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# Billboard

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YEAR

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## Rock Acts Ready For '81 Debut

By RICHARD M. NUSSER

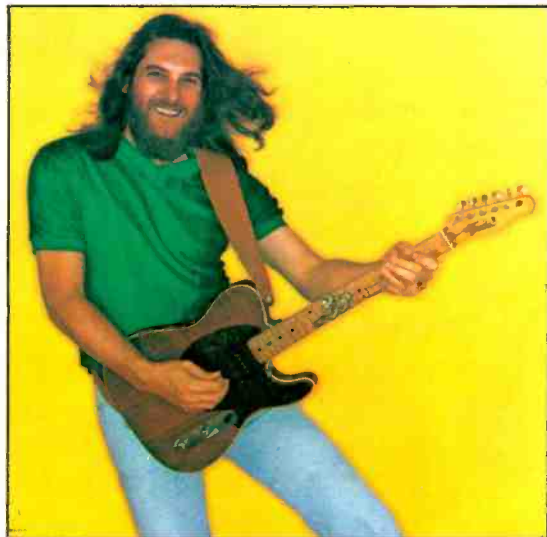
NEW YORK—Dozens of new acts, most of them rockers, are waiting in the wings to make their debuts on major U.S. labels this year.

Although there is a good sprinkling of r&b talent, some singer/songwriter combinations and a sizable contingent of new wavers, mainstream rock still rules the roster of new entries.

Although many of the newcomers will be making their recording debuts, some of them are entering the U.S. market with reputations as hitmakers in other territories. Acts such as Dexy's Midnight Runners and Sheena Easton (both EMI-Liberty) have had hits in the U.K., while Atlantic's Sherbs were one of Australia's top pop acts.

Others carry the aura of an industry "buzz," or prior critical kudos, such as Elektra's Plimsouls, Atlantic's Jah Malla, Chrysalis' Spandau Ballet, Mercury's Tom Dickie & The Desires and Teardrop Explodes, Echo & The

(Continued on page 89)



STEVE CROPPER'S debut album on MCA is entitled "PLAYIN' MY THANG", and it's contagious. CROPPER, whose hardnosed but disciplined guitar styling was heard on both The Blues Brothers' album and movie, and who, as a member of Booker T. & The MGs, wrote "Dock Of The Bay", "In The Midnight Hour" and "Green Onions". Get in the spirit and play his "Thang", too. (Advertisement)

## Late Surge Boosts Christmas Business

By JOHN SIPPTEL

LOS ANGELES—A late surge helped 1980 Christmas sales top 1979 by a healthy margin, a survey of U.S. rack and chain retail locations indicates.

Good general catalog movement, continuous midrange lines' interest, an outstanding lineup of hit albums by established artists and an unexpected gift certificate bonanza combined to make this strategic buying season a standout.

Generally, mass merchandisers were apprehensive until Friday (19) when last minute shoppers flooded stores. Because sales compacted so shortly prior to Christmas, some found inventories short at a time when replenishment lines are most sluggish.

Ranking the bestsellers right after the prime buying time annually is difficult, but the Kenny Rogers, Pat Benatar, Barbra

Streisand, Lennon/Ono, AC/DC and Steely Dan albums were cited as leaders. Recent Fleetwood Mac, the Eagles and the Neil Diamond "Jazz Singer" track buttressed the important four weeks, retail reported.

Steve Kugel of the Lenny Silver rack/retail/one-stop/independent distribution empire, Buffalo; Art Miller, Hear & Now, Seattle; Scott Young of Franklin Music/Davey's Locker, Atlanta; and Allan Levinson, Turtle's, Atlanta, were pleasantly surprised by the rush for gift certificates. Kugel ties the gift buying boom to the continuing NARM-initiated "Gift Of Music" program.

Young, who bought his seven-store retail chain from Handleman Corp. in mid-year, points out that in late 1980 people con-

(Continued on page 96)

## Both Sides Appeal Rate Adjustment

By JEAN CALLAHAN

WASHINGTON—Copyright Royalty Tribunal Chairman Clarence James Jr. had hardly banged the final gavel on the mechanical royalty rate adjustment proceedings Dec. 19 (Billboard, Dec. 27, 1980) when the lawyers for both sides went scrambling to appeal the Tribunal's decision.

The National Music Publishers' Assn. filed its appeal on Dec. 19 with the Court of Appeals in New York. Half an hour later, the Recording Industry Assn. of America also appealed the decision in the Court of Appeals for the District of Columbia.

NMPA's petition states that the publishers are appealing that part of the Tribunal's order which delays a mechanical royalty rate adjustment until July 1, 1981. RIAA's petition is less specific, simply seeking review of the Tribunal's decision using a standard legal form without elaboration.

(Continued on page 14)

## Videodisk Out In Force For Winter CES Confab

By JIM McCULLAUGH

LOS ANGELES—The videodisk is expected to make its most dramatic and visible impact to date on the trade at the Winter International Consumer Electronics Show which opens its four-day run Thursday (8) at the Convention Center in Las Vegas. About 50,000 attendees are expected to view the wares of 750 exhibitors.

All three videodisk camps will be represented in strength as RCA will formally display its SelectaVision videodisk hardware in anticipation of its national rollout next March. Reportedly the firm will have an individual monitor for every title—some 150—in its software catalog.

The battle lines being drawn for all three camps should also become clearer as rival LaserVision and VHD technology companies may add new allies.

Already Sansui has indicated it will show a prototype of a JVC-developed VHD player for the American market while another Matsushita affiliate, Panasonic, is expected to indicate in more detail its U.S. VHD plans.

The optical laser camp was recently strengthened by the formation of Laser-Vision Associates.

Hitachi is expected to show an RCA CED compatible videodisk player.

Other key developments expected to pace the CES include: new generations of videotape recorders and cameras, additional videocassette software titles from a number of suppliers as more announce both new sales and rental pro-

(Continued on page 25)



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# Plan Disk, Music Piracy Assault National Music Council Faces Issue At N.Y. Meeting

By IS HOROWITZ

NEW YORK—The National Music Council is seeking active involvement of 65 member organizations in its campaign against illegal duplication of print music and recordings.

The topic is slated for major attention at the council's semi-annual meeting here Monday (5) at the Marriott Essex House when affiliates will be urged to reprint a resolution against unauthorized copying in their own publications and to air the problem at local meetings.

Although the resolution was formulated last summer (Billboard, July 19, 1980), the meeting this week provides the first opportunity for full membership discussion of its contents.

The forum is considered particularly appropriate since it will involve participation by educational and church groups, considered to be among the most persistent, if often

inadvertent, violators of duplication guidelines.

Numbered on the council roster are such organizations as the Music Educators National Conference and the International Assn. of Organ Teachers, in addition to industry stalwarts like the Recording Industry Assn. of America, the American Society of Composers, Authors & Publishers, Broadcast Music Inc., the Country Music Assn., and the American Federation of Musicians.

The resolution, which condemns illegal copying of music and recordings as "immoral," recognizes that offenses are frequently committed unintentionally in the communities served by the council.

"But it is the innocent, as well as the conscious offenders," states the resolution in part, "who must understand the enormity of trespassing on the creative achievements of others

without permission or payment. The council urges all who read this to join with them in this conscience raising effort."

The council committee which drafted the resolution consisted of Gunther Schuller, council president; Ed Cramer, president of BMI; Arnold Broido, president of the Music Publishers Assn; and Walter Wager of the National Academy of Popular Music.

Other topics that will receive major attention at the council meeting include a policy statement on problem areas in music education and proposed solutions.

Attention will also be given the establishment of a "communications network" to speed the exchange of pertinent information among member organizations. Doris O'Connell, executive secretary, says the plan is to form 50 state committees, each staffed by representatives from all 65 council affiliates.

Slated to deliver addresses at the conclave are Schuller, and council vice presidents Sam Hope and Gene Wenner, as well as a member of President-elect Ronald Reagan's transition team, Charles McWhorter.

## MCA Sets Confab

LOS ANGELES—The MCA Records Group will hold its national meetings Jan. 16-18 at the Sheraton Universal Hotel in Universal City, Calif.

Separate meetings are planned for both MCA Distributing Corp. and MCA Records during the three-day confab.

Personnel from across the country will be in attendance to discuss past performance during MCA's record-breaking 1980 and prospects for the upcoming year.

WEA's special products division is headed by veteran music man, Mickey Kapp.

Among the collectibles offered by Franklin Mint are recordings. The Franklin Mint Record Society has marketed various recording projects over the past two years, including 100 "best" classical recordings, two LP sets by Duke Ellington, Beverly Sills and Julie Andrews, a 30-LP tribute to Eugene Ormandy and, most recently, a 2-LP digital recording of Christmas music by the Mormon Tabernacle Choir. The latter is

(Continued on page 91)

# Record Club From WCI-Mint Merger?

By IRV LICHTMAN

NEW YORK—The pending merger of Franklin Mint into Warner Communications Inc. is likely to realize the production of special project recordings by various WEA label artists for sale through the direct marketer.

While a spokesman for WCI, parent of the Warners, Elektra/Asylum and Atlantic labels, claims that the concept of a WEA record club is not a possibility for the immediate future, it could be tabled for discussion three or four months after the merger is effected, which is scheduled to take place in mid-March.

# RCA's Craigo Extending 'Center' Concept

NEW YORK—RCA Records will expand its a&r and marketing "center" concept into the contemporary and Red Seal areas in one of the first moves being made by Jack Craigo as the label's vice president of U.S. and Canada operations.

After a stint since March as managing director of RCA's British company, the veteran U.S. music man has returned stateside to assume a post vacated by Bob Fead last summer.

The official appointment, effective Thursday (1), of Craigo, former vice president and general manager of Columbia Records, also completes RCA's executive triumvirate resulting from a global restructuring (Billboard, Nov. 15, 1980). Previously named were Adolfo Pino, Latin America & the Pacific; and Giuseppe Ornato, Europe.

Continuing a global process that he says he and label president Bob Summer began to structure months ago, Craigo notes that both country and black music areas are operating successfully under the a&r/marketing center concept. Explains Craigo, "Together with artists, we can utilize marketing in a more exacting way, with greater efficiency, not sparingly. Marketing and a&r are a bridal ritual that's never existed at many companies."

Craigo likens the a&r/marketing center approach to virtually establishing a small record company within a larger framework.

Working with their own operating budgets, the concept provides,

Craigo explains, a "focus of concentration on music handled in a particular area. It's a form of creative autonomy."

Artist roster, of course, must play a central role in whatever manner a label feels it should structure its organization.

Based on his experience in the U.K., Craigo sees a greater coordination ahead in bringing talent in from there, and breaking domestic acts there, too.

With Don Ellis as managing director of the U.K. operation, Craigo

claims "tremendous opportunities," terming talent available in that market as being on a "high level." He also names such U.S. RCA performers as Dolly Parton, Waylon Jennings, Jack Green and the label's black music input as being on the brink of major breakthroughs in the U.K.

But, with a "worldwide structure to carry it off," Craigo says the label is ripe for global exploitation of its artist roster and will henceforth be more inclined to sign artists on a worldwide basis. New signings, he



**SMOKEY'S FLOWERS**—Todd Brabec, Western regional director of business affairs for ASCAP, presents Smokey Robinson with this flower arrangement inspired by Robinson's "Let Me Be The Clock" hit. The presentation was made in Los Angeles, where Robinson will be a special guest at ASCAP's first West Coast "Pop Workshop," set for March 5.

# Santa Makes Late Stops To Deliver Fall Arbitrons

By DOUGLAS E. HALL & RICHARD M. NUSSER

NEW YORK—For radio programmers, Santa Claus comes in January and he only brings gifts (high Arbitron ratings) to p.d.s who have been very, very good.

During the first week of this month, he made stops in Boston, Detroit and Washington. He found especially nice presents for John Sebastian at WCOZ-FM Boston and Joe Urbiel at WLLZ-FM Detroit.

Sebastian unwrapped his October/November Arbitron and found the station had leaped to a 9.1 share for his AOR outlet. No less elated is Urbiel, who took a religious station last summer (WBFG, We Broadcast For God) and turned it to AOR as WLLZ — Detroit's Wheels — and moved from not even in the Arbitron book to an impressive 7.9.

Adult contemporary caught Santa's ear in Washington where

WASH-FM moved up from 4.9 to 6.2 and WKYS-FM climbed from 6.2 to 7.0.

In Boston, WCOZ just about led the sweep, posting a 9.8 share with its adult contemporary format.

WCOZ's outstanding performance represents a climb from a 5.0 share in the fall of 1979 and a 7.8 in last summer's book. The station, under Sebastian's direction, relies heavily on 1960's oldies, recurrents, and lots of research for its successful formula. DJs are urged to be upbeat while keeping talk to a minimum, and observers of the Boston scene think Sebastian has "recaptured teens and held the upper demos" via the shrewd mix.

The rest of the pop/rock scene is split nearly six ways, with pop adult WROR-FM gaining slightly (4.4 up)

(Continued on page 21)

JANUARY 10, 1981 BILLBOARD

## MCA CLOSSES CLASSICAL ARM

By ALAN PENCHANSKY

CHICAGO—MCA Records shuts down its classical music department effective Jan. 9. One of the reasons cited is the company's inability to effectively channel classical product through its MCA Distribution pipeline.

MCA Records vice president of administration, Arnold Stone, confirms that classical division head John Sievers will leave the company Jan. 9. Reportedly, Sievers is taking a position with Varese Sarabande Records in L.A.

Stone said there is no plan to find a replacement for Sievers.

"It was just a question of the economics of a classical line per se overall," explains Stone. "We're evaluating it right now as to what we're

going to do in the future. We're not sure."

About two dozen MCA Westminster \$4.98 list albums were released in the last 1½ years. The MCA Westminster line was created by Sievers who moved to MCA with the company's acquisition of ABC Records. Sievers had been head of the ABC classical division.

According to Sievers, no additional MCA Westminster titles are in production. "They're getting out of classics, they're going to try to license as much as they can," Sievers explained.

It's believed close to 1,000 classical album masters are owned by MCA. Labels include Decca, MCA, Kapp, Westminster, ABC and others.

(Continued on page 4)

adds, will include established names, newcomers and those in the "midrange" of their recording careers.

"Label atmosphere is important," Craigo declares. "It's got to be a place where artists are comfortable and confident that their music delivered to the company is not just catapulted into the market, but is given the same attention and merchandising as is applied to the practice of delivering music in the studio."

Craigo refers to an "excellent cadre" of RCA executives that, in his view, have required the setting of specific goals for the immediate years ahead.

"It may be a tough market, but the quality of personnel here can make it through tough times," he adds.

Like many other industry figures, Craigo regards home taping as the industry's biggest concern. "It's draining the industry of extra unit sales that enable a company to put profits back into developing artists."

Craigo asides that the proposed joint venture in the U.K. with PRT failed to materialize because upon closer inspection of the deal "both of us decided it was not beneficial to the other." While not dismissing other opportunities that arise, "we don't see any today," Craigo says.

He explains that his duties encompass Canada, a first for a domestic label chief at RCA, because there is a relationship in the "deal making process of the U.S. and Canada and

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# Satellite: Key To Huge Audiences

## Concert Broadcasts May Mean More Rock On Radio

By DOUGLAS E. HALL

NEW YORK—While radio generally seems to be moving toward a softer, safer sound in music to appeal to older demographics, there may be some jarring interruptions in this scenario that could lead to greater airplay for hard rock in 1981.

The key is satellites. While advertisers are looking for programming that delivers 25 to 54 year olds, a move to satellites by the networks for transmission of live rock concerts has the potential to deliver such giant listenership that this form of programming cannot only be ignored, but surely must be expanded.

### Outlook For '81

ABC Radio programming vice president Rick Sklar observes that programming live concerts of groups that "have a cult following is guaranteed to inflate the 18- to 24-year-old audience many times over what it usually is."

Such is the strategy of NBC's Source Network and Blair Starfleet's infant network that the two went into head to head competition for a New Year's Eve audience that some observers don't think exists in any substantial numbers.

As previously reported, the Source ran a live performance by the Rossington Collins Band from the Omni in Atlanta and Starfleet ran a live Kinks concert from the Palladium in New York.

And the success of these live concerts will, no doubt, influence the play lists of the stations that carry these concerts and the stations that compete against them.

More and more people in radio are saying that such concerts sell records and as this idea is further documented to the record labels (the first documentation came in a Starfleet study of a Utopia Halloween concert, Billboard Nov. 29, 1980) labels will not only increasingly support such programming, but will take a hand in its planning.

In any event, the networks are planning more of this programming and satellites will play a major role. The Source will do six live concerts next year. Mixing these with taped specials, the Source will double last year's output to a special a month.

Starfleet has even more ambitious plans. Vice president Sam Kopper

says that Starfleet will step up its live concert schedule to one a month in 1981, which he explains is possible due to the economics of satellite transmission.

Kopper predicts that there will be a shakeout in this field with two or three networks surviving. If one counts the four networks at ABC and the two at NBC, there are now 10 radio networks.

Another network counting on satellite transmission is Mutual, which has put a lot of its effort into country music and is expected to pursue that route in 1981.

Director of music programming.  
(Continued on page 21)



**IN-STORE**—MCA artist Jimmy Cliff autographs copies of his recent LP "I Am The Living" at an in-store appearance at the Harvard Co-op in Cambridge, Mass. Cliff played two soldout shows in Boston as part of a nationwide tour, his first in over two years.

# Country: Countdown To Lift Off

## On Tap: Media Blitz, Country Couture, New Talents

By GERRY WOOD

NASHVILLE—The explosion year. 1981. Are you ready for the country?

If not, this would be a good time to fasten that seat belt and make sure your seat backs are in an upright position. Because we're ready for blast off.

Country music has broken through barrier after barrier in its climb toward the top of American pop music forms. The success stories are legion, the names—like Willie and Waylon and Kenny—are now becoming household.

The trend started long before "Urban Cowboy" exploited it and carried country to new heights.

And it will continue in 1981 as the music business takes a final recessionary yawn and emerges, slowly but

surely, like a giant bear from its fiscal hibernaculum. Now it's hungry. Now it shall eat once again. And soon, it will be eating hearty.

What's ahead for country music in 1981?

Expect a media blitz—not just records and tapes, but motion pictures, television, radio and cable tv. Expect the country-inspired fashion trends to continue: Texas boots and cowboy hats worn with pride by the concrete cowboys of New York City and Los Angeles. Designer clothing, some bearing the names of country music personalities such as Willie Nelson, Mickey Gilley, Larry Gatlin, Crystal Gayle and Loretta Lynn, has become a potent sales item, effectively cross merchandised.

Motion pictures. The plethora of country music-oriented movies hopefully will slow down before reaching the overkill mode. Motion

pictures on the silver screen and the made-for-tv epics such as "The Gambler" have taken the country genre to new heights in Hollywood.

The Clint Eastwood pictures, Burt Reynolds films and other top-line, top-drawer movies will continue to utilize the popular country themes, lyrics and melodies. The popularity of the motion pictures has resulted in Hollywood looking to Nashville for acting talent as well as singing talent. Dolly Parton's major contribution to "9 to 5" with Jane Fonda and Lily Tomlin came in the field of acting, though her songs also spiced the soundtrack.

Hollywood will display its historic tendency to drive any fad into the ground by launching a spate of Grade B flicks that will be as harmful to country music as the early hill-billy/hayseed productions that cast a stereotype on country music that lasted for decades.

TV has never been a medium to let a fad go unturned. It will increase its already-record breaking number of country-oriented shows. The difference will be that now, country acts are considered acceptable as emcees. Early ratings on the network shows by Barbara, Louise and Irlene Mandrell show that country hosts can mean good ratings.

A new trend in tv will be the acceptance of the more traditional country acts that were formerly seated at the back of the casting bus. Watch for Willie Nelson, Don Williams and Emmylou Harris (who is edgy about the tv medium, but would be excellent on it) to join their

(Continued on page 75)

# Executive Turntable

Ed Morris, a Billboard correspondent from Bowling Green, Ohio, joins Billboard's Nashville staff as a reporter and gospel editor. Morris has been a journalism professor and an editor with Writer's Digest. Also in Nashville, Robyn Wells, a former Billboard intern from Vanderbilt Univ., joins the staff as a reporter. In Los Angeles, Paul Grein returns to Billboard as a reporter.

### Record Companies

Jack Craig takes over as division vice president/USA and Canada for RCA Records in New York. Craig joined RCA in March 1980 as managing director of the RCA Ltd. U.K. division. Before moving to RCA, he most recently was senior vice president and general manager of Columbia Records.

Dick Kline joins Radio Records in Ft. Lauderdale, Fla. as president. He was executive vice president at Polydor Records for the past 2½ years. Derry Johnson assumes the new post of promotion vice president for Unlimited Gold Records in Los Angeles. He was national marketing manager for A&M Records. After more than 30 years as chief attorney, Bob Carp retired last week at Capitol Records in Los Angeles.



Craig



Kline

### Marketing

Two Record Bar employees have moved from positions in the field to posts in the home office at Durham, N.C. John Kuhnle, who supervised the classical music section at Tracks Records & Tapes, joins the purchasing department as classical purchasing coordinator. He takes over for Peter T. Elliott who resigned Dec. 12 to become national product manager for RCA/Red Seal in New York. Bill Bryant, a former manager and 1979 "new manager of the year," joins the sales/marketing dept. as marketing coordinator. Brian Fletcher, former manager of Raven Record Exports in New York, joins Stratford Distributors, in New York, as international sales manager. In Atlanta, Joe Martin is upped to vice president



Johnson



Martin

### Publishing

Tyrone Jenkins joins ASCAP in New York as a New York membership representative. He was with Children's Television Workshop as manager of sales accounting and licensing. Constance Heigler promoted to vice president of Mighty Three Music. With the Philadelphia International music complex publishing wing for the past four years, she most recently served as director of publishing administration.

### Related Fields

Donald E. Prewett resigns from the presidency of Phase Linear Corp. in Lynnwood, Wash. John Hall, chairman of Phase Linear, assumes responsibilities until a new president is appointed. Richard Schram, strategic planning and market development vice president of CBS Speciality Stores in San Francisco, which operate Pacific Stereo, resigns his post. Thomas W. Kenny is upped to market development manager of 3M's radio broadcast markets. He was market development manager for the Mincom (recording hardware) division's consumer and professional audio equipment line. He is based in St. Paul.



Kuhnle



Bryant

Albert R. Santoro is upped to executive vice president of Preferred Sounds in Rye, N.Y. He was custom sales director for the EMC Corp. Debbie Banks is upped to account executive for Network Ink, Inc., in Nashville. She was press coordinator for the Exit/In Club. William H. Rayborn is appointed director of music marketing and services for Membership Services Inc. in Irving, Tex. He was national director of record promotion for Word Inc., vice president of Christian Artists Corp. and music publications director for Tempo, Inc.

# Verve's Marketing Moves To London Administration

NEW YORK—A marketing switch of the Verve jazz line from Polydor Records to PolyGram Classics Inc. will signal a revitalization of the label's catalog.

"They've decided to lean on our ability to sell catalog," explains John Harper, director of marketing at PolyGram Classics, whose London Group division will handle Verve, effective Jan. 1.

Harper adds that the choice of the London wing of the classical unit was chosen because it continues to market a wide spectrum of pop product.

As part of the "extensive revitalization" of the Verve line of twofers, a broad January promotion is underway, including new minis, streamers and other point-of-sale material. The current catalog of 75 twofers will be increased during the year. Harper notes, adding that the

line's list price has been increased from \$8.98 to \$9.98, while the single LP price stands at \$7.98.

Another phase of new attention to Verve involves the import of a series called "Verve Imports From Japan."

While the original artwork is being maintained, Harper says the sessions have been re-mastered and pressed on "high definition virgin vinyl." Also, new liner notes have been commissioned from jazz authority Nat Hentoff and each album will be housed in a heavy vinyl sleeve.

To indicate the import nature of the line, each album will have a wide-strip bellyband containing both English and Japanese calligraphy. An initial release of 50 albums is due shortly, with additions to be made throughout the year. List price is \$9.98.

# MCA Closes Classics Arm

• Continued from page 3

Said Stone, "Whatever we're going to do, we're not going to let it lie dormant."

Stone said one lesson of the short-lived label was that classical product had to be handled "through proper distribution channels. There were

other projects that did get priority," he commented.

MCA had been out of classical releasing entirely for almost a decade at the time of the reissue label's launch in 1979. Said Sievers, "It was the shortest lived classical label ever."

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KISW, WLOB, WHCN, on inside  
 WILS, KYTX, WXFM,

WCOZ, WAVA, inside  
 WKLS, WDIZ,

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 WYDD, WWCK,

WZZQ, KEZY, make you love me  
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WPIX, WPDH, how can I make you love me  
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WDHA, WXKE, WKLC, KKDJ, WIOT, WRKK, WLIR, WAQX, WGIR-FM,

WSYR, KREM, WMJQ, WAPL, WOMP, KNCN, KILO, KTXQ, KZEW, WNEW.

At a time when radio play lists are frozen with superstar product, out of nowhere comes Loverboy, explosively new rock and roll brewed in Canada and making great gains on the American rock palate.

“Loverboy,” a debut album already platinum and a half in Canada, boasts over 100 American radio adds since early October, plus the popularly demanded single, “Turn Me Loose” scheduled to arrive just in time to toast the new year.

1981—a great year for Loverboy on Columbia Records and Tapes.

## '81 Audiophile Releases Selective Continuation Of Last Year's Trend Seems A Certainty

By ALAN PENCHANSKY

CHICAGO—1980 was a lean releasing year for many audiophile record companies and 1981 promises a continuation of the highly selective releasing trend.

Still these firms are maintaining the high visibility their history-making production achievements have claimed in the record industry, and almost all audiophile producers and product suppliers will be taking part in the CES show. Many will have new releases timed to the event.

Two of the major suppliers are Audio-Technica and Discwasher, both maintaining their full involvement in audiophile product.

### Outlook For '81

The popular Telarc digital classical line is Audio-Technica's sole record offering today. Once again Audio-Technica will be operating a CES album sales/demonstration room, featuring the three new Telarc albums issued this fall.

New digital classical releases on Varese Sarabande and Denon will be given CES exposure by Discwasher, according to sales manager Jim Hall.

Denon's new recording of the Beethoven "Eroica" Symphony features Otmar Suitner and the Berlin Staatskapelle orchestra. Hall reports enthusiastic response from several critics who've been loaned test pressings of the popular symphony. Denon also has a new \$7 retail digital sampler of classical releases.

Hall said Varese Sarabande will be represented with a new JVC digital recording of violin music, "The Devil's Trill."

Discwasher's huge "A Wall Of Records" display again is a major part of the firm's overall exhibit area. The company also offers visitors a chance to sample various audiophile releases at its comfortable headphone listening station.

Hall said Discwasher's 1981 out-

look calls for release of only titles with strong odds for success. "I'm looking at 1981 to be a tough year for everything. If you have to sell a \$15 record it's going to be hard."

Mobile Fidelity Sound Lab, a privately held company, claims that it has become a \$10 million annual gross operation in the three years since its founding.

This winter will mark the national roll-out of Mobile Fidelity's new prerecorded cassette line to feature real time duplication on chromium dioxide tape.

There are also two new titles in the firm's classical half-speed mastered album series: Tchaikovsky's "Pathetique Symphony," conducted by Karajan, and Andre Previn's recording of Carl Orff's "Carmina Burana," both licensed from EMI.

Two new products are forthcoming from Mobile Fidelity: Geodisc, a \$25 retail cartridge alignment tool, and the UHRQ record pressing from JVC, expected to list for \$40. Both will be viewed in sample form at CES, reportedly.

(Continued on page 25)

FOR NEW ROCK ACTS

## Promoters Predict Successful Future

By JEAN WILLIAMS

LOS ANGELES—Live talent experts believe new rock'n'roll acts will make major strides in 1981, with these acts grabbing a large slice of the boxoffice pie.

"Artists like the Police, Pat Benatar, the Bus Boys, Elvis Costello, the B-52s, Talking Heads and some others will make major inroads this year," says Larry Vallon, president of Larry Vallon Presents.

Industry executives surveyed say the state of the economy will dictate their operating methods.

"A problem for new acts has been the difficulty of getting radio exposure. That's why we purchased the Country Club," says Jim Rissmiller, head of the Wolf & Rissmiller concert promotion firm in L.A.

Rissmiller believes nightclubs and theatres will play increasing roles in exposing talent.

Major concert promoters around the country are purchasing or leas-

ing theatres and/or nightclubs for economic reasons and to feature both established and new talent.

Hank LoConti, concert promoter and owner of the 10-nightclub Agora chain, says, "New wave groups will survive. These groups are not living lavishly; they know how to cut their costs and they do, and they travel differently."

LoConti explains that present economic conditions are forcing him to change his method of operating.

He insists he is forced to change his contractual agreements with artists. "I must change my policy in 1981. I can no longer offer artists the same guarantees.

"The customer who formerly came to one of the clubs three nights a week now comes one night a week. The customer who came out five nights a week is down to two or three nights. I have had to cut corners.

"Where I had permanent stage managers and technicians, I now have part-time personnel. Our people are doubling up on responsibilities."

Barbara Skydel of Premier Talent, one of the booking agencies that broke several new acts in 1980, says, "We've seen that we must be careful

(Continued on page 67)

## Radio Stations' Revenues Up, Profits Down—Study

WASHINGTON—The Federal Communications Commission's annual market-by-market study of radio financial data shows that revenues were up slightly in 1979 but radio profits dropped significantly from 1978 figures.

According to the FCC report, released Dec. 19, radio profits for the 7,036 reporting stations were \$225.2 million, down almost 24% from 1978's market-by-market total profits of \$295.7 million.

Market-by-market revenues for the 7,036 reporting stations were up 7.2% in 1979 over the same figures for 1978—\$2.7 billion in 1979 compared to \$2.5 billion for 1978. The

7,036 radio stations included in the FCC's report are out of a total of 7,709 commercial stations operating in 1979.

The Los Angeles-Long Beach market held its nationwide lead in profits for 1979 and wrested the top revenues position from the New York market which reported the highest revenues in 1978.

Los Angeles-Long Beach profits for 1979 were \$28.2 million, 5.1% less than its 1978 total profits of \$29.8 million. Los Angeles-Long Beach revenues were up 4.1% from 1978 with a 1979 total figure of \$116.6 million over \$112 million the previous year.

Second place went to the New York market even though profits there were down a hefty 39% from 1978. New York showed \$13.5 million in profits from 1979, down from \$22.2 million in 1978. The market's revenues were up slightly from 1978's \$112.8 million to \$114.2 million in 1979.

In third place, the Houston market showed a 9.4% gain in profits, reporting \$10.8 million in 1979, increasing over 1978's \$9.9 million. Houston's revenues were also up; a 15.2% increase showed 1979 revenues at \$42.4 million over \$36.8 million in 1978.

## SESAC Plans To Restructure

NEW YORK—SESAC enters its 50th year in 1981 with plans to restructure staff responsibilities, a reflection of the need to address itself to better collection procedures and expand licensing opportunities.

The licensing organization currently has a staff of 100, and a spokesman notes that a great deal of reassignments would take place, but he cannot determine whether or not this might lead to a reduction of employees.

Alice H. Prager, board chairman of SESAC, conceded at a board meeting here Monday (29) that as SESAC enters its 50th year in February it would come at a time "when the nation is experiencing a period of serious financial and economic stress.

"We will reorganize where necessary from staff levels to top management," she stated, "in an all-out campaign to fully concentrate on the collection of royalties due our writers and publishers in the many new areas covered by the revised Copyright Law.

"This will mean a reduction in staff in some areas and the replacement, shifting and addition of staff in others. Further, it will necessitate more stringent licensing procedures and methods for handling accounts receivable."

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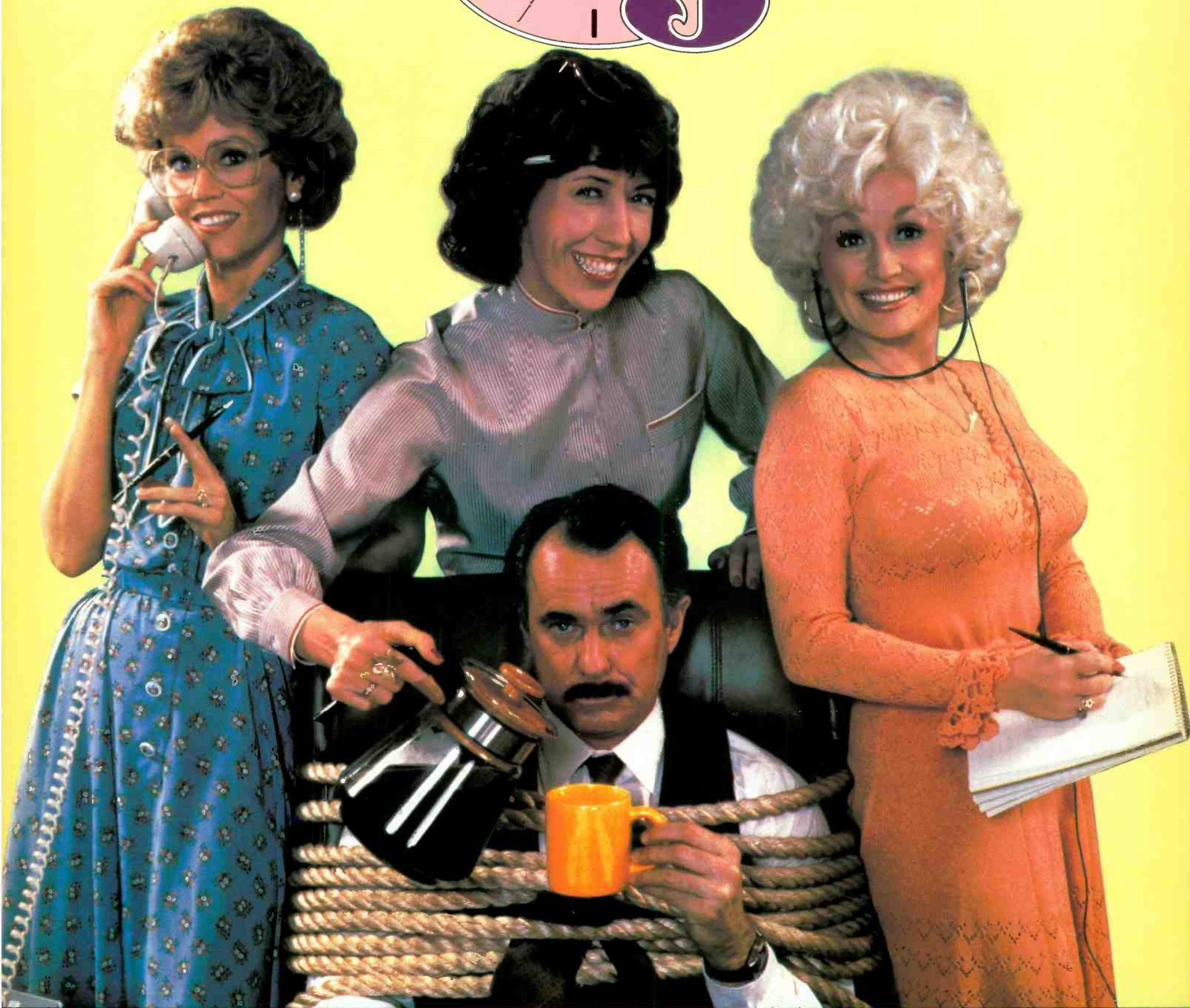
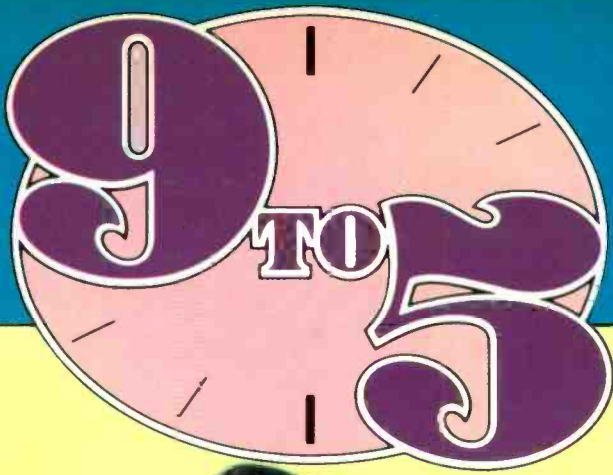
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# Disco: Solid Entertainment Medium Begins To Evolve

By RADCLIFFE JOE

NEW YORK—The consumer press in this country has crucified it. Society's hoi polloi, never famous

for its sustained loyalty to anything, has abandoned it like rats deserting the proverbial sinking ship; and even the "quick-buck" operators have turned in other directions in search of their easy money.

Still, the concept of the discotheque continues to flourish, drawing its energy from the needs, the enthusiasm and the creativity of a sincere, deeply-committed nucleus of people dedicated to its survival.

## Outlook For '81

longer the extraordinary, headline-grabbing phenomenon it was in the

The discotheque business in the U.S. today, though no

post-"Saturday Night Fever" days of the late 1970s, is still a solid entertainment medium, spinning revenues in the billions of dollars for its faithful supporters and generating much of the energy, excitement and creativity that propelled it into the forefront of the entertainment business during the rollicking 1970s.

The key to disco's continued success in the face of dire predictions to the contrary, lies in its willingness to diversify. The discotheque of the 1980s has outgrown its labels. No longer is it a rigidly formatted concept relying on a specially classified environment, clientele and musical sound. Instead, it is many sounds and many different ideas targeting people of diverse tastes.

Rising out of the ashes of the 128-beats-per-minute disco fare of the 1970s is a multiplicity of dance-oriented music sounds incorporating elements of rock, pop, new wave, r&b, jazz, country and even big band.

The artists are no longer faceless studio groups nor the all-electronic sounds that left record labels' marketing and merchandising departments facing the dilemma of trying to sell them.

Instead, they are name acts and professional performers ranging from Dolly Parton and Wet Willie, to J. Geils Band, Pink Floyd, Billy Joel, Alice Cooper, Temptations, Stephanie Mills, The Brothers Johnson, Rod Stewart, Stephen Stills, Sheila & B. Devotion, Clash, Devo, the Spinners, Roberta Flack, Patti LaBelle, Al Hudson, Isley Bros., Count Basie and Herbie Mann. The sounds even include a number of show tunes such as the recent, very successful dance version of "Evita" by Festival.

With the diversification of the music, and the broader commercial appeal which has accompanied it has come a welcome broadening of the parameters of audiences to whom the disco concept appeals.

Today, although little change has come to the physical environment of the club, the concept, aided by the "new" music, has been expanded to include rock discos, country discos and discos featuring big band fare, easy listening music, jazz sounds and once-neglected r&b rhythms.

In the forefront of this robust movement are the rock and country discos, which are sprouting successfully throughout the country.

According to a recent survey by Billboard's research department, between 11% and 15% of all discotheques in this country regularly

(Continued on page 70)



JANUARY 10, 1981 BILLBOARD

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## Bach Recital

OBERLIN, Ohio—Yugoslavian-American violinist Miha Pogacnik performs all six J.S. Bach unaccompanied violin sonatas and partitas in one performance at 7 p.m. Tuesday (13) in Kulas Recital Hall of the Oberlin College Conservatory of Music. The performance will take an estimated three hours. Pogacnik has performed the six Bach works twice before, in Kiel, West Germany and in London.

## WEA Moves

PHILADELPHIA—The Philadelphia WEA branch is moving to a new 95,000-square-foot facility. The new shipping address is 5000 Lincoln Drive East, Marlton, N.J. 08053. The mailing address is P.O. Box 966, Marlton, N.J., 08053. The telephone numbers are (215) 923-2700 or (609) 596-1200.



# Studios' Tune: 'Diversify Or Die'

## After A 'Shocking' 1980, Facilities Expand Into Video

By JIM McCULLAUGH

LOS ANGELES—After surging during the mid '70s and hitting a frenzied apex in 1978, the recording studio business has plateaued considerably nationwide.

Studios are still feeling the after-shocks of the record industry slowdown, which has resulted in shredded budgets and fewer acts signed to record.

"Diversify or die" now seems to be the major guiding philosophy for many recording studio entrepreneurs. And many have, particularly with audio for video capability.

### Outlook For '81

Studios hardest hit have been the big, multi-room facilities with high overheads and large staffs. Like record labels, a number of studios have cut personnel here and there to help improve the bottom line.

Smaller, one-room music studios also have been affected, particularly those which may have lost a producer client.

Compounding the situation further is the continuing high cost of state-of-the-art studio equipment as well as high interest rates.

From a day-to-day business point of view, recording studios are a mixed bag. Some operators appear to be doing well while spotty business has plagued others consistently. December, though, appeared to be a bright spot for many operations.

Reportedly, at least a dozen studios—maybe more—are up for sale in the L.A. area, the largest and what many observers feel is now the most

over-saturated recording studio community in the world.

Presumably there will be some attrition in many of the studio markets in the first half of 1981, with observers also predicting acquisitions, mergers and outright bankruptcies.

The Filmways/Heider complex in Los Angeles, for example, closed its San Francisco wing several months ago citing depressed Bay Area recording business. Mack Emerman, president of the large Miami Criteria operation, scotched plans for his Criteria West in Hollywood.

"1980 was shocking in many ways," says Emerman. "I was bowled over by what I considered to be a major over-reaction by the record labels. I have been in this business 27 years and have seen the ups and downs. But I have never seen such violent reaction on the part of the labels. It was damaging and our operation, frankly, made it through 1980 by the skin of our teeth."

Things are picking up, Emerman adds, indicating he is still forging

ahead with expansion. Set to open in March is a major "super studio" with state-of-the-art MCI equipment, the facility's "fifth room." Also new is a joint video venture with Unitel of New York.

"Gradually," continues Emerman, "the reins are loosening. Decent product is getting out there and record labels are discovering that records can still be sold. In the long run it should be healthy. It forced both record labels and recording studios out of the dreamland they were in and made us all look realistically at the business we are in."

"The record business may change as we know it but the recording business is still highly viable. Material will be recorded in a number of ways in the future, such as video, and not necessarily on an analog record. That's why the move to video."

Says Howard Schwartz, president of the Howard Schwartz recording complex in Manhattan: "1980 was not a great year. The cost of the

(Continued on page 66)

## Independent Kinman Plots Ambitious Growth Course

By KIP KIRBY

NASHVILLE—With an in-house publishing company, a major recording studio, two newly-launched record labels and a group of financial investors providing an estimated operating capital of \$1 million for 1981, Kirby Kinman is establishing his music base.

Atlanta-based Kinman owns Equity Recording Co., Inc., the umbrella parent for Robox and Tanglewood Records, Emeryville Associates Publishing and Quadrafonic Studio in Nashville, which he purchased with partner Bud Reneau in 1979 for a price tag of more than \$600,000.

He bought Quadrafonic partly to handle the in-house recording for his two labels, although the studio still does about 60% of its business from outside clients.

Early this summer, Kinman launched Tanglewood, a country-oriented label, with artist Johnny Carver, and has since signed Dotty and Bill Phillips to the roster. Sister label Robox carries rock bands Ziggurat and Grinderswitch, as well as

newcomers Robin Blakeney and Dennis Yost. Both labels are geared toward launching new artists and re-establishing names who may have dropped from the mainstream.

Offsetting the costs of Equity's operating expenses is a budget that comes from an independent network of non-participating financial backers who invest in the company's album masters and related ventures. To support Ziggurat's debut LP release, Kinman has earmarked a promotional budget of \$50,000 within the initial 90 days of the campaign. He also hopes to record an entire video tape of the album's 10 cuts for tv usage, based on the success Ziggurat has enjoyed from its performance clips on cable tv's "Video Concert Hall."

Kinman negotiated a special one-time holiday release with singer Dobie Gray on a single, "Decorate The Night," which shipped to 4,000 pop stations and 2,500 country stations around the country in early December.

To call country programmers' attention to Carver's current single on Tanglewood, a remake of Abba's former hit "S.O.S.," Kinman mailed out 500 "S.O.S." brand scouring pads as a promotional ploy a week prior to the record's release.

Kinman believes the changing economic waters and evolving attitude of radio may signal easier times ahead for small, independent record labels. "What we have to do is learn how to compete successfully for airplay with the majors," he says. "If we can cultivate new acts with the strength to break through radio's built-in opposition to unknowns—and not expect to see big profit margins overnight—we should be able to see these new artists hitting the charts."

Additionally, he sees college radio stations around the U.S. as a big help to small labels and non-established rock acts. "College programmers are looking out for something different. These stations are becoming the ideal breaking ground for new talent."

# Market Quotations

As of closing, December 30, 1980

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	3/4	Altec Corp.	—	140	7/8	3/4	13/16	-1/16
39	25 1/2	ABC	5	2371	26 1/2	25 3/4	26 1/2	+ 1/8
36 1/2	27	American Can	7	129	30 3/4	30 1/4	30 3/4	+ 1/8
39 1/2	14 1/2	Ampex	17	193	36 1/2	35 1/4	35 1/4	- 1/8
5	2 1/2	Automatic Radio	6	16	3 1/2	3	3	- 1/4
55 1/2	42 1/2	CBS	7	109	47 1/2	46 1/4	47 1/2	+ 1
44 1/2	27	Columbia Pictures	8	98	42	41 1/2	42	+ 1/2
8 1/4	4	Craig Corp.	—	38	5 1/4	5	5	Unch.
53 1/2	40 1/2	Disney, Walt	12	707	51 1/2	50 1/2	51	- 1/8
9 1/4	7	Electrosound Group	14	7	7 1/2	7 1/4	7 1/2	- 1/8
12	3 1/2	Filmways, Inc.	—	423	6 1/2	6 1/4	6 1/2	- 1/8
20 1/2	11	Gulf + Western	4	657	15 1/2	15	15 1/2	- 1/4
14 1/2	7 1/2	Handelman	8	68	14	13 1/2	13 1/2	+ 1/4
14 1/2	5 1/2	K-tel	9	4	11 1/2	11 1/2	11 1/2	Unch.
45 1/2	25 1/2	Matsushita Electronics	11	—	—	—	42 1/4	Unch.
57 1/2	44 1/2	MCA	8	403	47 1/2	46 1/4	47 1/2	- 1/8
19 1/2	10	Memorex	—	273	12 1/2	12 1/4	12 1/2	- 1/8
62 1/2	46 1/2	3M	10	644	58 1/2	57 1/4	58	- 1/2
84	41 1/2	Motorola	12	303	71 1/2	70 1/4	71 1/2	+ 1 1/2
39 1/2	23 1/2	North American Philips	7	27	37 1/2	36 1/4	37 1/2	1/8
39 1/2	4 1/2	Orrox Corp.	32	58	7 1/2	6 1/4	7	Unch.
24 1/2	13 1/2	Pioneer Electronics	17	1	23 1/2	23 1/2	23 1/2	- 1/4
33	18 1/2	RCA	8	745	29 1/2	28 1/4	29 1/2	+ 3/8
16 1/2	6	Sony	13	1113	15 1/2	15 1/4	15 1/2	+ 3/8
36	20 1/2	Storer Broadcasting	12	230	29 1/2	28 1/4	29 1/2	+ 1/4
7	3	Superscope	—	140	3 1/2	3 1/4	3 1/2	- 1/4
35 1/2	24 1/2	Taft Broadcasting	8	41	26 1/2	26 1/4	26 1/2	+ 1/4
20 1/2	14 1/2	Transamerica	5	315	18 1/2	18 1/4	18 1/2	Unch.
58 1/2	29 1/2	20th Century-Fox	10	40	52 1/2	51 1/4	52	Unch.
81 1/2	34 1/2	Warner Communications	17	529	77 1/2	76 1/4	76 1/2	+ 1/4

### OVER THE COUNTER

P-E	Sales	Bid	Ask
35	1	1 1/4	2 1/4
10	78	3 1/4	3 3/4
10	78	3 1/4	3 3/4
33	50	3	3 1/4

### OVER THE COUNTER

P-E	Sales	Bid	Ask
8	13	5 1/4	5 3/4
—	24	1 1/4	1 1/2
8	47	10 1/4	10 3/4
12	—	2 1/2	2 3/4
—	11	1 1/4	1 1/2

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

## Marketing, A&R Connect In RCA's 'Center' Concept

Continued from page 3

the industry tends to talk in terms of both countries, although some may not agree."

In noting the strong relationship with A&M in distribution, Craigo says there's been a further benefit beyond financial advantages in that RCA salesmen, by handling another label's output, have gained broader knowledge of "music of the street." Craigo also expresses confidence that RCA will extend its deal with Dick Griffey's hit-making Solar label.

With seven months on the job in

the U.K., Craigo feels he's had a "good opportunity to get an international picture" of the music industry, "many experiences of which he says are certain to "spill over" into his new duties. IRV LIGHTMAN

### Disney Dividend Up

NEW YORK—Walt Disney productions will raise its cash dividends 39%, bringing the indicated annual rate to \$1 per share. The company will also pay a quarterly dividend of 25 cents per share as compared to 18 cents per share paid in the previous quarter.

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## BEYOND MECHANICAL INCOME

## Publishers Look For Extra \$

By IRV LICHMAN

NEW YORK—Music publishers generally enjoy their visions of the immediate years ahead, ranging from Warner Bros. Music's chairman Ed Silvers' "the future looks so bright as to be almost blinding" to the "cautious optimism" of Chappell Music president Irwin Robinson.

Although cheered by the pending increase in the mechanical royalty rate from 2¼ cents to 4 cents, most publishers sense that prosperity for publishers also lies in attempts to build ancillary income that can lessen the impact of economic downturns in recording sales.

## Outlook For '81

United Artists Music president Harold Seider has stated that the

company plans to operate on a "twin" and "equal" basis with regard to professional activities—obtaining song covers—and other areas of exploitation.

"We must develop a full spectrum of marketing techniques for copyrights," declares Seider. "We can't be overly dependent on mechanical income as in the past."

In agreement is Herb Eiseman, president of 20th Century Music. "Music publishers in 1981," he says, "must find additional sources beyond mechanical income in order to continue to build."

"I have in mind areas such as songs and background music in television as well as feature film production, catalog songs for use in radio and television commercials, involvement with Broadway and off-Broad-

way productions as well as new and fresh ideas in the area of print, both pop and educational."

The formation of an independent record production unit at 20th is seen by Eiseman as a "natural progression for the expansion of a music publisher's function due to nature of the business today, and as I see it, in the immediate future."

"The future looks good," advises Mike Stewart, recently named the first president in the history of CBS' April-Blackwood Music. He cautions, however, that the strength of the economy, especially high interest rates, could impede major catalog deals. "The problem is high interest, when you have to borrow money from a bank at more than 20%."

But, Stewart says new technologies such as home video will help expand copyright usage. Philosophically, he believes that music publishing is returning as the "creative force it once was." "Many record deals," he explains, "are being developed by publishers." He claims it's become more difficult for record companies to "stick with an act, while creative music publishers will work with a new writer-artist years before they will show the act to anybody. And when they do, the act is competitive, not practicing."

Marvin Cane, president of Famous Music, believes there's a "definite upswing in attitude at the recording companies as they begin

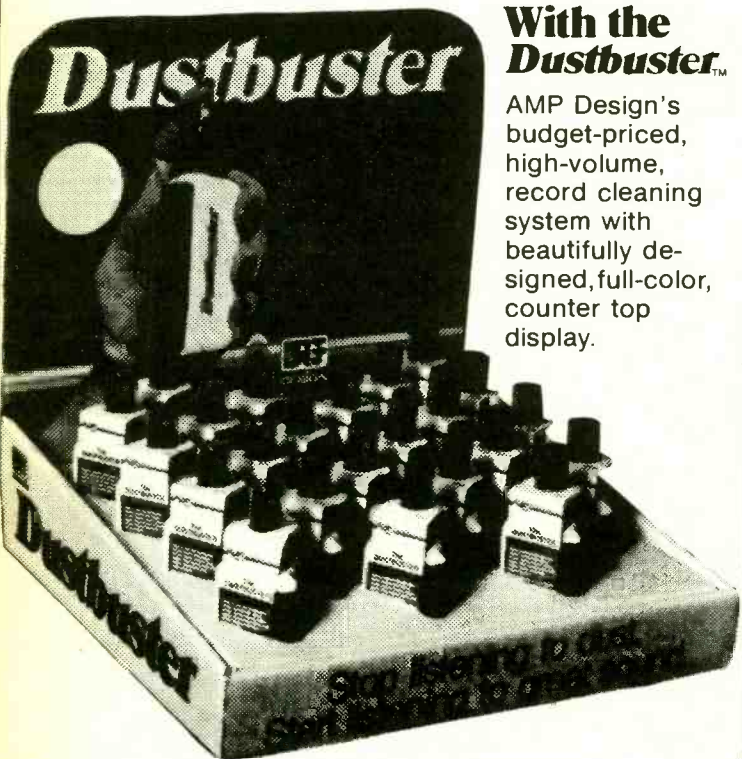
(Continued on page 84)



ASCAP AWARD—Hal David, left, the president of ASCAP, and Judith M. Saffer, right, attorney for the ASCAP Foundation, present composer Charles Strouse with the Samuel Sacks Award at ASCAP's headquarters in New York. The award recognizes Strouse's leadership of the ASCAP Theatre Workshop.

JANUARY 10, 1981 BILLBOARD

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## Big Demand, Audiences For Black Artists?

By JEAN WILLIAMS

LOS ANGELES—Some veteran black artists who endured some lean years may once again find themselves in demand in 1981. That's the prediction of a number of music industry executives.

They predict these acts will enjoy a broader audience, with record companies possibly competing to sign them.

"There is a current revival of artists like James Brown playing white rock clubs," says Larkin Arnold, vice president and general manager, a.&r. for CBS Records. Among the veteran r&b and blues artists now playing to rock audiences are Wilson Pickett, Solomon Burke, Syl Johnson, Otis Clay, O.V. Wright, Mighty Joe Young, Rufus & Carla Thomas and others.

It is widely believed that this revival is fueled by the upswing of new wave rock which has created a young white audience looking for emotional, non-electronic, non-slick orchestrated music.

Industry insiders also believe the revival is part of black music's return to the basic r&b sound of the '60s.

The move back to "basics" started about a year ago and continued through '80. Industry executives believe this trend will be accelerated in 1981, with nightclub operators looking to book many of the early r&b and blues acts. They point out, however, that the revivals will not be in oldies-type showcases, but on the same basis as the more contemporary artists.

Many rock clubs across country in large metropolitan areas like New

(Continued on page 74)

## FBI Seizes Alleged Pirate Tapes, Equipment in Raids

By MARTIN HINTZ

MILWAUKEE—Thousands of allegedly pirated and counterfeit cassette and 8-track tapes and equipment used to manufacture them were seized here in four FBI raids Dec. 20. A number of video cassettes, which could be shown on home television equipment, were also seized with titles including versions of "Star Wars" and "The Empire Strikes Back." The FBI valued the haul at \$2 million.

The raid was the result of an investigation which began in June, according to agent Fred Thorne. "We were initially contacted by the RIAA but had also heard of several places in the Milwaukee area that had been selling unauthorized cassettes," Thorne indicated, saying the recording industry association assisted a great deal in the probe. "The folks there lent their expertise," he said.

The investigation resulted in three search warrants issued on Acoustic Media Recording Service, 2401 W. Greenfield Ave., and Sunrise Distributors, 2075 S. 13th St., and at booths located at Seven Mile Fair, 5315 S. 3rd St. In addition to the seized tapes, tapes were given to the agents although no search warrants were executed at Rummage-O-Rama at State Fair Park. The probe was coordinated by Asst. U.S. Atty.

Barbara B. Berman and James W. Morrison.

Seized in the raids were 200 masters on Memorex cassettes; 1,522 assorted finished LPs, cassettes and 8-tracks; 905 blank cassettes; several hundred thousand cassette labels; two high-speed Recordex Model C5-4000 cassette duplicators; a new shrink tunnel and L-sealer; one mastering set-up including a turntable, two amplifiers, cassette master deck and two speakers. Allegedly, the tapes were sent to many fairs and festivals around the Milwaukee area. Hammond, Ind., was also mentioned as one location where the tapes appeared.

Undercover FBI agents visited the sites from June through December, Thorne said. They saw the manufacturing materials and purchased tapes at all three business locations, legal documents indicated. However, Thorne went on to say that the raids were not part of a larger investigation and refused comment on other areas or outlets that might be checked. "The next step is now to have the U.S. attorney's office look over the evidence and review the merits of the case," said Thorne. "It may go to a grand jury for indictment or handled on a complaint basis," he said.

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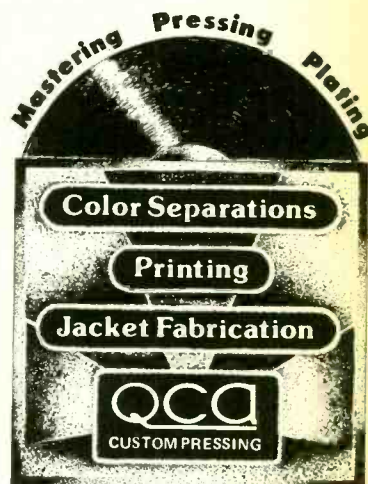
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berland County Arena, Fayetteville, N.C.;  
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Center, Lk. Charles, La.; Nov. 27, Convention  
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Texas; Dec. 6, Richmond Coliseum; Dec. 7, The Scope,  
Norfolk, Va; Dec. 14, Municipal Aud., New Orleans, La.;  
Dec. 27, Public Hall, Cleveland, Ohio; Dec. 28, Stanley  
Theater, Pittsburgh, Pa.; Dec. 29, The Stadium, Chicago, Ill.;  
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## Grand Master Flash

Michael Henderson

Stacy Lattisaw

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BAR-KAYS

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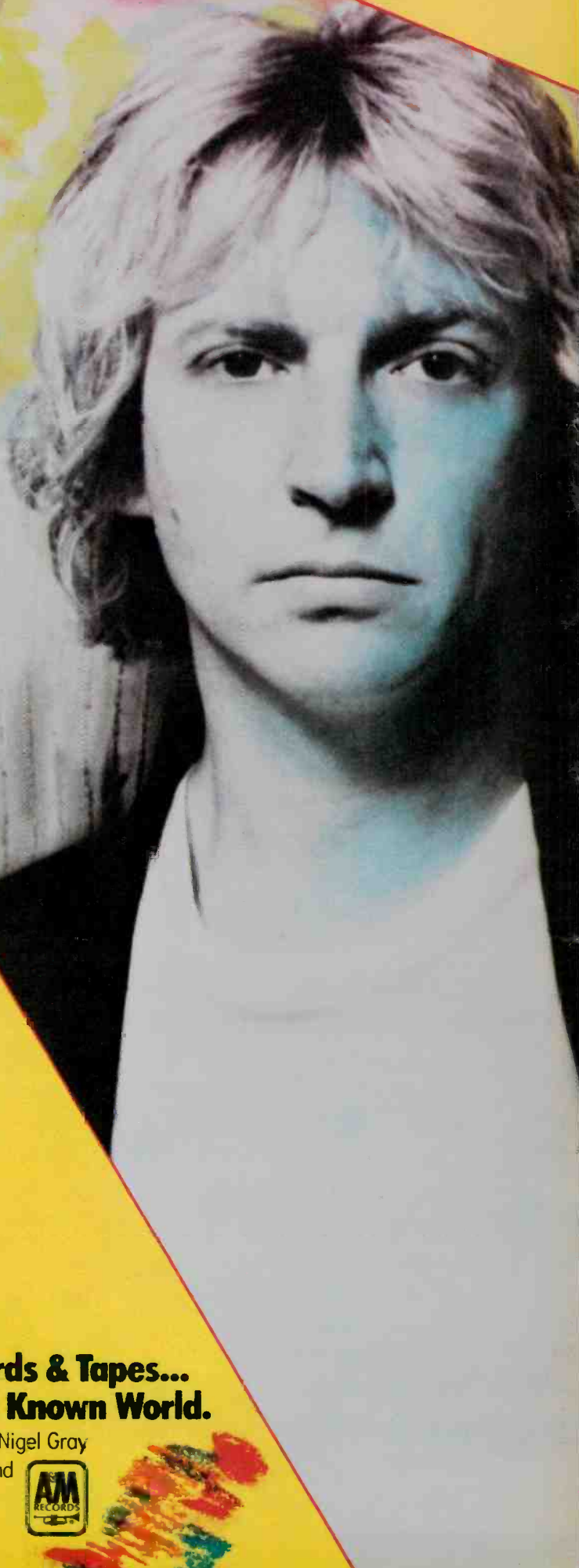
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**"Don't Stand So Close To Me" (AM 2307) The New Single Coming Soon.**

# Both NMPA, RIAA Appealing Mechanical Rate Revision

• Continued from page 1

On Dec. 19, the Copyright Royalty Tribunal ordered the compulsory rate for mechanical royalties increased to 4 cents per song or 1/4 cents per minute of playing time, which-

ever amount is greater. The Tribunal had a mandate from Congress to adjust the mechanical royalty rate before the end of 1980.

The Tribunal's order also stipulates annual adjustments of the rate

to be made in direct proportion to any change in the suggested list price of records.

The decision was reached by a 4-to-1 vote, with Commissioner Mary Lou Burg dissenting. Commissioner

Burg objected to the 4 cents figure, expressing concern that the increase was too high, particularly in light of annual increases.

RIAA president Stanley Gortikov, calling the 4 cents rate "an un-

conscionably large increase," estimated that the new rate will add \$103 million to the record industry's present mechanical royalty bill. Record companies could pay well over \$600 million in additional mechanical royalties between now and 1987, according to Gortikov.

Gortikov bases his estimates on NMPA suggestions that the list price of albums will increase by 7 1/2% annually. NMPA's figures are based on past price increases.

NMPA president Leonard Feist said he was pleased with the increase which he noted was fully supported by the Tribunal's record. NMPA's appeal does not question the rate of increase but merely seeks to abbreviate the delay in adjusting mechanical royalties to the new 4 cents rate.

The next move will come from the appeals courts, which will have to decide whether the case will be taken up in New York or Washington. Interested parties will have to wait an unspecified length of time for the courts to resolve this issue.

It is possible that both the RIAA and NMPA appeals will be consolidated in the New York court since NMPA filed earlier. Once the proper court is chosen, the Tribunal has 40 days to send its record to the appeals court. Then, briefing schedules begin with the appellants allowed another 40 days to submit briefs and the Tribunal a subsequent 30 days to reply.

## Alexenburg Suit Settled

NEW YORK—More than a year after former Infinity Records' president Ron Alexenburg filed a \$2 million damage action in U.S. District Court here against MCA, an out-of-court settlement has been reached.

An order of discontinuance was filed Monday (29) by U.S. District Judge Lawrence W. Pierce after he had been informed by both parties to the action that they had agreed upon a settlement. The terms of the settlement were not revealed.

Following his dismissal in November 1979 as head of Infinity Records, Alexenburg, through R.A.A. Productions, alleged violation of an agreement, running from June 1, 1978 to Dec. 31, 1984, that made Alexenburg president of the MCA-financed label (Billboard, Dec. 8, 1979). Later, MCA brought action against Alexenburg.

Alexenburg is currently president of Handshake Records, in which Peter and Trudi Meisel and Ariola Records hold a major interest.

## Songwriter Hardin Dies

LOS ANGELES—Singer/songwriter Tim Hardin, who died in Hollywood last week at age 39, achieved his greatest fame in the late '60s as the author of such classics as "If I Were A Carpenter," "Reason To Believe" and "Misty Roses."

Hardin's songs in those years combined a quivery vocal style with adventurous phrasing while melding an appealing blend of country, folk and blues.

His best known song was "If I Were A Carpenter," recorded by more than 100 artists. That tune made the national charts three times, all by other singers.

As the '60s ended, Hardin faded from the music scene reportedly to overcome personal problems. His work became erratic. In 1971 he left the U.S. for England where he recorded an unsuccessful album. He returned to the U.S. in 1978 and settled in California.

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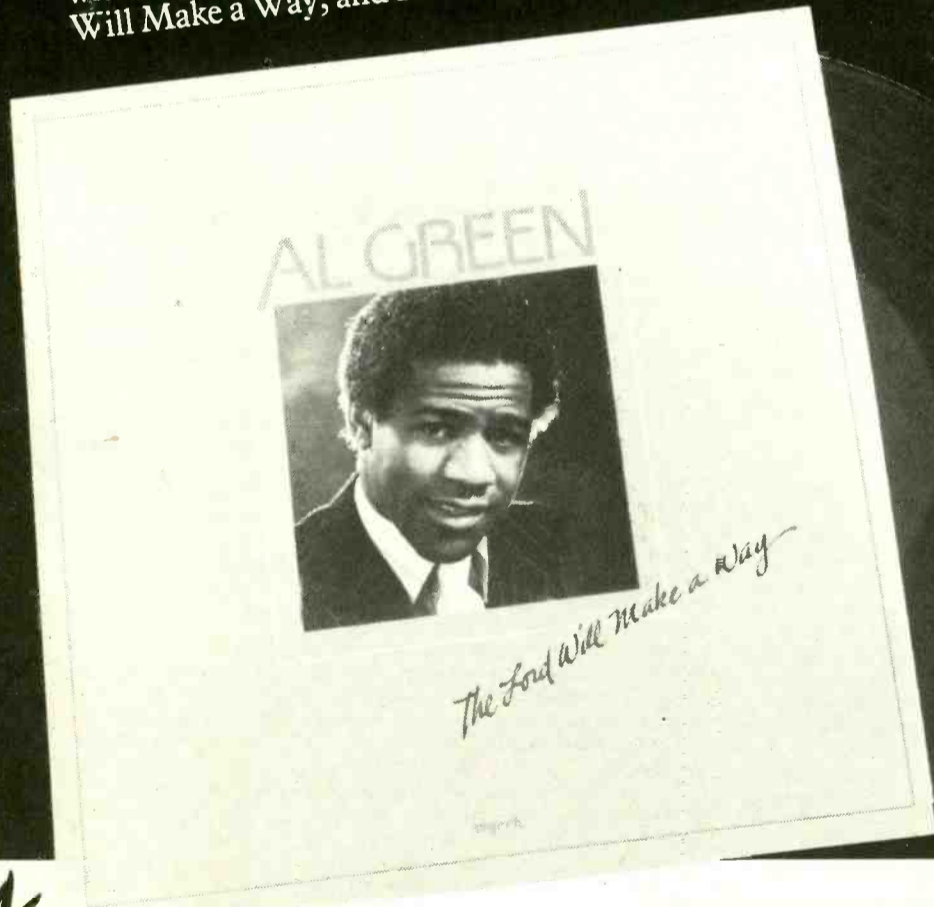
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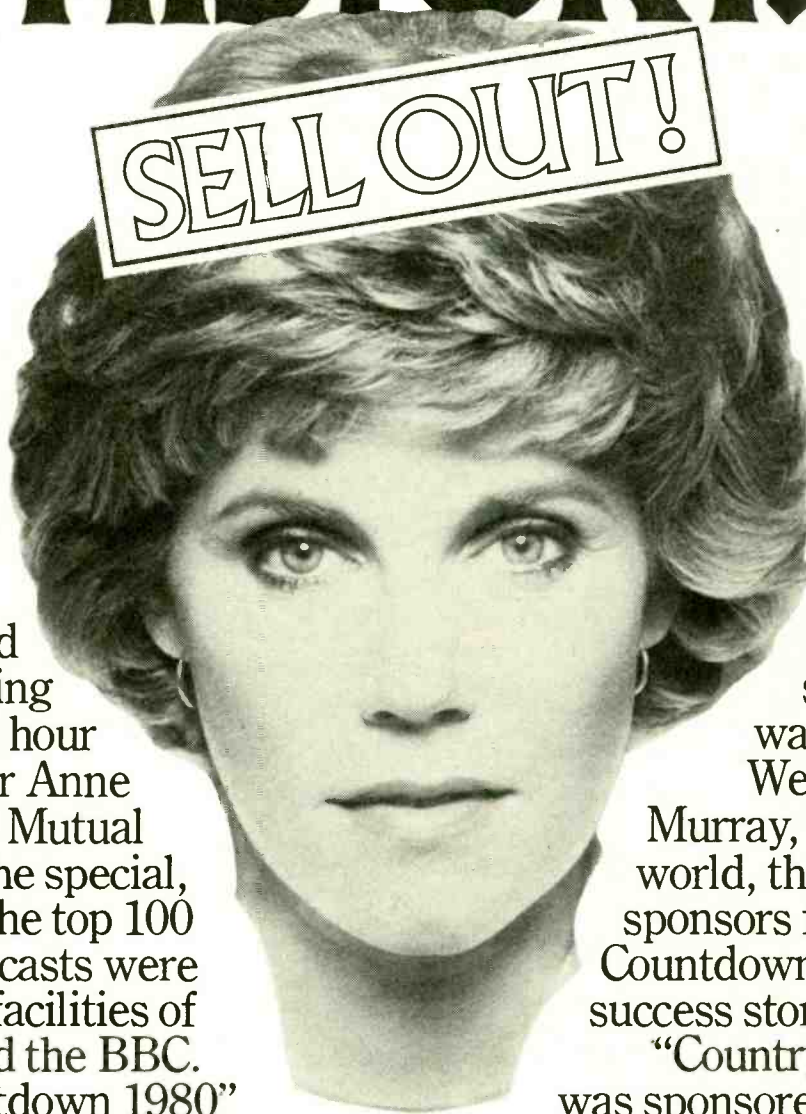


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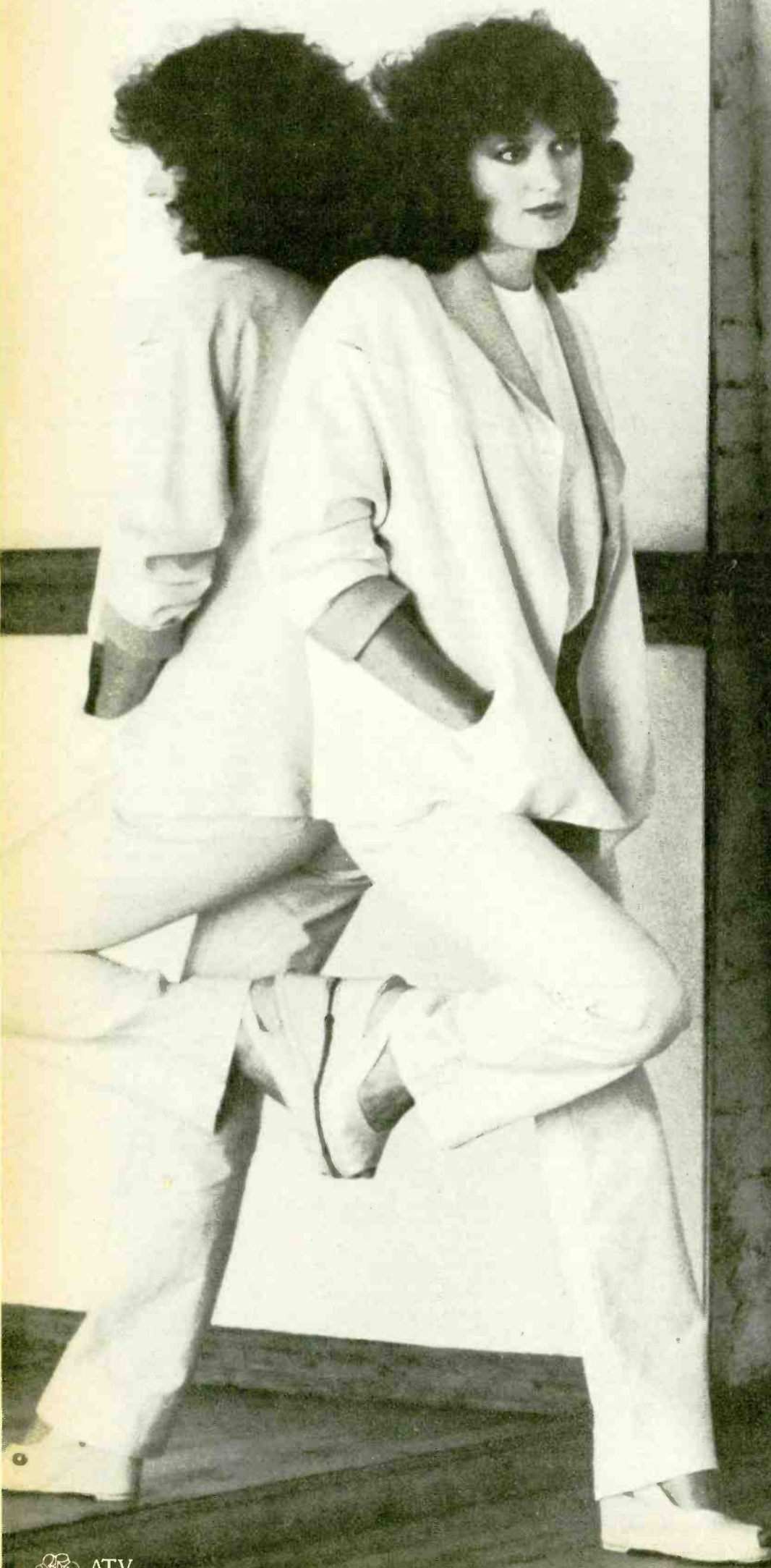
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# Radio Programming

## Stations Try Schulke II Format To Pull 25-54 Year-Old Listeners

This story prepared by Douglas E. Hall in New York, Moira McCormick in Chicago and Robyn Wells in Nashville.

NEW YORK—Why would an AOR station in Nashville abandon an AOR format that produced a 5.8 share in the last Arbitron? Why would an oldies station in Hartford, Conn., abandon the format that produced a 3.8?

The reason, if not the answer, is Schulke II, a new syndicated format from beautiful music expert Jim Schulke that converts those lush background strings into foreground MOR vocals.

The attraction of the format is the demographics it promises to deliver.

While WKQB-FM Nashville had a 5.8 share with its AOR format, its strength was with men 18 to 24. General sales manager Barbara Levinson explains, "We thought this was a better direction. We're going after the 25 to 54-year-old demographics."

Reminded of the 5.8 WKQB had, Levinson responds, "They were not setting the world on fire. They were picking up teens." With 25 to 54 the most popular buy with national advertisers, practically no station wants to admit it has teen listeners.

Levinson also says the format is more compatible with sister AM station, WLAC, which recently switched from adult contemporary to talk.

The story is much the same in Chicago where WEFM-FM, with less to lose—in the last Arbitron its AOR format had a 1.8 share—has also moved to Schulke II.

"We are going after a big void in the market," says Jim C. Miller, WEFM general manager. He points out that Chicago's other adult contemporary FM stations (WCLR-FM, WKQX-FM, WFYR-FM, WBBM-FM) are still aiming at 25-34 adults and 18-24 women. WEFM's target, says Miller, is the 18-49 adult group.

"If you take a look at demographics," says Miller, "we're getting older. The move was made to guarantee that we would grow with the population."

Miller says demographics are showing fewer listeners in the 18-34 market who favor a contemporary format. "We all got wrapped up in rock and roll and assumed that everyone under 25 listens to rock and roll," says Miller. "It's not true."

WEFM's new format is designed to give adult listeners "something in between" beautiful music and AOR. "There is a tremendous amount of dissatisfaction with radio today," says Miller. "We believe Schulke II will bring the people back to radio

who had simply stopped listening because they couldn't find anything they liked."

According to Miller, the Schulke beautiful music format, currently employed in 65 markets, is rated number one in 28 of those markets. "Schulke is a bona fide winner," he says, "and we believe he's going to win in Chicago."

WEFM's format change is the second in over 25 years. One of the first FM stations in the country, WEFM was started in 1941 by the Zenith Corp., and by the 1950's had established a reputation as one of Chicago's foremost classical stations.

WEFM went from classical to contemporary in February 1978, a switch achieved despite opposition by a citizen's group.

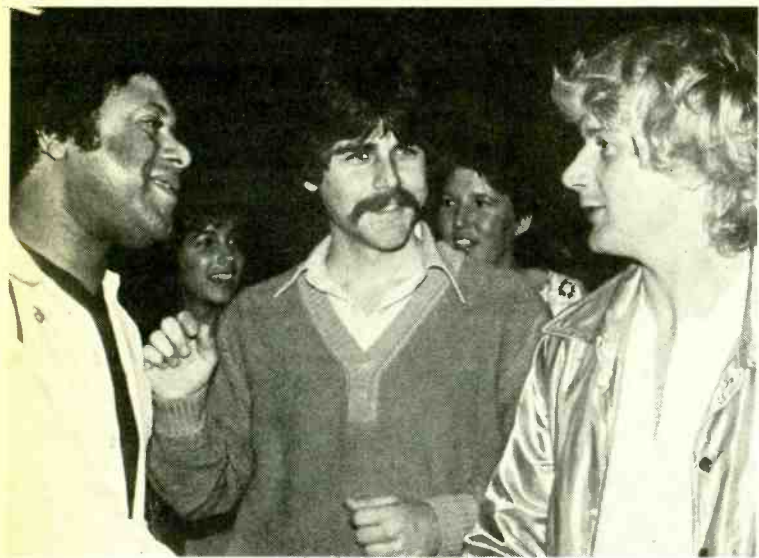
In Hartford WRCQ-AM dropped its oldies format to join up with Schulke. It was AM radio Schulke had in mind when he started to design this format a couple of years ago.

But four of the seven stations he's signed up are FM. Also on board for Schulke II are WHUE-AM Boston, WEZW-FM Fort Lauderdale, WWL-FM New Orleans and KDQQ-AM Albuquerque. WHUE, WEZW and WWL all had been running beautiful music from Schulke competitors.

Schulke predicts he will have 25 to 35 stations in 12 months and "ten or 12 within the first quarter." Among these, he says, will be a station in Los Angeles.

"Not since 1970, when SRP (Schulke Radio Productions) was formed (and its beautiful music format was introduced) has a syndicated format been introduced into a major market," Schulke says.

The format features such artists as Frank Sinatra, Barbra Streisand, Neil Diamond, Kenny Rogers, Anne Murray and the Carpenters singing both their hits and "pre 1960s standards," Schulke explains.



WELL, YES—KWST-FM DJ J.J. Jackson, left, meets with Geoff Downes, a new member of the group Yes, following a recent concert at the Los Angeles Sports Arena. Looking on, center, is Atlantic local promo rep Allen Dibble.

## Santa Drops Off Fall Arbitrons In Boston, Detroit, Washington

• Continued from page 4

from 4.3 in the summer) and r&b oriented WXKS-FM holding at 4.4 after slipping from 5.0 in the summer and 5.5 last year at this time. Progressive rocking WBCN-FM dropped to 4.2 from a 4.4 in the summer and a 4.7 this time last year.

WBZ-AM's pop adult format earned it a 7.9, but that represents a drop from the 8.2 posted last summer and last year during the fall sweep. WEEI-FM's soft AOR blend earned it a 4.7, up from 3.7 last summer, while WAAF-FM Worcester slipped from last summer's 2.7 to a 1.4.

### Billboard Gets Black Advisors

NEW YORK—Mike Roberts, program director of WCIN-AM Cincinnati has been named chairman of Billboard's black radio advisory committee by radio programming editor Doug Hall.

Roberts, has in turn named the following to be members of his committee: Carl Conner of WAOK-AM Atlanta, J.J. Jeffries of KSOL-FM San Francisco, Dewayne Dancer of KNOK-FM Fort Worth, Lee Sherman of WUSS-AM Atlantic City and Jessie Robinson of KAEZ-FM Oklahoma City.

The committee, along with other Billboard advisory committees for other formats, will advise the magazine on editorial matters and participate in the annual judging of Billboard's radio competition.

### Producers Elect Officers

LOS ANGELES—Bo Donovan, vice president of Tuesday Productions in San Diego, has been elected president of AIR, the one-year old Assn. of Independent Radio-producers.

Other new officers include vice president Pat Shaughnessy of TM Productions in Dallas; secretary Tom Rounds of Watermark, Inc., Los Angeles; and treasurer Harvey Mednick, vice president of RKO Radio, Los Angeles.

Donovan says that the AIR Directory of Radio Programming, the first comprehensive national directory of radio programming services, will be published twice a year in January and July. Of the 10,000 copies expected to be printed, complimentary

WRKO-AM took a dive from 4.0 last summer to 2.7 this time with a top 40 format. Another top 40 outlet, WVBF-FM, dropped from last summer's 5.6 to a 4.1. WJIB-AM, a beautiful outlet aligned with the Schulke syndication web, produced a respectable 7.4 share, up from 6.2 last summer but down from the 9.9 it had a year ago. WXKS-AM, featuring big band oldies, had a 3.4 share compared to a 3.4 last summer.

In Detroit, WLLZ nearly captured first place in the market from the traditional leader, MOR WJR-AM, which slipped from a 13.8 in the summer and a 10.1 a year ago to 8.7.

But it was the other AORs that WLLZ hurt: Shamrock's WWWW-FM, down from 4.2 in the summer and 4.5 a year ago to 1.6 and ABC's WRIF-FM from 6.1 in the summer and 6.3 a year ago to 5.1.

Doubleday Broadcasting president Gary Stevens, who had a hand in shaping the WLZZ format along with Urbiel and music director John Larson, takes particular pride that the \$8.5 million Doubleday paid for the station last summer is paying off.

Stevens says that although the music varies, the format is also in place at Doubleday's KWK-AM/WWWK-FM St. Louis and KDWB-AM-FM Minneapolis. The format was installed at KDWB in the spring. The format has already proven itself in St. Louis where the share climbed from 0.6 to 7.8 on the FM in four Arbitrons.

Aside from the AOR battle in Detroit, country WCXI-AM moved up from 4.3 in the summer to 5.5, just about where the station was a year

ago when it had a 5.6. Contemporary WMJC-FM slipped from 6.2 in the summer to the 5.0 it held a year ago. Contemporary CKLW-AM is up to 3.6 from 2.8 in the summer, but this is below the 4.4 it held a year ago.

In Washington, MOR WMAL-AM continues its leadership of the market with double digit shares. The latest 10.9 share is a slight gain from summer's 10.3, but down from 11.8 a year ago.

AOR WAVA-FM slipped a full share point to 3.5, but this is ahead of the 2.8 it had a year ago. Beautiful WGAY-FM climbed from 5.6 to 8.2. Black WHUR-FM rose from 3.8 to 4.7.

Boston, Detroit and Washington were measured from Oct. 23 to Nov. 19. Other markets like New York, which has had its sweep time extended, won't be out until the end of January. New York was measured from Sept. 25 to Dec. 17.

## Network Satellite Transmissions: Key To Netting Huge Audiences?

• Continued from page 4

Glen Morgan, predicts that Mutual will have 600 earth receiving dishes at affiliates by "the third quarter of 1981" to receive Mutual programming. He hints that there may be a weekly syndicated show hosted by a top pop artist coming in 1981.

Acknowledging Mutual's success in country programming, Morgan adds that "We want to service our pop and adult contemporary stations, too."

One country program that Mutual will be backing away from is "Jamboree In The Hills," originated by WWVA-AM Wheeling, W. Va. which is being cancelled because of lack of advertising support.

Station support for special programming has often outstripped national advertiser commitment. In their first efforts to launch Source special programming, NBC often gave away shows which were not sold nationally.

Ed Salamon, program director of WHN-AM New York, producer of several Mutual specials and consultant to Mutual's new acquisition, WCFL-AM Chicago, underscores this concern: "Unfortunately, advertisers' demand (for such pro-

gramming) has not equalled station demand. When national advertisers wake up to the incredible bargain of network radio, this type of programming will explode." Will 1981 be the year?

Sklar takes a cautious view. He says his network's moving slowly into satellites. "ABC won't be in satellites in 1981," he advises. "There will be a more businesslike approach in this whole area. Programming must make money. It must make economic sense. A lot of people have jumped into this programming. Now the hard business decisions will face the glamour decisions. Everyone is getting more bottom line conscious."

Sklar sees a continued expansion of music on FM and a move in AM to "alternative programming." He points out that AM "cannot wait for the FCC to come up with AM stereo standards." He admits that ABC is working on a talk network plan, but adds that is an area he cannot discuss.

Plans that ABC can discuss include the upcoming shows set for its four networks in the next few months.

These include the shift of DIR's "King Biscuit Flour Hour" weekly

Sunday show to ABC's FM Network, the bi-weekly "Silver Eagle" country show on ABC's Entertainment Network and a 12-hour special of Dr Pepper Central Park concerts on Valentine's Day on the FM Network. In all, there will be 96 specials from ABC in 1981 if you count all the "King Biscuit" and "Silver Eagle" shows. That's triple the output for 1980.

ABC has also signed up GK Productions to produce a seven-part "A Night On The Road" series for Coca-Cola. GK was responsible for the "Supergroups In Concert" that aired over ABC in 1980. These two-hour shows will run on April 25 through Aug. 8. Which acts will be featured has not been disclosed.

The Source has an Outlaws concert lined up for Jan. 23, 24 or 25 (at station's discretion); a Grateful Dead special set for Feb. 6, 7 or 8; a Hall & Oates concert set for Feb. 20, 21 or 22; a Rossington Collins encore from the New Year's Eve live broadcast set for March 6, 7 or 8; a Charlie Daniels special set for March 20, 21 or 22; a Kansas special set for April 3, 4 or 5; and an Eddie Money special set for April 10, 11 or 12.



## Goodphone Commentaries

### Moving Beyond Programming Ruts

By STEVE REED

LUFKIN, Tex.—If I told you that it is possible to successfully program a station with minimum regard to demographic appeal or chart position, you might call me nuts. If I told you that it is possible to format a station with little regard to industry "standards," you might commit me. But before you do that, read on... I feel I have a format success story worth pondering.

Mike Harrison had an incredible article in the Nov. 29th issue of *Billboard*, entitled "A Format A Day." In it, he made several important observations:

1) "... most of the format changes being made by major mainstream stations lately... could have been avoided in the first place if the stations didn't attach such overt importance to the particular narrowly-defined genres of music they play."

2) "All they (the stations) have to do... is simply evolve with the music as popular tastes change." To those two statements I say Amen.

There is absolutely no doubt that we need the national charts. They provide a comforting basis by which we programmers guide our music selections... or at least that's the way it should be. Lately (over the past several years), it seems as if many programmers are relying more and more on the nationals and less and less on their own intuition.

The result is what we find today: "programming decision" departments that are becoming too automatic and too predictable. Moving beyond that, we find most stations' programming as all-the-way rock, disco, top 40, A/C, country, etc. or nothing at all. There is no middle ground allowed for... no gray areas... and fact is that there are many middle "gray" areas in station programming. To be quite frank, many programmers can't see the forest for the trees!

Do you, as a responsible programmer, choose to "follow" or "lead" in your programming? Do you limit yourself to only those formats that can be defined along industry standards? Many programmers see themselves, from a programming standpoint, only along the guidelines that have been set down in the past (i.e. rock, country, etc.).

It's difficult to lean on past format descriptions because music and listener's tastes are always changing, however slow. Problem is, format changes always seem to come too late for new listener tastes. If you lean on the past, you may actually be taking steps back every day. Station sound should not be based on what everyone else is doing, but on what you want to do.

Before I lay something on you that's hard to accept for most programmers, let's take a look at the up-to-date facts:

1) In order to make money, a station's demographic appeal must fall in the adult range. America is getting older.

2) Adult contemporary and country are the only popular music forms that fall entirely into that adult category.

3) Listeners are tired of single-format stations as their musical awareness is being expanded. This is proven by the vast amount of "button-pushing" that goes on in markets everywhere.

4) Many programmers' personal tastes and backgrounds keep them

from exploring new programming territory.

Now for the hard-to-accept part. Put bluntly... pop and country music belong together. A unique blend of refined pop and country music into one format can and does provide total listenership. Why? Because if you check around carefully you'll find most pop listeners like and accept modern country, and vice versa.

Yes, there is proof to this pudding. Here at KYKS-FM (Stereo 105) we have been programming the pop/country mix since the station was purchased last January. In these few months, KYKS has climbed to an unprecedented number-one position in this market of about 10 stations, and holds incredibly high numbers. We've distributed well over 20,000 bumper stickers, and find them on bumpers from Houston to Dallas. Based on our success, I feel that for all intents and purposes "country" and "pop" music can be pulled together into one crossover format (still unnamed) and still exist separately.

Taking another look at the pop/country blend, we can see what it actually does for a station:

1) Parents and their kids can happily listen to one station.

2) People will listen for longer periods of time.

3) Listeners will be more actively involved with the station.

Maybe even more importantly, programmers using a mix such as this will be forced to actually "format-program" a station. There are songs on both the pop and country charts that may not fit the overall station sound. Radio returns to the decision-making stage where programmer is king and totally responsible for the station "sound."

To make the country/pop mix work successfully requires a great deal of open-mindedness and ability to really "listen" to a song and judge it based on its sound merit. At KYKS, we can't play all Bob Seger songs, nor can we play all Moe Bandy songs. Programming this type of format takes every ounce of decision-making you can put out.

I am by no means saying that all stations should follow a pop/country format... If that happened, there would be no meaning to the word "format." And we do need that! Maybe what we as programmers should do, no matter what the format, is to begin to make more real programming "decisions" directed toward what station-sound we want.

Whatever our format, whatever our listener appeal, I feel we should move away from following all the "industry standards" in such a religious manner. What happened in the past cannot help what we must do today in the ever-changing music and radio business.

This article would not be complete without proper acknowledgement to Rusty Reynolds and Dick Osburn, primary owners of our company. Rusty brought forth the concept of the pop/country mixture and, obviously, without his support the success of the new format would be hindered. The programming department and staff of KYKS deeply appreciate Rusty's support and guidance.

(Note: Steve Reed is the program director of KYKS Lufkin, Tex.)



**OPERATION SANTA—WKTU-FM DJ Jim Harlan, left, keeps time as one of the 7,000 handicapped children entertained by the station does a dance for him. WKTU jocks spun Christmas music for the party sponsored by the Community Mayors of New York State at JFK airport.**

## New On The Charts

J.D. Drews

### "Don't Want Nobody" 84

The first single release from the MCA-distributed Unicorn label is this pop single with progressive rock edges. Drews is already a well known quantity in Europe where he is signed to WEA in Germany, Switzerland and Austria. Altogether he has five albums to his credit, two of which have gone gold. His sounds have even penetrated the iron curtain as Drews has done a tour of East Germany.

Ironically, though he has played in Eastern Europe, he has yet to break through in the U.S. However, the anti-drug "Don't Want Nobody" from the self-titled album, may be his ticket to popularity on this side of the Atlantic.

Drews ended up on Unicorn because Daphna Edwards, president of Unicorn Records, was sitting in a London hotel room one day and saw Drews on a local television show. Impressed, Edwards arranged a meeting and found Drews on a similar musical wavelength. Along with veteran writer/arranger/bassist/vocalist Joe Chemay, Edwards produced Drews' first American album. The music is accessible progressive rock.

Drews' European agent is Alexander Elbert-Hagen, EM Press Co., 8021 Taufkirschen, Munich, West Germany. The only contact in the U.S. so far is Unicorn Records, 1900 Avenue of the Stars, Suite 2615, Los Angeles, CA 90067, (213) 552-3122.

## Texas Switch: Bands, Letters & Formats

VICTORIA, Tex.—Bob Woodman, general manager of KVIC-AM and KCWM-FM, is switching things around come Jan. 12. The AM call letters and adult contemporary format will move to the FM frequency and the FM call letters and Drake-Chenault country format will move to the AM band.

Woodman said the market indicated a potential for the adult contemporary format to grow on his 57 kw FM stereo signal while he also sees a need for a "regional modern country music station" on the AM band.

## Vox Jox

NEW YORK—Dave Reeves, WKTU-FM morning drive personality, has been promoted to program director. He had been acting director.

Reeves joined WKTU in 1979 and will continue to work his 6 to 10 a.m. shift. Reeves is currently "streamlining the information" on his program to clear time for more music. He is installing 25-minute music sweeps in his show.

Jim Harlan has taken over the 2 to 6 a.m. shift and is calling it "Jim Harlan's All Night New York." Harlan had been splitting this shift with Al Bandiero, who is now working weekends.

WKTK-FM Baltimore morning man Ron Fraiser has been promoted to p.d. He will continue as morning man and direct the station toward a "more service-oriented pop/adult image," according to a station announcement. His on air name is Danny McGuire and he works his "McGuire In The Morning" show with Liz Carter... Kenneth Herring has been promoted to p.d. at WTBE-AM Mineola, N.Y. He moves up from announcer.

Rory Wilcox joins the National Assn. of Broadcasters as director of special projects. She comes from the White House, where she worked as an administrative assistant to the president's political director. She succeeds Marilyn O'Connor, who has been named director of media relations. NAB plans for its 59th annual convention April 12 to 15 in Las Vegas include presenting Wally Johnson, executive director of the Assn. for Broadcast Engineering Standards, with the 1981 Engineering Achievement Award.

Tom Hamilton, Michelle Coleman and Chuck Scott have joined the on-air lineup on KRNA-FM Iowa City. Hamilton has taken over the morn-

ing drive slot, while Coleman and Scott are handling weekend shifts. Hamilton returns to KRNA after a stint with WSHE-FM Fort Lauderdale. He had been with WLUP-FM Chicago before that. He was last with KRNA from 1976 to 1978. Coleman comes from a midday spot on KSTT-AM Davenport. Scott comes from KHAK-AM-FM Cedar Rapids, Iowa.

R.P. Murphy has joined KPLZ-FM Seattle in the 3 to 7 p.m. slot. He comes from KRKO-AM Everett, Wash., where he was p.d. and handled morning drive... Robert Battles has joined ABC's WPLJ-FM New York as assistant director of advertising and promotion. He moves over from the ABC Television Network... Doug Rink has joined WMOH-AM Hamilton as a weekend personality... Dan Gerard has taken over a nighttime slot on KTKT-AM Tucson. He had been doing afternoons at KHOP-FM Modesto, Calif.

Velma Brazelton has been promoted to station manager of WVON-AM Chicago. She has been with the station for 12 years and moves up from the title of office manager of WVON/WGCI-FM, sister station of WVON. WGCI has added a blend of inspirational music on Sunday between 10 a.m. and 2 p.m. during the Ron Rodgers show. About every third record falls into the gospel category, with crossover inspirational music aired also (e.g., "Open Our Eyes" by Earth, Wind and Fire, "Heaven Is Ten Zillion Light Years Away" by Stevie Wonder and "Stairway To Heaven" by the O'Jays).

## Bubbling Under The HOT 100

- 101—SILVER EAGLES, Atlanta Rhythm Section, Polydor 2142
- 102—LONG TIME LOVING YOU, McGuffey Lane, Atco 7319 (Atlantic)
- 103—TAKE ME AS I AM, Carly Simon, Warner Bros. 49630
- 104—I YAM WHAT I YAM, Robin Williams, Boardwalk 8-5901 (CBS)
- 105—FREEDOM OF CHOICE, Devo, Warner Bros. 49621
- 106—LOOKING FOR CLUES, Robert Palmer, Island 49620 (Warner Bros.)
- 107—SOMEBODY'S KNOCKIN', Terri Gibbs, MCA 41309
- 108—WATCHING YOU, Slave, Cotillion 46006 (Atlantic)
- 109—PEOPLE WHO DIED, The Jim Carroll Band, Atco 7314 (Atlantic)
- 110—HERE IS MY LOVE, Tommy Dee, A&M 2282

## Bubbling Under The Top LPs

- 201—BETTER DAYS, The Blackbyrds, Fantasy-F-9602
- 202—MAX WEBSTER, Universal Juveniles, Mercury SRM-1-3855
- 203—CLARENCE CARTER, Let's Burn, Venture VL-1005
- 204—WALL OF VOODOO, Wall Of Voodoo, I.R.S. 7040 (A&M)
- 205—TAVARES, Love Uprising, Capitol ST-12117
- 206—MOTORHEAD, Ace Of Spades, Mercury SRM-1-4011
- 207—SOUNDTRACK, Any Which Way You Can, Warner Bros. HS-3499
- 208—CARRIE LUCAS, Portrait Of Carrie, Solar BXL1-3579 (RCA)
- 209—VARIOUS ARTISTS, Guitar Heroes, Epic JE 36864
- 210—GANG OF FOUR, Gang Of Four, Warner Bros. MINI 3494

## Pro-Motions

NEW YORK—Philadelphia's WMMR-FM ran a Jeff Beck promotion in conjunction with CBS, which provided 25 copies of an unreleased Beck greatest hits package. Winners also won free tickets to Beck's Spectrum concert and a limo ride to the show. More than 1,000 turned out for WISN-FM's Sock Hop in Milwaukee recently. DJ Mike Murphy hosted the event, which featured 1950s-style apparel. Dance contests were judged by the touring company of the musical "Grease."

WHK-AM in Cleveland tied-in with a local Mercury dealer to host a "Smash-a-Thon" where listeners were invited to smash a Japanese auto with a sledge hammer. United Auto Workers were given discount rates. Each blow cost a dollar, with the March of Dimes the beneficiary... Long Island's WHLI-AM hosts a "Music Of Your Life" dance Dec. 1 for listeners who write in for free tickets. The Glenn Miller Band will play for dancing... The Negril Beach Village, a Jamaican resort, sponsored a contest recently involving eight U.S. radio stations. Listeners had to name the resort's new disco. A listener from Tampa's WTMP-FM won with the name "Jam Inn."





# Sound Business

## CES Showcase



SANSUI plunges headlong into the consumer video market with a prototype of a consumer videodisk. The firm is adopting the JVC-developed VHD videodisk technology.



PANASONIC introduces a new four-head, programmable 2-4-6 hour VHS videocassette player/recorder highlighted by Omniflex, the firm's special playback features. Capabilities: Omni-Search, which is nine times the speed of play, both forward and reverse, for visual cue and review; variable slow motion; double speed; still frame, and frame-by-frame advance.

### AT WINTER CES

## Industry Bets On RCA In Video War

By GEORGE KOPP

NEW YORK—"Indianapolis in the Spring" may be a terrible song title, but it's the 1981 consumer electronics industry theme song. The entire first half revolves around the great RCA SelectaVision rollout, masterminded from the company's Indianapolis offices. Most of the industry now believes RCA will be

successful, but the question is, how successful.

Every dollar RCA spends on advertising for the disk causes a cheer to go up in Tokyo. Christmas may be over, but the spirit of goodwill towards competitors is very much in evidence. Among the side effects of the SelectaVision introduction will be a mass consciousness-raising of the public regarding the home video revolution. This should help build VCR sales as well as disk sales, and probably color and projection television sales as well.

But 1981 is a question mark, nonetheless. For the last two years, industry pundits have been consistent in their inaccuracy in predicting the size of the video market. They forecast a boom for 1979, which never materialized, and they predicted a flat 1980, which turned into an explosion showing more than 60% growth in an economy hovering around recession.

And where does all this put the dealer at CES? The answer: In a very uncertain position. In spite of record sales, VCRs are not profitable items, especially given the exorbitant cost of doing business now. CES could see dealers dropping lines and picking up new lines as they search for the best deals and the best terms. If interest rates stay at their present levels, a rash of first half bankruptcies is a virtual certainty.

There is not much in the way of new VCR product at the show, at least for immediate delivery.

There may be some surprises, however, particularly in the area of

(Continued on page 30)

### 50,000 ATTENDING EVENT

## Winter CES In Las Vegas Will Launch 'Year Of the Videodisk'

• Continued from page 1

grams, a continuing proliferation of audiophile software and hardware including high-technology prerecorded cassettes, lightweight Sony Walkman-like portable stereo cassette players from many firms; more microprocessor-based audio componentry, new blank audio and videotape formulations and more related audio and video accessory product.

The emphasis on both audio and video software is also expected to draw a sizable contingent of record industry personnel, both manufacturer and retail.

There will be another Cross Merchandising Exhibit jointly sponsored by the Electronics Industries Assn./Consumer Electronics Group, the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers, featuring some of the most advanced audio and video technology (see separate story, this issue) available to the consumer.

Home video continues to remain a bright spot in what is an otherwise depressed consumer electronics industry.

Videocassette hardware sales have been torrid all year and show no signs of letting up. Blank video-

tape and prerecorded videotape sales are also booming.

Latest estimates call for nearly one million VTRs to be sold in the U.S. in calendar 1980. Guesstimates are that nearly two million VTRs are in use in the U.S. now, the majority in consumer homes.

Home VTR sales are expected to be up more than 50% in 1980 as contrasted with 1979.

Blank videotape sales are expected to top 17 million units for 1980, an increase of more than 40% as compared with 1979.

The video surge has caused a number of audio chains to add video (Continued on page 32)

## '81 Audiophile Releases Selective Continuation Of Last Year's Trend Seems A Certainty

• Continued from page 6

The firm's cassette introduction features six titles from the "original master" album series. "In addition to normal distribution channels we will also sell the cassettes through autosound dealers," a Mobile Fidelity source explains.

Reportedly, Mobile Fidelity also will have an announcement at CES about its expanded international marketing thrust.

Sheffield Lab Records, one of the pioneering audiophile labels, did not participate officially in a CES show until last summer. Now the direct-disk label (the only pure direct-disk firm remaining) is returning again to promote its Amanda McBroom vocal recording, "Hollywood Town," a direct-disk that features pianist Lincoln Mayorga's talented arranging and support. A new direct-disk drum recording is being

promised by Sheffield for early 1980.

According to Sheffield's Andrew Teton, there will be a personal appearance by McBroom Friday (9).

"We went to the Chicago CES with Hollywood Town" and were thrilled with the phenomenal response it received," explained Teton. "It was our first real appearance at the CES and it convinced us it's a (Continued on page 28)

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**VCS-105**

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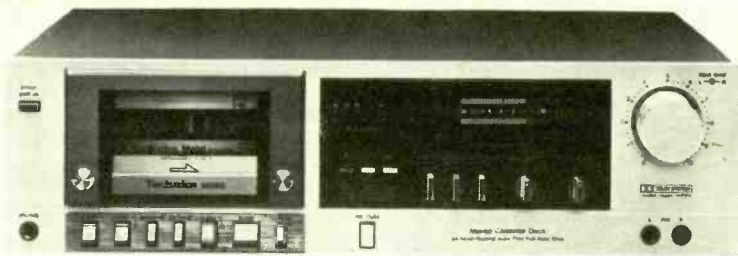
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## Winter CES

# CES Showcase



TECHNICS introduces the model RS-M250 cassette deck with micro-processor-controlled functions. The tape counter includes four fractional divisions which break down the readout more precisely so that half-turns of the take-up hub can be accurately measured. In addition, the unit's micro-processor memory has four mode settings including stop, off, play and repeat. Suggested list: \$350.



OPTONICA introduces a high-tech cassette deck which features separate tape compartments for recording and playback designed to provide extended frequency response as well as dubbing and editing capabilities. Suggested list: \$550.

### AS SALES LEVEL

## Tape Manufacturers Face Marketing War

NEW YORK—Last year's rush to metal among audio tape manufacturers brought with it a host of refinements of premium audio tape as well. As of this winter's CES, the troops are at more or less equal product strength, and the emphasis at the show will be strategic. As the sales growth curve in the audio market levels off, the competition for market share, already intense, will intensify even more. The new year will see bigger ad budgets from most of the major suppliers and the stepped up efforts of some new campaigns as well.

Videotape sales, which grew so prodigiously in 1980, have put a crimp into the promotional plans of many, but not all, suppliers. The manufacturers say they don't have enough tape to go around, but CES will see some new video products in spite of the supply difficulties.

Instead of new product, dealers at CES will be offered an array of promotions and deals. They will also be confronted by some new faces. Maxwell has already reorganized its marketing team, and Ampex will do the same for the new year. (See separate story.)

Another major reorganization will be announced in Las Vegas by 3M. The veteran U.S. firm has split off its consumer and industrial magnetic tape efforts and formed a Home Entertainment Division. The new division will also market non-tape video products in the future, as well as accessories.

Accompanying the 3M move will be audio and videotape promotions, the latter hooked into a 25th videotape anniversary campaign. Unlike most other tape firms, which claim that they do not have enough videotape to promote it heavily, 3M says it has commitments from its manufacturing arm that the consumer division will have all the videotape it needs to back up the promotions.

Sony will also push its videotape with heavy discounts to dealers plus

an offer of free storage cases. The cases can be merchandised either as a premium or as a separate sales item. Ten free storage cases are

(Continued on page 38)

## dbx-ENCODED CASSETTES INTRODUCED

By JIM McCULLAUGH

LOS ANGELES—dbx, Inc., which has established a firm niche for itself in the audiophile records mart with its dbx-encoded disks, is introducing dbx-encoded cassettes at CES beginning Thursday (8) in Las Vegas, according to Jerome E. Ruzicka, dbx vice president and director of the encoded disk program.

(Continued on page 40)

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Our 1981 program gives you more in rebates, faster. They'll now be based on dollar volume instead of pieces. And you'll get them quarterly instead of annually.



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Right now, the big news in software is what best enhances the new hardware. XLS, our new superior Epitaxial tape, is designed for today's most advanced cassette decks. Your customers will find it delivers the ultimate in high quality performance from an oxide formulation. If that sounds good, come to booth #501. You'll hear why our new deal makes Maxell worth more to dealers than ever.

Maxell, Booth #501, Consumer Electronics Show

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IT'S WORTH IT.

# Selectivity Key To 1981 Audiophile Releases

• Continued from page 25

great way to meet many of our long-standing dealers and friends."

Teton said the new drum record will feature a different drummer on

each side and will be engineered by Grammy award winner Bill Schnee. Sheffield's first direct disk, produced in 1967, was a drum album. Several new digital jazz record-

ings also will have CES introductions. One of the company's, M&K Real Time Records, released a series of classical orchestral disks in 1980. Don Menza's "Burnin'" features

his 18-piece '80s Big Band, with West Coast jazz notables Bobby Shew, Chuck Findley, Bill Reichenbach, Joe Romano, Jack Nimitz, Frank Strazzeri and Nick Ceroli. All

charts are by Menza and feature his tenor and soprano sax and flute.

The second M&K digital jazz album, "Playin' It Straight," features Jack Sheldon and his Late Show All Stars: Pete Christlieb, tenor, baritone and flute; Tommy Newsom, alto and flute; Alan Broadbent, piano; Mundell Lowe, guitar; Ed Shaughnessy, drums; and Joel Di Bartolo, bass. All are from the "Tonight" show or Merv Griffen show bands.

"Heritage" is the title of a new digital jazz recording that will introduce AudioSource Records, AudioSource, a San Francisco area firm, has been a leading supplier of classical audiophile imports from Japan and Europe. In addition to its own label, prerecorded cassettes on metal tape are being introduced.

Sales manager Bruce Hamilton said the first metal tape is a JVC recording by Dave Grusin to list at an eyebrow raising \$29.95. The product is imported from Japan. "We're also investigating the licensing of master tapes to put on metal cassette," Hamilton explained.

"Heritage," listing at \$15.98, features guitarist Kenny Burrell leading an all star jazz group in Burrell arrangements of famous standards such as "Night In Tunisia," "Mood Indigo," "Struttin' With Some Barbecue." The producer is Jeffrey Weber.

Other lines handled by AudioSource are Astree, Accent and Proprius. An exclusive distribution deal with Reference Recordings, a U.S. audiophile producer, was recently completed, according to Hamilton.

Also repeating its CES participation is Nautilus Recordings. Nautilus' library of half-speed mastered pop recordings is being enlarged. The newest additions are Fleetwood Mac's "Rumours" in a digitally remastered edition (the second time the record has been issued by Nautilus), and the Doobie Brothers' "Minute By Minute."

## Audiophile Recordings

**GOODWIN: DRAKE 400**—Bournemouth Symphony Orchestra, Goodwin, Chandos ABRD1014, distributed by Brilly Imports, \$15.98 list.

This is symphonic pops/film music writing at its best, and the album should do well in the audiophile market. Composer Rod Goodwin is a top British film score artist and "Drake 400" is a recently premiered suite written specially for the city of Plymouth's Drake 400 commemorative festival from May until September of 1980. This digital recording of the colorful seven-movement descriptive suite actually was produced even prior to the work's premiere in September. Orchestrations are full, the performances quite brilliant and the well-miked sonics impressive in range and sheer impact. Also included are Goodwin film score selections and some traditional numbers in Goodwin arrangements. Really top drawer orchestrations.

★ ★ ★

**BEETHOVEN: SYMPHONY NO. 3, "EROICA"**—Staatskapelle Berlin, Suitner, Denon OX7202ND, distributed by Discwasher, \$15 list.

A winner for Denon. This is a first-class digital recording with ideal perspective on the orchestra, and the performance is stupendous. It's hard to find a new "Eroica" recording that truly impresses. The work's been done so many times and by so many greats that most orchestras sound bored when they record it today. But the Berlin Staatskapelle demonstrates amazing vigor and youthful passion and conductor Otmar Suitner points it toward magnificent climaxes in all the right places. These performers don't have a big U.S. reputation, but more records like this one should change that. Also, the Beethoven profile album cover is a good step by Denon toward more commercial packaging for the U.S.

## ANOTHER HOT SCOTCH® PROMOTION:

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Inside Scotch Master Cassettes your customers will find a rebate coupon which they can mail in to get \$1.00 back from us. And there's a bigger incentive for a bigger purchase: inside Scotch Master ten-packs is an additional \$5.00 rebate coupon to be redeemed with the ten



\$1.00 coupons, for a total rebate of \$15.00!

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Cassettes you buy, you get a seventh one free. Plus, we're offering increased allowances for display and bonus co-op. Your Scotch salesperson has details. And he can also tell you about special incentives for your floor salespeople, to give that product extra push.

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Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

# Will Video Sales Repeat Last Year's Boom?

• Continued from page 25

low-priced units which are expected to appear in greater numbers at the June CES. The most likely manufacturer is Sony.

According to one hardware executive; "Sony is still stung by the fact that it lost the VCR war to Matsushita. They will not only come out with a low-priced VCR, they will

also develop high speed duplicating equipment to bring the prerecorded videocassette price in line with the disk."

Sony chairman Akio Morita made

that position clear several months ago, when he said that Sony would stay out of the consumer videodisk market and devote its efforts to the Betamax. According to Sony vice

president Ed Adis: "What is the value of the record capability of the VCR? That's how much extra it will cost to buy a Betamax over an RCA disk player." Morita used a \$600 figure, but some reports, which Sony denies, say it might be even lower. It is likely this unit will be ready by June.

Adding a further air of mystery to its closely watched moves, Sony will not even take a major booth at CES. The magnetic tape division will be represented, but the company will have no VCRs. The greater part of Sony's glory will go to its new Type-corder, it's first non entertainment product.

The coming of the low-priced VCR adds to the uncertainty of the current market. By far the biggest other contributing factor to uncertainty is the economy. High interest rates hit at both dealers and consumers. The VCR was recession-proof in 1980, but there is some feeling in the industry that RCA's disk, combined with the economy, may put a big damper in VCR growth this year.

"The VCR will be helped and challenged by the disk," says Sharp Electronics' Charlie King. "This year I think we'll sell 900,000 to a million units. But in 1982 we should have another surge. Bu that time, people will see the value in the VCR, and I think many will own both VCR and disk. Dealers are confident they can sell both products."

As for the disk, RCA is not the only game in town but it's the one everyone is betting on. U.S. Pioneer pulled out of the show several weeks ago, cutting by half the number of optical disk makers both marketing and exhibiting, and putting a gaping hole in the audio side of things by its absence as well.

Fisher, however, will show an optical player that it will not bring to market until later in the year. Fisher says its audio sales rose by 20% in 1980, in sharp contrast to the rest of the industry. Now the hi fi firm is making its inaugural push into video, with disk player, Beta VCR and console tv.

Hitachi will also show a videodisk, but in the CED format. This might be the player that ends up with a Realistic Radio Shack logo on it, since the Japanese firm will manufacture the chain's initial videodisk player.

Any and all VHD players at the show, including JVC's and Sansui's, will be subject to intense scrutiny by dealers and competitors. The VHD system, which seems to combine all the advantages of the laser and the CED, has been surrounded by question marks and reports that it is not as versatile as its makers claim it is.

The most prevalent industry view right now is that while there may be room for two disk formats on the market, there may not be room for three. Those who say two systems can survive pick RCA's as one of them. That could mean a laser-VHD war, and if Sansui's predicted price for its unit, about \$600, holds up when the product is brought to market, the laserdisk could be out of the consumer game altogether.

## D.C. Rogers Event Set For Feb. 6-8

LOS ANGELES—The Washington, D.C., Hi Fi Stereo Music Show will be held Feb. 6-8, according to producer Teresa Rogers.

Washington is the only city a Rogers hi fi show will take place in the first half of 1981. The annual New York City show is targeted for Oct. 2.

Site of the Washington show is the recently built Hyatt Arlington Hotel.



Cherokee Studios, Hollywood, California.

## JBL 4313 Studio Monitor. It flattens the competition.

### Introducing the 4313.

Flat frequency response. It means accuracy. Naturalness. Reality.

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This new, compact professional monitor produces deep, distortion-free bass. And does it with a newly developed 10" driver. Its massive magnet structure and voice coil are equivalent to most

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The 4313's edge-wound voice coil midrange accurately reproduces strong, natural vocals and powerful transients.

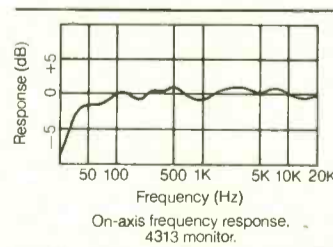
Up top, a dome radiator provides high acoustic output with extreme clarity and wide dispersion. A large 1" voice coil gives it the ruggedness needed in

professional use. Working together, these precision matched speakers offer superb stereo imaging, powerful sound levels and wide dynamic range.

Audition the 4313 soon.

We think you'll agree that its combination of flat response, power and moderate size flattens the competition.

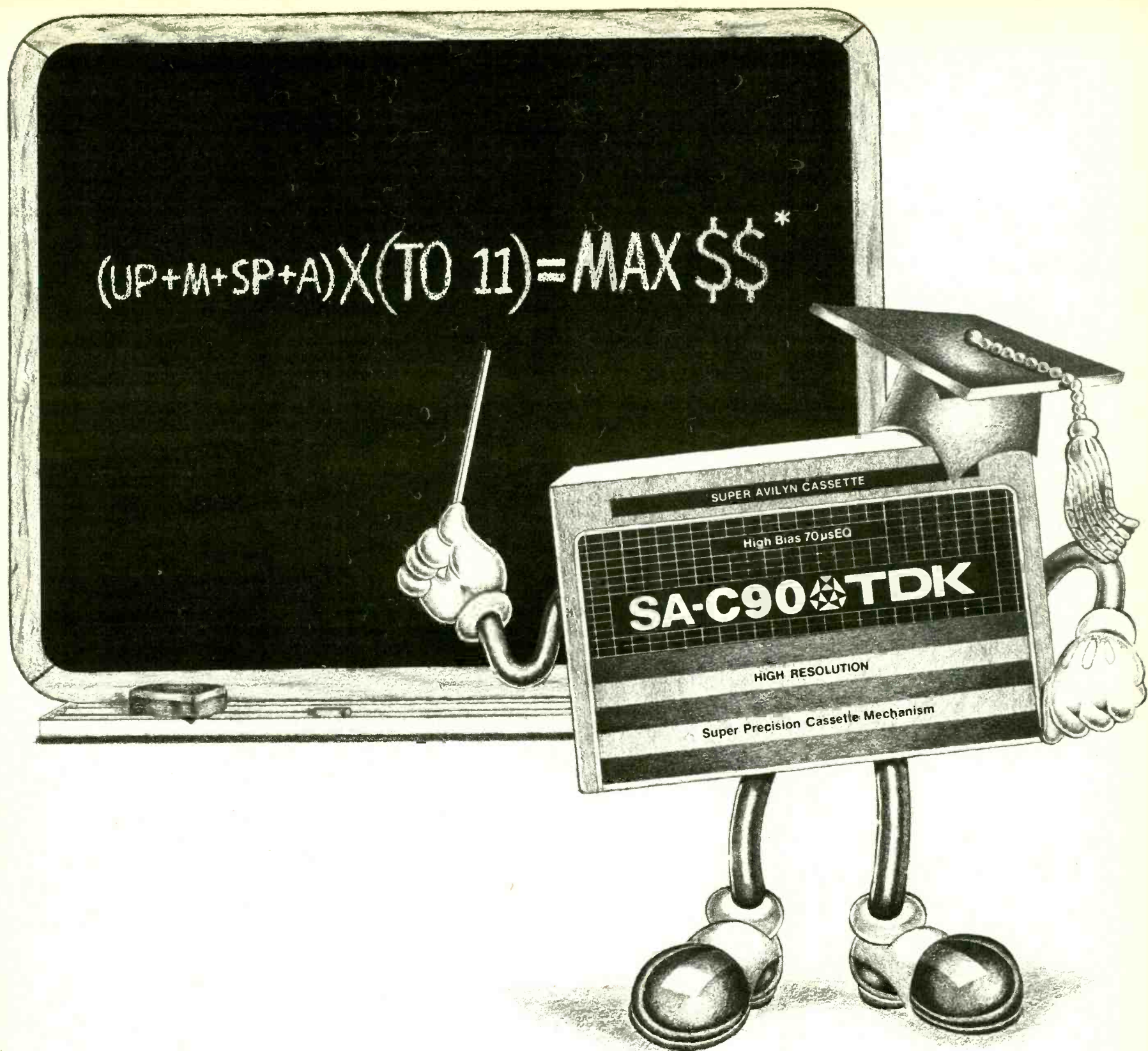
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JBL First with the pros.



## TDK introduces a new tape formula.

It's the success formula for the 80's: Rapid Turnover. TDK tape is pre-sold, so it's no surprise to find it moving off your shelves at a rate of up to eleven times per year.

Rapid turnover is the most important addition to your obsolete formula where you only counted unit price, margins, sales promotions and advertising support.

Beginning with the audiophile Reference Series and moving through the superb Premium Series, TDK leaves no sales opportunity unturned. From metal to high to normal bias cassettes. In open reel and in over 100 quality audio and video products and accessories, TDK's leadership comes through for you.

There is no easy formula for success. You need an outstanding tape company to help make it work for you. TDK proves its case every day in your store. And every month in your profitable bottom line.

For more information about TDK's maximum dollars formula visit us at booth 803.

 **TDK**  
**TDK LEADS THE WAY**

\* (Unit Price + Margin + Promotion + Advertising) × Turn over (11) = (Maximum Dollars)

© Copyright 1981 TDK Electronics Corp., Garden City, N.Y. 11530

# 'Year Of the Videodisk' Opening In Vegas

• Continued from page 25

equipment and software in the past six months as hi fi dealers look to ways to improve sagging componentry sales.

1980 has been marked with an unusually high amount of smaller U.S. audio chains and stores declaring Chapter 11.

Reportedly, the country's largest

hi fi chain, Pacific Stereo, with outlets in California, Texas and Illinois, is up for sale by its CBS parent.

On the audio side, this CBS appears to be one of reevaluation and

reorientation by many firms, both manufacturer and retail.

A number of audio firms may now feel that their long-range plans are best served by a heavier commit-

ment to video. That might be one motivation which recently led Philips to exit the U.S. audio componentry market, reportedly selling off all inventory to the Northeast-based Tech Hi Fi chain.

Other trends audio and video retailers and distributors will see at exhibits at not only the Convention Center, the adjacent Hilton Hotel and nearby Jockey Club, are: new developments with PCM digital home adaptors, more metal tape offerings from blank tape firms, continuing miniaturization of hi fi, new generations of "highway hi fi" car stereo equipment and "crossover" audio equipment such as amplifiers, mixers and turntables that have pro and "creative audio" applications.

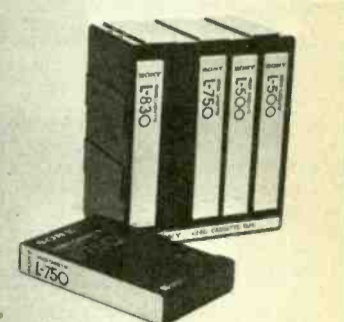
Blank audio tape also continues to rack up sizzling sales year, despite the protestations of record firms which continue to insist that tape product severely cuts into LP movement.

One significant trend in audio hardware is the increasing sophistication of cassette equipment. Sony's Walkman, a super lightweight portable stereo cassette player, has spawned similar product from such firms as Craig, Sanyo, Panasonic, Cybernet, Toshiba and others.

Home cassette decks are incorporating microprocessors which give

(Continued on page 38)

## CES Showcase



SONY tape action includes consumer opportunity to purchase three Sony Full Color Sound posters at participating stores; a "buy one, get 2nd at half-price" on Sony FeCr, EHF and SHF 60 and 90-minute tapes; a free tape head-cleaning cassette with a purchase of two Sony HFX 60 to 90-minute tapes at regular price; and a wide variety of blank videotape.

# FIFTEEN YEARS OF tape packaging WITH SCANDIA MACHINERY AND AUTOMATED SYSTEMS

## 1960's



Scandia introduced the first fully automatic high-speed *8-track* labeling, cartoning, and wrapping system.

## 1970's



Scandia introduced the first fully integrated high-speed packaging system for labeling, inserting, and wrapping *audio cassettes*.

## 1980's



Scandia now introduces the all-new economical, automated cartoning, and wrapping system for *video cassettes*, again leading the way.



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# Our biggest promotion ever! Sony Tape Full Color Sound deals will really pull them in this winter.



We'll say it again: this is the biggest audio tape promotion in Sony history! Every tape in the line has its own special deal. Last year, our audio cassette sales more than doubled. (And among hi-fi "buffs," Sony cassettes' share almost tripled!) With promotions like this one, this year your profits will be out-of-sight.

**Buy one, get second half price.** A 25% savings on SHF, EHF and FeCr, Sony's premier high-end, high-quality tapes. They come shrink-wrapped or poly-bagged, with the deal right on the packages!

**Free cleaning cassette.** Two HFX cassettes, Sony's economical hi-fidelity music tape, come prepacked with a free cleaning cassette. Shrink-

wrapped or poly-bagged. (A special discount is available on single HFX cassettes.)

**Heavy discount.** LNX, Sony's most popular tape for music and speech, also carries a special discount for this winter promotion.

All-in-all, it's a fantastic trade promotion. It's the biggest one in Sony history. (And there's more coming for spring/summer and fall.) So stock up and cash in. You'll be singing all the way to the bank.

## SONY

See Sony at CES, Booth 707 and find out about all our brand-new 1981 programs for bigger profits.

**MUCH  
MORE  
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Yamaha speaker systems. From intimate club settings to concert arenas—and everything in between—they've got you covered with a choice that can fill your need. Covered in sound that's loud, clear, and dependable.

Each system is designed and built so that both enclosure and components work together perfectly. And work dependably, so you don't have to think about them. All you've got to do is decide which one is best for you.

**Multiple enclosure systems: S6215HT-3 & S6115HT-1.** The S6215HT-3 consists of the S6215 double 15" bass bin (with two Yamaha JA3882(B) woofers), the 6115H mid-range horn (with a Yamaha JA6681B driver, AD3500 adaptor and H1230 horn) and the 6115T-3 triple tweeter (with three Yamaha JA4281B's).

The S6115HT-1 system consists of the S6115 single 15" bass bin (with a Yamaha JA3382 woofer), the 6115H horn, and the 6115T-1 single tweeter (with a Yamaha JA4281B).

The bass reflex enclosures have computer-generated Thiele-Small aligned designs to give optimum mid-efficiency and superior low frequency loading.

In the mid-range horn enclosure, the bottom, sides, and top are integrally tied to the horn and driver for maximum stiffness and light weight.

All the cabinets are made of 9-ply 3/4" maple. All joints are lock-mitered and glue-blocked. All hardware on the rear panels is recessed. All handles are also recessed and are located at balance points for easy handling. And

all the enclosures (except the single tweeter) are the same width



for compatibility in stacking and interconnecting in any combination.

It all adds up to heavy-duty, roadworthy modular systems that are loaded, painted, have feet and grilles, are thoroughly tested and ready for high-performance sound reinforcement.

**Single enclosure systems: S4115H, S0410H, S0112T, S0110T & S2115H.** The S4115H is a two-way, ruggedly constructed, full-range system. The low frequency section (with a 15" Yamaha JA3803 woofer) combines the benefits of a front-loaded horn with a ducted-port bass reflex enclosure. The high frequency section consists of a Yamaha JA4201 combination radial horn and compression driver.

The S0410H is an efficient 2-way system with four 10" JA2511 woofers and a JA4204 combination short horn and driver in a lightweight, ported reflex enclosure. This particular system offers what we feel is surely the best sound of any column-type system on the market. Regardless of price.

The S0112T speaker system utilizes two woofers (a 12" Yamaha JA3061 and a 10" JA2507) and four 2" Yamaha JA0554 tweeters in a portable bass reflex cabinet.

The S0110T utilizes a 10" Yamaha JA2511 woofer and a JA0556 tweeter in a heavy-duty ported enclosure offering high sensitivity and very compact size.

The S2115H stage monitor system uses the same components as the S4115H in a low-profile enclosure. The 100 watt RMS power rating handles all the power needed for most monitoring situations.

All the single-enclosure systems are ruggedly built, highly portable, and ideal for a wide range of applications including PA's, keyboards, and vocal monitoring.

That's the lineup of professional speaker systems from Yamaha, the company that knows what music sounds like. The choice is yours. But whichever you choose you get the performance, reliability and durability that Yamaha is famous for. For more information, write to P.O. Box 6600, Buena Park, CA 90622, or in Canada, to 135 Milner Ave., Scarb. Ont. M1S 3R1.

Or better yet, visit your Yamaha dealer.

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## IMPORTANT NOTICE

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- CASSETTE COMPONENTS
- CASSETTE TABS
- BLANK CASSETTES  
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## JOINTLY SPONSORED High Tech Audio, Video Units Shown

NEW YORK—High technology audio and video products will be featured at the Retail Cross Merchandising Exhibit at the Winter CES.

The exhibit is sponsored jointly by the Electronic Industries Assn./Consumer Electronics Group, the recording Industry Assn. of America and the National Assn. of Recording Merchandisers.

Display highlights:

- Sony digital audio demonstration including a Betamax videotape recorder for the digital music source, a PCM-10 digital audio processor, Trinitron television for still frame visuals accompanying the music, and MDR-3 headphones for listening.
- Eumig FL-1000 computer interfaceable programmable cassette deck with a Commodore Pet 2001 home computer for digital display.
- Sansui digital receiver and hi fi

rack, Revox B-790 straight-tracking turntable and Wharfedale E-30 speakers from Rank Hi Fi for audiophile playback.

- Magnavox videodisk player and new Advent large-screen video projection system, with new MCA DiscoVision music and film videodisk releases.

- Sharp Electronics VC-7400 VHS videocassette recorder and 13EZ5 television receiver for the Video Showcase from Liberty Fixture, with prerecorded tapes from RIAA/VIDEO member companies supplied by Video Unlimited.

- Pioneer Electronics of America car stereo demonstration display, including digital AM/FM tuners, amplifiers, equalizers and speakers.

- Record racks from Liberty Fixture, tape display case from Ampro and audiophile record disk rack from Crystal Clear, with prerecorded tape and disk product from Alta Distributing and an audiophile display from CBS Mastersounds.

Coordinators for the joint display are Bill Glasgow, EIA/CEG; Stan Silverman of NARM and Stephen Traiman, RIAA.

## Winter CES

## CES Showcase



JVC introduces the DD-9, the firm's first direct-drive cassette deck. The three head design incorporates B.E.S.T. tuning and is metal compatible.

### Funny Looking

No matter how funny they look, you've loved our quality tape cubs, cassette boxes and locks.

Now, look at our new soft cassette box. Unbreakable, clear plastic is molded with four posts to grip the cassette firmly. The unique double locks are placed to insure no damage to tape or pressure pad when box is opened.

See, also, our efficient bulk cassette locks. Simply inserted into holes in the carton sides, they stop tape rotator, and save labor and money.

Still think they look funny?

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## dbx Consumer Clinics Start In East, Go West

NEWTON, Mass.—dbx plans to begin a series of national consumer clinics, the first of which was targeted for late December at Capital Audio Visuals, Chattanooga, Tenn.

The clinics are called "How dbx Reinvented The Record" which is the same title featured in the firm's 1981 national advertising campaign.

The intent of the clinics, according to Allan Evelyn, dbx director of marketing and sales, is to explain in non-technical fashion how dbx disks work in tandem with demonstrations of them. Clinics will generally begin in the Eastern part of the U.S. and swing West.

## Cal Stereo Execs Await Sentencing

LOS ANGELES—Two major owners of the Cal Stereo chain of retail stores will be sentenced Jan. 20 after being found guilty in U.S. District Court here of conspiracy and mail fraud.

Sulo Frederick Jansson of Rolling Hills and Edward Shapiro, Redondo Beach, were accused of claiming \$225,000 in fire insurance for a fire at Cal Stereo's warehouse that caused only \$25,000 damage. Fire Department officials declared the blaze was caused by arson.

The two men were accused, in all, of 12 counts.

## Nelson's 'Stardust' Coming Half-Speed

NEW YORK—CBS MasterSound's first audiophile country recording, Willie Nelson's "Stardust," will be released this month. The \$14.95 list album is part of the Mastersound half-speed mastered LP series.

Other new half-speed mastered pop albums from Mastersound are "The Best Of Earth, Wind & Fire," Heart's "Little Queen" and Kansas' "Point Of Know Return." Opera, symphony, pop and MOR in half-speed editions will be released in 1981, according to the label.

### PRICE FIGHTERS

WE'RE "KNOCKING-OUT" HIGH PRICES!

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#C-30 Holds 30 Cassette Tapes

#DL-30 Holds 30 Cassette Tapes

#54 Holds 24 8-Track Tapes

#DL-24 Holds 24 8-Track Tapes

# Winter CES

## Audio Accessories Flexing 1981 Muscle

By JOHN SIPPEL

LOS ANGELES—Audio accessories continue to play a more forceful role in the prosperous mall-oriented chain record/tape store in the U.S., a survey of the four largest retail networks indicates.

Accessories must accelerate at a stronger rate in the Catch-22 environment current in recorded product retailing, according to Fred Traub of Pickwick International's retail division. "Blank tape, always an accessories frontrunner, continues to escalate," Traub explains. "Multipaks continue to lead my blank tape Top 10. Last week, for example, a three-bag, a four-bag and a three-bag paced our bestselling blanks. Every one of those multipak single tapes represents two LPs or prerecorded tapes we might not sell.

"The lagging market in albums means I must make it up in other accessories. I'm even going far afield in entertainment-correlated merchandise. Pickwick is testing Kenny Rogers jeans in three of our stores (Billboard, Dec. 27, 1980). Rock star jewelry is another possibility. Perhaps music-oriented greeting cards are an answer. Chew Bops are going well," Traub, buying vice president for the 470-odd U.S. stores, affirms.

Reade White-Spinner of the 109 Record Bar stores agrees. She's investigating the stocking of mini-tape

decks, like the Sony "Walkman" concept. Like her national buying peers, she's concerned about replac-

ing overall volume. White-Spinner is surveying car stereo units. As is the case with her contemporaries who

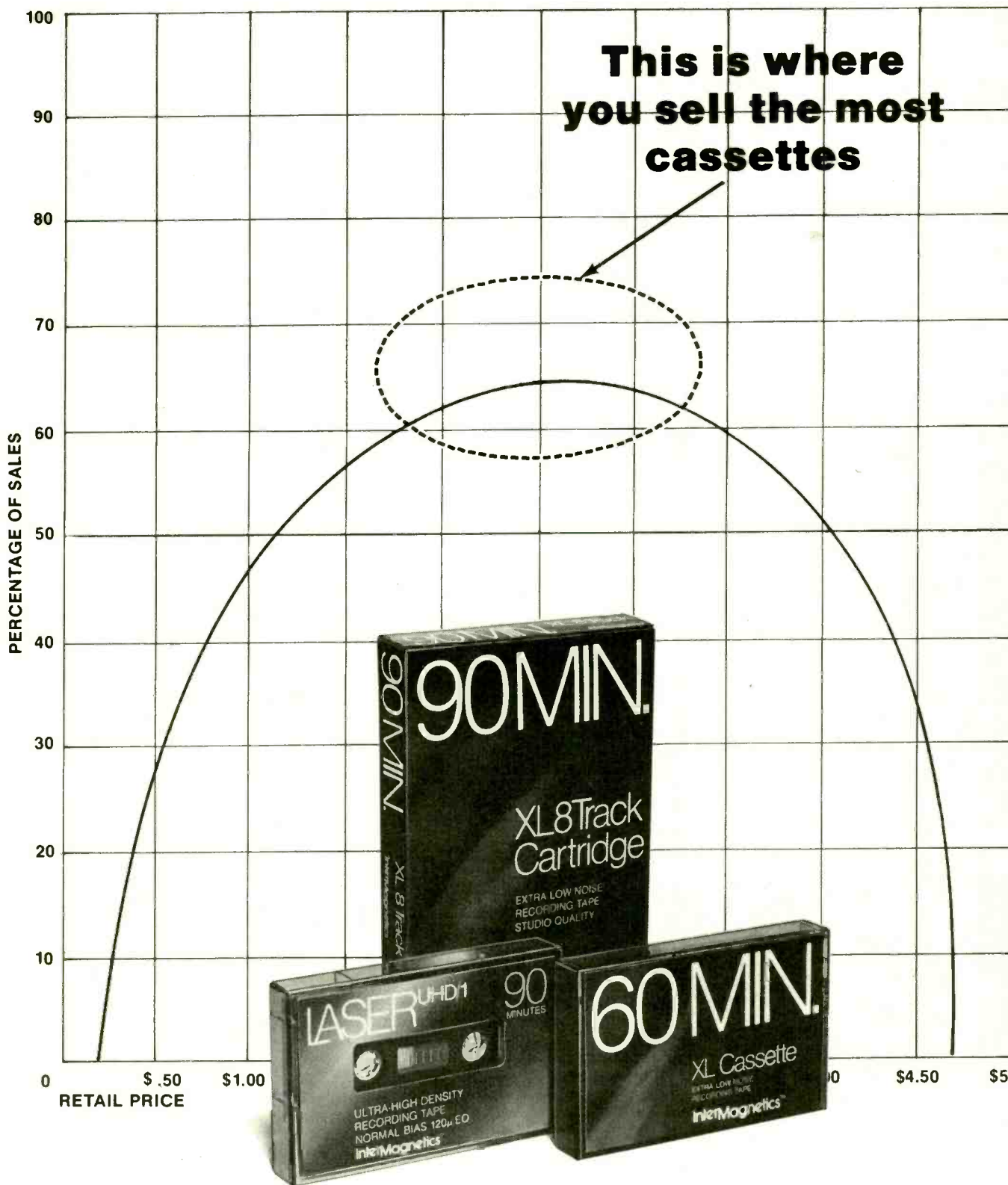
purchase for the biggest chains, store space is a problem. It's no secret that accessories in the

main are impulse items. Audio-oriented accessories flourish and grow  
*(Continued on page 39)*

### CES Showcase



MAXELL tape action includes two new demagnetizers, one a cassette, dubbed the HE-44 at \$24, and the handheld tape head demagnetizer, at \$16.95, and both VHS and Beta head cleaning videocassettes.



Over 70% of most retailers' cassette business is on the promotional, popular-priced level. The portable/compact systems market. That is where most of your profit should be coming from. And that is where Swire Intermagnetics can help. We provide you with cassettes at a price that gives you the opportunity of getting your fair share of profits... and keeping your customers satisfied with quality product... XL—a normal-range cassette at a very popular price... LASER—the high-performance cassette to satisfy your more discriminating clientele.

We also provide you with a comprehensive merchandising program to help put every dollar possible into profits. We'll even start you out with a calendar of promotions so you'll always have Swire Intermagnetics on your merchandising schedule. Call or write us today so you can start selling the cassettes with the profits built in.

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234 West 146th Street Gardena, California 90248  
(213) 515-0494 Telex 69-8238

**See us at CES Booth 3313**

## Winter CES

# Tape Manufacturers Face War

• Continued from page 26

available with the purchase of 50 pieces of Sony Beta videotape in any length.

In audio, Sony will continue its Full Color Sound campaign with an extra push toward general merchandise dealers. Sony's Don Unger has noted that while the brand is strong on hi fi stores, it is lagging with other retailers.

A major new product push is on tap from Memorex, which will offer its first metal audio tape and first videotape. The company also has adopted a new logo and packaging. The ad budget will be more than doubled this year, says Memorex executives, and the ads themselves will sport a new look. The successful "Is it live, or Memorex" slogan will be maintained.

Maxell has also expanded its product line with the addition of the XL-S audio cassettes. Maxell will also be pushing its new head demagnetizers and VCR head cleaners. Although Maxell will be in the fray of the dealer promotional wars the

company will not reveal its plans. The company also says it will maintain its ad budgets at their present levels.

TDK is also mum on its promotional plans, but the company has repackaged its videocassette product for the new year. The big news from TDK is the opening of the firm's Georgia videocassette factory which will produce one million units a month when fully operational. The plant began turning out product last month, although the official opening is slated for this year. The company has also filled out its audio tape line with the introduction of its improved open reel GX and LX tape. The company is also introducing a Beta format head cleaner at CES.

Fuji Tape's new audio line was introduced last fall, and promotions and advertising have increased steadily since then. The product introduction was accompanied by new packaging, a new logo, and a mascot—the Fuji Sound Robot. At the show the company will premiere its

L-750 Beta videocassette, although tight supply will allow Fuji to take only light orders on the new length. The cassette boasts the company's superfine grain technology.

In audio, Fuji will intensify its push on metal tape, which general manager John Dale says has been "overlooked" by all but the audiophile market. Discounts on Fuji metal will enable retailers to increase their margin substantially, according to Dale.

BASF also started early on its 1981 programs. The company announced in November the improvements to its Professional Series and Reference Series audio cassettes. The company is also promoting its redesigned cassette shell with the Guarantee of a Lifetime campaign. BASF will also up its ad budget in 1981 by about 75%.

The company is also announcing the international distribution of the Mobile Fidelity prerecorded cassettes made on its chromium dioxide tape. The audiophile recording developments will be exploited by BASF in a push on its chrome tape.

## DuPont, Philips Team To Enter Tape Mart

NEW YORK—The long-rumored entry of DuPont into the consumer tape field seems now to be a reality. The chemical giant has teamed up with N.V. Philips of the Netherlands in a joint venture called PD Magnetics for the worldwide manufacture and marketing of audio and videotape.

Initial production begins this month at the Philips plant in Oosterhout, Holland. The plant will be sold by Philips to PD Magnetics.

According to DuPont, the U.S. company will rely heavily on the consumer marketing skills of Philips to bring the venture success. Ownership of PD Magnetics is divided equally between DuPont and Philips.

## Ampex Corp. Restructures Tape Wing

LOS ANGELES—Ampex Corp. is restructuring its Magnetic Tape Division by creating three separate business management units which will report to Paul D. Baba, director of product and marketing planning for the division.

The three units include Audio Tape Products, Instrumentation Tape Products and Videotape Products.

Donald E. Bogue is appointed business manager, audio tape products, with product line responsibility for all professional, industrial and consumer audio tape products. He was previously in charge of financial planning and analysis for the Magnetic Tape Division.

George E. Armes is appointed business manager, instrumentation tape products, with product line responsibility for Ampex tape products used in scientific and instrumentation recording applications. He was previously manager of product management for the division.

Jerry O. Gunnarson is appointed business manager, videotape products, and assumes product line responsibility for all professional, industrial and consumer videotape products. He was formerly magnetic tape marketing manager for the International Division.

## CES Showcase



SHARP introduces a portable VHS videotape recorder designed for industrial/educational use when linked with the firm's XC-210 portable ENG color camera. Suggested list for the XA-600P recorder is \$1,250.

## CES Launches 'Year Of Videodisk'

• Continued from page 32

them amazing new sophistication—such as the ability to automatically sense tape type and adjust bias and equalization.

Practically most major cassette deck suppliers and portable cassette

player makers are now incorporating a metal setting into their units.

On the cassette software side, a key trend appears to be the high technology prerecorded cassette such as those offered by Mobile Fidelity and now dbx-encoded Cassettes (see separate story, this issue).

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PS-8-24 holds 24 cartridges  
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PS-C-24 holds 24 cassettes  
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## Winter CES

# Audio Accessories Show Strong Sales Punch

• Continued from page 37

saleswise when they are as close to the register or top traffic areas as possible. That's the most costly space in the high-rent mall location.

But right now, the audio accessories buyers contacted unanimously concur the profit margins on accessories top any store segment. And advertising dollars for blank tape spearhead store expenditures in that area. Too, White-Spinner has three chainwide promotions set for instore merchandising contests already for 1981 with TDK, Maxell and Memorex. These month-long promotions perk employe interest overall, she's found.

There's unanimity, too, in Dwight Montjar's observation that the store customers are taking well to the continually upgrading pricewise and qualitywise in audio products. Currently, two of the three volunteer specifically the TDK demagnetizer which they are selling for around \$19.95. "It's quality, does the job,

eliminates the static," Montjar notes.

Godfrey Dickey, vice president, special product, Integrity Entertainment here, second largest national retailer with 135 stores, singles out

his recent growing success with 10-pack blank tape cartons.

That's \$18 to \$20 when you ring it up. TDK, Memorex and Maxell are stocked in most of our Warehouse

and Big Ben's stores," Dickey notes. His stores are expanding space and placing more signs in the outlets to impel customers into accessories' frame of minds.

Discwasher is a frontrunner in breaking price barriers, all four national buyers affirm. Packaging from this firm has been psychologi-  
(Continued on page 41)

## CES Showcase



CRAIG enters the new mobile music area with its Soundalong portable stereo cassette player for \$99.99 with optional headphones at \$24.95.



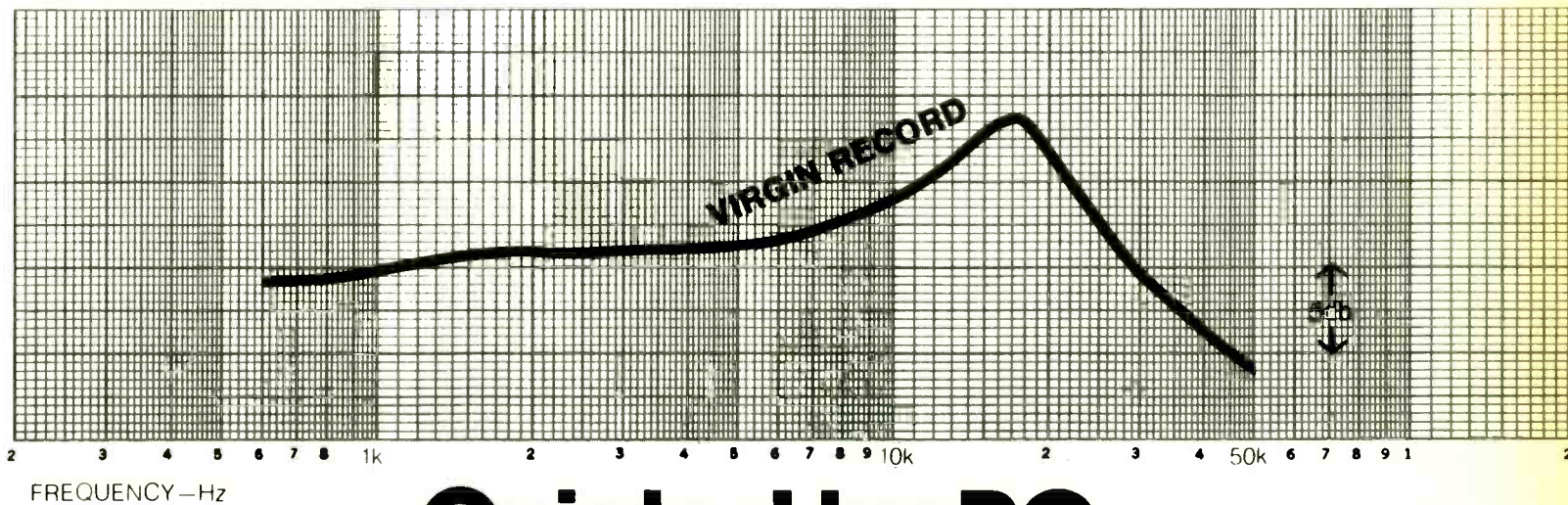
JENSEN's System 500 loudspeaker is priced at \$290. It's a four-driver, three-way acoustic suspension design and is part of the firm's Home Audio Group's new System Series, which includes the System B and System C as well as the new Systems 500, 400, 300 and 200.



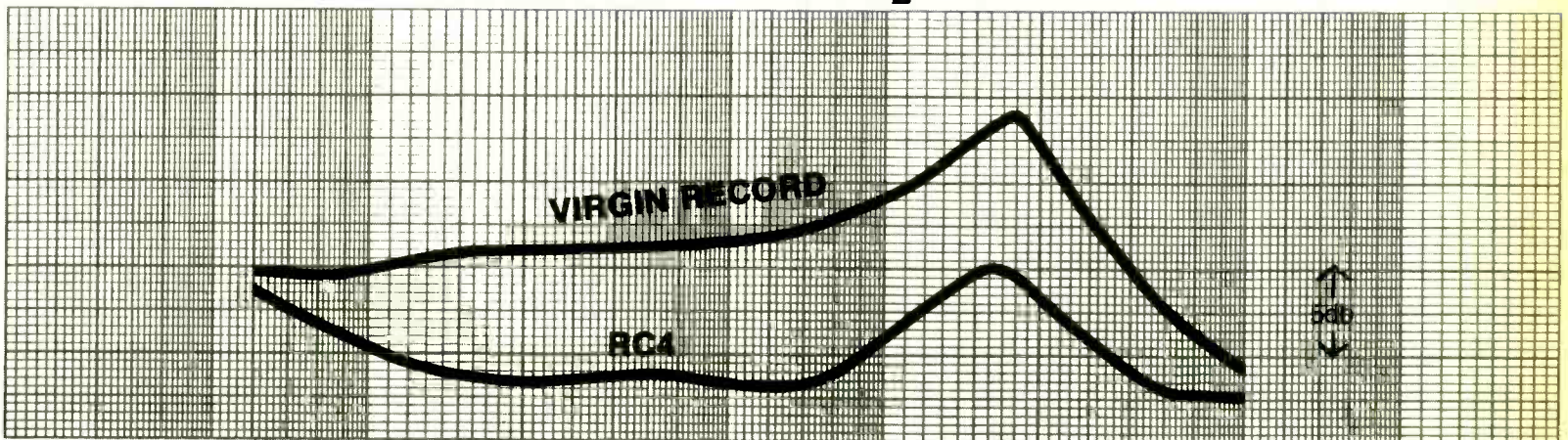
JVC features a new lightweight video camera, model GX-88U, with built-in viewfinder.

## Noisy virgin

Noise spectrum analysis of a virgin record



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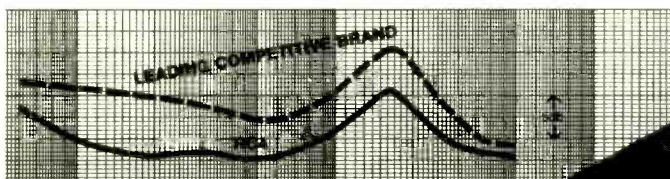


## A quiet revolution in record cleaning

For years record collectors around the world have been searching for the ideal record maintenance program. A method that actually delivers a stated promise of continual protection of the faithful reproduction of the original recorded sound.

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Terminal Drive, Plainview, N.Y. 11803

# Winter CES

## Bows In Vegas: dbx-Encoded Cassettes

• Continued from page 26

Two major factors involved in the decision to bring the "dbx Cassettes" to market now, notes Ruzicka, are both the acceptance and sales of dbx disks in the audiophile marketplace, as well as the increasing number of cassette deck manufacturers—such as Technics, Marantz, TEAC and Yamaha—who are incorporating dbx encode/decode circuitry into their consumer models.

Eight of the initial 12 dbx Cassette releases are derived from digital masters including classical recordings on the Varese Sarabande, Crystal Clear, Chalfont and M&K Real-time labels.

Among featured artists are Heart, Arthur Fiedler and the Boston Pops, organists Virgil Fox and Lionel Rogg, pianist Jean-Philippe Collard, Morton Gould, Loris Tjekavorian, Lee Holdridge and Zdenek Kosler

conducting the Philharmonia Hungarica, and Charles Gerhardt conducting the National Philharmonic Orchestra.

Suggested retail price of the cassettes will be \$20. Distribution will go through normal dbx audio store channels although because of the need for real-time duplication, quantities of titles will be limited.

Duplication is taking place at In Sync Labs, N.Y., under the personal supervision of Alan Silver. In Sync is a respected marketer of high-end prerecorded classical cassettes. Tape type employed for the dbx Cassettes is chromium dioxide.

"Later," notes Ruzicka, "depending on advances in high-speed, quality cassette duplication, we will look towards that method."

Ruzicka also emphasizes that packaging will be "classy," staying away from simply a reduction of the

LP jacket on the outside of the cassette. Complete liner notes also will be included.

The dbx Cassettes are claimed to deliver better than 80 dB dynamic range. The dynamic range for most digital master tapes is 90 dB. Like the technique employed for dbx-encoded disks, the process enables more of the true dynamic range of the music to be heard and reduce record surface noise, dbx disks, however, must be played back through a dbx disk recorder interfaced to a home hi fi system.

In addition to achieving 80 dB dynamic range on the dbx Cassettes, Ruzicka points out, tape hiss is inaudible. To achieve the full benefits of the cassettes, however, they must be played in a cassette deck with the dbx circuitry.

More cassetted deck manufacturers, explains Ruzicka, are expected to license the dbx technology.

The dbx Cassettes are reflective of a trend to the so-called "super" prerecorded cassette. Recently, Mobile Fidelity released six pop titles in cassette format using BASF chromium dioxide tape, while JVC is duplicating a number of titles on metal tape, some of which are now being made available through Audio-Source of San Francisco.

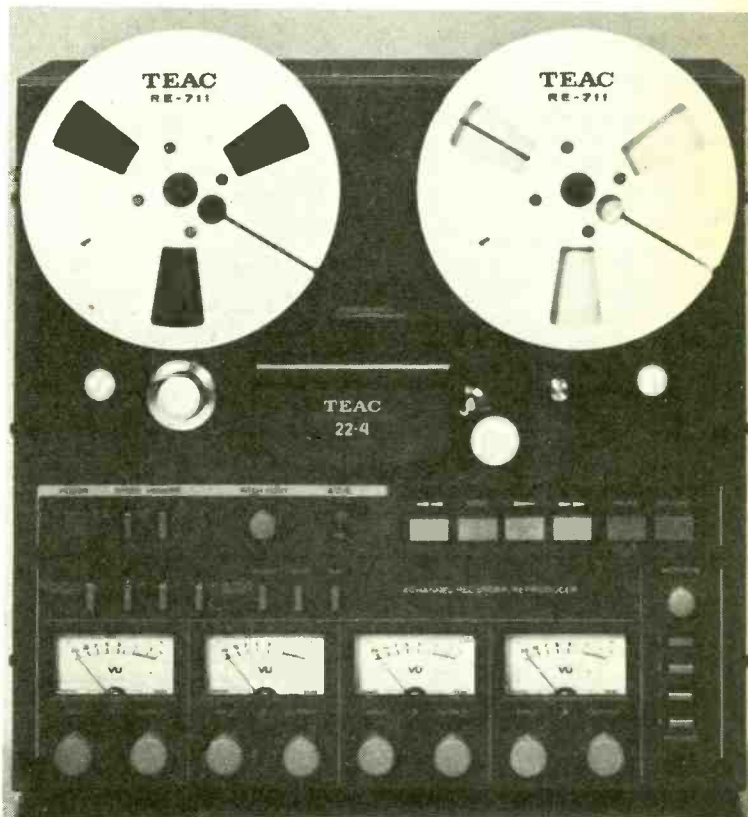
Other audiophile records firms—such as Nautilus—are exploring the high end prerecorded cassette area as well.

The trend is also in tandem with the strides being made in cassette deck technology as more manufac-

turers add metal capability, dbx noise reduction and other micro-processor-based features.

The dbx encoded disk program now numbers more than 100 titles in the catalog.

### CES Showcase



TEAC introduces the 22-4 compact, 4-track 15 i.p.s. multi-channel recorder with sync. Included is optional dbx interface. Suggested list: \$1,425.



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24 Track

### Sony Enters Word Processing

NEW YORK—Sony Corp. is expanding for the first time beyond entertainment or industrial video products with its entry into the word-processing field.

The company showed last week its new Typecorder, a portable, battery powered paperless typewriter that digitally records up to 120 pages of typescript on a cassette. The cassette can then be played through a printer, a Telex tape puncher, any of or several other modules. The unit will go on sale in mid-1981 at about \$1,400.

Sony also enters the floppy disk market with a new floppy disk drive system.

### Ariston Debuting Product At CES

NEW YORK—The Ariston Audio Corp. is now the national distributor of all Ariston products in the U.S. The firm expects to have a new product debut at CES.

The turntable line now includes three units including the RD-80 at \$449, the RD-11S at \$699 and the RD-110 at \$749. The firm also manufactures the Ariston Adjustable Speed Selector (AASS), the new record clamp (the Ariston Reclamp) and the Ariston Acoustimat.

Firm is located in Buffalo, N.Y.

### Ampex Audio Dept. Relocating In Calif.

LOS ANGELES—The audio products group of Ampex Corp.'s Audio-Video Systems Division expects to move its operations to the company's Cupertino, Calif., facility at the end of January.

The audio group's product management, engineering departments and technical support, formerly located at the Redwood City corporate headquarters, moves into the 103,000 square foot Cupertino complex.

JANUARY 10, 1981 BILLBOARD

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# Winter CES

# Audio Accessories Show Strong Sales Punch

• Continued from page 39

cally beneficial in boosting retail tickets. Dickey points up Recoton care products among his best selling products. Traub has had early good fortune with a \$27.95 Scotch record care system.

Dump bins get a mixed reaction from the major buyers. White-Spinner likes them but finds they are not as durable as she would like. Basically, the most popular accessories fixturing is the pegboard wall about seven feet high.

Pickwick's Traub is the only one generally into private label accessories.

Portable carrying cases for LPs and cassettes are becoming more sophisticated and prices are consistently rising. White-Spinner likes the new entries that look more like a brief case. Dickey has found a growing mart for home storage units. Integrity stores now stock up to a 96-cassette holder made of pressed wood.

All chains are dropping 8-track storage in favor of cassette as that configuration grows in demand. Montjar is working with his fixture designers in an attempt to locate some carrying cases adjacent to his stepup LP and cassette stocking areas.

Needles and possibly cartridges will undoubtedly get more attention in 1981. Montjar admits the Camelot stores could push the high-ticket keystone category much harder. He's working on a new three-dimensional illuminated sign to remind patrons they need a stylus replacement.

Dickey finds a steady trade in batteries, now that so many products utilize that power method. He stocks Duracell and Eveready in his western stores.

All buyers admit that they are

open to manufacturer suggestion about stocking new product. Accessories are gaining because record and tape buyers want to maintain their collections for the future. Technology, they are told by suppliers, dictates new innovative protective items will be available through 1981.

And, equally important, ad budgets to introduce such new items will

be available. National executives are torn between print and radio, with tv a bad third, they report. All agree that the best grabber productionwise has been tv, but is too expensive in

cost per thousand. The best bet, they maintain, is still dollars offered by vendors, which, in turn, are utilized to best advantage in house-produced spots or print ads.

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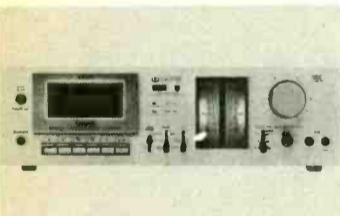
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Special thanks to RAM Sound of Tuscaloosa, Alabama for their kind assistance with this ad.

## CES Showcase



NIKKO introduces the ND-590 cassette deck with metal compatibility and a record-mute switch. Suggested list: \$210.



FIDELITY RESEARCH introduces the MC702 coreless moving coil cartridge.



TRANSCRIBER has a new look for the Classic I and the Cylinder Sound Saver record care products. Suggested list on the Classic I is \$15, while the Cylinder is \$6.95.

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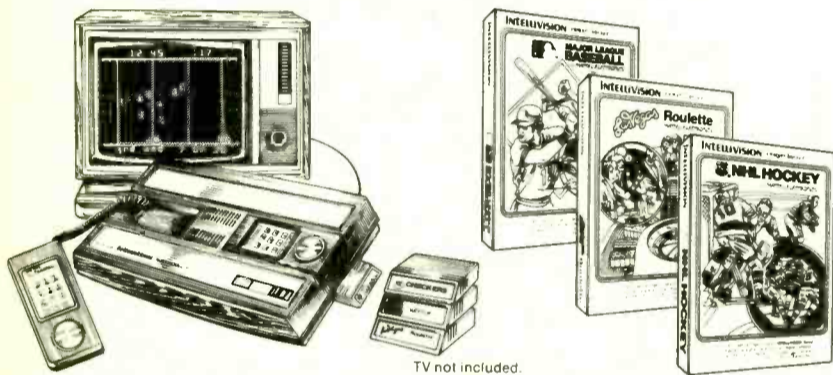
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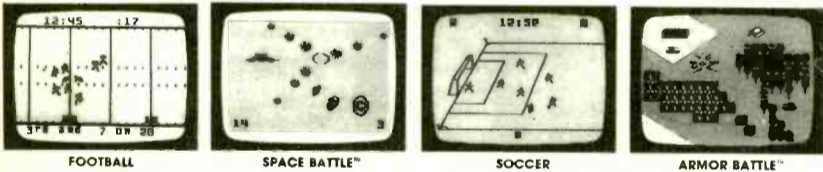


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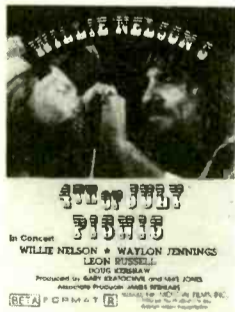
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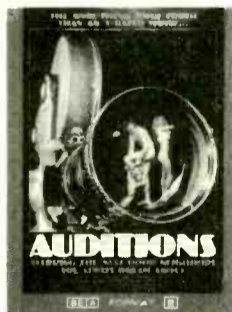
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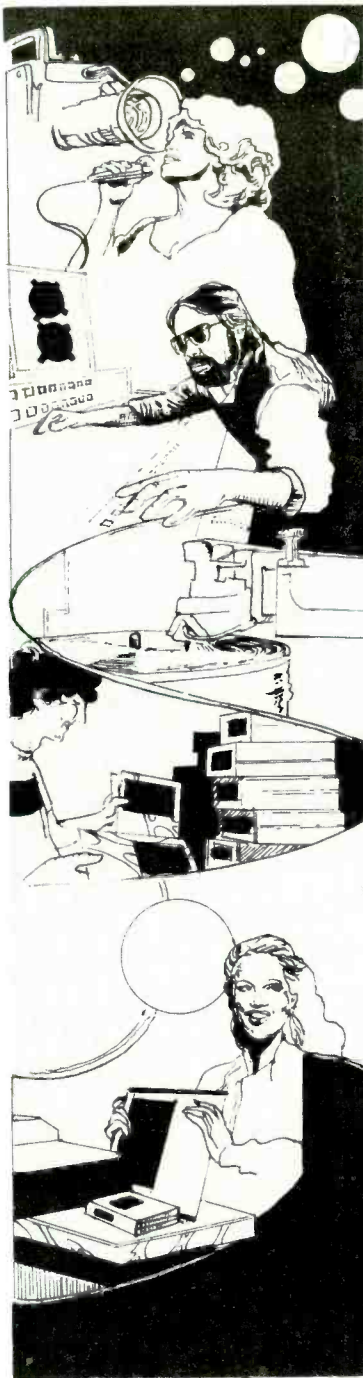
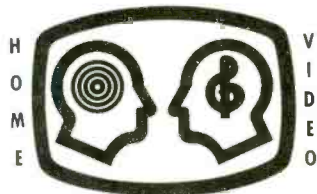
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# Billboard's Second International Video Music Conference



Lee Zhito, Billboard publisher and editor-in-chief, opens the Second International Video Music Conference.



Cy Leslie, president of CBS Video Enterprises.

## Cornyn 'Mystified' By Video's Hijinks

(The following is a complete text of Stan Cornyn's keynote address delivered to Billboard's Second International Video Music Conference.)

I find it miraculous I'm up here this morning, helping keynote this conference. I was in the record business 12 years before I keynoted NARM.

I've been responsible for the video activities of WCI's Record Group now nine weeks.

You must, therefore, pardon me if I am mystified by some of these video hijinks.

Because, I am still . . . a records man.

I do not relate to your charts. The last one I saw was composed 100% of used movies.

Why am I here?

In my nine weeks on the job, I have "written the video book" for WCI's record companies, a 140-page document called "Video And The Record Group." To be sure, WCI and its record companies have not been sitting around waiting for me to write my "How To Make Better Videodisks" instruction manual.

Warner Bros. Records has had a remarkable history in exploring the video, for many years, under the

candid and disciplined guidance of a remarkable young executive, Jo Bergman.

Warner Communications is already shrewdly profitable with a company called Warner Home Video, under the perceptive guidance of Mort Fink, and his merry men.

So we're not exactly virgins, though my specific thrust—"what do you do after the movies run dry"—was a fairly interesting book to write.

I was about half finished writing it at the time of a video conference in the south of France. (The weather was fine, thanks, and no starlets went topless. Sorry. Unless you count the thousands of porno cassettes cruising back and forth across international boundaries, as if some sleezy tycoons had learned the ultimate Esperanto.)

What I have and did encounter in checking out video was people such as you. . . . A marvelous gaggle of dedicated enthusiasts. A Dedicated Enthusiast is easily detectable by his knowledgeable vocabulary, most of which is three-letter code words. Dedicated Enthusiasts love of siddle up to you and murmur,

(Continued on page 56)

## Producers Project \$10-\$15 Bil Market

By JOHN SIPPEL

Some toe stubbing can be anticipated but by 1990 record/tape producers and marketers will share in a projected \$10 to \$15 billion home video marketplace.

Executives from national firms setting the early pace in video software agree that acceptable musical product and diligent industry marketing expertise will entrench music industry firms in this burgeoning field.

These were some of the attitudes expressed at both the opening keynote and "President's Panel: Video Views The Music Industry" sessions which set the stage for Billboard's Video Music Conference.

The event, now annual, took place Nov. 20-23 at the Los Angeles Universal Sheraton Hotel.

Participants on the president's panel were split over whether Warner Communications senior vice president Stan Cornyn's keynote prediction that audio/visual software might kayo audio. Andre Blay, Magnetic Video president, feels audio and audio/video software will converge. "Present demographics work against you," he said. "Video software buyers are not traditional music buyers, but

who are they?" Blay inquired. "You need more than a face on the screen."

Blay, whose company now is the largest video cassette maker, feels video music programming must carry more plot, and should have more of a script.

He feels musical films like "One-Trick Pony" and "The Last Waltz" are forerunner examples. Video could be the vehicle wherein musical buyers get better acquainted with acts. Michael Nesmith was Blay's suggestion as a groundbreaking producer.

Nick Draklich of Nostalgia Merchant, a supplier of classic film titles on videocassette is satisfied that record distributors, one-stops and retailers can play key roles in video software's future if they will handle a more comprehensive catalog, become better informed and be more aggressive.

Record-oriented merchandisers possess an inherent advantage in the battle over what type retailer will eventually handle the software tonnage, David Grossman of NFL Films said. The long-time promotional expertise of the record indus-

(Continued on page 45)

JANUARY 10, 1981 BILLBOARD



Jim McCullough, conference chairman and Billboard Sound Business/Video editor, positions the Video Music Conference.



Concentration is keen during session at Billboard's Second International Video Music Conference.



Stan Cornyn, senior vice president for Warner Communications, gives provocative keynote statements.



**1** Single This Week

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**DISCO TOP 60**<sup>™</sup>

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★1	1	<b>CELEBRATION</b> —Kool & the Gang Delite (LP) DSR 9518
2	2	<b>IT'S A WAR/AHJIA</b> —Kano Emergency (LP/12-inch) EM 7505/EMS 6512
3	3	<b>LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW</b> — The Jacksons Epic (LP) FE 36424
4	4	<b>ALL MY LOVE</b> —L.A.X. Prelude (12-inch) PRLD 604
5	6	<b>UPTOWN/DIRTY MIND/HEAD</b> —Prince Warner (LP) BSK 3478
6	7	<b>LOOK UP/NEVER GONNA GIVE YOU UP</b> —Patrice Rushen Elektra (LP) 6E 302
7	12	<b>YOU'RE TOO LATE</b> —Fantasy Pavillion (12-inch) 4Z8 6408
8	8	<b>YOU OUGHT TO BE DANCIN'</b> —People's Choice Casablanca (LP) NBLP 7246
9	10	<b>VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN</b> —The Police A&M (LP) SP 4831
10	9	<b>ACTION SATISFACTION/GET DOWN, GET DOWN</b> — Melody Stewart

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★31	41	<b>FANTASTIC VOYAGE</b> —Lakeside Solar (LP/12-inch) BXL 1 3720/YD 12130
★32	38	<b>DANCING WITH MYSELF</b> —Gen X Chrysalis (12-inch) Import
33	33	<b>WATCHING YOU/FEEL MY LOVE</b> —Slave Atlantic (LP) SD 5224
34	39	<b>ENOLA GAY</b> —Orchestral Manoeuvres in the Dark Din Disk (7-inch) Import
35	25	<b>CERCHEZ PAS/BOOGIE TALK</b> —Madleen Kane Chalet/Prelude (LP) CH0 701
★36	48	<b>LET'S HANG ON</b> —Salazar First American (12-inch) FA 1203
37	36	<b>HOT LEATHER</b> —Passengers Uniwave (LP) Import
★38	43	<b>HEAVEN ABOVE ME/SOUL</b> —Frankie Valli MCA/CURB (LP) 5134
39	32	<b>IS IT IN</b> —Jimmy "Bo" Horne Sunshine Sound (12-inch) SSD 4218
★40	45	<b>HERE'S TO YOU</b> —Skyy

# Video Music Conference Coverage

## Producers Eye a \$10-\$15 Billion '90 Market

• Continued from page 43

try is manifest to Grossman who has 15 distributors including an educational film distributor, a porno film producer, a carpet distributor, a firm composed of three school teachers and four record distributors.

MCA DiscoVision's Jim Fiedler feels stereo music programming can become one of the two important types of programming, along with motion pictures. All stressed innovative production is still wanting. Cornyn, for example, stated that in a 119-page advisory to WCI management that the future of new video is likely to come from the young musician.

Cornyn and CBS Video's Cy Leslie see a dog fight ahead with prospects for the music industry to take a goodly share of the marketplace. Cornyn, Leslie and Barry Shereck of Pioneer Artists agree with Andre Blay that the money is there if the musical programming is conceptually right. "We paid out over \$45 million last year for programming and we're ready to spend it for music if it's right," said Blay.

There was a mood of conservatism in both the keynote and the presidents panel. Fiedler asserted MCA would maintain its stiffer sales policies, including a lesser return and 30-day dating. Leslie envisions the weaker among the 4,000 to 5,000 outlets selling video software

dropping by the wayside with a pickup in retail activity as consumers buy playback units.

Leslie and Grossman cautioned against haste. They feel that a slower start will insure greater longevity for the participants.

On numerous occasions speakers candidly asserted that their video software divisions will not waste or lose money. Cornyn summed it up, stating "we will not start a starving artist fund."

WCI will continue to appoint creative people to the helm of video projects, a practice "successful from Atlantic to Atari," Cornyn stated.

Pioneer Artists' Shereck feels Cornyn's fantasy about audio being

eclipsed by audio/visual product could well take place. Noting that audio hardware and software sales and profits are dipping, Shereck encouraged the music industry to place its blue chips on video software, which he sees not only as a broadening marketplace but an increasingly profitable one.

MCA's Fiedler cautioned against worry about the laser disk's present \$19.95 list price as a hurdle against building sales. He noted it is only several dollars more than a digital recording.

Steve Traiman of the RIAA, moderator of the president's panel predicted a possible list price decrease when "two other videodisk concepts become available."



Steve Traiman, RIAA, moderator.



Jim Fiedler, MCA DiscoVision.



Nick Draklich, Nostalgia Merchant.



Andre Blay, Magnetic Video.



David Grossman, NFL Films.



Barry Shereck, Pioneer Artists.

## Staggering Statistics On Growth Of Video Enumerated

By JEAN WILLIAMS

A panel of six offered staggering statistics and predictions on the growth of video at the "Consumer Video: An Update On Hardware & Software" session.

The session, moderated by Billboard's George Kopp, included panelists Ed Adis, vice president of sales at the Sony Corp.; Henry Brief, executive vice president of the International Tape/Disk Assn.; David Croner, vice president of marketing operations at RCA Consumer Electronics division; Jerry Gunnarson, business manager of videotape products at Ampex; Martin Polon, audio/video consultant-UCLA and associate editor of Video Magazine; and John Talbot, director of videodisk marketing at the U.S. Pioneer Electronics Corp.

Brief noted that U.S. sales of videocassette recorders will reach 750,000 units by the end of the year—about 58% over last year's sales.

At the end of '79, he said, an estimated 1,037,000,000 units were in use in the U.S. With the additional

750,000 units expected to be sold this year, that number will swell to about 1,780,000,000 units.

As for blank videocassettes, Brief estimated that 17 million will be sold this year, an increase of about 42% over last year.

As for world sales, Brief advised the gathering that in 1978 the U.S. represented 38% of world sales; Japan 29%; Europe 24% and other parts of the globe 9%.

In 1980 the U.S. represents 28%;

Japan 20%; Europe 31%; and other territories 21%.

Looking ahead, he predicts that in 1981 and '82 U.S. sales will represent 27%; Japan between 20%-22%; Europe between 27%-30%; and other parts of the globe between 23%-25%.

Brief further predicts that VCR sales in 1981 will reach between 1.3 million and 1.5 million units—an increase over 1980 of between 73% and 100%. He expects sales world-

wide to exceed six million units. Videocassette sales will soar to about 25 million units from this year's estimated 13 million.

Adis intimated that VCR sales this year have exceeded the industry's expectations, to a point where there is an industry-wide shortage of all brands.

Adis warned, however, that this is an industry still in its infancy and care must be taken to see that continued growth is accomplished.

He suggested that solid future growth will come from a three-directional marketing thrust: additional sophisticated hardware must be produced, there must be massive expansion of a portable deck, and there must be an introduction of a less expensive home deck.

Adis predicts the video music business will definitely increase; however, there must be a change in the hardware and the eventual inclusion of multiplex stereo sound in all television sets.

Croner revealed that satellite earth stations are popping up in

back yards around the country, while noting, as did the other panelists, that entertainment is returning to the home.

There is a new type of consumer who is smarter and more sophisticated and willing to invest in a product if the product meets his or her demands.

He insisted RCA will be marketing the new products of the '80s in a period of accelerating change—changes in what the consumer wants, how they approach and use video, where they will buy and changes brought on by rapidly advancing technology.

"Retailers and suppliers must deal with these changes in order to capitalize on the fruits of this new revolution," said Croner.

Crystalballing, he said there is a potential for 5 million-6 million annual player production and 200 million-260 million disk production by the end of the '80s.

Gunnarson, Polon and Talbot did some crystalballing of their own.

(Continued on page 52)



George Kopp, Billboard, moderator.



David Croner, RCA Consumer Electronics.



Ed Adis, Sony.



Henry Brief, ITA.



Jerry Gunnarson, Ampex.



Martin Polon, UCLA.



John Talbot, U.S. Pioneer.



# Single This Week

**I THINK I'LL JUST STAY  
HERE AND DRINK**

**Merle Haggard**

MCA 51014

**Give the gift  
of music.**



# Billboard® HOT COUNTRY SINGLES & LPS™

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## SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	TITLE-Artist-Label
★ 2		12	<b>I THINK I'LL JUST STAY HERE AND DRINK</b> —Merle Haggard MCA 51014	<b>NOBODY IN HIS RIGHT MIND</b> —Dean Dillon RCA 12109
★ 5	27	10	<b>I LOVE A RAINY NIGHT</b> —Eddie Rabbitt Elektra 47066	<b>DON'T YOU EVER GET TIRED (Of Hurting Me)</b> —Willie Nelson & Ray Price Columbia 11-11405
3	28	13	<b>A BRIDGE THAT JUST WON'T BURN</b> —Conway Twitty MCA 51011	★ 5 <b>HILLBILLY GIRL WITH THE BLUES</b> —Lacy J. Dalton Columbia 11-11410
★ 10	29	11	<b>DOWN TO MY LAST BROKEN HEART</b> —Janie Fricke Columbia 1-11384	★ 5 <b>ARE YOU HAPPY BABY?</b> —Dottie West Liberty 1392
★ 15	30	7	<b>9 TO 5</b> —Dolly Parton RCA 12133	<b>LOST IN LOVE</b> —Dickey Lee Mercury 57036
★ 8	31	12	<b>GIVING UP EASY</b> —Leon Everette RCA 12111	★ 6 <b>DON'T LOOK NOW (But We Just Fell In Love)</b> —Eddy Arnold RCA 12136
7	32	12	<b>ONE IN A MILLION</b> —Johnny Lee Asylum 47076	★ 7 <b>COUNTRYFIED</b> —Mel McDaniel Capitol 4949

## LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	TITLE-Artist-Label
★ 1		12	<b>GREATEST HITS</b> —Kenny Rogers Liberty L00 1072	<b>ROSES IN THE SNOW</b> —Emmylou Harris Warner Bros. BSK 3422
2	3	13	<b>GREATEST HITS</b> —Ronnie Milsap RCA AHL1 3772	★ 31 <b>MY HOME'S IN ALABAMA</b> —Alabama RCA AHL1-3644
3	2	15	<b>GREATEST HITS</b> —Anne Murray Capitol S00 12110	<b>STARDUST</b> —Willie Nelson Columbia JC 35305
★ 4	8	19	<b>HONEYSUCKLE ROSE</b> —Soundtrack Columbia S236752	<b>LIGHT OF THE STABLE</b> —Emmylou Harris Warner Bros. BSK 3484
★ 5	11	26	<b>HORIZON</b> —Eddie Rabbitt Elektra 6E-276	★ 30 <b>SAN ANTONIO ROSE</b> —Willie Nelson & Ray Price Columbia 36476
6	4	21	<b>I BELIEVE IN YOU</b> —Don Williams MCA 5133	<b>PORTER AND DOLLY</b> —Porter Wagoner & Dolly Parton RCA AHL1 3700
★ 12	12	5	<b>9 TO 5 AND ODD JOBS</b> —Dolly Parton RCA AHL1 3852	★ 11 <b>REST YOUR LOVE ON ME</b> —Conway Twitty
★ 9	9	9	<b>LOOKIN' FOR LOVE</b> —	

# Video Music Conference Coverage

EXPLORE RIGHTS & DEALS

## Eventual Payoff Worth All The Headaches, Say Lawyers

By JOHN SIPPEL

Though the stumbling blocks along the way are myriad and mounting, the payoff for a music-oriented program on an audio/visual mode is into six figures and the promotional exposure is to millions of viewers.

A blue-ribbon panel of attorneys, steeped in early video program negotiations, concluded that all the work is well worth it in the long run at the "Assembling The Rights... Making The Deal... Business/Legal Update" seminar.

Producer/packager of a music program is paid between \$300,000 and \$400,000 for which cable television, which doesn't have funds to initiate purely original programming, gets a limited number of restricted play dates, usually about 15, according to Jay Cooper of Cooper, Epstein & Hurwitz. They

can run the program as often as they wish on those 15 days over a protracted period of time, Cooper added.

After shelling out to support the program, cable tv shares with the producers and performers in profits from in-flight, home video and other such exposures. When a star is featured, his binder often provides for creative control, advertising approval and whether portions of the program could be used in a "best of" compilation. Featured performers on such shows get from \$90,000 to \$150,000, Cooper stated. Stars often share heftily in the profit split. Pacts often carry specific riders, indicating the top act must restrict its network exposure during reruns of the cable tv program. Attorneys mulling such contracts should carefully study the label contracts to see that such cable tv ability is allowed by the diskery.

Cooper also cautioned negotiators to obtain publisher clearances for any of the tv configurations. Thus far, most publisher tv agreements are embryonic and there is little formula, he noted.

It took more than a year to put the 1979 Blondie promotion film out as a commercial vehicle, Bob Emmer of Alive Enterprises said, documenting the difficult legal path currently ahead for cable tv and video software. The firms behind the Blondie pioneering production

put loot in escrow with the AFM to cement their deal, Emmer said.

Kenneth R. Dearsley, Denton, Hall & Burgin, London, explained the British got an earlier start in video penetration, but they have not set formulae either. The producer in the U.K. more often will sell his package in territory for territory deals with various firms.

The current hurdles a negotiator must surmount have created a "paranoia," which is damaging to the mood of the industry, Barry Jay Reiss, vice president, MCA, warned. Worry over making a bad deal is hampering programming deals to a point where there isn't enough music-based fare available. Reiss and Larry Harris, vice president, business affairs, 20th Century Telecommunications, agreed that because potential sales of video software for the home is small, negotiators—should adopt a more compliant attitude. Harris said sales of a videocassette title amounting to 16,667 units nationally is considered "gold."

Sam Trust, chief of ATV Music, U.S., fielded most inquiries regarding tv usage clearances by publishers. Trust pointed out there is much misunderstanding of public domain. A film production might be public domain, but the song material therein might still be requiring clearances. Currently, Trust said to avoid slowing down a possible video

(Continued on page 62)



Don Biederman, Mitchell, Silberg & Knupp, moderator.



Ken Dearsley, Denton, Hall & Burgin.



Jay Cooper.



Bob Emmer, Alive Enterprises.



Larry Harris, 20th Century-Fox Telecommunications.



Barry Jay Reiss, MCA.



Sam Trust, ATV.

## Labels Get Chance To Sound Off Seven Representatives Clarify Companies' Activities

By ED HARRISON

Video department representatives from record labels discussed the roots of their respective departments and functions during a panel entitled "The Evolution Of The Record Company Video Department."

Moderated by John Weaver, a partner in KEEFCO, panelists included Clay Baxter, director of artist development, EMI/Liberty; Jo Bergman, director, television & video, Warner Bros.; Linda Carhart, national director of artist development, Chrysalis; Paul Cooper, director creative services, Atlantic; Sherry Goldsher, director video/film operations, Elektra/Asylum; Nancy Leiviska-Flowers, director video department, Motown; and Debbie Newman, director artist development West Coast video promotion, CBS.

Warner's Bergman explained that the label's video department evolved from artist relations and that in the last year 52 individual pieces were produced or acquired at a cost of \$1,500-\$20,000 per song. The material is used on cable tv shows as well as national and regional syndicated tv programs.

"We toyed with the idea of marketing clips and recouping our investment but because of legal clearances we decided to leave them for promotion," noted Bergman.

"Next year we're trying to integrate video into the mainstream of the record company. Will there be a real video promotion department?" she pondered.

EMI's Baxter stated that hopefully the label will have video for every LP and single released.

Baxter said that video is currently used for cable tv, sales tools in retail accounts and for use by the field.

"Tv is ready to accept new acts. Tv's reaction to new product will show on sales," noted Baxter.

Chrysalis' Carhart explained that the label has been involved with video since 1976 when a Baby's video was used as a demo. "The U.S. market is a slower than international in terms of video," she said.

Carhart has been placing video on tv and in-store with such shows as "Hollywood Heartbeat," "Video West," "Rock Show," "Radio Picture Show," Home Box Office, "Midnight Special" and others.

"Because rights and rates aren't established, it's keeping video from getting into the market," she

stated. Carhart noted that Chrysalis has formed a new division for tv broadcasts with budgeting coming from a new video department.

Atlantic's Cooper says his company has been keeping a "low profile" thus far, educating themselves with producers, cable companies and the packaging of artists. "We're more involved with making video for international, stores and local and syndicated shows," he said.

"Instead of touring because of high costs, the money can be put into video and still reach an audience," stated CBS' Newman.

She added that input for video comes from artist development and other departments. "Cable tv and other shows are alternate ways of promoting new artists," said Newman.

E/A's Goldsher stated that production is expected to double this

(Continued on page 52)



Jo Bergman, Warner Bros. Records.



Linda Carhart, Chrysalis.



Paul Cooper, Atlantic Records.



Clay Baxter, EMI-America/Liberty.



John Weaver, KEEFCO, moderator.



Debbie Newman, CBS Records.



Nancy Leiviska-Flowers, Motown.



Sherry Goldsher, Elektra/Asylum.

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Artist-TITLE-Label		Artist-TITLE-Label		Artist-TITLE-Label		Artist-TITLE-Label		Artist-TITLE-Label	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
WKS ON CHART	WKS ON CHART	WKS ON CHART	WKS ON CHART	WKS ON CHART	WKS ON CHART	WKS ON CHART	WKS ON CHART	WKS ON CHART	WKS ON CHART
1	1	29	31	56	76	84	103	84	103
2	2	30	16	57	57	85	95	85	95
3	3	31	17	58	67	86	125	86	125
4	4	32	28	59	63	87	104	87	104
5	5	33	85	60	62	88	90	88	90
6	6	34	36	61	61	89	172	89	172
7	7	35	29	62	56	90	92	90	92
8	8	36	38	63	53	91	91	91	91
9	9	37	37	64	72	92	93	92	93
10	10	38	41	65	55	93	65	93	65
11	11	39	47	66	66	94	74	93	65
12	12	40	30	67	69	94	74	94	74
13	13	40	8	68	68	95	89	94	74
14	14	41	26	69	77	95	89	95	89
1	6	29	31	56	76	84	103	84	103
2	14	30	16	57	57	85	95	85	95
3	9	31	17	58	67	86	125	86	125
4	21	32	28	59	63	87	104	87	104
5	21	33	85	60	62	88	90	88	90
6	7	34	36	61	61	89	172	89	172
7	13	35	29	62	56	90	92	90	92
8	12	36	38	63	53	91	91	91	91
9	7	37	37	64	72	92	93	92	93
10	6	38	41	65	55	93	65	93	65
11	11	39	47	66	66	94	74	93	65
12	6	40	30	67	69	94	74	94	74
13	5	40	8	68	68	95	89	94	74
14	26	41	26	69	77	95	89	95	89
<b>JOHN LENNON/ YOKO ONO</b> Double Fantasy, Geffen GHS 2001 (Warner Bros.)		<b>AIR SUPPLY</b> ● Lost In Love, Arista AB 9530		<b>YES</b> Yesshows, Atlantic SD 2-510		<b>ROBERTA FLACK AND PEABO BRYSON</b> Live And More, Atlantic SD-2-7004		<b>ROBERTA FLACK AND PEABO BRYSON</b> Live And More, Atlantic SD-2-7004	
<b>BARBRA STREISAND</b> Guilty, Columbia FC 36750		<b>ANNE MURRAY</b> ▲ Anne Murray's Greatest Hits, Capitol S00-12110		<b>THE CARS</b> ▲ Panorama, Elektra SE-524		<b>PATRICE RUSHEN</b> Posh, Elektra 6E-302		<b>PATRICE RUSHEN</b> Posh, Elektra 6E-302	
<b>STEVIE WONDER</b> Hotter Than July, Tamla T8-373M1 (Motown)		<b>THE JACKSONS</b> ▲ Triumph, Epic 36424		<b>ANDY GIBB</b> Andy Gibb's Greatest Hits, RSO RX-1-3091		<b>BLUES BROTHERS</b> Made In America, Atlantic SD 16025		<b>BLUES BROTHERS</b> Made In America, Atlantic SD 16025	
<b>PAT BENATAR</b> ▲ Crimes Of Passion, Chrysalis CHE 1275		<b>LINDA RONSTADT</b> ● Greatest Hits Vol. 2, Asylum 5E-516 (Elektra)		<b>WEATHER REPORT</b> Night Passage, ARC/Columbia JC 36793		<b>THE GAP BAND</b> III, Mercury SRM-1-4003		<b>THE GAP BAND</b> III, Mercury SRM-1-4003	
<b>AC/DC</b> ▲ Back In Black, Atlantic SD 16018		<b>QUEEN</b> Flash Gordon (original soundtrack), Elektra 5E-518		<b>SOUNDTRACK</b> ▲ Xanadu, MCA MCA-6100		<b>CARLY SIMON</b> Come Upstairs, Warner Bros. BSK 3443		<b>CARLY SIMON</b> Come Upstairs, Warner Bros. BSK 3443	
<b>EAGLES</b> Eagles Live, Asylum BB-705 (Elektra)		<b>DIANA ROSS</b> Diana, Motown M8-936M1		<b>MECO</b> Christmas In The Stars, RSO RS-1-3093		<b>SOUNDTRACK</b> 9 To 5, (original soundtrack) 20th Century T-627 (RCA)		<b>SOUNDTRACK</b> 9 To 5, (original soundtrack) 20th Century T-627 (RCA)	
<b>KENNY ROGERS</b> ▲ Greatest Hits, Liberty L00-1072		<b>THE TALKING HEADS</b> Remain In Light, Sire SRK 6095 (Warner Bros.)		<b>ARETHA FRANKLIN</b> Aretha, Arista AL 9538		<b>THE JIM CARROLL BAND</b> Catholic Boy, Atco SD 38-132 (Atlantic)		<b>THE JIM CARROLL BAND</b> Catholic Boy, Atco SD 38-132 (Atlantic)	
<b>THE POLICE</b> ● Zenyatta Mondatta, A&M SP-4831		<b>LEO SAYER</b> Living In A Fantasy, Warner Bros. BSK 3483		<b>AEROSMITH</b> Aerosmith's Greatest Hits, Columbia FC 36865		<b>THE BABYS</b> On The Edge, Chrysalis CHE 1305		<b>THE BABYS</b> On The Edge, Chrysalis CHE 1305	
<b>NEIL DIAMOND</b> The Jazz Singer, Capitol SWAV 12120		<b>DEVO</b> ● Freedom Of Choice, Warner Bros. BSK 3435		<b>CON FUNK SHUN</b> Touch, Mercury SRM-1-4002		<b>KANSAS</b> Audio Visions, Kirshner FZ 36588 (CBS)		<b>KANSAS</b> Audio Visions, Kirshner FZ 36588 (CBS)	
<b>STEELY DAN</b> Gaucho, MCA MCA-6102		<b>BOB SEGER &amp; THE SILVER</b> Against The Wind, Capitol S00-12041		<b>SPYRO GYRA</b> Carnaval, MCA MCA-5149		<b>DARYL HALL &amp; JOHN OATES</b> Voices, RCA AQL-1-3646		<b>DARYL HALL &amp; JOHN OATES</b> Voices, RCA AQL-1-3646	
<b>BRUCE SPRINGSTEEN</b> ▲ The River, Columbia PC-2-36854		<b>BULLET BAND</b> ▲ Against The Wind, Capitol S00-12041		<b>BRUCE SPRINGSTEEN</b> ▲ Born To Run, Columbia JC 33795		<b>THE CLASH</b> Black Market Clash, Epic 4E-36846		<b>THE CLASH</b> Black Market Clash, Epic 4E-36846	
<b>ROD STEWART</b> Foolish Behaviour, Warner Bros. HS 3485		<b>LAKESIDE</b> Fantastic Voyage, Solar BXL 1-3720 (RCA)		<b>PAT BENATAR</b> ▲ In The Heat Of The Night, Chrysalis CHR 1236		<b>PRINCE</b>		<b>PRINCE</b>	
<b>BLONDIE</b> Autoamerican, Chrysalis CHE 1290		<b>NEIL YOUNG</b> Hawks and Doves, Reprise HS 2297 (Warner Bros.)		<b>HARRY CHAPIN</b> Sequel, Boardwalk FW 36872 (CBS)					
<b>QUEEN</b> ▲				<b>BAR-KAYS</b>					



## Video Music Conference Coverage

## 'Do It Now, Not In 5 Years,' Pleads Bergamo

By ED HARRISON



John Sippel, Billboard, moderator.

Al Bergamo, MCA Distributing Corp.

Gene Silverman, Video Trend.

Cheryl Benton, Video Station.

Russ Bach, WEA.

Dick Schram, CBS Specialty Stores/Pacific Stereo.

Lee Hartstone, Integrity/Wherehouse.

The future of prerecorded video software at the retail and distribution level was explored in the session "Prerecorded Video Software: A Marketing/Distribution/Retailing Analysis."

The session, moderated by John Sippel, Billboard's marketing editor, included panelists Russ Bach, vice president, market development, WEA; Cheryl Benton, director of operations, Video Station; Al Bergamo, president MCA Distributing; Lee Hartstone, chairman, Integrity Entertainment; Richard Schram, vice president planning and market development, CBS Specialty Stores/Pacific Stereo; and Gene Silverman, president Video Trend.

Bergamo addressed the convention by saying "The record industry has to face the real world and face the real world of video now and not wait five years and wonder what happened to it. There are 10 million videocassettes in homes and 30,000 video accounts.

"The real world is that there won't be one configuration of the videocassette but six, and three configurations of videodisks.

"The best price on a home movie will be in the \$40-\$50 range, not \$30. Blank cassettes will be \$10.

"If you base the future of the business on music you have a problem because the artists have to know what we're trying to do with it," Bergamo stated.

Hartstone, with 84 stores carrying video software, looked optimistically at video's future. "The terms of sales is based on not making the same mistakes as the record business.

"Mistakes of the industry are not because of terms of sales but that product demand ceased."

Earlier Bergamo had stated that there shouldn't be any long-term policies and you must sell what you own.

Hartstone said the American

public will always buy "entertainment they want when they want it" and forecast marked changes in terms of sales offered retailers.

Silverman, who dropped records for video in his operation, compared video to a bull. "Home video is like a bull. On one horn is VHS. On the other is Betamax. Through the nose is videodisks. You realize how strong the bull is. You need financial strength to tackle the bull.

"The bull changes and tells you what to sell, then rent. Soon there is a whole stampede of bulls and the best line of defense is the independent distributor one-stop," said Silverman.

Silverman said the distributor helps control inventory, affords quick service, point-of-purchase sales material, provides advertising when available, stock balancing and a wide variety of bestsellers.

WEA's Bach said that in June 1979 WEA had its first meeting on

video and began marketing plans in October 1979.

Bach explained that WEA's first videos were family priced titles, mostly feature films with the exception of the Kinks' video from Time-Life. Terms to dealers were 60 days, similar to the record business which he said "were not detrimental but advantageous."

"We've taken credit risks with new customers," said Bach. "We hired regional staff and we're experimenting to get 25-44-year-old males into video stores. We believe in in-store merchandising as a turn-on to home video product. When a consumer purchases a \$60 list product he deserves better packaging."

Bach expects 70-100 different titles new in 1981.

Benton, of the Video Station which has 200 affiliated retailers and is projecting \$10 million in gross revenue next year, stated that

her biggest problem is rentals, which so far are outnumbering sales 15 to one. "At \$30-\$45 per cassette, at \$5 per cassette rental, it takes eight rentals to break even," she said.

Benton complained of a lack of point-of-purchase display material with Warner's the only one steadily supplying such material.

Silverman said advertising money is being spent aimed at a female market while Hartstone added that he will begin testing rentals in his outlets the beginning of the year.

Schram reconfirmed Pacific Stereo's massive commitment to video hardware and software. Already Pacific stores in Texas carry the U.S. Pioneer Laservision videodisk with more stores to add it shortly. Pacific, a major audio component retail force, also expects to be a big factor in VTR hardware, prerecorded and blank videocassette.

## Which Direction Should Video Music Product Take?

By PAUL GREIN

Everyone's waiting for the Uncle Miltie of video music, an artist who develops a programming format so appealing it will set software trends and send hardware sales zooming.

For now, though, questions remain unanswered about the direction video music should take: straight performance clips, dramatic interpretations or conceptual fantasies.

That was the consensus of the session "Creative Production . . . The Shape Of Video Music," moderated by Jeff Ayeroff, A&M's vice president of creative services.

Also on the panel: Ken Ehrlich, producer and packager of music shows for cable, network and public television; Tom Lynch, producer of "Don Kirshner's Rock Concert;" Jerry Kramer, president of Kramer-Rocklen Studios; Carolyn Pfeiffer, president of the film division of Alive Enterprises and producer of "Roadie" and Norman Seeff, photographer and filmmaker.

The final panelist, Arnold Levine, vice president of creative services at CBS, was unable to attend, but sent along a videotape of his remarks. The clip was filled with intentional—and hilarious—technical bloopers, enabling the absent executive to steal the show from those who did appear—the ultimate testimony to the power of video.

Ayeroff opened the dialog by

frankly expressing his reservations about music on video. "I'm a skeptic when it comes to selling prerecorded concert footage," he said. "How many times can you watch a Kinks video? How many times are people willing to watch Deborah Harry and Blondie sing the same songs?"

"Maybe if the Rolling Stones or David Bowie did a video, I'd buy it, but once you get past the top names, I don't see a large marketplace for music video to be commercially sold."

Photographer Seeff expressed similar misgivings. "I don't think people are going to be satisfied looking at a clip of a performer unless it's absolutely a superstar. There must be some degree of content, some depth of value or meaning in the piece to justify looking at it over and over again."

Lynch disagreed, saying that at least for his purposes on the Kirshner show, straight performance clips are preferred over conceptual works.

"The market will be great for videodisks if they concentrate on getting across the excitement of a concert rather than some interpretation of what the song is about.

"There's an unbelievable appetite on behalf of the public to see their favorite groups close up. You go to a concert and you can't even see their faces. And now the sound

on video is getting to the point that it's better than what you can hear in the concert hall."

Alive's Pfeiffer agreed that strong storylines are essential. "People who are interested in video should work with scriptwriters who understand how to tell a story that's longer than one song. The projects that have been able to translate from one medium to the next—"Tommy," "Jesus Christ: Superstar"—have done so because they had a strong story underlying the music."

Pfeiffer also noted that the video music market is a valuable training ground for younger filmmakers. "The average feature film today costs about \$10 million," she noted, "so not that many new people will get a chance to work in films. Many low-budget films don't get made, so video is a viable outlet for smaller, more personal subjects."

Jerry Kramer, head of his own production company, cautioned that "films are not necessarily for all bands. Some of these promotional clips are hurting the bands more than they're helping them. When you listen to an album you can let your imagination take you away; when everything's splashed there on a screen, it can ruin the experience for you."

Still, Kramer noted that the dollar

(Continued on page 62)



Jeff Ayeroff, A&amp;M Records, moderator.



Ken Ehrlich, producer.



Tommy Lynch, producer "Don Kirshner's Rock Concert."



Carolyn Pfeiffer, "Roadie" producer.



Norman Seeff, photographer/filmmaker.



Jerry Kramer, Kramer-Rocklen Studios.

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# HOT 100®

☆ 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 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. G: America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. (Seal indicated by triangle.)

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1	1	11	<b>STARTING OVER</b> —John Lennon ● Geffen 49604 (Warner Bros.)
2	3	11	<b>LOVE ON THE ROCKS</b> —Neil Diamond Capitol 4939
3	7	11	<b>GUILTY</b> —Barbra Streisand & Barry Gibb Columbia 11-11390
4	8	9	<b>THE TIDE IS HIGH</b> —Blondie Chrysalis 2465
5	5	10	<b>HUNGRY HEART</b> —Bruce Springsteen Columbia 11-11391
6	6	12	<b>EVERY WOMAN IN THE WORLD</b> —Air Supply Arista 0564
7	11	8	<b>PASSION</b> —Rod Stewart Warner Bros. 49617
8	10	10	<b>TELL IT LIKE IT IS</b> —Heart Epic 19-50950
9	4	15	<b>LADY</b> —Kenny Rogers ● Liberty 1380
10	2	16	<b>MORE THAN I CAN SAY</b> —Leo Sayer ● Warner Bros. 49565
11	12	12	<b>DE DO DO DO, DE DA DA DA—</b> The Police A&M 2275
12	9	15	<b>HIT ME WITH YOUR BEST SHOT</b> —Pat Benatar Chrysalis 2464
13	15	12	<b>IT'S MY TURN</b> —Diana Ross Motown 1496
14	16	8	<b>I MADE IT THROUGH THE RAIN</b> —Barry Manilow Arista 0566
15	19	10	<b>I LOVE A RAINY NIGHT</b> —Eddie Rabbitt Elektra 47066
16	17	12	<b>CELEBRATION</b> —Kool & The Gang De-Lite 807 (Mercury)

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	4	4	<b>SEVEN BRIDGES ROAD</b> —Eagles Asylum 47100 (Elektra)
36	31	14	<b>NEVER BE THE SAME</b> — Christopher Cross Warner Bros. 49580
37	41	7	<b>COLD LOVE</b> —Donna Summer Geffen 49634 (Warner Bros.)
38	40	8	<b>KILLIN' TIME</b> —Fred Knoblock and Susan Anton Scotti Bros. 609 (Atlantic)
39	43	8	<b>HE CAN'T LOVE YOU</b> — Michael Stanley Band EMI-America 8063
40	51	6	<b>HEARTBREAK HOTEL</b> —The Jacksons Epic 19-50959
41	45	8	<b>MY MOTHER'S EYES</b> —Bette Midler Atlantic 3771
42	32	18	<b>THEME FROM THE DUKES OF HAZZARD</b> —Waylon Jennings ● RCA 12067
43	49	8	<b>I NEED YOUR LOVIN'</b> —Teena Marie Gordy 7189 (Motown)
44	44	7	<b>NEED YOUR LOVING TONIGHT</b> — Queen Elektra 47086
45	46	9	<b>SHINE ON</b> —L.T.D. A&M 2283
46	50	7	<b>SMOKEY MOUNTAIN RAIN</b> — Ronnie Milsap RCA 12084
47	52	7	<b>LOVE T.K.O.</b> —Teddy Pendergrass P.I.R. 9-3116 (CBS)
48	54	6	<b>GAMES PEOPLE PLAY</b> — The Alan Parsons Project Arista 0573
49	56	5	<b>I AIN'T GONNA STAND FOR IT</b> —Stevie Wonder Tamla 54320 (Motown)

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69	69	5	<b>WHAT CAN YOU GET A WOOKIE FOR CHRISTMAS</b> —The Star Wars Intergalactic Droid Choir & Chorale RSO 1058
70	72	6	<b>FASHION</b> —David Bowie RCA 12134
71	73	5	<b>SET THE NIGHT ON FIRE</b> —Oak Mercury 76087
72	80	4	<b>SKATEAWAY</b> —Dire Straits Warner Bros. 49632
73	83	3	<b>RIDERS IN THE SKY</b> —Outlaws Arista 0582
74	63	25	<b>HE'S SO SHY</b> —Pointer Sisters Planet 47916 (Elektra)
75	75	16	<b>TURNING JAPANESE</b> —The Vapors United Artists 1364
76	66	23	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> —Stephanie Mills 20th Century 2460 (RCA)
77	67	10	<b>THE HORIZONTAL BOP</b> —Bob Seger Capitol 4951
78	78	16	<b>LOVELY ONE</b> —The Jacksons Epic 9-50938
79	74	8	<b>EASY LOVE</b> —Dionne Warwick Arista 0572
80	90	3	<b>GOT TO ROCK ON</b> —Kansas Kirshner 6-4292 (CBS)
81	68	10	<b>COULD I BE DREAMING</b> — Pointer Sisters Planet 47920 (Elektra)
82	82	3	<b>MERRY CHRISTMAS IN THE NFL</b> —Willis Vigorish Handshake 8-5308 (CBS)
83	76	18	<b>WITHOUT YOUR LOVE</b> —Roger Daltrey Polydor 2121

18	13	17	<b>MASTER BLASTER</b> —Stevie Wonder Tania 54317 (Motown)
19	21	8	<b>TIME IS TIME</b> —Andy Gibb RSO 1059
20	14	22	<b>ANOTHER ONE BITES THE DUST</b> —Queen Elektra 47031
21	23	12	<b>SUDDENLY</b> —Olivia Newton-John & Cliff Richard MCA 51007
22	28	6	<b>GIVING IT UP FOR YOUR LOVE</b> —Delbert McClinton Capitol 4948
23	18	14	<b>EVERYBODY'S GOT TO LEARN SOMETIME</b> —The Korgis Asylum 47055 (Elektra)
24	26	8	<b>ONE STEP CLOSER</b> —The Doobie Brothers Warner Bros. 49622
25	30	7	<b>MISS SUN</b> —Boz Scaggs Columbia 11-11406
26	33	7	<b>9 TO 5</b> —Dolly Parton RCA 12133
27	29	10	<b>TOGETHER</b> —Tierra Boardwalk 8-5702 (CBS)
28	22	19	<b>WOMAN IN LOVE</b> —Barbra Streisand Columbia 11-11364
29	25	16	<b>YOU'VE LOST THAT LOVIN' FEELING</b> —Daryl Hall & John Oates RCA 12103
30	36	8	<b>THE WINNER TAKES IT ALL</b> —Abba Atlantic 3776
31	37	5	<b>SAME OLD LANG SYNE</b> —Dan Fogelberg Full Moon 19-50961 (CBS)
32	24	16	<b>I BELIEVE IN YOU</b> —Don Williams MCA 41304
33	27	20	<b>WHIP IT</b> —Devo Warner Bros. 49550
34	39	7	<b>KEEP ON LOVING YOU</b> —REO Speedwagon Epic 19-50953

51	53	8	<b>TEACHER TEACHER</b> —Rockpile Columbia 11-11388
52	64	4	<b>WHO'S MAKING LOVE</b> —Blues Brothers Atlantic 3785
53	65	5	<b>A LITTLE IN LOVE</b> —Cliff Richard EMI-America 8068
54	35	11	<b>GIRLS CAN GET IT</b> —Dr. Hook Casablanca 2314
55	38	11	<b>SEQUEL</b> —Harry Chapin Boardwalk 8-5700 (CBS)
56	42	9	<b>TURN AND WALK AWAY</b> —The Babys Chrysalis 2467
57	48	8	<b>YOU</b> —Earth, Wind & Fire ARC/Columbia 11-11407
58	61	5	<b>FOOL THAT I AM</b> —Rita Coolidge A&M 2281
59	47	9	<b>GOTTA HAVE MORE LOVE</b> —Climax Blues Band Warner Bros. 49605
60	60	17	<b>THE WANDERER</b> —Donna Summer Geffen 49563
61	70	5	<b>AH! LEAH!</b> —Donnie Iris MCA 51025
62	62	5	<b>BREAKFAST IN AMERICA</b> —Supertramp A&M 2292
63	71	4	<b>BACK IN BLACK</b> —AC/DC Atlantic 3787
64	57	16	<b>THIS TIME</b> —John Cougar Riva 205 (Mercury)
65	58	18	<b>DREAMING</b> —Cliff Richard EMI-America 8057
66	59	13	<b>DEEP INSIDE MY HEART</b> —Randy Meisner Epic 9-50939
67	81	3	<b>UNITED TOGETHER</b> —Aretha Franklin Arista 0569
68	79	4	<b>FULL OF FIRE</b> —Shalamar Solar 12152

84	85	27	<b>UPSIDE DOWN</b> —Diana Ross Motown 1494
86	87	84	<b>TOCATTÀ</b> —Sky Arista 0568
87	84	21	<b>SWITCHIN' TO GLIDE/THE BEAT GOES ON</b> —The Kings Elektra 47006
88	89	7	<b>FLY AWAY</b> —Peter Allen A&M 2288
89	89	7	<b>GYPSY SPIRIT</b> —Pendulum Venture 131
90	86	10	<b>STOP THIS GAME</b> —Cheap Trick Epic 19-50942
91	91	5	<b>SPEND THE NIGHT IN LOVE</b> —Frankie Valli & The Four Seasons Warner/Curb 49597
92	85	23	<b>LET ME BE YOUR ANGEL</b> —Stacy Lattisaw Cotillion 4601 (Atlantic)
93	94	9	<b>REMOTE CONTROL</b> —The Reddings Believe in A Dream 9-5600 (CBS)
94	96	4	<b>ONCE A NIGHT</b> —Jackie English Venture 135
95	95	6	<b>I CAN'T STOP THE FEELIN'</b> —Pure Prairie League Casablanca 2319
96	87	19	<b>ON THE ROAD AGAIN</b> —Willie Nelson Columbia 11-11351
97	92	7	<b>TRICKLE TRICKLE</b> —Manhattan Transfer Atlantic 3772
98	97	10	<b>HELP ME</b> —Marcy Levy and Robin Gibb RSO 1047
99	98	16	<b>I'M HAPPY THAT LOVE HAS FOUND YOU</b> —Jimmy Hall Epic 9-50931
100	99	22	<b>OUT HERE ON MY OWN</b> —Irene Cara RSO 1048



★ Single This Week

# STARTING OVER

John Lennon  
Geffen 49604 (Warner Bros.)

Give the gift of music.

## Video Music Conference Coverage

ARTIST ROLE

# Pessimistic Voices Also Are Audible

By CARY DARLING

An air of pessimism about the commercial viability of video music surrounded the "Recording Artists Who Are Shaping Their Own Video Future" panel of the Video Music Conference. Featured speakers were moderator Paul Flattery, of GFF Video; Mike Cotton of the Tubes; Bob Geldof of the Boomtown Rats and Leon Russell, who now also operates his own video music studio in Burbank, Calif.



Paul Flattery, GFF Video, moderator.

"We don't get a chance to talk to the artists themselves about video," said Flattery. His comment led to the opening of some downbeat words from the artists involved.

"A year ago," began Geldof, whose "I Don't Like Mondays" video was shown at the session, "I



Leon Russell.

thought video albums might be as important as the talkies were to the silent movies. I no longer see that as absolutely true. I will listen to audio time and time again. But I can watch a video only three or four times."

Cotton echoed his views. "There is a problem with musicians handling video," he noted. "Some don't have much to say musically, let alone visually. There's little hope for video albums or video shows. They lack the essential feeling of immediacy. You look at a tape, you get bored after two or three showings."

Russell, though, sounded a more optimistic bell. "We're basically a visual culture. Somebody will emerge and make some visual pieces that will be irresistible to look at," he noted.

He feels video can be used presently to document fast disappearing legends. "I've always wanted to capture events as accurately as possible. Elvis was a dancer. If we were left with the 'Ed Sullivan Show,' we wouldn't know that," Russell stated. "In a few more years, we won't be able to see Muddy Waters. It's important to document these things." Russell's own video of himself playing at a concert was shown at the session. Even video as promotion, cur-

rently its most widespread use, was questioned by the panel. "I don't want to sound too pessimistic to you business types," noted Geldof. "Video won't be that effective for promo. Videos are more important in Europe where you have fewer television channels.

"We broke on the East Coast here because of the cumulative effect of press, radio, concerts and video. It was not because of video alone."



Bob Geldof, Boomtown Rats.

However, he added that recording artists will be dabbling in video until it does become more commercially viable. "It's easier for musicians to work with video than film," he voiced. "It's like cutting an album. You can see the results right away and editing video is like mixing an LP."



Mike Cotton, Tubes.

From the floor, the question was raised as to why video music is mostly being utilized by rock bands, many of which are obscure to American audiences. It was mentioned that it is such artists as Barbra Streisand, Neil Diamond and Kenny Rogers who sell millions of records to populous mid-America. "Mass entertainment is wonderful," responded Russell. "But there's also that odd piece of art that floats around out there that could be important."

Geldof's response, which drew a chorus of applause and hisses, was more to the point: "They're not creative artists," he maintained. "Unless you take the video out of their hands and give them a director, then it will happen."

"If the Tubes and Boomtown Rats got as much exposure as Streisand, we could be just as popular. We have more to say."

### CONFERENCE REPORTS CREDITS

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# Programming Update Panel Stress Is On Marketability

By GEORGE KOPP



Seth Willenson, RCA SelectaVision, moderator.

video companies a unique opportunity to promote their video-music product.

An important marketing development along those lines, he said, would be the immediate release of

Panelists at the Programming Update panel at the Billboard Video-Music Conference stressed marketability of program material as necessary for a healthy industry. The five panelists and moderator Seth Willenson, vice president for programs and business affairs at RCA SelectaVision, represented the programming departments of several major home video suppliers.

Panelists were: Carl DeSantis, vice president for business affairs and program development, WCI Home Video; Ned Kandel, vice president for programming, CBS Video Enterprises; Bud O'Shea, vice president, MCA Discovision, Stuart Shapiro, president, International Harmony; Byron Turner, development director, THORN-EMI Video programmes Ltd.



Carl DeSantis, Warner Home Video.

Willenson set one of the themes of the discussion when he pointed out that a strong subsidiary market existed for music-oriented films. The existing modes of film distribution, he said, would not be able to fully exploit the product, nor would it be appropriate for television. The alternative was home video. RCA, he continued, had 25 to 50 such projects in development for its videodisk program.

Kandel reported that more than 25% of the product in planning at CBS Video was video-music. "Most of the programming right now is derivative," he said. "We are looking toward pay tv and foreign tv to supply much of the programming. We are also contracting for live concerts of jazz and rock'n'roll."

But Kandel warned that the development of video music programming would take time. He suggested to the many independent producers attending the discussion that they not limit their thinking to "just concerts and conceptual pieces. There is use for music in educational and children's programming as well."

According to O'Shea, all the programming executives in the industry right now are "looking for the same type of thing. There is a great need for programming," he said. "It will take more than feature films to make this industry." O'Shea also expressed encouragement as to where the industry was going, and referring to the many legal problems facing programmers, artists and producers, he said there was no reason to think these problems spelled "doomsday."

Shapiro stressed the importance of what he termed the "midnight marketplace" to the home video industry. By this he meant the people who habituate midnight showings at movie houses, usually of music oriented films such as "The Rocky Horror Picture Show." He felt that the midnight marketplace gave

a recording. "If it's not done at the same time," he said, we all lose."

Turner spoke forcefully of the revolutionary possibilities for video-disk programming, due to the interactive capabilities of the medium. He suggested that the business might evolve to the point where a piece of music might have more than one video to go with it, solving the problem of repeatability of images. He also suggested that consumers might be able to choose alternate endings to movies and other program material. Organizing this information for disk, however, was a difficult task, he said.

DeSantis echoed Shapiro's belief in the midnight marketplace as a promotional medium. "We can't advertise home video" he said, "because the market is not broad



Ned Kandel, CBS Video Enterprises.

videocassettes and soundtrack albums coinciding with a film's theatrical release. The record companies, he said, too often waited to see how a film did before releasing



Stuart Shapiro, International Harmony.

## Labels Chance To Sound Off

• Continued from page 47

year. "There's been a change in attitude in sales and promotion," she noted. "They know the buying public has a greater awareness to the product."

"We're as concerned about video airplay as much as radio airplay," added Goldsher.

Motown's Leivishka-Flowers said that the label is concentrating on video commercials as opposed to promotional clips. She said the la-



Bud O'Shea, MCA DiscoVision.

enough. We need other methods of promotion. Only one in four VCR owners buy prerecorded cassettes." Next year, he said, would be a pivotal one for the industry.



Byron Turner, EMI-Thorn.

bel is going into 1981 "cautiously" and that the finishing touches are being made on an animated Stevie Wonder commercial.

During a question and answer session, Cooper stated that videotapes are also used as an a&r function when the act can't be seen live.

Baxter said that the simultaneous release of video with record product is a goal while Leivishka-Flowers voiced concern about attitudes towards live shows if buyers have video at their disposal.

## Staggering Statistics On Growth

• Continued from page 45

Polon said he is looking at the home entertainment center where audio and video will merge.

Pioneer, said Talbot, bowed its laser videodisk player in Dallas five months ago and has moved into 45 markets and hundreds of stores since that time.

"The \$749 was no obstacle; the

consumers expected it to cost more. They wanted an affordable system to give them stereo and tv at the same time."

He explained that a survey taken by his firm indicated the demand for concerts is as strong as for feature films.

Talbot also predicted the Laser-disk may soon make the standard LP obsolete.

15	13	6	<b>HEART</b> The Game, Elektra 5E-513 Greatest Hits/Live, Epic KE-2-3688	96	94	20	<b>SPLIT ENZ</b> True Colours, A&M SP-4822
16	49	3	<b>FLEETWOOD MAC</b> Live, Warner Bros. 2WB-3500	97	98	32	<b>SOUNDTRACK</b> Fame, RSO RX-13080
17	22	5	<b>BARRY MANILOW</b> Barry, Arista AL 9537	98	122	5	<b>MANHATTANS</b> Greatest Hits, Columbia JC 36861
18	21	9	<b>THE ALAN PARSONS PROJECT</b> The Turn Of A Friendly Card, Arista AL 9518	99	111	7	<b>BUS BOYS</b> Minimum Wage Rock And Roll, Arista AB 4280
19	19	9	<b>DIRE STRAITS</b> Making Movies, Warner Bros. BSK 3480	100	107	9	<b>SWITCH</b> This Is My Dream, Gordy G8-999M1 (Motown)
20	20	14	<b>THE DOOBIE BROTHERS</b> One Step Closer, Warner Bros. HS 3452	<b>NEW &amp; HOT</b>			
21	33	5	<b>REO SPEEDWAGON</b> Hi Infidelity, Epic FE 36844				
22	23	48	<b>CHRISTOPHER CROSS</b> Christopher Cross, Warner Bros. BSK 3383	<b>DELBERT McCLINTON</b> , The Jealous Kind MMS/Capitol ST 12115			
23	24	13	<b>KOOL &amp; THE GANG</b> Celebrate, De-Lite DSR 9518 (Mercury)	<b>YARBROUGH AND PEOPLES</b> , The Two Of Us Mercury SRM-1-3834			
24	26	7	<b>BOZ SCAGGS</b> Hits, Columbia FC 36841	<b>LOU RAWLS</b> , Shades Of Blue P.I.R. JZ 36774 (CBS)			
25	25	11	<b>THE DOORS</b> Greatest Hits, Elektra 5E-515	<b>TIERRA</b> , City Nights Boardwalk FW 36995			
26	18	8	<b>EARTH, WIND &amp; FIRE</b> Faces, ARC/Columbia KC-2-36795	<b>SOUNDTRACK</b> , Popeye (original soundtrack) Boardwalk SW 36880 (CBS)			
27	27	9	<b>ROCKPILE</b> Seconds Of Pleasure, Columbia JC 36886				
28	32	5	<b>ABBA</b> Super Trouper, Atlantic SD 16023				
41	42	21	<b>PENDERGRASS</b> T.P., P.I.R. FZ 36745 (CBS)				
42	43	19	<b>SOUNDTRACK</b> Honeysuckle Rose, Columbia S2-36752				
43	48	43	<b>BILLY JOEL</b> Glass Houses, Columbia FC 36384				
44	44	9	<b>GROVER WASHINGTON JR.</b> Wineflight, Elektra 6E-305				
45	45	6	<b>CAMEO</b> Feel Me, Chocolate City 2016 (Casablanca)				
46	46	26	<b>JACKSON BROWNE</b> Hold Out, Asylum 5E-511 (Elektra)				
47	52	6	<b>DOLLY PARTON</b> 9 To 5 and Odd Jobs, RCA AHL1-3852				
48	50	15	<b>KENNY LOGGINS</b> Alive, Columbia C2X 36738				
49	35	15	<b>DAVID BOWIE</b> Scary Monsters, RCA AQL1-3647				
50	58	8	<b>XTC</b> Black Sea, Virgin VA 13147 (RSO)				
51	34	7	<b>BETTE MIDLER</b> Divine Madness, Atlantic SD 16022				
52	39	9	<b>CHEAP TRICK</b> All Shook Up, Epic FE 36498				
53	40	10	<b>DONNA SUMMER</b> The Wanderer, Geffen GHS 2000 (Warner Bros.)				
54	54	14	<b>SUPERTRAMP</b> Paris, A&M SP-6702				
55	51	23	<b>GEORGE BENSON</b> Give Me The Night, Warner Bros. HS 3453				
6	70	6	<b>BOOTSY</b> Ultra Wave, Warner Bros. BSK 3433				
7	78	5	<b>HEATWAVE</b> Candles, Epic FE 36873				
8	80	6	<b>JERMAINE JACKSON</b> Jermaine, Motown M8-948M1				
9	73	18	<b>TEENA MARIE</b> Irons In The Fire, Gordy G8-997M1 (Motown)				
10	74	17	<b>B-52'S</b> Wild Planet, Warner Bros. BSK 3471				
11	75	15	<b>DON WILLIAMS</b> I Believe In You, MCA MCA-5133				
12	86	12	<b>RONNIE MILSAP</b> Greatest Hits, RCA AHL1-3772				
13	77	NEW ENTRY	<b>PARLIAMENT</b> Trombulation, Casablanca NBLP 7249				
14	78	26	<b>THE ROLLING STONES</b> Emotional Rescue, Rolling Stones, COC 16015 (Atlantic)				
15	79	26	<b>SOUNDTRACK</b> Urban Cowboy, Full Moon/Asylum DP-9002 (Elektra)				
16	80	81	<b>WAYLON JENNINGS</b> Greatest Hits, RCA AHL1-3378				
17	81	15	<b>JOHN COUGAR</b> Nothin' Matters And What If It Did, Riva RVL-7403 (Mercury)				
18	82	5	<b>OUTLAWS</b> Ghost Riders, Arista AL 9542				
19	83	20	<b>POINTER SISTERS</b> Special Things, Planet P-9 (Elektra)				



**1 LP This Week**

**JOHN LENNON/  
YOKO ONO**

Double Fantasy

Geffen GHS 2001 (Warner Bros.)



Give the gift  
of music.

## Video Music Conference Coverage

## Cable, Pay TV, Satellite Distribution Loom Big

By GEORGE KOPP



Mike Clark,  
Showtime International.



Alfred Monacello, HBO.



Peter Caranicas, editor,  
View Magazine, moderator.



Bob Pittman, Warner-Amex.



Andrew Wald, ON-TV.

Cable television, pay tv and satellite distribution systems will play a big role in expanding the video music industry. So concluded the "Broadcast Video Music: A Cable/Pay TV/Satellite Overview" panel at the Billboard Video Music Conference.

The panel, moderated by View Magazine editor Peter Caranicas, represented a cross-section of the cable and pay tv industry. It included: Mike Clark, vice president for program development, Show Time International; David Jove, director, All World Stage; Alfred Monacello, director, West Coast Programming, HBO; Jeff Nemerovski, executive producer, Video West; Bob Pittman, vice president programming, Warner-Amex Satellite Entertainment; and Andrew Wald, senior vice president for programming, ON-TV.

Clark, in describing the various divisions of Showtime program-



David Jove, All World Stage.



Jeff Nemerovski, Video West.

ming, pointed out that the service's Hot Ticket and Showtime Presents segments presented a great many music-oriented pieces. In addition, due to the lack of commercials broadcast on the service, Showtime was always in need of short video

presentations to keep programming on schedule without dead air. This could be a source of exposure to independent video producers, he said.

Rival programming service Home Box Office, represented by Mona-

cello, will spend \$20 million more on original programming in 1981 than it did in 1980, he said. Among the special to HBO productions done this year have been concerts by Bette Midler, Linda Ronstadt and Diana Ross, Monacello added.

David Jove, whose company produces a new wave cable tv show in Los Angeles, stressed that alternatives to broadcast tv allowed artists more freedom than they might otherwise enjoy.

Video West's activities, said Nemerovski, have included a number of stereo simulcast deals with FM stations. These deals have benefited not only Video West, he said, but the radio stations as well. The simulcasts are technically easy to do, and the stations, he said, have supported them heavily with promotions. The growing cable industry will also make possible a wide variety of video formats, akin to the

number of formats available on the radio dial, he said.

According to Pittman, cable tv will emerge as an important marketing tool for the record industry. He said that "radio stations' objectives are not the same as record companies' objectives," and blamed this gap as the major cause in the sales slump facing the record industry. Specialized cable programming on satellite, he felt, could do a much better job of zeroing in on specific segments of the record buying public than local radio.

Wald pointed out some problems in the new industry, specifically the problem of getting artists to commit for dates of live broadcasts. He also felt that "what's successful on videodisk may not be what's successful on pay tv." In addition, he warned that the "networks will not give up, and they have unlimited development budgets."

JANUARY 10, 1981 BILLBOARD

## IT'S TRICKY, REQUIRES SMARTS

## Landau Advises How To Sell Product In the Global Market

By KAREN KELLY



Don MacLean, EMI-Thorn,  
moderator.

International video experts speaking at the "International Video... A Report" panel generally expressed optimism about the future of video in their countries, but admitted that several problems must be conquered before it can become an established, profitable industry.

Al Landau, president of Home Theatre/Visual Concepts, Inc., which manufactures, distributes and duplicates videocassettes throughout the U.S., addressed himself to some of the problems U.S. companies face in trying to export or license product overseas. He says language, systems and formats in use, duties, taxes, currency, rate of exchange and method of payment must be kept in mind by exporters when considering doing business in another country.

He also notes that if an exporter intends to deal with an East bloc country or any outside of the Western world, it is necessary to obtain a U.S. Department of Commerce export license because the videocassettes are considered strategic material.

Landau says the most practical and advisable way to export is to lease a master in the system required to a reputable distributor or lab in the country in question, place it in a lab where it can be supervised and checked on to prevent misuse and piracy, and then manufacture the cassettes locally from those submasters.

After the submaster is leased and prints are made the distributor receives a royalty per copy printed. "We get royalties on music programs ranging from \$8 to \$10, which is mighty little because that has to cover the distributor, producer, artist and dealers... there aren't any \$50 margins and the sooner everyone realizes it, the better off everyone will be and this business will get off the ground. It is time we came down to earth."

Isamu Tomitsuka, programming manager of the video division of Victor Musical Industries Inc., Tokyo, generally concurred with Landau, saying that artists, musicians, unions and music publishers often forget that one of the most important factors in establishing the prerecorded video business is the ability of software companies, program producers and distributors to realize profits, and they are hence tempted to claim an unreasonable share of a pie that is really not yet in existence.

"The pie of videodisk does not exist now. It has to be created from now on by cooperation and contributions from all persons and interested parties concerned," he said.

Tomitsuka thinks factors such as technological advancement, innovation, and consumer demand for

more advanced equipment will increase demand for videodisks rather than for videocassettes in Japan. He cites the under-25 generation as being one of the keys to the eventual success of this business and suggests that cheaper hardware and software will be important in reaching them.

He notes, however, that prerecorded video in Japan is still in its infantile stages. A survey conducted by the Japan Video Producers Assn. revealed that from January to June of 1980, 79,000 prerecorded videocassettes were sold in Japan. This is slightly up from the previous six months but is only about 1/10 of the current sales of videocassettes in the U.S., according to Tomitsuka. Of the 1.4 million VCR units in Japan only 5% of the machine owners use them for



Isamu Tomitsuka,  
Victor Musical Industries.

viewing prerecorded videocassettes. The other 95% use them for time-shift of TV programs and for making libraries by home taping TV programs.

"This is the current videocassette scene of Japan," Tomitsuka says. "It cannot be called a business yet, and I am afraid that this situation will continue for the next few years as far as prerecorded videocassettes are concerned."

Prerecorded videocassettes would move very well in Australia if quantity and quality were increased, predicts Walter Lehne, founder and chief executive of Video Classics, the largest distributor of software in Australia and the South Pacific.

Lehne says that approximately 50,000 prerecorded videocassettes will be sold in 1980, with the figure expected to rise to 80,000 in 1981. "Australia's software market is still software music usage, ATV establishes a negotiated percentage for cable with a proviso that nine months later, a price per song for

(Continued on page 62)



Al Landau,  
Home Theatre/Visual Concepts.



Walter Lehne, Video Classics.



Keith Macmillan, KEEFCO.

★ 12	14	MCA 51022	<b>SOMEBODY'S KNOCKIN'</b> —Terri Gibbs MCA 41309
★ 10	6		<b>I FEEL LIKE LOVING YOU AGAIN</b> — T.G. Sheppard Warner/Curb 49615
★ 11	8		<b>I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC</b> —Razzy Bailey RCA 12120
★ 12	10		<b>IF YOU GO, I'LL FOLLOW YOU</b> — Porter Wagoner & Dolly Parton RCA 12119
★ 13	10		<b>DON'T FORGET YOURSELF</b> — The Statler Brothers Mercury 57037
★ 14	10		<b>GIRLS, WOMEN AND LADIES</b> — Ed Bruce MCA 51018
★ 15	7		<b>I'LL BE THERE (If You Ever Want Me)</b> —Gail Davies Warner Bros. 49582
★ 16	10		<b>ACAPULCO</b> —Johnny Duncan Columbia 1-11365
★ 17	12		<b>GOODBYE MARIE</b> —Bobby Goldsboro CBS/Curb 5400
★ 18	7		<b>WHO'S CHEATIN' WHO</b> — Charly McClain Epic 19-50948
★ 19	8		<b>1959</b> —John Anderson Warner Bros. 49582
★ 20	5		<b>SOUTHERN RAINS</b> —Mel Tillis Elektra 47082
★ 21	7		<b>FOLLOWING THE FEELING</b> — Moe Bandy & Judy Bailey Columbia 11-11395
★ 22	9		<b>YOUR MEMORY</b> —Steve Wariner RCA 12139
★ 23	10		<b>DANCE THE TWO STEP</b> — Susie Allison Liberty/Curb 1383
★ 24	8		<b>ANY WHICH WAY YOU CAN</b> — Glen Campbell Warner/Viva 49609
★ 25	9		<b>SILENT TREATMENT</b> — Earl Thomas Conley Sunbird 7556
★ 34	3		<b>LOVERS LIVE LONGER</b> — Bellamy Brothers Warner/Curb 49573
★ 35	8		<b>THERE'S ALWAYS ME</b> —Jim Reeves RCA 12118
★ 36	42		<b>WHEN IT'S JUST YOU AND ME</b> — Kenny Dale Capitol 4943
★ 37	44		<b>YOU BETTER MOVE ON</b> — George Jones & Johnny Paycheck Epic 19-50949
★ 38	6		<b>THE BEST OF STRANGERS</b> — Barbara Mandrell MCA 51001
★ 39	4		<b>CAN I SEE YOU TONIGHT</b> — Tanya Tucker MCA 51037
★ 40	8		<b>NODODY'S FOOL</b> —Deborah Allen Capitol 4945
★ 41	5		<b>ANYTHING BUT YES IS STILL NO</b> — Stephanie Winslow Warner/Curb 49628
★ 42	4		<b>CUP OF TEA</b> — Rex Allen Jr. & Margo Smith Warner Bros. 49626
★ 43	7		<b>THAT'S ALL THAT MATTERS TO ME</b> —Mickey Gilley Epic 9-50940
★ 44	50		<b>YELLOW PAGES</b> —Roger Bowling Mercury 57042
★ 45	9		<b>TEXAS IN MY REAR VIEW</b> <b>MIRROR</b> —Mac Davis Casablanca 2305
★ 46	13		<b>NO ONE WILL EVER KNOW</b> — Gene Watson Capitol 4940
★ 47	4		<b>WILLIE JONES</b> —Bobby Bare Columbia 11-11408
★ 48	7		<b>I JUST WANT TO BE WITH YOU</b> — Sammi Smith Sound Factory 425
★ 49	6		<b>IT TOOK US ALL NIGHT LONG TO SAY GOODBYE</b> —Danny Wood RCA 12123
★ 50	4		<b>WHAT'S NEW WITH YOU</b> — Con Humley Warner Bros. 49613

★ 33			<b>GREATEST HITS</b> —The Oak Ridge Boys MCA 5150
★ 34	10		<b>GREATEST HITS</b> —Waylon Jennings RCA AHL1-3378
★ 35	15		<b>I AM WHAT I AM</b> —George Jones Epic JE 36586
★ 36	11	★ 12	<b>TEXAS IN MY REAR VIEW</b> <b>MIRROR</b> —Mac Davis Casablanca NBLP 7239
★ 37	26		<b>THAT'S ALL THAT MATTERS</b> — Mickey Gilley Epic JE 36492
★ 38	7		<b>ENCORE</b> —Mickey Gilley Epic JE 36851
★ 39	15		<b>LOVE IS FAIR</b> —Barbara Mandrell MCA 5136
★ 40	34		<b>URBAN COWBOY</b> —Soundtrack Asylum DP 90002
★ 41	32		<b>MUSIC MAN</b> —Waylon Jennings RCA AHL1-3602
★ 42	10		<b>BACK TO THE BARROOMS</b> — Merle Haggard MCA 5139
★ 43	61		<b>THE BEST OF EDDIE RABBITT</b> — Elektra 6E 235
★ 44	23		<b>FULL MOON</b> —The Charlie Daniels Band Epic FE 36571
★ 45	18		<b>RAZZY</b> —Razzy Bailey RCA AHL1 3688
★ 46	5		<b>ANY WHICH WAY YOU CAN</b> — Soundtrack Warner Bros. HS 3499
★ 47	10		<b>LOOKIN' GOOD</b> —Loretta Lynn MCA 5148
★ 48	13		<b>HELP YOURSELF</b> — Larry Gatlin & The Gatlin Brothers Band Columbia JC 36582
★ 49	29		<b>HABITS OLD AND NEW</b> — Hank Williams Jr. Elektra/Curb 6E-278
★ 34	6		<b>Fred Knoblock &amp; Susan Anton</b> Scotti Bros. 609
★ 35	5		<b>GREATEST HITS</b> —The Oak Ridge Boys MCA 5150
★ 36	10		<b>GREATEST HITS</b> —Waylon Jennings RCA AHL1-3378
★ 37	15		<b>I AM WHAT I AM</b> —George Jones Epic JE 36586
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★ 48	5		<b>ANY WHICH WAY YOU CAN</b> — Soundtrack Warner Bros. HS 3499
★ 49	10		<b>LOOKIN' GOOD</b> —Loretta Lynn MCA 5148
★ 50	13		<b>HELP YOURSELF</b> — Larry Gatlin & The Gatlin Brothers Band Columbia JC 36582
★ 51	29		<b>HABITS OLD AND NEW</b> — Hank Williams Jr. Elektra/Curb 6E-278

★ 33			<b>IT'S HARD TO BE HUMBLE</b> — Mac Davis Casablanca NBLP 7207
★ 34	155		<b>TEN YEARS OF GOLD</b> —Kenny Rogers United Artists UA-LA 835-H
★ 35	16		<b>THESE DAYS</b> —Crystal Gayle Columbia JC 36512
★ 36	4		<b>STRAIGHT AHEAD</b> — Larry Gatlin & The Gatlin Brothers Band Columbia JC 36250
★ 37	12		<b>SONGS I LOVE TO SING</b> — Slim Whitman Epic JE 36768
★ 38	22		<b>10th ANNIVERSARY</b> — The Statler Brothers Mercury SRM1 5027
★ 39	8		<b>TAKE ME BACK</b> —Brenda Lee MCA 5143
★ 40	110		<b>WILLIE AND FAMILY LIVE</b> — Willie Nelson Columbia KC 2-35642
★ 41	10		<b>DREAMLOVERS</b> —Tanya Tucker MCA 5140
★ 42	11		<b>ALWAYS</b> —Patsy Cline MCA 3263
★ 43	33		<b>THE BEST OF DON WILLIAMS VOL II</b> —Don Williams MCA 3096
★ 44	61		<b>WHISKEY BENT AND HELL BOUND</b> —Hank Williams Jr. Elektra/Curb 6E-237
★ 45	109		<b>THE GAMBLER</b> —Kenny Rogers United Artists UA-LA 934-H
★ 46	4		<b>ED BRUCE</b> —Ed Bruce MCA 3242
★ 47	4		<b>A WOMAN'S HEART</b> —Crystal Gayle Liberty LOO 1080
★ 48	8		<b>CHRISTMAS WITH SLIM WHITMAN</b> —Slim Whitman Epic JE 36847
★ 49			<b>ELVIS ARON PRESLEY</b> —Elvis Presley RCA AHL1 3759
★ 50	45		<b>THERE'S A LITTLE BIT OF HANK IN ME</b> —Charley Pride RCA AHL1-3548

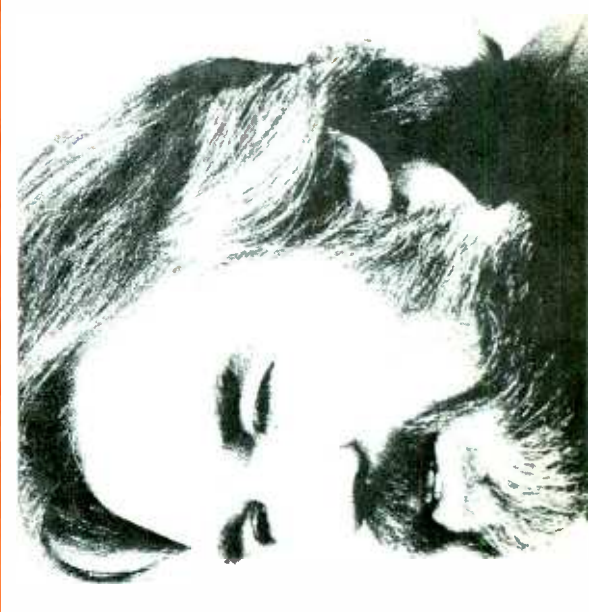


★ LP This Week

# GREATEST HITS

Kenny Rogers  
Liberty LOO 1072

Give the gift  
of music.



## Video Music Conference Coverage

# Is the New Technology 'Indistinguishable From Magic?'

### More And More Customers Are Tuned In—Pryor

By RICK FORREST

In envisioning the future of audio/video hardware and software, David Geshwind, president of Digital Video Systems, quoted noted speculative fiction author Arthur C. Clarke, who wrote that "A technology that is sufficiently sophisticated is indistinguishable from magic." That sense of wonder dominated the discussion among the panel members at the final session of the Video Music Conference.

"Those of us in this room are aware of what the components for the future of the '80s are," said moderator Roger Pryor of Sony Digital Products Division. "Digital video recording, high resolution widescreen projection, digital audio, videodisks, satellites, stereo television broadcasting, cable and pay tv. But as every day goes by more and more consumers are tuning into this revolution."

The reason, said Pryor, is inflation, which is severely cutting into the consumer entertainment budget and forcing people to look for new and cheaper amusements.

feasible to have highly successful specialized programming. The field today is wide open."

Jerry Pierson, a Data systems engineer with Hughes Aircraft, has extensively surveyed the video field over the years and in an elaborate slide presentation he unveiled his vision of the future for video software—a union of video with the print medium.



Robert Abel,  
Robert Abel & Associates.

"One of the things many companies have not understood is that video, in my opinion, must be tied to print. You let the print portion carry the large bulk information cheaply and the tape or disk carries the slides, motion picture or other media production techniques."

Videobook, a software firm founded by Pierson, was designed with that in mind. A book, tape or disk and a poster are put together in one package with a price Pierson said shouldn't retail for more than \$50 for cassette and \$20 for disk. Pierson asserted that the videobook concept can not only be applied to a music or concert program but to college course programs and talent portfolios.

Referring ironically to the conversation in the film "The Graduate" that tagged plastics as the coming industry, special effects expert Robert Abel predicted that the word for the future is "digital."

Abel noted that the digital revolution is already having a great impact on animation, allowing artwork to be done via computer with a tremendous reduction in production time. The next step, he said, lies in the videodisk, which will not only use digital processing to provide superb sound and pictures but will eventually pave the way for in-



Roger Pryor,  
Sony Digital Audio, moderator.



David Geshwind,  
Digital Video Systems.



Ralph Guggenheim, Lucas Films  
Ltd.

teractive video music programming.

"When I did rock films, we used 12 or more cameras and most of the material wound up being thrown away. I'm talking about having disks in the next few years where you can scan vertically as well as horizontally, picking out solos

and different shots for the same piece of music and playing the disk different ways at different times.

"The video disk is a digital medium, a medium where you can mix, match and interact. It's a tool for entertainment and education. It's all down the line."

Geshwind shared Abel's enthusiasm for digital animation and image processing and looked forward



Jerry Pierson,  
Hughes Aircraft/Videobook.

to the day when the cost of using it would decrease.

"Right now it's fairly expensive, but the price of the hardware is going to drop and it's going to become more capable and faster and this will make the technique more economical so we can use it more often."

Ralph Guggenheim, audio-video project leader for Lucas Films, Ltd., talked about the day when computerized video work stations will allow a single person to do all the editing, sound mixing and special effects on a film.

"What that means to us is that because of the new high technology we are returning to the stage where a single person has a tremendous amount of impact on the film-making process. People who have been making images for a while have been slowly losing control because of the complexities of image making. The film industry hasn't really changed the style of its production tools for about 30 years. What we want to do is apply new technologies and good old computer science to the tasks of producing major motion pictures."

Guggenheim pointed to the videodisk as the perfect adjunct to the audio/video work station. Endless hours of raw footage, special

effects and audio could be stored in a small disk library and reproduced, via digital, with no deterioration over time or generation loss.

Video animation expert Ron Hays explained that he prefers the term visual music over video music because "video music is in my opinion a misnomer. We're talking about a form of art and entertainment that's been around for a long time."

Hays showed a series of retrospective clips of visual music from 1930 on and proclaimed that the 80s represent only the beginning of a new era of visual music expression.

"The new tools, the computer, laser, etc., have only been around for 15 years. The challenge facing today's visual music maker is finding new ways to use those tools to make something beautiful, meaningful, enduring, entertaining and profitable. Visual music is in the days of D.W. Griffith. We are still creating our own visual music 'Intolerance' or 'Great Train Robbery.'



Peter Inebnit, Metavision.

We have learned technique, style, syntax and language. Now we're ready for full length concepts using the new tools."

Peter Inebnit, creative director for Metavision, talked about the artisans who will be using these new tools. Metavision is an L.A.-based video production firm that is in the process of becoming the first independent videodisk label.

"Right now we're looking at a short term situation where a new art form is emerging. Metavision wants to provide a forum to develop ideas and distribution channels. We're looking for the visionary. We're trying to keep our minds open and perceptive. I don't know exactly what kinds of art forms will emerge. I can't point to it. But I know that they are going to be real in the next few years."



Ron Hays, Ron Hays Music Image.

"People are buying fewer records, going to fewer concerts, going to movies less and spending more and more time at home."

As the number of tv channels and the role of the medium expands to reflect increasing consumer demands, Pryor sees specialized audio/video product as the key to survival. "There's a lesson to be learned from the past," he noted. "Radio was supposedly doomed by the advent of tv in the early '50s but it survived by going into special programming, all news, all talk, all disco. Broadcast tv will survive and retain its status by narrowcasting. We now know that the consumer will pay for uninterrupted, uncensored quality programming. Because of the development of hardware and the streamlining of production techniques, it's going to be financially

## Cornyn 'Mystified' By Certain Video Hijinks

• Continued from page 43

"Hey! Buddy! You wanna score a little . . . VHD? MDS? STV? You wanna watch a little SITCOM on COMSAT?"

It is addictive scabble. Home video collects enthusiasts. It has become a more expensive hobby for the upper middle class than cocaine. Like coke, the New Video holds a fascination for Our Crowd. It has seduced at least three rock stars to give up making hits to plunge heavily into financial overcommitments.

Record companies themselves have their share of video groupies, tramping from convention to convention, hypothesizing on panel af-

ter panel, yearning to feel expressed, trembling to be funded; the most seductable set of enthusiasts since "Debbie Does Dallas."

I must say you can be intimidating in your jargon. And I have been confused by you. I do not understand some of your conventional wisdoms, truisms and inclinations.

For example: (from page 41)— "The future of New Video is likely to come from the young musicians of today." I read a lot. Yet—

I do not yet understand what to say when a punk rock band comes up to me and exclaims, "Wheel! Let's make a videodisk!" . . . when I know they can't tell the difference between a videodisk and a tele-

vision special. When I know what they mean by video art is high school expressionism (sneer into the camera . . . tilt the camera 45 degrees . . . zoom in, zoom out . . . film it in 3D . . . do it in Dada . . . aren't we rebellious) . . . all of this giving the phrase "state-of-the-art" a rather poor connotation.

Example two of what confuses me in the world of New Video (page 13) . . . betrays my boredom with video junkies who invest thousands in gadgets to put technological squiggles on the screen, forgetting that few people buy technology, just as I know of no one in the past 10 years who's bought one of our albums because we use great mikes.

Technology is not a religion in itself, it is only a means to salvation.

Example three (page 17) . . . Has to do with a newly popular rationalization, called "narrowcasting." Or, how to make videodisks on Chinese cooking, or girls' tennis . . . and be "one on one" with your audience. Narrowcasting overlooks a fact of retail called "distribution." Your distribution, no matter how mighty . . . and WCI's record companies sell more records in America than anybody else . . . distribution must match the buyer to the videodisk. And the percentage of Won-Ton fanatics and students of ladies' ground strokes who will even browse your video outlets may well

be too small to make narrowcasting by videodisk anything more than a squeak-it-out, mail-order phenomenon. (The record business, by the way, perfected narrowcasting 20 years ago: we call it rock-and-roll record stores.)

Example four (page 22): The hardware people are looking to the record industry for software. Are they? Really? It seems to me you hardware folks are more interested in used movies. You forgot to make your cassette machines playback stereo. "Woodstock" in mono? RCA's disk player, in mono? Isn't that called "Ooops!"?

Example five (page 27): I predict  
(Continued on page 61)



11	5	<b>IF YOU COULD READ MY MIND/UP ON THE ROOF—</b> Viola Wills Ariola (LP) OL 1507	41	49	<b>8TH WONDER—</b> Sugarhill Gang Sugarhill (12-inch) SH 553
12	11	<b>HOW LONG/TIGHT PAIR—</b> Lipps Inc. Casablanca (LP) NBLP 7242	42	40	<b>WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—</b> Devo Warner (LP/12-inch*) BSK 3435
13	15	<b>CAREER GIRL/IT'S NOT WHAT YOU GOT—</b> Carrie Lucas Solar (LP/12-inch) BSK 1 3579/YD 12015	43	35	<b>I NEED YOUR LOVIN'/CHAINS—</b> Teena Marie Gordy (LP) G8-997 M1
14	14	<b>MASTER BLASTER—</b> Stevie Wonder Tamla (LP) T8 373 M1	44	34	<b>EVERYBODY/FUNK N' ROLL/THE FUNK IS ON—</b> Instant Funk Salsoul (LP) SA 8536
15	20	<b>TAKE OFF—</b> Harlow G.R.A.F. (LP) G 001	45	31	<b>CAN'T FAKE THE FEELING/NO WAY—</b> Geraldine Hunt Prism (LP/12-inch) PLP-1006/PDS-405
16	21	<b>I HEAR MUSIC IN THE STREETS—</b> Unlimited Touch Prelude (12-inch) PRLD 605	46	46	<b>CHANGE/REQUIEM—</b> Killing Joke Charisma/EG (12-inch) Import
17	13	<b>SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—</b> Linda Clifford Capitol (LP) ST 12131	47	57	<b>SETTIN' IT OUT/ARE YOU READY FOR LOVE—</b> Enchantment RCA (12-inch) JD 12113
18	16	<b>THE WANDERER/WHO DO YOU THINK YOU'RE FOOLING/ LOOKING UP/COLD LOVE—</b> Donna Summer Geffen (LP) GHS 2000	48	58	<b>RAPTURE/THE TIDE IS HIGH—</b> Blondie Chrysalis (LP) CHE 1290
19	19	<b>SEABISCUIT IN THE FIFTH—</b> Belinda West Panorama (12-inch) JD 12095	49	59	<b>BURN RUBBER—</b> The Gap Band Mercury (LP) SRM 76091
20	24	<b>YOUR PLACE OR MINE—</b> Quinella Becket (12-inch) BKS 012	50	60	<b>SOMETHING YA GOT MAKES ME HOT—</b> El Coco AVI (LP) 6082
21	26	<b>PASSION—</b> Rod Stewart Warner (LP) HS 3485	51	56	<b>PEOPLE WHO DIED—</b> The Jim Carroll Band Atlantic (LP) SD 38-132
22	30	<b>LOOKING FOR CLUES/JOHNNY &amp; MARY—</b> Robert Palmer Island (LP) ILPS 9595	52	55	<b>SO YA WANNA BE A STAR—</b> Mtume Epic (LP) JE 36017
23	17	<b>IF YOU FEEL THE FUNK—</b> LaToya Jackson Polydor (LP) PD 1 6291	53		<b>THE HILLS OF KATMANDU—</b> Tantra Importe/12 (LP) MP 310
24	22	<b>REMOTE CONTROL—</b> The Reddings Believe In A Dream (LP) JZ 36875	54		<b>TOO TIGHT—</b> Con Funk Shun Mercury (LP) SRM 14002
25	23	<b>FASHION/ASHES TO ASHES—</b> David Bowie RCA (LP) AQL1 3647	55		<b>TO THE BOYS IN THE BAND—</b> La Flavour Sweet City Records (LP) SGD 5556
26	18	<b>EVERYBODY GET DOWN—</b> Mouzon's Electric Band Vanguard (12-inch) SPV 36	56		<b>SET ME FREE—</b> The Three Degrees Ariola Eurodisc (LP) Import/Disconet (Remix) Vol. 3/Prog. 11 (12-inch)
27	27	<b>CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ ONCE IN A LIFETIME—</b> The Talking Heads Sire (LP) SRK 6095	57		<b>TOO MANY CREEPS—</b> The Bush Tetras 99 (7-inch)
28	37	<b>GIVE ME A BREAK/REMEMBER—</b> Vivien Vee Launch (12-inch) 1003	58		<b>BON BON VIE—</b> T.S. Monk Mirage (LP) 19291
29	29	<b>PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—</b> B-52'S Warner (LP/12-inch*) BSK 3471	59	44	<b>FEELS LIKE I'M IN LOVE—</b> Kelly Marie Calibre (12-inch) Import
30	28	<b>WHAT CHA DOIN'—</b> Seawind A&M (LP) SP 17131	60	47	<b>I NEED YOU/SELL MY SOUL/FEVER—</b> Sylvester Fantasy (LP) F 9601

\*NON-COMMERCIAL 12-inch



Single This Week

# CELEBRATION

## KOOL & THE GANG

Delite (LP) DSR 9518

Give the gift  
of music.

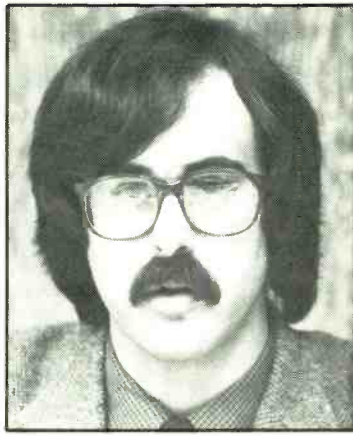
## Video Music Conference Coverage

## Panel Agrees Film &amp; Video Gap Closing Fast

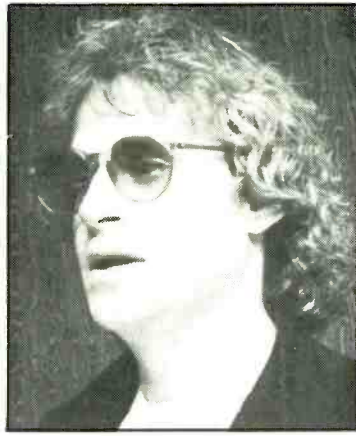
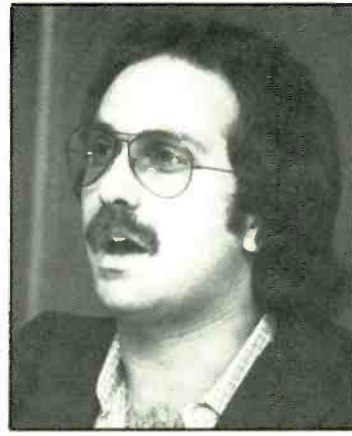
By RICK FORREST



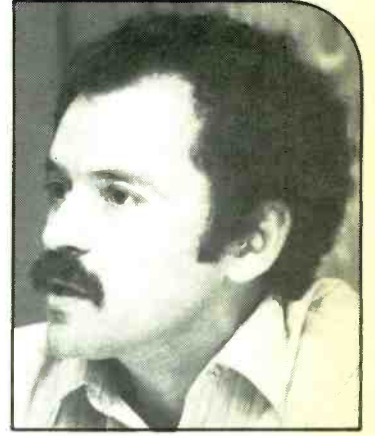
Richard Ocean.



Fred Kessler, Musicvision, Inc.

Robert Lombard,  
Kramer-Rocklen Studios, moder-  
ator.

Richard Namm, Pro Video Services.

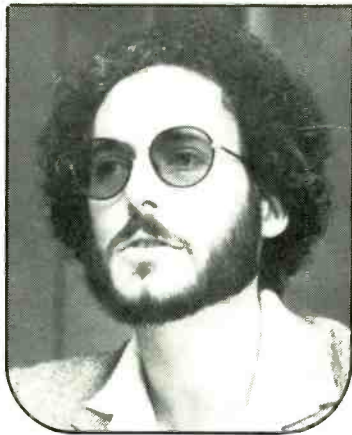


Mike Minkow, Movie Magic.

Technological advances are fast closing the gap between film and video. That was the consensus from the opening Business/Technical Session, entitled "Film & Video: An Exploration Of Format And Technique."

"Technology is changing rapidly and the choice of whether to go with film cameras or video equipment is going to be a much more clouded issue in the near future," asserted Richard Namm of Pro Video Services. "Very soon what we can do with film and video should be similar in terms of portability, light level capability and camera size. I think the medium we're going to be seeing in the music industry is a merger of film and video using the best of both."

In 1980, however, there are distinct considerations to make in choosing between the formats. The panelists agreed that cost is not



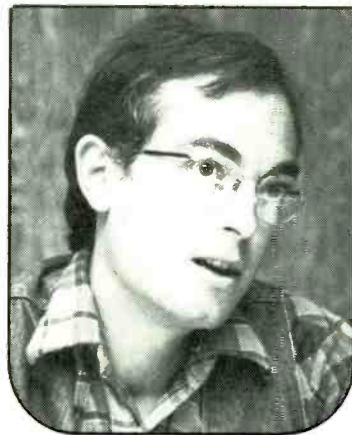
Daniel Pearl.

really a factor in the choice since, depending on the situation, they are about the same. Film's advantages lie in the aesthetics of its "look" and the flexibility of film stock. Tape's chief advantage is

that it's more time effective in the post production stage.

Two main considerations in choosing between film and video is whether the end product is going to be seen on television or in theatres and what kind of program is envisioned. In that latter area, moderator Robert Lombard of Kramer-Rocklen Studios divided the topics of conversation into live concert programs, lipsynched promotion clips and conceptual pieces.

"The key issue in any live concert documentation is to bear in mind that there is usually a definite desire on the part of the band not to have the performance tampered with in regard to additional lighting or repositioning of the seats," noted Richard Ocean, an independent with expertise in lighting and editing.



Andrew Horvitch.

Because of these concerns, Ocean views film as the medium with the most flexibility in lighting and portability.

Daniel Pearl, an independent director of photography, countered

that although film is a better format for attaining that Cinema Verite look with hand-held camera, stationary, hidden video cameras are often less obtrusive and offer the director more control. Using video, the director can precisely advise the cameramen as to what shots are needed and if necessary, even edit the show, all while the performance is taking place. These capabilities are beyond film.

Pearl and Andrew Horvitch, a freelance editor, stressed that the use of film doesn't necessarily preclude video. The two can be melded to achieve the superior look of film with video's post production advantages.

"One problem we had was that the concert lighting wasn't good enough for film," said Horvitch. "So what we did was shoot on film and then transfer the negative

(Continued on page 62)

JANUARY 10, 1981 BILLBOARD

Murray Allen,  
Universal Recording Corp.

"Diversify or die," was the message sounded by Chris Stone, president of the Record Plant, in his opening remarks for the business/technical session, "Recording Studios/Video Studios: Planning And Outfitting The Production Facilities Of The Future."

"Luckily," he added, "we're financ-

Conclusion Of Audio Experts:  
'We Must Diversify . . . Or Die'

ing that at the same time the music industry is softening, the film and video industries are becoming more sound conscious. People in the visual industries are starting to come to us in audio to find out how sound works and we're finding out how they work because we both realize we're two separate businesses and rather than trying to take business from each other, we've decided to join forces."

If the session's panel was any indication, the marriage of video to state-of-the-art audio facilities is sweeping the land. Chaired by Stone, the studio session included such notables as Criteria's Mack Emerman, Elliot Mazer of One Pass Audio and Universal Record Corp. president Murray Allen. Even the fledgling studio owners are climb-

ing on the video bandwagon as evidenced by Mark "Moogy" Klingman, who took the opportunity to announce the opening of Hi-Five, a low budget, 16-track, three-camera, color video complex.

"We audio studio owners have no choice," Klingman insisted emotionally. "We must change to video or we're doomed to extinction just like the tyrannosaurus, just like the buffalo and the silent film. We must switch from a shrinking marketplace to an expanding one."

Stone, who recently altered his legendary facility to accommodate film scoring sessions, noted that changeover is not easy.

"When I started in the video business I found myself tearing my hair out because suddenly I was in a business I knew nothing about. I

knew the sound business, but now I had to deal with video and film language, the spectre of unions and every major manufacturer trying to sell me equipment I didn't need."

Stone's advice: get the advice of an expert in the video field and "give yourself twice as much time and three times as much money as you think you're going to need."

Universal's Allen is a veteran in the audio/video union. That studio's diversification started way back in 1957.

"Didn't really do it on purpose," Allen explained. "It just happened that every time someone came in asking if we could do this or that, we said yes rather than no."

One benefit Allen sees in video expansion is the multiple use of equipment.

Mike Wuegler, Osmond Inter-  
national Entertainment.

"What's advantageous is that all the equipment can be used for many, many purposes. It's okay now to take a 24-track machine used for a rock session and hang it onto a film, 35m.m. locked with 24-tracks. Microphones used on drums can be used for film sound effects

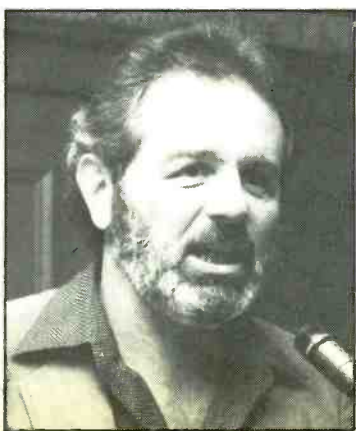
(Continued on page 62)



Mac Emerman, Criteria.



Mark "Moogy" Klingman, Hi-Five.

Chris Stone, Record Plant, moder-  
ator.

Skip Konte, I.A.M.



Elliot Mazer, One Pass Audio.

# Video Music Conference Coverage

## Cohen High On the Future Of Industry

By JEAN WILLIAMS

The future of video has never looked as bright as it does at this time, said Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers, at a Forum luncheon.

"Admittedly the industry is not without some problems that must be confronted, but none in my opinion are unsurmountable," he added.

A year ago, Cohen noted, dealers voiced three areas of concern: a lack of quality design merchandising display material to support video product in the stores; a lack of concentrated manufacture advertising, particularly at the local market level, and especially in the form of co-op advertising allocations; and a serious need for more video programming, with special emphasis on video music.

Cohen insisted that considerable strides have been made to correct some of the problem areas. "The manufacturers have begun to design and distribute more point of purchase display material that helps to create an exciting instore selling environment.

"They also have provided co-op advertising dollars which at the same time helps the retailer balance his image in the marketplace that he serves.

"And finally the manufacturing community has released video programming of such a wide variety

that no consumer can go into a video store anywhere and not be attracted to some program that suits his or her personal taste."

Cohen, however, urged manufacturers to create more video music packages, insisting that Blondie, the Kinks, ELO and Rod Stewart must be just the beginning.

He cited among the recent developments in the video world, Pickwick's recent racking of Sears with software, with an expected 500 Sears stores being serviced by the end of the year. Video Unlimited has begun to rack the 64 Playback stores in Chicago. Others, he said, have also emerged as leaders in this area.



Joe Cohen, NARM executive vice president.

## MARTY BALIN MUSICAL 'Rock Justice' a Noble Failure

The problem with Marty Balin's rock'n'roll musical, "Rock Justice" is not its premise. The idea of a pop concept play about a mythical lead singer who falls asleep during a recording session and dreams he's being put on trial for failing to produce a hit record is good. It offers the opportunity for a great satire on the crazy business of popular music, from the lead singer himself to the pop deejay, promoter and the stereotypically greedy record executive.

The problem is that despite the claim of being the first rock opus composed and staged specifically for the home video market, "Rock Justice" is more a stage presentation than a true piece of video. Except for some brief studio sequences at the beginning and end of the event and some cutaways to the outside of the courtroom, the video is merely a recording of the live show at San Francisco's Old Waldorf with a few feeble special effects thrown in.

Video and the stage are two different media with different requirements. While "Rock Justice" may well be an exciting live event, as a video piece it comes across as confusing and boring.

The makers of "Rock Justice" would have been well advised to take a look at the plethora of rock promotional video clips that abound these days. Artists like David Bowie and the Boomtown Rats



Marty Balin

have taken the marriage of video and music to a new level of art, creating visuals that surrealistically enhance the music and the concepts behind the music. In its presentation, "Rock Justice" opts for the past, not the future of the merging art form called video music and in the context of today's sophisticated audience, it suffers greatly for that choice.

While the live concert focus was good occasionally, it would have been far better to intersperse such moments with other location sequences. Why not have the mythical record executive sing "Put Him Away" in a mythical record executive's office with a ridiculous num-

ber of gold records lining the walls and a huge sack of white powder piled onto his desk? Instead of having the deejay sing on stage in a white John Travolta suit, why not put him in a radio station and expand on the satire of that reality? Why are there no flashbacks explaining why the lead singer has such a great love for this thing called rock'n'roll and why he decides in the end to stick with it?

"Rock Justice" is a noble but failed experiment. Ultimately, music and video should combine such that the sum is greater than its parts. "Justice's" video detracts from the audio, making more one dimensional and annoying music that ranges from the nondescript to the anthemlike finale, "You're Such A Part Of Me."

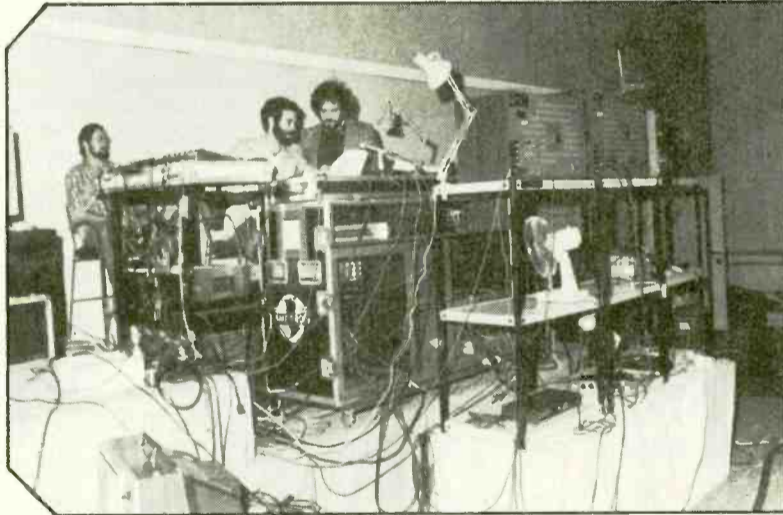
Today's videocassette and disk buyer has been determined to be male, around 35 and upper middle class. Whether that market will buy a musical program from a relatively unknown aggregation of new wave San Francisco hipsters is questionable, even with the name value of former Jefferson Airplane singer Marty Balin.

Balin reportedly came up with the idea as a joke during a real life court case involving the Airplane and its ex-manager. One hopes that he'll think over his next ideas more carefully or one day Balin may find himself on trial for failing to produce a hit video.

RICK FORREST



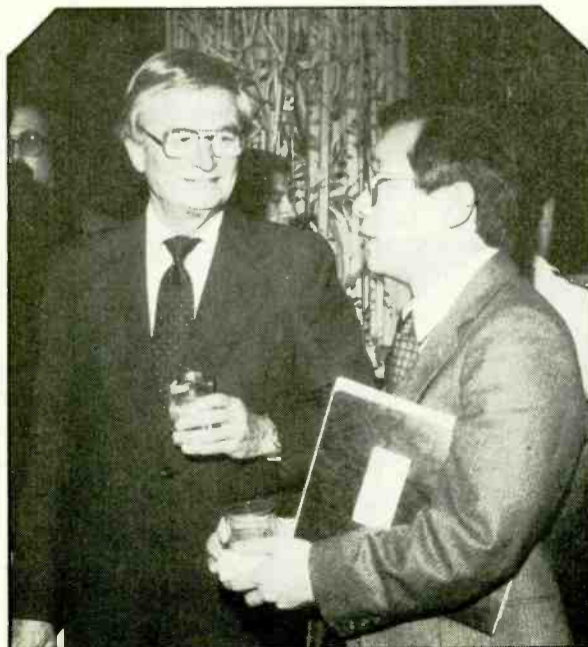
Earl Blair and Phyllis Millar of the Nostalgia Merchant look at the potent prerecorded software supplier's display.



Sandy Cupples, Ametron, Video Music Conference audio/visual coordinator, talks with David Geshwind of Digital Video Systems at the bank of electronics equipment that was the heart of the nightly Video Showcases.



Attention is hot and heavy at Century Video Productions.



Frank Randall, Jr., vice chairman of N.V. Philips, and Ken Kai, U.S. Pioneer executive, share a relaxing moment at an MCA DiscoVision cocktail party after a press conference timed to Billboard's Second International Video-Music Conference.



Video equipment is a prime topic of discussion at Video Systems Network, Inc.



Barry Sherack, president of Pioneer Artists, attracts a crowd after his remarks during a panel presentation.



Leon Russell's Paradise Video mobile trucks were a constant focus of attention.



Ron Hays, Ron Hays Music Image, chats with interested visitors in his suite.



Denise Galant of Synopsis Video asks a pertinent question during a panel question and answer period.



Soozy Sommers, left, and Linda L. Infante are all smiles at the Video Gems display.



Wayne Hibner and Linda Infante of Liberty Fixture stand in front of one of the firm's video display cases.



Bill Mayvax and Anne Lieberman of Magnetic Video stand in front of one of the firm's point of purchase displays.



Andrew Walsh, ON-TV, chats with conference attendees after a cable/pay tv/over view panel.



Peter Watson of Image West has a lot to say about video to visitors at the firm's suite.

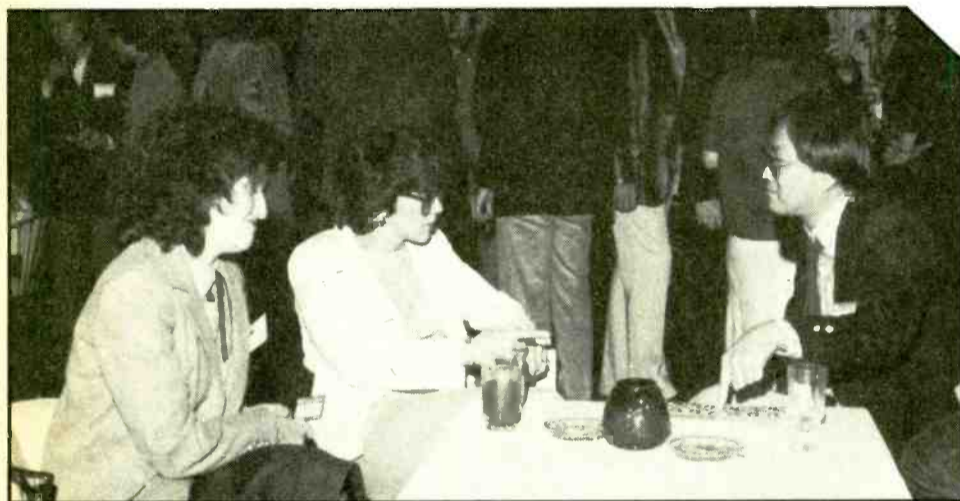
JANUARY 10, 1981 BILLBOARD

## Video Music Conference Coverage

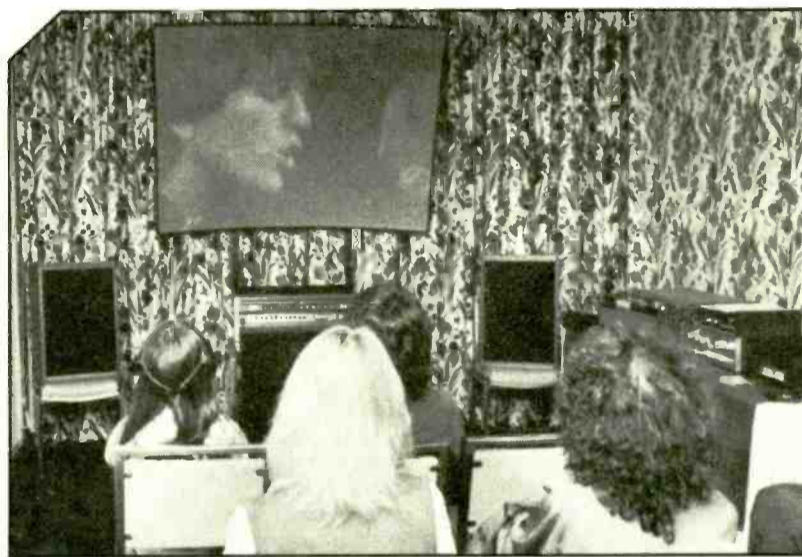


Peter Inebnit, Metavision, adjusts a control during one of his firm's presentations: a series of still photos set to Elvis Presley's "In The Ghetto."

Conference chairman and Billboard Sound Business/Video editor Jim McCullough, second from left, chats with panelist Mark "Moogy" Klingman, left, while Chris Stone, Record Plant, third from left, and Skip Knotte, I.A.M., look on.



Laurie Steinberg, CBS Records, left, chats with Debbie Newman, CBS Records, and Ken Sasanel of the CBS during the MCA DiscoVision cocktail reception.



MTV Productions has no problem drawing an interested video crowd.

# Cornyn 'Mystified' By Some Video Hijinks

• Continued from page 56

that sometime during this convention, some speakers will say, "We're just waiting for the artists of the future to come along and synthesize video and music into a new art form, which none of us now can predict." Closed predict. And I have doubts about that First Coming, because for many years nothing's been stopping music and visuals from co-mingling. You haven't needed a video disk to do it. So, where are the video analogs to music? "Fantasia?" "Saturday Night Fever?" "Yellow Submarine?" "The Monkees?" "R-R-R Rock Concert?" ... Our video messiah maybe named Godot.

Example six (page 119): There is a great need for software, I've heard. On the contrary, there will be a glut of software in the next couple of years. Videodisk makers are licensing everything that moves. It's conceivable to me that there may soon be more titles for sale than there are videodisk player owners. The trick, WCI believes, is not in the quantity of titles.

Example seven (page 9): Another true-ism is: "We record companies don't need to worry about the hardware battle; we're well positioned no matter whether cassettes or disks 'win'." I doubt that. What does the videodisk offer us that videocassettes do not? Plenty. Videodisks will be closely priced to our traditional market. They're less counterfeitable, less home tapeable. They're more like the length of our LPs. At least one videodisk manufacturer is into stereo.

Well, let's close the book for now.

That list of Seven Confusions stays with me.

If I feel so "down" on your art form—and I'm not; I'm just keeping sober in a crowd of euphorics—why am I even here? Because, frankly, video scares me. At this year's Consumer Electronics Show, audio equipment ... which has always been the razor to our blades ... the audio exhibits were a cemetery.

Despite ultimate machines in audio, which do everything but skate backwards, there was little interest in megafidelity.

The action had moved on. The videodisk and videocassette were hot. Even the words we used to describe them should bother us. Why not audio-videodisks? And audio-visual-cassettes?

Is my business to stand on the sidelines while home entertainment is overtaken by Bo Derek and Marilyn Chambers?

I am persuaded it's possible the record industry is currently being pursued by Charles Darwin and the Fittest.

I suspect that my industry ... which has long been (quote)—audio—(unquote) ... is soon to be under serious assault.

I propose to you a small fantasy about the future of my business: Paralleling the well-known recession of 1979-80, there takes place a less publicized recession: an audio equipment drought. Shiploads of Japanese audio equipment dock, and get schlocked. The only highs in retail audio come with cassette equipment. Sales of Sony's stereo-recording Walkman soar, as do cas-

sette-recording, shoulder-bending porta-stereos. Ghetto blasters.

The disk ... with singles cost \$1.69 or more ... becomes a non-growth category.

Home taping of music in the U.S. becomes as habitual as a little cheating on income tax. It mirrors the European taping epidemic, causing a one-third decline in record and cassette sales.

Blank tape sales exceed recorded tape sales.

The recorded cassette, manufactured at a 64-to-1 speed, becomes recognized as unable to match the quality of FM audio. Record companies can't afford to duplicate at a quality matching FM, say 8-to-1. Records and cassettes become accepted as the lowest denominator of home entertainment ... a low-cost, kid's medium.

As a kid's medium, home audio software has a price ceiling.

Radio, knowing demographics are older, moves its programming to that older audience, leaving such kids' concepts as Top 40 and the off-rotated single behind. Despite shrieks from the record business, radio goes its own way. The FCC de-regulates radio, and thousands of new stations fragment the audience, diminishing the record industry's ability to grip its audience through a few pop stations per market. Records lack free exposure: the free advertising radio once gave them.

Home video becomes more interesting to a larger and larger mass audience. Faced with an abundance of home entertainment possibilities, video becomes the more

compelling choice. Home video increasingly infatuates the record business' traditional, if shrinking, constituency: the young.

But ... home video buyers find watching rock-music-video boring.

The word audio becomes less and less used. The video cassette and videodisk, though containing audio, relegate sound to monaural status. Only a few technicians think of these devices as audio-visual cassettes or discs.

Television set manufacturers in the early 1980s take a brief fling with stereo television sets. But the public, finding better things to think about than watching Barnaby Jones in stereo, fails to buy. Like quad, TV stereo quietly disappears from next year's line.

Record company sales drop further.

Audio is under assault on all sides.

"Hearing never was a really important sense," say hardware manufacturers. "Hell, if television had come first, the radio never would have made it into living rooms. Maybe the phonograph deserved to die."

Audio-only equipment turns up at swap meets. It becomes something of a camp item: the "Smellovision" of the '80s.

Record retailers, following the trend, increasingly stock their stores with the latest movies on records. Audiences show insatiable appetite for movies of all kinds, anything with a plot, the relaxing, no-challenge-to-the-imagination art form.

Profits-squeezed record com-

panies cut back, unable to spend much risk-investment capital in unproved artists. The record labels rely on market-proved sureshots, largely rock stars.

These stars gradually dim; their market fades away. Record companies, to make profits, are forced to raise prices. Records, like truffles, are sold very selectively, to weird people.

Record companies wait for the next baby boom. It is due in 1995.

That disaster fantasy can easily be dismissed as sheer hyperbole. Clearly it is fiction. Isn't it?

I have been asked by our hosts to answer the question, "What are the WCI Record Group's plans regarding video?"

That is answered in great detail here between pages 44 and 105. We have the plan. It does not include losing money.

It does include WCI's habit of putting creative people at the helm of video creativity, a habit that has proved so successful in WCI's other operations, from Atlantic to Atari.

WCI's Record Group has the plan. We have the artists. And we have time. Warner Communications has the largest uncommitted group of hit popular artists and producers in America.

(It occurs to me that it may sound like we're sounding like so many attractive strumpets, lounging the street corners, waiting for nightfall, waiting for the action to begin.)

Yet ... again ... just as WCI doesn't intend to lose money, nor do we intend to see this medium turn out to be exclusively Monday-

(Continued on page 62)

# Video Music Conference Coverage

## Stan Cornyn's Keynoting

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Tuesday-Wednesday-Thursday-Friday-Saturday-Sunday-Night-at-the-Movies.

It is strong belief that record companies . . . at least WCI's record companies . . . no, all record companies . . . have a right to create original, distinctive best sellers for video.

We have that right because we have the creative people who can give you 60 minutes of entertainment which does not need to feature a gun fight and car chase in the final five minutes.

We have the right because we are part of the artists. The actors are ours. But ours can sing, and shall always sing their sweet, sweet songs long after technology has been assimilated and lasers' beams are common as fire plugs.

And recognition of that right may be the turning point for the CBS's and the Elektra's who might then write another future:

That equipment manufacturers in 1981 and 1982 find that TV stereo catches on. So does AM stereo. Sound becomes the rediscovered sense of the 1980s. Customers begin rejecting the old TV audio spectrum, and demanding the wide stuff.

In the meantime, record companies having finally caught on, attend well to quality, and again lead audio technology, making disks and tapes better than customers can hear. The market starts back.

And in comes digital audio, and the public discovers a new fidelity. Digital players, oddly enough manufactured only in one, universally-compatible system, sell. And having sold, give new lift to standard repertoire, as did stereo recordings in the early '60s.

And after years of work, a new era . . . the rule of law . . . dawns worldwide. Counterfeiters move to

counterfeiting vinyl ashtrays (gotta do something with those presses.) Piracy finally becomes a felony; thanks, Uncle Sam.

And record companies gradually become sophisticated marketers, adapting to the break-up of the old 15-year-old mentality cartel that dominated the old Top 40 radio. Radio and video media, now widely diverse, are matched by record companies with diversified marketing skills. And having put 15-year-olds in their proper place, record companies gain a wider audience. Even . . . adults.

And this newly wide audience knows a bargain when it hears one: great orchestras can be heard but not seen. And more cheaply, too.

Record companies and their writers and performers . . . the hot shots of original programming . . . are able to transcend the tiresome video of the plot-linear form of Angie Dickenson movies and Bjorn Borg how-to's, and with new videodisks move your audiences again in the 1980s, just as record companies and their best friends dominated the real arts of the 1960s and the 1970s.

And mono TVs and mono video tape players turn up at swap meets, and become the quick obsolescences of the '80s.

And in the Great Gettin' Up Morning, record companies finally recognize they are, now, what they always have been: the folks who provide you with wide range entertainment you deserve, and deliver it at your specific command . . . and only after that, will we in the record business look back and laugh at ourselves for thinking we were just ordinary folks who put out on 12 inches of black vinyl.

And on that day, I hope to be there in the crowd to overhear one of you murmur to a friend, "Hey! Buddy! Wanna score a little . . . WCI?"

## Film & Video Gap Closing

• Continued from page 58

directly to tape. This gave us a lot more latitude in the lighting and editing."

"The idea of transferring film negative to tape is an incredible breakthrough for us," enthused Pearl. "Something magical happens in the transfer. It allows you to shoot in 16mm and as far as tv is concerned, get the same quality as shooting in 35mm."

Special effects are especially useful tools in the production of promo clips and conceptual pieces. It's in this area that video won hands down.

"On tape you can instantly see your effects and how they work, but on film you don't have that luxury," said Mike Minkow of Movie Magic. "The mechanics of doing effects on film are much more complicated and time consuming. You have to test and test and test. In looking at the number of hours, labor and ultimately money involved, video is better. But if you have a product that's going to be shown in theatres, you have to use film. If it's on tv, then video is the way to go."

Fred Kessler of MusicVision was bullish on video synthesizers which he compared to its audio counterpart.

"The process is unique because it offers real time interaction with the artist and video environment. It's one more way to extend music to a visual expression in terms of color, texture, form and perceptual change."

As a means of exploring and uti-

lizing all the visual techniques available today, Pearl touted conceptual music videos as "the salvation of this genre of rock'n'roll films. It's difficult to capture the excitement of a live performance and I think conceptual films are really a way for us to stay away from the routine and keep the genre fresh and alive and repeatable for the coming of the videodisk. It allows us to get into new techniques and styles."

During the discussion and in his closing remarks, moderator Lombard made a point of asking for a closer working relationship between record companies and the film and video producers and technicians.

"We're often thrown projects that have to be done very quickly," he said. "I know that's the way it has to be done sometimes, but the record industry is going to have to become more educated in the video field. If they would work closely with us, like they work with their record producers then I think costs can be brought down, time delivery worked out and better pieces produced. All of us, filmmakers, record companies, artists, production people, have to work together and deal with each other on an equal level."

Summing it up, Ocean noted that "sensitivity to the project and personal involvement with the band or artist transcends the technical format or process. It's the music that's the message and we just visualize on that. Technology is there to serve the music and that's what we're here for."

## How To Sell In Global Mart

• Continued from page 54

relatively undeveloped. Greater availability of the right material should trigger an explosion in the demand for cassettes.

"The Australian market has all the vital ingredients for high software activity—we have deep penetration of receivers, we have consumers ready and willing to buy videocassette recorders if the stores have stock available, we have consumers with a strong desire for good quality software. All we need right now to make things happen are the right programs."

As for hardware, Lehne says, "In the Australian video scene the current amount of video hardware demanded is far in excess of the manufacturers' ability to supply it. There is little doubt that the world demand for video recorders has forced manufacturers to supply the much larger U.S. and European markets at the expense of the Australian market."

Keith MacMillan, of KEEFCO, an international music video production company, explained how the first specialist music video company started in 1975 in London, surviving on revenues from promotional videos commissioned by record companies. Today there are six such companies in London and last month they formed the British Videogram Assn. for protection in the industry. One of their priorities will be to draw up a standard industry contract.

MacMillan has noticed that whereas in the U.S. the artist development department usually commissions videos, in the U.K. this is usually done by promotion departments. Because this often proves unworkable, an increasing number of artists in the U.K. are funding their own videos and then licensing them to the record companies. This not only gives them increased artistic control, but also enables them to own their own copyrights and build up a catalog for any future exploitation. He says he has also noticed that in the last six months record companies are approaching artists contracted to other labels who don't have fixed video deals to work out arrangements.

"In the future when RCA, MCA and VHD come on the market, the volume of product needed for the future is going to be enormous. I think this will allow new creative talent to bubble up. Once a snowball gets rolling and the competition between the various systems increases more and more people will come into this business," says MacMillan.

At present, however, things are still pretty much up in the air. Don MacLean, panel moderator and director of Thorn-EMI Video Programmes Ltd., probably put it most succinctly when he said, ". . . in Europe, generally there are no norms. We are all finding our ways."

## Explore Rights

• Continued from page 47

software utilization would be agreed upon. Trust urged that deals be made based upon the first 10,000 unit sales at which point, principals in the pact could renegotiate terms.

Don Biederman, Mitchell, Silberberg & Knupp, set the tone of the legal seminar when he advised his panelists and the audience to get on the merry-go-round as quickly as possible.

www.americanradiohistory.com

## Which Direction Is Best?

• Continued from page 49

investment in video is on the rise. "More money is now being spent on promotional clips, because the better they are, the more they can do. It used to be a case that if a label's European office wanted a video, one would be put together on an emergency basis. Now even the rushed ones aren't nearly as rushed as they used to be. And people are a lot more concerned about concepts.

"In fact, more and more of the films we do are conceptual and not just performance clips. It will probably get to the point that some bands step beyond what they do best (perform), but nonetheless we're seeing a lot of great interpretations."

Kramer expressed dismay that videoclips must be done on singles rather than the cuts on an LP that have the greatest visual possibilities. "It's especially frustrating," he says, "because half the time the record companies are wrong and they have us make videos on songs that don't wind up as singles after all."

Ken Ehrlich noted that the video boom is making a lot of television detractors take another look at the medium. "I always said 'give tv a chance,'" he recalled, "but everybody said tv didn't understand the music or how to treat its artists.

"But now I've seen a real change and in the long run we'll all be together. I think video music has a real future—next to the 'how-to' form, music has the greatest unrealized potential for video."

## We Must Diversify Or Die

• Continued from page 58

or voiceovers. We're finding that by having various types of equipment mixed together we are actually able to expand all of our services."

Major metropolitan centers aren't the only sites for audio/video studios. Skip Konte's International Automated Media is located in Orange County, Calif. Michael Wuegler, who heads up the Osmond International Entertainment Center, does business in Orem, Utah.

"We started our facility in 1975," Konte noted. "We located in Orange county because the cost of putting together a 25,000 sq. ft. studio in Los Angeles was prohibitive and we were looking to the day when business in L.A. would move down to us."

Konte sees the videodisk as an essential spur to high quality home audio/video and the growth of studios like his own.

"In the face of the inadequacies of magnetic recording, I see more and more digital audio on the horizon. By the end of the decade there's going to be a majority of formats using laser videodisks and that's going to lead to a marriage of audio and video which will pull together digital soundtracks and high quality video into the home. If we start today and put our heads together and work as a unit, then over the years I see the potential of that visual medium surpassing by very many times what the peak of the audio industry experienced in '77 and '78."

The Osmonds saw enough potential in the future of video music to invest more than \$5 million in their 90,000 sq. ft. Utah studio. As a demonstration of the facility's capabilities, Wuegler showed clips from a project done with the Osmonds and video expert Ron Hays.

CBS' Levine, speaking on tape, said that the focus of his creative services department is consistency of image.

"I want an image that stays with an artist and proclaims, 'This is who I am.' The problem with a lot of artists is that their image isn't well defined; it slips and slides all over the place and as a result the audience is confused.

"We try to find that idea that best describes the creativity or attitude of the artist and then we stay with it—embellish it, rework it, express it differently each time, but basically stay with it.

"It's best to find an image that can translate into any form of communication, whether print, radio or film. At CBS we listen to the artist's music, talk to the artist and manager, talk to his audience and in certain cases do research before coming up with the image idea."

Moderator Ayeroff noted that over the years, the video awareness of artists, managers and lawyers has grown. "Video has become a prestige item," he said, "much like a billboard on the Sunset Strip. It demonstrates a label's commitment to an artist; and shows him we're willing to put money into his career. Sometimes it becomes a stroke; other times it's a valid, viable tool to help us break an artist."

Ayeroff concluded with mixed views that epitomized the panel's restrained optimism about music video. "I think we need to develop certain standards," he said, "because like a bad song, a bad video isn't going to help anyone.

A multimedia concert utilizing video, lasers and other special effects was recorded and embellished in the studio as a separate television attraction.

"What came out was a piece of video that has since become another ancillary vehicle," Wuegler said. "It was marketed to cable and simulcast in stereo in the U.S. and Japan and all over."

Wuegler sees the recording and video manipulation of such multimedia events as a fertile path in the future of audio studio's involvement with the visual medium.

In the face of what Criteria's Emerman termed "the worst year we've had," the famed Miami studio is about to embark on a sound and sight union. Emerman announced a cooperative venture with New York's Unitel Video Productions. Criteria's first studio is being converted to video production and the new division entitled Unitel-Criteria Creative Services.

"Our business is going to go through a metamorphosis and I feel excited about it," Emerman said. "Because of the wonderful climate we have, the commercial expansion going on, the closeness to the emerging South and Central Americas, I feel we have an ideal situation. Where it wasn't ideal to have a Miami recording studio back in 1955, I think we're putting into the marketplace a facility for the future that makes sense now."

Klingman offered a litany of predictions as proof of the validity of the audio/video studio. He maintained that cable tv will be the new radio, that video clubs will continue to flourish and that "rock videodisk fever will spread like wildfire in the '80s." All this bodes well for the audio/video entrepreneur.

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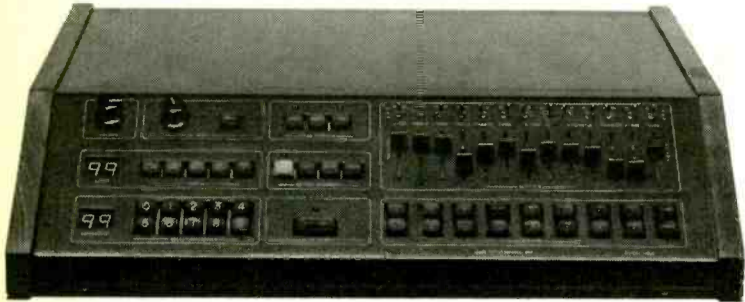
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# Video

## VIDI Award Nominations

NEW YORK—Nominees have been selected for the second annual VIDI Awards, given to the most unusual prerecorded video program.

The selections were taken from the new edition of the Video Source Book, which lists more than 30,000 programs.

The National Video Clearinghouse, which publishes the Video Source Book, is inviting the public to participate in the voting. Nominees include:

- "The Last Art Student Has Been Eaten," featuring an artist eating his students one by one;

- "The Egg And The Eye" which discusses the great effects the egg has had on art and literature;

- "Sheep, Sheep, Sheep," a non-narrative, 11-minute program on the moods, rhythms and the images of sheep;

- "Funny Body," in which sneezing, snoring, hiccupping, yawning, coughing and other embarrassing bodily eruptions are explained;

- "The Cast Iron Story," which offers an insight into the intricate craft of manufacturing cast iron bathtubs;

- "Molasses And The American Heritage," in which viewers are treated to scenes from U.S. history as the story of molasses is told;

- "Bit," a 14-minute feature which follows the process by which a baby pig grows up to eventually become part of a bacon, lettuce and tomato sandwich.

Last year's winner was "Hush Hoggies Hush: Tom Johnson's Praying Pigs," which chronicled the 35-year-old hobby of a man who teaches pigs to pray before they dine.

The award will be announced in March. Anyone can cast a ballot by mailing a vote to VIDI Awards, c/o National Video Clearinghouse, 100 Lafayette Dr., Syosset, N.Y. 11791.

The Second edition of the Video Source Book is available in hardcover at \$64.95. The softcover version is \$59.95.

## NBC's Chancellor Will Speak At A/V Meeting

NEW YORK—John Chancellor, anchor man on the NBC Nightly News, will keynote the Audio/Video Update seminar hosted by the International Tape Assn. March 15-18 at the Diplomat Resort & Country Club in Hollywood, Fla.

Chancellor will speak at the opening sessions Sunday (15), following the presentation of the Fifth Annual ATA/Time Magazine "Man Of The Year" award.

The seminar will include a program covering home video tape and disk programming, equipment, including product demonstrations; video for industry, education and government and new technical developments and marketing strategies in audio.

Under a new policy for all seminars, only registrations from ITA member companies will be processed and confirmed from now until Jan. 26. After that date, non-member registrations will be processed on a first-come-first-served basis. When capacity is reached and non-members cannot be accommodated, they will be immediately notified, the association says.

ITA offices at 10 W. 66th St., New York 10023 can be contacted for further information. The phone number is (212) 787-0910.

# Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	2	7	STAR TREK (G)	Paramount Pictures, Paramount Home Video 8858
2	1	9	CLOSE ENCOUNTERS (R)	Columbia Pictures Industries, Inc. Columbia Pictures Home Enter., VN 30200
3	3	27	ALIEN (R)	20th Century-Fox Films, Magnetic Video 1090
4	8	7	UP IN SMOKE (R)	Paramount Pictures, Paramount Home Video, 8966
5	5	7	ALL THAT JAZZ (G)	20th Century-Fox Films, Magnetic Video 1095
6	6	15	COAL MINER'S DAUGHTER (R)	Universal City Studios, Inc., MCA Distributing Corporation 66015
7	19	4	WIZARD OF OZ	Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB 60001
8	4	7	BLUES BROTHERS (PG)	Universal City Studios Inc., MCA Distributing Corporation, 77000
9	7	7	AMERICAN GIGOLO (R)	Paramount Pictures, Paramount Home Video 8989
10	12	7	CHINA SYNDROME (PG)	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter., VH 10140
11	9	31	THE MUPPET MOVIE (G)	ITC Entertainment, Magnetic Video, CL-9001
12	13	47	SUPERMAN (PG)	D.C. Comics, Warner Home Video, WB-1013
13	21	39	"10" (R)	Orion Pictures Co., Warner Home Video, OR 2002
14	14	19	THE ROSE (R)	20th Century-Fox Films, Magnetic Video 1092
15	20	4	THE BLACK HOLE	© MCM LXXX Walt Disney Productions, 11BS/11VS
16	22	4	DIRTY DOZEN (R)	Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB 70008
17	NEW ENTRY		DR. ZHIVAGO	Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB 90003
18	10	60	THE GODFATHER (R)	Paramount Pictures, Paramount Home Video, 8049
19	11	11	CLOCKWORK ORANGE (R)	Warner Bros. Inc., Warner Home Video WB-1031
20	NEW ENTRY		2001: A SPACE ODYSSEY (G)	Metro-Goldwyn-Mayer Inc. CBS Video Enterprises MB 60002
21	15	31	(NATIONAL LAMPOONS) ANIMAL HOUSE (R)	Universal City Studios Inc., MCA Distributing Corporation, 66000
22	16	41	HALLOWEEN (PG)	Falcoln International Prod., Media Home Entertainment, M131
23	23	4	NETWORK (R)	Metro-Goldwyn-Mayer Inc./United Artists Corp., CBS Video Enterprises MB 60012
24	24	4	M*A*S*H* (P.G.)	20th Century-Fox Film, Magnetic Video, CL 1038
25	NEW ENTRY		THAT'S ENTERTAINMENT (G)	Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB 60007
26	18	11	EVERY WHICH WAY BUT LOOSE (PG)	Warner Bros. Inc., Warner Home Video WB-1028
27	17	11	BLAZING SADDLES (R)	Warner Bros. Inc., Warner Home Video WB-1001
28	NEW ENTRY		20,000 LEAGUES UNDER THE SEA	©MCM LXXX Walt Disney Productions, 15BS/15VS
29	29	4	GODFATHER II (R)	Paramount Pictures, Paramount Home Video, 8459
30	30	4	BUGS BUNNY/ROAD RUNNER	Warner Bros. Inc., WCI Home Video, WB-1003
31	34	31	THE DEER HUNTER (R)	Universal City Studios, Inc., MCA Distributing Corporation, 88000
32	32	4	PATTON (P.G.)	20th Century-Fox Films, Magnetic Video, CL 1005
33	33	4	MEET ME IN ST. LOUIS	Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB-60005
34	40	4	A STAR IS BORN (R)	Barwood Films, WCI Home Video WB-1020
35	25	7	LITTLE DARLINGS (R)	Paramount Pictures, Paramount Home Video, 1301
36	36	4	THE FURY (R)	20th Century-Fox Films, Magnetic Video, CL 1097
37	37	4	SMOKEY & THE BANDIT (P.G.)	Universal Pictures, MCA Distribution Corporation, 66003
38	38	4	THE SOUND OF MUSIC (G)	20th Century-Fox Films, Magnetic Video, CL-1051
39	26	9	1941 (PG)	Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
40	28	9	PHANTASM (R)	20th Century-Fox Films, Magnetic Video 4066

☆ 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 sales strength.

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# Pioneer's Leading Los Angeles Sweepstakes

LOS ANGELES—Here in Los Angeles, dealers are painting a rosy picture for the videodisk as sales have been good so far with the U.S. Pioneer system doing better than the Magnavox system. Both use compatible laser-optic disks.

"Sales are going well," notes John Koch, manager of the Santa Monica Pacific Stereo store which sells only the Pioneer videodisk. "We've moved about 15 units per month since it was introduced. Of course, coming right at the Christmas season though, it is hard to judge."

In terms of comparisons to videocassette sales, Koch says it is too early to tell though he notes that many persons with videocassettes are buying the disk system as well.

Gene Morse of Pacific Stereo in San Bernardino, Calif., concurs on how well videodisks are doing. "It's hard to keep them in stock. There were a certain amount of people just waiting to buy them when they came out and they bought them. The software sells well and it is cheaper than the videotape software," he says. "Service has been good. We had one defective and it was repaired right away." His store doesn't carry the Magnavox disk player, either.

At the West Los Angeles Federated store, merchandising manager Phil Weathermax notes his store sells both. "The Pioneer is doing excellent," he says. "The Magnavox is not doing all that good. Pioneer has a lot more features than the Magnavox and Magnavox started at \$50 more. Magnavox dropped its price but Pioneer still had more features like the remote control and the random search. Also, the Pioneer is a little prettier, I think."

Weathermax estimates that, for all nine Southern California stores, between 500 and 700 units of videodisk systems have been moved. "Software is the weakest link. There's only one company making it and the defective rate is about 50%."

Mike Berman, sales manager for the Federated store in Canoga Park, Calif., also has problems with software. "The problem is in getting enough disks. Software is a problem," he states. Otherwise, sales of the units themselves are brisk though he couldn't put a number on it. "The Pioneer is selling more probably because of its remote ability. I'm sure Magnavox will introduce the same feature," he states.

At Sowell's Magnavox in Hacienda Heights, Calif. east of Los Angeles, the picture is not as bright.

"It's doing fair," says manager Don Edgin. "We've sold about seven units. It hasn't been promoted that well in California but there is going to be a big push in 1981. There have

been a few people looking but not buying."

Considering the sales of the players, Edgin says sales of software have

been good, with those who have bought players buying good volume of software.

The introduction of the RCA player later this year seems to be an

unknown quantity at this time though Weathermax stated: "That to me is a joke," he says. "It's not stereophonic and it uses a stylus instead of a laser."

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LOOKING INTO A NEW YEAR

# 'Diversify Or Die' New Recording Studio Theme

• Continued from page 9

equipment has become outrageous and interest rates are out of sight. The Mafia gives better interest rates."

The record label attitude, according to Schwartz: "Make me a \$21,000 LP but record it on a \$275,000 piece of equipment and only charge me \$100 an hour for it."

Both the recording studio and record business, indicates Schwartz, have become too volatile to predict. Like many other operations, though, his facility is diversified with video and does much commercial work in addition to music.

According to Con Merten, crea-

tive services director of Los Angeles' Cherokee Studios: "Some labels are still calling up every day to ask what the act and producer spent the previous day. It's incredible."

"It seems the a&r people are taking over more responsibility with regard to studio budgets and choice of studios. There was a time when the new act and producer determined the amount of time they needed in the studio."

"Of course," he continues, "the major acts continue to call their own shots. The few new acts that are signed seem to be more restricted. There are fewer projects out there so you have to scramble harder to get them. It's also harder these days filling in time that's been cancelled."

Merten describes his business in 1980 as "sailing along for the first quarter but then running into the doldrums for the second quarter." He agrees that the fall has picked up with early 1981 bookings appearing strong. Tom Petty, who used the facility for his previous LP, will finish mixing a new MCA LP there with producer Jimmy Iovine. Roy Thomas Baker also did the last Cars LP at Cherokee. 1981 will also see video expansion at the complex.

Says Murray Allen, president of Chicago's Universal Recording Corp., and now president of the Society of Professional Audio Recording Studios (SPARS), "1980 started slower than molasses but picked up steam around May. Since May we have been doing well and we are booked pretty solidly through next March. The record companies began showing some profit on the bottom line and they can't let this situation go on forever. Material has to be recorded."

Allen feels strongly that SPARS, now numbering nearly 40 studio operations around the U.S., can be instrumental in helping studios make correct business decisions in 1981.

Jules Malamud is now the organization's coordinator and Allen indicates programs will begin to get into full gear in January. Recently SPARS opened its ranks to smaller studios, as well as manufacturers, and reaction, Allen claims, has been positive.

"With SPARS," he observes, "everybody is talking to each other. We

are all partners. One big advantage we have is that we talk to not only firms such as Ampex and Neve, but to RCA, CBS, Warner Brothers and other labels. We can help with positive interface."

"The organization also wants to address itself to such issues as analog vs. digital, video and others."

In Nashville, Glenn Snoddy, Woodland Sound, recording site for such artists as the Oak Ridge Boys, Barbara Mandrell and Charlie Daniels, says: "1980 was better than we anticipated. From a business and dollar point of view, we were down but it could have been much worse. December has been spectacular. We diversified with video gear for sweetening projects. A recent project here was Johnny Cash working on audio for a television movie he's just shot and we would not have gotten that business unless we put in the video interlock capability."

One factor keeping Nashville studios jumping, Snoddy notes, is the resurgence in country music which has resulted in increased dates for many of the area's facilities.

## MCA, Magnetic Video Plan Vtape Rentals

NEW YORK—The last major holdouts in the videocassette rental debate, MCA and Magnetic Video, will inaugurate rental plans early next year.

Details are not available yet from either company, but Barry Riess, vice president at MCA Video, says his company's plan "won't be the be-all and end-all for the industry. The real secret is to come up with a formula that gives incentives to the retailer to comply with whatever plan is adopted."

Both companies had been opponents of rentals earlier in 1980, as had many other video suppliers who have made efforts at authorized rental schemes.

The two basic rental formulas for the industry now in use are the Disney plan, which calls for separate inventories of rental and sale cassettes, and the Paramount plan, which puts a surcharge on all cassettes and allows the dealer to rent if he wishes.

## Studio Track

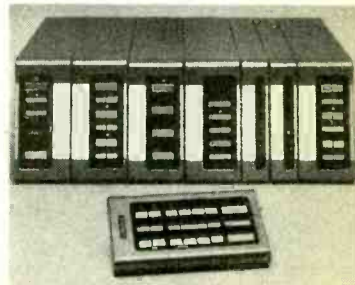
LOS ANGELES—Action at the Record Plant, Sausalito, Calif., includes Van Morrison producing himself, Pablo Cruise producing itself, and Ron Nevison continuing to produce the next Jefferson Starship project.

Rick Wakeman at the Workshoppe Recording Studios, Douglaston, N.Y., recording the soundtrack for "The Burning," a new film from Cropsey Ventures. Executive producer for the film is Harvey Weinstein, music director is Alan Brauer, while Kevin Kelly is the recording engineer.

At Tiki Sound Studio, San Jose, Calif., Ben Hudson recording a double LP, Bob Berry engineering; David Goens mixing a new gospel LP, Tom Tomasello engineering; and the studio welcomes Jeannine Osborn to the staff as an engineer and in-house musician.

Activity at Chicago's Universal Recording Corp. includes: Carl Davis producing Gene Chandler for 20th Century-Fox Records, Stu Walder at the board; Richard Evans producing Noel Pointer, Bill Bradley mixing; Joel Dorn producing Tommy Dorsey for Wooded Lake, Bradley engineering; Gene Barge producing Kitty Haywood for Capitol, Danny Leake engineering; and Leo Graham producing Champagne for Columbia with Walder engineering.

In Memphis at Lyn-Low recording studios, Larry Rogers producing Billy Swan for Epic. At Daily Planet studios, Memphis, Carl Marsh and Bo Bohannon co-producing Debra DeJean's debut LP for Handshake. And at another Memphis facility, Mastercraft, Howard Craft mastering a Johnny Burnette project for Paul Burlison's Rock-A-Billy Records.



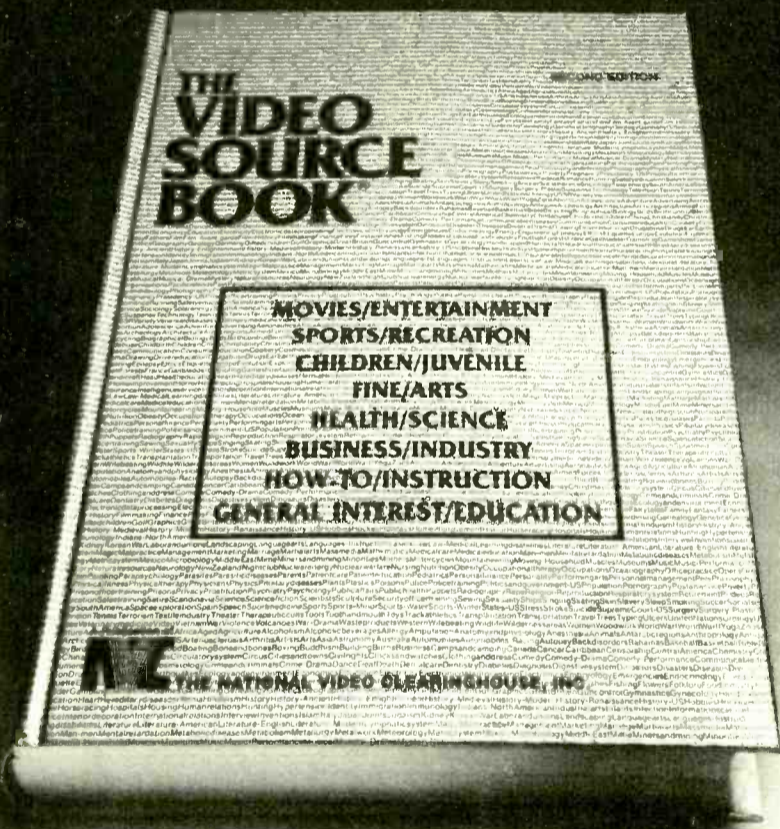
STEREMOTE's remote control system is comprised of six electronic modules, plus a portable controller. The unit is compatible with all brands of audio and video components.



Billboard Photo by Mitch Karam

**SIMON SAYS**—R&B singer Joe Simon, right, returns to Nashville for his newset Posse album project. Supervising the board is Porter Wagoner, who is producing Simon for the first time. Simon's current single from the LP is "Glad You Came Along."

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# Talent

## Rock 'n' Roll Acts Figure Strongly For 1981 Success

• Continued from page 6

in booking our acts. But we have always tried to practice this.

"There is a money crunch and kids must now select which show they want to attend. We also believe in not pushing our acts too fast. We have broken a lot of artists this past year, including Pat Benatar, Steve Forbert, the Pretenders, Talking Heads and the B-52s and we have some new acts coming up, including Billy Burnette, Ellen Shipley and U-2."

Promoters surveyed agree the new year will see increased packaging of artists.

Says Rissmiller: "The concept of packaging is important in economic

## Promoters High On Young New Talent

uncertain times. We will see more and more shows with three top acts on the same show. I believe the economy will turn around, but until it does, packaging is important."

"The recession is still in full swing," says Vallon, "and all promoters are looking more carefully at the cost of bringing in acts."

Vernon Jones, manager of Capitol Records' Frankie Beverly & Maze, says promoters are more selective in terms of artists they promote and audiences are going out to see only their favorite performers.

"The economy is responsible for

this situation," says Jones. "We saw a difference when we toured in 1980. We have some devoted fans and they came out to see us. Although we did well, there was a difference."

"I'm careful when packaging my group and I will be even more careful this year."

In another area, 1981 is expected to be the year anti-scalping legislation is passed in California.

Rissmiller expects a local (Los Angeles) ordinance to be passed by the end of February and a statewide ordinance by the end of June. L.A. city Councilman Bob Ronka is

sponsoring the local bill and state Senator Mel Levine (D-Los Angeles) is spearheading the statewide legislation.

An anti-scalping measure went down to defeat in the California legislature two years ago, but according to Levine, his measure is different. The earlier bill allowed only a \$2 markup, which Levine says is too

rigid. The new bill will allow up to 50% of a ticket's face value.

New York has a similar law, however. "The law hasn't worked in New York," says Levine, "because New York is just a stone's throw away from New Jersey and Connecticut where there are no laws."

Concert promoters agree that other local and state officials across country will be eyeballing the outcome of California's anti-scalping bill.

## SEEKS UPTEMPO TUNES

## 'Sick Of Ballads,' Says Anne Murray

By TIM WALTER

LAS VEGAS—"I'll say this, I'm sick of ballads," says Anne Murray. Coming from a physical education teacher turned singer whose 11-year career rests on such hits as "Snowbird," "You Needed Me," "Danny's Song" and "Daydream Believer," her statement might come as a surprise.

"Everybody thinks I want to do ballads because that's all I've ever done," laments Murray, "and I'm not saying that I want to do rock... just something uptempo. Nobody ever sends me other kinds of material."

The balladeer tag stuck early and despite substantial freedom from her producer, what she chooses to record isn't always released.

"Put Your Hand In The Hand" was supposed to follow 'Snowbird,' but Capitol (of Canada) wouldn't release it. One of the powers there said 'oh, that doesn't sound like Anne Murray,' and they didn't even know what I sounded like. I knew it was a hit. It got released six months later by a group called Ocean and sold 2½ million singles." It was nearly three years before Murray had another hit.

"But right from the beginning," she explains, "I was given total creative freedom. No one from the record company was ever allowed in my studio or had control over the songs. I pick the songs myself." Murray spent much of October in the studio and will return in January to complete her next album.

Her trip to England in April is designed as a door opener with concerts, press interviews and television appearances. "I haven't cracked England yet," she says. "I get a fair

amount of airplay, but I haven't been able to crack the charts. So I'm going over to get 'Greatest Hits' off the ground."

Murray has a reputation as being a reluctant star, one who would prefer taking her family to Nova Scotia to walking on stage. Could she walk away from show business now? "Oh no, I never would, not now. I've got everything the way I want it and I can do what I want. Having a lot of hits gives one a lot of clout. Maybe you're not even any better than you were before, but people listen to you. I don't suppose I'll be the one to say when I could stop."



BABY TALK—Sal Licata, left, president of Chrysalis Records, visits the Babys backstage at the Santa Monica Civic Auditorium, Los Angeles, after a recent appearance. From left, Licata, lead singer John Waite, bassist Ricky Phillips, lead guitarist Wally Stocker and drummer Tony Brock.

## MENTOR OF HOT TALENT STABLE

## Ex-Arista Exec Lippman Scores As Manager Of His Own Complex

By ED HARRISON

LOS ANGELES—Since leaving his position as vice president of West Coast operations at Arista Records 1½ years ago, Michael Lippman has established a diverse entertainment complex which includes the management of Melissa Manchester, Leo Sayer, Bernie Taupin, producers Ron Nevison and Harry Maslin as well as film and television production.

Lippman, an attorney and former agent, has applied his law and record company background in securing deals for his clients as well as giving him a managerial vantage point few other managers know.

"Because of my legal background, I focus in on the issues as opposed to taking a shotgun approach," says Lippman. "I'm very analytical in my approach to things."

Lippman's legal background works to his advantage in negotiating the complicated fields of royalties and publishing, while his record company experience has given him an understanding of the inner workings and day-to-day functions of the labels.

"When I left Arista I wondered if I would be more sympathetic to the record company and less forceful with my clients. But I learned a great deal so I don't have to yell as much. I

know where the buttons are being pushed and who to go to.

"Unfortunately, the artist/record company relationship is an adversary one because there are 25-30 other managers trying to get for their artists the same as me. You have to be better than the next guy in order to get what you want for your client," says Lippman.

Lippman adheres to a "creative deal" policy whereby everyone involved shares in the success.

The development of Lippman's entertainment complex began with his involvement with clients who transcend one area of the business into the entire entertainment spectrum. "I like to work with people who can conquer both the audio and visual areas of the media."

In the year and a half he has managed Melissa Manchester, Lippman has expanded her career to include a lucrative contract with the Riviera Hotel in Las Vegas and collaborations with the symphony orchestras in cities where she performs. Additionally, he has created an elegant image for singer and as a result she is being courted by top film studios.

Lippman's entry into television is as producer in an upcoming Home Box Office hour-long special on Manchester. In addition to the HBO

special, her performance will be available on videodisk and a live LP will be released.

With Bernie Taupin, Lippman has formed Pistol Productions, a film production company. They are producing "Marie Laveau" for 20th Century-Fox based on the legendary 19th century New Orleans voodoo queen.

In terms of the cable market, Lippman says: "It gives us the opportunity to reach a market and audience that never gets to see her (Melissa) live. It's a permanent record of what she's done. The show gives a historical perspective of who she is as a person, songwriter and performer. It also opens up other worldwide markets through distribution."

Additional projects under the Pistol Productions banner include "Working Girl," a film based on the song written by Taupin and Manchester and the title of Manchester's latest LP.

Lippman, who shares representation of Leo Sayer with Adam Faith and Colin Berlin, had steered Sayer back in the right direction and is enjoying one of the most successful periods in his career.

Lippman's stable of clients is like

(Continued on page 68)

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Billboard photo by Chuck Pulin

**POLICE INTERVIEW**—Sting, Stewart Copeland, and Andy Summers, the three members of the Police, answer questions posed to them by members of the press at a breakfast press conference at the offices of A&M in New York.

## Talent Talk

The first **Doors** single in eight years is scheduled to be released this month from the group's "Greatest Hits" (Elektra) LP. "People Are Strange," written by **Jim Morrison** (lyrics) and **Robby Krieger** (music), first appeared on the Doors' second LP, "Strange Days," and was released as a single in September of '67. It reached the number 12 spot on the singles chart the following month. The B side of "People Are Strange" will be "Not To Touch The Earth," which appeared on the Doors' third LP, "Waiting For The Sun." "Riders On The Storm," from the "L.A. Woman" LP, was the last single the Doors released back in 1972.

Saxist **Grover Washington Jr.**, whose recently released "Winelight" LP has hit the No. 1 position on the Jazz LPs chart, spent some time in jail last month—as a member of the Philadelphia-based jazz group **Dick Klein & the Fifth Amendment**. Klein, a friend of Washington's and a local Common Pleas Judge and the band put on free shows for the inmates at various correctional facilities in the Philadelphia area. Washington, who hasn't toured in support of his latest LP, says it gives him a chance to play while still carrying a full load of advanced music classes at Temple Univ.

Team physicians from the New York Knicks and the Los Angeles Lakers were pressed into service to treat torn ligaments sustained by **Gary Richrath** of **REO Speedwagon** and **John Waite** of the Babys. Richrath was playing basketball outside the Los Angeles rehearsal studio, when he collided with another band member and fell on his arm, tearing tissue and causing internal bleeding. Currently under the care of the Lakers' team physician, Richrath vows to join his band on tour. But the

Babys had to cancel its tour after Waite tore several ligaments in his knee when he fell onstage during a recent performance. He was apparently tripped up by an over-enthusiastic fan.

Officials in Devon, Pa. could not understand it. Highway exit signs, road signs, the local rail station signs, and the Devon Elementary School all were losing the final "N" in the town's name. Someone in town was turning Devon into Devo. But what did that mean? Finally the kids in the town explained about the tribute to the Akron, Ohio, new wave group. "Unless you have kids, it doesn't ring a bell," the township's police superintendent told UPI.

The **Atlantics**, **Pastiche**, and the **New Models** are playing a "Dance-Don't Shoot" benefit concert at the Paradise Theatre in Boston on Saturday (3) to raise money for the Citizens for Handgun Control. The concert is in memory of **John Lennon**. ... The **Beach Boys** are getting a star on the "Hollywood Walk of Fame." On New Years Day the group celebrated its 20th anniversary with a concert at the L.A. Forum.

Blues shouter "**Texas Nightingale**" **Sippie Wallace** set to play the Bottom Line in New York. It is her first appearance in New York in 50 years. Her first club date in New York was in 1924 when she played Harlem clubs with **Fats Waller**. ... **Bruce Springsteen** has won the Madison Square Garden Gold Ticket Award for drawing over 100,000 people to the venue.

The live "**Rocky Horror Show**," now touring the U.S., has signed a promotional tie-in deal with Schlitz Brewing Co. where the Schlitz is bringing copies of Rockbill foldout program containing a poster, info. pictures, and an ad for the beer. ... **Cher** named female performer of the year by Vegas magazine. She is returning to Caesar's Palace for engagements in February, and in the second half of the year.

## L.A. Activities

• Continued from page 67

family as each one knows and respects each other.

"If I feel strongly about something and it means saying no, I'll voice my opinion. I don't want to be a Svengali. We'll do what's best for all of us. We don't agree on everything and communication is the best tool.

"I'm in love with all the artists I represent," comments Lippman. "I've turned down clients because my heart wasn't in it. I don't understand order-taker managers. I can't get away from my job. I live and breathe it."

## Talent In Action

### VAPORS ALLEYCATS

Country Club, Reseda, Calif.  
Admission: \$7.50

Sometimes fame is thrust upon an act too soon for its own good. This is the case with England's Vapors who have been thrust into headline status because of one hit when a couple of more years on the road and a few more albums would make the difference between a tight set and a shoddy one.

Playing two shows in the Los Angeles area, at the 1,000-seat Country Club and the 2000-seat Perkins Palace on Dec. 26 and 27 respectively, the quartet has one of the best singles of 1980 with "Turning Japanese." Unfortunately, if its set at the Country Club is any indication, the Vapors may be a one-hit wonder.

A bad sound mix marred the 18-song, 70-minute set along with minimal stage presence. Lead singer/rhythm guitarist Dave Fenton seems as if he possesses the capabilities of being a good frontman but he didn't give any indication of it until near the end of the set.

On record, the band's smart lyrics and breezy style overcome the sameness in arrangements. Live, with the lyrics buried, each song blurred into the next. There were some high points, as in "Spring Collection," "Somehow" and "Turning Japanese," but they were too few and far between.

L.A.'s Alleycats, one of the original California punk bands, seemed out of place in this plush club in front of 1,000 well-scrubbed, suburban teenagers. Its brand of urban cacophony, stretched over a 10-song, 30-minute set, was received politely.

CARY DARLING

### TENPOLE TUDOR THE EQUATORS ANY TROUBLE JOE "KING" CARRASCO DIRTY LOOKS

The Ritz, New York  
Admission: \$10

It was billed as the "Son Of Stiff" tour and it was a showcase of new Stiff Records artists playing together on one bill, first in Europe, and then the U.S.

On Dec. 18, the three month trek finally ended with the second of two shows at the Ritz in New York. Though the hall was not packed for the finale, that did not diminish the enthusiasm of the five acts that performed.

Since there were so many acts involved, some ground rules had to be followed to keep the show manageable. All five played pretty much on the same equipment, and each one played a half-hour set. Since changeover time was minimal, the whole show lasted about three hours.

And to avoid ego problems, the bands alternated so that each night there was a different opening and closing act. Moreover, the lineup was diverse enough so that there was no danger that the various acts would become indistinguishable from one another after a long evening.

Tenpole Tudor, a four man English band, which opened the show, seemed the closest to the spirit of punk that four years ago provided the *raison d'être* for the Stiff label. It played fairly elemental new wave rock, and featured a wide-eyed singer. Each act on the bill played about eight songs, and "Fruit Machine" seemed noteworthy by the Tudors.

The Equators, a six-man ska band from Birmingham, England, followed. The band's energy got the kids dancing on the floor, though unfortunately there was little in the Equators' music to lift it above the level established by the 2-Tone acts over a year ago.

Any Trouble is an English new wave pop act, and is probably the most commercially viable of the acts that appeared on the show. The band, whose sound ranges somewhere between the Motors/Records and Elvis Costello, was notable in that it played songs with real pop hooks, in a manner virtually geared for AOR radio. Among the better compositions were "Where Are The Real Girls?" and "The Name Of The Game."

Stiff has always been able to find the interesting and eccentric artists, ranging from Elvis Costello, to Ian Dury, to John Otway, to Lene Lovich. Now Stiff has found Joe "King" Carrasco, a Texan who records for Stiff abroad and the Hannibal Records label here.

Carrasco's set was the high point of early morning (the whole show began at 11:30). With a nine-person band behind him, the leaping and

Survey For Week Ending 12/28/80

## Billboard® Top Boxoffice™

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> —Don Law Co., Boston Gardens, Boston, Mass., Dec. 15, 16 (2)	31,000	\$9.50-\$10.50	\$307,961*
2	<b>REO SPEEDWAGON/THE ROCKETS</b> —Contemporary Prod., The Checkerdome, St. Louis, Mo., Dec. 28	19,073	\$6.50-\$9.50	\$159,592*
3	<b>CHARLIE DANIELS BAND/LEON RUSSELL W/NEW GRASS REVIVAL</b> —Contemporary Prod., The Checkerdome, St. Louis, MO, Dec. 26	16,019	\$6-\$9	\$131,614*
4	<b>J. GEILS/THE STOMPERS</b> —Don Law Co., Free Falls Pres., Providence Civic Center, Providence, R.I., Dec. 26	13,300	\$8.50-\$9.50	\$113,302*
5	<b>WILLIE NELSON/LACY J. DALTON</b> —Pace Concerts/Mid-South Concerts, Mid-South Colis., Memphis, Tenn., Dec. 28	11,484	\$8.50-\$9.50	\$105,545
6	<b>REO SPEDWAGON/THE ROCKETS</b> —Star Date Prod., Dane County Colis., Madison, Wisc., Dec. 27	10,000	\$8.50	\$85,638*
7	<b>J. GEILS BAND/THE STOMPERS</b> —Don Law Co., Springfield Civic Center, Springfield, Mass., Dec. 28	9,000	\$8.50-\$9.50	\$81,502*
8	<b>J. GEILS/THE STOMPERS</b> —Don Law Co., Cape Cod Colis., South Yarmouth, Mass., Dec. 27	7,200	\$9.50	\$68,286
9	<b>CHEAPTRICK/THE TREMBLERS</b> —Avalon Attractions, The Swing Aud., San Bernardino, Ca., Dec. 28	6,271	\$8.75-\$9.75	\$62,189
10	<b>CHEAPTRICK/THE TREMBLERS</b> —Avalon Attractions, Celand Arena, Fresno, CA., Dec. 27	5,910	\$8.75-\$9.75	\$53,126
11	<b>MOLLEY HATCHETT/DIXIE DESPERADO</b> —Fantasma Prod., St. Lucie Civic, Ft. Pierce, Fla., Dec. 28	3,500	\$8.50	\$30,591

## Auditoriums (Under 6,000)

1	<b>THE ROMANTICS/THE TORPEDOES</b> —Brass Ring Prod., Masonic Aud., Detroit, Mich., Dec. 28	4,411	\$8.50-\$9.50	\$49,090*
2	<b>THE BAR KAYS/SWITCH</b> —Tiger Flower & Co., The Stanley Theatre, Pittsburgh, Pa., Dec. 28	3,621	\$8.75-\$9.75	\$36,790*
3	<b>SOUTHSIDE JOHNNY &amp; THE ASBURY JUKES</b> —Ron Delsener, The Palladium, New York, N.Y., Dec. 27	3,300	\$9.50-\$10.50	\$34,000*
4	<b>ROY BUCHANAN/JUSTIN KASE</b> —DiCasare-Engler Prod., The Stanley Theatre, Pittsburgh, Pa., Dec. 27	3,742	\$8.75	\$32,278*
5	<b>STEVE FORBERT</b> —Ron Delsener, The Palladium, New York, N.Y., Dec. 26	2,750	\$8.50-\$9.50	\$25,300
6	<b>THE PLASMATICS/THE ALLEY CATS</b> —Avalon Attractions, Santa Monica Civic, Santa Monica, CA, Dec. 27	2,263	\$8.50-\$9.50	\$20,176
7	<b>JACK BRUCE &amp; FRIENDS/THE GOOD RATS</b> —Monarch Entertainment, Capital Theatre, Passaic, N.J., Dec. 26	2,287	\$7.50-\$8.50	\$19,439
8	<b>THIN LIZZY/CODE BLUE</b> —Feyline Presents, Rainbow Music Hall, Denver, Colo., Dec. 17	1,450	\$8.50-\$9.50	\$12,603*
9	<b>GAMMA/JUDY RUDIM</b> —Feyline Presents, Rainbow Music Hall, Denver, Colo., Dec. 18	1,450	\$6.50	\$9,425*

dancing Carrasco seemed limited by only a half hour. His Tex-Mex good-time rock'n'roll, with that marvelous Farfisa organ behind him, could have had the club rocking for an hour or more. Complete with crown, cape, and leaps off the amplifiers, Carrasco was a delight to watch and listen to.

After that, Dirty Looks, a three-man band from Staten Island, seemed a letdown. Dirty Looks plays good workman-like rock, but the late hour and the load of music that preceded the band, made it difficult to last out the set.

ROMAN KOZAK

## INMATES

Roxy, Los Angeles  
Admission: \$6.50

One of the most entertaining shows to hit this town this year has gone unnoticed by most of the musical community here. The Inmates' show here Dec. 11, the second of a two-night stint, did not radically change the face of music or say anything new. However, it stated the obvious so wonderfully that this British quintet shouldn't be written off as just another band.

The Inmates are part of an r&b revival in England which also includes such bands as the Q-Tips and Dexy's Midnight Runners who have yet to visit these shores. The 17-song, 70-minute set showed off the group's feisty brand of blues-rock that falls somewhere between Chuck Berry and early Rolling Stones.

Lead singer Bill Hurley possesses a growl of a voice which suits the style well. Propelled by the top flight rhythm section of guitarists Peter Gunn and Tony Oliver, bassist Ben Donnelly and drummer Jim Russell and a wagonload of catchy, three-minute songs, the set roared to a foot-stomping conclusion.

The show ended with opening act Blue Angel, reviewed here recently, joining the Inmates for a rousing version of "Johnny B. Goode." If Beethoven didn't roll over, he can't be moved.

CARY DARLING

## Signings

**T-Connection**, to Capitol. An album. "Everything Is Cool." is to be released Jan. 12. ... The Washington D.C.-based **Nighthawks** to the Rosebud Music Agency. ... **Jim Owen** and **Dave Dudley** to Neters, Inc. of Nashville for booking. ... **Robert Stoddard** to Elektra/Asylum for a singles pact.

**Lipps Inc.** to Norby Waters Associates for bookings via an affiliation with Katz-Gallen-Morey. Lipps' management company. ... **Modo** to Deli Platters Records. First single is "I Wish I Could Dance Like Fred Astaire."

**Larry Hagmen**, who as J.R. Ewing is America's and Britain's favorite villain, to Portrait/Lorimar Records in the U.S. and CBS Records U.K. First release is a single. "Ballad Of A Good Luck Charm" backed by "My Favorite Sins." An LP will follow.

... **T.S. Monk**, featuring **Thelonius Monk Jr.** and his sister **Boo Boo Monk** to Mirage Records, distributed by Atlantic in a worldwide deal. First LP is "House Of Music."

Spokane rock group **Kracker** to Primo Sound Records. ... Canadian group **Instructions** to Radio Records via a deal with Quality Records in Canada. ... **Timothy Carpenter** to Terock Records in Nashville. ... **Edward Ryan** of the **Rudies** to Carbert Music (BMI). ... **Ivan Kral**, who is writing new material for **Iggy Pop**, and **Phast Phreddie** of the **Precisions** to the Bug Music Group with separate administration deals.

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# Disco Business

## DJs: Hungarian Growth Industry Disco Craze Spreads; Spurs Issuing Of 602 Licenses

By PAUL GYONGY

BUDAPEST — The Hungarian disco craze, which started tentatively just a couple of years ago, fueled by music on radio from neighboring territories, is now just about the fastest-growing aspect of the pop music industry here.

Hungarian youth, always keen followers of international music trends, has turned to disco nights out to dance to music initially heard on Radio Luxembourg, Europawelle Saar and Radio Monte Carlo.

Early Hungarian disk jockey performances were inevitably amateurish, but some managed to get new disco records sent in by friends abroad, and from the mass of budding entertainers, playing to small groups at factories and clubs, a few genuinely professional performers emerged.

Problems over the poor quality of equipment had to be overcome but in the end the disco boom was noted by official cultural sources who organized a national drive to improve standards and extend the range of activity, while also eliminating "harmful and disturbing elements."

After protracted debates between the cultural ministry, the Young Communists Assn. and the Institute for Popular Education, it was decided to hand over the whole disco sector to the National Light Music Entertainment Center, which is basically responsible for allocating mu-

sicians inside the national catering industry.

What basically emerged was a set of rules and regulations covering the granting of official licenses for disk jockeys in Hungary. While this kind of "regimentation" might seem strange to Western countries, it is in the natural order of things for a Socialist state. Disco was growing fast and therefore the state had to have control of it.

Disk jockey aspirants had to be between 18 and 35 years of age. The formal examination included some 30 questions appertaining to general

education and level of intelligence. The judging panels awarded marks for general appearance and dress and further points for basic musical knowledge and ability to speak English.

An initial 1,300 requests for disk jockey work permits were received, from students or tradesmen, most looking for part-time disco work. Just 290 applicants gained permanent permits, and a further 312 received temporary permits, renewable this year if tests are passed. A total 164 are working in Budapest, the rest operating in the provinces.

## Gambino Files Suit For Return Of Club License

CHERRY HILL, N.J.—Suit was filed in the state Superior Court in Camden, N.J. Wednesday (24) by the Late Show discotheque here, charging that the Cherry Hill Township illegally revoked the club's amusement license. The decision to revoke the license grew out of a brawl in the disco's parking lot last summer. In court papers, attorneys for Rosario Gambino, who owns the club, claim the township council failed to give their client a fair hearing.

James R. Hendren, who represents Gambino, a cousin of the late New York Mafia boss Carlo Gam-

bino, asked the court to overturn the revocation of the amusement license. The suit was filed on behalf of RoJo Corp., the corporate name Gambino used to acquire the necessary township permits to open the disco.

According to police testimony, a crowd of about 400 gathered outside the club just before 1 a.m. to cheer while groups of youths fought with their hands, knives, ashtrays and at least one crowbar. More than 25 police were called in to quell the disturbance which resulted in one stabbing and three others being injured.



Billboard Photos by Gerard Bernier

**CELEBS HELP**—Hundreds of celebrities from entertainment, business, political and related fields lent their support to a drive by the Foreign Friends of New York, to raise money for the N.Y. Police Relief Fund. Among them were (top) Eubie Blake, forefront, with (r to l) Regine, Police Commissioner Robert McGuire and fashion designer Halston. At bottom, music legends Lionel Hampton, left, plays up a musical storm with Cab Calloway on vocals. The event, titled, "A Night In Monte Carlo," raised more than \$60,000 for the charity.

## Arizona Pool Expanding To Fight Disco's Hard Times

NEW YORK—The Southwest Record Pool in Phoenix, Ariz., has joined a trend started by similar organizations around the country to expand operations in the hope of staving off the ever-encroaching problem of diminishing record label support, tight money and a general cooling of the public's enthusiasm for the disco phenomenon.

As part of this expansion program, the pool's principals, Scott Tuchman and Hubert Charles, have created "Squeeze Takes," a 30-minute television show featuring videotaped concerts of top recording artists as well as live interviews with other performers.

According to Tuchman, the show takes its name from the technique of squeezing as many takes as possible into a 30-minute show without loss of quality or definition.

In addition, Tuchman and Charles are striving for what Tuchman describes as "actuality participation" in the show. Through this format, viewers will be able to hear the show's director calling the studio control room, or the technical director operate the video switcher. They will also be able to witness the installation of video monitors and special effects.

Tuchman states that each show will feature between five and seven

artists plus a one-minute live interview.

Tuchman and Charles expect much of the material for programming the show to come from the record labels. They claim that they already have assurances from Arista and Warner/RFC to supply the program with promotional videotapes of artists in concert.

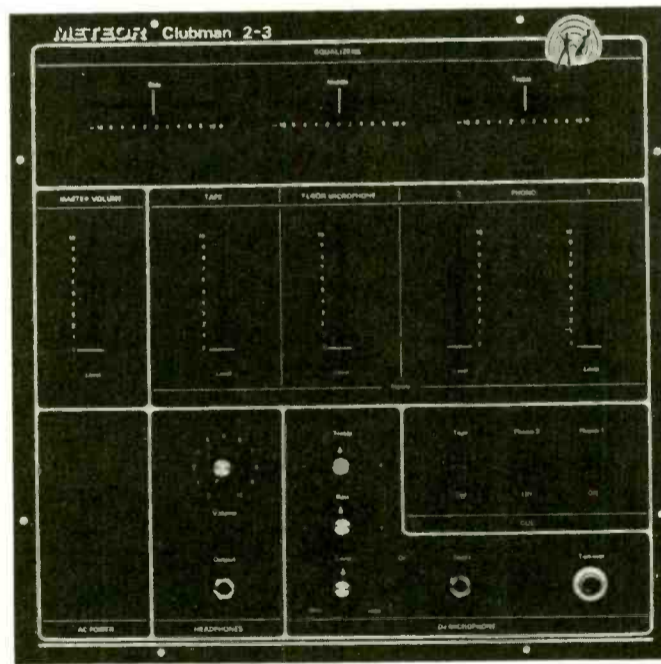
Tuchman explains that "Squeeze Takes" is being geared to audiences in the 15 to 45 age group and will feature the music of a wide range of artists stretching from Devo to Barbra Streisand. States Tuchman, "We will feature all the sounds of music including rock and country, disco and jazz."

The pilot episode of "Squeeze Takes" is expected to be completed by the end of this month. In January, it will be marketed to "independent stations in the secondary market, those which do not want to contend with burdensome network programming."

Tuchman and Charles describe "Squeeze Takes" as "the next step off the dance floor to promote, market and create a stronger consumer awareness and need for our recording artists and their music."

"Squeeze Takes" is being coproduced by Tuchman and Charles, with Charles directing and Tuchman acting as the show's host.

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# Disco Remains A Solid Entertainment Medium

• Continued from page 8

program rock music. The percentage of clubs programming country is equally impressive. Fueled by a rising popularity of pop/country music and spurred by the recent John Travolta movie, "Urban Cowboy," clubs programming country promise to surpass even the widespread acceptance of their rock counterparts.

The big band sound, which for years was forced to take a back seat to such popular music concepts as rock'n'roll, r&b and disco, is also

growing in popularity as a result of the diversification of dance music programmed in discotheques. Names such as Count Basie, Woody Herman, Larry Elgart, the Duke Ellington Band (under the baton of Mercer Ellington) and facsimiles of the Glenn Miller and Tommy Dorsey orchestras, are in demand once again in a growing number of discotheques.

New York leads this trend with clubs like Copacabana and Thursdays packing in clients of all ages

who, more and more, relate to a sound that previously was thought attractive only to older citizens.

Immensely popular, too, are the Latin-type discos in New York, Los Angeles, Chicago and in certain parts of Florida and Texas. The Latin discos, like the rock, country and conventional discotheques, feature the live talents of Salsa acts from both North and South America.

Although greater emphasis is being placed on their existence today, the Latin clubs, however, are not new. They have been around for as long as disco. They, along with black and gay clubs, were an integral part of the underground disco scene in the early 1970s, long before the phenomenon catapulted to prominence, providing low-cost entertainment for select groups of people.

Besides the emergence of new directions, the discotheque movement has evolved into a stage to introduce new acts as well as to break in records.

In the past year, for example, discotheque operators across the country have rediscovered the viability of infusing "live" talent into their previously "recorded music only" clubs.

The trend is particularly evident in the rock, Latin, country and black-oriented discotheques where ambitious new groups are willing to fit themselves into the fabric of the club, often for little more than the chance of being heard and seen.

With the growing movement toward the appearance of live acts in the discotheques, the trend in music programming in clubs has come full cycle. Early in the 1970s, live acts priced their service beyond the pocketbooks of the average club operator. That, in part, led to an all-recorded sound format in many discos. Today, many clubs' owners agree that a blending of both formats helps to enhance any room's viability.

Video programming also is growing in popularity in the discotheques of the 1980s. Record labels and club operators alike agree that video, in this decade, will become a major tool to break and promote performers in the discotheque.

Already, the movement has sparked the formation of at least one video pool that is structured along the lines of the conventional record pool.

Another beneficiary of disco's new directions has been the mobile disco operator. Once considered a secondary source of disco entertainment in this country, the mobile disco market is fast becoming a solid business.

The growing emphasis on mobiles is developing primarily as a result of the softness of the U.S. economy, and of course, changing audience tastes.

The mobile discotheque operator today bears little resemblance to his record hop counterpart of a decade ago. He has evolved, in fact, into a

total showman with a variety of packages designed to fit the needs of a wide range of audiences: from teenagers attending their first high school prom to senior citizens organizing a soiree for their peers.

Packages offered by the mobile disco operator of the '80s include a dazzling array of lights, sound and special effects increasingly geared to the mobile market; special dance demonstrations and instruction; and theatrical performers ranging from mimes and clowns to jugglers and exotic dancers.

Like conventional discotheques, the music of the mobiles also spans ethnic and age barriers, from new wave to rock, r&b and ballads and oldies.

Even as discotheques expand and proliferate, however, a small nucleus of conventional clubs remains that's almost fanatically "old wave" in concept and music programming.

The operators, deejays and audiences of these rooms have vowed that they would rather take disco back underground whence it came, than have it further "bastardized" by the taint of commercialism.

This movement is creating something of a schism in the industry. However, it is not serious enough to affect the continued growth and proliferation of the business.

The old wave clubs rely on vintage disco hits and imported music from Canada and Europe that is closer to their hearts.

## HOT & NEW

12"—Kelly Marie; Pure Energy; Sylvia Stripland; Conversion; Sandy Steel; Final Edition; Positive Force; Salazar; La Flavour; Ramona Brooks; Bohannon; Rescue/Love Project; Linda Clifford; Slave; Instant Funk; Zapp; Taka Boom; Lnx; Fred Wesley; Tom Brown/Thigh High; Kool & Gang; Wilton Felder; Vivian Vee; Lipps, Inc.; Sylvester/Sell My Soul; Liquid Gold; Pete Richards; Latoya Jackson; Amy Bolton; Fantasy; Sabata; Breeze; Chill Factor; Forecast; Azolo.

LP's—Nightlife Unite; Revelation; Patrice Rushen; Sweet Band; Tavares; Viola Willis; Harlow; Easy Going; T.S. Monk; Two Tons Of Fun; The Futures; Tantra; Shalamar; The Whispers; Gap Band; Millie Jackson; Tierra; The Trammps; Gibson Bros.; Sharon Redd.

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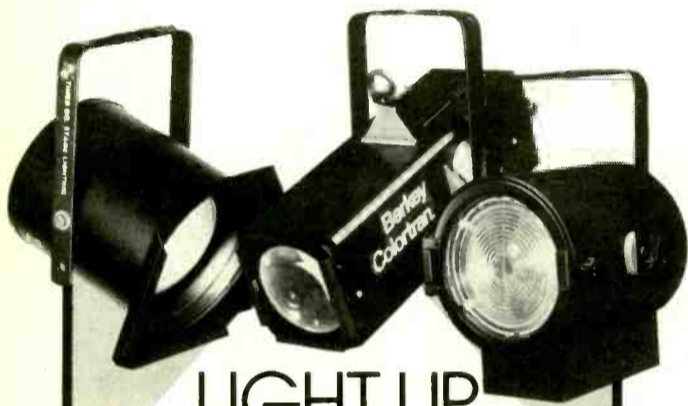
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## THE LATE SHOW \$700,000 Converts Theater Into Area's Dominant Club

By HANFORD SEARL

NIAGARA FALLS—Countering Love Canal's bad publicity, and hoping for the advent of legalized, state-wide gambling, The Late Show, Western New York's largest disco, continues to dominate the after-hours scene here.

The 10,000 square-foot club, formerly one of three movie houses in this city, features a massive, custom-made sound system designed by Richard Long, plus a soon-to-be-expanded lighting operation.

"There's been no effect on our business from the Canal story. Many here feel the chemical dumps are controlled," says Dave Bruno, owner-operator. "We're more concerned about getting gaming approved."

Bruno has invested about \$700,000 into the old Rapids Theatre, a 600-capacity nightspot located in the resort town's older north

end business section. The movie venue was known as The Bellvue in the 1920's.

The southern business section of Niagara Falls has been totally renovated in the last several years with the erection of the 12,000-seat convention center, home for some concerts, as well as new hotels.

Open 13 months, The Late Show was a family project aided by 12 relatives and friends helping with the extensive plater work. An eight-foot slope to the screen was leveled off, numerous coats of paint applied and two cocktail areas installed.

A 17-foot bar and individual tables are found in the glass-enclosed balcony section, which affords a panoramic view of the entire floor and the 45-foot rectangular bar below.

Two aisles lead to the 1,700-square-foot wooden dance floor abutted by two separate, sunken lounge areas. Four huge speaker stacks tower at each corner of the dance area.

Richard Long, who created sound systems for New York, New York and Studio 54, installed The Late Show's stereo-quad ramp set-up. It produces 12,000 watts of power.

Popular, current hits, disco classics and 10% new wave sounds emanate from the intricate outlay, which features four low, mid, base and horn cabinets each in the stacks.

According to DJ Tony Spencer, top administrator for the Buffalo, N.Y., Disco DJ Assn., the system also includes two hanging chandeliers, a Pioneer reel-to-reel unit and three Technic turntables.

A Litelab lighting system, operated by Gerry Laprade, features 164 rain lights, a front tier of floods and chasers around the ceiling gutter.

Two huge mirror balls, four beacons and two regular strobes also are a part of the dazzling lighting as well as four multi-head, two-channel spinners and 10 single-head spinners.

The light system will be expanded in three months, reports Bruno, who, with Spencer, designed the effects. Rear-to-front, floor-to-ceiling lights, embedded floor and neon bulbs may be added.

Spencer's DJ booth, a one-time organ-loft for the old theatre, is elevated 10 feet above the dance floor in the complex's southwest corner and only can be reached by a fire-escape type stairway.

Claiming to be the only straight disco spinning progressive disco, Spencer reports that top current requests include Kano, SOS Band, The Reddings and a new Montreal mix, "Let's Do It In The 80's."

The Late Show, which attracts the 18-30 age group, is open 9:30 p.m. to 2 a.m. Wednesdays and Thursdays while operating 9 p.m. to 3 a.m. Fridays and Saturdays with a \$1 cover. It has a staff of 35.

Some live bands have been spotlighted at Bruno's club during the summer months, but he maintains BMI and ASCAP licensing are too costly and prohibitive in producing disco acts and groups.

## Melodiya Releasing First Disco Disks

MOSCOW—With the Soviet authorities and music industry beginning to pay serious attention to the disco phenomenon, Melodiya has announced the first attempt to supply eagerly-awaited original material to the millions of fans and thousands of discos in this vast country.

Verasy's "Our Disco" will be out this month. "Disks Are Whirling" by the Red Poppies is already available, as are "Disco Alliance" by the Zodiak rock group and "We Like Disco," on which the Hallo Song group plays a mixed bag of international material including hits from Neil Sedaka and Adriano Celentano.

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# Country

## Breakthrough Country Readies To Blast Off

• Continued from page 4

more crossover-oriented cousins such as Crystal Gayle, Eddie Rabbitt and Ronnie Milsap.

That wide spectrum of the country sound will be one element that will help prevent the country trend from being self-defeating. It's more complex and diversified than some other types of music that have hit the national spotlight, then withered after a few months, or years, of fame, fortune and saturation.

Another force that will aid country is its broad foundation and its slow, but sure-and-sturdy growth through the years. Country music is no overnight success. It has been marching inexorably toward its moment of truth for decades. And that moment could come in 1981.

Radio. Country has become the "in" format as the past year has seen a new trend take hold in key major metropolitan radio markets. There's now competition, not only with other formats ranging from rock to adult contemporary, but from other country stations within the same market. Los Angeles and New York are now having country dogfights as country takes on country. That trend will continue with strength into 1981.

as other radio markets interpret the meaning of what has happened.

Syndicated radio, network (Mutual has been rigorously catering to the nation's country music tastes) and international radio are other growth areas that will continue to blossom in 1981.

International. Peg 1981 as the year that country music gains new highs across the globe. Record labels, managers and some artists have been working to nurture this high-potential market for years. This will be the first year that some of the dividends are reaped.

Just as the U.S. was really not ready for the new country wave that swept with tidal wave force last year, the international arena will also be caught slightly off guard.

A concerted effort to boost exposure through tours has been the most successful ploy to break country music in foreign markets thus far. Radio and tv airplay has been so hard to attain on any consistent basis that it will remain a tough nut to crack for the next few years internationally. But the success of such events as Mervyn Conn's country music festivals, which have spread from England to other far reaching borders, will help establish acts and build ca-

reers overseas for artists already popular in the U.S.

Cable tv is another growth area for country that should reach fruition in 1981. Home Box Office, Showtime and other cable services have chalked up highly positive audience reaction to country-oriented specials and movies carried over their cable airwaves. Cable is bullish on country, and this should lead to even greater saturation of this potent market for the future.

What artists will have the hot year? Can Kenny Rogers maintain the heat that took him into the top rung of country and pop stars? He's solid; bet on him. Waylon Jennings, Willie Nelson, Crystal Gayle, Hank Williams, Jr., Anne Murray, Eddie Rabbitt, Don Williams, the Oak Ridge Boys and Ronnie Milsap are close behind.

And country has made way for the new faces that will someday replace those tried and true talents that have been the mainstay of country for years; new talents such as the group Alabama, John Conlee, Cristy Lane, Larry Gatlin, Lacy J. Dalton, Razy Bailey, Gail Davies and a host of other bright new lights.

In their hands, and in their creativity, the future of country music will ultimately be decided.

At their doorstep is a public willing, even anxious, to hear what they have to say ... to write ... to sing.

They have the tradition, they have the momentum. And now they must turn that potentiality into actuality as their music expands in importance and content.

Are you ready for the country?  
It's coming.

### Nutter Show

NASHVILLE — Singer / actor Mayf Nutter headlines the fourth annual Music City News Country Music Showcase Feb. 6 at Disneyland Hotel in Anaheim. The program coincides with the National Assn. of Music Merchants' Western Market Feb. 2-7 at the Anaheim Convention Center.

Onetime leader of the New Christy Minstrels, Nutter's hit releases include "Never Ending Love For You" and "Everybody's Talkin,'" the theme song from the motion picture "Midnight Cowboy." His acting credits include regular appearances on "The Waltons."



**GOLDEN TOUCH**—MCA artist Don Williams receives gold album awards for "I Believe In You" and "Best Of Don Williams, Vol. II." Joining in on the ceremonies are, from left, Jim Foglesong, president of MCA Records, Nashville; Williams; producer Garth Fundis; and Chic Doherty, MCA marketing vice president. In addition to his American accolades, Williams also recently received a European gold plaque for "A Touch Of Don Williams" and a silver plaque for "Portrait," which reportedly sold more than 60,000 units in the United Kingdom.

### Canadian Stanza Grabs a Medal

NASHVILLE—"Grand Old Country," a weekly musical show aired on the CTV network in Canada, has earned a silver medal of excellence at the 23rd annual International Film and Television Festival of New York.

The award, the highest given in the category of television musical series, was presented to CTV during ceremonies held Nov. 7 in Manhattan.

The program, hosted each week by Ronnie Prophet, was entered into competition for the first time this year and was among more than 3,500 entries received internationally. The CTV network also received three other awards in separate categories.

Now in its sixth season of production, "Grand Old Country" has been retitled "The Ronnie Prophet Show."



**BAILEY'S COMET**—Razy Bailey, right, chats with "Pop! Goes The Country" host Tom T. Hall on the set after performing his latest RCA single, "I Keep Coming Back."

### STARTED TREE

## Jack Strapp Dies At 68

By GERRY WOOD



**Jack Strapp: a Tree grows in Nashville.**

NASHVILLE—The man who gave root to Tree is dead.

Jack Strapp, chief executive officer and the founder of Tree International—Nashville's largest publishing company—died recently at age 68, with a variety of ailments finally achieving their final destination.

His career in the world of music, radio and entertainment is one that should be closely chronicled by anyone who desires success without sacrificing moral virtues.

Strapp was a former program director for WSM-AM radio and a former manager of the "Grand Ole Opry." His radio career began at age 17 when he became the youngest program manager in the history of network radio—for WGST-AM, Atlanta. In the late '40s and early '50s, he produced live network radio shows out of Nashville, including "Sunday Down South," "The Jim Reeves Show," and "The Prince Albert Show."

With Louis G. Cowan, Strapp started Tree Publishing in 1951. Six years later, Strapp and Buddy

Killen, now president of the company, bought Cowan's interest. The giant pubbery hit paydirt with Elvis Presley's recording of Mae Axton's "Heartbreak Hotel," starting a succession of hits in all fields of music.

Strapp's background gave him a grand perspective of the New York, Los Angeles and overseas markets. He had moved from Atlanta to New York as a program producer for CBS Radio. While in New York, Strapp roomed with Bert Parks who was also with CBS at the time.

He was an ideas man whose time had come. The kickoff of the annual deejay convention is attributed to Strapp. One of his speeches led to the formation of the Country Music Assn., and he served that organization as an officer and director, helping land the first nationally televised CMA Awards Show.

The honors and awards came fast and furious: the CMA President's Award, the Metronome Award for outstanding contributions to the music industry, the Encore Award for contributions to the field of communication arts.

Strapp knew human psychology. He knew when an employe or writer needed a boost, and he knew the correct words to use, or pat on the back, to obtain that boost. His gentle prodding and benevolent nature is responsible for the success of scores of key Nashville music and radio/tv leaders.

Strapp's tree was laden with acorns that have taken root in the rich soil he honored by his stay on earth. He was a rare man, a good man.

He was a giver. And he takes with him the respect, admiration and love of the Nashville music industry he helped build to its present stature.

## NOTICE OF HEARING ON APPLICATION TO PAY WRITER ROYALTIES

IRWIN A. DEUTSCHER, TRUSTEE OF THE ESTATE OF FOUR STAR MUSIC CO., INC. HAS FILED AN APPLICATION SEEKING TO PAY THE REMAINING UNPAID WRITER ROYALTIES AS SHOWN ON THE BOOKS AND RECORDS OF THE PAYING COMPANY FOR PERIODS ENDING ON OR BEFORE JUNE 30, 1978 TO THE WRITERS OF FOUR STAR MUSIC CO., INC. AND JAT MUSIC, INC. NOTICE OF A HEARING ON THIS APPLICATION WILL BE HELD ON THE 12TH DAY OF JANUARY 1981 AT 1:30 P.M. IN ROOM 764, UNITED STATES COURTHOUSE, 8TH AND BROAD, NASHVILLE, TENNESSEE.

ALL WRITERS THAT ARE NOT CURRENTLY RECEIVING STATEMENTS FROM FOUR STAR MUSIC CO., INC. OR JAT MUSIC, INC. ARE REQUESTED TO SEND A CURRENT ADDRESS TO: FOUR STAR MUSIC CO., INC. c/o IRWIN A. DEUTSCHER, TRUSTEE, EIGHTEENTH FLOOR, FIRST AMERICAN CENTER, NASHVILLE, TENNESSEE 37238.



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**SOUTHERN HOSPITALITY**—RCA artist Gary Stewart, left, greets Gregg Allman backstage following Stewart's concert in hometown Ft. Pierce, Fla. Allman, who appears on Stewart's latest LP, "Cactus And A Rose," unexpectedly played keyboards on several selections at the show. Also appearing on the bill was Hank Williams Jr.

## Owens Productions Shaping Up '81 Songwriters TV Awards Show

NASHVILLE—The first televised awards show centering around songwriters will be broadcast live from the Grand Ole Opry House April 1, 1981.

Entitled "Music City News Top Country Hits Of The Year Awards," the two-hour special will honor country songwriters selected by fans. Winners will be determined by single balloting of subscribers of Music City News, a Nashville-based country music publication. Selections will be based upon the top 120 country songs of the year, submitted by the Nashville Songwriters Assn.

Produced by Jim Owens Productions, the program will be syndicated nationwide by Multimedia

Program Productions, Inc. With the implementation of this songwriting special, the songwriter of the year category will be deleted from the Music City News Cover Awards, a televised show slated for June 8, 1981.

### Fund Benefit

NASHVILLE—In its continuing series of industry luncheons, the local NARAS chapter recently sponsored a noontime session on the subject of public relations. Guest speakers were Elizabeth Thiels and Mike Hyland of Network Ink, a media relations firm in Nashville. Proceeds benefitted the NARAS Nashville scholarship fund.

## Nashville Scene

• Continued from page 76

inside sources say the offer is definitely in the works for another eight weeks of "Barbara Mandrell And The Mandrell Sisters."

Not one to let a thank-you opportunity pass by unnoticed, Charlie Daniels decided to do something a little special for his neighbors in Mt. Juliet, Tenn., during the holiday season. Daniels rented a private airplane to tow a 90-foot banner printed with the words, "Merry Christmas From Charlie Daniels," to let the local townspeople know how he felt.

It's hard to believe, but Eddie Rabbitt has only just received his first gold single with "Drivin' My Life Away." It's expected that the followup, "I Love A Rainy Night," also from the rockabilly-flavored "Horizon" LP, will also hit gold status shortly.

February has been inked in as the release month for the new Ray Baker-produced Moe Bandy/Joe Stampley duet LP. This one, the second for the pair, will be titled "Hey Joe, Hey Moe."

Scene's local scout reports that there was an enthusiastic crowd on hand at the Exit/In Dec. 20 for the first live broadcast in the new Radio Luxembourg country hook-up. Jimmy C. Newman led off the two-hour program with his irrepressible Cajun fiddle antics, with Charlie McCoy's band filling in next. Dobie Gray sat in with McCoy for a number or two (one of which was his new Robox Records single, "Decorate The Night"). Billie Jo Spears was on hand to provide some lively numbers, including her new remake of the Tammy Wynette classic, "Your Good Girl's Gonna Go Bad." And closing out the show was high-spirited Bobby Bare, who did a medley of his older hits ("500 Miles," "Detroit City") as well as a few of his more recent racier selections penned by Shel Silverstein. . . . Also included in the show was a brief taped interview with Dolly Parton in which she discussed her blossoming movie career, and a closing finale by Charlie McCoy of "White Christmas."

The cable and satellite connections for the pilot installment of the new monthly Radio Luxembourg were flawless, and the show aired throughout Europe and parts of Russia and North Africa without a hitch. The next segment will be due in February, again with a live Exit/In audience on hand to keep things energetic. The broadcasts are free to the public; anyone wishing to attend, may contact the Exit/In directly for tickets.

Loretta Lynn has reportedly been invited to join the Broadway cast of "Best Little Whorehouse In Texas," the same musical Dolly Parton is set to star in when it's filmed next summer in Hollywood. However, it's doubtful that Lynn, imbedded in an already-heavy work schedule, will accept the offer, even though she's been offered the leading role. Loretta has inked a multi-million dollar two-year deal with the Riviera Hotel in Las Vegas where she will headline next August.

More major venues jumping on the country music bandwagon include the renowned Copa in Manhattan, which launched its first-ever country show in early December. Sharing the famous Copa spotlight were Mickey Gilley, Johnny Lee and the Urban Cowboy Band. This concept was the creation of promoter Sid Bernstein, famous for bringing the Beatles to America in 1964 and later on, manager of the Raspals, a popular rock group of the '60s.

Due to heavy response from country radio stations around the nation, Bonnie Raitt's version of "Once In A Lifetime" from the soundtrack of "Coast To Coast," is being released as a single by Warner Bros.

Seen around Nashville of late has been the Marshall Tucker Band which is in town recording its third Warner Bros. LP with producer Tom Dowd, known for his work with the Allman Brothers and Rod Stewart.

### For The Record

NASHVILLE—One of Ronnie Milsap's No. 1 country singles is "Cowboys And Clowns/Misery Loves Company," not "Cowboys And Clowns" as listed in the Talent-In-Action special Dec. 20. Milsap received year end awards as the No. 1 country single artist and for the No. 1 country single. "My Heart/Silent Night (After The Fight)."

# Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	12	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	39	31	8	TAKE ME BACK Brenda Lee, MCA 5143
	2	3	GREATEST HITS Ronnie Milsap, RCA AHL1 3772	40	36	110	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642
	3	2	GREATEST HITS ▲ Anne Murray, Capitol SOD 12110	41	47	10	DREAMLOVERS Tanya Tucker, MCA 5140
★	8	19	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752	42	40	11	ALWAYS Patsy Cline, MCA 3263
★	11	26	HORIZON ● Eddie Rabbitt, Elektra 6E-276	43	45	33	THE BEST OF DON WILLIAMS VOL II ● Don Williams, MCA 3096
	6	4	I BELIEVE IN YOU Don Williams, MCA 5133	44	49	61	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
★	12	5	9 TO 5 AND ODD JOBS Dolly Parton, RCA AHL1 3852	45	38	109	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H
★	9	9	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	46	46	3	ED BRUCE Ed Bruce, MCA 3242
	9	6	GREATEST HITS The Oak Ridge Boys, MCA 5150	47	51	4	A WOMAN'S HEART Crystal Gayle, Liberty L00 1080
	10	5	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	48	48	8	CHRISTMAS WITH SLIM WHITMAN Slim Whitman, Epic JE 36847
★	21	11	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239	★	NEW ENTRY		ELVIS ARON PRESLEY Elvis Presley, RCA AHL1 3759
	13	17	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	★	NEW ENTRY		THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548
★	23	7	ENCORE Mickey Gilley, Epic JE 36851	★	NEW ENTRY		MILSAP MAGIC Ronnie Milsap, RCA AHL1 3563
	15	7	LOVE IS FAIR Barbara Mandrell, MCA 5136	52	44	29	FRIDAY NIGHT BLUES John Conlee, MCA 3246
	16	16	URBAN COWBOY ▲ Soundtrack, Asylum DP 90002	53	53	3	THE LEGEND OF JESSE JAMES Various Artists, A&M SP 3718
	17	13	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602	★	65	6	SOUTHERN RAIN Mel Tillis, Elektra 6E 310
	18	18	BACK TO THE BARROOMS Merle Haggard, MCA 5139	55	55	29	WAYLON AND WILLIE ▲ RCA AFL1-2686
	19	24	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	56	42	14	HARD TIMES Lacy J. Dalton, Columbia JC 36763
	20	25	FULL MOON ▲ The Charlie Daniels Band, Epic FE 36571	57	60	29	OUTLAWS Waylon Jennings, RCA AFL1-1321
	21	14	RAZZY Razzy Bailey, RCA AHL1 3688	58	58	25	WHERE DID THE MONEY GO? Hoyt Axton, Jeremiah JH-5001
★	37	5	ANY WHICH WAY YOU CAN Soundtrack, Warner Bros. HS 3499	59	59	3	THE BEST OF THE STATLER BROTHERS, VOLUME II Mercury SRM1 5027
	23	22	LOOKIN' GOOD Loretta Lynn, MCA 5148	60	67	33	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
	24	20	HELP YOURSELF Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582	61	50	5	THE BEST OF THE KENDALLS The Kendalls, Ovation OV 1756
	25	33	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278	62	68	17	NO ONE WILL EVER KNOW Gene Watson, Capitol ST 12102
	26	32	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	63	41	6	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491
	27	15	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	64	52	39	GIDEON ▲ Kenny Rogers, United Artists L00 1935
	28	28	STARDUST ▲ Willie Nelson, Columbia JC 35305	65	54	20	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423
	29	35	LIGHT OF THE STABLE Emmylou Harris, Warner Bros. BSK 3484	66	56	4	THERE'S ALWAYS ME Jim Reeves, RCA AHL1 3827
	30	29	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	67	61	80	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
	31	27	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL1 3700	68	62	15	FAMILY BIBLE Willie Nelson, MCA/Songbird 3258
	32	30	REST YOUR LOVE ON ME Conway Twitty, MCA 5138	69	63	5	WHO'S CHEATIN WHO Charly McClain, Epic JE 36760
★	33	NEW ENTRY	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207	70	64	38	ASK ME TO DANCE Cristy Lane, United Artists LT 1023
	34	34	TEN YEARS OF GOLD ▲ Kenny Rogers, United Artists UA-LA 835-H	71	66	11	DRUNK & CRAZY Bobby Bare, Columbia JC 36785
	35	19	THESE DAYS Crystal Gayle, Columbia JC 36512	72	69	68	KENNY ▲ Kenny Rogers, United Artists LWAK 979
	36	39	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250	73	71	7	FOLLOWING THE FEELING Moe Bandy, Columbia JC 36789
	37	26	SONGS I LOVE TO SING Slim Whitman, Epic JE 36768	74	72	12	TOGETHER AGAIN George Jones & Tammy Wynette, Epic JE 36764
	38	43	10th ANNIVERSARY The Statler Brothers, Mercury SRM1 5027	75	73	14	KILLER COUNTRY Jerry Lee Lewis, Elektra 6E 281

★ 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 sales strength. ● 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.)

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These are the disc jockeys from 33 states, recording company executives, New York and Hollywood film industry executives, advertising executives, and talented musicians and singers who are the heirs to an institution created by their predecessors.

This year's party included the largest con-

tingent of national and international media representatives ever. We welcomed: ABC's Good Morning America, Voice of America, Cable News Network, Mutual Broadcasting, CBS-TV News, NBC-TV, PM Magazine, PBS-TV, AP Radio, Country Crossroads, BBC London, Springbok Radio South Africa, Radio New Zealand, TROS Radio Holland, Radio Cleveland England, Radio Carousel South Ireland, Radio Ireland, Radio Brisbane Australia, BIG D Radio Dublin Ireland, BBC Radio Scotland, Radio, Frankfurt, Swedish Radio, AP, UPI, Gannett News Service, People, Time, Newsweek, TV Guide, Billboard, Cashbox, Record World, and just about every Country Music Publication in existence.

Yes, the Grand Ole Opry Birthday Party has truly become an international event! We applaud Opry star Barbara Mandrell,

voted Entertainer of the Year by the Country Music Association. Another Opry favorite, George Jones, was named Male Vocalist of the Year by the CMA. And the Opry congratulates Johnny Cash and Connie B. Gay, pioneers in the field, on their induction into the Country Music Hall of Fame.

We at the Grand Ole Opry remember how it all started. And we remember the people who brought us to where we are, and who will take us toward the future. May 1981 and your future be bright, cheerful, and prosperous. Thanks.

## Grand Ole Opry<sup>®</sup>







# Billboard® Best Selling Spiritual LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	5	103	<b>LOVE ALIVE II</b> Walter Hawkins & The Love Center Choir, Light LS-5735
2	8	66	<b>IT'S A NEW DAY</b> James Cleveland & The Southern California Community Choir, Savoy SGL-7035
3	6	53	<b>I'LL BE THINKING OF YOU</b> Andrae Crouch, Light LS 5763
4	1	15	<b>REJOICE</b> Shirley Caesar, Myrrh MSB 6646 (Word)
5	9	11	<b>EVERYTHING'S ALRIGHT</b> Dr. Charles G. Hayes & The Cosmopolitan Church Of Prayer, Savoy SL 14580
6	NEW ENTRY		<b>THE LORD IS MY LIGHT</b> New Jerusalem Baptist Church Choir, Savoy SGL 7050
7	2	32	<b>TRAMAINE (WORD)</b> Tramaire Hawkins, Light LS-5760
8	14	108	<b>I DON'T FEEL NOWAYS TIRED</b> James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
9	23	19	<b>LOVE ALIVE</b> Walter Hawkins, Light LSS734
10	12	15	<b>KEEP ON CLIMBING, WE'VE GOTTA GO HIGHER</b> The Pilgrim Jubilee Singers (Live), Savoy SL14584
11	NEW ENTRY		<b>A PRAYING SPIRIT</b> James Cleveland & The Cornerstone Choir, Savoy 7046
12	10	41	<b>IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY</b> Donald Vails Choraleers, Savoy 7039
13	7	15	<b>I CAN'T FEEL AT HOME</b> The New Jerusalem Baptist Choir, Savoy SGL 7050
14	25	49	<b>LORD, LET ME BE AN INSTRUMENT</b> James Cleveland & The Triboro Mass Choir, Savoy 14525
15	NEW ENTRY		<b>MOTHER WHY?</b> Willie Banks & The Messengers, Black Label BL 3000
16	32	25	<b>YOU OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD</b> Rev. Clay Evans, Jewel LPS 0150
17	4	49	<b>PLEASE BE PATIENT WITH ME</b> Albertina Walker With James Cleveland, Savoy SL-14527
18	33	37	<b>IT STARTED AT HOME</b> Jackson Southernaires, Malaco M 4366
19	NEW ENTRY		<b>PRAISE BELONGS TO GOD</b> Elber (Twinkie) Clark, Sound Of Gospel 091
20	17	163	<b>AMAZING GRACE</b> Aretha Franklin With James Cleveland, Atlantic 2-906
21	13	28	<b>AIN'T NO STOPPING US NOW</b> Willie Neal Johnson & The Gospel Keynotes, Nashboro 27217
22	NEW ENTRY		<b>GOD WILL SEE YOU THROUGH</b> The Williams Brothers, New Birth 7048-G
23	NEW ENTRY		<b>COME TO JESUS NOW</b> Myrna Summers, Savoy SL 14575
24	22	6	<b>CHANGED MAN</b> Swanee Quintet, Creed 3099
25	3	74	<b>CHANGING TIMES</b> Mighty Clouds Of Joy, Epic JE 35971
26	NEW ENTRY		<b>I CAN DO ALL THINGS</b> International Mass Choir, New Birth, 2-9008G
27	NEW ENTRY		<b>HEROS</b> The Commodores, Motown M8-939M1
28	21	62	<b>IN GOD'S OWN TIME, MY CHANGE WILL COME</b> James Cleveland & The Triboro Mass Choir, Savoy 14525
29	28	11	<b>REV. RICHARD WHITE &amp; THE SOUTHERN CALIF. COMMUNITY CHOIR</b> James Cleveland, Savoy SL 14563
30	31	25	<b>JESUS WILL NEVER SAY NO</b> The Florida Mass Choir, Savoy SGL 7045
31	15	45	<b>HEAVEN</b> Genobia Jeter, Savoy SL 14547
32	11	41	<b>VICTORY SHALL BE MINE</b> James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
33	16	11	<b>CHORALEERS</b> Donald Vails, SGL-7019
34	18	87	<b>LEGENDARY GENTLEMEN</b> Jackson Southernaires, Malaco 4362
35	26	11	<b>HE GAVE ME NOTHING TO LOSE</b> The Clark Sisters, SOG 092

JANUARY 10, 1981 BILLBOARD

# Gospel



**GOSPEL GROWTH**—Host Bobby Jones, right, greets New Benson artist Larnelle Harris on the "Bobby Jones Gospel Show," the first black gospel music program distributed nationwide via the cable network.

## Gospel Scene

By SHARON ALLEN

Pat Boone has been appointed cochairman of the 1981 National Easter Seals campaign and telethon. Boone and Don Kirshner will emcee the 10th telethon from Los Angeles. The telethon is scheduled to be aired March 28-29.

James Bullard, general manager of Word Records, produced the first Georgia salute to gospel DJ's, during Georgia Music Week. More than 76 disk jockeys and announcers were presented certificates of appreciation by Seretha Tinsley, station manager of WAOK-AM. The event was held in the Georgia World Congress Center. Hoss Allen, of WLAC-AM, Nashville emceed the event, and entertainment was provided by Word music artists' Al Green and Donn Thomas.

The Happy Goodman Family appeared on the Tennessee Ernie Ford PBS-TV special, "More Of That Good 'Old Gospel Music" Nov. 29. The family featured three hit songs from their latest Canaan Records release, "Better Hurry Up!" The Goodman family has recently appeared on the "Mel Tillis Show," and "Dinah Shore Show," as well as shows with Oral Roberts, Rex Humbard

and their own tv show, "Down Home With The Happy Goodmans."

A new outreach ministry for Andrae Crouch is in the offing. . . . Crouch has announced plans to acquire a 15-acre ranch 20 miles south of Kona, Hawaii to be used as a leadership training center.

Congratulations to Reba Rambo and Dony McGuire on their recent marriage. . . . New-comer to the gospel scene, Karen Jackson, is planning a major concert tour of the southwest and west coast scheduled for March and Aug. She has video taped six songs from her latest album on Vine Records for use on Christian tv stations.

### Crouch Television Schedule Crowded

NASHVILLE—Television continues to play an important role in the singing career of Andrae Crouch. The Light Records artist recently taped three national tv shows. He guest starred on PBS-TV's "More Of The Good 'Ole Gospel Music" with host Tennessee Ernie Ford along with the Happy Goodman Family, Della Reese and Grandpa Jones. He also taped the new "Barbara Mandrell Show" on NBC.

Crouch will appear on an upcoming segment of the "Toni Tennille Show." He recently appeared in the live "Showboat" concert at the Los Angeles Forum as a benefit for the Martin Luther King Legacy Assn. in a get out the vote project which also featured Stevie Wonder, Smokey Robinson, Jose Feliciano and hosts Diahann Carroll and Dick Clark.

### 3 Receive Awards

NASHVILLE — Heartwarming recording artists received three awards from the 11th annual Singing News Fan awards. The Kingsmen received the favorite gospel group award, best tenor was awarded to Ernie Phillips and best instrumentalist was awarded to pianist Anthony Berger. The awards were presented at the close of the National Quartet convention.

### Star Song Switch

NASHVILLE—Star Song Records product will now be distributed to the Christian bookstore market through the New Benson Co. Previously, Star Song albums were marketed via national Christian distributors and Royal Marketing, a telephone sales agency.

### 'And There Was Light' Finalized

THOUSAND OAKS, Calif. — Merrill Womach, president of New Life Records and Cam Florida, executive director of the Continental Singers, have reviewed the final mix of a new youth musical, ". . . And There Was Light." It is written by Florida and Jeff Kennedy.

Kennedy, songwriter and coauthor of the musical, and Jerry Wright, New Life Records special promotions director, were also present to review the new musical.

## ERH Sales Buys Daniels Series

NEW YORK—ERH Sales Corp., Lee Halpern's production coordination company here, has acquired the John Daniels Gospel series from Kevin Eggers' Tomato Music Ltd.

The line of black gospel product, released under the New Birth logo, will continue to be headed by Daniels as executive vice president, with offices at 221 W. 57th St.

The label plans a flow of releases on a bi-monthly basis featuring such acts as the Angelic Choir, the Williams Brothers, Mattie Moss Clark, the International Mass Choir, Bettye Nelson, Benny Cummings and Kings Temple, the Johnson Ensemble, the Barrett Sisters, Timothy Wright Concert Choir, Bibleway Radio Choir, Gospel Clefs, Sons Of The Birds, Carolyn Johnson and the Savettes.

Daniels, who formed the New Birth label last July, was in Memphis last week putting the finishing touches on new albums by the International Mass Choir and the Johnson Ensemble.

## Bay Area Gigs Bowed By Evans

LOS ANGELES—Evans House of Music, a San Francisco-based retail record outlet, presented its first Bay Area series of gospel concerts recently at the Garden Oaks Auditorium at East Palo Alto, Calif.

Willie Evans, owner of the gospel-oriented shop, is set to feature Sammie Cheatum & the Rilettes, evangelist Emma Stewart, the Gospel Hummingbirds, the Soulful Sons of Zion and others.

Evans, who is gearing up to open what is believed to be the first gospel one-stop in the Bay area, is looking to make the pre-Thanksgiving concert an annual event.

Tickets were \$7 in advance and \$8.50 at the door. Additional performances took place in the series at Longshoreman Hall in San Francisco and Richmond Auditorium in Richmond, Calif.

Proceeds from the concerts will be donated to the Boys Clubs in the three cities.

## Forsakes Rocking

NASHVILLE—DaySpring artist Dion DiMucci recently released his debut gospel album, "Inside Job." A former rock star, DiMucci earned recognition during the '60s with such hits as "The Wanderer," "Run-around Sue," "Ruby Baby" and "Abraham, Martin And John."



**TRAFFIC JAM**—Gospel pianist Dino Kartsonakis moves along with the traffic. Some 30 vehicles and 50 people surrounded the pianist, creating the feeling of motion for his latest album cover. The LP is entitled "Rush Hour."



# TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★	2	14	<b>MORE THAN I CAN SAY</b> Leo Sayer, Warner Bros. 49565 (Warner-Tamerlane, BMI)
★	1	13	<b>NEVER BE THE SAME</b> Christopher Cross, Warner Bros. 49580 (Pop'n'Roll, ASCAP)
★	3	11	<b>EVERY WOMAN IN THE WORLD</b> Air Supply, Arista 0564 (Pendulum/Unichappell, BMI)
★	5	12	<b>SUDDENLY</b> Olivia Newton-John/Cliff Richard, MCA 51007 (John Farrar, BMI)
★	6	11	<b>LOVE ON THE ROCKS</b> Neil Diamond, Capitol 4939 (Stonebridge/EMA-Suisse, ASCAP)
★	7	11	<b>GUILTY</b> Barbra Streisand & Barry Gibb, Columbia 11-11390 (Stigwood/Unichappell, BMI)
★	10	9	<b>I LOVE A RAINY NIGHT</b> Eddie Rabbitt, Elektra 47066 (Debdave/Briarpatch, BMI)
★	11	8	<b>I MADE IT THROUGH THE RAIN</b> Barry Manilow, Arista 0566 (Unichappell, BMI)
★	9	10	<b>IT'S MY TURN</b> Diana Ross, Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)
★	14	7	<b>THE WINNER TAKES IT ALL</b> Abba, Atlantic 37222 (Artwork/Polar, ASCAP)
★	15	8	<b>KILLIN' TIME</b> Fred Knoblock & Susan Anton, Scotti Brothers 609 (Atlantic) (Flowering Stone, ASCAP)
★	13	10	<b>EASY LOVE</b> Dionne Warwick, Arista 0572 (Cotton Pickin', ASCAP/Hobby Horse, BMI)
★	13	4	<b>LADY</b> Kenny Rogers, Liberty 1380 (Brockman, ASCAP)
★	17	5	<b>THE TIDE IS HIGH</b> Blondie, Chrysalis 2465 (Gemrod, BMI)
★	15	16	<b>FOOL THAT I AM</b> Rita Coolidge, A&M 2881 (Unichappell/Begonia Melodies, Fedora, BMI)
★	16	8	<b>I BELIEVE IN YOU</b> Don Williams, MCA 41304 (Cook House, BMI)
★	24	5	<b>MY MOTHER'S EYES</b> Bette Midler, Atlantic 3771 (Almo/Only Child/Mel-Dav, ASCAP)
★	29	5	<b>9 To 5</b> Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
★	19	11	<b>GOODBYE MARIE</b> Bobby Goldsboro, CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)
★	20	9	<b>SEASONS</b> Charles Fox, Handshake 85307 (Live/Charles Fox, BMI)
★	21	5	<b>ONE STEP CLOSER</b> The Doobie Brothers, Warner Bros. 49622 (Noodle Tunes/No Ah/Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP)
★	27	7	<b>STARTING OVER</b> John Lennon, Geffen 49604 (Warner Bros.) (Lenono, BMI)
★	32	7	<b>SMOKEY MOUNTAIN RAIN</b> Ronnie Milsap, RCA 12084 (Pi-Gem, BMI)
★	24	18	<b>WOMAN IN LOVE</b> Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
★	35	4	<b>HEY NINETEEN</b> Steely Dan, MCA 41036 (Zeon/Freejunkt, ASCAP)
★	26	10	<b>MORNING MAN</b> Rupert Holmes, MCA 51019 (WB/Holmes Line Of Music, ASCAP)
★	37	4	<b>SAME OLD LANG SYNE</b> Dan Fogelberg, Full Moon 19-50961 (CBS) Hickory Grove/April, ASCAP)
★	28	22	<b>EVERYBODY'S GOT TO LEARN SOMETIME</b> The Korgis, Asylum 47055 (Elektra) (Warner Bros., ASCAP)
★	29	25	<b>ONE TRICK PONY</b> Paul Simon, Warner Bros. 49601 (Paul Simon, BMI)
★	34	5	<b>YOU</b> Earth Wind & Fire, ARC/Columbia 11-11407 (Saggitfire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI)
★	31	26	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
★	32	12	<b>WITHOUT YOUR LOVE</b> Roger Daltrey, Polydor 2121 (H.G. ASCAP)
★	40	4	<b>MISS SUN</b> Boz Scaggs, Columbia 11-11406 (Hudmar, ASCAP)
★	34	28	<b>ON THE ROAD AGAIN</b> Willie Nelson, Columbia 1-11351 (Willie Nelson, BMI)
★	35	30	<b>I'M HAPPY THAT LOVE HAS FOUND YOU</b> Jimmy Hall, Epic 9-50931 (ATV, BMI)
★	36	33	<b>REAL LOVE</b> The Doobie Brothers, Warner Bros. 49503 (Tauripin Tunes/Monsteri/April, ASCAP)
★	37	38	<b>SEQUEL</b> Harry Chapin, Boardwalk 8-5700 (CBS) (Chapin, BMI)
★	38	31	<b>YOU'VE LOST THAT LOVIN' FEELING</b> Daryl Hall & John Oates, RCA 13103 (Screen Gems-EMI, BMI)
★	39	41	<b>SEND A LITTLE LOVE MY WAY</b> Stephen Bishop, Warner Bros., 49595 (Stephen Bishop, BMI)
★	40	3	<b>TIME IS TIME</b> Andy Gibb, RSO 1059 (Stigwood/Unichappell, BMI)
★	41	46	<b>HAPPY SONG</b> Frank Mills, Polydor 2148 (Peter Piper/Unichappell, BMI)
★	42	39	<b>COULD I HAVE THIS DANCE</b> Anne Murray, Capitol 4920 (Wogue & Maple/Welk Music Group/Onhisown, BMI)
★	43	43	<b>ONCE A NIGHT</b> Jackie English, Venture 135 (Carollon/Cooperstown, ASCAP)
★	44	42	<b>IS THIS THE WAY OF LOVE</b> Chris Montan With Lauren Wood, 20th Century 2470 (RCA) (Special/Old Sock, ASCAP)
★	45	36	<b>DREAMING</b> Cliff Richard, EMI-America 8057 (ATV/BMI/Rare Blue, ASCAP)
★	46	47	<b>WHEN</b> Perry Como, RCA 12088 (United Artists/Roncom, ASCAP)
★	47	45	<b>IF YOU EVER CHANGE YOUR MIND</b> Crystal Gayle, Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)
★	48	44	<b>XANADU</b> Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI)
★	49	48	<b>NO NIGHT SO LONG</b> Dionne Warwick, Arista 0527 (Irving, BMI)
★	50	49	<b>MIDNIGHT ROCKS</b> Al Stewart, Arista 0552 (Frabjous/Approximate, 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 strength. ■ 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.)

The above chart is based on information as of 12/27/80.

# Classical



**VOICES WALTZING**—The romantic "Liebeslieder Waltzes" part songs of Brahms are given a complete recording at L.A.'s St. Alban's Episcopal Church by the Los Angeles Vocal Arts Ensemble. It's the recording debut of the group, which consists of eight vocalists and two pianists. From left are pianists Armen Guzelimian and Raul Herrera, founders of the ensemble; and singers Paul Johnson, tenor; Daisietta Kim, soprano; Mary Heyler, mezzo-soprano; Dale Morich, baritone. The digital recording will be released by Nonesuch in January.

## FOR CHICAGO HALL

# Improvements To Cost \$3 Million

By ALAN PENCHANSKY

CHICAGO—The Chicago Symphony Orchestra will spend almost \$3 million on Orchestra Hall improvements prior to the opening of its 1981-82 season. Work on the hall is set to begin immediately after the current season's conclusion in May.

Almost \$1.5 million will go into electrical and mechanical system improvements, including revision of the stage lighting. New lighting will enable musicians to see better on stage and meet needs for live and prerecorded tv program production, according to the orchestra.

The system used to deliver and circulate air in the hall also will be upgraded.

Another \$1.3 million is earmarked for enlarging the stage area and remodeling of musician facilities. Main floor seating is being rearranged for improved comfort and sight lines.

Major acoustical changes, which have been contemplated by the or-

chestra, are not being made at this time. However, main floor seats are being reupholstered with less sound-absorbing material, and the rear wall of the main floor will be reconstructed.

Some acoustical improvement is expected to result from the changes, the orchestra indicated. Work is being supervised by the architectural firm of Skidmore, Owings and Merrill, with the acoustical firm of R. Lawrence Kirkegaard and Associates consulting.

Plans for the work were approved by the orchestral association's board of trustees at its November meeting. In October, the board approved plans to spend \$250,000 on a new pipe organ, also to be installed this summer.

The orchestra said enlargement of the stage would permit performance of large-scale choral and orchestra works without having to build a temporary stage extension. The hall's architectural appearance will be left

generally unchanged, according to the symphony.

Plans also were announced for the Chicago Symphony's 1981 European tour, set to begin Aug. 29 with a concert in Frankfurt as part of the dedication of the city's newly rebuilt opera house. The orchestra under Sir Georg Solti will be the first American ensemble to perform in the Alte Oper, which was devastated during the last war. The concert will be televised throughout Europe.

The 17-concert, eight-country tour also includes stops in Salzburg, Lucerne, London, Milan, Bonn, Vienna, Paris, Brussels, Amsterdam and Hamburg.

The tour repertoire will include Bartok's "Concerto For Orchestra," the Bruckner Symphony No. 4, Beethoven Symphony No. 8, Strauss' "Don Juan," the Ives/Schuman "Variations On America," Mussorgsky/Ravel "Pictures At An Exhibition" and Mahler Symphony No. 9.

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## Musicians End Strike Against N.J. Symphony

TRENTON, N.J.—The 12-week strike of the musicians making up the New Jersey Symphony Orchestra ended Dec. 22 when they agreed to accept a new three-year contract. The agreement was reached through the State Board of Mediation working with the attorneys for both the musicians and the orchestra association.

The pact was described as similar to a proposal that was rejected last Nov. 19 by the musicians. However, officials said concessions were made on the length of the concert season and hiring procedures. The board of trustees of the orchestra must still ratify the new contract at a meeting this coming week. If it is approved, as expected, the orchestra could begin its season by Jan. 10.

The agreement calls for a base weekly salary of \$400 in the first year, an increase of \$80 over last season's wage. The length of this curtailed season was left open in the contract and was to be decided by the orchestra's board of trustees. However, the season would be extended to 28 weeks in the second and third years of the pact.

## Study Indicates Dutchman Penned 'Pergolesi' Opus

By WILLEM HOOS

AMSTERDAM—Some diligent investigatory work by a local university musicologist has produced apparent proof that the six "Concerti Armonica," hitherto ascribed to Italian composer Pergolesi were actually penned by a Dutchman. Count Unico Wilhelm of Wassenaer, who died in 1766 at the age of 74.

An immediate and direct outcome of the discovery is that the sleeve information of a new album by I Musici, the Italian chamber music ensemble, had to be revised by Phonogram. The notes contained references to Pergolesi's composition of the pieces, but now Count Unico Wilhelm is credited.

Handling the probe was Dr. Albert Dunning, of the State Univ. of Utrecht, Holland, who says he found final proof when he had access to the historic archives of the Wassenaer family at Twickel Castle, in Delden, in Eastern Holland and near the Dutch-German border.

There, Dunning found manu-

scripts which "made it crystal clear" that the six works came from the Dutchman. Dunning's studies of the six "Concerti Armonica" have spanned 18 years. Now he has written a book, in English, about his work. "Count Unico Wilhelm of Wassenaer: A Master Unmasked," containing facsimile handwritings by the count.

The idea that Pergolesi composed the six "Concerti Armonica" came from a musical score, found in the first part of the 19th century, his name appended. Doubts later cropped up, and some historians thought the composer was Ricciotti, who published the six pieces in The Hague in 1740.

But Dunning's research reveals the count wrote the music between 1725 and 1740. He also performed the six concerti, together with an ensemble from The Hague, of which Ricciotti was a member. Ricciotti asked the count's permission to publish the six pieces and eventually the count agreed, but only if his name was not mentioned.



## French Try New Route

By HENRY KAHN

PARIS—New moves are afoot in the long but so far unsuccessful battle to roll back the flood of British and American music that currently dominates the French market.

Jean Loup Tournier, delegate general of authors' society SACEM, has appealed to the Minister of Cultural Affairs to extend the same efforts that are being made to help classical music to include the French pop song.

SACEM's variety commission is examining the possibility of setting up a school to train writers, composers and singers. The Minister has promised that work on the project could start in 1981, but since whatever funds are made available will come from the 1981 budget, not the 1980 one, nothing tangible is likely to emerge till 1982.

The root of the problem is radio, as both parties know. When they talk of a brick wall holding French talent back they mean the paucity of radio outlets.

But the government is committed to keeping all doors barred against free radio, so when Tournier complains there is not enough radio it is hard to know whether he wants more radio (more local stations for example) or a complete overhaul of the whole system so as to allow free radio to be introduced.

Discos are also a big factor. There are around 4,000 in France now and they rely very heavily on American music, while French material is treated, in the words of Tournier, with indifference or contempt.

Tournier also notes that of something over 300 music festivals around the country only three or four are devoted to variety, the vast majority concentrating on classical music. The Minister, Jean Lecat, has made reassuring noises, agreeing that there is an imbalance, and suggesting further that new talent might be permitted to perform in cinemas that were not being used.

This was done with jazz in the '50s and had the effect of turning Paris into the jazz capital of Europe while bringing in a rich flow of American jazzmen. Lecat suggested popular music concerts should enjoy certain financial advantages. On the vexatious subject of the inordinately high disk sales tax, however, he had nothing to say.

## Reissued LPs Get Requests

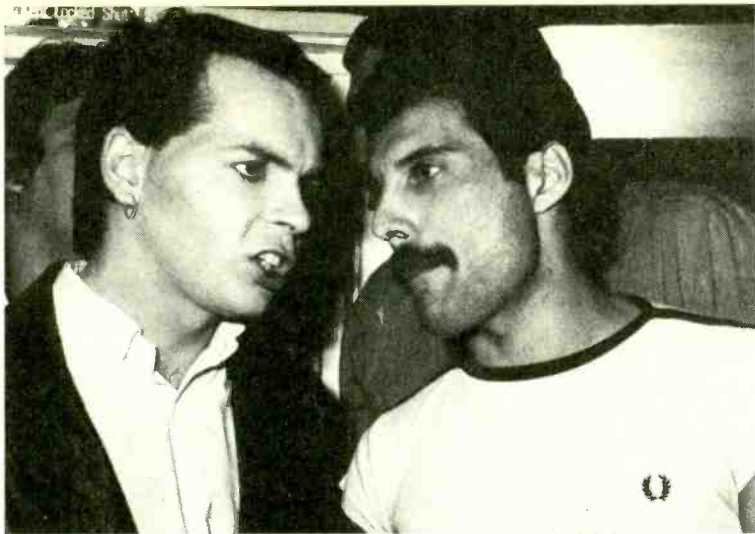
TOKYO—Trio Records here is receiving inquiries from the U.S. for the 10 albums in the Storyville Farewell Collection released Nov. 16, reports Kenny Inaka, executive chief producer at the label's a&r department, who adds that he can't understand where the Americans heard about the monaural LPs.

The original Storyville albums had been collector's items and were selling for anywhere from \$100 to \$150 each among collectors in Japan.

Trio subsequently decided to reissue the old albums, all with their original jackets. The label handles Alan Bates' Black Lion Records, which had bought the rights to the original recordings from George Wein.

Since they have the same jackets as the original recordings, the word "mono" appears on them. The album, "Toshiko: Her Trio, Her Quar-

(Continued on page 86)



**STARS MEET**—British rock stars Freddie Mercury, right, and Gary Numan converse during a party held at London's Legends club after Queen's recent concert in the capital. The occasion also celebrated the release of Queen's soundtrack album for "Flash Gordon."

## Dilemma Settled In Hong Kong Awards

By KEITH ANDERSON

HONG KONG—The staging of the fourth Hong Kong Gold Disk Awards has been a matter of some controversy.

The event was to have been put out by one of the two rival commercial television stations in the territory, but endless obstacles were found to the continuance of this practice. Artists contracted to one company were barred from appearing on the other channel, and since winning local artists were usually asked to perform at the award-giving ceremony the whole matter seemed beyond solution.

The International Federation of Producers of Phonograms and Videograms (IFPI) cut the Gordian knot by arranging its own presentation ceremony, which was held, not in a theatre, but in the relatively subdued surroundings of Another World Disco at the Holiday Inn Hotel, in Nathan Road, Kowloon.

Here, on Dec. 12, the usual local recording personalities were herded together to witness a brief prize-giving, which served also as an introduction to the new local head of IFPI, James Wolsey, fresh from London. His new deputy director, Cheung Kou-li, had taken up her duties a few months ago, moving over from CASH, the local copyright protection organization.

In addition to new directors, IFPI in Hong Kong has a new chairman in Chung Kam-pui, of Fung Hang Record Co. He replaces Napoleon Ng, of Moutries, whose company has now gone into liquidation, amid some local speculation. A year ago, Moutries hi-fi and record business was sold off by the Inchcape Group as "not a profitable enterprise," and bought by some of its principal employees, under Ng. The liquidated company was involved in the sale of musical instruments, acted as a booking agency for entertainments, and had dealings with other outlets for both films and records.

In planning the new gold disk awards, IFPI this year changed the award criteria. In the two categories of record, local albums needed a sale of 25,000 units for a gold award and 50,000 for a platinum. In the international class, 10,000 units earned gold, and 20,000 platinum. Needless to say, the exact definitions of "local" and "international" have caused some disagreement.

In particular, the application of the rules eliminated this year one of the most interesting potential competitors. By the present "inter-

national" standards, the Japanese violinist Takako Nishizaki's recording of the Chinese "Butterfly Lovers Concerto," with a Japanese orchestra, a Chinese conductor from Australia, and Japanese recording engineers, in Japan, but for Hong Kong Records, would have gone platinum. Under the "local" category, this popular classical release still has a few thousand to go to reach the

(Continued on page 86)

## Australia Values Its Own Artists Festival Label Corners Country's Indigenous Market

By GLENN A. BAKER

SYDNEY—Indigenous music has emerged as a significant commercial force in Australia over the past year, if record sales are any indication.

Its surge is part of an overall breakdown of a national inferiority complex, which has hampered the development of domestic culture since this nation was founded.

As Australian popular music racks up success after success in the international marketplace, prejudices against peculiarly Australian music are rapidly dissipating. Part of this new awareness is a realization amongst youth that a music form such as reggae is, in fact, the traditional music of Jamaica.

Leading "bush band," the Bushwackers, are competing alongside major national rock acts such as Cold Chisel and Angel City and matching both their earnings and drawing capacity.

Regular Melbourne dances, staged by the act itself, see the doors closed two hours before the event begins, and the press has highlighted instances where people have literally danced until they have broken a leg and been carried off to hospital.

The Bushwackers, who were drawing capacity houses throughout Britain and Europe long before they broke through in their own country, have racked up four consecutive gold albums and have a unit tally far exceeding 100,000 albums. A book of traditional dance steps which they prepared and published has sold more than 60,000.

With an appeal from housewives to teenagers for what has been described as "a totally non-sexist music," the group is able to sell copious amounts of records at its shows and shopping center appearances. It also

## SINGLES UP 10%

## Retailers Protesting RCA U.K. Price Hike

LONDON—With disk pricing policies at manufacturer and retail levels in the U.K. continuing as a major industry issue, RCA's recent 10% increase in the list price of its singles has attracted much attention.

The major's price hike puts its 45s substantially over the critical one pound barrier. For a start, HMV, a leading retail chain, has refused to absorb the 10% upturn and is having stickers printed informing customers that RCA singles are alone in costing one pound, 20 pence (roughly \$2.75).

Other dealers now seem set to let consumers know why RCA singles cost so much. And Ian Gray, marketing manager for HMV, says: "We'd managed to hold down the price of chart singles to a penny under the one pound mark. But with RCA's latest 10% increase, upping the price to 77 pence to us, we just couldn't keep the cost under that mark."

Steve Mandy, Virgin Retail managing director, says: "We feel other record companies are keeping tabs on what trade reaction to RCA's move is, so we must add our protest. We'll probably do something similar to HMV in the next week or so."

Dealers seem united in thinking that the price, if it becomes general practice, will affect volume sales.

Mike Gleave, of the Boots chain, says it is not "inevitable" that record

prices have to go up, as some major manufacturers believe. "We're implementing a new pricing policy soon. But we're not just going to subsidize the record trade."

John Howes, joint deputy managing director of RCA here, says: "The dealers are more terrified of these price increases than we are. I doubt if they will harm us. The record market has bottomed out to a hard core of regular, dedicated record buyers who, once they want something, will pay for it."

And he adds: "We have to face that we're living in inflationary times. Record companies have got rid of the fat, sliced through the meat and now just have the bones. Certainly at RCA, we can't do anything but pass on our increases in costs."

But Howes says RCA didn't expect retailers to absorb the price rises. "They should pass it on, without being too fearful of the consequences. Other companies will follow us. Manufacturers just can't go on selling singles today at 70p, as compared with our 77p."

On the other hand, some majors see singles' price increases as harmful, insisting that the one pound price barrier is a real problem in sales terms, and that it is not feasible to break that barrier at this time.

Says Tony Woollcott, CBS senior director: "It's just not a good idea." (Continued on page 86)

## IN AUSTRALIA

## Festival Makes Old Songs Into New Hits

SYDNEY—In a procedure that has become almost commonplace for the company, Festival Records has pushed a five-year-old single and album into the upper reaches of the Australian national charts.

Currently sitting in the top five singles is "Time Warp," from the soundtrack of the "Rocky Horror Picture Show," recorded in 1976. The disk (which features Meat Loaf on the flip) has reportedly now passed the 100,000 mark in sales.

The album, which appears on Lou Adler's Ode label, recently slipped out of the top 20. It's racked up multi-platinum sales here, and has been a strong catalog staple for Festival over the years, particularly in

the city of Brisbane, where the movie has an ultra-cult following.

However, it was a brief clip of "Time Warp" in the movie "Fame" which rekindled interest and prompted Festival to drag out a dusty film clip and reissue the track as a single.

After three screenings of the clip on the powerful Countdown TV show, the song was No. 1 in Adelaide and Perth and top five in Melbourne and Sydney. Ironically, the only city where it has not yet broken is Brisbane.

The hit status of "Time Warp" has been reflected in the move by Hoyts Cinema chain to take "The Rocky Horror Picture Show" film out of late night runs and reopen it at major city cinemas on a five-shows-a-day basis. As a "midnight special," the film had an enormous following in the Sydney gay community and at one point the fire brigade was called in to stop patrons lighting candles in the theater during the screening.

In a similar feat last year, Festival took a five-year-old concept album on Safari called "The Butterfly Ball" and charted the title track, sung by Ronnie James Dio, as a top five hit.

"Who cares if it's not the hottest and the latest? A hit's a hit, no matter how old it is," says national label manager Glen Hansford. "We work all our catalog, not just new releases. Who knows where a hit can be found?"

## Reissued LPs

• Continued from page 85

tet," even has the words, "Jazz in High Fidelity," attesting to how old the original is.

The 10 albums were manufactured on the basis of advance orders. Pressings were between 4,000 and 5,000 for each album. Price is \$9.35 (42,000 Yen) each.

The 10 titles include "Billie Holiday at Storyville," "Introducing Milli Vernon," Teddy King's "Now in Vogue," Lee Wiley & Ellis Larkins' "Duologue," Zoot Sims & Bob Brookmeyer's "Tonight's Music Today" and "Lee Konitz in Harvard Square."



**HAPPY BROTHERS**—Italy's de Angelis brothers, known professionally as Oliver Onions, collect a gold disk for West German sales of their self-penned "Santa Maria" hit, which has passed the 500,000 mark.

## Soviet Government Keeps Tabs On Disco Movement

By VADIM YURCHENKOV

MOSCOW—With discotheques proving an increasingly popular leisure pursuit for Russian youth, especially as the overall entertainment scene here is barren, the Soviet disco industry itself is currently under very close scrutiny.

Governmental, public and social organizations are working together to investigate the programming, financial and background aspects of the disco chains.

But it has to be appreciated that Russian discos differ from those in the West. Many of them here are

non-professional, making virtually no profits, and are built into universities, colleges, clubs, trade union cultural centers and so on.

There's a broader programming pattern in Russia, too, with disco music and dancing lined up alongside jazz, folk country and even classical input, linked with films and slides.

To dig deeper into the Russian disco phenomenon, a conference was staged in Moscow with delegates from the Ministry of Culture, the Central Council of Trade Unions, Melodiya Records and government cultural association Komsomol.

A ministry of culture official said future discotheque development was being planned by various interested parties. As a starter, a national council for disco coordination is being organized, its main role to draw up a list of rules governing national disco activities.

Also planned is a national disco competition for 1981-82, sponsored by the ministry, trade unions, Komsomol and the publications Sovetskaya Kul'tura and Komsomolskaya Pravda. This looks like it's building into a massive project, involving discos throughout the vast Russian federated republic.

Komsomol plays a big part in disco developments here. Its publication, "Youth Variety," runs a special advice column to guide disco operators and because lighting and sound equipment remain a big problem in Russia, Komsomol is sponsoring a team of engineers from

(Continued on page 88)

## Motown Signs New License; Network Set

LONDON — Motown Records' network of European licensees is completed with the finalizing of a deal for the Scandinavian territories with the recently set-up Scangroup Records, which links as a working group Grammfon Electra in Sweden, Hede Nielsen in Denmark, Discophon in Finland and Disco in Norway.

The Motown deal was finalized by the group following a visit by James Fisher, Motown's London-based general manager. First releases under the deal, effective Jan. 1, will be new singles by Diana Ross and Stevie Wonder.

Says Hans Ove Eriksson, managing director of Grammfon Electra: "It's a three-year contract, signed jointly with the four companies within Scangroup, and we are very keen about it because we need the new blood that Motown will feed into our operation."

The four companies have worked together as licensing partners for the past eight years, but it was just this year that it formally became a working group.

Electra in Sweden has represented RCA since 1956 and also Decca, though the latter goes to PolyGram from the new year.

Eriksson says the Scangroup operation will have a central label manager for Motown in Scandinavia.

Motown's new European representation (Billboard, Oct. 25, 1980) started with the announcement that the company was leaving EMI in several key territories in favor of working with independents. It switched to Bellaphon exclusively in West Germany and Austria, and Vogue exclusively in France and Benelux. Bellaphon and Vogue were named non-exclusive licensees in Switzerland.

Diana Ross's album "Diana" has already topped the Swedish chart and Wonder's "Hotter Than July" is already his most successful album in that territory.

## Gold Awards

• Continued from page 85

uneasy company of its less sophisticated rivals.

Gold awards in the international category went to Celi Bee, Electric Light Orchestra's "Discovery," Streisand's "Greatest Hits Vol. II" and Anita Ward's "Songs of Love" (all CBS/Sony); "Anne Murray Collection," Murray's "New Kind Of Feelings," and "Golden Top Hits" (EMI); Abba's "Voulez Vous," the Carpenters' "Classics," Eruption's "Leave A Light" and Randy Vanwarmer's "Warmer" (PolyGram); and "Disco Disc," "Platinum 2" and "Platinum 3" (WEA).

International platinum awards were less numerous. Barry Manilow's "Greatest Hits" and "Let's Keep It That Way," from Anne Murray (EMI); Bee Gees' "Greatest Hits," Boney M's "Oceans of Fantasy" and "Polyester 5" (PolyGram); Rod Stewart's "Greatest Hits" (WEA) and "Very Best of the Oldies" (Pacific Music) made up the list.

While the international tally may seem to indicate the nature of the Hong Kong market, more revealing is the local pattern of awards, the majority in Chinese, and all by Chinese artists, from child stars to local opera and television popular historical romances.

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## Protesting Hike

• Continued from page 85

WEA U.K. has come into line with other majors in dropping recommended prices but will advise dealers of "catalog prices" based on British Market Research Bureau survey of salesman feedback and national retail prices.

The company is also modifying its two-tier price system which has a price of roughly \$7 for new releases and \$5.60 for catalog, so that new releases will no longer automatically become catalog items after three months, but instead at "corporate discretion." However, the company is to use the lower dealer price as a means of promoting new releases by new acts.

WEA is also dropping the price on its mid-price albums, down to approximately \$4.20.



## Greek Rockers Hold Promise, Say Labels

By JOHN CARR

ATHENS—Supporters of Greek rock music look to the new year with optimism. After years of depending on international product, often at the expense of good local talent, Greek bands will be showcased in the local and world marketplace, including the U.S.

Record company executives here are suddenly waxing lyrical about the quality of many local rock groups and are rushing to sign as many as can put a salable album together.

From long-established acts such as Socrates to new units such as Apokalypsis, they're being brought off the stages of Sunday matinee concerts and ushered into the recording studios. And with heartening results, according to Minos Matsas Records, which claims to be the front runner company in building up local rock act prestige.

Says Mikis Korinthos, who is both Minos Matsas rock specialist executive and disk jockey: "I believe we've cornered at least 90% of the local acts of any value."

Minos Matsas is particularly hopeful about Socrates, a long-time favorite band in Greece, and has exported a trial order of its latest album to Philadelphia-based independent promoter Hercules. Other Matsas artists enjoying considerable local success are Waiting For Something, Dimitris Poulidakos and Taxi. A promising new group is Apok-

alypsis, for which the company claims there is a build-up of demand in Athens stores, even though the band's debut album is not formally released.

Now Greece's other companies are scrambling onto the rock 'n' roll wagon. EMI, for instance, has been promoting its group Spyridoula for a couple of years, with success, and this unit, along with new group Sharp Ties, will hopefully represent Greece's version of "new wave."

EMI says it has been plowing profits from its established international repertoire back into local rock, but adds: "It's still too early to tell if the investment will pay off."

CBS Greece has been carefully screening local rock acts and so far has selected two, as yet unnamed, for the studios. Miltos Karadsas, a&r manager, says: "A whole queue of groups have passed through my of-

(Continued on page 89)

## International

### 6X6 TAPES BOW IN U.K.

LONDON—Chrysalis Records is the first U.K. company to use the new six-inch by six-inch cassette package currently being tested in the U.S. with Blondie, Barbra Streisand and Barry Manilow product. First release here is Blondie's "Auto-American."

Doug D'Arcy, Chrysalis managing director, says: "We think cassette marketing certainly needs alteration and adaptation to suit changing market conditions and the needs of a new generation of tape users. We're also sure that cassettes will take an increasingly big share of overall sales."

Chrysalis says the new format gives more area for graphics, allowing a direct 50% reduction of album artwork "and makes an impressive display encouraging people to browse."

"Additionally, it allows all the information on the album sleeve to be reproduced on the cassette, a vital factor with cassette and album prices being now so comparable."

## As Russia's Discos Grow, So Does State's Scrutiny

• Continued from page 86

Armenia who design new kinds of equipment locally.

Yuri Tomilin, a youth club and disco head operator in Zhukovsky, said a major problem was that much of the amplification and audio equipment manufactured nationally in Russia was of insufficient power and range. What is needed, he said, is 100-watt and 200-watt amplification and audio systems, plus stereo mixing units, to be developed by a national company.

Since 1977, the Polish Unitra company has supplied disco consoles and other equipment to the Soviet Union. Only large cultural centers and professional entertainment facilities, however, have it installed. For the thousands of amateur or semi-professional discos, ordinary tape playback and audio equipment, and record players are used. Consoles are often home-made.

Disco operators are trained at the Leningrad State Institute of Culture.

courses running some 260 hours covering such topics as youth sociology, the history of Soviet and international pop music and discographies.

Piotr Shabanov, director-general of Melodiya Records, told the conference that the state company had started issuing a series of disco records. Already out are "Disks Are Whirling" by the Red Poppies group and "Our Disco" by the Verasy rock band.

A new Melodiya series will feature special disco music specifically aimed at use in discotheques, and it will be backed by a big marketing campaign. Shabanov called for the creation of more local disco-song contests, particularly as an encouragement for amateur and student composers.

The Novosibirsk Trade Union regional council put forward the idea of a chain of disco loan centers, stocking disco material and equipment and supplying area discos with material and equipment and supplying area discos with music, information, films and slides. One such center has already been set up in Novosibirsk, including a recording studio, with duplicating facility, photograph laboratory, and a stock of 2,000 albums and tapes.

This meeting provided a first opportunity to discuss the disco industry at national levels and the basic aim was to help the business to become a stable and professional up-to-date area of entertainment.

## Hong Kong Festivals Rich, Varied

By KEITH ANDERSON

HONG KONG—In recent years, a considerable amount of money has been spent on the promotion of musical and cultural events by the Urban Council, the body, part elected and part appointed, that runs Hong Kong's recreational activities.

This fall, there was the usual grandiose Festival of Asian Arts, which has spread its net still wider, this year enmeshing Australian Aborigines and Turks, as well as the usual batches of Sri Lankans, Thais and Filipinos. A further discreet novelty was participation from Peking, with the appearance here of the Second Company of Peking Opera from the Chinese capital.

The Asian Arts Festival, of which this was the fifth, concentrates largely on folk-dance, ethnic and touristic, a medium that bridges linguistic barriers in a city where many languages are heard, but only one fully understood.

On this Festival, the Urban Council of Hong Kong is said to have staked some \$750,000, a high proportion of the rate-payers' money. In terms of box-office, the events staged in the comfort of the concert hall are a success, although artistically the formula to which the Festival works badly needs expansion.

One clue towards a possible direction the annual festival might take was the inclusion this year of a Cantonese version of the Japanese play "Rashomon," with simultaneous translation into English through headphones. The possession of the necessary hardware, if not the expertise, will make some attempt at more literary transcultural events possible in the future.

The other festival in the Hong Kong calendar is the International Arts Festival, which takes place over the period of the Chinese New Year, and is run by a committee on which local tycoons are well represented, but without the control or financing of the Urban Council, whose premises are used for many of the presentations.

The program of the coming Arts Festival, under the administration of the London impresario Hubert Willis, has just been announced, and shows a return to a richer and more varied form than in last year's rather disappointing jamboree.

In 1981, then, the Arts Festival is to bring two full symphony orchestras, the Halle from Manchester, England, and the Swedish Radio Symphony Orchestra. Soloists include John Lill, Michel Beroff, Morris Belkin, and the young English product of the Yehudi Menuhin

School, Nigel Kennedy. There will be recitals by the Music Group of London and the Songmakers' Almanac and also jazz from the Australian Burrows/Golla duo and big band sounds from the Midnite Follies Orchestra.

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# Rock Acts Waiting In Wings For Label Debuts In '81

• *Continued from page 1*

Bunnymen on Sire/Warners, and 4 Out Of 5 Doctors on the Nemperor label via Epic.

Exotic names continue to be in vogue. Add to the above mentioned Adam & The Ants, Rodger & The Human Body, Doug & The Slugs, the Brains, the Barges and scads of acts still looking for major label affiliation, such as the Dead Kennedys.

Here's a label-by-label breakdown on what to expect in the months to come, although record company officials are quick to point out that release dates are always subject to change, if they are announced at all.

Assistance in this story was provided by Roman Kozak and Irv Lichtman in New York, and Jean Williams, John Sippel, Jim McCullough, Ed Harrison and Cary Darling in Los Angeles.

Atlantic is touting four newcomers, including the Sherbs, who make their U.S. debut after a period of self-imposed retirement following pop success *Down Under*. Other acts from Atlantic or its affiliated labels include Jah Malla, a New York-based group of Jamaicans who have been together nearly five years and have enjoyed some success on the college and new wave club scenes; song stylist Claudia, a mainstream pop act being produced by Erich Bulling and handled by the Scotti Bros.; and Fortress, a rock quartet signed on the recommendation of Ambrosia's Freddie Piro, although they had only been together for about 10 hours.

Chrysalis has high hopes for Spandau Ballet, compared variously to Ultravox, David Bowie and Gary Numan. The group has had some U.K. chart success. Also coming from Chrysalis is Linx, a black r&b male duo, also from the U.K., who draw comparisons to Boz Scaggs and the Brothers Johnson.

## Greek Rockers

• *Continued from page 88*

fice recently but haven't shown sufficient potential to make it big."

But safely inside the CBS fold is Vlassis Bonatsos, who purveys a brand of soft rock which Karadsas feels is more amenable than hard rock when it comes to acceptance by the average Greek buyer.

He says: "What we're looking for is a Greek type of rock, a sound that does not slavishly imitate the big foreign groups. And we prefer our rock groups to sing in the Greek language."

But on the latter point, he's against majority opinion inside the Greek recording companies that holds that English is the true language of rock and is translatable into marketplace success.

Mike Korinthios says: "The Greek language just isn't suited to rock. It doesn't have the feel." Agreeing with him are EMI and Music Box Records, the latter busily promoting three of its own local rock discoveries, the bands Mauve, Nemo and Delta.

PolyGram Greece has Stavros Logaridis, who mixes hard rock with new wave and old funk, but the company tends to rely more on balladeers who often cross the rock borders into MOR territory.

The Greek WEA division is waiting to see which way the wind blows before taking on any local artists. But, overall, the industry here is convinced that the healthy wave of creativity represented by so many new acts bodes well for the immediate future.

In addition to Dexy's Midnight Runners and Sheena Easton, the Capitol family of labels offers new product from the Pages, Alan David, Ebonee Web, L.J. Reynolds, Mark Saffan & The Keepers and the

Monks. The label didn't have much info on most of the newcomers, but Dexy and Sheena are veterans of the U.K. charts, and are associated with the new wave over there.

Island Records, distributed by

Warners, plans a January debut for U-2, an Irish rock band whose import LP has been selling well here. Premier Talent is booking U-2 on a Northeast tour. Also coming from Island are LPs from the Rockats, a

rockabilly quartet descended from Levi & The Rockats, and the Plastics, a Japanese group that has been touring with Talking Heads and the B-52s.

(Continued on page 96)



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## CALLED DAMAGING

# Content Regulations Assailed By Manager

By DAVID FARRELL

TORONTO—In a surprise move, Vancouver-based rock manager Bruce Allen has blasted Canadian content regulations as being ineffective, even damaging. He is calling for a revision of the regulations which, he claims, would better serve the artistic community as well as broadcasters.

Speaking at a license renewal hearing on the west coast, Allen's words have been widely hailed in the radio community here, largely because he is seen as being a heavy-weight rock manager with no vested interests in bending regulations to fit any particular style of radio format.

In his speech, Allen said: "I believe the Canadian content regulations are not doing the job most think they are, or the job most want them to do.

"Rock music in Canada is not a way to get rich quickly. One of my clients is a band called Prism, which sells about 200,000 copies of every album it releases. It's on the road eight months of the year. Each member of the band makes about \$30,000 a year, that's all. And remember, their earnings don't last. Five years is considered a long time.

"Out of the top 10 Canadian individuals and groups who are certified international stars, the vast majority had already achieved that status before the Commission first introduced Canadian content quotas for radio in 1970.

"The most important thing to recognize about the CanCon regulations is that they've created a stigma in the minds of radio programmers, in the ears of Canadian listeners and certainly in the international arena. The stigma hurts our Canadian talent instead of helping them.

"You are aware that CKLW Windsor was for a long time a major factor in breaking hits into America, especially into Detroit. They no longer have credibility in the U.S., at least as far as Canadian cuts are concerned, because the U.S. tip sheets and p.d.s know CKLW has to play them, whether they are hit bound or not.

"It doesn't matter how much Canadian Content you play, that in itself doesn't generate Canadian hits. And a hit is what all of us on the creative side are after. So, while Canadian content quotas help encourage the exposure of new performers who might not otherwise get any airplay at all, they don't in themselves contribute to a thriving national music industry, an industry built for better or worse on a foundation of hits."

Allen laid out a three-point proposal to bring the regulations up to date, with the needs of record producers and broadcasters. He called for the elimination of restrictions on the "repeat" factor, dropping AM quotas by 10% to 20% and making it compulsory for all licensees to play a quota of non-gold material by new Canadian recording acts.

Another crossover A/C LP that has sold extremely well for Capitol is Bob Seger's "Against The Wind," with CRIA certification figures pin-pointing sales of 400,000 units. Anne Murray's "Greatest Hits" meantime, has hit an all-time high for the lady singer here with 300,000 units sold as of a Dec. 1 sales reading.

## A/C Hot Christmas Seller

TORONTO—Adult contemporary recordings clearly sold well this Christmas in Canada in the year's biggest retail surge.

Capitol appears to have had the best mix of hot titles in the last quarter, with reportedly close to a million unit sales on Kenny Rogers titles alone. His recent "Greatest Hits" package has been certified as selling 400,000 units and Capitol has since advised that it has sold an additional 100,000 units.

Neil Diamond's EMI soundtrack

album, "The Jazz Singer," meantime has sold over 300,000 units, the company states. At the time Capitol released the sales figures, the movie had yet to open in Canada.

Another crossover A/C LP that has sold extremely well for Capitol is Bob Seger's "Against The Wind," with CRIA certification figures pin-pointing sales of 400,000 units. Anne Murray's "Greatest Hits" meantime, has hit an all-time high for the lady singer here with 300,000 units sold as of a Dec. 1 sales reading.

# Ariola Ranked No. 1 In '80 Sales

## EMI-Electrola No. 2; Labels See Fewer '81 Releases

HAMBURG — Munich-based Ariola was the most successful German record company in singles and albums during 1980, according to an analysis of local charts. It was followed in both configurations by EMI-Electrola.

During the year, local companies released 2,780 singles and 3,078 albums, an upturn on 1979 figures, but now most record company executives look for a substantial reduction in releases over the next 12 months.

Of the singles, 10.8% of the total made the charts with a slightly lower success ratio, 8.9%, for the albums.

Ariola's success in the singles sector gave the company 20.5% of the total chart placings, just topping EMI-Electrola, which had 20%. Next came: CBS, 15.5%; Deutsche Grammophon, 14.9%; Metronome, 7.6%; Phonogram, 6.7%; Teldec, 6.6%; WEA, 4.5%; and RCA, 3.2%.

Of the singles chart entries, 69.5% of the product came from international sources, and a total 303 titles made the ratings. Top five sellers: 1. "Sun Of Jamaica," Goombay Dance Band (CBS); 2. "Another Brick In The Wall," Pink Floyd (EMI-Electrola); 3. "Disco," Otton (Polydor); 4. "It's A Real Good Feeling," Peter Kent (EMI-Electrola); 5. "Boat On The River," Boney M (Hansa).

Ariola's lead in the albums breakdown was more decisive, picking up 18.8% of the total, with EMI-Electrola in second place with 14.8%. Next came: CBS, 13.5%; Deutsche Grammophon, 12.9%; Phonogram 8.5%; K-tel 7.8%; Arcade 7.8%; Teldec 5.8%; WEA 4.3%; Metronome 3.6%; and RCA 2.3%.

Altogether, 275 albums entered the charts, of which 60.4% were international productions, or a total of 157 titles. Top-selling albums: 1. "The Wall," Pink Floyd (EMI-Electrola); 2. "Trauemerein I," Richard Clayderman (Teldec); 3. "Eyes Of The Universe," Barclay James Harvest (Polydor); 4. "Highway To Hell," AC/DC (WEA); 5. "Greatest Hits," Abba (Polydor).

At music publishing level, Melodie der Welt came out tops with 42 titles in the charts during the year, followed by Meisel's Intro with 34.

Peter Maffay, of Metronome, came through as top male artist in the chart analysis, followed by Howard Carpendale (EMI-Electrola); Cliff Richard (EMI-Electrola); Mike Krueger (EMI-Electrola); Frank Zappa (CBS); Bob Marley (Island); John Denver (RCA).

Top female singers: Marianne Faithfull (Island), followed by Marti Webb (Polydor); then Katja Ebstein (Ariola); Nina Hagen (CBS); Diana Ross (Motown); Milva (Metronome); Kate Bush (EMI-Electrola); Suzi Quatro (EMI-Electrola).

## RCA Releases Beethoven Box

HAMBURG—For the first time in the company's history, RCA Germany is releasing an eight-album set of the complete Beethoven symphonies as recorded by the Dresden Staatskapelle under Swedish conductor, Herbert Blomstedt.

RCA managing director Hans-Georg Baum says the package was recently test-marketed and produced a very positive response. Origin of the product is the East German states record company, Deutsche Schallplatten, and RCA has rights for Western European countries.

"The sound quality is excellent."

Top groups: Pink Floyd (EMI-Electrola), then Barclay James Harvest (Polydor); followed by Abba (Polydor); AC/DC (WEA); Boney M (Hansa); Kiss (Casablanca); Goombay Dance Band (CBS); Styx (A&M).

Top orchestras: Alan Parsons Project (Ariola); Richard Clayderman (Teldec); James Last (Polydor); Mike Oldfield (Virgin); and Anthony Ventura (RCA).

In terms of percentage of chart success as against releases, EMI-Electrola led the singles section with a 25.2% rating ratio, releasing 218 singles and getting 65 into the chart. Second is Deutsche Grammophon Gesellschaft, getting 23.6% of its releases into the chart.

A statistical survey of German

recording artists in 1980 has been carried out by a research feature in the magazine "Stern," which discloses that two Ariola artists, Udo Jürgens and Peter Alexander, are known to a total 95% of the public and are rated "most popular" by the same high percentage.

In musical tastes terms, the poll shows that 42% of German people rate German folk music most popular, with 34% opting for German-language songs; then 32% for brass music, 29% for dance music and only 25% putting beat and pop music top of the list.

But this apparent discrepancy arises because of the splitting of the various kinds of basic pop music: a further 22% went for disco, 22% for rock, 5% for new wave and 4% for punk.

# Media Exposure Tops Market Forum Beefs

By WOLFGANG SPAHR

BONN—A demand for better media exposure of homegrown West German product highlighted the forum of 12 leading industry figures which met here recently to discuss the problems of the country's music market.

The call came from music publisher Dr. Hans Sikorski, who said record companies depend largely on the creative work of independent producers, but that both producers and authors are frustrated by the lack of radio airplay and television exposure.

Instead of playing the national product, he said, program editors tended to concentrate on promoting repertoire from Britain, the United States and Italy. "But German music must have airplay and success in its own country, because that is the basis for international chart reactions."

Publishers want financial help

## Cover Versions

HAMBURG—There's a sudden extra flurry of interest in cover versions of John Denver songs in Germany, Austria and Switzerland.

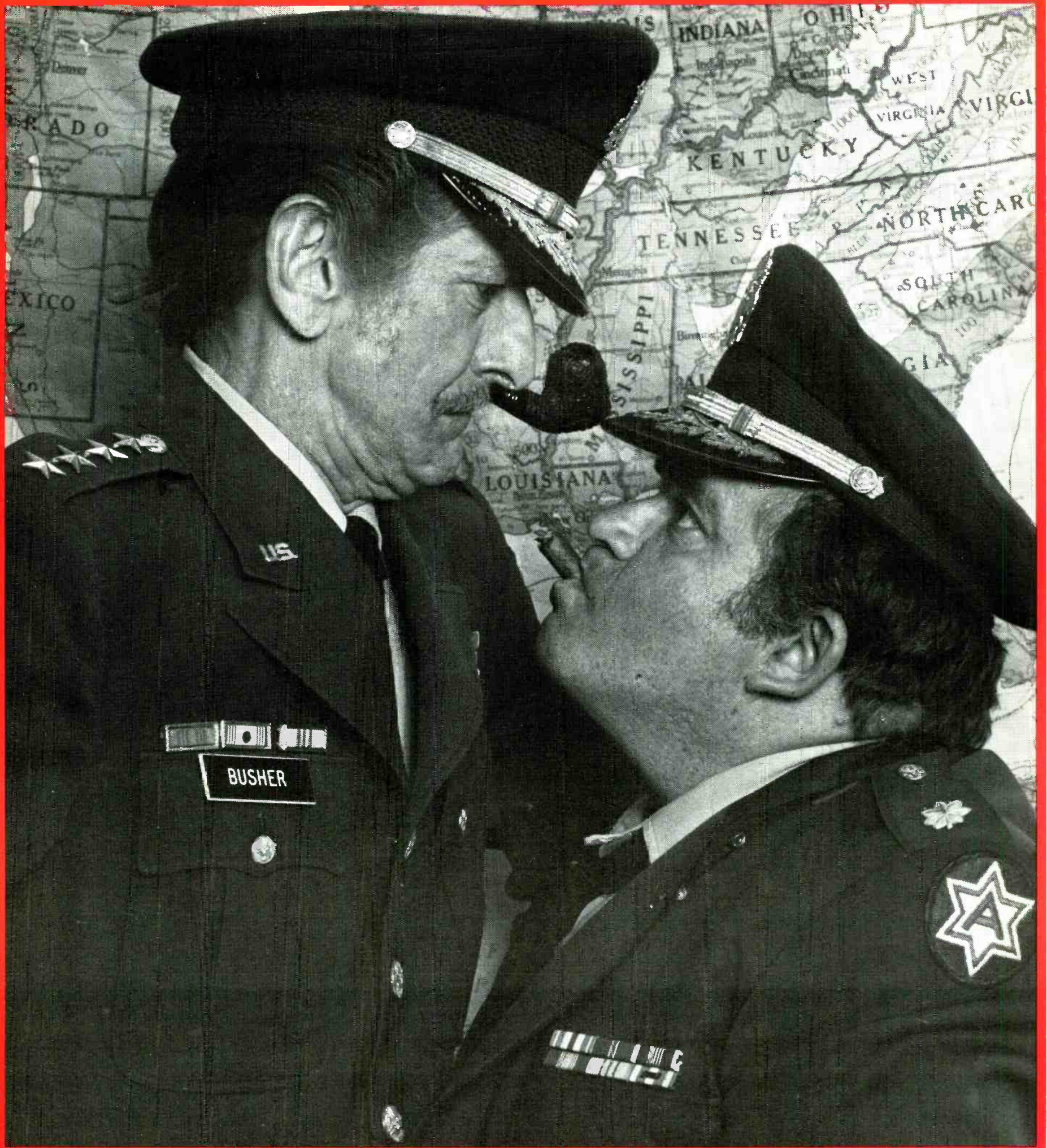
Swiss singer Piera Martell has recorded a German-language version of "Sweet Surrender," out here as "Traume Sind Flueger" on the Powerplay label. Austrian duo Waterloo and Robinson are out on RCA with the Denver title "Take Me Home Country Road" adapted for this market as "I Come Home Austria."

And a second version of "Take Me Home" is out here by the group Radio Barmbek, who retitled it "Oh Eimsuettel!" for a Plaene Press release.

Artists and authors also had a chance to speak. Electronic artist Eberhard Schoener told the meeting about a successful EMI Electrola promotion. His international career with the company had been started with a video presentation. "It's too expensive to start a new group and to tour, so it makes more sense to produce a good video and use that to present the music to the international affiliates."

Speaking on behalf of authors, Jona Korn complained that airplay for classical music ignored young composers. "We only have the chance to get airplay when we are dead. Many of the program producers actually tell us they will play German classical music only from dead people."





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*"I know they call it Country Music... I'm just trying to figure out which country."*

# COUNTRY MUSIC ASSOCIATION'S INTERNATIONAL SHOW

NASHVILLE, TENNESSEE • JUNE 13, 1981

Held annually during the world-famous *International Country Music Fan Fair*, the show features outstanding Country performers from around the world. In addition to being considered the most prestigious opportunity for international Country artists to appear in the USA, it provides unique press and television coverage and exposure to the Country Music industry and

## **YOU COULD BE INVITED TO APPEAR.**

Artists residing outside the United States who have had a Country recording commercially released within the past 24 months may apply by sending:

(1) Biography and photograph (2) Copy of Country recordings released (3) Name and address of artist and record label

TO:

International Show Selection Committee • Country Music Association • P.O. Box 22299 • Nashville, Tennessee 37202 • USA

***Selection screening begins in February so materials should be forwarded as soon as possible.***

Artists appearing on the International Show will be provided an expense allowance and lodging for 3 days' stay in Nashville.

**CMA • COUNTRY MUSIC ASSOCIATION**





Billboard photo by Alan Berliner

**WESTERN FETE**—Frank Sinatra holds mementos presented him at his 65th birthday party at his Rancho Mirage, Calif., ranch. Some 200 friends and associates toasted the entertainer at the western garb party master minded by his wife Barbara, left. Daughter Nancy is on the right.

## Christmas '80 Sales Jump In Late Surge

• Continued from page 1

cerned about a suitable present either purchased a certificate or went directly to the top seller bins where superstar names aided album buyers. Young designed an unusual plastic-lettered gift card, on which his stores, using a Paymaster, could etch the certificate's amount as banks do on money orders. Though the device costs from \$50 to \$200 per unit, he equipped all stores.

Levinson had 20,000 metal alloy coins run off. "They were expensive. But they can be used over and over again. We just put them into the slot of a new card when one is turned in. We may sometimes think albums are too high-priced, but remember they are still an under-\$10 gift, something that is difficult to find these days," Levinson opined.

East Coast retail found the John  
(Continued on page 98)

## Rockers Ready To Make U.S. Recording Debuts In '81

• Continued from page 89

Coming from Epic and the CBS Associated Labels in January and February are new LPs by 4 Out Of 5 Doctors on Nemperor Records, a Shakin' Stevens nu-disk on Epic Records, Adam & the Ants on Epic, Roger & the Human Body on Uncle Jam Records, Angela Clemmons on Portrait, and Jim Steinman on Cleveland International.

4 Out Of 5 Doctors is a Washington D.C. new wave group whose witty and cynical songs often touch on political themes. A tour of Northeast clubs is expected.

Shakin' Stevens is an English rockabilly artist who appears regularly on the BBC-TV "Let's Rock" show that is syndicated in several U.S. markets. He is expected also to take part in Charlie Daniels' Volunteer Jam this year.

"Kings Of The Wild Frontier" is the title of the debut disk for Adam & the Ants, a theatrical English group. Adam himself dresses up as an Indian; the band's sound has been compared to the B-52s. A U.S. club tour is expected, but is not yet certain, says an Epic spokesman.

In February, George Clinton's Uncle Jam Records will unveil Roger & the Human Body, but little information about the act is presently available. Also from Uncle Jam is expected the debut solo release by Jessica Cleaves, one of the Brides of Funkenstein.

Angela Clemmons, a 17-year-old minister's daughter already has a single, "Out Here On My Own," and the soul/pop singer will be releasing an LP on the Portrait label, produced by Paul Leka.

Also expected at the end of January or early February is the LP, "Bad

For Good," by Jim Steinman, Meat Loaf's songwriting partner. First expected single will be "Out Of The Frying Pan, Into The Fire." A tour may be mounted in conjunction with the much delayed LP. It may be a joint Meat Loaf/Steinman tour, depending if Meat Loaf is ready to return to the road.

Columbia Records is high on two new acts for the new year, the Hawks, and Champaign. The former, whose debut LP was produced by Tom Werman, of Cheap Trick and Molly Hatchet fame, hails from Iowa, and is managed by Shelley Finkel and Jim Koplik.

"Right Away" will be the first single off the "The Hawks" LP both to be released at the end of January. The Hawks is a "hooky rock band" and is compared to Journey as a type of act to garner AOR play. There is no tour for the Hawks scheduled as yet, and promotional and marketing plans are now being formulated for the five-man band.

No tour is planned also for Champaign, another new act Columbia is introducing. Champaign, which takes its name from its hometown in Illinois, is a mixed black and white "funky r&b band with pop potential," says a Columbia spokesman. "Champaign," the debut LP, was produced by Leo Graham, who has produced Tyrone Davis and the Manhattans. The single, also to be released in January, is "How About Us."

Warner Bros. and its subsidiary labels have seven new acts with releases set through March 25. The label is launching the Johnny Average Band on Bearsville Records, with the LP, "Some People," shipping Dec. 29. The Johnny Average Band

is a rock group from New York.

Echo & the Bunnymen is new wave, from Britain, signed via Sire. Dec. 29 is the date of its first LP, "Crocodiles." Jan. 28 is the release date for Pearl Harbour's "Don't Follow Me, I'm Lost, Too," recorded in England. Pearl Harbour, formerly lead singer for Pearl Harbor & the Explosions, is recording her first group with a rockabilly-oriented women's group.

On Feb. 25 Mark Sadane's "One Way Love Affair" is set for release on Warners. The r&b oriented group was produced by Mtume. Also on Feb. 25, Billy Karloff & the Extremes will release its LP on the label. The English rock group was produced by Johnny Sandlin.

March 25 will see the Warners' debut of O'Connor, r&b singer produced by Willie Mitchell on the Bearsville label.

Fantasy Records has just released "Day For Night," the debut LP of Taxxi, a U.K. rock group. The label, which abandoned rock for jazz after hosting acts such as Creedence Clearwater, is returning to it with this act and Marlon McClain, long-time lead guitarist with the group Pressure. McClain is described as a funk rock act.

20th-Century Fox Records will host the debuts of Arrival, a Holland/Dozier/Holland production, and television star Diana ("I'm A Big Girl Now") Canova.

Polydor is launching New York new wavers Tom Dickie & The Desires, probably in March, and the Liverpool rock group Teardrop Explodes this month. Latter is part of a reputed "new Merseyside explosion" apparent before the Lennon assassination.

## Rock'n'Rolling

# After John Lennon, '80s Begin In Earnest

By ROMAN KOZAK

NEW YORK—If the '70s ended on Dec. 3, 1979, when 11 persons were crushed to death in Cincinnati before a Who concert, then it could be said the '80s got started in earnest one year and five days later, when John Lennon was cut down by an assassin's bullets.

In the year between, the world of rock'n'roll seemed to mark time. It was a year that was not as depressing as 1979, when the prosperity bubble burst. But neither was there any fresh musical beginning to mark the start of a new decade. Instead, existing trends and ideas at the start of the year were merely reinforced and reiterated. And what was going strong in 1980, probably will continue to do well in the new year.

Politically, culturally, and socially the U.S. became older and more conservative in the last year, and that was reflected in the music. It was the year of "adult contemporary" with such artists as Barbra Streisand and Kenny Rogers hitting new peaks of commercial, if not artistic, success.

On the rock side, their success was mirrored by the old wave leftovers from the '60s. Pink Floyd, Led Zeppelin, Bob Seger, the Rolling Stones and the Who all had a hot year, and should continue to do well, though the future of Led Zeppelin remains clouded following the death of drummer John Bonham. The band released a statement that it would not continue in the same form it was

before, but that does not preclude solo and partnership projects among the surviving three members of Led Zeppelin.

The sons of the old dinosaurs continued to flourish during the year, with AC/DC, Journey, and, to a lesser extent, Pat Benatar joining the ranks of the superheavyweights. At the end of the year, Bruce Springsteen, with his overblown four-hour productions, appeared to join these ranks.

1980 was the year when rockified country and cowboy rock finally came into its own east of the Mississippi. The "Urban Cowboy" film during the summer crystallized the trend, though how long it will survive in East Coast cities remains to be seen. By wintertime, cowboy chic was already beginning to look a bit shopworn.

Despite the stonewalling by AOR radio, new wave continued to grow and diversify. Blondie, the Cars and, now, the Police have emerged as legitimate superstars. College and "ghetto" radio continued to be enthusiastic about it. More and more clubs and discos programmed it, and as the music expanded to include ska, reggae, funk and disco, in 1980 there was the beginning of a real crossover into black radio stations and markets.

It was this cross-fertilization of black and white within new wave, and the growth of a new punk scene  
(Continued on page 98)

## Lifelines

### Births

Boy, Crosby Sullivan, to Eva Ein and Kenny Loggins, Dec. 15, in Los Angeles. Father is Columbia recording artist.

★ ★ ★

Boy, Adam Ross, to Andee and Barry Bergman, Dec. 19, in Los Angeles. Father is president of B-Line Management & Productions, Inc., in Beverly Hills.

★ ★ ★

Girl, Alicia Maria, to Pat and Frank J. Russo last month in Providence, R.I. Father is president of Gemini Concerts, Inc. Mother is a Gemini secretary.

### Deaths

Jack Stapp, 68, founder and chief executive of Tree International, in Nashville, Dec. 20. Story on page 75.

★ ★ ★

Alec Wilder, 73, following a lengthy illness, Dec. 24, at North Florida Regional Hospital in Gainesville, Fla. Equally at home in the pop, jazz or classical idiom, Wilder penned such standards as "It's So Peaceful In The Country," "I'll Be Around" and "While We're Young."

★ ★ ★

Betty Alexenburg, 65, mother of Handshake Records president Ron Alexenburg, at Long Island Jewish Hospital, Dec. 20. She is survived by her husband Max and sons Ron and Dean. Ron Alexenburg has requested that in lieu of flowers contributions be made to local Hadassah chapters or to cancer research.





Billboard photo by Chuck Pulin

**WILSON & DON**—Wilson Pickett joins fellow r&b great Don Covay onstage at Tramps in New York. The club regularly features blues, soul, and r&b artists.

## 1980: The Year Of Adult Contemporary

• Continued from page 96

on the West Coast, that in 1980 were the most exciting developments. Through the year, such black artists as Wilson Pickett, Sam & Dave, James Brown, Rufus Thomas, and Solomon Burke played in new wave clubs, while the Talking Heads, Blondie, Kid Creole & the Coconuts, Johnny Lydon, James White, Defunkt and others attempted a closer fusion of black and white musical forms.

On the West Coast, such acts as the Urinals, the Circle Jerks, and the Black Flag in Los Angeles, and the Dead Kennedys in San Francisco showed that music could still be shocking and irreverent. In New York, the Plasmatics appeared ready for a mass breakout.

Encouraging also was that beyond the media centers there was interest in the new music. Though the Northeast remains its center, there are now new clubs, new bands, and new labels all over the country devoted to the new music. Whether it is Gulcher Records in Minneapolis or Out of Print Records in Syracuse, regional labels have emerged to showcase local talent.

They record artists who wouldn't interest the major record companies. Since they were burned by the wholesale rejection of the Knack clones they tried to foist on the public in 1979, the major record companies appear to have no coherent policy on the new wave.

But promoters around the country are finding that new wave is attracting a sizable crowd as the music extends beyond the clubs. Moreover, as punk-inspired fashions take hold, it is a different looking crowd. There are now two distinct hard rock audiences. The crowd that goes to see Molly Hatchet or the Scorpions will not come out to see 999 or Devo, and vice versa.

But perhaps the most salient aspect of the last year was that with the change of the decade everybody felt that much older. As the baby boom generation moved into early middle age, more and more questions were being asked about the relevance of rock music to those who make it, who present it, and who attempt to interpret what it all means.

In the absence of any hot new trend, this topic began to take up more and more space in the writings of rock critics, who themselves were getting older. Rock radio, meanwhile, either went geriatric with its "adult contemporary" pop muzak formats, or it seemed locked in a 1975 time-lock, feeding its listeners increased injections of "Bruce juice"

between obligatory sets by Led Zep, Rolling Stones, Journey, Styx, Supertramp, et al.

The artists themselves began to question and examine the role of the aging rocker. Some, notably David Bowie and Linda Ronstadt, are expanding beyond rock into Broadway. Paul Simon now makes films. Others addressed the issue in song. Lou Reed, Marianne Faithfull, Billy Joel, Bruce Springsteen and Neil Young have all acknowledged the creeping years in recent recordings.

Of all of them, the one who seemed to take head on the problems of aging for a youth society, was John Lennon. Lennon's assassin assured that the former Beatle would stay forever young in the memories of his admirers. But what strikes one in listening to the few interviews he made in the last few months before his death, was that he was developing and enthusiastically pursuing a world and personal view consistent with the hopes and beliefs of his and his generation's youthful idealism. At the same time, he was realistic about a world of diminishing expectations.

Therein lies the greatest loss and tragedy. Lennon spoke for a generation that is huge in its numbers, but leaderless. It has been pointed out that it has no one to speak for it in Congress, and there isn't even a newspaper columnist of note who speaks for this generation.

Instead, this generation sought its spokesmen among its rock musicians, and now the smartest and most charismatic of them all is dead.

It has been said that the Beatles became suddenly so popular in the U.S. because they filled the gap left by the assassination of the young and vital John Kennedy. So the question now, in the rock microcosm and beyond, is who will fill the gap left by John Lennon? There will be someone, sooner or later. And she will be great.

### Capitol Signs Accord Pact

LOS ANGELES—Capitol Records is now distributing Accord Records in the U.S. Founded in 1977, Accord is active in the European, Latin American and Far Eastern markets.

First release under the new agreement will be the Markley Band debut LP; the group is a jazz quintet out of Philadelphia. Titled "The Markley Band," the set will carry the manufacturer's suggested retail price of \$7.98. The LP is set for release in January 1981.

## Inside Track

The curtain may have come down on the tortured life of **Korvettes**. Christmas Eve marked the closing of the chain's 17 remaining stores, although **Joseph Ris**, chairman of the now French-owned retailer, has previously indicated 11 stores would remain open, including four in Gotham. **Korvettes** once accounted for almost \$60 million in disk and tape sales annually. Ris has maintained that **Korvettes** is close to paying its debts, but indications are that its delinquency to record vendors is far from settled.

Tracks augurs a **PolyGram** corporate move soon naming **Lou Simon** marketing veep and **Jules Abramson** moving from vice president of **PolyGram Distribution** to the corporation's newly restructured label divisions. . . . Elektra's **Jimmy Bowen** laid out a reported \$250,000 to purchase the former manse of Tenn. Gov. **Lamar Alexander**. . . . Elsewhere in Music City, **Gary S. Paxton** is on the mend from a lower back wound inflicted when robbers shot him in his home and **Rex Allen Jr.** is bemoaning the loss of his custom van, which was stolen, stripped and burned by vandals. Sounds more like New York. Paxton thinks he "winged" one of the culprits before he himself got winged. . . . Look for promo whiz **Stan Monteiro** to return to Black Rock soon.

**Abba** still pondering its expected move into American television. Cable specials or network contracts are among the options, which could also force the group to reside here. A China television deal is also being discussed. Group credits television for its monumental successes elsewhere on the globe. . . . **NBC-TV** axed **Marie Osmond's** short-lived series but "**Harper Valley P.T.A.**" moves into a prime time spot, warming the heart of Nashville publisher **Shelby Singleton**. **NBC** also digs the **Mandrell Sisters**. They're staying.

No wonder **Record Bar's** 109 stores pulled out all the stops for **Equity Records'** display contest for Ziggurat. **Susan Hunt** of the chain's Savannah, Ga., outlet, got a four-day, all-expenses paid trip to Mexico for two for her award winning three-dimensional gold mockup of an ancient temple. Store patrons won other prizes, such as an \$800 stereo. Every Bar manager received a Ziggurat belt buckle from **Equity's Kirby Kinman**. . . . Good Cross-Pollinated Merchandising: **The Body Shop** in the Hick-

ory. N.C. mall gets a \$2 discount certificate good at Record Bar stores for "**Urban Cowboy**" tracks.

Some talks could begin this week in the AFM-film/tv producers' dispute, now in its 23rd week of deadlock. Meanwhile, Friday is the day set for a benefit of the musician union's **Local 47's** relief fund. Participants include **Maureen McGovern, Irene Cara, Paul Williams, Henry Mancini, John Williams**. It is being held at Los Angeles' **Shrine Auditorium**. Tickets are only \$5. . . . **ITC Film-scores** will host an exclusive party at MIDEEM Jan. 25 to introduce the soundtrack to "**Green Ice**," a thriller starring **Ryan O'Neal** and **Omar Sharif** set for worldwide release in May. The composer is Rolling Stone **Bill Wyman**. . . . In addition to the new acts mentioned elsewhere in this issue, several comebacks are planned for this year that could almost qualify for debut status, they've been away so long. **Del Shannon** returns with **Tom Petty** producing and the **Heartbreakers** in back, and **Gary U.S. Bonds** dittos with the **Bruce Springsteen's E Street** orchestra. Australia's **Rick Springfield** also coming back.

**Bruce Springsteen** is the latest artist to head for the courtroom prior to dropping into town to play a concert. Springsteen's lawyers sought, and received, an injunction against the illegal sale and distribution of bootleg T-shirts and other memorabilia at his **Nassau Coliseum** date on Long Island. And, in the same Brooklyn federal court, special prosecutor **Peter Herbert** continues his battle against an alleged major manufacturer of bootleg garments bearing rock star's likenesses. The trial resumes Jan. 6 before **Judge Eugene Nickerson**. . . . Punk rock musical "**Sleak**" continuing to do strong holiday business at **Privates, Leber-Krebs'** uptown New York disco/theatre/restaurant, amid whispers that an Off-Broadway booking may be in the works.

**Frank Russo** of Rhode Island's **Gemini Concerts Inc.** is moving into Boston in a big way. **Agent Mike Flanagan** has moved over to Gemini from **APA booking** to handle the Boston mart for Russo, who now books a variety of venues, ranging from the 1,200 seat **Berklee Performance Center** to the 16,000-seat Boston Garden.

**Tom Noonan**, associate publisher of **Billboard**, is conducting a one-day course on record industry marketing at **UCLA** Saturday (10), and will have a top recording artist and an industry executive as his guest participants.

## '80 Christmas Sales Exceed '79

• Continued from page 96

Lennon/Beatles catalog quest contributed mightily to the excellent buying splurge. "We sold \$25,000 combined Lennon and Beatles units," maintains **Ben Karol** of the six-store metropolitan New York chain. "That made the difference," Karol says, producing a 50% increase for 1980. Karol singled out general Christmas-theme product movement as the best in the last decade.

Assistance in preparing this story provided by **Irv Lichtman** in New York, **Maira McCormick** in Chicago and **Robyn Wells** in Nashville.

"The crowds were there and buying multiple units in a fashion we haven't seen since 1978." **Stu Schwartz**, chairman of the 29-store **Harmony Huts** in the Northeast, reports. Schwartz also attributed some of the buying impetus to the Lennon/Beatles clamor.

"Our sales figures have been astronomical," reports **Jack McIntyre**, One Stop Record House, Atlanta, manager. "We moved some 100,000 albums in December, more than double the amount we distributed this time last year." McIntyre claims to serve approximately 400 retail stores in the Southeast.

December sales increased 40% to 50% over each previous week as Christmas approached, **Ben Bartel** of the four **Big Daddy's** stores, Chicago, says. "We expect the momentum to last through New Year's," he notes, "due to our aggressive advertising and pricing." Schwartz echoed that sentiment.

"Business was quite good, substantially improved over last season," according to **John Kaplan**, executive vice president of **Handleman**. "We expect a better sell-off

and lower rate of return," he adds. "We were more disciplined in our shipments so we anticipate lower January returns when our accounts have to reduce inventory as they come to the end of the fiscal year." **Handleman** serves almost 5,000 accounts as a rackjobber nationally.

**Jim Rose**, general manager of Chicago's **Rose Records**, found Christmas week business was "up quite nicely" over 1979. Rose expects the brisk sales to continue. "With so much fine product out, the momentum should persist."

An exception to the generally bullish report was **Wax Trax**, a Chicago specialty retailer deep into new wave and imports. Owner **Jim Nash** blames the rise in retail prices for the falloff. He sold a larger number of gift certificates for the same reason, he feels. Nash anticipates a strong first two months of 1981 because "the kids will spend all their Christmas money."

**Roy Imber** of **Elroy Enterprises**, Freeport, L.I., which services 33 **TSS/Record World** stores in the Northeast, shares Nash's optimism.

## Merger May Spark Project LPs

• Continued from page 91

standing, of which **WCI** owns 775,000.

It's expected that the merger proxy statement describing the transaction in detail will be mailed to **Franklin Mint** shareholders in the latter part of February, with the merger to be effected in mid-March. No shareholders' meeting of **WCI** will be required.

Another heavy investor in **Franklin Mint** is **American Can Co.**, which recently purchased a 9.9% interest, giving it 832,000 shares at a cost of \$12.3 million. At the time, **American Can**, parent of **Pickwick Int'l.** stated

**Imber** also mentions \$5.98's contribution and is backed by **Kugel** and **Jim Grimes** of **National Record Mart/Oasis'** 70 stores out of Pittsburgh. **Grimes** praised **CBS** for continuing to advertise the midrange line right up to Christmas in the chain's area.

**Grimes** and **Miller** agree that accessories played a role in boosting pre-Christmas grosses. **Grimes** got extremely good mileage on the tv-marketed **Ronco** disk cleaner. **Miller** praised the movement in record and tape care items in his Seattle locations. **Miller** and **Lou Fogelman** of the 20-plus **Music Plus** stores, Los Angeles, estimate 1980 holiday buyers brought about 12% more dollars into their stores than the year before.

One person not surprised by the healthy seasonal increase was **Carl Thom**, who operates the **Harmony House** chain and **Music Peddlars**, a one-stop, in Detroit. "We were up about 40%. I've been in Detroit 33 years as a retailer. I've seen the hills and valleys. We stocked up heavily and kept our stores full." Thom states.

that it was considering a total investment into **Franklin Mint** of 20%, enabling it to report that share of the company's earnings in its own earnings reports, and was considering re-opening merger talks initiated in 1979.

**Charles L. Andes**, chairman and chief executive officer of **Franklin Mint**, says, however, that the recommendation to merge with **WCI** was partly based on the belief that **WCI's** "management philosophy is totally compatible with our own, and we envision enhanced opportunities for our own growth by working closely with various divisions of **WCI**."

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