.

He feels that many of the clubs that fail do so because they are controlled by inept operators who have failed to plan adequately for growth and changes in the industry.

Emenheiser sees restaurants as "central and hugely profitable" attraction for many discotheques. He discloses that many of these operations are already receiving recognition for excellence in the quality and selection of their food and beverages.

"Unique and interesting foods are now being served as a part of the overall disco entertainment package," Emenheiser states. "This gives management further flexibility in developing the products and services to be offered to the various market segments."

Emenheiser notes that many discotheque operators "strive to develop a room that will bridge various

age groups," and acknowledges that in many cases this is possible because "the versatility of discos and clubs is unique."

Emenheiser states that the key to successful club management is the presentation of a unique product/service mix. He emphasizes that to achieve this, club managers should be very aware of the composite of their membership and-or market segments, the characteristics of these people, and their entertainment needs.

Emenheiser points out that club patrons today, regardless of age, are often interesting and creative people. He feels that these characteristics suggest that the entertainment industry can increase its success by being "less rigid and tradition-bound and being more flexible and innovative."

The Oklahoma State University professor states that club operators need to have a more realistic viewpoint of the needs and desires of their members.

He feels that they should have a clear understanding of such questions as the form of entertainment sought by members, the preferred types of food and beverages and the overall interests of the members.

Emenheiser warns that if a discotheque is part of an overall entertainment complex, care should be taken in considering its location within the complex. He states that this is important as music from the disco should not conflict with other forms of entertainment within the complex, and especially should not interfere with diners in the restaurant area.



Billboard Photo By Harrison Greene
GONZALEZ HUNGERS—Buddah Records artist, Terri Gonzalez, sings her hit tune, "Hunger For Your Love," to an appreciative audience at Studio 54, New York, recently.

2 Clubs Share 1 Roof; Prototype For Franchising?

CINCINNATI—January's and Oodles, downtown Cincinnati's newest nightclub, opened to the public March 31, 1981. The multi-million dollar facility featuring two clubs under one roof has a 16,000-square-foot interior.

January's has three major areas, each with its own bar, and two dance floors. The club holds 900 people and features live entertainment by Celebration, a specially created in-house band that features four vocalists. "Celebration's varying styles make nonexistent the material limitations of most house bands," according to Art Morgan, artistic director and producer of the group.

Morgan adds, "The five-piece horn section is composed of seasoned musicians playing specifically written horn arrangements on all materials." Celebration is being featured six nights a week, Tuesday through Sunday, 9 p.m. to 2 a.m. They perform 45 minutes of non-stop music per hour.

Oodles is an intimate sky-lit lounge with a natural environment. Oodles accommodates 300 people and spans two levels with three bars. Unlike January's, Oodles serves light food. Both clubs are open 11 a.m. to 2:30 a.m. seven days a week.

The complex is owned and operated by Chantel's Inc. of Cincinnati. The partners are Richard Schilling Sr. and sons Richard, Ronald and Scott, all of whom previously owned and operated the fire-devastated Beverly Hills Supper Club in Southgate, Ky.

The entire entertainment complex is a prototype with national franchising soon to be available. Architects for the project are Norris and Foote Architects/Planners, Montgomery, Ohio.

VICTOR HARRISON

N.Y. Pool Active In Business, Community

NEW YORK—The International Disco Record Center (IDRC), a New York-based record pool headed by Eddie Rivera, has launched a program to assist members of the Small Independent Record Manufacturers Assn. (SIRMA) in the promotion of their records and artists in the Greater New York area.

Rivera is also making the facilities of his pool available to SIRMA members for their regular meetings. The first meeting will be held at 873 Broadway in New York later this month.

Meanwhile, Rivera and the IDRC are expanding the successful "Polish The Apple" cleanup campaign instituted two years ago in Manhattan. The expanded show will include Brooklyn, Queens and the Bronx.

Rivera explains that under the program, now being conducted in association with WXLO-FM New York, the IDRC encourages community groups and other organizations to clean up their block or neighborhood. Qualifying groups are provided with free live and recorded music for an entire day.

So far, Rivera says the program has been very successful. Record labels, artists, pool members and sound and lighting equipment companies have lent full support. A major supporter of the program has been the AST sound equipment company of New York, which, according to Rivera, has supplied all sound systems used in the program.

The effort is conducted throughout the summer. Among the groups that have so far benefitted are church groups, tenants associations, boys clubs, senior citizens groups

and private tenant patrols. This year's program will be kicked off May 9 in the Bronx.

Rivera explains that the street concerts also help benefit record companies since at these affairs, IDRC plays only records serviced by the labels to his pools.

Also enjoying continued success are the IDRC's popular limousine tours, through which established and up-and-coming performers make guest appearances at popular nightclubs throughout the city. The cost of the promotion is shared equally by the IDRC, WXLO-FM and Mike Stone, concert promoter.

Artists who have so far participated in the program include Tasha Thomas, Taanya Gardner, Keith Barrow, Terri Gonzales and Revelation.

Also gaining popularity among record labels is the IDRC's pre-release feedback program under which labels are invited to take their tapes and demo records to the pool for critical appraisal by pool executives and members.

Rivera feels that this service helps label executives spot their hottest dance music products. It also helps them tailor the best promotion programs.

The IDRC has been in continuous operation in this city for about 6½ years, making it one of the oldest such pools in the country.

The organization, which about two years ago boasted a membership in excess of 300 spinners, has trimmed its roster to 125. It reports it now has the full cooperation of at least 95% of all record labels in supplying promotional records for its members.

Disco Mix

By BARRY LEDERER

NEW YORK — Gino Soccio's 12-inch 33½ r.p.m. titled, "Try It Out," follows the current trend in disco music by tempering his latest release to a more r&b format. Taken from his forthcoming LP, "Closer," the instrumental introduction relies heavily on guitar and synthesizer tracks that lead into a strong brass section. Soccio's vocals are not as dominant as in earlier recordings, but are, nevertheless, distinguishable in this disk which does not have noticeable break. It features a return to a more instrumental mix that is the mainstay of the recording, and is highlighted with a trumpet solo and funky bass guitar riffs. The result is more jazz-oriented, and not the high energy disco for which Soccio is known. This disk, produced and arranged by the artist, will have no trouble with radio and club play.

Considering the number of black-oriented records that West End has been associated with in the past, it is only reasonable that they release their own version of a rap disk. The successful sound of "Heartbeat" provides the rhythmic, funky beat for their latest 12-inch 33½ r.p.m. titled, "A Heartbeat Rap" by Sweet G. The rap is good with a persistent hand-clapping back beat, and background party sounds. Deejays might be inclined to speed the disk up. As usual, an instrumental flipside is provided for use by home rappers.

The Billy Idol and Gen X 12-incher on Chrysalis is "Dancing With Myself" at 5:57. Fast-paced tracks and rock'n'roll guitar chords contribute to the fiery arrangement that provides a pumping percussion break. Idol's vivacious vocal delivery is packed with magnetism. This rocker has a flip instrumental titled "Happy People (Hubble Bubble Toil and Dubble)" at 8:23 minutes. This mellow number lacks musical interest and Idol's voice is only used intermittently. Both sides were produced by Keith Forsey. It deserves a listen.

Lene Lovich's current 12-inch is from a forthcoming Stiff LP "No-Man's Land." Titled "New Toy," this is an extended version at 4:35 minutes. The artist's vocals, at times, are similar to Deborah Harry's in "Rapture." The disk has a lully-orchestrated introduction that is more disco than rock in flavor. A catchy tempo is maintained with piano and keyboard synthesizer highlights. The resulting effect gives this release a pop feel. The flipside includes "Cats Away" which is a gutsy, riveting electronic instrumental.

Disconet's Volume 4, Program 2 release should appeal to all types of music fans. For those disco buffs the definite highlight is the "Remember Me/Ain't No Mountain High Enough" medley by the Boystown Gang featuring Cynthia Manley. The production by Bill Motley and Victor Swedosh, is a breath of fresh air. Both tunes sustain the melodic flow of the originals but take on the r&b sound that is popular today. Lush strings provide a beautiful background for Manley's sparkling vocals that are given an assist by a harmonious male backup. The transition between the tunes is smooth as well as the overall production.

Trip Ringwald and Will Crocker lend their talent to mixes of "Body Check" by the Three Degrees and "He's Just A Runaway" by Sister Sledge. Both songs are extended, giving disco deejays the enthusiastic and energetic music which they always seem to want. For rock fans are lengthened remixes of Debra DeJean's "Goosebumps" and Telex's "Soul Waves." DeJean's current 12-inch is on Handshake records and this new version has additional instrumental passages and choruses included. Telex's release is on Sire and their electronic soul music gets a vibrant new treatment. Not to be overlooked is Ray Lenahan's Beatles medley that includes 12 of the group's classics put into a 13:33 minute trip. Bass and percussion are added to keep the flow going. This is one of Disconet's finest packages to date.

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	4	13	YOUR LOVE—Lime—Prism (12-inch) PDS 409	51	51	7	DRIVING ME WILD—The Stylistics—TSOP (LP) JZ 36470
2	2	14	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	52	45	8	MY SIMPLE HEART—Carol Douglas—20TH C. (12-inch) TCD 125
3	3	10	LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515	☆	73	2	LOVE RESCUE—Project—PBI (12-inch) 1001
4	1	14	BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp Gamble—PIR (LP) JZ 36370	54	59	4	HELP ME SOMEBODY/THE JEZEBEL SPIRIT/AMERICA IS WAITING—Brian Eno & David Byrne—Sire (LP) SRK 6093
5	5	11	GET TOUGH/LICENSE TO DREAM/DE KLEERER THING—Kleer—Atlantic (LP) SD 19288	55	55	10	I DON'T WANT YOU BACK—Ramona Brooks—Q (12-inch) Q 2001
6	6	8	BODY MUSIC—The Strikers—Prelude (12-inch) PRL 608	56	58	29	DIRTY MIND—all cuts—Prince—Warner (LP) BSK 3478
7	7	8	AI NO CORRIDA—Quincy Jones—A&M (LP) SP-3721	☆	67	4	YOUNG MEN DRIVE FAST—The Quick—Epic (12-inch) Import
8	8	8	HEARTBEAT—Taana Gardner—West End (12-inch) 22132	☆	68	4	PLANET EARTH—Duran, Duran—EMI (7-inch) Import
17	4	PARADISE—Change—RFC/Atlantic (LP) 19301	☆	69	3	TAKE ME TO THE BRIDGE—Vera—Rio Records (12-inch) Import	
12	5	DON'T STOP/DO IT AGAIN—K.I.D.—SAM (12-inch) S-12337	60	50	9	I WILL FOLLOW—U2—Island (LP) ILPS 9646	
15	11	HIT N' RUN LOVER—Carol Jiani—(12-inch) OP 2208	61	49	6	JUKE BOX BABE—Alan Vega—Ze/PVC (LP) PVC 7915	
16	23	FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/CBS (12-inch) 428-02023	62	64	4	WHAT ARE YOU GOING TO DO WITH IT—Betty Wright—Epic (LP) JE 36879	
13	13	8	WALKING ON THIN ICE—Yoko Ono—Geffen (7-inch) Gef 49683	☆	74	2	(We Don't Need This) FACIST GROOVE THANG—Heaven 17—B.E.F.—(12-inch) Import
14	14	13	WON'T YOU LET ME BE THE ONE—Michael McGloiry—Airwave (12-inch) AW12 94964	64	46	22	GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch) 1003
15	9	19	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290	65	65	4	DREAMING OF ME—Depeche Mode—Mute (7-inch) Import
16	10	33	TANTRA-THE DOUBLE ALBUM—all cuts—Tantra—Importe/12 (LP) MP-310	66	66	4	GUILTY—Classix Nouveaux—Liberty (LP) Import
17	11	12	ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY—Sister Sledge—Cotillion (LP) 16027	67	54	5	UP ALL NIGHT/ELEPHANT'S GRAVEYARD—The Boomtown Rats—Columbia (LP) JC 37062
18	7	22	GET UP (Rock Your Body)—202 Machine—Fire Sign (12-inch) FST 1451	☆	68	2	STARS ON 45—Stars on 45—Radio Records/Atlantic (7-inch) 3810
19	20	11	DOG EAT DOG/ANTMUSIC/KINGS OF THE WILD FRONTIER—Adam And The Ants—Epic (LP) NJE 37033	69	42	19	BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk—Mirage/Atlantic (LP) 19291
30	4	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624	☆	83	2	IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch) AFL 13842/JD 12216	
21	19	18	SET ME FREE—The Three Degrees—Ariola (LP) OL-1501/	☆	NEW ENTRY	TRY IT OUT—Gino Soccio—RFC/Atlantic (LP) 16042	
22	18	16	IT'S A LOVE THING/UP ON SOUL TRAIN/I CAN MAKE IT BETTER—The Whispers—Solar (LP) BZL1-3578	72	79	2	YOU ARE THE ONE—Cerrone—Maligator (LP) Import
34	4	DYIN' TO BE DANCIN'—Empress—Prelude (12-inch) PRLD 607	73	43	15	LET'S DO IT—Conversion—SAM (12-inch) S-12336	
29	5	BAD COMPANY/WARM & GENTLE EXPLOSION/ROCK ME—Ullanda McCullough—Atlantic (LP) 19296	74	60	8	JUST A GIGOLO/PAY MY BILLS—Barbi & the Kens—"O" Records (7-inch) OR 811	
25	24	16	FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP) BXL1-3577	75	75	15	DANCE—Silver Platinum—SRI (LP) SW 700004
26	25	21	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS—Frankie Valli—MCA/Curb (LP) 5134	76	76	11	GYRATE—all cuts—Pylon—D.B. Records (LP) 54
27	21	11	WIND ME UP—R.J.'s Latest Arrival—Buddha (12-inch) DSC 144	77	57	14	FANCY DANCER—Lenny White—Elektra (LP) 6E 304
28	28	20	FREEZE/TO CUT A LONG STORY SHORT—Spandau Ballet—Chrysalis (LP) CHR 1331	78	82	2	HUNGRY, SO ANGRY—Medium Medium—Cherry Red (7-inch) Import
29	26	19	BURN RUBBER/HUMPIN'—The Gap Band—Mercury (LP) SRM 76091	79	84	2	PARTY LETS PARTY (Part I)—Oxygen—Etcetera (12-inch) V50
30	32	21	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE/SEARCHIN' TO FIND THE ONE—Unlimited Touch—Prelude (LP) PRL 12184	80	85	2	LOOKING OUT FOR NUMBER ONE—Laura Branigan—Atlantic (7-inch) 3807
31	31	9	FEEL IT—Revelation—Handshake (12-inch) AS 887	81	63	21	FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130
32	36	8	ME NO POP I/QUE PASA/ME NO POP I—Coati Mundi—Antilles/Ze (12-inch) AN 807	82	NEW ENTRY	MEMORABILIA—Soft Cell—Some Bizarre (Import)	
33	33	20	YOU'RE TOO LATE—Fantasy—Pavillion (LP) JZ 37151	83	81	5	YOU'RE LYING—Linx—Chrysalis (7-inch) 2461
34	23	14	CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd—Prelude (LP) PRL 12181	84	NEW ENTRY	MESSAGE OF LOVE—Pretenders—Sire (EP) Mini 3563	
40	5	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME—The Spinners—Atlantic (LP) 16032	85	56	10	KEEP MOVIN'—Beverly Hill—Old Town (12-inch) OT 121981	
36	35	10	ROCK THIS TOWN/RUNAWAY BOYS—The Stray Cats—Arista (LP) Import	86	NEW ENTRY	ARE YOU SINGLE—Aurra—Salsoul (LP) SA 8538	
37	37	9	PERFECT FIT—Jerry Knight—A&M (LP) SP 4843	87	NEW ENTRY	NIGHT TRAIN—Stevie Winwood—Island (LP) ILPS 9576	
38	27	12	THIGHS HIGH—Tom Browne—Arista/GRP (12-inch) GP 01	88	NEW ENTRY	MAKE ROOM—Fad Gadget—Rough Trade (7-inch) Import	
39	48	6	OOH SUGA WOOGA/THIS FEELIN' (Remix)—Frank Hooker & the Positive People—Panorama (LP/12-inch) BXL1 3853/YD 12197	89	NEW ENTRY	LET ME BE THE ONE—Webster Lewis—Epic (LP) JE 36878	
40	38	13	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP—The Clash—Epic (LP) E3x 37037	90	NEW ENTRY	KICK IN THE EYE—Bauhaus—Beggars Banquet (7-inch) Import	
41	41	14	GIVE ME YOUR LOVE—Sylvia Striplin—Uno Melodic (12-inch) UMD 7001	91	91	12	BETCHA' CAN'T LOVE JUST ONE—Final Edition—VAP Records (12-inch) 19811
62	3	STAY THE NIGHT/NIGHTS (Feel Like Getting Down)—Billy Ocean—Epic (12-inch) 48-02049	92	98	11	WHAT A FOOL BELIEVES—Aretha Franklin—Arista (LP) AL 9538	
71	2	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97	93	80	6	CHANGE OF LIFE—I Spies—"O" Records (12-inch) OR 711	
72	2	CALL IT WHAT YOU WANT—Bill Summers & Summers Heat—MCA (LP) 5176	94	87	6	THE BIRTHDAY PARTY—Grand Master Flash and The Furious Five—Sugar Hill (7-inch) 759	
61	3	SIXTY THRILLS A MINUTE—Mystic Merlin—Capitol (LP) 12137	95	88	26	TAKE IT TO THE TOP/CELEBRATION—Kool & the Gang—DeLite (LP) DSR 9518	
46	47	29	CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	96	96	7	BOOGIE LAND—Ike Strong—Willkerr (12-inch) 1126
47	39	14	LAWNCHAIRS—Our Daughter's Wedding—Design (7-inch) ODW 913	97	77	6	AND LOVE GOES ON—Earth, Wind, & Fire—ARC/Columbia (LP) KC 2 36795
48	53	24	LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP) 6E 302	98	70	10	SHACK UP/DO THE DU—A Certain Ratio—Factory (12-inch) FACUS 4
49	44	14	DON'T STOP THE MUSIC—Yarbrough & Peoples—Mercury (LP) SRM 1 4009	99	99	15	CHILL OUT/SAVE THE LAST DANCE FOR ME—Free Expression—Vanguard (12-inch) SPV 39
50	52	12	JUST BE YOURSELF/TELL ME—Nightlife Unlimited—Uniwave (LP)	100	100	5	IN THE CONGO/MAMBO SUN—The Bongos—Fetish (12-inch) FET 005

Compiled from Top Audience Response Records in the 15 U.S. regional lists. *non-commercial 12-inch

★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).



Billboard Photo By Harrison Greene

MALONE'S MESSAGE—Deboard Malone's face is etched with emotion as she gets into her hit song, "Love Message," at a recent performance at Studio 54 Disco in New York. Malone records for Halfmoon Records.

N.J. Hotel Is Adding Dance Band

ATLANTIC CITY, N.J.—Dancing will return to Resorts International Casin Hotel this summer, in spite of the fact that the hotel's discotheque has long been converted into a New York style delicatessen.

Marty Portnoy, who heads one of the top society orchestras in the Philadelphia area, has sold the hotel's management on the idea of adding weekly dances to the complex's entertainment offerings.

Beginning with the Memorial Day weekend, Portnoy will supply the

hotel with a seven-piece dance band on Friday and Saturday nights. The entertainment will be offered from the stage of the hotel's Cabaret Carousel.

Until now, Portnoy's group has been appearing at the plush Barclay Hotel in Philadelphia.

Only other dance entertainment available in the entire South Jersey resort area is at the Music Pier in neighboring Ocean City where William Sackett and his 15-piece orchestra provide music for dancing.

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SMALL SCREEN FUN—Television talk show host John Davidson clowns with his guests Sister Sledge during a recent taping. The Cotillion group performed their latest single, "All American Girls."

'SECRET' BENEFIT Amnesty Intl Concerts Made Into Film, Album

LOS ANGELES—Amnesty International and music aren't usually spoken in the same breath in the U.S. That may change as "The Secret Policeman's Ball," a hit film and album in the U.K. and Australia, is released here.

"Secret" is the live documentary of a series of four benefit concerts held in London in 1979 for Amnesty International, the organization which helps political prisoners. Participating from a music end are Pete Townshend, Tom Robinson, Neil Innes and John Williams. Townshend does a rare solo appearance with only an acoustic guitar.

"It's a very amateur thing," says producer Martin Lewis. "I think that's why the performers like it. It's not a great big ritzy do with a snuff up dinner afterwards and a bunch of

matrons kissing each other on the cheek." The show was held at a West End theatre, 45 minutes after the scheduled play had finished.

The "Secret Policeman's Ball" is the third such event held for Amnesty International since 1975, but this one emphasized music, though much of the show is devoted to British comedy. "On the comedy side, (Monty Python member) John Cleese did most of the selection but he left the music to me," explains Lewis.

Not only did Townshend do a solo set, represented on the album by his versions of "Pinball Wizard" and "Drowned," but he does a duet with classical guitarist John Williams on "Won't Get Fooled Again."

As with the U.K. and Australia, all proceeds from "Secret" in the U.S. go directly to Amnesty International. The first "Secret" LP, containing only music, is coming out at the end of this month. A pure comedy LP is to be released simultaneously with the movie near summer. "We're down to one or two distributors for the film. The music wasn't going to come out in this

country until the film opened. Some English copies of the record got over here and radio stations started picking up on 'Won't Get Fooled Again.' Island said 'let's not wait around for the film.'"

A video of the project, which started as a BBC-TV show originally aired in December, 1979, has just been released in U.K. Lewis says a video may be released soon in the U.S. Lewis claims the movie has taken in over \$1 million in Great Britain alone.

For non-English speaking countries, Lewis may opt out of the movie market. "Monty Python, for instance, is big in Germany, Holland, France and Japan. Some things translate and some things will not translate. I may go into the tv market in those countries, edit it down and come down with a 60-minute piece and add more music as I've got some music that I haven't used," says Lewis.

A fourth Amnesty International show is scheduled for this summer in London and Lewis would like to do one live in the U.S.

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Acts Form Generic Label

WILKES-BARRE, Pa.—With the major record companies signing fewer new acts, three local performers—the Decodes, Craig Bevan and the Tourists and Pat Godwin—have decided to pool their talents and resources in forming a new record company here. The label carries the name of Generic Records Inc., and the first release is the product of the three local groups.

While the new label is having a tough time breaking into the tight formats of local radio stations, Craig Bevan says that college radio stations are most responsive to their new music. The Decodes is a "progressive" rock group. Their recording is a four-track extended play unit of original songs including "No Reply," "Physical Wreck," and "Just Lust."

Bevan and the Tourists have a reputation as Northeastern Pennsylvania's premier new wave band. Their first album, "Looking for a Label," includes original songs like "Businessmen's Bounce," "Really Don't Know," and an updated version of "Wipeout," a song that was popular in the '60s.

Pat Godwin is a familiar solo performer in these parts, but for his initial EP, is backed by a small group. His songs include "Circle City," "Right Now," "The Fried Piper" and "Shoulda Kept The Rib."

While still trying to get commercial radio exposure, Generic Records has gotten into a number of area record shops including the Gallery of Sound music centers and the Music Fair.

CBS Cable Jazz Show

NEW YORK—A five-year entertainment series on jazz, to include 25 programs of varying length, has been launched by CBS Cable, which taped "A Tribute To Count Basie" for the first show from Basie's March 20 Carnegie Hall concert.

Five programs will be presented annually beginning in 1981; the Basie show will be the first. This includes performances by Tony Bennett, George Benson, Sarah Vaughan and Joe Williams. The show will be extended to two hours with the addition of a 30-minute profile of Basie's lengthy career using film clips from the past.

A second program was taped March 31 featuring vocalist Betty Carter, tenor saxist Sonny Stitt and vocalist Johnny Hartman.

CBS Cable vice president for programming Jack Willis says the first year's shows will provide "a broad overview of jazz."

CBS Cable has a commitment of 1.5 million subscribers from several major multiple system operators. Twelve hours of programming is to be presented daily on an advertising supported channel, to be offered at no fee to cable systems who use the program service solely as part of their basic service.

APRIL 25, 1981 BILLBOARD



Billboard photo by Neil Zlozover

SOUND BOOM—Bob Geldof of the Boomtown Rats wails a vocal during a recent set at Santa Monica Civic Auditorium, Los Angeles. The Irish rockers used a 100% Cerwin-Vega sound system consisting of two quad-amped, main PA columns and side, fill and floor stage monitoring system. Power was provided by 18 Cerwin-Vega power amps. System was designed and assembled by Bob Doyles sound company, Texserv Ltd., Birmingham, England.

EFFECTIVE MAY 1

Soundstream's Pricing Schedule May Attract Record Companies

By ALAN PENCHANSKY

CHICAGO—Soundstream, Inc. is introducing a new pricing schedule, effective May 1, that will make its digital recording services more accessible to record companies and other clients.

According to Jules Bloomenthal, director of recording operations, major reductions in digital editing costs are being introduced under the new schedule, based on technical improvements that have greatly speeded up editing time.

Also being introduced is a low introductory pricing plan for one album, and Bloomenthal said the company has extended the umbrella under which transportation and travel costs to sessions are waived.

"We know we've got a reputation for quality," Bloomenthal said. "What we're trying to do now is say, look, we're going to be competitive price-wise."

One of the costliest parts of digital work can be editing. According to Bloomenthal, clients' editing costs are being cut by up to 50% under the new structure using a new "second

generation" editing system that is twice as fast as the old method.

Under the new system, clients no longer are charged for the amount of time spent entering data into the editing computer.

"The charges for editing apply strictly for the amount of time you sit making splices," explains Bloomenthal.

"Splices and all other computational things are done 100% faster," he adds. "We also can now play as many slices in a row as we want."

The new base rate for editing two-, four- or eight-track recordings is \$150 hourly for the first three hours, \$120 hourly thereafter. There is no minimum charge.

Recordings done on the 3M and Sony digital systems also can be edited with direct digital to digital

transfer of the material, Bloomenthal added.

Previously, Bloomenthal said, a flat \$150 hourly rate was the editing fee.

"We believe that for certain jobs, editing one album with our machine can be done as much as five times faster than with any other editor," Bloomenthal claimed.

Cities in which transportation and travel charges are dropped now include New York and Boston, Bloomenthal revealed. Salt Lake City, L.A., and London, added recently, also come under the waiver.

The base two- and four-track recording rate will increase to \$120 hourly under the schedule, dropping to \$80 hourly after the first three hours. Previously there was a flat \$100 per hour charge.

(Continued on page 58)

SPARS Hold N.Y. Seminar Tuesday (21)

PHILADELPHIA — SPARS — the Society Of Professional Audio Recording Studios—continued its series of regional meetings and seminars with an L.A. seminar Wednesday (15) at Hitsville Recording Studios and another planned for Tuesday (21) in New York at Gallagher's Steak House.

The Hollywood meeting featured speaker Chris Stone, president, Record Plant, addressing the topic: "A Practical Guide For California Sales And Use Tax For The Recording Studio." Another speaker, Fabian Blake, administrator of the Motion Picture and Television Credit Assn., spoke on "General Credit And Collection Problems In The Recording Industry."

COOL

Videodisk In U.K. Pegged In A Review

LONDON—According to a new review of the leisure market here, there's an unblemished and rosy future for videocassettes and related hardware, despite the recession—but the videodisk is already seeming "less of a surefire winner."

That's the summary of the findings of leading stockbroker company Vickers Da Costa in a survey of most leisure areas, including the music and consumer electronics areas.

It says that if the newest economic statistics are a true indication of future trends, there will be a worthwhile upturn consumer demand later this year.

Video, it says, will benefit most, but the music industry will be helped as well. And it claims that Thorn-EMI, with interests in both video and audio fields, "could emerge in 1982 and beyond as the U.K.'s major video company."

The report discuss Thorn-EMI's reorganization in non-entertainment areas and also pays tribute to the company's "expertise in high technology areas and audio-visual programming and software." The report, however, does not discuss the

(Continued on page 60)

The New York seminar/luncheon will feature C. Robert Fine, consultant to Magna-Tech Electronics Co. examining: "Diversification And Equipment Investments." Also: Stewart Cahn, vice president Chemical Bank, N.Y., Entertainment Industries Group, addressing "A Banker's Look At The Recording Industry" and Don Frey, A&R Recording, discussing "Must Diversification Be Incorporated Into The Recording Studio?" Dave Tieg, Atlantic Studios, N.Y., spearheaded the planning for the Manhattan SPARS seminar. Reservations are limited with cost per person \$20.

In SPARS membership updates, new regular members include Muscle Shoals Sound Studio, Sheffield, Ala., and MCA Whitney Recording Studio, Inc., L.A.

New advisory associate members includes Tore Nordahl and Rupert Neve, while new associate members include Tom Dowd, Tom Dowd Productions; Tom Lanik, Courney Spencer and Fred Ridder of Martin Audio/Video Corp.; and Robert Fine, Magna-Tech Electronics Co.

Swedish Firm Will Hop Into Intl Tape Mart

STOCKHOLM—A new company, Track Tape, based in Malmos, Sweden, and specializing in the manufacture of top quality magnetic tape, is set to start operations later this year and aims, it says, "to shake up the whole European tape market."

Ingegerd Engfelt, general manager, says: "We're not bothering with medium or low quality product. We want to be ranked as a Scandinavian company that, in quality terms, can take on the rest, Japanese, American or European, and at highly competitive prices."

Concentration will be on three kinds of audiocassettes: top quality iron oxide low biased tape, a chrome-equivalent high biased tape and a metal tape.

Says Engfelt: "We aim to sell to consumers and professional customers all over Europe and offer, for the first time in Europe, high quality audio duplication. In design, too, Track cassettes will be strikingly different."

Alpine-Luxman Consolidation Firm In L.A.

LOS ANGELES—Consolidation of Luxman high-end hi fi components has been completed by Alpine Electronics of America.

Effects of the consolidation, brought about by the recent acquisition of Luxman by car stereo marketer Alpine, include: formation of a Alpine Luxman division headquartered out of Torrance, Calif., slimming the Luxman line to 29 high-end audio product including five new products slated to be introduced shortly, distribution and shipping to emanate from Alpine Torrance, a realignment of the Luxman sales rep network, targeting 300 total retail outlets by 1982 and a \$1 million investment in advertising and marketing the Luxman line this year.

2 Hotels Booked For May AES Conclave

LOS ANGELES—Dates for the Los Angeles Audio Engineering Society (AES) convention are set for May 12-15 here.

In addition to the L.A. Hilton, site of the annual May AES, the nearby Hyatt Regency Hotel will also be employed for such activities as seminars and workshops.

Initial workshop topics include: signal processing, digital; signal processing, analog; console technology; sound reinforcement; circuit design; digital editing; digital recording; transducers; stereo for television; microphone techniques; broadcast audio; audio/video futures; motion picture sound; studio acoustics; and psycho acoustics and listening tests.



TEAC ENTRY—TEAC Tascam introduces a new modular mixing console, M-35, featuring eight mic/line inputs, four buss outputs and an independent 8-track monitor mixer. According to Dave Oren, marketing manager, the unit is a complement to the Tascam 80-8 multichannel recorder. Suggested list: \$2,300.

Studio Track

LOS ANGELES—At Artisan Sound Recorders, disk mastering engineer Gregory Fulginiti is mastering new LPs for A&M Records artist Robin Williams, Joe Chiccarelli producing; Rod McKuen and Jacques Brel with engineer Bob Kovack on Stanyan Records; Cry Of The Wilderness with producer Tutti Camarata; Count Basie, Oscar Peterson, and Joe Turner with producer Eric Miller on Pablo; and singles for Delegation on PolyGram, and Hard Country on Epic with Deni King, producer.

CBS/Johnston recording artist Susan Lynch mixing new debut LP for the label with Terry Melcher producing and Bruce Gold at the board at Gold Star Recording Studios. Also there: Journey guitarist Neil Schon interviewed for a "BBC Rock Hour" presentation, Jon Sargent hosing for Jon Sargent Production; and Gold Star welcomes back Brian Wilson, working on new material.

Aretha Franklin working on new material at Cherokee.

Activity at Westlake: Jack White producing Valerie Horton-Brown, Rick Ruggeri engineering with Brian Reeves assisting; Pete Solley producing the Dingo Boingo Band for A&M, Ed Cherney assisting; and Billy & the Beaters for Alfa Records doing a mix for a video of their live show with Jeff Baxter producing, Larry Rebhun engineering and Ed Cherney assisting.

George Tobin and Mike Piccirillo continuing to produce Natalie Cole at Studio Sound Recorders, Lee Wolen behind the boards. . . . Poco continuing work on a new MCA LP at Soundcastle, Joe Chiccarelli engineering, Dave Marquette assisting.

★ ★ ★

Steve Fouce producing the Breeders at new Thunder Road Studios, Calgary, Alberta.

At Toronto's Grange Productions Ltd., DIR's Bob Kaminsky mixing Anne Murray for an upcoming ABC Radio Network special. Assisting is Pat Riccio, Rich Knight engineering. At Fanta, Nashville, Kaminsky mixing Tammy Wynette and John Rosen at the controls for an upcoming Silver Eagle for the ABC Radio Network.

Fane Productions Studio, Santa Cruz, Bob Brozman and Michael Rugg finishing up new LPs for Kicking Mule Records, Pete Carlson engineering with Bob Force producing Rugg. Also there: the Citenzenz laying tracks for a forthcoming LP on DBC Records, Pete Carlson engineering and producing. And the Rastafarians cutting a second LP with Fane Opperman engineering.

At Heavenly Recording Studios, Sacramento, is Art Abodeely producing a new Living Water LP with Larry Lauzon engineering. Also there: Billy Ford recording a new single with Ray Pyle producing and Larry Lauzon engineering; and Carla Fulmore finishing up a second LP with engineer

Japanese Into British Studios For New LPs

LONDON—The U.K. recording studio business is set for an influx of leading Japanese pop musicians set to produce new albums, using leading local session men.

Yukihiro Takahashi, leader of the Yellow Magic Orchestra, is working in the AIR (London) Studios from April 1, back-up musicians including Roxy Music's Phil Manzanera (guitar) and Andy Mackay (saxophone) and Tony Mansfield, keyboard player from New Music.

One of Japan's top guitarists Takayuki Inoue (Epic/Sony) is using the Startling Studio in Ascot this month, along with the Breakfast Band, Snowie (guitarist, one-time with Thin Lizzy), Rabbit (keyboard man who was with Free) and Gonzales saxophonist Chris Mercer.

Adds Equipment

FT. LAUDERDALE — Sound Cutting, Inc., mastering lab here has added new outboard equipment to its disk cutting facilities. New is Inovonics 376 electronics, Orban parametric equalizer, Organ compressor/limiter and Orban stereo synthesizer. The main system is Neumann.

Lauzon. The studio has also added a MCI JH-110-B transformerless 2-track machine to its equipment list.

New England-based band Fox finishing up vocal tracks on a new single at Sunreader Studios, Sharon, Vt., with mixing slated for the Record Plant, Jay Messina engineering.

Reggie Andrews producing the Dazz Band for Motown at The Recording Connection, Beachwood, Ohio, Dale Peters engineering. Other action there: Arnie Rosenberg producing/engineering a Scott Reed LP; the facility's Roadmaster II bus taping a live "Rock Around The Block Show" for WWWM featuring American Noise with Arnie Rosenberg producing/engineering; Norka Transfer starting a new LP with Glen A. Kenny Productions, Ken Tomsick at the console; and the Roadmaster II bus also busy doing live dates for NBC's "The Source" with Marshall Tucker, Garland Jeffreys and Boxcar Willie.

Johnny Mae Mathews and the ADC Band finishing up tracks on Detroit duo M&M at Studio A Recording, Dearborn Heights, Mich., Eric Morgeson engineering. Also there, Flight laying down tracks for a new LP, Eric Morgeson at the board again.

Michael Fusaro named chief engineer at the Automatt recording studio complex, San Francisco. He was assistant supervisor at CBS' Bay Area studios from 1971-78 and has worked in engineering and maintenance with both Fantasy studios and Coast Recording. Recent activity at the Automatt includes: David Rubinson producing Herbie Hancock for Columbia, Fred Catero and Leslie Ann Jones engineering, Susan Gottlieb assisting; Frankie Bererly producing a live Maze LP, David Cole engineering, Maureen Dronney assisting; David Sieff and Bob Schulman producing Y&T with Gary Lubow engineering, Wayne Lewis assisting; and Stacy Lattisaw finishing up an LP for Cotillion Records with Narada Michael Walden producing, Ken Kessie engineering, Maureen Dronney assisting.

Chris Solberg doing sessions with Pat Thrall, T.V. Dunbar, Phil Aberg, Dave Marge and Dave Danza with engineer John Cuniberti—all at San Francisco's Hyde Street Studios. Also there, Ray Gardner working on an LP project with Lou Casibianca producing, Yves Gautschi at the console.

Eat Records completing sessions at Boston's Downtown Recorders with the Tweeds.

Chris Michie working on a WEA Holland LP at San Francisco's Russian Hill Recording, Michie producing along with Doobie Brother drummer Keith Knudsen.

The Deep River Band putting finishing touches on a debut LP for Erect Records at Chicago's Pumpkin Studios, Jim Porter producing.

At San Francisco's Different Fur: Walter Hawkins tracking for a new Light Records LP project with Melvin Seals engineering, Don Mack assisting; Pat Gleeson completing a digital recording of Vivaldi's "Four Seasons" composed entirely on the synclavier for Varese Sarabande Records, David Blossom engineering; and Gleeson also collaborating with Russell Decker on a musical score for an upcoming San Francisco show.

Ray Charles joining Johnny Cash in a duet for Cash's upcoming LP being cut at Nashville's Columbia Recording Studios, Billy Sherrill producing. Other Columbia Studios action: Pete Drake producing Slim Whitman, Dan Hoffman producing the Strommen Bros., and Billy Sherrill also working on projects with Lacy J. Dalton and Johnny Rodriguez.

Michael Barbiero recording Dirty Looks at Rockfield Studios, Wales. Mix will take place at London's Eden Studios with producer Nick Garvey.

Flirt recording a second EP at Detroit's L.S.R.

Skyline Operating In L.A. Topanga Canyon

LOS ANGELES—A new environmentally-laced recording studio has opened here in nearby Topanga Canyon.

Called Skyline Recording, the facility features an MCI JH-600 console with 44 inputs and 24 out, Studer A-80 24-track with autolocation and UREI TA-15 Time-Alligned monitors.

Architectural design is by John Edwards. Location is on Old Topanga Canyon Rd. between Mulholland Highway and Topanga Canyon Rd.

Studio with the assistance of Ken Quain. The material is in collaboration with Jimmy Ruffin and Flirt.

At Sound Stage, Nashville, Michael Johnson laying EMI tracks with producer Steve Buckingham and engineer Joe Neil. . . . Jerry Kennedy producing and Brent King engineering album projects for both the Statler Brothers and Reba McEntire. . . . Greg Guidry cutting Badlands LP with producer John Ryan and engineering Merle Haggard's new MCA album. . . . Leona Williams working on Elektra project with producer Dixie Bowen and engineer King.

At Woodland, Nashville, Slim Whitman working on Epic/Cleveland International LP with producer Pete Drake and engineers Les Ladd and Steve Ham. . . . The Dak Ridge Boys laying MCA tracks with producer Ron Chancey and engineers Ladd and Rick McCollister.

At Music City Music Hall in Nashville, Jerry Bradley producing singles for both Dean Dillon and Sue Powell (formerly with Dave and Sugar). . . . Norro Wilson mixing new Charley Pride single and producing the Sound Seventies first

RCA release. Bill Harris engineering all sessions.

At Creative Workshop, Nashville, Joe Sun laying tracks for his debut Elektra release with producer Brien Fisher and engineer Todd Cerney. . . . Terri Gibbs working on new MCA single with producer Ed Penney and engineer Brent Maher. . . . Dickey Lee working on project with producer Buzz Cason and engineer Cerney.

Norro Wilson producing LP projects with Jerry Reed and Charley Pride at Nashville's Music City Music Hall, Bill Harris engineering these sessions.

At Sound Ideas, Manhattan, Japanese trumpeter Terumasa Hino recording his first 32-track digital LP with engineer Jim McCurdy for CBS/Sony-Eastwind, Kiyoshi Itoh producing.

Recent activity at Sound Emporium in Nashville includes Jerry Reed producing himself on Laredo Boots jingle with engineer Billy Sherrill. . . . Margo Smith and Rex Allen Jr. working with producer Curt Allen and engineer Charlie Tallent mixing albums for Judy Bailey and Merle Haggard. Engineer Bo Stewart joins the Sound Emporium staff. He was at Magnecom Inc.

Dan Gury and the Dyna Dukes laying down tracks for a second LP at Studio A Recording, Dearborn Heights, Mich., Dan Gury producing and Eric Morgeson engineering. Also there, Greg Southwell and the Straight Up Band putting final touches on their respective singles, Eric Morgeson producing and engineering.

Steve Popovich and Bill Justis continuing to produce Andy Williams for CBS at Nashville's Sound Emporium, Billy Sherrill engineering. Also there: Billy Sherrill engineering Jerry Reed; Curt Allen producing the team of Margo Smith and Rex Allen, Jr., Charlie Tallent engineering; and mixing continuing on Judy Bailey's upcoming CBS LP and Merle Haggard's upcoming MCA gospel LP. Bo Stewart, formerly at Magnecom, Inc., joins the Sound Emporium staff as engineer.

Ralph MacDonald producing Spaces for Arista at Philadelphia's Alpha International recording studios, Elliot Scheiner engineering.

Reelsound Recording Co., based in Manchaca, Tex., recently finished live dates with

(Continued on page 59)

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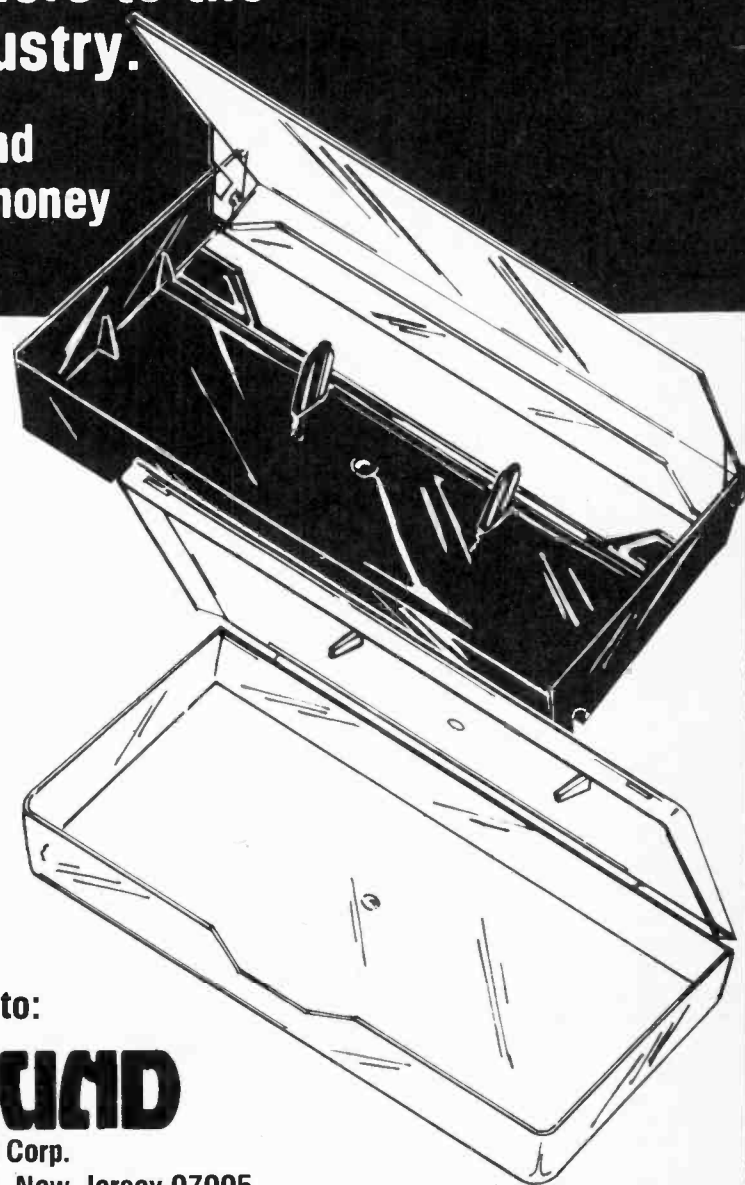
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NARM RUMBLE

CX System Of CBS A Threat To Audiophile?

• Continued from page 3

bled for the audiophile seminar that CX was a way to solve the most serious problem of record noise now, without waiting for a fully digital playback system to arrive. Even when home digital becomes a reality, Abbagnaro said, it might take another 10 years before digital disks can compete on a price basis with analog records.

CBS is virtually giving away the technology to other labels. "We feel this will help build the entire industry," said Abbagnaro. "We did not enter into this to create a source of revenue. That will come from increased record sales."

Pete Senoff of Mobile Fidelity, Steve Krauss of Nautilus and Norm Olson of AudioSource all urged the retailers present to market audiophile disks aggressively. Senoff pointed out that the superdisk buyer has more money to spend on records and had a far greater investment in hi fi equipment. Sales of superdisks have grown to \$30 to \$40 million a year, he said.

Krauss presented the group with a series of marketing tips including the use of bin cards informing the consumer that a certain artist was also available in superdisk. "Per

square foot," he said, "there is no section of your store more profitable on fewer turns than the audiophile section."

Olson discussed his company's pioneering move into pre-recorded metal cassettes. He pointed out that all high bias tape decks can play back metal tape, though not all can record. All the panelists singled out cassettes as having perhaps the greatest potential for growth in the audiophile market.

CX is now the official name of the CBS system. CAX was the working designation.

CBS Buys Again

NEW YORK—CBS Records here has purchased its second X-80, 2-channel Mitsubishi digital audio recorder. The label was one of the first to purchase a unit last year.

Soundstream's Scheduling

• Continued from page 56

Reels of Ampex 460 tape, containing 50-minutes of two-track recording, are an additional \$122 each.

Bloomenthal said the eight-track

recording rate is now \$150 hourly, dropping to \$100 after the first three hours.

There is no minimum charge for recording and no set-up or tear down charges, he reports. The disk mastering rate is \$80 per hour, no minimum, with transport charges waived in the five above-mentioned cities.

Bloomenthal said a special offer is being made to companies that have not used Soundstream—\$60 recording and \$90 editing, hourly, for the first album.

According to the engineer, the "second generation" editing capability also is available in the new German Soundstream facility, operated by Sonopress, part of the Ariola group.

The opening date for the new facility, which has been pushed back, is now May 15.

Star Track Acquired By Unicorn In L.A.

LOS ANGELES—Daphna Edwards, president of the new Unicorn Records, has acquired the Star Track equipment and studios in Hollywood, which will be called Unicorn Recording Studios.

The 10,000 square foot, two-building complex will be managed by Nadya Bell, formerly with Eldorado Studios, Hollywood. Engineers will include Johnny Guest and Lonnie Kelum.

A New York studio designer spent several weeks here recently supervising the complete overhaul of the 16/24 track studios.

Aphex Introducing Automation System

LOS ANGELES—Aphex Systems, Ltd. is introducing the Automatrix, a computer-based automation system for broadcast application.

Aphex, a developer and manufacturer of pro sound equipment including the Aphex Aural Exciter, indicates the new device gives radio stations the ability to sequence more than 1000 events and can be expanded as needed.

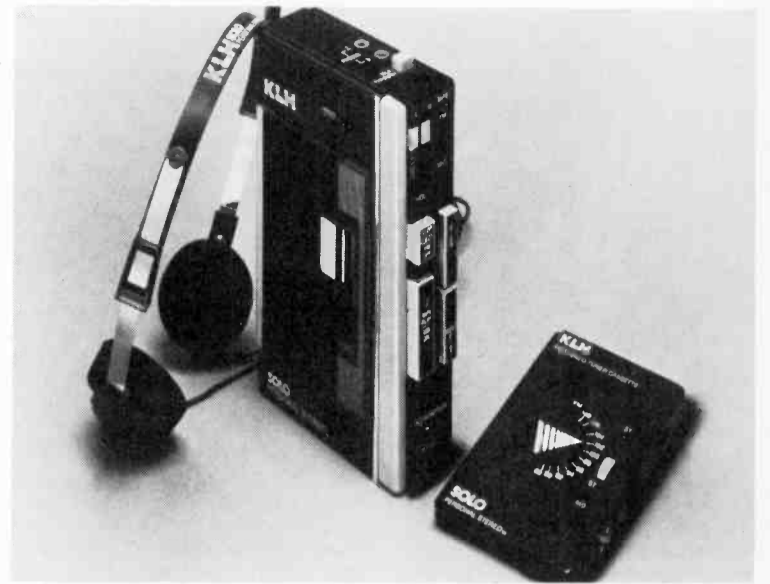
Audiophile Recordings



ROSSINI-RESPIGHI: LA BOUTIQUE FANTASQUE—Toronto Symphony, Davis, CBS Mastersound 35842, \$14.95 list.

Respighi's delectable orchestrations for this toy shop fantasy ballet based on wonderful and witty Respighi piano pieces are the key audio attraction here, including much brilliant percussion seasoning. All the glitter and sparkle of the piece comes across both in the excellent performance and in the extremely clean and naturally balanced digital recording. Perhaps Davis and the Toronto Symphony should become a mainstay of the CBS roster, since they bring real gusto to their work and are captured in perhaps the truest and most ingratiating orchestral sonics yet offered under the Mastersound banner.

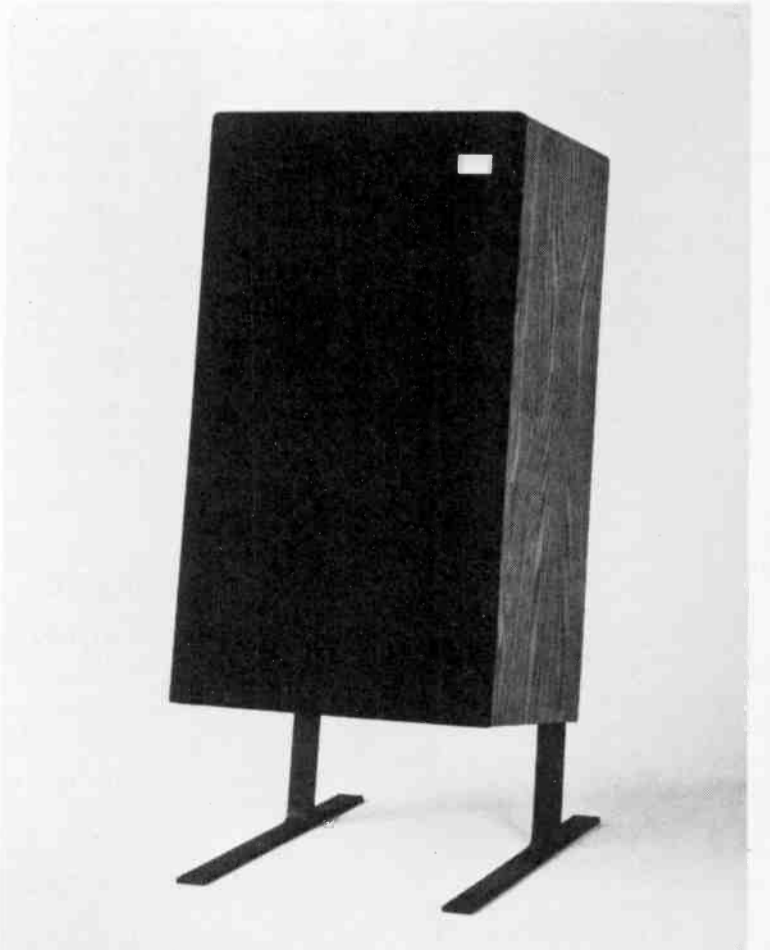
New Products



SOLO STEREO—Speaker manufacturer KLH, yet another firm that has added a lightweight, portable stereo headphone set, is now shipping Solo, introduced at the recent CES. At \$229.95, the unit features a snap-in FM module with Auto Blend for improved reception, the firm claims.



ADD ON—Vector Research makes available a 10-band/channel equalizer, VQ-100, at \$250. Features: all discrete transistors and a ± 10 dB boost/cut range in each band.



DIGITAL READY—Delphi Speaker Systems of Los Angeles claims its audiophile-oriented loudspeakers are capable of handling the dynamic range and response of the newer digital recordings, matching the sonic proportions of real sound with the effect of an audio hologram. Suggested list: \$325 each.

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Sound Business

M&K Sound In L.A. Adds New Digital Editor

LOS ANGELES—M&K Sound here, one of the first audiophile record labels to purchase a Sony PCM-1600 digital audio processor, has added the firm's new digital editor, the DAE-1100.

M&K's audiophile label is Real-Time Records which has been specializing in direct-disk projects as well as digital. Direct-disk projects began in 1976 while the Sony PCM unit was added two years ago.

Freddie Hubbard's "Back To Birdland" LP on the RealTime label will employ the editor with a release due shortly. Two to three Digital Jazz Series releases are now scheduled for release each month, according to Ken Kreisel, president and chief engineer of M&K.

Protone Intros New Lightweight Tape Carriers

LOS ANGELES—Protone industries has introduced a new lightweight compact design in cassette tape carriers, aimed at the expanding portable sound market.

The Protone Music Wallet is available in three models. The line is being handled by consumer electronics sales reps.

Construction is of durable nylon with individual transparent vinyl pockets to hold up to 12 cassettes. Adhesive-backed velcro strips are supplied to allow the wallet to be mounted to tape players, automobile sun visors and other surfaces.

Protone Industries, Barry Stern president, is located at 13349 Saticoy St., N. Hollywood, Cal. 91605.



Tape Wallet: Compact, folding Protone Music Wallets are available in three, six and 12-cassette sizes.

Videocassettes At The Smithsonian

NEW YORK—MGM/CBS videocassettes will be added to the Smithsonian Institution's permanent library. The selected titles will go to the Smithsonian's National Museum of American History, Division of Community Life. Among the titles included are: "Dr. Zhivago," "The Wizard of Oz" and "My Fair Lady."

2 L.A. Facilities Receive JBL Assist

LOS ANGELES—JBL has donated professional loudspeaker equipment to two cultural facilities here, the Griffith Park Observatory and the L.A. Bicentennial's Information and Entertainment Center.

Sixteen 4311 control monitor loudspeakers were donated to the City of L.A., Dept. of Parks & Recreation, for use in the Griffith Planetarium's Laserium presentations. Eight 4311s were donated to the Information and Entertainment Center in downtown Pershing Square.



AUTOMATT ACTION—Y&T, formerly Yesterday & Today, above, record guitar tracks for a debut A&M LP at San Francisco's The Automatt studio complex. Shown, left to right, are Joey Alues, Dave Meniketti, producers Bob Schulman (seated) and David Sief, and engineer Ken Kessie in the back. Below, Maze works on a live LP for Capitol. Shown clockwise from bottom left are producer/performer Frankie Beverly, Philip Woo, Roame Lowery on congas, organist Sam Porter and drummer Billy Johnson. Creature on Yamaha keyboards is unidentified.



Studio Track

• Continued from page 57

Amy Grant in Tulsa and Norman, Okla., for a live Word LP, Blanton Harrel the production company. Engineering was handled by Jack Puig, Malcolm Harper, Chuck Sugar and Mark Gitterle.

Jack Bartley of Firefall and Barry Higgins co-producing Chris Voss & Friends at Denver's American Studios.

Recent action at Kajem Studios, Ardmore, Pa.: Sister Sledge finishing up a project; Phil Lightfoot working on his forthcoming LP; Derrick Graves and writing partner Steve Gold working on an LP as *Unsung Heroes*; and George Bussey producing Eddie Holman.

Curtis Rock recently completed producing and engineering CE Rock for Lazer Records at Musicor Recording Studios, Philadelphia. A. Gravatt co-producing. Lisa Warrington also cutting tracks at Musicor, Curtis Rock engineering and Arnold Terry and Ferman Felder co-producing.

The Clash was in to record an interview with Cosmo Vinyl for CBS Records. ... Bob Blank finished producing an *Eight-Eyed Spy* album for Fetish Records and is finishing up a project with the *Necessaries* for Warner Bros. ... The Rev. Cleophas Robinson, backed by the *Silvertone Swans* for Savoy Records, produced by Milton Biggam with Blank engineering.

At Long View Farm in North Brookfield, Mass: The J. Geils Band working on a new album with Dave Thoenen engineering and Jesse Henderson assisting. Thoenen also engineered two sides for the Robert Ellis Orrall Band with Josiah Spaulding producing. ... Abby Strauss finished her demo project with Henderson at the board. Marianus and the *Invisible Light Band* cutting an album for Jupiter Phonodisc Records with John Hajjar as executive producer. ... Dream Flight recording a single with Russ Johnson producing. ... Gil Markle mixing a new single by Joanne Barnard.

Joan Jett & the *Blackhearts'* single, "You Don't Own Me" on Boardwalk, was mixed at Kingdom Sound in New York. Producing were Kenny Laguna, Richie Cordell with Glen Colotkin engineering. Edited by Jim McCullaugh

Producing were Kenny Laguna, Richie Cordell with Glen Colotkin engineering. Edited by Jim McCullaugh

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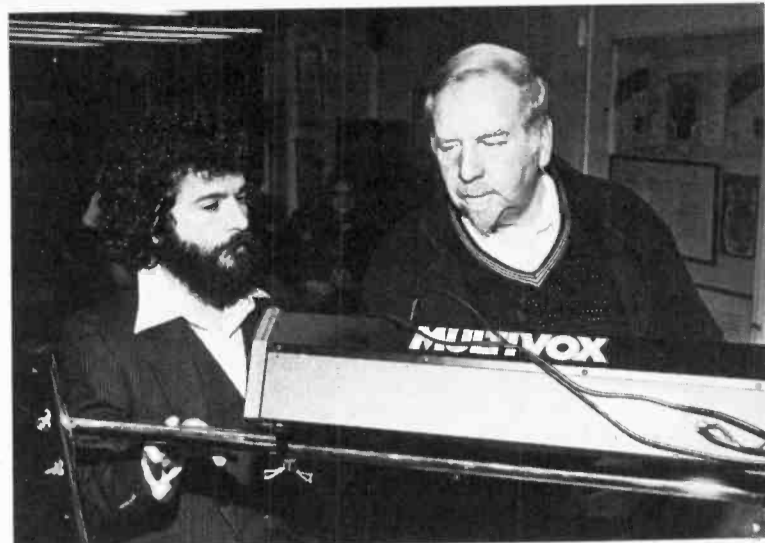
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NEW KEYBOARD—Skitch Henderson ponders the Multivox digital keyboard sequencer at the Songwriters Hall of Fame in New York, where the product was being demoed. Frank Goldstein of Multivox helps Henderson put the sequencer through its paces.

Spectrum Adds To Credits

LOS ANGELES—Spectrum Studios in nearby Venice, Calif. will oversee digital recording of jazz artists Ray Brown, Eddie "Cleanhead" Vinson and the Oscar Peterson Quartet in the next month.

The studio, which was first on the West Coast to purchase the Sony PCM-1600 system, has completed more than 35 digital projects including albums for the Pablo, Trend, Tabu/CBS and Varese-Sarabanda labels.

"One of the things that absolutely convinced me to go digital was the

recording of piano," explains Arne Frager, producer/engineer and owner of Spectrum. "Record a piano digitally and it sounds exactly like it does when you stand in front of the instrument, something I had never experienced before."

Frager's Sony system was transported to Group IV studios in Hollywood for a recording of the 35-piece Count Basie big band, "Kansas City Shout" (Pablo), and recently digital soundtracks for the American Multi-Meeting Conference were recorded.



CLOX WORK—Rock group Clox finishes up four months' work of demo recording its entire repertoire at Chicago's Paragon Recording Studios, under supervision of Marty Feldman, center, studio owner and group manager. Clox is, from left, Eddie Kaye, guitarist, Jimmi T., vocalist/guitarist, bassist J. Spencer and drummer John Miller.

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Home Video Hogs NARM's Dialog

• Continued from page 1

public recognition of the size and importance of the rental market. As recently as a month ago at the ITA conference here, rentals received short shrift from the suppliers in attendance, perhaps because so few retailers were there. At ITA, the official litaney was that only 25% of all VCR owners buy pre-recorded product. At NARM, the figure became 40% to 50% who buy or rent. Magnetic Video vice president Jack Dreyer told one of the well attended video seminars: "Let's face fact. Many retailers make more than 50% of their gross income from rentals." Dreyer made it clear that, despite the official Magnetic Video no-rent policy, the company would look the other way at rentals.

The hands off policy from the biggest software supplier is sure to push other companies in that direction. The Paramount rental scheme, which involves a surcharge for all product, has been widely criticized as unfair to consumers. The Disney plan of double inventory has come under fire for being an administrative hassle.

One time rental foe Al Bergamo of MCA, who less than a year ago threatened to cut any dealer found renting MCA product, told NARM last week that MCA was removing the rental clause from its sales agreement.

Although suppliers still maintain that as the price of videocassettes comes down the rental business will die, retailers here said that rentals are the future. Said one dealer: "Value is a \$5 rental." Dealers say that in some cases stores actually discourage sales, because it leaves them with too few cassettes to rent.

The videodisk, despite its limited availability, sparked interest particularly in the CBS suite, where several MGM/CBS CED videodisks were running on the RCA player there. The titles, about 20 initially, will be introduced in June and distributed by CBS. CBS video chief Cy Leslie says record stores will get their share of the movies which include "Wizard Of Oz," "That's Entertainment" and "2001: A Space Odyssey."

Album graphic mock-ups were on hand, and Leslie says CBS may go for a package more like a boxed record set than the RCA plastic sleeve format. RCA is pressing the disks for CBS, but CBS will press its own disks starting next year.

Also in the CBS suite was its video music countertop cassette display, a locked swivel case with room for 12 titles in both VCR formats. CBS is testing the rack in three markets, in preparation for a nationwide push to its record dealers.

The two video seminars covered the industry from the suppliers', the retailers' and distributors' points of view. The message: Get into video now. But even though the initial jitters about the video business seem to be over and all hands agree on its future, there is still a variety of opinion on what "getting into video" means to a record dealer. On the one hand are the "toe in the water" proponents, including MGM/CBS Video's Herb Mendelsohn, moderator of the video label panel. Mendelsohn believes a store can get in with a minimal investment, about \$1,500 for the MGM/CBS video music package.

On the other side is the "whole hog" camp, among whose members

is Magnetic Video's Dreyer. Dreyer says 200 to 300 titles is a minimum, because assortment is the key to success. He dismisses the idea that a store can "develop an identity" as a video outlet with only a few titles. Unless the investment is made in broad selection, he says, the venture is doomed to failure.

Distributors like Jim Schwartz of Schwartz Bros. and Gene Silverman of Video Trend had similar messages. "Hop on the bandwagon now," said Schwartz. And Silverman: "I was well prepared to enter this business, and so are you."

Mendelsohn's panel included Russ Bach of WEA, Bob Blattner of Columbia Pictures, Dreyer, Bergamo and David Heneberry of RCA SelectaVision.

Heneberry called the RCA videodisk launch "unequivocally a success," in perhaps the most enthusiastic assessment yet from RCA. But around the suites RCA came in for criticism, and there is a strong possibility that a revamping of the RCA ad campaign is due. In particular, observers predict that RCA will launch a separate campaign for software. Originally RCA plans to advertise the system as a whole for the first 18 months.

For LaserVision's part, Bergamo said that the optical camp had brought its defective rate down to 10%, which he termed "not bad" for a product that new and that sophisticated.

WEA's Bach took a conservative position of 100 titles as an entry figure for a record store. He told the dealers to "look to the long term and adjust to the short term." Blattner stressed that video was as much a catalog business as a hit business.

Questions from the floor hit hard at the low margins in video. The panel recognized that profits were lower than in the record business, but time and again they stressed that the two businesses could not really be compared on a dollar basis. Bergamo added that it was a mistake for dealers to look to rentals as a source of profits, even though many dealers do just that.

"Rentals have nothing to do with profit margins," he said. "If video will be a business cassettes will be at \$39."

Musicland's David Rothfeld expressed many dealers' frustrations when he told the panel that "the burden is on the dealers" to make the business profitable. Mendelsohn replied that the burden was on everyone, and Dreyer that dealers have the best opportunities. In spite of his misgivings about the way the business is structured, Rothfeld has big plans in the works for expanding the video department of the Sam Goody chain.

The merchandising panel, chaired by Bach, included David Crockett, Fathers & Sons; Noel Gimbel, Sound/Video Unlimited; Burt Goldstein, Crazy Eddie's; James Lara, Largo Music; and Jim Bonk, Stark Records.

Bonk led off by describing Stark's ongoing efforts to incorporate video in its Camelot stores (Billboard, March 14, 1981).

Goldstein told the gathering that "you can't dabble" in video. Record dealers were "natural merchandisers," he said, but he believed it required \$40,000 to \$50,000 worth of inventory. He also sent out a call for uniformed package sizers and standing open displays.

RENTERS HAVE OPTION TO BUY

Flury's Swiss Company Leader In Videocassettes' Marketing

By PIERRE HAESLER

pre-recorded cassettes receives a 20% share of the rental income.

Flury is well aware of the damage that can be done to the video market by illicit copying but he believes the problem can be controlled.

"Many licensors are of the opinion that the rental business will kill sales of major boxoffice movies but a well-organized rental service can be a good form of sales promotion for a feature movie. As the Swiss market is relatively small, it should not be too difficult to control—especially as the Swiss people have a high reputation for honesty! I don't

think licensors stand to lose very much royalty income because of illegal copying."

Flury sees a great future for the marketing of top movies in videocassette form, "but we need more and better films on video. Many major boxoffice films are not yet available in Switzerland and most video catalogs consist of old or second-rate movies, most of them of poor quality. This could turn the business sour.

"To develop the video market we need to offer first class movies at a reasonable price. The charges foreign licensors are asking for the production and distribution of good movies are too high at present so we cannot get our videocassette prices down to a reasonable level. This high-price policy could slow the development of the video market and turn recorder owners increasingly to using blank cassettes to tape tv programs or borrowed movies," says Flury.

A major factor in the brisk growth of the video business in Switzerland is the high level of disposable income. A recent survey reveals that in 1979 the average Swiss production worker had a gross income of \$20,000.

To co-ordinate the interests of people involved in the Swiss video market, a Swiss Video Association was formed towards the end of last year. And since January this year a magazine called "Video Kinotek" has been launched to keep video enthusiasts informed about developments in the video field in terms of machines and programming.

Philips' Dunkley Lauds Creativity At U.K. Huddle

By NICK ROBERTSHAW

LONDON—Software creativity and a broad range of original programming is the key to maximizing videodisk potential, said Philips LaserVision divisional director Jimmy Dunkley, speaking April 7 at the two-day Radio Electrical and Television Retailers' Assn. conference in Torquay.

Major program companies and independent producers were already showing great interest in the optical videodisk format, and the initial launch catalog of around 120 titles would include some original material. So far, however, Philips has announced only one such program, a film called "Feeling Fit," and all marketing considerations dictate that the initial software should be heavily weighted towards feature films of known potential, including "Star Trek" and "Alien."

The decision to delay the LaserVision launch till autumn, Dunkley said, was based on a number of factors, including the need to acquire practical experience in building up disk manufacturing capacity. Things are now said to be running smoothly at the Blackburn plant, however.

Having decided to spend more on launch advertising than was originally planned, Philips also feels it makes sense to wait till after the soft summer period and give LaserVision an uninterrupted marketing run up to the pre-Christmas season and into the New Year. Hopefully by then the British economy will also be more buoyant.

Philips hopes to have 250 software titles on the market within 4-5 months of the system launch. Ranks' "The Mikado" is one of the few music programs in the initial catalog. The company is reluctant to give information to its rivals by exact sales projections. Dunkley said only that he foresaw U.K. hardware penetration of 30% within 15 years, though Philips has previously indicated it expects to sell "tens of thousands" of machines in the first year.

Dunkley also welcomed the formation of the British Videogram Association, which he said was an important step towards resolving copyright and public performance problems. These moves would help to ensure conditions in which a creative approach to videodisk programming could flourish.

PolyGram Shaping German Video Wing

HAMBURG—PolyGram here has set up its own video division, following WEA's entry in the field at the start of 1981 with a catalog of 16 features in both VHS and Betamax.

Gotz Kiso is heading up PolyGram Video and says, "We aim to start as soon as possible. A first target is to establish a good sales crew, then buy international programs of appeal to the German market." The main video center will be Hanover.

U.K. Videodisks

• Continued from page 56

company's imminent closing of its tape factory which would potentially leave Thorn-EMI with no share in the manufacture of audio or videotape.

Videodisk doubts stem from the fast growing popularity of video rental, because the price of videodisks, says the report, is much higher than short-term videocassette rental charges.

For the record and audio cassette business, the report insists the basic problem has been overcapacity generated in the boom area of 1972-73. However, says the report, "This problem is now being overcome and there is a distinct contraction."

It also notes that the overall drop in unit volume, seen by the latest British Phonographic Industry figures covering 1980 is "not total disaster," but indicates "the shakeout still seems to have some way to go."

3,600 Attend Cannes Event

PARIS—U.S. video and cable television companies are moving in a big way into the action at the International TV Program Market, traditionally the domain of film and tv companies, scheduled April 24-30 in Cannes.

A total of 11 U.S. cable tv companies are attending, along with some 10 video firms from North America, with a similar number coming from the U.K. and 20 from France.

They'll be among 3,600 participants from 105 countries, including 250 tv networks and companies. The event is organized by MIDEM's commissaire general Bernard Chevry.

Among U.S. cable tv companies involved are ABC Video, VIACOM, CBS Cable, Home Box Office, National Subscription Television, SelecTV of California, Telesat, Times-Mirror Satellite, Programming, Warner Amex Entertainment, Bravo and RCTV Inc.

Last year, 8,570 tv programs and 1,843 films were presented and total business conducted was estimated at over \$40 million. New countries in this year are Benin, Haiti, Liberia, Mozambique, Sri Lanka, Trinidad and Tobago and Zimbabwe.

RETAILERS COOPERATE

Thais Ban Piracy; Labels Muse Licensing Alleged Former Dupers

• Continued from page 1

lobbying efforts of the International Federation of Producers of Phonograms And Videograms. The crackdown ended 10 years of pirate activity in Thailand.

The royal decree, ratified in December, 1980 (Billboard, Dec. 27, 1980), ensures full protection for companies that are parties to the Berne Convention, and carries penalties up to 200,000 baht, about \$10,000.

Word reached the street via record company advertisements in local papers which detailed the copyright law, spelled out known bogus titles on local sale, and set a deadline on the cessation of manufacture, sale and distribution of bogus product. Shopkeepers obeyed the law, and the occasion was punctuated by a series of raids led, in part, by IFPI agents.

Thereafter, the alleged offenders or their representatives met with representatives of EMI, PolyGram, RCA and WEA to discuss a proposal that would have the alleged pirates purchasing cassette "casecards," or insert slicks carrying a registered copyright, for insertion into product they duplicate.

According to one participant at the meeting, "The international companies did indicate (they) were prepared to consider ways and means whereby some of the pirates could be involved in the distribution and manufacturing."

But the line was drawn at merely allowing the duplicators to buy what amounts to copyright protection by slipping an insert into a prerecorded cassette for a price. "It was pointed out," said one multinational representative, "that selling casecards to all and sundry was a 'non-starter' for obvious reasons of no marketing control or quality."

While the other companies—RCA, EMI and PolyGram—may still be pondering the move, WEA International quickly announced it was disavowing any step in that direction.

"WEA's policy is that we will not do business with pirates," says WEA attorney Michael Mayer, who helped push through the Thailand accord. "The quality control issue is

valid enough, but almost aside the point. These people stole from us in the past and who's to say they couldn't again?" WEA International president Nesuhi Ertegun, current president of IFPI, is a staunch opponent of piracy and counterfeiting.

But WEA, with no local artists on its roster, doesn't have the same problems the other majors have. The same people who are linked to the pirate trade in Thailand are also credited with having access to the most expedient means of distribution, in cases, controlling it.

There is some evidence that the same people who were allegedly pi-

rating foreign copyrights are producers, manufacturers and distributors of legitimate Thai product, another factor that makes it difficult for companies such as EMI, which has strong local repertoire.

"EMI has not concluded any arrangement with these operators, but if I can work out a wholesaling arrangement, of finished product, perhaps we will do so," says Malcolm Brown, EMI Southeast Asian regional director. "EMI is in an unique position in that we are present in Thailand. All other companies have licensees."

"To the best of my knowledge, neither PolyGram nor the WEA licensee has reached any final position, although both companies' licensees have been talking with many interested parties," Brown adds.

WEA, meanwhile, affirms that Itthivat Bhiraleus, a prominent local producer involved in radio, television and concerts featuring international rock and pop performers, is its licensee in Thailand.

Says Bhiraleus: "WEA has directed that quality control must be maintained, and this cannot be guaranteed by pirates. We shall undertake all WEA operations in Thailand."

Bhiraleus, a popular media figure, has transformed the street level floor of his three-story building in the Rajadamri section of Bangkok into a record shop and showroom, where business is reportedly booming. The building also houses a production studio.

"Since taking over WEA's interests here," he says, "I've cut credit terms from four to six months to just 30 days, and cleaned out the bad customers. This is a great advance from the time when pirates left legitimate companies with just a few hundred sales for a hit tape." Bhiraleus will draw his stock and take directions from WEA Asian rep Paul Ewing.

Cassette tapes sell here for about \$8 U.S., whereas pirated product sells for less than a third of that.

So far as the other majors are concerned, EMI's Brown seems to be leaning in the direction of working a deal with whoever can move the goods at a price that won't sacrifice quality.

"Any distribution agreement," he says, "would include appropriate acknowledgements regarding copyright and non-piracy activity."

Parody Of Bucks Fizz Song Fizzles

LONDON—A specially re-written parody version of "Making Your Mind Up," the Bucks Fizz song that won this year's Eurovision Song Contest, has misfired because one of the publishers involved failed to see the joke.

The original, out on RCA, and currently number one on the U.K. chart and selling well throughout Europe, was followed by a version of the same melody, but retitled "It's A Wind Up," featuring a group called Brown Ale.

The winning song was pegged around a routine where the male members of Bucks Fizz yanked the skirts off female members, only to reveal another layer of skirt. One of the members, however, struck an androgynous pose, hence the title "Making Your Mind Up." The parody reversed the roles, with the female lyric aimed at pulling the pants off the male members.

But Billy Lawrie, managing director of Paper Music, which has half of the publishing rights along with Steve Nickelodeon music, refused permission for the single release, insisting, "It's not funny, and it's a rotten record."

He regards the offer of handing over any profits from "It's a Wind Up" to charity as being a form of pop business blackmail.

The comedy version was adapted by Dave Mindel, a local top songwriter, who produced the single for release on his Radioactive label.

Sweden Derails EMI Disk Plant Sale

STOCKHOLM—EMI's Swedish record plant, opened in 1976, is again up for sale. The decision was taken last autumn in the light of increasing costs and diminishing sales, but several potential buyers have been rejected by the Swedish government's industry department.

The plant, in Amal, has a capacity of eight million albums annually. It was built at a cost of \$5.5 million, with the help of state-guaranteed loans from the Labor Market Council worth \$2.4 million. The Swedish industry department therefore has the last word on any new owner; several have been considered, all have so far been rejected.

Now EMI Sweden's president Anders Holmstedt says: "So far we

have carried out all orders on hand and kept orders coming in on a day-to-day basis, but we can't do this much longer. The industry department must make a decision very quickly, or we will be forced simply to close the whole factory down, which will leave the town of Amal with one factory less and 50 or 60 job opportunities lost."

Holmstedt believes it is feasible for the plant to be taken over and kept in operation. "If this factory disappears, and if we speculate that the PolyGram factory in Norway might well close before the end of next year, then there would only be two factories left to serve the industry in this part of the world, and they would only be able to handle 50-60% of the market."

BY PUBLISHERS

Sluggish '81 Sales Forecast In Japan

By SHIG FUJITA

TOKYO—The publishing business in Japan was generally good compared to other businesses in 1980, but the outlook for 1981 is not too hot since the economy is slow in recovering, according to Isao Kusano, chairman of the Music Publishers Assn. of Japan (MPA), and president of Shinko Music Publishing Co.

Kusano became chairman of the MPA in May, 1980, and said soon after assuming office that one of his goals was to increase the number of MPA members. At that time, there were 91 members. In the 10 months since, the number of members has increased to 100, while the most important event during that period was that the MPA was recognized a corporate judicial entity on Dec. 19, 1980. Previously, it was considered a private organization which had no offices such as the Cultural Agency will listen when the MPA outlines its opinions or makes an appeal.

Kusano says that of the money distributed by the Japanese Society of Rights of Authors and Composers (JASRAC) during the October-De-

cember, 1980 period, 80.2%, or \$17.4 million was paid to publishers.

He says that home taping is considered a major problem by the publishers, as well as the appearance of record lending stores and the question of secondary use rights.

Turning to his own firm, Shinko Music, Kusano says it recorded a 15% hike in revenues during 1980. On the publishing side, the artists who sold very well were the Kai Band, Tulip, Lorelei and Daizo & Elephants. The Kai Band and Tulip continue to be good sellers this year.

Shinko Music's ratio between publishing and subpublishing is 30-70. On the subpublishing side, artists that did well in 1980 were Abba, Bruce Springsteen, Arabesque, the Beatles, Rod Stewart and Genesis.

Asked to predict sales in 1981, Kusano replies: "We probably won't do as well as we did last year; the increase this year probably will be about 10%."

The firm that topped the list of publishing companies with the big-

(Continued on page 63)

BBC Label Earning Sales, Respect With Platinum LP

By BRIAN OLIVER

LONDON—BBC Records, the record arm of the state broadcasting network, has gained considerable stature in the U.K. music industry in recent months by achieving its first platinum album, "Not The Nine O'Clock News" (a compilation from the highly successful television comedy show) and by scoring chart success with the fast-selling single, "Chi Mai," Ennio Morricone's theme tune from "The Life & Times Of Lloyd George," a much-acclaimed tv series to be screened later this year in the U.S.

BBC Records was set up 10 years ago as a fairly low-key outlet to satisfy listeners' and viewers' requests for certain program themes or soundtracks. But a more aggressive approach adopted recently has produced some highly impressive sales results.

"Chi Mai" is the fastest seller we

have ever had," says James Fleming, sales and marketing manager at BBC Records and a former staffman at CBS. "We sold 75,000 in the first 10 days of release, which is remarkable considering the present state of the U.K. market. Other record companies are now seeing our operation in a different light."

Fleming says the BBC Records' formula for success is having the right program, the right music and then plenty of national tv exposure through the on-air plugs given to the product after each broadcast. The Lloyd George theme was also promoted by advertisements in the music trade press.

BBC Records is planning its most ambitious campaign to date in July when it releases an album of the wedding of Prince Charles. Details of the campaign have not been set. But

(Continued on page 63)

AFTER LEGAL VICTORY

Radio 24 In Italy Plans Label Launch

By PIERRE HAESLER

ZURICH—Roger Schawinski, the man behind the controversial private station Radio 24 broadcasting from Italy into Switzerland, has announced the launch of a new record label, also to be called Radio 24.

The surprise move comes after Schawinski has successfully fought a series of legal battles with the Swiss government, representing the official Swiss Radio Corp.

Now the station is riding on a wave of public support, and many in the Swiss record industry are happy to have the commercial station back on air.

Though Schawinski will remain sole owner, the label has been set up in cooperation with Bernhard Henrion's young independent company Gold Records, with which a three-year distribution agreement has been reached.

Henrion's experience and expertise—he broke top local acts like the Country Ramblers and Hans Peter Treichler—is expected to fit well with Schawinski's knowledge of the media.

The new label's release policy will be a cautious one, although Radio 24 intends to mount a "powerplay" air promotion campaign for every new artist signed to the label.

First product is a single aptly titled "Radio Station In The Mountain," by blind Swiss pianist/singer Martin McKingston. A dialect single and a release from former Pop Tops vocalist Phil Trim will follow.

Schawinski's new activities should stimulate Swiss productions, and will undoubtedly provide some competition to the traditional record companies.



CHINA DEAL—Malcolm Brown, EMI Records' Southeast Asian regional director, standing left, and Dang Yu, secretary of the China Record Co., watch as Wu Wen Fan, the label's vice director, signs the contract calling for EMI to release several albums from China Records' repertoire (Billboard, April 18, 1981).

Imported Pianos Hit Sour Notes With U.K. Dealers

LONDON—With parallel imports and the arrival and dumping of cheap albums from overseas still a thorny problem for the European record industry, a new hassle over import practices has hit a section of the U.K. industry.

This time it's a headache for Britain's piano manufacturers, suddenly hard hit by a mass importation of cheap instruments coming from Eastern European countries and from certain Third World territories.

As a result, the European Commission is to investigate allegations of piano dumping against East Germany and Poland. The British Government is asking for evidence to build cases under the Trade Description Act here where instruments from such places as Korea and Taiwan do not indicate the country of origin.

Prices of the imported instruments undercut U.K. manufacturers by 25-30%. Statistics show that just over half U.K. piano sales last year were for the cut-price imports.

The view of the British Piano Manufacturers Association is: "These East European instruments are being sold here at prices which simply don't reflect the true cost of production."

In British shops, a U.K.-manufac-

tured upright piano would cost \$2,600-\$3,000, but those from Eastern European areas retail at \$500-\$600 less.

Frustrated dealers here talk in bitter terms of one model brought in, free of duty, from Korea into the European Economic Community via Holland, titled "Steinbach," a confusing mix of the Steinway and Ibach brand names, two leading piano manufacturing companies.

Finnish Disk, Tape Sales Up

HELSINKI—Record and tape sales in Finland last year were up 10.8% in volume and 19.5% in monetary terms over 1979, according to statistics collected by Aani-ja Kuvallennetuottajat, the local branch of the International Federation of Producers of Phonograms And Videograms.

The figures add up to a total 4.85 million units, valued at \$43.3 million at retail prices, including tax, representing sales of 17 member companies.

Prerecorded cassettes showed the most impressive gain, up for the first time since 1977, the success attributed to domestic repertoire which outsold foreign product on a 69-31 ratio. Cassette unit sales were 2.5 million, compared to record sales of 2.8 million, including roughly half-a-million singles; 35,000 EPs and around 2.3 million albums.

During the year the IFPI branch handed out 17 gold disks and nine diamond awards, CBS collecting nine, Finnlevy 6, Levytuottajat 3, two each for Discophon and PSO-Musiikki, and one each for EMI Finland, K-tel, Finndisc and Ristin Voitto.

Foreign albums going gold were Abba's "Greatest Hits," "The Magic Of Boney M.," Paul Anka's "Golden Hits" and the Shadows' "String Of Hits." Abba's "Voulez Vous" hit the diamond sales target of 50,000 units but no album in 1980 reached the 100,000 sales required to earn platinum.

RKM Remodels Brussels Studios

BRUSSELS—Following its purchase last year of the Morgan Recording Studios in Brussels, Belgian company RKM has completed a \$200,000 facelift.

Renamed RKM Studios, the site now boasts a new Trident UK-TSM console, modified decor and acoustics, and an enlarged control room with a Direct Injection area large enough to accommodate even multi-keyboard players. The changes were made during the January lull caused by MIDEM. Studio manager is Mitzi Boedts; engineers are Mike Butcher, Alan Ward and Phil Delire.

Castlebar Contest Closing Is June 16

DUBLIN—The 16th Castlebar International Song Contest is set for Sept. 28-Oct. 3, with a prize fund totalling \$30,000, of which \$10,000 goes to the composer of the winning song.

Closing date for entries for the song section and the orchestral division is June 16. Entry forms are available from Gisela O'Connor, 10 St. Helen's Road, Booterstown, County Dublin, Ireland.

JVC TARGETS WEST COAST

Japanese LPs Due Sales Push In U.S.

By SHIG FUJITA

TOKYO — Japanese record makers annually export between 100,000 to 150,000 LP records of Japanese "enka" (ballads), pop and other Japanese songs to the United States, primarily for the Japanese, nisei and sansei on the West Coast. So far, the exports are only made on the basis of orders received.

No maker has previously made any special effort to promote the export of these Japanese records to the U.S., but now Victor Musical Industries, Inc. (JVC) is beginning a three-month campaign to sell 30 LPs and 30 tapes by 30 of its artists in California.

Mototaka Okada of JVC's foreign trading section, sales development division, says: "The promotion campaign is not just to increase JVC's share of such exports, which is presently about 20%. We also want to 'make the pie larger' by getting Americans, especially the nisei and sansei, to listen more to Japanese 'enka' and other Japanese songs."

"If we succeed in California," he adds, "we want to spread the campaign to other parts of the U.S. This, of course, is just a trial."

The campaign is being supported by JVC president Saburo Watanabe and JVC as a whole. It was decided to start the campaign now because of the increased interest in Japan as a result of the great popularity of the "Shogun" book, tv serial and movie.

The singers whose LPs and tapes are being promoted in the U.S. include Hiromi Iwasaki, who won a silver prize in the 10th Tokyo Music Festival March 29. Others are Shigeru Matsuzaki, Ann Lewis, Mina Aoe, Yukari Ito, Pink Lady and Shinichi Mori.

JVC has printed a large poster featuring "enka" singer Kazuko Matsumura with the photos and titles of all 30 singers on the back. They are being inserted in the Nichi-ichi Times in San Francisco. In the case of the Rafu Shimpō in Los Angeles, insertions are not permitted, so JVC is thinking about placing ads in this paper.

Two record shops in San Francisco and six in Los Angeles have been selected to participate in this campaign.

Sleeves have been printed in Eng-

lish so that those who can't read Japanese can tell what the record is about and who is singing.

JVC also went to the trouble of printing lyric sheets in Romanized Japanese, so that nisei and sansei can learn the words and sing along even if they can't read Japanese.

Okada has plans to personally promote the campaign in California for 12-14 days.

London Scott's Up For Sale

LONDON—Ronnie Scott's, one of the best-known jazz clubs in the world and for many years a showcase of top international talent here, is up for sale.

Notice to prospective buyers came through an advertisement here in the Daily Telegraph from agents Brodie Marshall, and confirms longstanding rumors that the jazz "Mecca," which recently celebrated its 20th anniversary, is having money problems.

In a brochure from the agents, the asking price is put at roughly \$350,000.

There's a 5½-year lease, renewable, on the premises on Frith Street, in London's Soho, which includes an upstairs hall used as a second disco clubroom. With rates, the annual rental works out at around \$5,000.

Bolan Disks On New U.K. Label

LONDON—Two Marc Bolan fan club organizers here have unearthed some previously unreleased recordings by the late singer and formed their own label, Rarn, to market them.

John Bramley and Sharon Leaning take the label name from a mythical world mentioned in a Bolan song fantasy. In old-style Bolan format, they've gone for a three-track single bannered "The Return Of The Electric Warrior." Titles are "Sing Me A Song," "Endless Sleep" (originally a hit here for Marty Wilde) and "The Lilac Hand Of Menthol Dan."

The latter was cut as a demo acetate some 14 years ago and the rights purchased from a friend of Bolan. With help from EMI, which has some unreleased material of Bolan on hand, Rarn plans a follow-up release.

Teens Spend \$328 Million On Disks, Tape In Britain

LONDON—Britain's teenagers spent a massive \$5.2 billion in 1980, and just over 6%, or \$328 million, went for records and tapes, according to a report just out here.

The "Teenage Market," published by Mintel Ltd., puts recorded music third in the list of teenage priorities, behind clothes (\$709 million) and confectionery (\$342 million).

The report, which surveyed children aged 11-17, points out that teenagers are extremely price-conscious. Increases of only a few cents can profoundly affect buying patterns in certain markets.

Spending on records and tapes is

Abba Cops U.K. Trade Awards

LONDON—As the judges in the 1980 Music Trades Assn. record awards presentation announced their winners, they praised the talent and production skills involved, but reckoned "The quality control of some record pressings left much to be desired."

This critical stance was reflected in some of the 21 overall-categories where the judges gave only one placing in some sections of the awards, and no placings at all in "historical popular recordings" and "MOR non-vocal."

In the two pop categories, judged on sales figures alone, top album gold prize went to "Super Trouper" (Epic), by Abba, with silver going to "Zenyatta Mondatta" (A&M) by Police. Top single gold went to the Police's "Don't Stand So Close To Me" and silver to Barbra Streisand's "Woman In Love," on CBS.

Listen For Pleasure picked up a special award from MTA for its "contribution in issuing spoken word recordings last year, of particular value to the blind and the young."

Barclay Office Shuttles

BRUSSELS—Barclay Records has closed its office here with a consequent loss of jobs among the sales staff.

As from June 1, distribution of the Barclay catalog in this territory will be taken over by the Polydor division of PolyGram/Belgium, and Polydor will also control activities in the transition period.

In Belgium, the main PolyGram company has two divisions, Phonogram and Polydor. As Decca repertoire activities, also under the takeover of the U.K. major, are integrated into the Phonogram division, Barclay moves into the Polydor sector.

The Polydor sales force is now taking orders for Barclay repertoire and PolyGram's central division will take over invoicing and delivery as of June 1. Then, through the rest of the year, all commercial and administrative activities will be fully integrated into Polydor.

Around 22 staff are involved in the closing. It is known that two have gone to Philips in Belgium and two to PolyGram here. The closure of the office in Brussels was essentially not a PolyGram decision but one from Barclay itself. PolyGram has only a 40% stake in Barclay Records, France.

MAILLOT REALLY PULLS STRINGS NOW

PARIS—Bernard Maillot, whose French-based company manufactures instrument strings, is the new president of the European Confederation of the Assn. of Musical Instruments Industries.

It's a key role, because this organization can influence European Economic Community policies regarding trade and exchange between the market and the rest of the world.

European musical instrument companies are concerned that many countries impose high duties on imported product whereas export to EEC countries is practically free. Specially problematic is the importation to the EEC of pianos, particularly from Eastern Europe, because the prices are so low as to price European-built instruments out of the marketplace.

The confederation presently has representatives from France, U.K., Italy and Germany, with Finland an associate member. Maillot sees its main job in future as the elimination of unfair competition.

D'Oyly Carte Money Appeal

LONDON—The D'Oyly Carte Opera Company, which for more than 100 years has specialized in staging Gilbert & Sullivan works, last week launched a desperate appeal for \$2 million to forestall imminent closure.

The company is currently losing around \$10,000 weekly, and chairman Bridget D'Oyly Carte says unless it can raise an initial \$450,000 by May it will have to close at the end of its present tour on July 18.

Like many other subsidized arts projects, the company has been hard hit by the British government's spending squeeze, and recently suffered the indignity of seeing its work described by the Arts Council, which holds the purse-strings for grant aid, as "tired and wooden."



Enka Promo: Here's a detail from the four-color posters JVC's Victor Records division will be distributing in the U.S. in efforts to boost sales of traditional and modern Japanese music among Japanese-Americans. Reverse side lists complete roster.

U.K. Label Cited In Promo Scam Inquiry By BPI Under New Code

By PETER JONES

LONDON—A freelance record promotion man employed by WEA here participated in the making of more than 700 false entries in returns concerning 17 distributed singles over an eight-week period from shops involved in the compilation of the U.K. singles chart, says the British Phonographic Industry. BPI says the evidence from its investigation team, set up to counter chart hyping, is "so conclusive that they've been accepted completely by WEA."

As an immediate result, WEA, while insisting that the promotion man was not acting under instructions from the major, has agreed to pay the costs of the investigation, some \$22,000, "in the interests of eliminating further malpractice."

The BPI, which organized the investigation with the British Market Research Bureau, responsible for the British charts, has named the promotion man as Paul Wreford. The industry watch-dog organization claims that he made similar false entries for an album on the independent PVK label.

Three shops, Our Price Records of Kingston, Earthshaker of Feltham and Record Scene of Staines, have been summarily suspended from the BMRB chart panel of retail outlets. Senior Scotland Yard police officers are now looking at the evidence unearthed and will consider if fraud charges should be lodged.

The BPI statement ends speculation about which record company here was involved in another chart-hype scandal (Billboard, March 14, 1981). Field investigators have been monitoring chart return diaries since the start of the year, and irregularities were noted.

Paul Wreford's involvement was noted and a forensic handwriting expert was called in to check returns. He is said to have confirmed that the promotion man apparently participated in at least 700 chart diary entries.

The BPI says that the BMRB security system had, in any case, identified the false entries, and that they were not used in the compilation of the charts on relevant weeks. Effect on chart placings, says BMRB, "was minimal."

But this surprisingly direct BPI name-naming statement put Charles

Levison, newly appointed managing director of WEA U.K., on the spot in the first month of his reign in a company that had been without a top man here since the resignation of John Fruin last fall.

In fact, Nesuhi Ertegun was acting head of the U.K. division at the time of the investigation, but Levison says: "I'm angry that someone connected in any way with this company should have acted in the manner alleged and I'm taking appropriate action."

He starts by mounting his own in-house investigation to see just what Paul Wreford was instructed to do and also how many records he was given in order to carry out his job.

Says Levison: "I'm sure he was not told to mark up diaries in the retail shops. However, it is acceptable under the new BPI code of conduct to give some free copies of records to dealers, as long as they are records by the artists being promoted."

As for WEA's apparently ready acceptance of the bill of \$22,000, Levison says: "The evidence is conclusive. The money we pay is an investment in the future accuracy of the chart."

The BPI code of conduct provides for a variety of punishments for offending companies, including public censure and possible withdrawal of membership from BPI. Costs of inquiry, which WEA has assumed, is also recommended. Sources say no further action against the label is planned at this time.

This leaves PVK, an independent record label, which is not a member of BPI. The BMRB is undertaking its own investigation of this company. PVK executive Peter Cormack says: "Wreford has been used by us in a freelance manner to visit shops in the London area, and put up posters, and hand out a couple of free records, sort out discounting, and then report back to us."

"We have two other representatives in a similar position and none of them have ever been employed by us to get into false chart returns. That's a business which is morally wrong and, anyway, it is something we're too small to be able to handle successfully."

Wreford has already been dropped by both WEA and PVK,

but retail shops involved have expressed dismay in this first major BPI inquiry under the new code of conduct.

"We're concerned and very horrified that these allegations have come about," says Mike Isaacs, a director of the Our Price chain. "We'll help BPI any way we can, and we're checking things carefully internally."

More defiantly defensive is the view of Ken Mason, of Record Scene, who says: "We're disgusted at this BPI statement, particularly after our shops have cooperated for many years with the BMRB. We reject these findings totally and the matter is now in the hands of our solicitors."

Japan's Publishers See 10% Rise

• Continued from page 61

gest sales in 1980 was the Pacific Music Publishing Co., making it the leading publisher for the second year in a row.

Ichiro Asatsuma, executive director and production manager for PMP, says that revenues in 1980 totalled \$40.9 million, up about 60% from \$24 million the year before. The ratio between publishing and subpublishing is 65-35 as compared to the 55-45 back in 1974-5 when the Carpenters were selling well. Local copyrights now predominate.

The biggest sellers among Japanese artists were Monta and Brothers, selling nearly two million copies of "Dancin' All Night" and other songs, followed by Seiko Matsuda with 1.5 million copies, and Toshiki Tahara with 700,000 copies.

In the subpublishing field, the Nolan Sisters from Britain were the surprise of the year with "I'm In The Mood For Dancing" selling 660,000 copies. They won the recent Tokyo Music Festival.

The Christopher Cross album sold 100,000 copies, while Nick St. Nicklaus' "Magic" sold 100,000 singles and 50,000 LPs. Blondie's "Call Me" single went to 300,000, while the Village People's "Can't Stop The Music" album sold about 100,000.

Susan Anton's "Foxy" album placed on sale March 5 had 100,000 pre-release orders.

Asatsuma says: "I believe that American and European publishers don't really understand or place too many hopes on the Japanese market. They ask for high advance payments and maximum guarantees, so that the sub-publisher just breaks even even if everything goes well and there are good sales. The sub-publisher can't stay in business at this rate."

Despite Kusano's prediction that the outlook is not very good for 1981, Asatsuma believes that PMP will record a 60%, if not a 70% growth in 1981.

Agreeing with Asatsuma on the matter of the severe conditions demanded by foreign publishers is Tats Nagashima, president of Taiyo Music Inc. and Thunder Music Co. Taiyo is primarily a subpublisher, while Thunder is primarily a publisher.

Nagashima points out: "I consented to be connected with Thunder Music and became its president in January, 1980, in order to survive, because it's impossible to stay in business just with subpublishing. I started out as a publisher 19 years ago, and pulled out from handling



TV SPECIAL—Ray Conniff (right) chats with Julio Iglesias, who along with Roberto Carlos were guests on "One Day In The Life Of Ray Conniff," on the "Bandierantes" show on Brazilian television. Iglesias was recently named best male vocalist by the New York-based Asociacion de Cronistas de Espectaculos (Association of Entertainment Critics).

Japanese artists 18 years ago, devoting myself solely to international artists. Now, I've come full circle and have returned to handling Japanese artists."

He also cites the big advances demanded by publishers, the high interests on loans charged by banks and the delay in receiving payment—nine months at times—that have made it very difficult to survive as just a subpublisher.

"It's partly our fault," Nagashima says. "There are too many amateurs in this business, and they compete with each other trying to obtain catalogs, resulting in severe conditions being demanded by the publishers."

To cope with the situation, Taiyo Music has decided to put money into artists in the United States. Nagashima explains. "It makes more sense to put \$100,000 into developing an act in the U.S. and getting all rights for all territories, rather than paying \$200,000 for a big catalog with rights for only three years and a small return. We've already got The Keanes, teenage brothers, managed by Ned Shankman and Rod De Blasio."

Taiyo Music is proud of the fact that it was able to sell 100,000 each of albums by J. D. Souther and Karla Bonoff, which did not sell that well in the U.S. Other foreign artists that did well last year were Stevie Wonder, Steely Dan, Jermaine Jackson and Boz Scaggs.

A welcome surprise was the very good showing of classical pianist Richard Clayderman, whose five albums sold 100,000 copies each. His print folios sold in the range of 10,000 to 20,000 each.

Thunder Music is the publishing arm of the Young Japan Group, which has such popular artists as Alice, Kaientai, Satoshi Kishida, Sky, Banba, Motoharu Sano and Miki Matsubara as well as Yokohama Ginbai. Nagashima hopes to eventually merge Taiyo Music and Thunder Music.

The Watanabe Music Publishing Co. Ltd. derives 65% of its income from production (masters, etc.) and only 35% from publishing. Of the publishing income, the ratio between publishing and subpublishing is 70-30.

Akira Nakamura, Watanabe Music's general manager for administration and a&r, says his company did not record a big growth last year but was looking forward to its preparations last year bearing fruit in the fall.

Watanabe Music is concentrating on artists catalogs rather than composer catalogs. It is selling artists, particularly singer-songwriters, in the rock and jazz-fusion fields.

To this end, it has helped to sell such artists and groups as Deep Purple, Rainbow, White Snake, Wishbone Ash, Gary Numan, Crush and Girl.

Platinum BBC LP

• Continued from page 61

it is likely to include a direct response campaign on commercial tv—the first time the corporation has used Independent Television Network—coupled with extensive point-of-sale display material.

The album will be compiled from the BBC's outside broadcast of the wedding, together with specially recorded music. Fleming expects to have the album available within 48 hours of the end of the ceremony.

What Fleming particularly enjoys about the current success of BBC Records is that through the tv network's national exposure for its product, it is attracting the "arm-chair record buyer" who does not normally visit record stores.

"Michael Isaacs of the Our Price chain tells us that people buying our product are not usually seen in record shops. However, once inside the store they stay to browse and often make other purchases," Fleming says. "That has to be good for the U.K. record business as a whole."

HYPE WORLDWIDE LICENSING

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TELEX 557061 (LINK UP G)

200th Issue For Krugozor

MOSCOW—The monthly youth magazine Krugozor, a key promotional asset for new records and artists in Russia through its use of flimsy disk inserts, has brought out its 200th issue, with a circulation now of around 500,000, plus another 250,000 copies of its Kolobok supplement aimed at children.

When the magazine, titled "Horizons" in English, started 17 years ago, it had a 100,000-print run. It is established as a mixed-media print and record publication, published by the State Committee for Television and Radio, and includes up to 14 monaural flimsy disks within the ordinary printed pages.

U.K. Disk Fair

LONDON—Stiff Records is collaborating with The Venue, a leading London live-show center, to host a record collectors' fair over the Easter weekend, April 19, aiming to make it an annual event.

The format includes taped interviews, song lyrics, classical news, documentary recordings, and new pop, rock and folk, both Russian and international.

The disks incorporated into the publication are manufactured by Melodiya's VSG/OZG pressing facility in Moscow, using flimsy vinyl. Around six million are manufactured monthly and are much appreciated even if the sound quality is not very high.

Victor Kryutchkov, editor-in-chief of the magazine which sells at roughly \$1.45, says it does more for promoting new pop sounds than Melodiya or Russian music publishers.

Most of the songs featured on the flexi-disks are of Russian origin. Some 75,000 copies of the magazine, plus 137,000 copies of the Kolobok section, are exported each month by the Mezhdunarodnaya Kniga company to subscribers in foreign countries. VADIM YURCHENKOV

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 4/18/81
SINGLES

This Week	Last Week	Title	Artist
1	2	MAKING YOUR MIND UP	Bucks Fizz, RCA
2	1	THIS OLD HOUSE	Shakin' Stevens, Epic
3	3	LATELY	Stevie Wonder, Motown
4	19	CHI MAI	Ennio Morricone, BBC
5	5	EINSTEIN A GOGO	Landscape, RCA
6	12	NIGHT GAMES	Graham Bonnett, Vertigo
7	14	GOOD THING GOING	Sugar Minott, RCA
8	11	CAN YOU FEEL IT	Jacksons, Epic
9	9	IT'S A LOVE THING	Whispers, Solar
10	7	INTUITION	Linx, Chrysalis
11	4	KIDS OF AMERICA	Kim Wilde, Rak
12	10	D-DAYS	Hazel O'Connor, Albion
13	13	WHAT BECAME OF THE BROKENHEARTED	Dave Stewart & Colin Blunstone, Stiff
14	15	FADE TO GREY	Visage, Polydor
15	20	JUST A FEELING	Bad Manners, Magnet
16	8	FOUR FROM TOYAH	Toyah, Safari
17	6	CAPTICK COMES HOME	Tony Capstick, Dingles
18	29	MUSCLE BOUND/GLOW	Spandau Ballet, Chrysalis
19	27	AND THE BAND PLAYED ON	Saxon, Carrera
20	24	NEW ORLEANS	Gillan, Virgin
21	16	MIND OF A TOY	Visage, Polydor
22	17	DO THE HUCKLEBUCK	Coast To Coast, Polydor
23	22	PLANET EARTH	Duran Duran, EMI
24	31	FLOWERS OF ROMANCE	Public Image, Virgin
25	39	ONLY CRYING	Keith Marshall, Arrival
26	NEW	BERMUDA TRIANGLE	Barry Manilow, Arista
27	25	JONES VS. JONES	Kool & Gang, De-Lite
28	NEW	CAN'T GET ENOUGH OF YOU	Eddy Grant, Ice
29	NEW	DON'T BREAK MY HEART AGAIN	Whitesnake, Liberty
30	33	WATCHING THE WHEELS	John Lennon, Geffen
31	26	KINGS OF THE WILD FRONTIER	Adam & Ants, CBS
32	36	MAKE THAT MOVE	Shalamar, Solar
33	NEW	HIT & RUN	Girlschool, Bronze
34	18	JEALOUS GUY	Roxy Music, Polydor/EG
35	38	I'M SO HAPPY	Light Of The World, Mercury/Ensign
36	32	UP THE HILL BACKWARDS	David Bowie, RCA
37	NEW	CROCODILES	Echo & The Bunnymen, Kovroa
38	37	SKATEAWAY	Dire Straits, Vertigo
39	NEW	AI NO CORRIDA	Quincy Jones, A&M
40	NEW	IS VIC THERE	Department S, Demon

ALBUMS

This Week	Last Week	Title	Artist
1	1	KINGS OF THE WILD FRONTIER	Adam & Ants, CBS
2	NEW	COME AND GET IT	Whitesnake, Liberty
3	3	HOTTER THAN JULY	Stevie Wonder, Motown
4	8	THIS OLD HOUSE	Shakin' Stevens, Epic
5	5	SKY 3	Sky, Ariola
6	4	THE JAZZ SINGER	Neil Diamond, Capitol
7	9	MAKING MOVIES	Dire Straits, Vertigo
8	12	INTUITION	Linx, Chrysalis
9	7	FACE VALUE	Phil Collins, Virgin
10	10	MANILOW MAGIC	Barry Manilow, Arista
11	2	FACE DANCERS	Who, Polydor
12	NEW	FLOWERS OF ROMANCE	Public Image Ltd., Virgin
13	6	NEVER TOO LATE	Status Quo, Vertigo
14	15	JOURNEY TO GLORY	Spandau Ballet, Reformation/Chrysalis
15	11	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
16	20	FROM THE TEAROOMS	Landscape, RCA
17	26	THE ADVENTURES OF THIN LIZZY	Thin Lizzy, Vertigo
18	NEW	FUN IN SPACE	Roger Taylor, EMI
19	14	VIENNA	Ultravox, Chrysalis
20	17	BARRY	Barry Manilow, Arista
21	18	CHRISTOPHER CROSS	Warner Bros.
22	16	VISAGE	Visage, Polydor
23	13	THE VERY BEST OF RITA COOLIDGE	A&M
24	27	ARC OF A DIVER	Steve Winwood, Island
25	19	ROLL ON	Various, Polystar
26	29	TO LOVE AGAIN	Diana Ross, Motown
27	NEW	GREATEST HITS VOL. 3	Cockney Rejects, Zonophone
28	38	FLESH & BLOOD	Roxy Music, Polydor
29	28	THE ROGER WHITTAKER ALBUM	K-tel
30	21	GUILTY	Barbra Streisand, CBS

31	33	BAT OUT OF HELL	Meat Loaf, Epic/Cleveland Intl.
32	23	DIFFICULT TO CURE	Rainbow, Polydor
33	NEW	SPELLBOUND	Tygers of Pan Tang, MCA
34	25	DANCE CRAZE	Soundtrack, 2-Tone
35	24	DIRK WEARS WHITE SOCKS	Adam & Ants, Do It
36	NEW	THE RIVER	Bruce Springsteen, CBS
37	NEW	TWANGIN'	Dave Edmunds, Swan Song
38	NEW	THE DUDE	Quincy Jones, A&M
39	NEW	CONCERT FOR KAMPUCHEA	Various, Atlantic
40	NEW	POTATO LAND	Spirit, Beggars Banquet

CANADA

(Courtesy CBC's 60 Minutes With A Bullet)
As of 4/18/81
SINGLES

This Week	Last Week	Title	Artist
1	1	RAPTURE	Blondie, Chrysalis
2	3	KISS ON MY LIST	Hall & Oates, RCA
3	5	MORNING TRAIN (9 TO 5)	Sheena Easton, Capitol
4	4	WHILE YOU SEE A CHANCE	Steve Winwood, Island
5	2	THE BEST OF TIMES	Styx, A&M
6	10	ANGEL IN THE MORNING	Juice Newton, Capitol
7	14	AIN'T EVEN DONE WITH THE NIGHT	John Cougar, Riva
8	8	KEEP ON LOVING YOU	REO Speedwagon, Epic
9	7	HELLO AGAIN	Neil Diamond, Capitol
10	9	A LITTLE IN LOVE	Cliff Richard, EMI
11	17	I CAN'T STAND IT	Eric Clapton, RSO
12	12	JUST BETWEEN YOU AND ME	April Wine, Capitol
13	6	WOMAN	John Lennon, Geffen
14	20	HER TOWN TOO	James Taylor & J.D. Souther, CBS
15	11	CRYING	Don McLean, Millennium
16	13	JUST THE TWO OF US	Grover Washington, Jr., WEA
17	NEW	SOMEBODY'S KNOCKIN'	Terri Gibbs, MCA
18	19	LIMELIGHT	Rush, Anthem
19	NEW	YOU BETTER YOU BET	Who, Warner Bros.
20	16	TURN ME LOOSE	Loverboy, CBS

ALBUMS

1	2	ARC OF A DIVER	Steve Winwood, Island
2	4	MOVING PICTURES	Rush, Anthem
3	1	HI INFIDELITY	REO Speedwagon, Epic
4	3	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
5	10	FACE DANCERS	Who, Warner Bros.
6	5	PARADISE THEATRE	Styx, A&M
7	8	FACE VALUE	Phil Collins, Atlantic
8	NEW	SUCKING IN THE SEVENTIES	Rolling Stones, Rolling Stones
9	6	THE NATURE OF THE BEAST	April Wine, Capitol
10	7	AUTOAMERICAN	Blondie, Chrysalis

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 4/20/81
SINGLES

This Week	Last Week	Title	Artist
1	2	SHADDAP YOU FACE	Joe Dolce, Ariola
2	1	FADE TO GREY	Visage, Polydor
3	3	LOOKING FOR CLUES	Robert Palmer, Island
4	4	STARS ON 45	Various, Metronome
5	6	IN THE AIR TONIGHT	Phil Collins, Atlantic
6	5	STOP THE CAVALRY	Jona Lewie, Stiff
7	7	WOMAN	John Lennon, Geffen
8	9	YE-SI-CA	Secret Service, Strand
9	NEW	JOHNNY BLUE	Lena Valaitis, Ariola
10	16	HANDS UP	Ottawan, Polydor
11	8	FLASH	Queen, EMI
12	12	LIFE IS FOR LIVING	Barclay James Harvest, Polydor
13	10	ANGEL OF MINE	Frank Duval & Orchestra, Telefunken
14	13	WE ARE ON THE RACE TRACK	Precious Wilson, Hansa Intl.
15	14	MARIGOT BAY	Arabesque, Metronome
16	23	KIDS IN AMERICA	Kim Wilde, Rak
17	11	SAMSAT ABEND	Hanne Haller, Ariola
18	26	DO YOU FEEL MY LOVE	Eddy Grant, Ice
19	25	MISTER SANDMAN	Emmylou Harris, Warner Bros.
20	15	SHINE UP	Doris D & Pins, Papagayo
21	17	GIVE PEACE A CHANCE	John Lennon, EMI
22	22	JEALOUS GUY	Roxy Music, Polydor
23	NEW	JOHNNY LOVES JENNY	Chilly, Polydor
24	18	AMOUREUX SOLITAIRES	Lio, Ariola
25	21	RUNAWAY	Eruption, Hansa Intl.

26	20	BANANA REPUBLIC	Boontown Rats, Ensign
27	NEW	IMAGINE	John Lennon, Apple
28	NEW	MARIE MARIE	Shakin' Stevens, Epic
29	19	DE DO DO DO DE DA DA DA	Police, A&M
30	NEW	ALL AMERICAN GIRLS	Sister Sledge, Atlantic

ALBUMS

1	1	DIE GROESSTEN ERFOLGE	Ernst Mosch & Seine Original Egerlaender, K-tel
2	5	VISAGE	Visage, Polydor
3	7	FACE VALUE	Phil Collins, Atlantic
4	2	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
5	4	FLASH GORDON	Queen, EMI
6	3	LIEBESTRAEUME	Leonard Cohen, CBS
7	11	CLUES	Robert Palmer, Island
8	16	DIE SCHOENSTEN MELODIEN 2	Anthony Ventura Orchestra, Arcade
9	6	SUPER TROUPER	Abba, Polydor
10	8	REVANCHE	Peter Maffay, Metronome
11	9	LIEDER VON HERZEN	Maria & Margot Hellwig, EMI
12	10	ZENYATTA MONDATTA	Police, A&M
13	NEW	RED SKIES OVER PARADISE	Fischer Z, United Artists
14	18	QE2	Mike Oldfield, Virgin
15	NEW	NEVER TOO LATE	Status Quo, Vertigo
16	19	GUILTY	Barbra Streisand, CBS
17	NEW	ICH HAB KEINE ANGST	Milva, Metronome
18	14	KILLERS	Iron Maiden, EMI
19	13	HITPARADE DER SCHLUEMPFE	Die Schuempfe, K-tel
20	NEW	THE TURN OF A FRIENDLY CARD	Alan Parsons Project, Arista

JAPAN

(Courtesy Music Labo)
As of 4/20/81
SINGLES

This Week	Last Week	Title	Artist
1	1	RUBY NO YUBIWA	Akira Terao, Toshiba-EMI (Ishihara)
2	2	BOOGIE WOOGIE I LOVE YOU	Toshihiko Tahara, Canyon (Jonny's)
3	3	MACHIKADO TWILIGHT	Shannels, Epic/Sony (Burning)
4	4	YOKOHAMA CHEEK	Masahiko Kondo, RCA (Janny's)
5	5	TSUPPARI HIGH SCHOOL ROCK 'N ROLL	Yokohama Ginbae, King (Janny's)
6	7	SHADOW CITY	Akira Terao, Toshiba-EMI (Ishihara)
7	9	SUNSET MEMORY	Naomi Sugimura, Polystar (NTV)
8	6	HARUSAKI KOBEIN	Akiko Yano, Japan (Yano/PMP)
9	14	SEXY MUSIC	Nolans, Epic (PMP)
10	8	E-KIMOCCHI	Hirokyu Okita, CBS/Sony (Stardust)
11	10	OKUHIDA BOJOU	Tetsuya Ryu, Trio (Best Friend)
12	13	SEVENTEEN	Naoko Kawai, Columbia (Geiei/TV Asahi)
13	11	LITTLE GIRL	Hideki Saijo, RVC (Geiei)
14	17	MODERN GIRL	Sheena Easton, Toshiba-EMI (Intersong)
15	16	SASURAI	Akira Terao, Toshiba-EMI (Ishihara)
16	19	I'M A WOMAN	Junko Yagami, Discomate (Yamaha)
17	12	SLOW NA BOOGIE NI SHITEKURE (I Want You)	Yoshitaka Minami, CBS/Sony (April/Kadokawa)
18	20	MINATO-HITORI UTA	Hiroshi Itsuki, New Creek (TV Asahi)
19	15	EKI	Masashi Sada, Free Flight (K.K. Masashi)
20	NEW	KANASHIKUTE	Gamu Teichiku, Yamaha M.

ALBUMS

1	2	REFLECTIONS	Akira Terao, Toshiba-EMI
2	3	HEART & SOUL	Shannels, Epic/Sony
3	1	RINGETSU	Miyuki Nakajima, Canyon
4	5	SEXY MUSIC	Nolans, Epic
5	4	BGM, Yellow Magic Orchestra	Alfa
6	6	NIJI DENSETSU	Masayoshi Takanaka, Polydor
7	8	MODERN GIRL	Sheena Easton, Toshiba-EMI
8	7	BUCCHIGIRI PART II	Yokohama Ginbae, King
9	NEW	HOT TUNE	George Yanagi & Rainy Wood, Warner Pioneer
10	9	SNAKEMAN SHOW	Snakeman, Alfa
11	12	AI NO CONCERTO	Richard Clayderman Orchestra, Victor
12	18	A LONG VACATION	Eiichi Ohtaki, CBS/Sony
13	10	MATCHY THANK AI YOU	Masahiko Kondo, RVC
14	11	SILK SCREEN	Yoshitaka, CBS/Sony
15	NEW	HIGH INFIDELITY	REO Speedwagon, Epic/Sony

16	NEW	SHUNSHU	Mayumi Itsuwa, CBS/Sony
17	NEW	GANDAMU BGM SHUU VOL 2	Soundtrack, King
18	NEW	FOXY	Susan Anton, Canyon
19	20	NAGISA YUKU	Shozo Ise, Canyon
20	17	TURN BACK	Toto, CBS/Sony

AUSTRALIA

(Courtesy Kent Music Report)
As of 4/13/81
SINGLES

This Week	Last Week	Title	Artist
1	1	ANTMUSIC	Adam & Ants, CBS
2	2	COUNTING THE BEAT	Swingers, Mushroom
3	3	9 TO 5	Sheena Easton, EMI
4	4	GIRLS CAN GET IT	Dr. Hook, Mercury
5	6	RAPTURE	Blondie, Chrysalis
6	7	THE WILD COLONIAL BOY	Dr. Hook, Mercury
7	5	WOMAN	John Lennon, Geffen
8	8	I LOVE A RAINY DAY	Eddie Rabbitt, Elektra
9	10	9 TO 5	Dolly Parton, RCA
10	NEW	HISTORY NEVER REPEATS	Split Enz, Mushroom
11	16	IN THE AIR TONIGHT	Phil Collins, Atlantic
12	9	QUE SERA MI VIDA	Gibson Brothers, RCA
13	NEW	JEALOUS GUY	Roxy Music, Polydor
14	13	NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills, 20th Century
15	14	INTO THE HEAT	Angels, Epic
16	19	RUNAWAY BOYS	Stray Cats, Arista
17	15	ROCK AND ROLL AIN'T NOISE POLLUTION	AC/C, Albert
18	NEW	WALKING ON THIN ICE	Yoko Ono, Geffen
19	12	DE DO DO DO DE DA DA DA	Police, A&M
20	17	WHY WON'T YOU EXPLAIN	Karen Knowles, Fable

ALBUMS

1	2	SWINGSHIFT	Cold Chisel, WEA
2	1	GREATEST HITS	Dr. Hook, Capitol
3	3	KINGS OF THE WILD FRONTIER	Adam & Ants, CBS
4	4	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
5	NEW	CORROBOREE	Split Enz, Mushroom
6	5	BACK IN BLACK	AC/DC, Albert
7	10	ARC OF A DIVER	Steve Winwood, Island
8	11	FACE VALUE	Phil Collins, Atlantic
9	6	ICE HOUSE	Flowers, Regular
10	8	MAKING MOVIES	Dire Straits, Vertigo
11	9	CHRISTOPHER CROSS	Warner Bros.
12	7	ZENYATTA MONDATTA	Police, A&M
13	12	THE ANDREW DURANT MEMORIAL CONCERT	Various, Mushroom
14	15	SHADES	J.J. Cale, Shelter
15	16	AUTOAMERICAN	Blondie, Chrysalis
16	14	THE JAZZ SINGER	Neil Diamond, Capitol
17	13	THE VERY BEST OF ELTON JOHN	DJM
18	17	RISING	Dr. Hook, Mercury
19	19	SHORT NOTE	Matt Finish, Giant
20	NEW	SKY 3	Sky, Ariola

SWEDEN

(Courtesy GFL)
As of 3/31/81
SINGLES

This Week	Last Week	Title	Artist
1	1	NAR VI TVA BLIR EN	Gyllene Tider, EMI
2	4	IN THE AIR TONIGHT	Phil Collins, Atlantic
3	2	TENDER TURNS TUFF	Mikael Rickfors, Sonet
4	3	JAG KYSSTE HENNE VALDSAMT	Anders F. Ronnhom, Mercury
5	9	HON AR FORALSKAD	Kids, CBS
6	NEW	WALKING ON THIN ICE	Yoko Ono, Geffen
7	10	BANANA REPUBLIC	Boontown Rats, Mercury
8	6	MORRRET FALLER PA	Hansa Band, Sonet
9	NEW	SHADDAP YOU FACE	Joe Dolce, Frituna
10	NEW	9 TO 5	Dolly Parton, RCA

ALBUMS

1	NEW	MODERNA TIDER	Gyllene Tider, Parlophone
2	1	TENDER TURNS TUFF	Mikael Rickfors, Sonet
3	7	FACE VALUE	Phil Collins, Atlantic
4	2	CLUES	Robert Palmer, Island
5	5	KARLEK OCH UPPROR	Ebba Groen, Mistur
6	3	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
7	NEW	KRAMGOA LATAR 9	Vikingarna, Mariann
8	4	GUILTY	Barbra Streisand, CBS
9	NEW	KINGS OF THE WILD FRONTIER	Adam & Ants, CBS
10	8	SHADES	J.J. Cale, Shelter

HOLLAND

(Courtesy



FRIPPERTRONICS DEMONSTRATION—Robert Fripp explains some of his ideas and concepts to Jeanne Becker, host of the "New Music Show" on CITY-TV during a visit to Steve's Music Store in Toronto to promote "League Of Gentlemen," Fripp's new LP on PolyGram.

Business Up 42% In MCA Turnaround, Says Topper

TORONTO—The fortunes of MCA Canada are turning around, according to recently installed general manager George Burns who claims a 42% increase in business in the first three months of 1981.

The company went through a major shake-up last July that saw a number of staffers laid off, Scott Richards leave the helm and Burns move in to head up the company after several years of supervising the record division's distribution wing.

One of the first moves Burns made was to amalgamate MCA Distributing and MCA Records into one company and he then set to work revitalizing the division that was rumored at the time to have come perilously close to being closed down by MCA Inc.

Burns says the bottom line is still his top priority, intimating that even with a substantial increase in turnover the company is not yet entirely out of the woods.

Two major benefits that have helped rebuild the company's fortunes are a Platinum Plus midprice line and the burgeoning videocassette market. The "Deer Hunter," for instance, retailing at a little more than \$100, has sold more than 600 copies since it was released.

Spending the latter part of last year reorganizing the company, Burns made his first move to re-establish its waning prestige earlier this year when MCA hosted ac-

counts, radio announcers and other industryites to the McLaughlan Planetarium for a premier of the new Steely Dan LP, "Gaucho."

That album was to turn the tide for MCA, quickly followed by Donny Iris, and then "Coconut Telegraph" by Jimmy Buffett turned out to be a reasonable sized hit for the firm.

Burns now says MCA is ready to turn its attention toward breaking new ground with newer acts and exploiting country artists signed with the company. To this end, priorities right now include Joe Ely, Terri Gibbs and Don Williams. Burns wants to establish a firm base for these and other acts and cross them over into the pop market whenever possible.

One of the more innovative campaigns underway involves the all-new Master File series of half-speed pressings which are to be marketed with a regular \$9.98 suggested list price.

The series initially will include "Who's Next" by the Who, "Dam The Torpedoes" by Tom Petty, "Gaucho" by Steely Dan and "Hard Promises," Petty's up-coming MCA/Backstreet album release.

The release of Petty's new album as a half-speed master is thought to be an industry first for a superstar album. Each of these titles is also to be marketed in cassette form that uses a high bias tape from the Cinram plant in the city.

International Briefs

Demonstration disks cut by CBS act Adam And The Ants under its old contract with Decca Records two years ago must not be released, under a British High Court ruling here last week.

Adam Ant, real name Stuart Goddard, successfully won an order to stop Decca "Cashing In" on his current success. He said his musical style has changed substantially since he made the demos. He is the only surviving member of the old Adam And The Ants group, contracted to Decca between July 1978 and January 1979.

For his concert debut in the U.K., Christopher Cross tops the bill at the prestigious London Palladium here, Saturday (25). Cross has charted here with both the "Sailing" single and the "Christopher Cross" album for Warner Brothers.

The U.K. Mechanical Copyright Protection Society has slapped import "bans" on "Watership Down," by Bo Hansson (U.S. and Canadian catalog number Charisma SRK 006044 and 211-1132) at the request of Charisma Music here. Also on the society banned list, at the behest of Martin Coulter Music, is "Sky III" by the U.K. classical-rock group (U.S. catalog number Arista AB 4288).

Rock and pop fans in England are to get a new meeting place, the large entrance foyer of the long-established Rainbow Theater in North London. Extensive alterations are being undertaken to provide a stage, soundproofing and bar facilities for around 1,000 standing customers and 200 seated. Video screens are being installed. For support acts the management guarantees pay of at least \$20 per musician.

TO TRACK AIRPLAY, SALES

French Arm For Chart Firm

By JIM SAMPSON

HAMBURG—Media Control, the computerized charting service, has opened a French subsidiary as a first step towards producing national airplay and sales charts in France.

Later this year, the firm hopes to connect its computers to terminals in Germany's biggest department stores, to further improve the accuracy of its German sales chart.

Bavaria Slates Home Vid Move

MUNICH — Bavaria Studios, West Germany's largest movie and television production company, is planning to enter the home video market in 1983.

The company has signed a license deal with Philips to manufacture videodisks for the LaserVision system at Bavaria's Berlin plant. It will invest up to \$10 million in the venture, and expects to produce about one million videodisks annually. Another German firm, the giant Bertelsmann operation, has already signed a license agreement with Philips.

Clayderman Tour 'Success'

HAMBURG—The German tour by French pianist Richard Clayderman, whose records are released through Teldec here, was a success, attracting 62,000 fans on an 18-city trek.

The concerts in Hamburg, Aschen, Stuttgart, Munich, Wuerzburg and Mannheim, were sold out well in advance so that additional performances had to be arranged. Now Teldec plans a repeat tour here for Clayderman in the spring.

Radio Luxembourg Honors 2 Artists

DORTMUND—West German recording artists have won two of the three major Radio Luxembourg Golden Lion awards were handed out at the Westfalenhalle here at a special gala show Wednesday (11).

While Swedish group Secret Service, from Sonet, (licensed to Teldec here) wins the gold award, EMI singer Howard Carpendale gets the silver and Hansa artist Roland Kaiser bronze for his cover of "Santa Maria."

Karlheinz Koegel, who started Media Control in Baden-Baden here five years ago, notes the lack of a widely accepted national sales chart in France, and sees this as an eventual project for his new French affiliate, headquartered in Strasbourg with offices in Paris and Toulouse.

To gain experience in France, Media Control at first will analyze the airplay of all French radio stations, under contracts with CBS, Phonogram, WEA, RCA and Polydor. The Europe No. 1 station has already expressed interest in a national chart from Media Control.

Koegel has been producing national sales and airplay charts in West Germany since 1977. The airplay listing for the trade magazine "Der Musikmarkt" and for individual record companies is based on actual monitoring of Germany's 27 radio stations.

And the sales chart for "Musik-

markt" and the industry organization Phonoverband is compiled from reports from 1,500 dealers.

Says Koegel: "The secret of the success of our national sales chart is that everyone is working to improve it." Every three months, a committee of overseers is sent by Phonoverband to check the accuracy of the Media Control chart and look for possible improvements."

To increase the accuracy of his sales chart, Koegel plans to tap the computers of several large German department stores, such as Karstadt and Kaufhof, for precise sales figures each week. Media Control's weekly survey should reflect this added information by the end of this year.

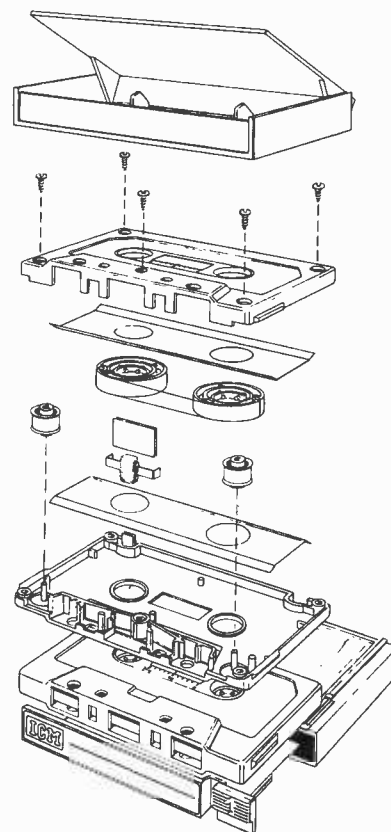
Koegel says he'll weigh the department store input to avoid giving this source a disproportionate influence on the chart.



APRIL 25, 1981 BILLBOARD

PINK FLOYD—EMI Music's president Bhaskar Menon, right, enjoys a cigar while chatting with Pink Floyd's Roger Waters and Water's wife, Caroline, during a party in Dortmund, Germany, celebrating multi-platinum sales of singles and albums by the group, which performed eight SRO concerts in that city.

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IRELAND'S NOLANS ARE BIG WINNERS

Tokyo Music Festival Marks 10th Anniversary



Clockwise, from top left, Susan Anton presents gold prize trophy to Billy Vera of Billy & the Beaters as Jermaine Jackson, another trophy winner, looks on. Randy Crawford and Japan's Hatsumi Shibata are all smiles after receiving awards for most outstanding performances; on the right is Philippine singer, Becca, another prizewinner. Monta of Monta & Brothers of Ja-

pan waves to the audience after receiving his award from Stevie Wonder; man in middle is unidentified. Bottom left, Japan's Hiromi Iwasaki registers surprise upon hearing her name announced as a winner, while Shoddy of Mozambique beams in anticipation of her silver award. Bottom right, singer Sarah Vaughan presents Teri DeSario of the U.S. with special 10th anni-

versary award from the Tokyo Music Festival. Center, left, Ireland's Nolan Sisters hoist their grand prize trophy aloft while singer Perry Como peers from behind the microphone. Complete results of the Tokyo Festival appeared in Billboard's April 11, 1981 edition.



NEW DECADE—Boardwalk artist Harry Chapin chats with personal manager Ken Kragen while actress Cathy Worthington looks on during a party for Chapin celebrating his second decade in music. The event took place just prior to Chapin's performance at the Dorothy Chandler Pavilion in Los Angeles recently.

Executive Turntable

• Continued from page 4

in Compton, Calif. as Western regional manager. He was Filmways Audio Services sales vice president. . . . **Ida S. Langsam** takes the post of publicity director for Aucoin Management in New York. She was senior account executive for the Howard Bloom Organization. . . . **Michael Gae**, formerly with MCA Distributing as a sales representative in Chicago, is now account executive with the Holiday Star Theatre in Merrville, Ind. . . . **Joe Regis** joins Side One Marketing in Los Angeles as national marketing director. He was assistant program director/music director at WXTQ-FM Athens, Ohio. . . . At Sahara Tahoe in Stateline, Nev.: **Jim Parsons** moves into the post of public relations and advertising manager. He was publicity director. He replaces **Andrew Arkin** who has left to form his own public relations firm at Lake Tahoe. Also, **Brooks Cutter** becomes publicity manager for Sahara Tahoe. He joined Sahara Tahoe in 1980 then left to pursue outside interests and is now returning. . . . **Pat Garrett** becomes entertainment supervisor for the Red Onion restaurants based in Carson, Calif. He was air personality on KHJ-AM Los Angeles.

Chartbeat

Juice Newton's 'Angel' Rushes Merrily

• Continued from page 6

failed to hit the U.S. charts altogether, though it made a few ripples in the U.K. in 1967.

In their remake versions, "More Than I Can Say" peaked at number two for Leo Sayer in December; "The Tide Is High" cracked No. 1 for Blondie in January.

Six other remake hits dot the current Hot 100, half of which are basically novelty tunes and would have been rated long-shot prospects for later covers. A Taste Of Honey's soulful reading of Kyu Sakamoto's "Sukiyaki" climbs to number 30 pop (as it holds at number two r&b), Emmylou Harris' countryish version of the Chordettes' "Mister Sandman" inches to number 37 pop (and climbs to number 11 country) and Garland Jeffreys' rocking update of Question Mark & the Mysterians' "96 Tears" drops to number 100.

All three of the originals, incidentally, hit No. 1 on Billboard's pop charts.

More traditional ballad covers on the current chart are Don McLean's version of the Skyliners' 1959 hit "Since I Don't Have You" at number 49 and Dolly Parton's remake of Kenny Rogers & the First Edition's 1969 single "But You Know I Love You" at number 54.

And the most novel remake record of the year, Stars On 45's medley of everything from "Sugar Sugar" to "Drive My Car," jumps to number 48.

The Rolling Stones' "Sucking In The Seventies" stalls at number 15

this week and seems destined to become the group's first release since its debut LP 17 years ago to miss the top 10.

"The Rolling Stones" album peaked at number 11 in August 1964, but since then the band has hit the top 10 with every LP it's released—studio collections, live albums and greatest hits sets.

The Stones' string of 26 top 10 LPs—from "12 x 5" to "Emotional Rescue"—is still record-setting.

No rock act has had more top 10 LPs in the 36-year history of the Billboard charts, and only two acts of any stripe top the Stones' total. Frank Sinatra hit the top 10 with 33 LPs from 1946 to '67; Bing Crosby collected 31 top 10 albums from '45 to '54.

The rest of the all-time dozen: Elvis Presley (25 top 10 LPs), the Beatles, (23), Johnny Mathis (18), Mitch Miller (17), Barbra Streisand (17), Mantovani (16), the Kingston Trio (14), Bob Dylan (14) and Elton John (13). A mixed bunch, to say the least.

Another long-running streak of consecutive hits bites the dust this week. Barry Manilow's "Lonely Together" (Arista) drops from its number 45 peak to 51, becoming Manilow's first single to miss the top 40 since "Mandy" launched his phenomenal career in late 1974. For the record, that's 18 consecutive top 40 hits.

Manilow had 16 consecutive top 30 records before "I Don't Want To Walk Without You" peaked at number 36 last May. The recent "I Made It Through The Rain" reversed the decline by hitting number 10 in January.

★ ★ ★

REO Speedwagon's "Hi Infidelity" (Epic) and Styx's "Paradise Theatre" (A&M) continue their tug-of-war at the top of Billboard's pop LP chart. In the seven weeks that the rival heartland rock bands have finished one-two on the survey, REO has had the upper hand five times, Styx twice.

REO's album has now been No. 1 for eight weeks, which makes it one of the four longest sustaining top-charted LPs of the lingering post-"Grease" period of tightened business conditions.

In this 2½-year period, Pink Floyd's "The Wall" is out front with 15 No. 1 weeks, followed by the REO album, the Eagles' "The Long Run" and John Lennon & Yoko Ono's "Double Fantasy," all of which had eight weeks at the summit.

★ ★ ★

Hall & Oates' "Kiss On My List" holds at No. 1 on the pop chart for the third straight week, which makes it RCA's second most successful chart single of the past 10 years. Nilsson's "Without You" had four weeks at No. 1 in 1972.

“What's new on the charts?”

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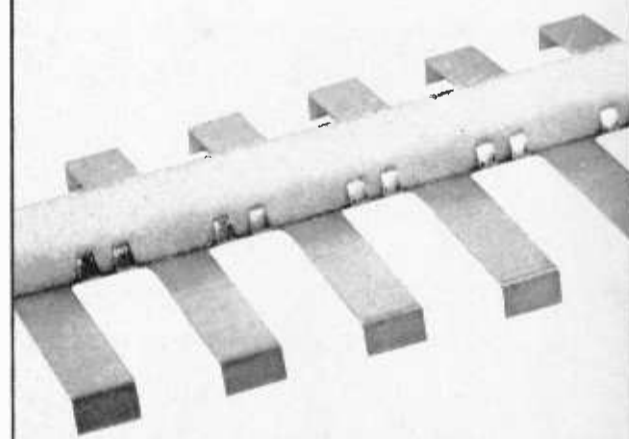
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ANNE MURRAY—Where Do You Go When You Dream, Capitol SO012144. Produced by Jim Ed Norman. The cover of this LP is apt. The front shows Murray in heaven with angels while the back shows her in hell with a sly smile on her face. This parallels the sides of the LP with side one showing off her deep yet smooth vocals on ballads and midtempo pieces for which she is so well known. Side two is more uptempo with "Call Me With The News" having a saxophone which lends a jazz feel and "Another Sleepless Night," "Only Love" and the title cut being strong rhythmic pop offerings. As usual the production is flawless and the backing impeccable.

Best cuts: "Blessed Are The Believers," "Another Sleepless Night," "Call Me With The News," "Only Love."

KIM CARNES—Mistaken Identity, EMI America SO17052. Produced by Val Garay. The accent is on upbeat rock'n'roll on Carnes' third album for the label. The highlights include a pair of soft, jazzy midtempo tunes, "Mistaken Identity" and "Still Hold On," but most of the best cuts are the sort of bristling rock-influenced pop typified by the hit single "Bette Davis Eyes." Excellent production by longtime engineer Garay, who also produced the recent Randy Meisner LP, which featured Carnes on backup vocals. A few soft ballads close out side two, but they're less distinguished than the spirited selections that precede it.

Best cuts: Those cited plus "Hit And Run," "When I'm Away From You," "Break The Rules Tonight."

STANLEY CLARKE AND GEORGE DUKE—The Clarke/Duke Project, Epic FE36918 (CBS). Produced by Stanley Clarke, George Duke. Though the roots of each of these musicians is in jazz, both have been moving in a funk direction of late and this LP continues the new emphasis. While jazz fans may mourn this turn, Clarke and Duke are very good in the r&b idiom. "Sweet Baby" and "Touch And Go" are strong ballads while "I Just Want To Love You" is a memorable, summertime midtempo number with a good hook. Except for the slow instrumental "Never Judge A Cover By Its Book," the rest is well done funk. Pitch to Earth, Wind & Fire fans as well as those who have been interested in the recent solo work by the pair.

Best cuts: "Louie, Louie," "I Just Want To Love You," "Touch And Go."

GARY U.S. BONDS—Dedication, EMI America SO17051. Produced by Miami Steve, Bruce Springsteen, Gary U.S. Bonds, Lanny Lambert, Rob Parissi, Garry Tallent. It has been 20 years since Bonds tore up the airwaves with "Quarter To Three" but he doesn't seem to have lost any of his punch. Like his best known hit, the bulk of the songs have a party-time rock'n'roll flavor. Members of the E Street Band and Southside Johnny's band, along with Bonds' vocals, give the songs a big kick. While the emphasis is on rock, "Just Like A Child," "It's Only Love" and "Daddy's Come Home" could earn r&b play. Springsteen wrote three of the songs (including the single "This Little Girl") but also included are covers of songs by Jackson Browne, Lennon & McCartney and Bob Dylan.

Best cuts: "This Little Girl," "Jole Blon," "Just Like A Child," "The Pretender," "Your Love."



RICK JAMES—Street Songs, Gordy G81002M1 (Motown). Produced by Rick James. James' last effort intentionally was less funky in accordance with the album's love themes and the summer season. Now, James is back at his funky best both instrumentally and lyrically in such songs as "Ghetto Life," "Below The Funk (Pass The J)," "Give It To Me Baby" and "Call Me Up." "Mr. Policeman" has a rhythmic, reggae-edged beat. Still, James hasn't lost all contact with his softer side as the ballads "Make Love To Me" and "Fire And Desire" prove. With such veterans as Narada Michael Walden, Teena Marie and Stevie Wonder helping out on various songs, this LP lives up to the funky feel connoted in the title.

Best cuts: "Mr. Policeman," "Below The Funk," "Fire And Desire," "Give It To Me Baby," "Ghetto Life."



pop

LAKE—Ouch!, Caribou JZ37083 (CBS). Produced by James William Guercio. It has been a while since this German act has had a release here. The group plays what could be termed "progressive soft rock" in the vein of Supertramp, Little River Band or the last reincarnation of Triumvirate. There are lots of swooping harmonies, pleasant arrangements and expert instrumental playing. The music included can appeal to a variety of audiences and the production is extremely clean. **Best cuts:** "Come On Home," "Something Here," "Living For Today," "Listen To Me," "Jamaica High."

JACK MILLER—Dreadlock Rock, Haiku HLPS0119. Produced by Jack Miller. While Miller, who is American, incorporates many r&b and rock influences, his brand of reggae is still closer to the actual sound of reggae than most non-Jamaicans. This, his second LP, is a well-produced danceable effort with reworkings of Van Morrison's "Wild Night" and "Roots, Rock, Reggae" being exceptionally solid. Pitch to fans of Bob Marley and other artists who practice the more commercial styles of reggae. Such notable Jamaican musicians as Robbie Shakespeare and Earl Smith help lend the authentic air. **Best cuts:** "Hey Mr. Dee Jay," "Wild Night," "Roots, Rock, Reggae," "You Ought To Know," "On The Streets Tonight."

soul

BEN E. KING—Street Tough, Atlantic 19300. Produced by Ben E. King, Ray Chew, Janet Alhanti, Barrie Palmer. King has a strong appealing tone that is delivered soulfully and effectively on mid tempo and ballad songs, such as "Made For Each Other," "You Made The Difference To My Life," "Stay Awhile With Me" and "Souvenirs Of Love." A stellar acoustic piano chords underscore the Van McCoy-Joe Cobb ballad "Stay Awhile With Me." King's vocals, however, get lost in the

orchestration of the rhythmic title track and uptempo "Stay-ing Power." **Best cuts:** Those cited.

L.A. BOPPERS—Bop Time!, Mercury 14006. Produced by Augie Johnson. Uptempo r&b is mixed here with the group's characteristic bop sound for a number of appealing tracks. A cover of the Delfonics' hit "La La Means I Love You" contains an infectious melody, hum-along hook and crisp horn arrangement. Tight orchestration also makes the uptempo "Give Me Some," "You're No. 1" and "Dreamer" appealing. **Best cuts:** Those cited.

HEAVEN AND EARTH—That's Love, WMOT 37074. Produced by Samuel Peake Jr. With vocals that have more than a passing resemblance to Michael Jackson, this LP contains catchy hooks and infectious rhythm patterns on its mostly uptempo selections. The orchestration is clean on "I Really Love You," "You're A Blessing," "Kick It Out" and the feverishly performed "He Don't Really Love You." Latter also effectively uses the synthesizer. **Best cuts:** Those cited and the ballads "Just In Time" and "Where Is The Laughter."

BOBBY THURSTON—The Main Attraction, Prelude 12183. Produced by Willie Lester, Rodney Brown. Standard r&b, both uptempo and ballads, dominate this album paced by the single "Is Something Wrong With You," with its bouncy, rhythmic feel. Brass accents are used cleverly on the hook for the peppy "I Know You Feel Like I Feel" and admirable vocals on "Love Makes It Complete" and "I Really Didn't Mean It" make both appealing. **Best cuts:** Those mentioned.

country

JIM ED BROWN & HELEN CORNELIUS—Greatest Hits, RCA AHL13999. Produced by Tom Collins, Bob Ferguson. This solid collection pays tribute to Brown and Cornelius' successful five-year collaboration. Selections include their No. 1 hit, "I Don't Have To Marry You" and shows why this duo managed to be a favorite during its career together. **Best cuts:** "Saying Hello, Saying I Love You, Saying Goodbye," "The Bedroom," "If The World Ran Out Of Love Tonight," "Fools" and "Don't Bother To Knock."

DONNA HAZARD—My Turn, Excelsior XLP88008. Produced by Ed Keeley. Hazard is an ingratiating, often alluring, vocalist who seems particularly effective on songs that are pensive or sad. And those are the kind that dominate this production. **Best cuts:** "Love Never Hurt So Good," "Sad Songs And Waltzes," "My Turn."

jazz

COUNT BASIE—Kansas City 5, Pablo Today 2312-126. Produced by Norman Granz. A spectacular photo of Basie on the LP's front cover by Grete Granz is worth the price of this entry, and the Count's swinging piano is simply an additional bonus. Louie Bellson, Joe Pass, John Heard and Milt Jackson round out the quintet. Program comprises 10 tracks, all delectable, all performed with spirit and enviable musicianship. Without trumpet and saxophone, it's nothing like the riff-laden Kansas City jazz of 40 years ago but it is, nonetheless, an entertaining, enervating package. **Best cuts:** "Jive At Five," "Mean To Me."

OSCAR PETERSON—Live At The Northsea Jazz Festival, Pablo Live 2620-115. Produced by Norman Granz. Taped in Holland last July, these 11 long cuts are spread across four LP sides with Joe Pass, Toots Thielemans and Neils Henning Orsted Pedersen accompanying the Canadian giant's ingenious keyboard output. Pass plays superb guitar, as well, but a horn and drums are missed. Surely Peterson is the most prolifically recorded jazzman in the world these days. **Best cuts:** "No Greater Love," "Caravan," "Like Someone In Love."

FRED RAULSTON—Uncharted Waters, Inner City IC1085. Produced by Fred Raulston-Open Stream. The leader is a truly gifted soloist on marimba, vibes and xylophone and with small combo backup, he shines throughout 10 numbers, six of which are his own compositions. Raulston's music, strictly speaking, may be something other than jazz, but he weaves wondrously imaginative pictures against unobtrusive rhythm patterns. **Best cuts:** "Dunes," "Black Flower."

MAT MARUCCI—Lifelines, Marco MC111. Produced by Mat Marucci. California drummer is surrounded by prominent jazzmen in serving up nine fine, straight-ahead tracks in which no phony electronic sounds are tolerated. Dave Benoit, piano, and Plas Johnson's tenor lend distinction to the album. The weakness is in the tunes, all clefted by Marucci. A tad more variety in song selection would be welcome. **Best cuts:** "Hard Times," "Misunderstanding," "Fresh Start."

THE HELEN WARD SONGBOOK VOL. 1—Lyricon 1001. Produced by Lam Presario. The first of the super popular, multi-talented big band singers of the 1930s, Ward even now commands attention on the first LP she's made in 21 years. She sings 15 songs, all revered standards, with various small combos conducted by guitarist Bucky Pizzarelli and including names like Vic Dickenson, Bernie Privin, Steve Jordan, Milt Hinton, Al Cohn and Bobby Rosengarden. Ward's voice is truly outstanding; she milks every lyric to the utmost. And she has an approach, a sound, all her own. The liner notes, too, are excellent, the best of any LP issued so far this year. A gem of a package. **Best cuts:** All.

RHYTHMIC UNION—Gentle Awakening, Inner City IC1100. Produced by Rhythmic Union, Michael Day and Rocky Maffit. Exotic is the word for this odd combination from the Midwest. Its eight compositions are performed with flute, cello and as astounding array of unconventional percussion instruments. It may or may not be jazz, American style, but it's chocked full of intriguing sounds. Album was taped last June in Urbana, Ill. Sales outlook: limited. **Best cuts:** "Branches Of Snow," "Luna," "Nimish."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Paul Grein, Douglas E. Hall, Kip Kirby, George Kopp, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.

Retailers Learning To Cope With Diminished Co-op \$\$

HOLLYWOOD, Fla.—Faced with the realities of diminished label co-op dollars, merchandisers are confronted with the challenge of maximizing what they do get—or working around the possibility that certain efforts will realize no monies at all.

NARM Report These were the issues raised at a NARM session Monday (13), "Coping With Co-Op In The '80s," which featured the following merchandiser and label representatives: Alan Perper, director of product marketing at WEA, chairman who also advanced questions to the panelists; Alan Levenson, president of Turtles; David Hutkin, general merchandise manager of Pickwick Int'l; Mike Martinovich, vice president of merchandising at CBS Records; Fran Musso, director of marketing at Chrysalis Records; Michael Reff, executive vice president of Everybody's Record Co. (a retailer), Alan Schwartz, director of advertising at Show Industries; and Lee Weimar, vice president and general manager of Alta Distributing.

The word "maximizing" pervaded the discussion, from merchandiser to the two label reps, Martinovich and

Russo. Martinovich claimed the 1979-80 downturn may have been a "blessing in disguise" because it taught everyone about the need for getting all one can get out of available ad dollars and merchandising tools.

From David Hutkin: in terms of radio buys, one must "understand the meaning behind Arbitron ratings, interpret them and not to take them at face value" in selecting the best station to reach the consumer. "Support at the store level is more and more important, more than ad expenditure itself."

From Fran Russo: build ads around something happening in the local marketplace—artist tours, tv appearances. Mix the media you use—radio and print, television & print, etc.

From Alan Schwartz: retailer ads are "one of the last reasons the consumer buys a record, but it's part of a process that closes that sale," to which Martinovich added, "Ads are not meant to close a sale," and are not the proper vehicle for first exposure of product; they are only part of a marketing plan.

But Alan Levenson said labels are expected to provide co-op dollars as "partners" (a NARM theme several

years ago). "They can expect something from us if we're getting something from them. We're obliged to help people who have helped us."

Lee Weimar called for "more direction" from labels on what "they expect us to do" and more in terms of bios, other market "success stories." "These things go along with communications," he maintained.

Alan Schwartz called for labels to be more responsive to "what we do and have a feel for" and not to have a "iron-clad, procedural national sales plan," but to exploit "local bubbles" of activity by merchandisers.

Are label co-op policies realistic and are merchandisers prepared to fund their own ideas?

"It's odd to me," said David Hutkin, "that the midline ad dollars contain the same percentages as full-line product although the unit cost is less and the movement is less." He said that merchandiser funding was "nothing more than a creative price increase by manufacturers" and if merchandisers funded their own advertising, they would be more selective, inhibiting new artist growth. He said that by "delegating" ad dollars, labels were giving up "creative control" of artists merchandising. But,

Schwartz' does undertake it's own funding and will continue to do so "when we feel strong about it."

There was some discussion on label institutional and "direct to consumer" ads. Turtles' Levenson said he would prefer advertising that would send customers to his store instead of sending money "out of the marketplace," while Schwartz thought they were not effective and not designed to give identity to the local retailer.

Martinovich said he would like to see NARM establish itself as a "gatherer" of local information "we don't often hear about."

Television was viewed as a potential for exposing more new acts beyond late-night programming by Mike Leff of Everybody's Records, and that cable tv is "great" for both new and more "diverse" talent.

Leff said that his company had been using television since 1973 and now constitutes 50% of his ad budget, with increasing help this year from labels. The retailer has a quarterly tv campaign, which Leff says is a "spectacular thing" in terms of the longevity of impression it leaves with a customer. "Radio only lasts a couple of days, while tv carries over to about 30 days." Leff said

he was now using ads on re-run programs (e.g. "Star Trek," "Perry Mason") and on live sports telecasts in his Northwest territory.

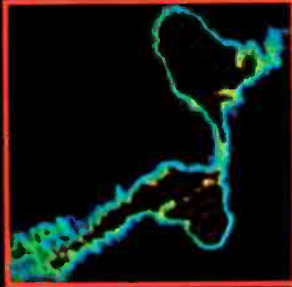
'Gift' Song

• Continued from page 3

other Gerrard performances. NARM is said to have funded a part of the cost of the session, which took place at Westlake Studios in Hollywood. The song was penned by writer Chuck Brucato, who has written material with Jay Inc. principle Ferdinand Jay Smith.

Gerrard had a hit ("Wildflower") in the early '70s as lead singer of Skylark on Capitol. Although he is soloing on the "Gift Of Music" song, he generally works with a group named Balboa. A cassette demo of the "Gift" song and other cuts were given to record executives at the convention.

NARM plans to use the "Gift" recording for various promotions designed for radio and television exposure. Jay Inc. has come up with a number of television themes, including the ABC and CBS prime-time feature film series and Home Box Office.



THE MUSIC OF COSMOS

Selections from the score of the PBS television series COSMOS by Carl Sagan

APL #4003



The phenomenon of "Cosmos" is known to over one hundred-forty million people. Carl Sagan's number one best-selling book and internationally acclaimed PBS-TV series have spawned unprecedented responses from every corner of the world. A quarter million people have asked for it, and RCA is proud to present, "The Music Of Cosmos." A dazzling display of the finest music in this part of the galaxy.



Selections from the score of the PBS television series by Carl Sagan

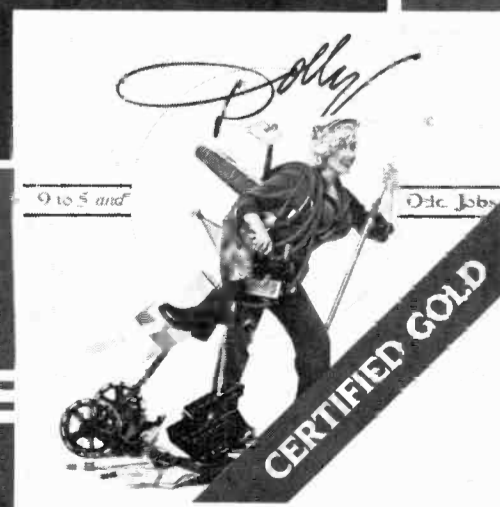


But You Know I Love You...

PB-12200



Dolly's follow-up to her #1 single "9 to 5" from the LP "9 to 5 and Odd Jobs."



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Associate Producer: GREGG PERRY
"9 to 5" Produced and Arranged by GREGG PERRY

Following her number one debut single
MORNING TRAIN, we are proud to
announce the release of Sheena Easton's
MODERN GIRL, the new single from the
album...

Sheena Easton



Produced by Christopher Neil



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PAT TRAVERS IS GETTING GLOWING REPORTS.

BILLBOARD

41★

CASHBOX

38•

RECORD WORLD

36▪



PD-1-6313

PAT TRAVERS ON TOUR (WITH RAINBOW)

4/16 Chicago, IL	4/25 Milwaukee, WI	5/3 Waterbury, CT
4/17 Detroit, MI	4/26 Toledo, OH	5/5 Rochester, NY
4/18 Indianapolis, IN	4/27 Cleveland, OH	5/7 Boston, MA
4/19 Louisville, KY	4/28 Flint, MI	5/8 Passaic, NJ
4/21 Davenport, IA	4/30 Pittsburgh, PA	5/9 Philadelphia, PA
4/22 Springfield, IL	5/1 Washington, DC	5/10 Philadelphia, PA
4/24 Madison, WI	5/2 Uniondale, NY	5/12 Albany, NY

PAT TRAVERS ON TOUR

5/14 Montreal, CAN
5/15 Toronto, CAN
5/16 Kitchener, CAN
5/17 Ottawa, CAN
5/19 Norfolk, VA
5/24 Myrtle Beach, SC
6/2 W. Palm Beach, FL
6/4 Tampa, FL
6/5 Sunrise, FL



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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	
☆	1	20	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98		36	36	18	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)	●	8.98	SLP 6	71	51	6	TED NUGENT Intensities In 10 Cities Epic FE 37084		8.98		
	2	13	STYX Paradise Theatre A&M SP 3719	▲	8.98		☆	41	5	PAT TRAVERS Radio Active Polydor PD-1-6313 (Polygram)	●	8.98		72	62	26	THE DOORS Greatest Hits Elektra SE-515	●	8.98		
★	3	15	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)	●	7.98		★	42	6	ROBIN TROWER WITH JACK BRUCE AND BILL LORDON B.L.T. Chrysalis CHR 1324		7.98		73	60	10	JIMMY BUFFETT Coconut Telegraph MCA MCA-5169		8.98		
☆	6	4	THE WHO Face Dances Warner Bros. HS 3516		8.98		☆	46	8	JUICE NEWTON Juice Capitol ST-12136		8.98	CLP 9	74	63	7	U-2 Boy Island ILPS 9646 (Warner Bros.)		7.98		
★	5	24	GROVER WASHINGTON JR. Wineight Elektra KE 305	●	7.98	SLP 2		40	33	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		7.98	CLP 7	75	69	12	THE CLASH Sandinista Epic E3X 37037		14.98		
	6	4	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)		8.98		☆	45	5	ALABAMA Feels So Right RCA AHL1-3930		7.98	CLP 5	76	65	26	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲	15.98		
★	8	6	ERIC CLAPTON Another Ticket RSD RX 1-3095		8.98		☆	78	2	SANTANA Zebop Columbia FC 37158		8.98	SLP 54	★	87	5	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-7755 (RCA)		7.98		
	8	7	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98			43	43	WAYLON & JESSIE Leather And Lace RCA AHL1-3931		8.98	CLP 11	78	64	20	OUTLAWS Ghost Riders Arista AL 9542		8.98		
	9	9	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		☆	49	4	JUDAS PRIEST Point Of Entry Columbia FC 37052		8.98		79	68	24	DIRE STRAITS Making Movies Warner Bros. BSK 3480		7.98		
	10	10	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		☆	54	7	SHEENA EASTON Sheena Easton EMI-America ST 17049		8.98		80	67	9	SISTER SLEDGE All American Girls Cotillion SD 16027 (Atlantic)		8.98	SLP 17	
★	12	6	JAMES TAYLOR Dad Loves His Work Columbia TC 37009		8.98		☆	66	2	VARIOUS ARTISTS Concerts For The People Of Kampuchea Atlantic SD-2-7005		13.98		★	91	4	PHOEBE SNOW Rock Away Mirage WTG 19297 (Atlantic)		7.98		
	12	13	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98	SLP 56		47	40	24	STEVIE WONDER Hotter Than July Tamla T8-373M1 (Motown)	▲	8.98	SLP 9	82	82	13	JOE SAMPLE Voices In The Rain MCA MCA-5172		8.98	SLP 67
	13	11	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		☆	72	2	PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)		5.99		83	73	11	ELVIS COSTELLO & THE ATTRACTIONS Trust Columbia JC 37051		7.98		
★	16	28	KENNY ROGERS Greatest Hits Liberty LDD-1072	▲	8.98	CLP 6		49	38	7	DIANA ROSS To Love Again Motown M8-951M1		8.98	SLP 26	84	84	8	KLEER License To Dream Atlantic SD 19288		7.98	SLP 14
	15	15	THE ROLLING STONES Sucking In The Seventies Rolling Stones COC 16028 (Atlantic)		8.98			50	50	8	RAINBOW Difficult To Cure Polydor PD-1-6316 (Polygram)		8.98		★	93	5	RUFUS Party 'Til You're Broke MCA MCA-5159		8.98	SLP 27
☆	25	2	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033		8.98			51	52	30	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		8.98		★	95	9	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033		7.98	
☆	20	7	SMOKEY ROBINSON Being With You Tamla T8-375M1 (Motown)		8.98	SLP 1		52	39	24	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98		87	85	104	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 16
	18	19	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98			53	53	11	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98		★	98	6	DAVE GRUISIN Mountain Dance Arista/GRP GPC 5010		7.98	
	19	14	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98			54	55	20	ABBA Super Trouper Atlantic SO 16023	●	8.98		89	77	27	RONNIE MILSAP Greatest Hits RCA AHL1 3772	●	7.98	CLP 8
★	22	13	LOVERBOY Loverboy Columbia JC 36762		7.98			55	48	16	SHALAMAR Three For Love Solar BZL1-3577 (RCA)		8.98	SLP 13	90	90	4	ROBERT FRIPP The League Of Gentlemen Polydor PD-1-6317 (Polygram)		7.98	
★	23	7	PHIL COLLINS Face Value Atlantic SD 16029		8.98			56	37	21	STEELY DAN Gaucho MCA MCA-6102	▲	9.98	SLP 58	☆	149	2	DAVID SANBORN Voyeur Warner Bros. BSK 3546		7.98	SLP 52
☆	29	4	QUINCY JONES The Dude A&M SP-3721		8.98	SLP 7		57	47	10	TOM BROWNE Magic Arista/GRP GRP-5503		8.98	SLP 5	92	89	30	ANNE MURRAY Anne Murray's Greatest Hits Capitol SDD-12110	▲	8.98	CLP 17
	23	17	AC/DC Back In Black Atlantic SD 16018	▲	8.98			58	57	22	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 11	93	94	26	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)	●	7.98	SLP 12
	24	21	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	●	8.98	SLP 4	☆	97	6	A TASTE OF HONEY Twice As Sweet Capitol ST-12089		8.98	SLP 19	94	59	14	RY COODER Borderline Warner Bros. BSK 3489		7.98		
★	27	10	38 SPECIAL Wild Eyed Southern Boys A&M SP 4835		7.98		☆	74	2	JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)		8.98		95	86	7	THE ALAN PARSONS PROJECT I Robot Arista L 4180		7.98		
	26	18	JOURNEY Captured Columbia KC-2-37016		13.98			61	61	6	GARLAND JEFFREYS Escape Artist Epic JE 36983		7.98		96	92	11	ELVIS PRESLEY Guitar Man RCA AHL1-3917		7.98	CLP 20
	27	24	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852	●	8.98	CLP 4	☆	76	2	GRATEFUL DEAD Reckoning Arista AZL-8604		13.98		97	83	10	BOB JAMES All Around The Town Live Columbia/Tappan Zee C2X-36786		11.98		
★	30	6	THE ISLEY BROTHERS Grand Slam T-Neck FZ 37080 (Epic)		8.98	SLP 3	☆	88	2	DEVO Devo-Live Warner Bros. Mini 3548		5.99		★	140	2	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)		8.98		
	29	26	APRIL WINE The Nature Of The Beast Capitol SDD-12125	●	8.98		☆	79	7	ATLANTIC STARR Radiant A&M SP-4833		7.98	SLP 8	★	163	2	CHANGE Miracles Atlantic/RFC SO 19301		7.98	SLP 36	
☆	35	37	DARYL HALL & JOHN OATES Voices RCA AQL1-3646		8.98			66	44	6	BRIAN ENO & DAVID BYRNE My Life In The Bush Of Ghosts Sire SRK 6093 (Warner Bros.)		7.98		100	100	9	SHERBS The Skill Atco SD-38-137 (Atlantic)		8.98	
	31	31	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883		8.98	CLP 3	☆	96	2	RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 9543		7.98	SLP 20	101	71	13	T.S. MONK House Of Music Mirage WTG 19291 (Atlantic)		7.98	SLP 15	
	32	32	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Polygram)	▲	8.98	SLP 31	★	75	5	ROSANNE CASH Seven Year Ache Columbia JC 36965		7.98	CLP 14	102	80	12	MARVIN GAYE In Our Lifetime Tamla T8-474M1 (Motown)		8.98	SLP 18	
	33	28	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98		☆	81	6	CAROL HENSEL Dancersize Vintage VNJ 7701 (Mirus)		8.98		103	103	20	DONNIE IRIS Back On The Streets MCA/Carousel MCA-3272		7.98		
☆	56	3	GINO VANNELLI Nightwalker Arista AL 9539		8.98	SLP 43	☆	70	58	42	EDDIE RABBITT Horizon Elektra KE-276	▲	7.98	CLP 1	104	102	59	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol SDD-12041	▲	8.98	

★ Stars are awarded to those product 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.)

APRIL 25, 1981 BILLBOARD

Closeup

WILLIE NILE—Golden Down, Arista AB4284. Produced by Thom Panunzio, Willie Nile.

Despite the black leather-jacketed macho image on the cover, Nile seems closer to symbolizing a wandering bard, the misguided poet eager to play his poems to all attentive ears.

His songs are, in essence, poems set to music. But instead of a spoken word delivery with dramatic pauses and phrasing, they are cushioned by guitar and piano-dominated rock riffs and a vocal that seems more appropriate for a bonafide hard rocker than a man of letters.

Nile's debut last year superbly demonstrated his lyric writing gifts which were enhanced within the context of his folk/rock delivery. His music brought to mind elements of a young Dylan, Buddy Holly and other troubadours with a song and a message.

"Golden Down" is somewhat of a departure in that it is produced with a meatier rock edge. Thom Panunzio and Nile take over production from Roy Halee and inject a good part of the material with a more aggressive tone.

Yet the seemingly forced aggressiveness doesn't always work. On occasion, Nile seems to be straining, almost trying too hard to conform to radio's temperament than his own instincts.

When the arrangements, lyrics and vocals do jell, Nile's songs are compelling. When they don't, they sound sophomoric and contrived.

Throughout the LP, Nile comes across as a loner, in search of female companionship. When he does find it, he is trying to hold onto it.

In "Poor Boy" Nile is "from the

other side of town" in love with "a rich girl from a wealthy family, well bred, high class, in the best society."

The chorus on "Shine Your Light" contains one of Nile's stronger hooks. Here he is "a stranger on this island... looking for your light upon the shore/I don't want to spend this night alone."

This melodic rocker is propelled by husky guitar work and Paul Schaeffer's keyboards.

"Grenade" is the most frenetically paced tune on the LP. Its firebrand three-guitar riffing puts this firmly in the rock mainstream.

"I Can't Get You Off Of My Mind," despite its soft delivery, lacks the lyrical substance of Nile's better material. The tune sounds more like a perfume commercial than a sustaining love song. "Hide Your Love" also is too repetitive and contrived to make it memorable.

An acoustic guitar intro sets the tone for "I Like The Way." The song maintains a soft, acoustic base and some smattering of piano with Nile rendering an eloquent folksy vocal.

The LP's centerpiece is the title track which contains some of Nile's most vivid imagery. This is one of these songs where everything merges into a glorious piece of intelligent rock. Singing Nile: "Out in the filth and the restless mud/ Where hungry strangers abound/ Down the road of the flesh and blood/ A certain gentleness can be found."

Nile isn't serious throughout. He shows his sense of humor on "Les Champs Elysees," a playful rocker where he unsuccessfully searches for someone to "twist" until the end when he finds "a pretty little baby who was doing the twist." Nile sings: "I saw Notre Dame, I went to the Louvre, I couldn't find nobody there who wanted to groove." Later on he meets a policeman whom he asks "Mon general, twist s'il vous plait?"/ He said, "Take a little walk on down the Champs Elysees!" Guitars, sax break and sterling keyboard fills live the tune up.

Nile's soft piano work on the closing "Shoulders" highlights this tender love song.

It is only a matter of time before Nile produces a masterpiece album. "Golden Down" still only hints at his potential, but those hints are strong enough to sustain interest in his development as a significant artist.

ED HARRISON

General News

Digital Compact Disk: Wait One More Year

• Continued from page 3

than a regular album." He added that PolyGram's investment in CD software development and the establishment of a new plant in Hannover, West Germany, to make the disks was "in the hundreds of millions of marks."

Busch also revealed that PolyGram will enter negotiations with mechanical royalty organizations to establish a new royalty rate on the CD disks, in light of investment costs that must be recouped by the developers.

In Japan, the Japanese Digital Audio Disk Assn. (DADA) still continues to examine various digital audio disk technologies. There is no standard to date and it's likely DADA will recommend more than one technology.

The Sony, Philips and Matsushita CD alliance, coupled with CD intro-

ductions by other major hardware licensees, however, could lead to de facto standardization of CD.

Gerhard Schulze of Teldec, Hamburg, also in attendance here at the press conference, does not agree. He indicates his firm will demonstrate a further development of its Mini-Disk (MD) capacitance-read digital audio disk player next week during Billboard's International Music Industry Conference in West Berlin. He also emphasizes that MD, because of its simpler manufacturing process, has a strong chance in the consumer marketplace.

Busch, Morita and Van Tilburg also predict that the digital audio disk will supersede its analog predecessor by the year 2000. Schulze says developments in analog (also to be presented at IMIC) might make speculation about the death of conventional recordings premature.

Gospel Spreads But Still Awaits Big Breakthrough

• Continued from page 6

A panel of print publishers and their representatives cautioned its audience that print sales follow record and concert successes and is bound to be unprofitable otherwise. "I think we publish way too much music in the sheet field," said Hal Spencer, president of Manna Music.

Steve Lorenz, chief executive officer of the Lorenz Corp., said that companies within his corporation published over 5,000 new pages of music last year. Despite the outpouring of new songs, Lorenz said, "I don't know of a publisher who's not out looking for writers. If you're a good writer, you'll get published."

"We don't protect our copyrights enough," Spencer observed. "That's one reason there's a decline in sheet sales. We're too eager to print in all kinds of low-priced collections. And if people want the song, they'll go to a book instead of a sheet."

Artists in search of larger audiences and incomes were advised by bookers and managers to be sure they had a talent worth marketing.

Lacking this appeal, one manager noted, the artists should content themselves with a locally oriented music ministry.

Ways of moving up in the business, according to the panel, include working the church circuit, attaching oneself to a major act as an opener, securing endorsements and references from ministers on the circuit and organizing and starring in benefit concerts.

Chet Hagan said that network and even nationally syndicated tv are tough markets to crack because gospel music has compiled no meaningful demographics. "There's a complete lack of knowledge by networks and advertising agencies," he argued, "and the reason is that nobody tells them about gospel music."

Jhan Lutz, director of film and tv for Word, said he sees a tv market for black gospel more so than for white. "We're going to have to specialize in the kind of gospel we're selling," he noted. The panel agreed that cable tv offers limitless possibilities for gospel.

The panel on record sales said that coordination between the label and the retailer is vital in gospel music. This involves making point-of-purchase materials available, offering co-op ad money, apprising retailers when artists will be appearing in their area and encouraging in-store playing of new and featured records.

To encourage in-store exposure of one of its albums, Sparrow offered cash prizes to clerks who were playing the record when they were called by a Sparrow rep. There was an additional prize to the clerk who answered the phone with the announcement that the particular record was in stock.

Asked how many records had to be sold to be considered successful, the panel members revealed extremely modest expectations. Sparrow's Bill Hearn observed, "If you recoup your production costs, it's a success." Dan Raines, executive director of Lamb & Lion, said, "I won't look at a project if I can't sell 50,000 units within the first 15 months—preferably within the first 12." Dan Johnson, vice president of Word, noted, "As a rule of thumb, for every dollar we spend in producing an album, we need to sell one unit of product."

Lifelines

Births

Girl, Jessica Marie, to John Porter and Melinda Means March 24 in Hendersonville, Tenn. Father is a member of Atco rock group Thunder.

★ ★ ★

Boy, Richard Douglas, to Sharon and William Graziano March 6 in New York. Father is account executive in ASCAP's general licensing department. Mother is executive secretary to ASCAP controller Curtis Messinger.

Marriages

Scott W. Anderson, president of Nu Music Distributing, to Amy E. Lebovitz, the firm's vice president, April 9, in New York.

Deaths

Guy Willis, 65, member of the Grand Ole Opry, in Nashville April 13 of emphysema. Guitarist and emcee for the Willis Brothers, he first performed on the Opry in 1946. Survivors include his brother Vic, widow Elva Inez, and one son.

★ ★ ★

Bill Klusmeyer, 60, former Mercury Records controller in Chicago and the old Record Club of America, Feb. 14 in New York, Pa. He started in the industry in the 1950s as an accountant in New York with CBS Records. He is survived by his widow May and three children.

★ ★ ★

Alfred C. Moffatt, 73, March 11 while attending a music convention in Northampton, Mass. Moffatt was a percussionist, band organizer, music director and teacher. In addition, he owned several music stores and sold American musical instruments abroad. His widow, Mildred, one son, two brothers and one sister survive.

★ ★ ★

Carmen Mastren, 68, of a heart attack March 31 at his home in Valley Stream, L.I. For many years, he was one of the nation's most prominent arrangers and guitarists, primarily as a member of Tommy Dorsey's big band in the 1930s and '40s. He is survived by his widow, three brothers and two sisters.

★ ★ ★

Edith Wilson, 76, a featured singer in many of the black musical reviews of the 1920s and '30s who later portrayed Aunt Jemimah in radio, television and personal appearances, March 30 in Chicago following a stroke. She is credited with the first black blues record—made in 1921—for a major label. Her career also included appearances as featured vocalist with Duke Ellington, Fletcher Henderson, Jimmie Lunceford, Noble Sissle and others.

★ ★ ★

Edward Heyman, 74, lyricist for such songs as "Body And Soul," "When I Fall In Love" and "You Oughta Be In Pictures," March 30 in Mexico. Heyman, who joined ASCAP in 1931, collaborated with a number of songwriters such as Vincent Youmans, Victor Young, Dana Suesse, Morton Gould, Nacio Herb Brown and Oscar Levant. He also wrote the scores for a number of Broadway shows including "Here Goes The Bride," "Through The Years," "She Loves Me Not" and "Murder At The Vanities."



Willie Nile

Stiff Trying U.S. Singles Label

• Continued from page 10

America. Epic in the U.S. has first choice on all Stiff product, distributing such acts as Lene Lovich, Ian Dury, and Rachel Sweet. But once Epic has passed on an LP, that means it has passed on that artist, and all subsequent releases remain with Stiff-America, Kirkland says.

Next scheduled releases from Stiff-America are an Any Trouble LP in June. A second Plasmatics album is set for a May 18 release.

For some of its lesser known artists, Stiff-America is creating a midline label, to sell at \$5.98. Kirkland says he is looking at the other independent labels, and as they go to \$8.98, he will "synch" Stiff-America with them, and the midline's price will rise to \$6.98. First releases on the midline line will be LPs by Tenpole Tudor and the live "Son Of Stiff" tour LP. The midline series will have a new "CHEAP" prefix.

"We are looking for the middle ground," says Kirkland, explaining Stiff's philosophy. "Companies that used to provide the middle ground

are no longer there, and companies like Chrysalis, Arista and A&M, are now majors. So if you can't get a deal with a major, you are stuck distributing via Jem or something. And that may not be the best option."

"The non-radio market is growing. Epic put out 25,000 Adam & the Ants LPs and sold 50,000 before they knew anything was happening. And 50,000 is perfectly good for a label like ourselves.

"We are gearing our operation to this non-radio market, that is, college radio, clubs, fanzines and press. Then we take it from there. Because we were introduced into this country by Epic, a label particularly strong in AOR radio, we always saw AOR as our first move. But I think as an indie, the thing to do is to look at other areas that may provide an outlet for us.

"Colleges and clubs are a cliché, but we also want to find the maverick top 40 stations. We want our records played on WBLS and WKTU (in New York) AOR radio is re-

trenching more and more. But why should we criticize AOR for not breaking new acts, if, in fact, maybe we shouldn't be breaking new acts on AOR radio.

"If the superstar stations want to retrench into a basically '60s format, maybe they should be allowed to. If people want to listen to Steely Dan records, they should be allowed to do so. It is like a classical or a country station with a specialized format.

"What we are looking for is a format to break new records. Stations like WXRT in Chicago or WBCN in Boston, and maverick r&b stations that play dance tracks should be encouraged with product, and then you can string it together with clubs and college radio, which has to grow because (many) people are not listening to other radio stations.

"Then you have the whole cable mechanism, which in my opinion will pull ads from radio, since if you put your ads around a cable rock'n'roll show, you know you are reaching the fans," he says.

TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
105	99	23	DELBERT McCLINTON The Jealous Kind Capitol/MSS ST 12115		8.98	
106	101	26	RANDY MEISNER One More Song Epic NJE 36748		7.98	
107	125	3	BRENDA RUSSELL Love Life A&M SP-4811		7.98	SLP 42
108	108	22	EAGLES Eagles Live Asylum BB-705 (Elektra)	▲	15.98	
109	113	10	HANK WILLIAMS, JR. Rowdy Elektra/Curb 6E-330		7.98	CLP 2
110	106	18	TIERRA City Nights Boardwalk FW 36995 (CBS)		7.98	SLP 60
111	121	4	DENISE WILLIAMS My Melody ARC/Columbia FC 37048		8.98	SLP 22
112	104	80	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	▲	7.98	
113	116	58	WILLIE NELSON Stardust Columbia JC 35305	▲	7.98	CLP 38
114	124	3	GREG KINN Rockinroll Beserkley BZ 10069 (Elektra)		7.98	
115	107	10	TODD RUNDGREN Healing Bearsville BHS 3522 (Warner Bros.)		8.98	
116	105	9	PEABO BRYSON Turn The Hands Of Time Capitol ST 12138		8.98	SLP 24
117	110	11	GRACE SLICK Welcome To The Wrecking Ball RCA AGL1-3851		8.98	
118	118	12	REO SPEEDWAGON You Can Tune A Piano But You Can't Tune A Fish Epic JE 35082	▲	7.98	
119	109	14	MANFRED MANN'S EARTH BAND Chance Warner Bros. BSK 3498		7.98	
120	130	4	THE VAPORS Magnets Liberty LT-1090		8.98	
121	114	21	HEART Greatest Hits/Live Epic KE 2-3688	●	13.98	
122	132	4	KROKUS Hardware Ariola DL 1508 (Arista)		7.98	
123	123	24	THE POLICE Reggatta De Blanc A&M SP-4792		7.98	
124	126	41	QUEEN The Game Elektra SE 513	▲	8.98	
125	115	58	BILLY JOEL Glass Houses Columbia FC 36384	▲	8.98	
126	119	29	CLIFF RICHARD I'm No Hero EMI America SW-17039		8.98	
127	111	27	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 32
128	120	7	BERNARD WRIGHT Nard Arista/GRP GRP-5011		7.98	SLP 29
129	129	15	BEATLES The Beatles 1967-1970 Capitol SKBO 3404		14.98	
130	144	4	APRIL WINE Harder-Faster Capitol ST-12013		8.98	
131	117	23	XTC Black Sea Virgin VA 13147 (RSO)		7.98	
132	131	46	DIANA ROSS Diana Motown M8 936M1	▲	8.98	SLP 68
133	133	15	BEATLES The Beatles 1962-1966 Capitol SKBO 3403		14.98	
134	134	22	BOZ SCAGGS Hits Columbia FC 36841	●	8.98	
135	112	10	PHIL SEYMOUR Phil Seymour Boardwalk FW 36996 (CBS)		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
136	137	7	RICK SPRINGFIELD Working Class Dog RCA AFL1-3887		7.98	
137	136	13	BEATLES Abbey Road Capitol SD-389		8.98	
138	142	12	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic JE-2-36444	●	13.98	
139	139	6	T-CONNECTION Everything Is Cool Capitol ST-12128		8.98	SLP 35
140	146	46	DEVO Freedom Of Choice Warner Bros. BSK 3435	●	7.98	
141	141	50	AIR SUPPLY Lost In Love Arista AB 9530	▲	8.98	
142	138	9	B.B. KING There Must Be A Better World Somewhere MCA MCA-5162		8.98	SLP 34
143	145	30	KENNY LOGGINS Alive Columbia C2X 36738	●	11.98	
144	128	4	SPINNERS Labor Of Love Atlantic SD 16032		8.98	SLP 41
145	158	3	DEBRA LAWS Very Special Elektra 6E-300		7.98	SLP 44
146	147	3	JERRY KNIGHT Perfect Fit A&M SP-4843		7.98	SLP 30
147	157	47	SOUNDTRACK Fame RSD RX-1-3080	●	8.98	
148	156	11	ORIGINAL CAST Annie Columbia JS 34712		8.98	
149	183	2	THE DREGS Unsung Heroes Arista AL 9548		7.98	
150	150	7	PERLMAN & PREVIN A Different Kind Of Blues Angel 37780 (Capitol)		12.98	
151	151	3	FUNKADELIC Connections & Disconnections LAX JW-37097		7.98	SLP 45
152	173	66	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
153	171	2	ROBERT GORDON Are You Gonna Be The One RCA AFL1-3773		8.98	
154	154	3	JOHN CALE Honi Soit A&M SP-4840		7.98	
155	186	2	RONNIE MILSAP Out Where The Bright Lights Are Glowing RCA AAL1-3932		8.98	CLP 36
156	185	2	THE JEFF LORBER FUSION Galaxian Arista AL 9545		7.98	
157	161	360	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
158	168	3	JOE ELY Musta Notta Gotta Lotta Southcoast/MCA MCA-5183		8.98	
159	143	14	BEATLES White Album Capitol SWBO 101		14.98	
160	170	3	DOTTIE WEST Wild West Liberty LT-1062		7.98	CLP 19
161	152	4	ELLEN FOLLY Spirit Of St. Louis Epic/Cleveland International NJE 36984		7.98	
162	135	19	CREEDENCE CLEARWATER REVIVAL The Royal Alport Hall Concert Fantasy MPF 4501		5.98	
163	160	19	ROBERTA FLACK AND PEABO BRYSON Live And More Atlantic SD-2-7004		13.98	SLP 38
164	127	21	ROD STEWART Foolish Behaviour Warner Bros. HS 3485	▲	8.98	
165	165	3	OHIO PLAYERS Tenderness Boardwalk FW 37090 (CBS)		8.98	SLP 49
166	122	11	NAZARETH The Fool Circle A&M SP-4844		8.98	
167	162	12	STYX The Grand Illusion A&M SP-4637		7.98	
168	169	4	BILL SUMMERS AND SUMMERS HEAT Call It What You Want MCA MCA 5176		8.98	SLP 37

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
169	167	28	THE JACKSONS Triumph Epic FE 36424	▲	8.98	SLP 48
170	172	3	MOE BANDY & JOE STAMPLEY Hey Moe, Hey Joe Columbia FC 37003		8.98	CLP 23
171	174	3	LEON REDBONE From Branch To Branch Emerald City EC 38 136 (Atlantic)		7.98	
172	164	26	SPYRO GYRA Carnaval MCA MCA-5149		8.98	
173	166	34	SOUNDTRACK Honeysuckle Rose Columbia S2-36752	▲	13.98	CLP 26
174	NEW ENTRY		ROBIN LANE & THE CHARTBUSTER Imitation Life Warner Bros. BSK 3537		7.98	
175	180	25	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 62
176	153	4	THE PLIMSOLS The Plimsols Planet P-12 (Elektra)		7.98	
177	177	15	JOHN LENNON Shaved Fish Capitol SW 3421		8.98	
178	155	5	BADFINGER Say No More Radio Records RR 16030 (Atlantic)		7.98	
179	NEW ENTRY		MICHAEL JACKSON One Day In Your Life Motown M8-956M1		8.98	
180	NEW ENTRY		SOUNDTRACK This Is Elvis RCA CPL2-4031		13.98	
181	176	17	FLEETWOOD MAC Live Warner Bros. 2WB-3500	●	13.98	
182	187	38	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	▲	8.98	
183	NEW ENTRY		POINT BLANK American Excess MCA MCA-5189		8.98	
184	188	12	STYX Pieces Of Eight A&M SP-4724		7.98	
185	NEW ENTRY		T.G. SHEPPARD I Love 'Em All Warner Bros. BSK 3528		7.98	CLP 29
186	181	12	STYX Cornerstone A&M SP-3711		8.98	
187	175	21	EARL KLUGH Late Night Guitar Liberty LT 1079		8.98	SLP 75
188	NEW ENTRY		THE ROVERS Wasn't That A Party Cleveland International/Epic JE 37107		7.98	CLP 55
189	NEW ENTRY		CLIMAX BLUES BAND Flying The Flag Warner Bros. BSK 3493		7.98	
190	178	30	DON WILLIAMS I Believe In You MCA MCA-5133	●	8.98	CLP 13
191	193	9	REO SPEEDWAGON Live (You Get What You Play For) Epic PEG 34494		7.98	
192	196	5	THE FABULOUS THUNDERBIRDS Butt Rockin' Chrysalis CHR 1319		7.98	
193	NEW ENTRY		RUSH 2112 Mercury SRM-1-1079 (Polygram)		7.98	
194	195	72	PINK FLOYD The Wall Columbia PC-2-36183	▲	13.98	
195	182	20	BARRY MANILOW Barry Arista AL 9537	▲	8.98	
196	190	31	MICHAEL STANLEY BAND Heartland EMI America SW 17040		8.98	
197	191	26	THE TALKING HEADS Remain In Light Sire SRK 6095 (Warner Bros.)		7.98	
198	194	15	JOHN LENNON Imagine Capitol SW 3379		8.98	
199	189	4	RUSH Permanent Waves Mercury SRM-1-4001 (Polygram)		8.98	
200	200	10	PLASMATICS New Hope For The Wretched Sire USE-9		7.98	

TOP LPs & TAPE

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One-Stops Ask Talks With Manufacturers

By ROMAN KOZAK

HOLLYWOOD, Fla.—One-stops, who estimate they account for about a quarter of record sales, are feeling a bit out in the cold, and they want to meet with the manufacturers to discuss their problems.

"We want to get together with them, maybe at the NARM midyear meeting in New York," said Michael Spector, president of MJS Entertainment, who was chairman of the NARM "The One-Stop W-Rap Session," held separately at the same time that rackjobbers were attending the independent distributors meeting (see separate story) at the NARM convention here Tuesday (14).

Also taking part in the panel were Jason Blaine, vice president of the Music People; David Crockett, president of Father's & Sons; William Norman, vice president of Bib Distributing; Calvin Simpson, the president of Simpson's Wholesale; and David Berkowitz, vice president of Show Industries.

"One stops are plagued with problems," said Spector in his opening remarks, mentioning low profit margins, inventory, merchandising aids and returns problems.

Though video provides new opportunities for the one stop, Crockett pointed out that "it is frightening to get into, and it is frightening not to." He pointed out that video manufacturers may sell only to their licensed dealers, inventory is "hundreds of thousands of dollars;" returns are harder and profits are low.

The one stop session was structured so that panel chairman Spector would ask the individual panelists questions about their operations.

Berkowitz said that most of his time is spent dealing with the various problems, the biggest being the record manufacturers. He said that sometimes his accounts think that one-stops set policy, when in fact they don't.

The manufacturers set the policy, and the one stop passes it on, he said.

Simpson said the 12-inch single is "for the most part over," but he said with album price increases, he is expecting to do better with singles. Simpson is a member of the NARM board of directors, and he said that at the next board meeting he would bring up the idea of the one-stops meeting with the manufacturers.

Crockett said that in terms of ad dollars, "there are never enough to go around. He also pointed out that the one-stops are being hurt by the recent policy of the manufacturers to spend ad monies on chains and block accounts, rather than on the small stores that form the bulk of one-stop business.

There was some discussion on the panel as to whether it is good for the one-stops to have strong customers. Some panelists pointed out that they spend much of their time and expertise literally teaching the business to small retail accounts. But when the accounts grow then they don't need one-stops any longer because they are approached by the record companies to buy direct.

"We deal with monopolies. If we don't like a manufacturer, or even somebody working for a manufacturer at a branch, we cannot go to anyone else," said Crockett. "We cannot even buy outside our own territories."

Spector pointed out that in countries outside the U.S. the one-stops work on about a 16% margin, while in the U.S. the one-stop's margin has been as low as 5%, but has recently crept up to 7%.

Some of the panelists have their own record shops, but they said that in order to exist as a one-stop sometimes they give better allocations or deals to their competitor retailers than they do for themselves. Otherwise, they say, the retailers wouldn't buy from them.

John Hammond, the legendary music man, has formed Hammond Music, to include a jazz label, John Hammond Records, with distribution by CBS, his longtime label association. Eight acts are signed and initial product is coming this fall. Other Hammond Music execs are **John C. Moore**, president, and **Hank O'Neal**, the jazz producer, executive vice president. Bash Wednesday (22) at Sardi's in New York kicks off the venture.

Now that **Armin Steiner** has divested himself of his Hollywood **Sound Labs** to former **Four Seasonites Bob Gaudio and Frankie Valli**, look for him to emerge gigantic in digital audio in Los Angeles. . . . **Leon Russell's** audio/video facilities on Magnolia Blvd., Burbank, **Paradise Studios**, have the "For Sale" up.

Note To The NARM Board: Take a page from the long-time practice of **ASCAP**, which at its general membership meetings reprises those members who have died since the last confab. . . . The more than 80 **Wilson** stores in the Southwest primarily have worked out a deal, wherein **Largo**, the Baltimore rack, supplies the frontline goods, while **Tom Sims' Sound City** supplies the stock from its Arlington, Tex. quarters. . . . **Chico Hamilton** is penning the background music for "By Design," a flick which features **Patty Duke Astin**. . . . **Track** kudos **L.A. station KROQ-FM** which in conjunction with the **Rubber City Rebels, Jamie Sheriff, the Gears, "X," the Naughty Sweeties and Ogden Edsel**, staged a recent concert at **Perkins Palace, Pasadena**, raising \$5,000 contributed to the Board of Education's fund to bankroll high school sports. The station is seeking more live talent for more such benefit gigs. **Rick Carroll** is the station contact.

TRACK RECORD: **Tom McCusker** will get a well-deserved regal sendoff from **RCA Records** and **Dallas branch manager Jim Yates** when he takes retirement in May after 32 years in sales with the label. McCusker spent his last 17 years out of Dallas and before that he was in the N.Y. sales office. . . . **Onetime United States of America bandleader Joseph Byrd** set to score the **Ahrens' thriller, "The Ghost Dance."** . . . **San Antonio pioneer retailer Bill McGee** has undergone successful eye surgery and is back at the helm of his growing **Music Express** retail chain there. . . . **Short Shrift: Bert Leavitt**, the longtime Midwest regional sales rep who left **Casablanca Records** a year ago in one of the austerity purges, connected with **Arista** a fortnight ago, again covering his Midwest bailiwick. In the midst of the NARM convention he was attending as an Arista delegate, he got his notice. Arista is moving **national sales manager, Harold**

Sulman to the Midwest to take Leavitt's post.

Motown distributors are readying for a West Coast junket, presumably in May, according to rumors. **Jay Lasker and Dick Sherman** will host the regional forces in the first Motown national parley in years. . . . Did you note that the **Luciano Pavarotti** and the **Maria Callas** tomes are both top 10 best-selling non-fiction nationally?

CBS and **WEA** are marshalling their forces for the coming video explosion in Europe. **CBS Video Enterprises** chief **Cy Leslie** is planning to open a Euro sales division headed by an as yet unnamed vice president, based probably in London. Other CBS offices will open shortly thereafter in Germany and France. The division will market the **MGM/CBS** video library abroad. **WEA International**, which has exclusive distribution on the **Warner Home Video** properties, will be huddling in Paris beginning Wednesday (22) to map out their game plan. On a per capita basis, the Euro mart is red hot for video in a variety of forms, with an estimated 800,000 VCRs in Britain alone.

Mrs. Carol David is convalescing at her Massillon, Ohio, home, following successful back surgery Thursday (9). That's the reason you did not see **Stark Records' founder/president Paul David** at the NARM confab. . . . **Deutsche Marks:** You can chalk up some big ones if you attend the Tuesday (21) lunch meeting of the **Assn. of Independent Music Publishers** at Gio's, Hollywood, when **Gerd Muller**, director of international creative affairs, **EMI Music Publishing**, explains the German mart. Call **Melinda** at (213) 463-1151 for details. . . . And the record industry is included in the 27th annual **Univ. of Southern California Law Center and Beverly Hills Bar Assn.** all-day event on the USC campus Saturday (25). E/A chairman **Joe Smith** and attorneys **Donald Passman and Richard Leher** dissect industry procedures and outlook. The \$125 fee includes lunch. Mail the stipend to Entertainment Law Institute, USC Law Center, Room 105, PO Box 77964, University Park, Los Angeles, Calif. 90007.

Grapevine has the U.S. State Dept. approving the request for political asylum from Soviet musicians **Maxim and Dmitri Shostakovich**, son and grandson of the late composer **Dmitri Shostakovich**. They bolted Communist ranks while on tour in West Germany. Father is a composer while son is a pianist. Request for the U.S. as a haven came through **National Symphony Orchestra conductor Mstislav Rostropovich**, who fled the U.S.S.R. in the 1970s.

BLACK IS GREEN Sales Strong, But Retailers Warned Of Overconfidence

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Before brief addresses by the panel members, **Eddie Gilreath** said that "awareness and availability" of black product was one thing, but follow-through with both advertising and instore promotion was a key factor in bringing black product home. As others later noted, the fast turnover of black product necessitated—as borne out by **Warner Communications Inc.** studies—that black merchandisers required complete selections "and then some" to appeal to both the black and white buyer interested in black product.

"Black product turns over faster, it's not browser's game," asserted **Applebaum**. While he was later challenged indirectly by **James Cephas**, the next panel speaker, on black catalog sales, **Silverman** said the immediate sales of black product led to a better cash flow, and added that "less catalog" sales meant "fewer funds" in slower moving inventory.

Applebaum noted that black radio was a helpful medium—more so than white radio—in going along with new acts and concentrating airplay on them. He said black radio was more interested in new sounds than new artists and wasn't as concerned as white radio in playing it "safe" in programming.

Cephas, like panel chairman **Gilreath**, a former performer who started **King James** 13 years ago, said it was a "myth" that black catalog didn't sell. He told the breakfast audience to "advertise not only for specials," but to promote the store's name, and that it was more important to get the consumer in the store than it was to advertise by price.

Sydney Silverman said a key to black sales was following the "life cycle" of black product and that doing the whole job was not just selling superstars, although he admitted that racks couldn't go with product "off the press." "But, when you're ready to rack, go with it" with full merchandising impact, he added.

Cal Simpson said he mourned the lack of growth among small, independent black stores, that no major black chain existed in metropolitan areas and that "too many smaller black retailers were not here."

But he added that the black consumer was now more affluent and suburb chains were luring more blacks from inner cities, which required greater black product merchandising by these locations.

He also chided manufacturers for not supplying ad dollars and other merchandising tools at the level of black music's 25% share of the mar-

ket. "Black music can be more green than anticipated if we put it together."

David Lieberman said that as a firm that started operations in the midwest, the racker was slow to "get hip" on black product. One of the early "fatal flaws" **Lieberman** said was the company's assumptions that the black consumer was like the white buyer. "The black customer is less a fan of the artist than the music. Yet, they want to use their charge cards, too. . . . Last year we dramatically increased our sales of black product. I wish we had this panel 10 years ago."

In concluding remarks, **Gilreath** said **WCI** is continuing its study of the black market and the documented results will be made available to the industry. And, he noted, **Black Music Month** will take place in June, as sponsored by the **Black Music Assn.**



ASHER & ANT—Adam Ant chats with Dick Asher, deputy president and chief operating officer of the CBS Records Group, during a party at New York's Mudd Club welcoming Adam and the Ants to the U.S.

IMIC Convenes In Berlin; Agenda Is Issue-Packed

• Continued from page 1

satellite communications on home entertainment, the no-man's-land status of ascertaining performance, authors and director's rights in the videocassette and videodisk sector, and the unlocking of hitherto untapped markets, from Africa to the Eastern European nations, both of which have demonstrated a thirst for international pop, rock and jazz repertoire, but have so far been unable to surmount local restrictions on trade.

Cable and satellite technologies, and their implementation, will be covered by at least one panel devoted to the subject.

Video rights negotiations, now the subject of what appears will be a long trial for factions in the U.S. currently negotiating how the home video pie will be sliced is another burning issue to be tackled at **IMIC**.

The problems, and possible solutions, concerning the future role of independent labels and publishers will be discussed by another panel drawn from the international community.

Developments on the technological front are also on the **IMIC** burner, with new systems in capacitance digital disk systems and analog production in the spotlight, and the impact of these technologies

harkens back to the battles of the speeds between the LP and the seven-inch 45 r.p.m. disk in the 1950s.

Recent announcements regarding the launch of the **RCA** videodisk player and the promise of miniaturized recording systems, both audio and visual, are sure to spark lively debates.

So also is the status of the emerging Third World and socialist nations regarding the establishment of manufacturing facilities and distribution networks within the context of local government policies.

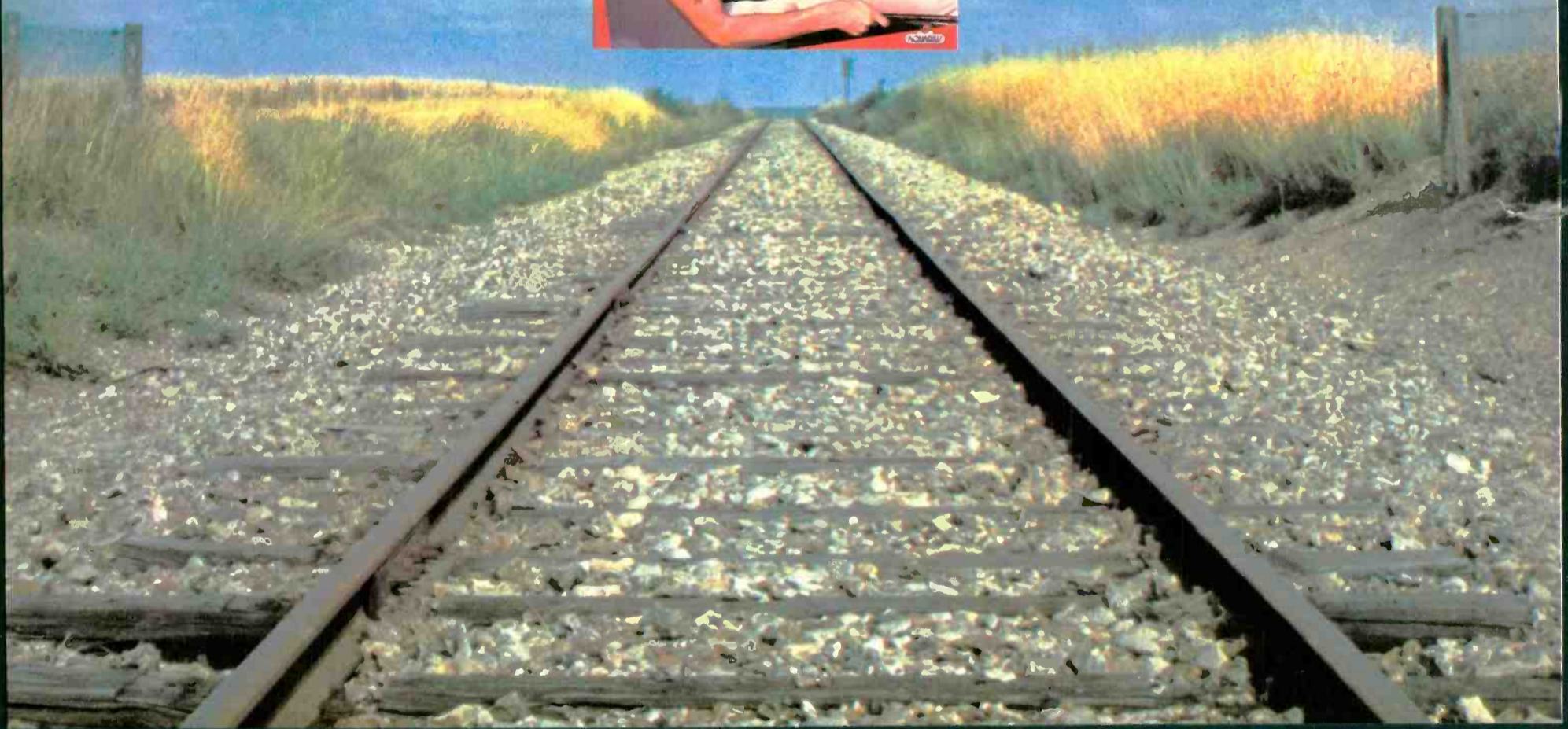
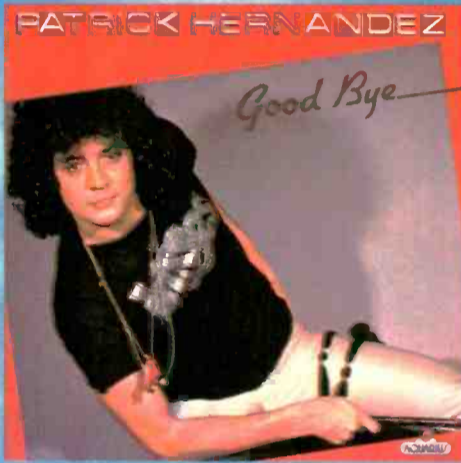
The role of governments in satellite communications is another issue that will be explored at **IMIC**.

The thread that looms largest throughout all these topics is the difficulty in maintaining adequate levels of copyright protection in the areas of video programming and cable and satellite, a subject to be explored in depth by Germany's **Erich Schulze**, head of the German performing and mechanical right society (**GEMA**). **GEMA** will also host a cocktail party Sunday (26) at the **Hotel Kempinski**.

Late registration for **Billboard's IMIC** conference can be obtained through the **Billboard** conference bureaus in Los Angeles and London. This can also be utilized for hotel reservations in Berlin.

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